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A

BETWEEN ENGLAND AND AMERICA: THE ART OF THOMAS CHARLES FARRER AND HENRY FARRER

by

STEPHANIE WILES

VOLUME I

A dissertation submitted to the Graduate Faculty in Art History in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

2001

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This manuscript has been read and accepted for the Graduate Faculty in Art History in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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1-9-01 Date	Executive Officer

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THE CITY UNIVERSITY OF NEW YORK

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Abstract

BETWEEN ENGLAND AND AMERICA:
THE ART OF THOMAS CHARLES FARRER AND HENRY FARRER

by

Stephanie Wiles

Adviser: Professor William H. Gerdts

This dissertation surveys the careers of two artists, Thomas Charles Farrer (1838–1891) and Henry Farrer (1844–1903), who were born in England and relocated to America. The elder brother, Thomas Charles Farrer came to the U.S. from London about 1857 and lived in New York until 1872 when he returned to England permanently. He was a founder of the Association for the Advancement of Truth in Art (1863) and an important member of the American Pre-Raphaelite circle.

Thomas Charles Farrer's younger brother, Henry Farrer, came to the U.S. about 1862. Although Henry Farrer's early work shows the influence of the American Pre-Raphaelites, his mature watercolor style consists of large-scale tonal landscapes. He exhibited his work at the American Water Color Society exhibitions from 1867 until his death in 1903. Henry Farrer was also a dedicated printmaker, producing many topographical etchings of the New York harbor as well as poetic landscape prints.

This study includes biographies of both artists, an analysis of their work, and a catalogue raisonné of the paintings, drawings, and prints they produced both in the U.S. and in England.

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My work on this dissertation was facilitated by a great many people from many different disciplines who were generous with their time and expertise. My first thanks must go to my adviser Professor William H. Gerdts, who was enthusiastic about the project and graciously allowed me access to his files on both Thomas Charles Farrer and Henry Farrer. These resources provided the catalyst to begin this study. Gerdts' own research and publications on the subject of American Pre-Raphaelite artists, particularly his essay "Through a Glass Brightly: The American Pre-Raphaelites and Their Still Lifes and Nature Studies," in the catalogue *The New Path, Ruskin and the American Pre-Raphaelites* was crucial to my study of the Farrers' work and to the understanding of this period in general.

Much of my information on Thomas Charles Farrer's early work and his role in the Association for the Advancement of Truth in Art is based on the pioneering research of Linda S. Ferber, Andrew W. Mellon Curator of American Art at the Brooklyn Museum of Art. Ferber's essay "'Determined Realists': The American Pre-Raphaelites and the Association for the Advancement of Truth in Art" is the basic text for understanding Farrer's position as an American Pre-Raphaelite. In addition to Ferber's essay in *The New Path,* the informative catalogue entries written by May Brawley Hill on Thomas Charles Farrer and those by Barbara Dayer Gallati on Henry Farrer were also invaluable. Dr. Ferber also served as an outside reader for this dissertation and made many important suggestions that improved the text.

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I am also grateful to Professors Sally Webster and Katherine Manthorne for their comments and advice, which helped to clarify my text both formally and intellectually.

I began work on my dissertation while I was a curator in the Department of Drawings and Prints at The Pierpont Morgan Library in New York. During that time, I made numerous visits to museums, dealers and private collections and am grateful to the staff of those institutions who facilitated my research. Special thanks are due to Stuart Feld of Hirschl & Adler; Roy Davis and Cecily Langdale; Rona Schneider; Roberta Waddell at the New York Public Library; and Sheila O'Connell and Kim Sloan at The British Museum, all of whom were generous with their time and knowledge. I would like to thank my former colleague Cara Denison, Curator of Drawings and Prints at the Morgan Library, for her helpful comments and support during the genesis of this project. Asher Miller, also formerly a colleague at the Morgan Library and a fellow graduate student, was instrumental in providing practical advice and inspiration.

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The wide ranging resources of the libraries at Wesleyan University made it possible to be more comprehensive in my study of nineteenth-century newspapers than I might otherwise have been able to do. I would particularly like to thank Susanne Javorski and Marie Keeys at the Art Library and M. Suzy Taraba and Leslie Star in Special Collections at Olin Library.

Several grants from the City University of New York made it possible for me to study both Farrers' works in collections outside of the Northeast. I am grateful to the Art History Program at CUNY for a Summer Travel Fellowship, Spring 1997; an Art History Program Dissertation Fellowship, Fall 1997; and the Luce Dissertation Fellowship, Fall 1998.

My greatest thanks and admiration are reserved for my husband, Jeff Rubin, whose unwavering support and enthusiasm made it possible for me to finish a project that at times seemed insurmountable. I dedicate this work to him.

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128. H. Farrer, *Early Home*, n.d. Graphite. 216 x 108 mm. National Museum of American Art, Smithsonian Institution, Washington, D.C. (Cat. no. H532)

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129. H. Farrer, *Edge of the Pond, Evening,* n.d. Etching and drypoint. 461 x 610 mm. Smith College Museum of Art, Northampton, Massachusetts. (Cat. no. H534)

130. H. Farrer, *Elm Tree in a Field,* n.d. Watercolor. 177 x 114 mm. Private Collection. (Cat. no. H535)

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Pencil. 305 x 455 mm. The Pierpont Morgan Library, New York. (Cat. no. H559)

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CHAPTER 1
INTRODUCTION

My interest in the art of Thomas Charles Farrer (1838–1891) and that of his younger brother Henry Farrer (1844–1903) was first sparked by a group of drawings in The Pierpont Morgan Library. These include a beautiful pencil drawing, *Practicing her Lesson* (no. T4, Fig. 13), by Thomas Charles Farrer and twenty drawings by Henry Farrer (nos. H215, H251, H259, H297, H539, H550-553, H556, H558-59, H574, H585-86, H589, H592-93, H595, H625). The latter group is comprised of small watercolors; pencil sketches removed from sketchbooks; and large pen and ink and pencil drawings which are preparatory studies for prints. The drawings by Henry Farrer were given to the Morgan Library in 1978 by the New York collectors and dealers Roy Davis and Cecily Langdale, who had acquired a large group of over 300 drawings by the artist from a New York antique dealer (see Catalogue of Works). Preliminary research on the Morgan Library drawings inspired me to begin looking for Henry Farrer's work in other collections. Based on what I found, I began making connections between the preparatory drawings, watercolors and etchings.

I originally intended to study only the art of Henry Farrer. As I discussed my idea with various specialists in the field, however, Stuart Feld, without hesitation, said that no one would want to work on one brother without researching the other. Feld, the president of Hirschl & Adler, is an important collector of works by the Farrers. I realized he was correct and began to study the oeuvre of each Farrer. Feld's advice was certainly on the mark. Although there are not as many connections between the two brothers' work as I imagined there would be when I

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started, it was useful to consider their shared family history when compiling biographical information, particularly in locating birth and death certificates and wills.

This dissertation is a monographic study of the two artists, with a separate biographical chapter on each, followed by an analysis of his art. I studied the Farrers' work both first hand and in the context of contemporary reviews that appeared in many major U.S. newspapers and journals. The final section is a catalogue raisonné. My many attempts to contact possible Farrer descendants failed. The only success was locating a Stephen Farrer in Buckinghamshire, England. Although not a direct descendant of the Farrer brothers, he maintains a library on the extended Farrer family and helped me to identify the relatives of Thomas Charles and Henry Farrer (see Chapter 2, footnote 3). This information was corroborated by official copies of birth certificates, marriage certificates and wills.

Thomas Charles Farrer was the elder of the two brothers. He came to the United States from London about 1857 and lived in New York until 1872 when he returned to England permanently. Farrer continued to actively exhibit his work both in England and American until his death in 1891. Some of the discoveries I have made about Farrer include his correct birthdate, family history (i.e. the names of his parents and siblings) and the identification of his children. The catalogue of his art includes 246 entries of paintings, drawings, watercolors and etchings. I have culled the facts about these works largely from nineteenth century newspaper and journal reviews and exhibition catalogues. Only about 40 of Thomas Charles's works can be located today, leaving the majority of his oeuvre unknown.

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It seems likely that a large number of these works may still be in English collections.

By canvassing public collections across the United States and in England, I located a small group of previously unpublished drawings and etchings by Thomas Charles Farrer. These help to expand our understanding of the development of his *oeuvre.* Unfortunately, all of Thomas Charles's early watercolors remain unlocated today and are known only through contemporary descriptions. I have quoted these reviews at length in order to begin to reconstruct what the watercolors may have looked like. Because many of these reviews discuss subject matter and style in detail, I have quoted them in the appropriate catalogue entries to facilitate identification of these works should they appear.

It is quite conceivable, however, that Thomas Charles Farrer's early still life watercolors were very close in style to Henry Farrer's watercolors of about the same period. Works like Henry's *Peaches and Plums* (no. H1, Fig. 50) and *Carnations* (no. H2, Fig. 51), executed in the early 1860s, for example, were certainly strongly influenced by his knowledge of the tenets of the Association for the Advancement of Truth in Art, of which Thomas Charles was a founding member. The brothers also drew similar subjects, and in some cases their works were acquired by the same Pre-Raphaelite collectors, including Gordon Lester Ford and John Lauer.

The earliest works known by Thomas Charles Farrer are his figure drawings and paintings. These carefully executed, precise pencil portraits often depict the friends and aquaintances he made in the United States (nos. T2-T9, Figs. 11-17; T16, Fig. 22; and T20). Although naive in perspective, the portraits show Farrer's early training under the English Pre-Raphaelites, particularly Dante Gabriel Rossetti. One of the most

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interesting discoveries is the identification of several of the portraits in his figure studies. These include two portraits of John Brown, highlighting Farrer's close identification with and strong support for the abolitionist movement. Farrer acted upon his anti-slavery beliefs by serving—albeit for a brief time—in the Union Army during the Civil War. However, the newly-identified portrait tondo of John Brown in Farrer's *Portrait of Clarence Cook* (no. T16, Fig. 22) and the inclusion of Brown and George Washington in the painting *Evening Thoughts* (no. T20) gives visual expression to Farrer's political beliefs. When considered in conjunction with a letter in *The New Path* strongly supporting abolitionists, these references shed new light on the strength of Thomas Charles Farrer's beliefs as well as those of his colleagues in the Association for the Advancement of Truth in Art.

Less directly tied to the abolitionist cause, but no less fascinating, are the titles of Henry Farrer's later watercolors. These are frequently quotations from poetry or literature, often by New England writers including Henry Wadsworth Longfellow, John Greenleaf Whittier and Alice Cary, all of whom were anti-slavery. While I have developed these abolitionist connections where they are concerned with the Farrers, I did not investigate potential abolitionist connections for other members of the Association for the Advancement of Truth in Art. Further research on key figures such as Peter B. Wight and Clarence Cook might turn up new information in this area, making it a possible avenue of study for future scholars.

Another important aspect of Thomas Charles Farrer's work that throws new light on his art are copies after Turner. Not only were these copies highly regarded by the contemporary press and public alike, but they

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also served as an important source of income for Farrer. His copies after Turner sold consistently, while his creative work did not. The strong market for this type of copy financed several trips abroad for Farrer.

Unfortunately, only one such copy, *The Fighting Temeraire* (no. T12, Fig. 20), is located today. This rather large-scale oil provides an important glimpse of the exceptional accuracy and skill of Farrer's work in this genre. "We may look at them [Farrer's copies after Turner] with confidence," wrote one contemporary commentator, "assured that he has added no invention of his own; that when he could not understand or see what TURNER has painted, he has not quietly set him aside, as the engravers have done, and given us shallowness where TURNER is profound, feebleness where TURNER is strong and ignorance where TURNER amazes us with his almost boundless knowledge."[1] The high degree of accuracy in Farrer's copies and the lack of any presence of his own hand suggests that these copies would be difficult to identify. The possibility exists that some may be incorrectly catalogued today as works "after Turner" or "school of Turner." Presumably these could only be identified as being by Farrer if they were signed by or traditionally attributed to him. The most likely chance for an identification would arise if a group of works owned by a Farrer descendant came to light.

While much of the early influence between the two brothers in the genres of both still life and landscape appears to have moved in one direction—that is, Thomas Charles Farrer influenced Henry—there is one

---

[1]"The Evening Post on Mr. Farrer's Copies of Turner," photocopy of an unidentified printed sheet, Archives of American Art, Smithsonian Institution, Washington, D.C., microfilm N14, frame 395. This article probably dates to around 1860 after Farrer had returned to New York from London.

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important exception to this. In the medium of etching, Henry was clearly the leader. His older brother's earliest etchings were executed in the mid-1880s and were first shown in 1885 at the New York Etching Club exhibition. By that time, Henry was already an accomplished etcher: he had exhibited his work widely, both in the United States and abroad, and he was president of the New York Etching Club. I have speculated in Chapter 6 that Thomas Charles' interest in the medium was spurred by his brother's success.

Thomas Charles Farrer's etchings, all executed after his return to England, depend heavily on artistic wiping of the plate, rather than careful detail filled in with the etching needle or drypoint, to create atmospheric landscapes. Most of these are large-scale, often printed on vellum, a support which was highly prized by print collectors at the time. His prints also frequently include remarques, or small marginal sketches, conceits popular in the mid–1880s that were also used to attract collectors. Thomas Charles often depicted English views, including such well-known tourist sites as Barden Tower and Medmenham Abbey (nos. T197-199, Figs. 37-39; T218, Fig. 42). There is also one known etching made after a painting by George Boughton, *"A Dainty Fare"* (no. T230, Fig. 43), and four other etchings, including *Evening on the Wye, Silent Pool, Barden Tower,* and *Medmenham Abbey,* that were published by Knoedler.

The artistic relationship between the two brothers is difficult to assess with any degree of certainty. Henry Farrer came to the United States about 1862 when he was about nineteen years old. There is no record of him having studied art formally in England but by 1866 he exhibited at the Artists' Fund Society exhibition in New York. It is clear that Henry's early work from the 1860s was strongly influenced by his older brother's

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connections with Ruskin and the subsequent development of American Pre-Raphaelite art. By the 1870s, however, Henry Farrer seems to have branched out into pictorial watercolors and etchings that are much broader in style and luminist in influence. His watercolors from the mid–1870s, for example, show that he may have been looking at the work of American artists like William Trost Richards and Sanford Gifford. He presumably also had the opportunity to study the work of English watercolorists, and critics in the 1880s suggested that his watercolors were influenced by such well–known English watercolorists as Copley Fielding.

We can better judge Henry Farrer's oeuvre than we can Thomas Charles', because many more of his works are known today. The second part of the catalogue of works includes about 650 entries for Henry Farrer. Just over two hundred works from all periods of his career are located, providing a relatively complete picture of his development as an artist. Of these 200, 115 are drawings and watercolors and 85 are etchings.

Henry Farrer contributed works to the American Water Color Society exhibitions every year from 1867 until his death in 1903—a remarkable run of 37 consecutive years. A close examination of exhibition catalogues makes clear that from the mid-1870s through the early 1890s, his watercolors were well respected and highly sought after by collectors. Throughout the late 1870s and 1880s, his work was also regularly commented upon in reviews of the American Water Color Society exhibitions, particularly in the *New York Times* and the *New-York Daily Tribune.* By this time, Farrer had developed his mature watercolor style: large–scale, tonal landscapes with carefully applied layers of watercolors that rivalled oil paintings in their size and presence. These generally depicted autumnal or winter landscapes with a very limited palette and

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were often presented in gold mounts and frames at the American Water Color Society exhibitions. They were priced according to size, with larger watercolors reaching prices as high as $1,000.

The popularity of watercolors and the lucrative nature of the medium during the 1880s was made clear in a review of the American Water Color Society exhibition that appeared in *Harper's Weekly* in 1883:

> For some years, indeed, the American Water-colorist has been altogether the cheerfulest type of artist to be seen on this side of the Atlantic. The public buys his works, and attends the display of them; and neither the beauty nor the fashion of the metropolis is scandalized by the question, "Have you seen the Water-color Exhibition?"
>
> Of course the American Water-colorist has earned this bliss, for did ever an American picture-buyer unjustly praise an American picture-maker? or praise him too much? or lodge his work too honorably in his home? The American Water-colorist, not to put too fine a point on him, enjoys the most deserved artistic success in the city. He understands his business for one thing; knows the value of broad relations of color, the proper subserviency of details to masses, the blessedness of suggesting an idea rather than chopping it fine and heating it in a retort, the excellence of translating ethereal effects out-of-doors, the indispensableness of snap, sparkle, vivacity, spontaneity.[2]

The central role that Farrer played as an American watercolorist is confirmed by the inclusion of his *Now Came Still Evening On* (no. H303, Fig. 104) as one of only a few works reproduced in the article.

By the 1890s, the popularity of the watercolor medium—and of the artists most closely associated with it—waned. Letters that Farrer wrote to the dealer William Macbeth indicate that the public's taste for highly-worked watercolors had diminished still further by the end of the decade. By then, Farrer was happy to make any sales at all, and he discounted his work considerably for Macbeth (see Chapter 7).

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[2]"The Water-Color Exhibition," *Harper's Weekly* 27, no. 1363 (3 February 1883): 71.

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Henry Farrer's work as a watercolorist coexisted with his work as a printmaker. That is, many of the subjects he chose for his watercolors were repeated in his etchings. Often the etchings were made at a later date than the watercolors, but this was not always the case. *On the Hillside,* for example, appeared first as a large–scale etching (no. H216, Fig. 81) in 1880; Farrer returned to the subject in 1899 in an even larger watercolor (no. H459). Although it is possible that Farrer received a commission to make a watercolor of the subject, no evidence supports this. Instead, it seems clear that he repeated popular subjects, whether they started out as prints or watercolors, in order to generate sales.

One of Farrer's most important contributions to American art is his etchings. A dedicated printmaker, he often chose to capture the picturesque quality of New York harbor. His numerous views of the East River, Staten Island and Long Island make him one of the most important chroniclers of the area during the second half of the nineteenth century. Unlike his watercolors, to which he often gave poetic titles, Farrer's etchings generally carry straightforward titles, often names or descriptions of the view he depicted. There is a much greater sense of documentation in his prints and a greater specificity of execution in these topographical works. Farrer was associated with etching from its earliest beginnings in America until the demise of the New York Etching Club in 1894, which effectively spelled the end of the etching boom in America. He was deeply concerned with creating and maintaining the high artistic status of etching in this country. Although Farrer's prints were very different in style from those of James McNeill Whistler and Seymour Haden, Farrer was much influenced by his English and European predecessors and pursued very similar goals in his work.

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Like his watercolors, Farrer's etchings were regularly highlighted in contemporary reviews of the New York Etching Club exhibitions in most of the major East Coast newspapers and journals. His work was highly praised for its technical skill, beauty of execution, and contribution to the artistic reputation of American etchings both at home and abroad. Farrer's association with the most learned print connoisseur of the period, Sylvester Rosa Koehler, assured Farrer a certain amount of posthumous fame, since Koehler included Farrer's works in nearly all of his publications on American etchings.

The following nine chapters survey the artistic careers of both Thomas Charles Farrer and Henry Farrer, each of whom contributed in different ways to the American art scene of the late nineteenth century. Although their work remains relatively unknown to many students and scholars in the field of American art today, it is hoped that the present survey will allow modern art historians to more fully understand the diversity of their work and to see precisely how it made a lasting impression on American art.

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CHAPTER 2

BIOGRAPHY OF THOMAS CHARLES FARRER

Thomas Charles Farrer was born on September 16, 1838 at No. 22 Gresse Street in London into a family of artists.[1] Gresse Street, was located off Tottenham Court Road, only one block from the British Museum. His grandfather was the miniature painter Thomas Farrer, who died in London in 1850. An exhibitor at the Royal Academy between 1805 and 1820, his work is unknown today.[2]

Thomas Charles Farrer was registered at birth as Thomas Farrer. According to his birth certificate, his father, also named Thomas Farrer, was a painter and glazier who was born in London on April 4, 1804 and died at Hoxton, London on March 10, 1857.[3] He married Martha Kennington at Westminster, London on June 30, 1830. The couple had four children: Martha (b. July 7, 1836 at St. Pancras, London; married James Norris Pimm at Hoxton, London on November 20, 1859); Thomas

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[1]Although the literature traditionally lists his birthdate as 1839, Thomas [Charles] Farrer's birth certificate records the date as 1838. See Appendix A.1.

[2]For a record of his work, see Algernon Graves, *The Royal Academy of Arts, A Complete Dictionary of Contributors and their Work from its Foundation in 1769 to 1904,* vol. 4, Eadie to Harraden (London, 1905-06; reprint, New York: Burt Franklin, 1972), 90-91 (page citations are to the reprint edition).

[3]The information about Thomas Charles Farrer's parents is based on records kept by Stephen Farrer in his library in Amersham, Buckinghamshire. He has copies of many of the Farrers' birth certificates and wills (P.O. Box 138, Amersham, Buckinghamshire, HP6 6UB United Kingdom). He has a database for the family and can be reached via email at: <gentree@telinco.co.uk>. I am extremely grateful to him for so generously sharing his research.

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[Charles] (b. September 16, 1838 at St. Pancras, London); Henry (b. March 14, 1844 at St. Pancras, London); and Edwin (b. 1849 at St. Pancras, London).

The Working Men's College

From about 1854 until he left for America in 1857, Thomas Charles Farrer studied under John Ruskin and Dante Gabriel Rossetti at the Working Men's College in London.[4] The establishment of the College was considered as early as 1848 by a group of men, many of whom were members of the newly-formed Christian Socialists, who felt that socialism needed to be Christianized. For many of the founders of the Working Men's College, such as Frederick Maurice, one of the Principals of the College from 1854-1872, Christian Socialism was the assertion of God's order."[5] From the beginning, there were strong religious overtones at the College, although students were not required to attend Bible classes or readings, and many of the Pre-Raphaelite art teachers were not Christian Socialists.

The College officially opened to the public on October 31, 1854.[6] Classes were open to adult—that is, over 16 years old—working men. The

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[4]Gordon Fox, Librarian at the Working Men's College in London, has informed me that the extant records for student enrollment cover only the years 1901–1939, the earlier records having been lost. Mr. Fox also kindly looked through the books in the College collection for any mention of Farrer but found no references. The only evidence we have that Farrer did study at the WMC with Ruskin and Rossetti is references in letters and contemporary sources.

[5]J.F.C. Harrison, *A History of the Working Men's College, 1854-1954* (London: Routledge & Kegan Paul, 1954), 91.

[6]"We opened our College on October 31st. The admissions are about 130. The Arithmetic and Algebra, Geometry, Grammar, and Drawing

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education offered was to be "regular and organic, not taking the form of mere miscellaneous lectures, or even of classes not related to each other."[7] One innovative principle was the notion that the classes were reciprocal in effect: the teachers had as much to learn from the students as the students had to learn from them. The personal contact inherent in this type of system meant that everyone contributed to the general sense of fellowship or brotherhood, a principle which had a lasting effect on Farrer.

The Influence of Ruskin and Rossetti

Thomas Charles Farrer presumably enrolled in the Working Men's College when it first opened. The portrait painter and print dealer C. Lowes Dickinson was one of the founders of the College. Dickinson was associated with the Pre-Raphaelite Brotherhood and taught in the Art Class along with John Ruskin and Dante Gabriel Rossetti. The first Art Class taught by these three men met for three hours on Thursday evenings, beginning at seven o'clock. By the Easter term of 1855, the class was divided up, with Rossetti taking charge of the figure and color drawing, and the others teaching the elementary and landscape classes.[8]

John Ruskin was one of the most famous and popular teachers at the College. Although he began teaching there in 1854, Ruskin is not listed as one of the founders, since he did not participate in the meetings prior to the College's opening. Through his teaching, Ruskin came into close contact with the thoughts and views of working men, an opportunity that

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Classes are the most popular." Harrison, 16, quoting Frederick Maurice, Ms. letter, 14 November 1854.

[7]Harrison, 20.

[8]Dickinson, 65-66.

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provided a means for him to change the direction of his critical work from art to social reform. The College's curriculum emphasized useful knowledge, which paralleled Ruskin's concept of bringing art to the working man and using it to improve his spiritual and mental life.

The other teacher with whom Farrer was said to have taken classes was Dante Gabriel Rossetti. According to Sulman, Rossetti taught on alternate evenings with Ruskin and covered the subjects of figure and watercolor painting.[9] Ruskin had a very high opinion of Rossetti's work and said of him that "he was the only one of our modern painters who taught disciples for the love of them."[10] Rossetti began teaching at the College in January of 1855 and was extremely popular. In his figure drawing classes, he applied Holman Hunt's Pre-Raphaelite tenet of "from Nature" by having the students draw one another, since they were unable to afford professional models. This was a practice Farrer would return to in his later portrait drawings. Both Ruskin and Rossetti stopped teaching at the College in 1858, shortly after Thomas Charles Farrer left for New York.[11]

It is interesting—and possibly more than a coincidence—that Farrer arrived in America around the time of the 1857-58 exhibition of English

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[9]Thomas Sulman, "A Memorable Art Class," *Good Words* (August 1897): 549.

[10]E.T. Cook, *The Life of John Ruskin*, 1 (London and New York: George Allen & Co., Ltd. and The Macmillan Company, 1911), 388.

[11]Sulman (p. 551) lists Ruskin as leaving the Working Men's College in 1856 when the college moved to Great Ormond Street. He says that Ruskin went abroad then, and, although he returned to talk to the class a few times, the class was largely taught by others. At this time Ford Madox Brown and Edward Burne-Jones were also teaching at the College.

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art, held in New York, Philadelphia, and Boston. Rossetti, with his connections to the American journal *The Crayon*, may have been a strong influence in Farrer's decision to come to America.[12] As early as 1856, Rossetti was helping to plan an exhibition of English art that was intended to travel to America. Sometime before June 1857, Rossetti distributed a circular to artists and art journals to explain the motivation for organizing an exhibition of English art to be sent to America.

> There is good reason for believing that such an Exhibition would be welcomed by Americans. The wealthy classes in New York are well known to be lavishly sumptuous in the arrangement and decoration of their dwellings; and it is confidently anticipated that they would be glad not only to call in the aid of Fine Art for this purpose, but to have its productions brought home to them for that constant contemplation and study which exhibitions and museums of a similar order receive from cultivated classes. ...The taste for Art is growing in America, as it inevitably must grow with advancing wealth, population, and resources.[13]

It would be hard to imagine how a young artist, just beginning his career, could resist what seemed to be such a golden opportunity. Unfortunately, this exhibition would coincide with the American financial crisis of 1857, which greatly affected the success of the show.

Early Years in New York, ca. 1857-60[14]

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[12]It is also interesting to note that Farrer's father died on March 10, 1857. This may also have influenced Farrer's decision to leave England.

[13]"Fine Art Gossip," *The Athenaeum*, 30 (June 20, 1857), 796; quoted in Susan P. Casteras, "The 1857-58 Exhibition of English Art in America and Critical Responses to Pre-Raphaelitism," in Ferber and Gerdts, *The New Path*, 110.

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The earliest record of Farrer in New York seems to be a letter dated 8 November 1857, written to his fellow artist and future art dealer Samuel Avery. Farrer wrote to Avery that he was stranded in Rockland County (New York) "with 21 cents in all the wide world." To return to New York City, he wrote "he needed 12 cents to get to Nyack and 30 cents to get from Nyack to New York."[15]

During Farrer's early years in New York, he lived at the home of the English-born cabinetmaker Edward Meek on West 52nd Street near Eleventh Avenue.[16] Meek's household included two of his adult daughters, Amelia and the younger Maria, both of whom are portrayed in Farrer's pencil drawings made about 1859 (nos. T2-T4, Figs. 11-13).

Farrer's education and training placed him in a unique position to spread Ruskin's doctrine in America. Ruskin, meanwhile, had a two-fold

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[14]The date of Farrer's arrival as about 1857 was given by Edward Cary, "Some American Pre-Raphaelites: A Reminiscence," *The Scrip*, 2, no. 1 (October 1906): 1.

[15]Thomas Charles Farrer, to Samuel Avery, 8 November 1857, Welcher Library, Hartford, CT. The Welcher Library in Hartford was referred to in Ruth Sieben-Morgan's thesis "Samuel Putnam Avery (1822-1904), Engraver on Wood, A Bio-Bibliographical Study," M.S. thesis (Columbia University, 1940). The reference is presumably to the personal library of Samuel P. Avery's granddaughters, Emma A. , Amy O. Welcher, and Alice Lee Erickson. They donated Avery's diaries to the Metropolitan Museum of Art. However, these letters were not given to the Metropolitan Museum nor can they be located elsewhere.

[16]In the "Special Notices" section of the *New-York Tribune*, an advertisement was published alerting the public that "Meeks's Furniture and Upholstery Warerooms have been removed to the New White Marble Building, No. 686 Broadway, between Fourth and Great Jones Streets." The notice describes the extensive warerooms with a wide range of furniture choices, "Special Notices," *New-York Daily Tribune*, 8 May 1866, p. 5. This may very well be the same family, although their name is here spelled with an "s."

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influence on Farrer's life and work. First and most obviously, he influenced Farrer's role in the founding of the Association for the Advancement of Truth in Art and the establishment of the journal *The New Path*, which held teaching and education of the public as one of its primary functions.

The second influence from Ruskin—largely overlooked in most discussions of Farrer's work—is Farrer's extensive copying of the works of J.M.W. Turner. Farrer's admiration of the English master was certainly inspired by Ruskin's defense of Turner in *Modern Painters* in 1843, as well as by Ruskin's active role in collecting Turner's work. We know from other pupils who studied with Ruskin in the mid-1850s that they too were encouraged to copy Turner's paintings. William Ward, one of Ruskin's assistant drawing masters at the Working Men's College, began copying, collecting, and dealing in works by Turner about 1856. Ruskin encouraged Ward, helping him to perfect his technique as a copyist. Ruskin also wrote about these copies, calling the public's attention to the importance of this kind of work.

England, 1860

It is not surprising, then, that Farrer was inspired to make copies after Turner when he returned to London for a visit in 1860. As we will see in Chapter 5, when Farrer returned to New York later that year, the American news media particularly focused on his copies after Turner.

Farrer left New York during the summer of 1860. Part of his desire to return to England at this time may have been the disappointment he felt in his artistic career in the United States. Farrer's friend and fellow Pre-Raphaelite sympathizer, John Henry Hill, referred to Farrer's depression

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in a letter, writing that he wished Farrer were with him at Nyack, New York, so he could "pelt [him] with snowballs so [he] would forget all about [his] misfortunes in the art world."[17] Farrer felt that Pre-Raphaelitism was not highly regarded in the United States and may have returned to England to see if things were more encouraging there. By July 1860, however, he was planning his return to the United States.[18]

Based on Hill's letters and Farrer's art, we can reconstruct something of what Farrer did while he was in London. In a July 1860 letter to Farrer, Hill wrote that he was pleased to receive Farrer's letter and alluded to Farrer's visit to the Royal Academy summer exhibition.[19] Hill wrote that he was interested to hear of "Richards studys [sic]. I almost think I can see them there in the R.A. looking as though they were painted in black and white with a little color, and surrounded by the most faithful painting of Natures lovely color as well as form. I should think you would learn a valuable lesson from the contrasts."[20] William Trost Richards's work was greatly admired by the American Pre-Raphaelites.

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[17]John Henry Hill, Nyack Turnpike, New York, to Thomas Charles Farrer, 20 February 1860, AAA, SI, microfilm N14, frames 1138-40.

[18]John Henry Hill, Nyack Turnpike, New York, to Thomas Charles Farrer, Sunday, July 1860, AAA, SI, microfilm N14, frame 1145: "We are very glad for our part that you are coming back so soon—you hinted before you left that if you received any encouragement in England you might probably stay there, but as you are coming back I am ready to give three cheers for the preraphaelite cause in America."

[19]John Henry Hill, Nyack Turnpike, New York, to Thomas Charles Farrer, Sunday, July 1860, AAA, SI, microfilm N14, frames 1144-46.

[20]Ibid.

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Farrer himself owned a painting, *Scene from Nature*, by Richards that was exhibited at the Pennsylvania Academy in 1862.[21]

Among the paintings Richards exhibited at the Royal Academy in 1860 that Farrer would have seen was *Blackberry Bush* of 1858 (Brooklyn Museum of Art).[22] As Linda Ferber notes, Richards's early attempts at a Ruskinian plein-air study were possibly influenced by Pre-Raphaelite paintings shown in the Exhibition of English Art at the Pennsylvania Academy in 1858.[23] The success of Richards's paintings led Hill to remark, "I am confident the Preraphaelites school will make steady progress, and every succeeding exhibition will show marked advance on all former effort—. I wish we could have such a school here, but the preasant [sic] prospects for it are very discouraging."[24] Hill added that now that he knew Farrer would return to America, he [Hill] was "ready to give three cheers for the preraphaelite cause in America."[25] It may have been the combination of Richards's success and Hill's enthusiasm that convinced Farrer that the American Pre-Raphaelites would soon find support in the United States. Further, Hill's wish for "such a school" may have, in part,

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[21]Linda S. Ferber, *William Trost Richards, American Landscape & Marine Painter, 1833–1905* (Brooklyn, NY: The Brooklyn Museum, 1973), 26.

[22]Ibid.; Ferber and Gerdts, *The New Path*, no. 66.

[23]Ferber and Gerdts, *The New Path*, 215.

[24]John Henry Hill, Nyack Turnpike, New York, to Thomas Charles Farrer, Sunday, July 1860, AAA, SI, microfilm N14, frames 1144.

[25]Ibid.

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sparked Farrer's idea to form the Association for the Advancement of Truth in Art in January 1863.

Ruskin's American admirers were anxious to know what he thought of their work, and it is speculated that Farrer may have brought works by American artists with him on his return to England for Ruskin to examine.[26] That Farrer had maintained contact with Ruskin while he was in America is evident from a letter written by Charles Herbert Moore to Farrer in February 1860. Moore wrote that he was "glad to hear that Ruskin speaks well of John's drawings."[27] Although Farrer had intended to see Ruskin during his trip, a letter Hill wrote makes it clear that Farrer did not.[28]

The copies Farrer made after Turner in 1860 include *The Fighting Temeraire* and *The Golden Bough* (see Chapter 5). In London, Farrer presumably not only made copies after Turner but created works of his own invention as well. The only one of this type known today is Farrer's *Gone! Gone!* (no. T8, Fig. 17). Given the obvious debt to the Pre-Raphaelites and the 1860 date, William H. Gerdts has suggested that it may have been painted—or at least started—in England. This picture clearly

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[26]Linda S. Ferber, "'Determined Realists': The American Pre-Raphaelites and the Association for the Advancement of Truth in Art," in Ferber and Gerdts, *The New Path*, 19.

[27] Charles Herbert Moore, to Thomas Henry Farrer, 19 February 1860, Gordon Lester Ford Collection, The New York Public Library. Moore is talking about John Henry Hill's drawings.

[28]John Henry Hill, Nyack Turnpike, New York, to Thomas Charles Farrer, Sunday, July 1860, AAA, SI, microfilm N14, frames 1144-4.

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shows a recent British Pre-Raphaelite influence, combined with an American setting and subject matter.

Return to New York, 1860-1869

Farrer returned to New York in late November or December 1860. Although it is not known where he was living, there is every reason to suspect that he had little money and stayed again with Edward Meek and his family. This apparently was not a happy solution, as is evident from Charles Herbert Moore's letter to Farrer, dated March 28, 1861. Moore wrote, "Can't you remain at Meek's for the present...tell him how you are situated and if he has any heart at all I am sure he will have compassion enough to let you remain there at present."[29] Farrer's money troubles continued into the summer, when Moore wrote to him in July asking if Farrer would get paid for the drawing he was making of Clarence Cook, commenting "I don't suppose it will amount to much any way" (no. T16, Fig. 22).[30] Moore invited Farrer to visit him in Catskill, N.Y., but Farrer did not have the money to travel. At one point Moore offered to pay but, later found he was unable to, writing "when I sent that note to you at Fishkill I expected to make arrangements to have you come and stay with me but this war has made it impossible for me to get money and so I could not send for you."[31]

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[29]Charles Herbert Moore to Farrer, 28 March 1861, Gordon Lester Ford Papers, The New York Public Library, box 15.

[30]Charles Herbert Moore to Farrer, 8 July 1861, Gordon Lester Ford Papers, AAA, SI, microfilm N15, frame 993.

[31]Charles Herbert Moore to Farrer, 8 July 1861, Gordon Lester Ford Papers, AAA, SI, microfilm N15, frame 993.

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In spite of his difficult financial situation, Farrer received a great deal of recognition for his works after Turner, which were exhibited at Knoedler's in New York. The attention Farrer received for his Turner copies and the developing market for such pictures may have been part of his motivation, and certainly part of the financing, for his second return to England in 1869.

Farrer joined the Union Army in 1862 and served during the War Between the States as a Private in Company A, 22nd New York State Militia.[32] The 22nd New York State Militia was a three month unit active from May 28, 1862 through September 5 of that year.[33] The short time Farrer spent in the Union Army was typical of military service during the first years of the Civil War. It was then possible for soldiers to join for three-month, six-month, or one-year stints. Later, as it became clear that the conflict was going to last much longer than anyone had expected, men were required to join for much longer periods, typically three years.[34]

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[32]I am grateful to Trevor K. Plante, Archivist, Old Military and Civil Records, U.S. Textual Archives Services Division, National Archives and Records Administration, for researching Farrer's military service. Although Farrer's name is spelled "Farrar" and his age is listed as 22 rather than 23, it is clear that these are his records. See Appendix A.2. Apparently it was not unusual practice to allow a British subject to enlist in the Union Army.

[33]The 22nd New York State Militia did not see much action during the three months Farrer was enlisted. The troops left New York, traveled to Baltimore (Camp Monroe), and on June 18 mustered into service for three months. On June 20 they were encamped on Bolivar Heights [West Virginia, Camp Aspinwall]. Later they were stationed at Camp Hill, Harpers Ferry. See *Supplement, Records of Events*, vol. 43 (New York Troops, Union–Infantry), 327-28.

[34]This information was supplied by Trevor Plante.

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While in Western Virginia, Farrer corresponded with Samuel Avery. An incomplete and undated letter to Avery discusses Farrer's dislike of Baltimore where the men did "fatigue and guard duty for no purpose" and his enthusiasm for Harpers Ferry, where he finally caught a whiff of the war.[35] Farrer asked Avery to forward him some money that Cook had left for him. Avery also corresponded in July 1862 with a C.M. Burns, Jr. about Farrer's army service. Burns wrote to Avery "Your word of Farrer, perfectly amazes me, he, so quiet & dreamy, I fear this rough dirty work will prove too much for him.[36]

Farrer's experience in the Army also probably inspired his painting *April 1861*, made about 1865. Although unlocated today, the picture was described in *The New Path* as showing the departure of New York's Seventh Regiment, observed by a woman standing at a window (see no. T65).

After Farrer returned to New York in September 1862, William Trost Richards asked Farrer to visit him at his home in Germantown, Pennsylvania.[37] Farrer presumably did not come then since Richards sent him another letter in December again inviting him to visit.[38] In any case,

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[35]Thomas Charles Farrer, Bolivar Heights, Harper's Ferry, to Samuel P. Avery, n.d. (Ford Autograph Collection, AAA, SI, microfilm N14, frames 347-348). This letter presumably dates to June or July 1862. Farrer's wrote "the country is beautiful (altho I can not enjoy it much) and there is a slight sense of danger about it. We can smell blood as it were."

[36]C.M. Burns, Jr., to Samuel P. Avery, 20 July 1862, Welcher Library, Hartford, CT. See footnote 15.

[37]William Trost Richards, Germantown, Philadelphia, to Thomas Charles Farrer, 22 October [1862], AAA, SI, microfilm N16, frame 357.

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the two apparently met in 1862, and later in March 1863, Farrer would nominate Richards for membership in the newly-founded Association for the Advancement of Truth in Art.

During the early 1860s, Farrer spent winters in New York and went into the countryside during the summer to paint and draw. He began showing his work at the Brooklyn Art Association in 1862, and the following year he exhibited at the National Academy of Design. In his reminiscences, Edward Cary, the editor of the *Brooklyn Daily Union* in 1863, recalled that he hired Farrer to "write some of the comments on the exhibitions of the Brooklyn Art Association."[39] Cary remarked that Farrer was convinced that "nine-tenths of the pictures hung on the walls of the Association were pitiable rubbish, artificial in execution and deplorably defective in the rendering of beauty."[40] Farrer's views, according to Cary, caused a great deal of dialogue between Pre-Raphaelite supporters and its foes.

Farrer spent much of the summer of 1863 in Catskill, N.Y., with his close friend and fellow Pre-Raphaelite, Charles Herbert Moore. During this time Farrer painted two landscapes that he exhibited in 1864 at both the National Academy of Design and the Sanitary Fair. *The Catskills from the Village* (no. T37) and *Catskills in the Twilight Hour* (no. T39). During this

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[38]William Trost Richards to Thomas Charles Farrer, Germantown, Philadelphia, 26 December 1862, AAA, SI, microfilm N14, frame 353.

[39]Edward Cary, "Some American Pre-Raphaelites: A Reminiscence," *The Scrip*, 2, no. 1 (October 1906): 2.

[40]Ibid.

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period he also must have traveled in upstate New York, to areas around Niagara Falls (see no. T34).

In January 1863, Farrer became one of the founding members of the Association for the Advancement of Truth in Art, which declared as one of its principles, "We hold that the primary object of art is to observe and record truth whether of the visible universe or of emotion." Succinctly stated, the object of the Association was "to secure for ourselves encouragement and mutual instruction;—to assist meritorious artists who may need help;—to develop latent artistic ability, especially among the class of mechanics;—and to educate the public to a better understanding of the representative arts."[41] The Association's first meeting was held at Farrer's studio at 32 Waverly Place in New York's Greenwich Village. The Association's goals were ambitious, but in the end its most lasting contribution was the publication of a short-lived magazine, *The New Path*.

Farrer spent part of the summer of 1864 painting in New Hampshire's White Mountains. A letter from John Henry Hill, written in June 1864, places Farrer at Gorham, a town in northeast New Hampshire surrounded by the peaks of the Presidential Range. Hill called it "our old sketching ground" and gave Farrer advice on the best views in the area.[42]

Hill's letter also includes the first mention of "Mrs. Farrer," to whom Hill sends his regards. Early in 1864, Farrer married Annie R.

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[41]As quoted in Linda Ferber, "'Determined Realists': The American Pre-Raphaelites and the Association for the Advancement of Truth in Art," in Ferber and Gerdts, *The New Path*, 19.

[42]John Henry Hill, Nyack Turnpike, [New York], to Thomas Charles Farrer, 29 June 1864, AAA, SI, microfilm N14, frames 1153-55.

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McLane, the daughter of a Reverend McLane of Brooklyn.[43] She was also a member of the Association for the Advancement of Truth in Art. In the fall after their wedding, the couple moved to 46 Stuyvesant Street, remaining there for less than a year.

Farrer's association with the American Pre-Raphaelite Charles Eliot Norton, a friend and admirer of Ruskin, brought him to Massachusetts in 1865. With his wife Annie, Farrer spent the summer of 1865 in Northampton, where he painted numerous views of the area. A son was born to the couple there in October 1865. Farrer wrote to Mrs. Gordon Lester Ford that the baby was a "plump happy little boy."[44] By November 1865, the Farrers were in Ashfield, Massachusetts, a location influenced by their friendship with Norton, who summered there. At that time Farrer wrote to Mrs. Ford that they were comfortably installed in Ashfield and encouraged the Fords to visit when they made their "New England tour."[45]

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[43]She signed her early letters in America "Annie" but her last will and testament was signed "Anne Richards Farrer (see Appendix A.3).

[44]Thomas Charles Farrer, Northampton, [Massachusetts], to Mrs. Ford, 7(?) October 1865, Ford Autograph Collection, The New York Public Library, New York, box 15. A letter written in January of the following year refers to the baby's name. "Our boys name is not "Gothic Revival" but Charles Moore Farrer. How do you like it?" Annie R. Farrer, 1 January [1866], to Mrs. Ford, Ford Autograph Collection, The New York Public Library, New York, box 15. Charles Farrer is referred to in Anne Farrer's will of 1914 as having "considerable means" and "residing in the United States." See Appendix A.2.

[45]Thomas Charles Farrer, Ashfield, [Massachusetts], to Mrs. Ford, 22 November 1865, Ford Autograph Collection, The New York Public Library, New York, box 15.

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Farrer had a one-man exhibition of watercolors at Knoedler's (Goupil & Co.) in New York in 1865.[46] He continued to exhibit landscapes and still lifes at both the National Academy of Design and the Brooklyn Art Association throughout the 1860s. In fact, he exhibited his work at these American venues into the 1870s, even after he had returned to England permanently. In January 1867, Farrer was elected to the Society of American Painters in Water-Colors, where he exhibited regularly. In that year, he listed his address in the catalogue as 1267 Broadway in New York City. This address continued to appear until he left for Europe, presumably in late March 1869.[47]

Farrer's Role as a Teacher

Farrer's dedication to teaching was an important aspect of his career during the 1860s. It seems clear from the free night classes he taught that he was following the example of the curriculum at the Working Men's College in London. As will be discussed later, Farrer's teaching methods closely resembled those of Ruskin (see Chapter 3). Farrer's interest in teaching a Ruskinian method was one of the motivating factors in the founding of the Association for the Advancement of Truth in Art.

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[46]Clarence Cook, "Fine Arts: Mr. Farrer's Water-Color Drawings," *New-York Daily Tribune*, 16 December 1865, 4.

[47]A printed notice advertises a private view of Farrer's "New Pictures and Studies" to be held on March 20, 1869 and March 23, 1869 "previous to his [Farrer's] departure for Europe" (Ford Autograph Collection, The New York Public Library, box 15). This is accompanied by a letter that Farrer wrote to Ford requesting a commission from him to help subsidize Farrer's study trip abroad. Farrer noted here that "we sail in a few days," Ford Autograph Collection, The New York Public Library, box 15.

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In the 1860s, Farrer taught at the Woman's Art School of Cooper Union in New York City, established a free drawing class at the Ashfield Academy in Ashfield, Massachusetts, and gave private lessons in painting and drawing in New York.

Farrer taught at the Woman's Art School of the Cooper Union from November 1861 until late in 1865. The principal of the school at that time, Henrietta Field, wrote in her report that Farrer's presence as a teacher allowed her to reduce her own course load.[48] In 1863–64, Farrer taught a class called "Drawing and Painting, Still Life" at the Woman's Art School. His method was largely based on what he had learned from Ruskin, and his students were enthusiastic about his teaching. By 1865, however, Farrer had resigned as a teacher. Henrietta Field, who was responsible for hiring Farrer, had left the school, and the administration had changed.[49] Apparently, Farrer's Ruskinian-inspired teaching method based on drawing modest subjects was replaced by teachers influenced by French art, instructing the students in "high art à la Julien."[50]

Farrer also taught at the Ashfield Academy, while he and his wife were living in Massachusetts during the winter of 1865. Annie Farrer wrote to Mrs. Gordon Ford that "Mr. Farrer has opened a free drawing class in the Academy—and teaches several evenings in the week. It is well

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[48]See William H. Gerdts, "Through a Glass Brightly: The American Pre-Raphaelites and Their Still Lifes and Nature Studies," in Ferber and Gerdts, *The New Path,* p. 61. Gerdts's research on the Woman's Art School, incorporated here, is based on the records and monthly reports in the Library of the Cooper Union.

[49]"Art, The Cooper Institute School of Design for Women," *The Round Table* (14 October 1865): 93.

[50]Ibid, 93.

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attended. Some who walk miles to attend will surely learn."[51] Since the class was held free of charge and in the evenings, it was presumably modeled on Farrer's experience at the Working Men's College.

Farrer also gave private lessons. As early as 1863, Charles Herbert Moore, a fellow artist and member of the Association for the Advancement of Truth in Art, wrote that he had found a pupil for Farrer, a Miss Phebe [sic] Hopkins. She "wants to take lessons at her own house. I promised to send you. Will you teach her? If so, please call at 25 East 20th Street and ask for her and tell her your business. I believe she is anxious to begin at once."[52]

Five years later, Farrer and Moore decided to give lessons together. At the beginning of the summer of 1868, they circulated a printed notice offering lessons in drawing and painting that would begin on November 1, 1868:

> In compliance with many applications, Messrs. T.C. FARRER and C.H. MOORE propose to open a conveniently furnished studio in N. Y. City, where they will receive Students for a course of the most thorough instruction in DRAWING AND PAINTING."
>
> They will devote themselves entirely to this work, believing that they can in no way better advance the interests of true Art, than by doing what they may to inculcate a practical and intelligent appreciation of it, by such instruction.[53]

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[51]Annie R. Farrer to Mrs. Gordon Ford, Ashfield, 15 February 1865, Ford Autograph Collection, The New York Public Library, New York, box 15.

[52]Charles Herbert Moore, Catskill, New York, to Thomas Charles Farrer, 15 November 1863 (Ford Autograph Collection, AAA, SI, microfilm N15, frames 999-1000).

[53]Printed notice, Ford Autograph Collection, The New York Public Library, New York, box 15.

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Interestingly, the notice said that "communications" during the summer were to be addressed to John E. Lauer, a collector of Farrer's work. Lauer owned at least four works by Farrer (see nos. T31, T38, T71, and T84). These include the painting, *Evening in New Hampshire* (no. T71), and drawings like *Study of Horseradish* (no. T31). Lauer also owned works by Henry Farrer. Moore and Farrer's joint lessons, however, apparently never transpired. By 1868, Pre-Raphaelitism was largely out of fashion, and it was probably becoming difficult for its practitioners to attract students.

Nevertheless, over the course of his career, Farrer taught a number of artists who became disciples of the Pre-Raphaelite style, including Robert Brandegee, Margaret McDonald, and Frank Lathrop.[54] Farrer's reputation as a disseminator of the Pre-Raphaelite style was alternately praised and criticized by critics. Clarence Cook wrote that "whatever we may think of Mr. Farrer's work as an artistic product, its influence on the methods of Art in America cannot be denied."[55] He added that Farrer's enthusiasm for this type of art not only affected the students he taught directly but had been communicated through his "proselytising spirit" and writings as well.

Europe, 1869-1870

Farrer left New York to take a study trip to Europe in 1869. Before departing, he advertised for commissions to copy Turner's paintings or to

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[54]See William H. Gerdts, "Through a Glass Brightly: The American Pre-Raphaelites and Their Still Lifes and Nature Studies," in Ferber and Gerdts, *The New Path*, 46 ff.

[55]Clarence Cook, "The National Academy of Design: Forty-first Annual Exhibition," *New-York Daily Tribune*, 14 June 1867, 2.

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make original Turneresque works during his travels throughout England and the continent.

We know very little about Farrer's itinerary for this trip. Based on the evidence of contemporary notices in the press, it is clear that he traveled across Britain and the continent.[56] In March 1870, he was in Venice. A brief mention in *Watson's Art Journal* notes that "Mr. T.C. Farren [sic] of New York, is engaged on an interior from the Church of St. Marc at Venice, which he proposes sending to the Salon."[57] Based on the oils and watercolors Farrer showed on his return to New York, he traveled to Venice and Verona and throughout Switzerland, visiting many of the places immortalized by Turner, including St. Gotthard. Farrer also spent time in Scotland and clearly was in England for a lengthy period, traveling throughout the countryside.

By November 1870, Farrer was ready to return to America. Before he left England, his work was mentioned favorably in the *The Art-Journal*, published in London. Farrer had apparently shown the editors of the journal a "large number of drawings and some paintings, the results of a tour in several of the provinces of England, with which he is about to return to the States."[58] The *Art-Journal* praised Farrer's careful study of nature and his ability to transcribe the "peculiar rural beauties of England,

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[56]"Art Notes," *New York Herald,* 12 December 1870, p. 3. "His [Farrer's] portfolios are full of reminiscences of England, Wales, Scotland, France, Switzerland and Italy, abundant and invaluable material for future pictures."

[57]*Watson's Art Journal,* 26 March 1870, 151.

[58]"Minor Topics of the Month," *Art-Journal* 9 (1 November 1870): 355.

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its homesteads, woods, and lanes, with its lordly mansions and patrician trees," and concluded that Farrer's work was "sure to delight an American audience." All of these works unfortunately are unlocated today and are known only through exhibition catalogues and notices in the press.

Return to New York, 1870

Farrer remained in Europe for almost two years. As noted above, the *Art-Journal* wrote in early November 1870 that his return to America was imminent. This suggests that Farrer was back in New York by November or at the latest by December 1870. We do not know much about his situation or where he was living when he first returned. By December 12, however, the "Art Notes" of the *New York Herald* mentioned that Farrer had returned to New York and opened a studio on 845 Broadway between Thirteenth and Fourteenth streets. On view at the studio, the article noted, were "a large number of pictures and sketches, the result of his two years travel and study in Europe."[59] In January 1871, Farrer's work was on view at the Art Club in Boston. A letter to the editor of the *Boston Evening Transcript*, by an anonymous "M," lists Swiss views at Lucerne, St. Gotthard, and Montreaux; an Italian view, and English landscapes.[60]

Farrer's American success with the works he made while abroad was noted in the London *Art-Journal*. There he was lauded as a painter

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[59]"Art Notes," *New York Herald*, 12 December 1870, 3. Farrer printed an invitation (undated) for a viewing of his recent work at his studio on 845 Broadway. Ford Autograph Collection, The New York Public Library, box 15.

[60]"Exhibition of Water-Color Drawings at the Art Club" *Boston Evening Transcript*, 16 Jan. 1871, 2, col. 3.

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who "may take high professional rank anywhere; and, although young, he has already achieved a reputation that cannot fail to place him foremost among the painters of whom America is rightly proud."[61]

Final Years in England

Farrer probably returned to London permanently in 1872 although he maintained his ties to the United States. Over the next almost twenty years he exhibited widely in many different venues, both in England and abroad.[62] Although no documents recording his return appear to be extant, he began exhibiting at both the Royal Academy and the Royal Society of British Artists consistently from 1872. In both institutions, records for 1872 listed Farrer's address as 12, Albert Terrace, Notting Hill.[63] In 1873 his address was listed in the Royal Society exhibition catalogue as 12, Lincoln Street, King's Road, SW but by 1874, his entries were listed in the Royal Academy catalogue under the address 10, St. Leonard's Terrace in Chelsea. In 1877, his address changed to 4, Redesdale Street in Chelsea. This is the same address listed on the birth certificate for his daughter

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[61]"Minor Topics of the Month," *Art-Journal* 10 (1 April 1871): 127.

[62]Farrer is listed as exhibiting in London at the Fine Art Society, the Grosvenor Gallery, the New Gallery, the Royal Academy, the Royal Society of British Artists, Royal Society of Painter-Etchers and Engravers, and the Royal Institute of Oil Painters. He also exhibited elsewhere in Britain, including the Walker Art Gallery in Liverpool, the Manchester City Art Gallery, and the Royal Scottish Academy. See Jane Johnson and A. Greutzner, *The Dictionary of British Artists, 1880-1940* (London: Antique Collectors' Club, 1976), 172.

[63]Algernon Graves,*The Royal Academy of Arts, A Complete Dictionary of Contributors and their Work from its Foundation in 1769 to 1904* 3, London, 1905–06. Reprint, New York: Burt Franklin, 1972, 91 and Jane Johnson, *Works Exhibited at The Royal Society of British Artists, 1824-1893*, London: Antique Collectors' Club, 1975, 156.

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Dorothy in 1879.[64] By 1885, the year he was elected a member of the English Society of Painter-Etchers, Farrer was living in Queen Anne House, Primrose Hill. He apparently last exhibited at the Royal Academy in 1887 and at the Royal Society in the same year, when his address was recorded as 35, King Henry's Road.

Even after his move to London, Farrer maintained his connections with the American art world. He continued to exhibit his work at all the major institutional venues in New York, including the National Academy of Design, the Brooklyn Art Association, and the American Society of Painters in Water Colors, and in private galleries, including Wunderlich and the Herbert Schenck Gallery.

Although there is some information about the works Farrer exhibited in America, there is little indication of the personal contacts he maintained. Samuel Avery, by this time a successful dealer who traveled extensively to buy art for his gallery, only mentions Farrer twice in his diary. The first passing reference, made on 23 June 1872, noted that he stopped by to visit Farrer but only saw Mrs. Farrer since Farrer was in Scotland.[65] The second reference was made a year later when Avery commented "called on Frank Lathrop 11 Cheyene Walk who took me to Farrer's studio, formerly Legros."[66] There is no mention anywhere that

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[64]See Appendix A.4.

[65]Madeleine Fidell Beaufort, Herbert L. Kleinfield, and Jeanne K. Welcher. *The Diaries 1871-1882 of Samuel P. Avery, Art Dealer* (New York: Arno Press, 1979), 98.

[66]Ibid., 187.

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Avery was interested in Farrer's recent work or ever acquired anything from him for his stock.

In the mid-1880s, Farrer began to make etchings. He showed his work at the New York Etching Club exhibitions from 1885 until 1891, the year he died. While many of these were English subjects, he also executed Italian and Swiss views. A number of Farrer's prints were published by Knoedler and Company between 1885 and 1890, indicating that Farrer not only maintained his relationship with several American dealers, but also persuaded them to invest in his new work.

Farrer apparently also served as an advisor for an unknown American collector. According to his obituary in *The New York Times*, Farrer "in the later years of his life was engaged with a wealthy amateur in this country as an expert in the purchase of pictures, ancient and modern, on which his judgment was highly prized."[67] Since he was living in London and had easy access to the Continent as well, Farrer would have been in an ideal position to fill such a role.

Farrer died in London on June 16, 1891 of unknown causes. He was 52 years old. His obituary appeared on June 21, 1891 in the Sunday edition of the *New York Times*. The article discussed his work in America as a Pre-Raphaelite artist and noted that he left America for London about twenty years before, at which time his style changed considerably. The obituary also mentioned that he was survived by his wife, the daughter of the late Rev. Mr. McLane of Brooklyn, and a number of children.[68]

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[67]Obituary "Thomas Charles Farrer," *The New York Times*, 21 June 1891.

[68]Thomas Charles Farrer's wife, Anne Richards Farrer, survived her husband by 42 years. She died on March 17, 1933 at Hambledon,

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Farrer died intestate. His entire estate was granted to his wife, Anne Richards Farrer, who is listed as living at No. 35 King Henry's Road near Primrose Hill in London. His personal estate was listed as having a gross value of 600 pounds sterling.[69]

Hampshire at 96 years old (see Appendix A.3). The couple had six children: Charles (probably b. 1865; see footnote 44); Anne (born in America); May (born in America); Susan (born in America); Manley (born Chelsea, London, ca. 1878; his will Appendix A.5); and Dorothy (born Chelsea, London, November 23, 1879).

[69]See Appendix A.6. The value of 600 pounds sterling in 1891 was equivalent to 40,800 pounds sterling in 1998 terms (Robert Twigger, "Inflation: the Value of the Pound, 1750–1998," *Research Paper 99/20*, Economic Policy and Statistics Section, House of Commons Library, 22 February 1999).

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CHAPTER 3

THOMAS CHARLES FARRER'S EARLY DEVELOPMENT AS AN ARTIST

The Influence of Ruskin

The style and subject matter of Farrer's paintings and drawings are best understood when they are examined in conjunction with Ruskin's ideas about art. One of the many anecdotes recorded by Ruskin's students was his response to a wheelwright who wished to learn to draw a wheel. "I don't teach anything special or technical," Ruskin said. "I teach drawing in general, so that any one learning from me would have the power of drawing any object that's before him."[1] Repeated inquiries for details about his teaching led Ruskin to write *The Elements of Drawing* during the winter of 1856-57. Based partly on his experience as a teacher at the Working Men's College, the book was extremely successful and appeared in many editions. The book became well known in the United States as a basic textbook for beginning draftsmen.

One of Ruskin's students, a Thomas Sulman, summed up the experience he and many others had studying under Ruskin. Sulman wrote, "Ruskin never himself knew how much he did for many of us. It is not too much to say that the whole of our following lives have been enriched by these hours we spent with him. One student drew birds' nests more minutely than Hunt, and another finished groups of fungi beyond human eyesight."[2] Sulman's remarks also describe Ruskin's teaching

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[1]John Fletcher Clews Harrison, *A History of the Working Men's College, 1854-1954* (London: Routledge & Kegan Paul, 1954), 66.

[2]Thomas Sulman, "A Memorable Art Class," *Good Words* (August 1897): 549.

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method. The students were first asked to draw a plaster of Paris ball, then a small plaster cast of a natural leaf. "After that he went to nature; a spray of dried laurel leaves, a feather, a bit of spar to show the lines of cleavage; every kind of natural structure."[3] Ruskin encouraged his students to try color, using objects as diverse as West Indian birds and a fifteenth-century Gothic missal. They also drew from Dürer woodcuts, apparently sometimes only to copy "a square inch or two of herbage and identify the columbines and cyclamens."[4]

The methods Farrer used in his own teaching were very similar to the exercises Ruskin advocated. A review written for *The Round Table* stated that Mr. Farrer's "system," used to teach drawing at the Cooper Institute "School of Design for Women," was based on Ruskin.[5] The critic went on to say that Mr. Farrer

> was put over a class, which he held for three years with a steady success that paid great credit to his own ability, and proved the excellence of his system. That system consisted in the total abandonment of the usual paraphernalia and machinery of drawing and painting academies—the plaster casts, the lithographic models—and the putting in their place whatever natural objects could be easily procured and conveniently employed. Single leaves, small twigs and boughs, a lichened branch or stone, small stuffed birds...an apple or a pear, a pine-cone or a cluster of acorns,—were placed before the pupils, and they were set to copying them with all the accuracy possible to their unaccustomed hands. Mr. Farrer diligently taught them how to observe, how to study; he taught them how to direct their labor, so as to economize it while not sparing it, he instilled into their minds the doctrine that the power of drawing correctly is not to be looked upon as an ornamental

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[3]Sulman, 548.

[4]Ibid.

[5]"Art, The Cooper Institute 'School of Design' for Women," *The Round Table*, 14 October 1865, 92-93.

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> accomplishment, but only as an aid in studying nature—as a means of recording what we have learned of her; and that, to this end, we cannot be too rigorous in our devotion to truth. He taught these doctrines with enthusiasm, and imparted much of his zeal and aspiration to his pupils. It was surprising to see how readily they learned, how faithfully they worked, and how skillful many of them became. Surprising, we say; but, after all it should not have been so, for they were interested, and that makes learning easy.[6]

Like Ruskin, Farrer emphasized close study of natural objects, including dead birds, which Ruskin used in his classes. Farrer's own early pencil drawings and watercolors (see, for example, nos. T10, Fig. 18; T11, Fig. 19; T14; and T23) are excellent examples of the kind of drawing he encouraged his students to make. There are many other examples of these careful studies from nature among the majority of the Pre-Raphaelite artists, including his younger brother Henry Farrer (see, for example, nos. H1, Fig. 50; H2, Fig. 51; and H8, Fig. 53).

However, Farrer altered Ruskin's approach slightly, skipping the use of prints or plaster casts in order to move directly to the object. Although many writers, including the author of *The Round Table* article cited above, have concluded that Farrer did not use prints or plaster casts in his teaching because of the influence of Ruskin, we know from descriptions of the classes held by Ruskin at the Working Men's College and from Ruskin's own writings that this is not true. Ruskin is repeatedly described as having his students copy casts as early exercises in drawing. He also recommended that students copy prints, in particular the work of Dürer and prints after Turner.[7]

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[6]Ibid, 93.

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Farrer's approach—of moving directly to the original object—was also advocated in an article in *The New Path.* In "The Perspective of Nature," a M. Le Vengeur D'Arcy, wrote that he "entirely agree[s] with those of my fellow-artists, who condemn the practice of constant mechanical copying, and endeavor rather to lead the students entrusted to their care, as early as possible, to the only original source and productive fountain—*Nature.* "[8] To D'Arcy, drawing from the object "instead of from copies, necessarily compels the student to think, and in a short time imparts to him a power of perception utterly unattainable by any other method."[9]

Figure Drawings and Paintings, ca. 1859-1861

Inspired by Ruskin, Rossetti, and the work of the English Pre-Raphaelites, Farrer's early drawings and paintings until about 1861 were primarily figurative.[10] Edward Cary wrote that he knew of no other

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[7]See Sulman, 548 and John Ruskin, *The Elements of Drawing: in three letters to beginners*, New York: J. Wiley, 1863, 78 ff. Ruskin particularly advised that students should copy the engravings from Turner's *Liber Studiorum.*

[8]M. Le Vengeur D'Arcy, "The Perspective of Nature," *The New Path* 1, no. 5 (September 1863): 49.

[9]Ibid.

[10]Notable exceptions include his pencil drawing of a cow eating grass (no. T1) and his copies after Turner. Presumably there were many more works of this type but they are unknown today.

It is important to remember that three-quarters of Farrer's *oeuvre* remains unlocated. It seems likely that Farrer brought much of his work that had not sold in the United States back to England when he returned there permanently in 1872. My efforts to locate his paintings and drawings in England have been unsuccessful. Judging by the fact that he and his wife had six children, who in turn had children, it appears that his works

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American Pre-Raphaelite "who drew from the human form and face, and the rare examples of [Farrer's] work in this line indicate a gift that, had it been cultivated, might have carried him far."[11]

Farrer's early figurative drawings were certainly inspired by his London training under Rossetti at the Working Men's College. Like his English Pre-Raphaelite counterparts, Farrer frequently used his friends and aquaintances as his models, locating them within their own environments. Works like *Maria Meek* (no. T2, Fig. 11); *Woman Sewing* (no. T3, Fig. 12); *Practicing her Lesson* (no. T4, Fig. 13); and *Self-Portrait Sketching* (no. T6, Fig. 15) were made in 1859 when Farrer was living at the home of Edward Meek. Farrer's portraits of Meek's daughter engaged in domestic tasks and middle class diversions communicate the comfort and stability of their home. Farrer obviously felt at ease in this environment. It is possible that he drew these portraits with the intention of giving them as gifts to the sitters.

Farrer also regularly drew his friends. His portraits of John Henry Hill in *The Fiddler* (no. T5, Fig. 14) and Hill's father, John William Hill (no. T7, Fig. 17), depict the two men surrounded by objects that define their work and interests. In *The Fiddler* John Henry Hill is shown playing the violin in his studio, which is filled with pictures. A quick sketch of Hill's father, John William Hill, also shows the artist surrounded by pictures. The one hanging over his left shoulder is an unidentified work by Turner; this in combination with the inscription "A Lover of Ruskin / Drawn by

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are spread out among a large number of descendants, many of whom have a different surname. For example, see the will of his son, Manley Farrer (Appendix A.4).

[11]Edward Cary, "Some American Pre-Raphaelites: A Reminiscence," *The Scrip* 2, no. 1 (October 1906): 5.

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Ruskin's Pupil" clearly informs the viewer that Hill is part of the American Pre-Raphaelite camp.

In his portrait of the critic Clarence Cook (no. T16, Fig. 22), Farrer again used art objects to define his subject's profession. Cook, who was later the president of the Association for the Advancement of Truth in Art, editor of *The New Path,* and from 1864 staff art critic of *The New-York Tribune,* is shown in his role as writer. Farrer included Dürer's engraving of *Melancholia,* flanked by the names of Rossetti and Turner; Holman Hunt's *The Light of the World;* and a cast of the Venus de Milo, which was highlighted in an article on sculpture in *The New Path.* The references to Dürer, Rossetti, and Turner play a dual role as a reference to artists Ruskin particularly admired and to the artists the American Pre-Raphaelites in turn emulated in their art.

Perhaps the most interesting picture incorporated in Farrer's drawing of Cook, however, is the portrait tondo of abolitionist John Brown shown directly above Cook's bent head. It firmly places Cook, and, by extension, his friend Farrer as an opponent of slavery. Farrer's portrait is dated 1861. About this same time, Farrer also painted a picture called *Evening Thoughts* (no. T20), which was shown at the National Academy in 1861. (It is interesting to note that *Evening Thoughts* was exhibited the same year as *Gone! Gone!* This connection makes it even more plausible that *Gone! Gone!* is related to events leading up to the Civil War).

Evening Thoughts is unlocated today, but a description of it survives in *The Crayon.* There Clarence Cook described both it and *Gone! Gone!* as "curiosities." Cook writes of *Evening Thoughts,* "Look at the imaginative features of the latter in the grate, (what we suppose, must be called invention) the portraits of Washington and John Brown associated

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together on the mantelpiece, and the proximity of the live cat with the image of the dog on the rug!" Farrer cleverly juxtaposed the portraits to suggest that both men should be considered national heroes: Washington for leading America to freedom from British rule, and Brown for taking an active part in the fight to abolish slavery. Farrer may also have been signalling a much more subtle historic connection between the two men: their link to Harpers Ferry [Western Virginia]. In 1794, George Washington advocated the use of Harpers Ferry as the site for a new federal armory and arsenal. Sixty-five years later, the same U.S. arsenal established by Washington was stormed by John Brown to arm a group of slaves in an unsuccessful attempt to ignite a rebellion. Brown's highly publicized trial, in which he was convicted of conspiring to commit treason and murder—and his subsequent execution by hanging on December 2, 1859—took place just one year before Farrer made both works.

It seems clear that Farrer was sometimes motivated to express his political sentiments not only in his art but also in his own life. One year after he made both *Evening Thoughts* and *Gone! Gone!*, Farrer took a bold personal stand on the most important—and controversial—issue of the day, slavery, by enlisting in the Union Army as a volunteer with the 22nd New York State Militia. His unit was encamped for several months at Harpers Ferry.

The only other surviving record of Farrer's engagement with the moral question of slavery is found in "A Letter to a Subscriber." Signed by the editors of *The New Path,* this letter appeared in the journal on January 1864 and gave a clear statement of the editors' views regarding slavery (see section on *The New Path* below).[12]

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All of Farrer's pencil portraits from about 1859-61 are extremely minute in detail. The style of these works is largely due to Farrer's technique in which he used a combination of hard and soft pencils to capture a range of tonal effects. In his *Self-Portrait Sketching* (no. T6, Fig. 15), this is apparent in the crisp, detailed features of his face and the softer render of the upholstered chair. He also used prepared paper, giving a finished appearance to the surface of his pencil drawings.[13] Farrer showed himself drawing on a tablet, on which the sheet was presumably stretched. The taut surface of the paper provided him with the support and control he needed to make such finely finished portraits. The clarity of form Farrer achieves is a harbinger of his later work in landscape where shadows are kept to a minimum, colors are bright, and natural details vivid.

Farrer struggled with perspective in his figure drawings. When it was finished, his drawing of a fiddler (no. T5, Fig. 14) was reportedly criticized by Samuel Avery who commented that "the fiddler looked as though he would slide out of the picture cushion and all."[14] This strangely skewed perspective may have had roots in Farrer's early training.

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[12]I have not been able to find any other political references in Farrer's work of the early 1860s, when the Civil War was still raging. There are, however, various works that allude to the war, including a portrait of Captain Cabot Russell and *April, 1861* (see nos. T65, T72).

[13]Jean-Auguste Dominique Ingres also used paper with a prepared ground attached to tablets to produce his finely finished portrait drawings made during the first half of the century. Farrer was probably aware of Ingres's expressive pencil portraits and the great 19th century French debate between the Romantics (led by Delacroix) and the Classicists (led by Ingres who famously remarked "Le dessin est la probité de l'art").

[14]John Henry Hill to Thomas Farrer, 6 December 1859, AAA, SI, microfilm N14, frame 1134.

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In *Elements of Drawing,* Ruskin wrote that there was "one task...of some difficulty, the student will find I have not imposed upon him: namely, learning the laws of perspective."[15] Ruskin continued, "perspective is not of the slightest use, except in rudimentary work...Its laws are too gross and few to be applied to any subtle form; therefore, as you must learn to draw the subtle forms by the eye, certainly you may draw the simple ones."[16] Farrer's desire to show every object of the room in detail and his tendency to drop the figure in the middle of everything creates a disturbing two-dimensionality. The lack of proper perspective in these early figure drawings carries over to the landscapes he made a few years later. In these, Farrer gave equal weight to most objects, emphasizing a finished (non-painterly) surface which minimizes illusionistic space.

Although most of Farrer's figure drawings date to around 1859, it is clear from one dated 1863 that he did not completely abandon this kind of work (no. T32, Fig. 24). A study of an old woman reading while seated on a chair with her feet resting on a cushion is the only known figure drawing from 1863. The setting—a plain room with a stove and a mantelpiece—is very roughly indicated, while the portrait is painstakingly drawn, capturing every wrinkle on the woman's face. Her straight hair, pulled back severely and mostly hidden under a plain white cap, is also carefully delineated. Her costume, particularly the scarf she wears over her shoulders and tucks into the front of her apron, is likewise depicted in detail. Predictably, the perspective is awkward, with the back of the chair

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[15]John Ruskin, *The Elements of Drawing: in three letters to beginners* (New York: J. Wiley, 1863), xv.

[16]Ibid.

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and its seat shown from different angles. It is possible that Farrer continued to make pencil drawings of this type well into the 1860s. If he did, however, they were not exhibited and were most likely kept by the sitters.

In addition to pencil portraits, Farrer also made figure paintings (nos. T65 and T67). These works were in general not favorably reviewed by the press. Russell Sturgis, for example, writing for *The Nation*, was very complimentary about Farrer's pencil drawings of plants and regretted that Farrer had no large landscape in the National Academy exhibition of 1865. Sturgis continued, however, "Mr. Farrer has some very unfortunate figure pictures on these walls, and should have shown his full strength in landscape."[17] The two figure pictures Farrer exhibited in the 1865 National Academy show were *April, 1861* (no. T65) and *Home Scenes No. 1 Morning* (no. T67). Clarence Cook also commented on the awkwardness of the figure in *Home Scenes* and that there was "nothing deep or poetic" either in this picture or *April, 1861.*[18]

In 1861, Farrer made a pen-and-ink drawing that shows his developing interest in integrating the figure into the landscape. *Sketching from Nature* (no. T15, Fig. 21) is a careful study of the artist leaning against a rock covered with lichen, while sketching the forest in front of him. The drawing of the artist absorbed within the landscape neatly suggests a turning point in Farrer's *oeuvre;* after 1861 he largely abandoned

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[17]"Fine Arts. The Fortieth Annual Exhibition of the National Academy of Design," *The Nation* 1, no. 2 (13 July 1865): 56.

[18]Clarence Cook, "National Academy of Design, Fortieth Annual Exhibition," *New-York Daily Tribune,* 23 June 1865, 6.

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figurative work and focused on careful studies of flowers, fruit, and landscape.

Gone! Gone!, exhibited at the National Academy in 1861, also incorporates a combination of figure and landscape (no. T8). In this picture a young woman stands in front of a window, her hands pressed to her face, with a landscape beyond. The Bible verses accompanying the painting—from Matthew, chapter XI—offer consolation and underscore the visual references to sorrow and sadness. The young woman's sorrow may have been caused by the departure of a lover, referred to by the presence of a reproduction of John Everett Millais's 1852 *A Huguenot on St. Bartholomew's Day, Refusing to Shield Himself from Danger by Wearing the Roman Catholic Badge*, which hangs on the wall behind the woman. As May Brawley Hill points out, Farrer's painting is very close in composition to John Roddam Spencer Stanhope's *Thoughts of the Past*, exhibited at the Royal Academy in 1859.[19] *Gone! Gone!* was recognized early on as being an ideal example of a "true picture" as opposed to simply a study. In an article in the July 1864 issue of *The New Path*, a clear distinction is made between pictures and studies. The anonymous author wrote that this picture might have been correctly described as a study by twilight, but that it is much more than that. Thanks to the Biblical verses with their "call to sympathy with the desolate, and to bid the desolate look for the best sympathy to their Saviour, it becomes, therefore, a picture of worthy aim and noble subject."[20] This is the only time Farrer was praised

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[19]May Brawley Hill in Ferber and Gerdts, *The New Path*, no. 8, p. 162.

[20]"Pictures and Studies," *The New Path* 2, no. 3 (July 1864): 47.

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for producing a picture that successfully combined facts with a moral purpose. It is interesting also that *Gone! Gone!* was chosen by *The New Path* to be reproduced in its selection of photographs of works by the Pre-Raphaelites (see *Pencil Studies, ca. 1860-64* below).

Thomas Charles Farrer and the American Pre-Raphaelites

The Association for the Advancement of Truth in Art

When a group of English artists formed the Pre-Raphaelite Brotherhood in the fall of 1848, they did not issue a manifesto. Nor did they agree on a common purpose in their uniting. One of the founders, William Holman Hunt, however, said that their initial organizing impulse was "a child-like reversion from existing schools to Nature herself."[21] In much the same vein, Ruskin asserted that the Pre-Raphaelites were following his plea, made in the first volume of *Modern Painters,* of truth to nature in painting.

> From young artists nothing ought to be tolerated but simple *bonâ fide imitation* of nature....They should keep to quiet colours, greys and browns; and making the early works of Turner their example, as his latest are to be their object of emulation, should go to Nature in all singleness of heart, and walk with her laboriously and trustingly, having no other thoughts but how best to penetrate her meaning, and remember her instruction; rejecting nothing, selecting nothing, and scorning nothing; believing all things to be right and good, and rejoicing always in the truth.[22]

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[21]William Holman Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* (London, 1905); quoted in Allen Staley, *The Pre-Raphaelite Landscape* (Oxford: Clarendon Press, 1973), 5.

[22]E.T. Cooke and Alexander Wedderburn, eds., *The Works of John Ruskin* (London: George Allen, 1903), III, 623-24.

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The American Association for the Advancement of Truth in Art was founded in 1863 on very similar principles. Most of the Association's early members were already admirers of the English Pre-Raphaelites. Farrer suggested that artists who were sympathetic to Pre-Raphaelite art should form a society to advocate reforms in art generally, following Ruskinian principles. Farrer's desire to convert other artists to his view of Pre-Raphaelitism is apparent as early as 1860. In that year, John Henry Hill wrote to Farrer that he hoped Farrer had "talked him [Charles Herbert Moore] over to preraphaelitism."[23]

A group of Pre-Raphaelite supporters—including Farrer, the architect Peter B. Wight, the journalist Clarence Cook, Charles Herbert Moore, the geologist Clarence King, and Russell Sturgis—founded the Association for the Advancement of Truth in Art on 23 January 1863, in Farrer's studio on Waverly Place in New York City. A committee comprised of Farrer, Sturgis, and geologist Clarence King was formed to prepare the articles of organization. Over the course of the next year—the society continued only until March 1864—new members were added. Among these were the critic Clarence Cook, the artists John Henry Hill, R.J. Pattison, and Farrer's wife-to-be, Annie R. McLane.[24] In March 1863

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[23]John Henry Hill to Thomas Charles Farrer, Nyack, New York, 19 January 1860, Gordon Lester Ford Collection, The New York Public Library.

[24]For a detailed survey of the Association, see Linda S. Ferber, "'Determined Realists': The American Pre-Raphaelites and the Association for the Advancement of Truth in Art," in Ferber and Gerdts, *The New Path*, 19-23. Ferber also lists all the members included at the final meeting of the Association (29 March 1864), 36, note 47. An article on the founding of the Association and a description of their articles of organization was published in *The New Path* 1, no. 1 (May 1863): 11-12.

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Farrer nominated William Trost Richards to become a member of the Association. Richards was unanimously elected at the April meeting.[25]

The intention of the Association, its members wrote, was "to secure for ourselves encouragement and mutual instruction;—to assist meritorious artists who may need help; to develop latent artistic ability, especially among the class of mechanics;—and to educate the public to a better understanding of the representative arts."[26] The Association encouraged works by members to be brought to the meeting for study and comment. However, the most important way in which the Association attempted to raise public consciousness of the arts and to emphasize the particularly rigorous method of drawing and painting from nature its members advocated was the publication of the journal *The New Path.*

The New Path

The first Pre-Raphaelite journal in America, *The Crayon,* was an important inspiration for *The New Path. The Crayon* was first published in January 1855. It was founded and edited by two young men: William James Stillman, a painter and friend of Ruskin and the Rossettis, and John Durand, the son of the painter Asher B. Durand. Although they hoped to attract many contributors, Stillman himself ended up writing most of the first issues of the weekly magazine—*The Crayon* became a monthly after

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[25]Linda S. Ferber, *William Trost Richards, American Landscape & Marine Painter, 1833–1905* (Brooklyn, NY: The Brooklyn Museum, 1973), 26. Ferber also notes that Richards' nomination to membership met with some resistance before he was elected. Ferber and Gerdts, *The New Path,* 34.

[26]Ferber, "Determined Realists," in Ferber and Gerdts, *The New Path,* 19.

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its first year—and continued to write a great many of the articles until he turned over publication to Durand in December 1856. The journal ceased publication in July 1861. Stillman's devotion to Ruskin and Pre-Raphaelitism is evident in a comment he made about his dedication to *The Crayon*: "I was an enthusiast," he wrote, "fired with the idea of an apostolate of art, largely vicarious and due to Ruskin, who was then my prophet, and whose religion, as mine, was nature."[27]

In its effort to raise public consciousness of art, to preach that an artist must follow Ruskinian principles, notably "truth to nature," and to define the nature of art criticism, *The New Path* was almost identical to its predecessor *The Crayon*. One important difference, however, is that *The Crayon* started publication before the 1857–58 exhibition of English art in America.[28] This led Stillman to comment that his experience with English Pre-Raphaelite art was "largely vicarious," whereas the editors of *The New Path* and their audience had a much broader, first-hand experience of Pre-Raphaelite art. This was important for many reasons, perhaps the most noteworthy of which was the increased production of Pre-Raphaelite-inspired works by American artists.

The New Path first appeared in May 1863, almost two years after *The Crayon* had ceased publication. As stated on its masthead, *The New Path* was published by the Association for the Advancement of Truth in

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[27]William James Stillman, *The Autobiography of a Journalist* I (1901), 223; quoted in David Howard Dickason, *The Daring Young Men, The Story of the American Pre-Raphaelites* (Bloomington: Indiana University Press, 1953), 49-50.

[28]For a detailed study of this exhibition, see Susan P. Casteras, "The 1857–58 Exhibition of English Art in America and Critical Responses to Pre-Raphaelitism," in Ferber and Gerdts, *The New Path*, 109-133.

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Art. By the following May, however, the Association's name was dropped from the masthead. As clarified on its first page, *The New Path* was now to be understood as having an "entirely independent existence... free from any alliance with any body of artists or art critics. For any statement of fact or opinion made in our columns, no one is responsible but we who make it."[29] This independent stance was at least a bit tongue-in-cheek, since the Association had officially dissolved two months earlier.

Farrer seems to have written very little for *The New Path*. Although he may have contributed anonymous pieces, only one article, "A Few Questions Answered," was signed. It appeared in the journal's second issue, and in it Farrer rather naively put forth the tenets of Pre-Raphaelitism in America. As would be expected, Ruskin was the touchstone for the article. Farrer extolled Ruskin's love of "beautiful forms" and "lively colors," which caused him to work in nature. Farrer said that he "too, wasted a great deal of time, working in the old way before [he] knew any better," but continued that he was much happier "since I have been working rightly, doing the truth, and what a glorious consciousness it is, after a summer of earnest effort, to know that however faulty your work may be, and whatever its shortcomings, yet, it is absolutely right, that you sought God's truth, and sat down and did it."[30]

The most interesting part of Farrer's five-page article is a long passage on the importance of accurate transcription of a specific location:

> Is this the way the people of the nineteenth century worked, dressed and acted? Are these their passions, principles and feelings? Is this

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[29]*The New Path* 2, no. 1 (May 1864): 1.

[30]Thomas Charles Farrer, "A Few Questions Answered," *The New Path* 1, no. 2 (June 1863): 13.

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> the Palisades, and the North River, and the Catskills in the year 1863? If not, they are valueless to us, however perfectly they may conform to rules of Art in texture, tone and central light; for Nature is absolutely right; it makes no difference to her whether Durand looks upon her, or W.T. Richards; an Elm leaf is still oval and pointed, and a Hickory leaf long and sharp, and summer's foliage still green, and shadows on tree stems still purple, and rocks still stratified, although Geo. L. Brown and Wust continue to insist upon it that they are not.[31]

The idea that it does not matter who is doing the transcription—so long as Nature is transcribed absolutely literally—looks back to the English Pre-Raphaelites. In volume I of *Modern Painters*, Ruskin wrote that the artist's duty was to make a faithful record of what he saw. The artist himself, Ruskin wrote, was unimportant, and, in fact, may be of no "unique," talent but, that in and of itself did not matter.[32] The Ruskinian emphasis of particular truths over general ones—like the oval, and pointed leaf that defines an elm—are historical values to Ruskin. That is, they are the details which tell us about the past and future states of the object to which they belong.

Farrer's article was followed two months later by an article by James Stillman, "Art as a Record," published in the August 1863 issue of *The New Path*. Stillman's article took up much the same cry, pointing out that art should not be used simply as furniture or decoration. Rather he said there was a need for "faithful recording," a need for artists to go "out into the woods and fields and paint all the beautiful things there, one by one."[33] This was how the Pre-Raphaelites worked, he continued, adding

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[31]Ibid., 15.

[32]Cook and Wedderburn, *The Works of John Ruskin*, 14, 163.

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that criticisms that their work was stiff, ungraceful, or too brilliant in color, arose from their "earnest effort to represent nature as she is." Stillman concluded that this kind of work was less popular with the public but that selling pictures was a secondary matter to "every right-minded man...The bitterness of unappreciated effort is not so bad as the sense that one has done his best to encourage ignorance and narrow-mindedness and the worst of all is the working for evil without any sense of it."[34]

The self-righteous tone Farrer adopted in "A Few Questions Answered" was criticized in a scathing article in *The Round Table.* [35] Its anonymous author pointed out that while he had no quarrel with the Association for the Advancement of Truth in Art or their journal *The New Path,* he did object to Farrer's "banal" references to "God's truth" and "God's work." Farrer, he wrote, "sputters platitudes and writes about 'truth' as a school-boy writes about liberty." He also observed that much of what Farrer was striving to make acceptable had already been accepted, and that artists like William Trost Richards and John William Hill and his son John Henry Hill were already successful Pre-Raphaelites. Much of his criticism was deserved—Farrer was a doctrinarian and an uninspiring writer. Farrer should, however, be credited with organizing the American Pre-Raphaelites into a school which greatly increased their impact on the American art scene throughout the 1860s.

The New Path made one important political stand during its tenure. In "A Letter to a Subscriber," the editors clearly spoke out against

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[33]William James Stillman, "Art as a Record," *The New Path* 1, no. 4 (August 1863): 42.

[34]Ibid.

[35]"Recent Art Criticism," *The Round Table* 1 (2 January 1864): 42.

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slavery. Their eight-page letter, dated December 1863, responds to a subscriber who wrote earlier that if the journal ever brought "Politics within the scope of the 'New Path,' you will *immediately*, thereafter discontinue my paper." The editors of *The New Path* deduced that since the writer wrote from Baltimore, he intended them to read "Politics" but understand "Slavery." The editors took this opportunity to criticize American artists for never painting "a line that could be construed into a reproach to American Slavery, nor even into a suspicion that he was hostile to the system."[36] They referred to French and British artists, such as J. Noel Paton, who had addressed the subject of slavery in their work.

The New Path editors refer to the artists' moral responsibility, a theme that will appear in later articles in *The New Path*. "What [the artist] does ought to make men better and happier, or enlarge the circle of our knowledge of nature and of man" the editors wrote. "To hold up this standard, and to excite the young to follow it, is our work in the world. But, to do that work thoroughly we must be free; free from favoritism, free from prejudice, free from outside dictation, with no private ends to subserve, and not afraid to speak out, clear and bold, whatever we think out to be said." The letter ended by informing the subscriber that his money would be immediately returned.

The New Path was important for several different reasons. Perhaps its most original contribution was a truly wide ranging approach to art. The journal was one of the first to seriously discuss such genres as nature studies and still life painting. Many of these were graphite studies and watercolors, which were examined in terms of their critical artistic

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[36]"A Letter to a Subscriber," *The New Path* 1, no. 9 (January 1864): 118.

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importance in the creative process, anticipating the very successful watercolor exhibitions of the 1870s. Another important contribution of the journal, one which greatly increases our knowledge today, are its exhibition reviews. In the case of Farrer, many works described in precise detail in these reviews would otherwise only be known by title.[37] *The New Path's* chief limitation—and it is a large one—was that it had no funds to pay for illustrations. This presumably limited subscribers to those already well informed about current art trends.

Pencil Studies, ca. 1860-64

About 1860, Farrer began making botanical studies in pencil. Only a few of these drawings are known today (nos. T10, Fig. 18; T11, Fig. 19; and T14). A note Farrer made on the inside of an envelope, however, gives a sense of how many drawings he produced of this type. He wrote (presumably to Gordon Ford):

> I owed you 1 Mandrake l Mullein 1 Anemone 3 in all. Went by Miss Cary 1 Ceder [sic] tree 2 Springweeds 3 Anemones Sent in this parcel 4 Weeds 2 Anemones 1 Dandelion, making 6 weeds 6 Anemones 1 Ceder Tree and 1 Dandelion 13 in All, This is all we have at present You asked for 5 more.[38]

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[37]See William H. Gerdts, "Through a Glass Brightly: The American Pre-Raphaelites and Their Still Lifes and Nature Studies," in Ferber and Gerdts, *The New Path*, 62-63.

[38]Thomas Charles Farrer, [undated] to [Gordon Lester Ford], Ford Autograph Collection, New York Public Library, box 15. The "Miss Cary" must refer to Elisabeth Luther Cary, the daughter of Edward Cary and author of a book on the Rossettis.

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Ruskin's influence certainly inspired this type of detailed study from nature. By this time, Farrer may also have seen the careful pencil drawings made by the English Pre-Raphaelites. Although primarily known for their paintings, artists like Frederic Leighton and Frederick Sandys also made some wonderful pencil drawings that are essentially vivid slices of nature. Leighton's *Lemon Tree* of 1859 (Fig. 1) depicts, for example, the upper trunk and branches of the tree in detail and includes sketches of the fruit to the left. Since Leighton studied on the continent, his interest in this type of work could have been influenced by such German artists as Friedrich Olivier and Julius Schnorr von Carolsfeld.[39] Sandys, who was a brilliant draftsman and prinmaker, made careful preparatory studies for his work. Pencil drawings like his *Wild Arum and Grass* of ca. 1861 (Fig. 2) are very close in feeling to Farrer's pencil studies of precisely the same period.

Farrer and his Pre-Raphaelite colleagues' interest in depicting weeds may have been inspired in part by the writings of Henry David Thoreau (1817–1862). Thoreau was strongly influenced by the essayist and poet Ralph Waldo Emerson and adopted Emerson's suggestion that familiar and indigenous things would soon become important subjects for American literature.[40] In his work, Thoreau carefully described the smallest phenomena of nature. His essay a "Natural History of Massachusetts" (1842) inspired him to state his preference for weeds over domesticated plants. He celebrated the strength of weeds "which prevail

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[39]Staley, 177.

[40]Both Emerson and Thoreau were opposed to the execution of the abolitionist John Brown as it seemed were the majority of the Pre-Raphaelites.

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over other plants and stated that "we have insulted them with low names, too—as Pigweed, Wormwood, Chickweed, Shad-Blossom."[41] In his essay "Autumnal Tints," written in 1862, Thoreau celebrates the beauty of the purple Poke-weed stems that he encounters on his walks:

> A man shall perhaps rush by and trample down plants as high as his head, and cannot be said to know that they exist, though he may have cut many tons of them, littered his stables with them, and fed them to his cattle for years. Yet, if he ever favorably attends to them, he may be overcome by their beauty. Each humblest plant, or weed, as we call it, stands there to express some thought or mood of ours; and yet how long it stands in vain! I had walked over those Great Fields so many Augusts, and never yet distinctly recognized those purple companions that I had there. I had brushed against them and trodden on them, forsooth; and now, at last, they, as it were rose up and blessed me.[42]

Thoreau's observations on weeds may have attracted the attention of the American Pre-Raphaelites who surely knew his work. It is interesting to note that similar musings appear in the writings of the American clergyman, editor and writer Henry Ward Beecher (1813–1887). Beecher, an outspoken abolitionist and great supporter of women's suffrage, was known for his enormously popular sermons.[43] Beecher's book *Eyes and Ears*, published in 1863, is a compilation of short pieces he wrote for the *New York Ledger* under the title "Thoughts as they Occur, by one who keeps his Eyes and Ears open." Included is a short piece entitled

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[41]Henry D. Thoreau, *Excursions* (Boston: James R. Osgood and Company, 1875), 20.

[42]Ibid., 225.

[43]Beecher was pastor of Plymouth Church in Brooklyn. He was extremely interested in art and was an avid collector. In the 1860s he acquired numerous works by George Inness (see Nicolai Cikovsky, Jr., "The Civilized Landscape," in *George Inness* (Los Angeles County Museum of Art and Harper & Row Publishers, Inc., New York: 1985), 27).

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"Weeds in Pictures," in which Beecher exhorts people to look carefully at plants that are plants that are generally considered weeds:

> Some weeds are exquisitely beautiful in structure, in flower, or in leaf-forms, when closely examined...We recollect once, while standing with one of the first landscape artists of America...being surprised to hear him say, that in America we had few large, succulent plants fit for an artist among our native weeds. Since that time we have never gone into any meadow or field without noticing the plants as subjects of portraiture. And I feel sure that there can be no excuse for barrenness in the foregrounds of landscapes from want of material. It is the want of industry or the want of *real love* for weed-like plants, that occasions such meagre or conventional pictures.[44]

Beecher continues to list the plants that should be focused on: "Among upright plants the milkweed is notable...The thistles, the brier family, the sedges, the cat-tail, the water-plantain family, the bind-weed, the woodbine, and the blackberry," Beecher wrote, "both upright and creeping, than which, in early leaf, in blossom, or in fruit at every stage, nothing can be more graceful and beautiful,—these all deserve careful *study.*"[45]

It is impossible to tell whether Farrer was directly influenced by the writings of Thoreau and Beecher but their work may have had an impact on the Pre-Raphaelite fascination with depicting weeds. The majority of Farrer's pencil drawings of this sort date to 1863 and 1864. During the summer of 1863, when Farrer was working in Catskill, New York, he made a study of a pumpkin vine and an elaborate pencil drawing of spring

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[44]Henry Ward Beecher, "Weeds in Pictures," *Eyes and Ears* (Boston: Ticknor and Fields, 1868), 122–25. The first edition of this book appeared in 1863 although many of the pieces are dated 1855. I am grateful to William H. Gerdts for pointing out this reference to me.

[45]Ibid., 123-24.

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weeds (nos. T29). The pumpkin vine was exhibited at the National Academy of Design. There it attracted the notice of Russell Sturgis, who commented that the "delicate beauty of the large leaves of the pumpkin vine is hardly to be surpassed."[46] He also remarked that this drawing and *Study of a Dandelion* (no. T42) "are work of a class which would have been thought peculiar to Mr. Farrer but that Mr. Moore has one quite similar."[47] Farrer's earliest located pencil drawings of this type are two Jack-in-the Pulipits and an "orchid cactus flower" that probably date to shortly after his return from London. These were formerly in the collection of the architect Peter B. Wight, a fellow member of the Association.

Overlap of subject and style appears quite frequently in the drawings of the American Pre-Raphaelites. Farrer's *May in the Woods* (no. T41, Fig. 26), for example, is quite close to William Trost Richards's *Red Clover, Butter-And-Eggs, and Ground Ivy*, a watercolor made in 1860. A few years later, Robert Brandegee made a pencil study of anemones that seems to have been directly inspired by Farrer's *May in the Woods*.[48]

Four of Farrer's drawings—three pencil and one in wash—were chosen by *The New Path* to be included in a series of ten studies from nature that were photographed and sold as a set (nos. T23, T29, and T41, Fig. 26).[49] The series was conceived because "the want of proper

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[46]"Fine Arts, The Fortieth Annual Exhibition of the National Academy of Design," *The Nation* 1, no. 2 (13 July 1865): 56.

[47]Ibid.

[48]See Linda S. Ferber, "Determined Realists," in Ferber and Gerdts, *The New Path*, p. 30. See also my catalogue no. T41.

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illustration of what we so often allude to as 'faithful study from nature' has so long been felt that the proprietors of this journal propose to publish a series of ten photographs from drawings and paintings by men of the Realist School." The photographs were intended to illustrate the course of study recommended for young artists.[50] *The New Path* noted on the last page of its April 1864 issue that these photographs were to take the place of illustrations in the journal, which could not be included because of financial limitations. The editors continued, "On this account we proposed to issue these photographs, at an extra charge, believing them to be the only reliable means of illustrating the processes of study which we advocate."[51]

In addition to the photographs of Farrer's works, photographs of drawings by Charles Herbert Moore, Henry Roderick Newman, and John Henry Hill were also made, as was one of a painting by Robert J. Pattison.[52] Only two of the ten photographs were made after paintings: one of Farrer's *Gone! Gone!* and the other of Pattison's *Dog's Head*. The editors had originally intended to include two photographs, both of Mullein flowers, from a painting or paintings by William Trost Richards. Although these photographs were advertised in the April 1864 issue of *The New Path*, there is no evidence that they were ever made. Two

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[49]A total of five works by Farrer were to be available as photographs. Four were drawings and one was of his painting *Gone! Gone!* None of these photographs are known today.

[50][Advertisement], *The New Path* 1, no. 2 (January 1864): 120.

[51]"Photographs of Studies from Nature," *The New Path* 1, no. 12 (April 1864): 164.

[52]"Photographs of Studies from Nature," *The New Path* 2, no. 3 (July 1864): 49.

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months later, in June 1864, the advertised selection of photographs had changed, and two Farrer drawings were listed in place of Richards' works.

These photographs set the stage for an article in the July 1864 issue, titled "Pictures and Studies." Farrer's highly finished pencil and sepia drawings and his painting *Gone! Gone!* were among the examples used by the Pre-Raphaelites to distinguish between a study and a picture. In discussing Farrer's painting *Gone! Gone!* (no. T8, Fig. 17) a writer in *The New Path* (probably Clarence Cook) clarified the difference between the study and the picture. "Confusion seems to exist in their minds," he wrote, "between the two things which we declared should always be kept separate—the study and the picture."[53] He added that Farrer's *May in the Woods*, a finished drawing, is "as well worth buying and exhibiting as a picture could be, and the subject was probably chosen as much for its picturesqueness as for its fitness for study." However, the writer continued, to sell a study like this was a "dangerous" practice, since an artist should always wish to keep his studies with him. More importantly, the practice of making these studies into pleasing pictures would "tempt him to neglect the work of self-improvement to which only the study should subserve." This being said, the writer then declared that while some studies were almost pictures, alternatively, some pictures were studies. However, *Gone! Gone!* with the Biblical verses on the frame and the subject being a "call for sympathy to their Saviour...becomes, therefore, a picture of worthy aim and noble subject."[54]

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[53]"Pictures and Studies," *The New Path* 2, no. 3 (July 1864): 47.

[54]Ibid.

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This distinction between studies and pictures led the writer to explain once again that the basic tenet of Pre-Raphaelitism was that nothing should be drawn except from the object itself. He concluded that the method and development that caused Pre-Raphaelitism to "save the art of England, and made it the first art of the modern world, and Pre-Raphaelitism will save our [American] art, yet, if we can but have the modesty and patience to obey its teachings."[55]

The American Pre-Raphaelites like Farrer who had worked hard at their studies, the author continued, could now begin to produce paintings. He quoted Rossetti's comment on the topic: "The advance of style which the British school now presents is mainly due to the stern and true discipline of Pre-Raphaelitism. This has taught painters how to exhibit facts, they are now practising how to combine realized facts into pictures."[56]

Pre-Raphaelite Landscapes, ca. 1863-ca. 1869

Farrer began painting landscapes about 1861 and continued to produce landscapes in oil until he left for Europe in 1869. By reconstructing a list of the works that he showed in exhibitions, that were mentioned by the critics in contemporary reviews, or that were exhibited at private galleries, it is clear that the majority of these landscapes were made during the years 1863, 1864, 1865, and 1867. Although many of the paintings are unlocated today, we can speculate relatively accurately about

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[55]Ibid.

[56]Ibid.

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what they looked like from their titles and from the often-detailed discussion of them in reviews.

Farrer's earliest recorded landscape painting seems to be *At the Foot of the Delectable Mountains* (no. T21) exhibited at the National Academy of Design in 1861. Unlocated today, it may be the study from nature that Farrer mentioned in an illuminating letter he wrote to the editor of the *New-York Daily Tribune* in 1867.[57] In it, Farrer defended himself from what must have been painful criticism that his work had not developed over the past ten years by pointing out that

> ten years ago I could not paint or draw a single tree, bird, stone or flower accurately, and had not even made an attempt to paint from nature. Late in the season of 1859 I made my first effort to paint out of doors. Even so late as the Summer of 1862 (only five years ago) I had made but one finished oil study from nature and three or four small beginnings, and I think that if your critic would examine these he would hesitate in making the rash statement that my work stands to-day just where it did `ten years ago.'[58]

Although Farrer showed four paintings at the National Academy in 1861 (see nos. T18-T21), all except *At the Foot of the Delectable Mountains* seem to have been figure paintings and were probably similar in subject to his pencil drawings of 1859. It is therefore quite probable that this latter landscape is the one to which Farrer was referring in his letter.

Farrer also wrote in his letter that from the winter 1861 to the spring 1865 his "best energy and thought were thrown away in the vain effort to teach people what they did not want to learn." This seems to be a reference

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[57]Thomas Charles Farrer, "Art Criticism, To the Editor of *The Tribune*," *New-York Daily Tribune*, 8 July 1867, 2-3.

[58]Ibid.

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not only to his private drawing classes and to the three years he spent teaching at the Cooper Union, but also to his work for the Association for the Advancement of Truth in Art and for *The New Path.* Because of this, Farrer wrote, he had only two years of uninterrupted study to work on landscapes, from 1865–1867.

The year 1863—presumably the summer of 1863—was, however, a very productive period for Farrer in terms of landscape. He painted at least seven pictures (nos. T28, Fig. 23; T34-T39) and probably more. Of these, only one, *A Buckwheat Field on Thomas Cole's Farm,* is known today. *A Buckwheat Field,* a view looking east across the Hudson River, was executed during the summer of 1863 while Farrer was painting with Charles Herbert Moore. This picture and another, *Catskills from the Village,* were shown at the National Academy of Design in 1864. Reactions to these works were mixed (see nos. T28, Fig. 23 and T37) for specific references to reviews) but the majority of the criticism was directed at the hardness and unnaturalness in Farrer's work. Critics also disliked the fact that *A Buckwheat Field* seemed more like a compilation rather than a smooth flowing composition. That is, each individual object, from the trees to the distant view of the shore across the Hudson, was rendered without any sense of compositional unity. This piecemeal approach is similar to the way Farrer made his early figure drawings.

What is appealing about these paintings today is precisely the naive and static quality that contemporary critics disliked. In many ways, Farrer's landscapes are similar in spirit to the early Italian landscape painters who inspired the English Pre-Raphaelites. Farrer's consistency of handling over the entire painting emphasizes the surface and suppresses any emphasis

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on spatial depth. This two-dimensional, almost decorative sensibility, remained a characteristic of Farrer's paintings throughout the 1860s.

Perhaps unsurprisingly, the critic for *The New Path* saw *A Buckwheat Field* in a positive light. He interpreted its hardness and stiffness as careful drawing, and praised its purple shadows for their uncommon color.[59] We can only speculate that Farrer's other landscapes from this period, including *The Catskills from the Village* (no. T37), and two made in upstate New York, *On Goat Island* (no. T34) and *On the Genesee* (no. T35), now unlocated, shared similar characteristics. All three of these pictures were exhibited at the National Academy of Design in 1863 and were discussed by Russell Sturgis in his review of that exhibition.[60] Sturgis praised Farrer's precise handling of the foliage and his ability to suggest distance. However, he criticized Farrer's delineation of the middle distance as not being "rightly painted," which he felt could seriously compromise the success of Farrer's landscapes.

Farrer also painted more generalized landscapes, including *Catskills in the Twilight Hour*, exhibited at the 1864 Sanitary Fair exhibition, and *Twilight* (no. T43, Fig. 27). These nocturnes provided him with the opportunity to soften contours and paint in a less detailed way. In *Twilight*, only the reflections, the profile of the mountain, and the crescent moon were painted with startling clarity.

Farrer lived in Northampton, Massachusetts during the summer and fall of 1865. This was his most prolific year as a landscape painter—he

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[59]"Exhibition of the National Academy of Design," *The New Path* 2, no. 1 (May 1864): 12.

[60]Russell Sturgis, "Fine Arts," *The Nation* I, no. 22 (30 November 1865): 693.

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produced at least nine landscapes in and around Northampton. His most important picture—and arguably the masterpiece of his career—is the *View of Northampton from the Dome of the Hospital* (no. T50, Fig. 28), now in the Smith College Museum of Art. It is certainly the largest and most complex picture Farrer undertook.[61]

In many ways, *View of Northampton* is the quintessential Pre-Raphaelite painting. It is a faithful transcript of what Northampton looked like at a specific time of year; the space is artificially contrived to fit the panorama onto the canvas; and there is a strong two-dimensionality that develops from the decision to transcribe every detail of the setting. While it is very far from the type of painting Thomas Cole or Frederic Church would have made, it is every bit as redolent of the pastoral American landscape.

Farrer's vantage point for the painting, as its title indicates, was the top of the hospital (the lunatic asylum). Because the view is taken from above, there is no conventional foreground, making *The New Path's* observations unwarranted in calling the picture a disappointment on the basis of its foreground.

View of Northampton was first exhibited at two private homes, that of a Dr. Eddy and a Colonel Parsons, in Northampton in 1865. The picture

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[61]The architect P.B. Wight had earlier encouraged Farrer to paint on a larger scale in order to have his landscapes compete with those of William Trost Richards. Farrer's *View of Northampton* was criticized by Charles Herbert Moore, who wrote that this picture was not worthy of Farrer. While one would think a larger picture would have more truth in it, Moore wrote, "this picture tho' so greatly enlarged, has not *half* the amount of truth which is in [the study]," Charles Herbert Moore, to Thomas Charles Farrer, 25 April 1864, Gordon Lester Ford Collection, The New York Public Library.

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received extremely positive reviews in the local newspapers. The writer for the *Northampton Free Press* praised the fog lying on the eastern hills and the veracity of the local landscape. Indeed, the atmospheric quality of the background was praised in almost every review, while the painting's lack of compositional unity was likewise noticed—and criticized—by all.

One of the most interesting observations was Russell Sturgis's remark about Farrer's handling of shadows—something that should react to the atmosphere or perspective of a painting—as a kind of decorative aspect within the picture. An unmodulated black shadow is placed to the left of every tree in *Northampton* and appears over and over again in Farrer's paintings of this type. Sturgis criticized this mannerism, remarking, "you cannot paint ten miles square of country, and have black shadows under every tree."[62]

Farrer painted at least eight pictures in the immediate vicinity of Northampton during 1865. Although only four are located today, contemporary criticism made it clear that a number of them were executed in the same or a very similar manner as *Northampton from the Dome of the Hospital:* a faithful transcription of the location at a specific time. Discussing a picture of Mount Tom, for example, a critic from *The New York Times* commented that Farrer's minute attention to detail merely displayed "the systematic sacrifice of great truths for small ones." The critic added, "when he attempts a genuine work of art he fails—fails in sentiment, fails in color, fails in the expression of light and distance."[63]

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[62]Russell Sturgis, "Fine Arts. The Sixth Annual Exhibition of the Artists' Fund Society of New York," *The Nation* 1, no. 22, 30 November 1865, 693. This mannerism would later be picked up by Farrer's younger brother Henry (see, for example, no. H33).

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Farrer rarely concerned himself with changing atmospheric conditions or capturing variations of light in his landscapes, following Ruskin's precept that specific facts are more important than transitory ones. One exception, apparently, was his picture of *Paradise* (no. T64) as a more romantic scene of a "charming spot, with rays of sunlight gleaming through dark pines."[64] Farrer also seems to have been continually fascinated with twilight scenes. About 1864, he showed *Twilight* (no. T43, Fig. 27) at three prominent New York exhibitions and *Catskills in the Twilight Hours* at the Sanitary Fair exhibition. In 1865, he painted *Evening in New Hampshire* (no. T71), which was exhibited at the inaugural exhibition of the Yale University Art Gallery in 1867. Two paintings, *Moonlight* and *Twilight* (nos. T111 and T88), were exhibited at the Pennsylvania Academy of Fine Arts in 1868.

Although it is difficult to gauge the extent to which Farrer's pictures, now largely unlocated, might emphasize transitory atmospheric conditions, a comparison of two extant works suggests that Farrer's style may have shown more variation in execution than noted by contemporary criticism. The first picture *Mount Tom (Near Northampton, Massachusetts)* (no. T63, Fig. 30), formerly in the Ross Collection, is a crystal clear view of the mountain reflected in the water. The tree and bushes in the right foreground and the riverbank all show the same careful brilliance characteristic of works like Farrer's *View of Northampton from the Dome of the Hospital*. Another view of Mount Tom (no. T51, Fig. 29), first exhibited with *View of Northampton* in two

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63"Art Matters,"*New York Times*, 3 April 1867, 8.

64"The Free Art Exhibition," *Brooklyn Daily Union*, 23 July 1866, 2.

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private homes in Northampton, depicts a bright sunny day and focuses more attention on the glistening of sunlight on the trees, mountain, and water. With this comes a greater interest in rendering spatial depth seen in the river as it winds into the background. *After Hot Weather* (no. T107), shown at the Brooklyn Art Association in 1867, apparently was a view of Mount Holyoke and the Connecticut River during a rainstorm. Clarence Cook described this as one of the boldest and noblest of Farrer's works. The mountain, shown reflected in the water, created what Cook called "an etheral image of what itself seems immaterialized by the peculiar atmosphere." Cook added that Farrer's studies had "given him the knowledge and facility to paint pictures like this one."[65]

Charles Henry Moore made similar observations in a letter he wrote to the Editors of *The College Courant* (published by Yale University) written in 1867. Moore took issue with a review in the *Courant* that described the work of the Pre-Raphaelites or the "Realists" as being "merely mechanical copying of nature, on a par with photograph."[66] Moore wrote that although it was commonplace by 1867 to describe the Pre-Raphaelites' work as full of minute detail, achieving this was not the aim of the Pre-Raphaelites. Using Farrer's painting of *Mount Washington* (no. T79) as an example of a work that included detailed drawing, in this case of stones and pebbles in the brook, Moore wrote that such details were "only well drawn up to the point necessary to convey to the spectator the

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[65]Clarence Cook, "Art in Brooklyn, The Winter Exhibition," *Brooklyn Daily Union*, 24 November 1867, 2.

[66]Charles Henry Moore, "Letter to the Editor," *The College Courant*, 11 September 1867, 1.

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full impression of truth."[67] He further pointed out that the mountain in Farrer's painting was broadly painted as was the foliage, and that the artist had only drawn it as detailed as necessary "to give such kind and quantity of detail as one would see in looking at the real scene."[68]

Moore's comments were clearly intended to set the record straight on what the Pre-Raphaelites wished to achieve with their landscapes. However, it is also important to remember that by 1867, the tide was beginning to turn against Pre-Raphaelitism. Instead of marginalizing Farrer's work, Cook and Moore attempted to place it more firmly within the artistic mainstream of the late 1860s. Farrer himself turned toward more generalized, atmospheric works in his later career, not only in his paintings and watercolors but in his etchings as well.

In 1869—the year he left for Europe—he exhibited watercolors at the American Society of Painters in Water Colors (nos. T118–T120), and several works at the Brooklyn Art Association (nos. T118 and T121). The watercolors included *Atlantic Ocean (2000 Miles from Land)* (no. T120), which was harshly criticized and described by one critic as a "sad botch."[69] Farrer seems also to have produced one painting, *White Mountains from Conway Meadows* (no. T117), and either a drawing or a painting titled *To Win the Secret of a Weed's Plain Heart, Reveals Some Clue to Spiritual Things* (no. 121). The latter—presumably inspired by his earlier drawings of weeds—was exhibited at the Brooklyn Art Association in March 1869. The rather poetic title may be an hommage to Ruskin who emphasized

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[67]Ibid.

[68]Ibid.

[69]S.S. Conant, *Putnam's Weekly- Magazine* (1869), 378.

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the importance of the spiritual quality of art, particularly in the second volume of *Modern Painters*. It may also refer to the earlier criticism Farrer received from writers like Cook, who commented that Farrer's work lacked poetry.[70]

The *New York Times* seldom mentioned the Pre-Raphaelites in its exhibition reviews, and the newspaper's silence on the subject was a good indication of their opinion. When its critics did comment on the work of the American Pre-Raphaelites, their comments were predictably negative. In 1867, a notice of the opening of the forty-second exhibition at the National Academy of Design was announced in the *New York Times*. "Landscape and portraiture are, as usual, well represented, and form the most attractive features of the exhibition," the anonymous critic wrote. "In the former class the Pre-Raphaelites are well represented in respect to numbers, and their pictures are all excellently hung. We are sorry that this is all we can say in their favor, every one being just as bad as a false theory of art put in worse practice can make it."[71]

During the ten-year period from 1859-1869, Farrer's work showed an incredibly rapid development. As we have seen, Ruskin and Rossetti both had an enormous impact not only on Farrer's early style but also on his subject matter as well. Always a loyal disciple of Ruskin, Farrer continued to make careful figure and botanical drawings before attempting larger, more finished compositions in oil. It was really only after his close contact with Americans working in the Pre-Raphaelite style, primarily William

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[70]See Chapter 3, "Farrer's Early Watercolors").

[71]"National Academy of Design," *The New York Times*, 16 April 1867, 5.

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Trost Richards and Charles Herbert Moore, and the establishment of the Association of the Advancement for Truth in Art, that Farrer seemed to find a way to move beyond his earlier studies to more complex compositions.

Another important influence on the direction his work took during this period was the critical attention Farrer received in the press. His figure drawings—which appear curiously naive and fresh to our eyes today (perhaps because of their rarity)—were not particularly liked. Farrer's figurative paintings were no better received. Both Cook and Sturgis harshly criticized these works, and their pleas for more landscape resulted in Farrer's shift of emphasis to landscapes in the early to mid-1860s.[72] Moore's letter to Farrer encouraging him to produce larger, more complex landscapes also inspired him to undertake works like *View of Northampton from the Dome of the Hospital.*

The year 1865—when Farrer painted *Northampton*—was an important year for his artistic development. He not only produced his first major large-scale landscapes but he also began to seriously explore the medium of watercolor. As we will see in Chapter 3, Sturgis favorably compared Farrer's watercolor still lifes with his landscapes. On the surface, such a comparison seems patently unfair, since the two media are so different in subject, style, and scale. However, Sturgis' criticism speaks to an additive quality that he noticed in Farrer's landscapes--that is, they appeared to be a group of separate objects that happened to be gathered together in the same picture, rather than working together to create a

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[72]It is impossible to determine whether Farrer stopped making figurative works—a theory which is highly probable—or just stopped exhibiting them.

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harmonious composition. Much of this feeling resulted from the overall even lighting and handling that is characteristic of the Pre-Raphaelite style, a mannerism that evoked harsh criticism from many sources.

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CHAPTER 4

THOMAS CHARLES FARRER'S WATERCOLORS

The Society of American Painters in Water-Colors and Thomas Charles Farrer

During the 1860s, the American public was exposed for the first time to watercolors in large numbers. These were exhibited at venues such as the New York Metropolitan Fair (1864) and the Artists' Fund Society (1866) in New York.[1] It was these early exhibitions that generated interest in the medium, making it increasingly popular and rivalling oil as a medium. The watercolors included in the Artists' Fund exhibition in 1866 were described by a critic from the *New York Times* as being "the distinguishing feature of the exhibition."[2] The review remarked that this exhibition was the largest and most important show of its type ever to be held in the United States. Clarence Cook, writing about the Artists' Fund exhibition in *The New-York Tribune,* wrote that he hoped "a beginning has been made in this matter, it will not be suffered to drop, but that everything will be done to interest our people in this most delightful branch of art."[3] Stillman S. Conant, writing in *Putnam's Magazine* two years after the Artists' Fund Society exhibition was held, credited it with "bringing water-colors, for the first time, in an attractive and striking light before the

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[1]See Theodore E. Stebbins, Jr., *American Master Drawings and Watercolors, A History of Works on Paper from Colonial Times to the Present* (New York: Harper & Row, Publishers, 1976), 160.

[2]"Exhibition of Water-Colors," *The New York Times,* 19 October 1866, 5.

[3]Clarence Cook, "Close of the Artists' Fund Exhibition," *The New-York Daily Tribune,* 20 December 1866, 4.

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public."[4] From this beginnning, Conant wrote, "grew the first concerted efforts of our Artists, to found a Watercolor school in America."[5]

The Society of American Painters in Water-Colors (later known simply as the American Water Color Society) to which Conant referred, included among its founders Farrer, Henry Roderick Newman, Charles Herbert Moore, P. B. Wright, Clarence Cook, and Russell Sturgis, all of whom had also been members of the Association for the Advancement of Truth in Art.[6] Meetings among the founders were first held in December 1866 and continued until the spring of 1867. Shortly after the founding of the Society, Farrer nominated his brother Henry as a member. The Society's first exhibition, held at the National Academy of Design in New York during the winter of 1867–68,[7] included 278 works. The majority were landscapes, though some still life and figure studies were also included. Farrer exhibited five watercolors in this inaugural exhibition.

The Influence of Turner and Ruskin

Nearly all of the artists known as the American Pre-Raphaelites worked in watercolor and exhibited at the Watercolor Society. Turner and Ruskin were again the touchstone for the Americans' involvement with

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[4]S.S. Conant, "Fine Arts," *Putnam's Magazine* 1 (January 1868): 131.

[5]Ibid., 132.

[6]For full information on watercolor and the American Pre-Raphaelites, see Kathleen A. Foster, "The Pre-Raphaelite Medium: Ruskin, Turner, and the American Watercolor," in Ferber and Gerdts, *The New Path*, 79-107.

[7]Ibid.

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the medium. The beauty—and critical success—of Turner's watercolors had inspired a group of English artists to found the Society of Painters in Water-Colours in London in 1804. Turner, however, continued to show both his paintings and watercolors at the Royal Academy. Rich in tone, large in scale, and often framed like paintings, Turner's watercolors were seen as poetic, a quality that was so often noted as lacking in works of the the American Pre-Raphaelites. Turner's watercolors were highly praised by Ruskin, who commissioned a number of important examples, including *The Pass at Faido* (1842). As he did with other of Turner's watercolors, Ruskin copied *The Pass at Faido* (specifically, its lower right section) and used it for an illustration in his *Modern Painters.* [8] American artists depended on both Ruskin's *Modern Painters* and *Elements of Drawing,* also by Ruskin, for an introduction to the importance of watercolor (Ruskin called it a "wholesome" and versatile medium), technical advice on method, and an appreciation of Turner as one ofthe medium's greatest masters.

Ruskin was also a great advocate of the still-life watercolors by such artists as William Henry Hunt, extolling their meticulous finish and intensity. What might have been an uneasy dynamic between the precision of the watercolors produced by the great English Pre-Raphaelites and the broad handling characteristic of Turner's poetic landscapes in watercolor was overlooked since Ruskin admired both.[9] In fact, when the

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[8]Ruskin's drawing is today in the collection of Eugene Victor Thaw. See *The Thaw Collection, Master Drawings and New Acquisitions,* catalogue by Cara D. Denison, Peter Dreyer, Evelyn J. Phimister, and Stephanie Wiles (New York: The Pierpont Morgan Library, 1994), no. 62.

[9]A thorough study of watercolor and its use by the American Pre-Raphaelites is found in Kathleen A. Foster, "The Pre-Raphaelite Medium:

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realism of the Pre-Raphaelites had fallen out of favor, it was interesting to see how easily Americans adopted the broader, more poetic approach of Turner.

The question of the durability of watercolor, meanwhile, was an important one for the American art market. Clarence Cook addressed this issue in 1866 in his review of the Artists' Fund exhibition. He pointed out that English artists—who used watercolor interchangably with oil—had long known that watercolors are "as permanent in their beauty and effect as those of oil painting."[10] Cook invoked Turner as the standard, writing that while the artist's oils have begun to crack, his watercolors were as "good today as ever."[11] Ironically, we know today that watercolors are far from "permanent in their beauty." The medium is extremely fugitive and fades very quickly when exposed to light.

Farrer's Early Watercolors, ca. 1865–1867

Farrer's early watercolors, unfortunately, are known today only through contemporary descriptions. He experimented with the medium very early in his career, making a watercolor copy after Turner's *Golden Bough* in about 1860 (no. T13). Following this, he seems to have mostly made careful studies in either pencil or oil until the summer of 1865,

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Ruskin, Turner, and American Watercolor," in Ferber and Gerdts, *The New Path*, 79–107.

[10]Cook, "Close of the Artists' Fund Exhibition," 4. S.S. Conant in the "Fine Arts" section of*Putnam's Magazine* 1 (January 1868: 131) also remarked on the supposed fragility of watercolors, writing "a very erroneous impression prevails in this country in regard to the durability of watercolors. The truth is, they are not more liable to change than oil-paintings."

[11]Ibid.

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when he produced a substantial body of work in watercolor, including finished studies of fruits and flowers drawn directly from nature.

Farrer's watercolors were first discussed by Clarence Cook in a December 1865 review of an exhibition at Knoedler's (Goupil & Co.) in which he called them "the most striking and effective work that has been done in water-colors in this country."[12] While Cook's review was extremely positive, he had a few minor criticisms, including Farrer's use of "an unendurable queer green." This hue was apparently used as a background for a still life of fruit. Cook felt that the watercolor would have been more successful if Farrer had put "his fruit on the grass or a lichened rock"—the type of background the English Pre-Raphaelites had used for still life of fruit.

Another of Cook's criticisms of Farrer's work—a more serious complaint repeated frequently in his reviews—was that it lacked poetry. In Cook's words, it failed to [reveal] "a hidden grace with subject." Even more damningly, Cook wrote that Farrer's "pencil disenchants nature, not entrances her charm...technically speaking, he cannot be said to have any." As an example, Cook complained that Farrer's drawing of the white lily (no. T52) lacked the "spirit of the flower"—even though Farrer marked it as "unfinished." To Cook, the mystery which traditionally surrounded the lily as the flower of the Annunciation was non-existent in Farrer's drawing, which was "no celestial plant" but "grows in farmer Jones's front yard."

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[12]Clarence Cook, "Fine Arts—Mr. Farrer's Water-Color Drawings," *The New-York Tribune*, 16 December 1865, 4.

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Cook argued that when Farrer copied nature, his work was appealing and successful. He pointed out that Farrer's watercolors from the summer of 1865 partially compensated for his failure in a painting like *Northampton*. The comparison between the works was natural, since they were made during the same summer and were first exhibited together in Northampton.[13] However, it was this very juxtaposition that made Cook wonder whether Farrer was able to paint a large landscape successfully.

Russell Sturgis, reviewing the same exhibition, analyzed Farrer's method of drawing still life in great detail.[14] He was very complimentary about the works (twenty-two in total, all watercolors excepting four pencil drawings), praising the freshness and novelty of the subjects and their treatment. Thirteen of the watercolors were life size. Sturgis liked Farrer's combination of fruits, and in some cases, vegetables, in which the artist emphasized "shade and shadow and an almost deceptive projection, united with full local color." In discussing Farrer's watercolor of an orange, lemon and a banana, Sturgis remarked how the bright colors of the fruit against a dark background allowed Farrer to capture the three-dimensionality of the objects. Sturgis praised the watercolors as "the result of a long course of laborious and well-directed study."[15]

Unlike Cook, who criticized Farrer's choice of background, Sturgis liked the use of a plain background or a plate or tablecloth. He found this less incongruous than seeing fruit or vegetables laid on moss or grass. However, like Cook, Sturgis criticized the white lily and also used his

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[13]*Northampton Free Press*, 13 October 1865.

[14]Russell Sturgis, "Fine Arts, American Pictures on Exhibition," *The Nation* I, no. 26, 28 December 1865, 819-20.

[15]Ibid.

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discussion of these still lifes as a way of trying to determine why Farrer's landscape of Northampton was unsuccessful. Sturgis felt that Farrer had applied to his landscape of Northampton the same method he used in his still life, i.e. using dark shades to suggest three-dimensionality ("the artist has matched the color of the brightest part of the orange, his imitation being then, of necessity, lower in tone"). While Sturgis felt this method to be successful for simple subjects like fruit, in the case of the landscape, he considered the lighting—which created a static atmosphere—to be one of its major flaws.

Farrer continued to exhibit watercolors over the next five years, before he left permanently for England. He even continued to submit works to the Society of Painters in Water Colors after he relocated to London. His watercolor *Blue Bird* (no. T75) was seen by critics as a move away from the more standard fruit and vegetable still lifes to a new type of work.[16] As William H. Gerdts has observed, the American Pre-Raphaelites explored the subject of the dead bird in their watercolors not as an offshoot of the field sport and game pictures their predecessors favored but as "tender, compassionate renderings of small birds...their frailness, and the starkness of death was heightened by the specificity of technique."[17]

In a kind of summing up of the state of Farrer's work as he saw it at that time, Cook reviewed the exhibition at the National Academy of

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[16]Clarence Cook, "Close of the Artists' Fund Exhibition,"*New-York Daily Tribune,* 20 December 1866, p. 4.

[17]William H. Gerdts,"Through a Glass Brightly," in Ferber and Gerdts,
The New Path, 50.

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Design in 1867.[18] He saw Farrer as an important influence on art in America. He also commended Farrer's work as a teacher and was heartened by his students working at careful studies of fruits and flowers as a way of developing "high art." Cook reiterated, however, that Farrer did not have a strong sense of the poetic or imaginative. He found Farrer "wanting in artistic values" and exhorted him to devote more time to landscape and less to his studies of fruit and flowers.

Over a relatively short period of time, from 1867 to about 1870, Farrer's watercolor style underwent a dramatic change. This was presumably the result of a combination of events. The first was clearly a reaction to the criticism he had received in the press. In an effort to make his work more poetic, Farrer adopted a broader style in the early 1870s and essentially abandoned his Pre-Raphaelite specificity and high finish. In this, Farrer followed the lead of other artists such as William Trost Richards who had already begun to modify their style to accomodate the demands of the critics. The second influence was clearly a more intensive first-hand study of Turner's work during his second sojourn abroad. This will be examined in more detail in the following chapter.

Watercolors made in Britain and on the Continent

The last watercolors that Farrer exhibited in America before he left New York permanently for England in 1872 were made during his study trip abroad in 1869-70. These were almost exclusively landscapes inspired by British and continental scenes he encountered while traveling.

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[18]Clarence Cook "The National Academy of Design, Forty-first Annual Exhibition," *The New-York Daily Tribune*, 14 June 1867, 2.

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Although these are unknown today, contemporary reviews indicate that they were executed in a much freer style than his still lifes.

A notice of his exhibition at the Boston Art Club described Farrer's watercolors as "sketches merely, done at a blow as he passed on his way."[19] The reviewer indicated that Farrer's Pre-Raphaelite training is what allowed him to capture the essence and immediacy of the subject without losing its character. Further, that "the dash in these drawings is very different from that which we too frequently see...The speed and impetuosity are here governed by straightforwardness of aim which comes of intense sympathy with the subject and true discernment of that which is most essentially expressive of character."[20]

Farrer apparently was successful with his Boston exhibition. The *Boston Evening Transcript* wrote "the second exhibition of the Art Club closed on Friday last. It was a gratifying success and gave satisfaction and pleasure to the large number of visitors."[21] The article also mentioned that a second exhibition of Farrer's watercolors would be shown to the public at the Art Rooms the following week.[22]

Farrer's production of watercolors during his trip abroad must have been prolific. The same "H" who had signed the notice of his exhibition in January 1871 wrote an enthusiastic letter to the editors of the *Boston*

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[19]"H," "Exhibition of Water-Color Drawings at the Art Club," *Boston Daily Evening Transcript,* 16 January 1871, 2.

[20]Ibid.

[21]"Art Items," Boston Evening Transcript, 15 March 1871.

[22]Ibid. "It is expected Mr. Farrar [sic] of New York will exhibit an extensive collection of his water-color drawings to the public at the Art Rooms."

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Evening Transcript in April of that year, praising Farrer's pictures.[23] In his walk around the exhibition of Farrer's pictures at the Art Club, "H" referred to individual works by exhibition number, indicating that there were at least fifty-eight works in the show. Although there does not seem to be a catalogue of the exhibition, the watercolors Farrer showed there may be the same works referred to in an article in *The New York Times* published several years later. This referred to a "collection of some 120 of his pictures" that was sold on 25 May 1871 "with remarkable success."[24]

The most important feature of the review "H" wrote is his discussion of Farrer's use of color. He wrote, "A visitor glancing rapidly around the rooms, cannot help remarking the general harmony and glow of color shown in all the works. This is what Mr. Farrer has been aiming at. And because he has learned that fine color must be struck at once, many of the sketches have what might otherwise be thought an unfinished look." The writer says that the degree of finish, especially in some of the architectural subjects, might be surprising to those who know Farrer's "marvellously finished work in earlier drawings." He goes on to conclude, however, that "color is now [Farrer's] chief aim, and he goes straight at it, getting as much form only as circumstances will permit." This is clearly a changing point in Farrer's *oeuvre* and one that looks

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[23]"H," Letter to the Editors, *Boston Daily Evening Transcript,* 12 April 1871, 2. Although these works are not specifically identified as watercolors in this letter, it seems probable that they were most if not all watercolors. The writer also wrote that about two of the pictures that they had "almost the body of oil work."

[24]"Art Matters," *The New York Times,* 4 April 1873, ?.

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forward to the kind of work he will produce in England and on the continent for the rest of his life.[25]

Despite the change in his style, Farrer's work was still seen by some as maintaining aspects of his early devotion to Pre-Raphaelitism. The most sensitive appreciation of Farrer's work was written in 1900 by Elisabeth Luther Cary, who praised Farrer's "poetic sensitiveness." By the time Cary published her assessment of Farrer in her book *The Rossettis, Dante Gabriel and Christina*—at the beginning of the twentieth century—Farrer was dead and the American Pre-Raphaelites were virtually historical figures. Cary summed up Farrer's work as follows:

> Farrer was at one with his subject, in love with its effect on his emotions as well as with its external aspect, absorbed in the psychologic value of a limited and relatively simple scene. A dead bluebird on the snow, a swallow's flight across the pale purple evening, a single hill-crown against a sunset of flaming yellow, glow with the intimation of truth beyond fact. With this poetic sensitiveness went a power for minute drawing of detail quite unequalled. A patch of weeds and grass and tiny wild flowers a few inches square became under his pencil such a revelation of complex and delicate beauty as, literally, only the lens discloses to the ordinary eye. Here too, however, there was the suggestion of individual feeling, the imaginative touch. Later, when Farrer had returned to England, his methods changed completely, but he never lost the marvellous accuracy of eye and hand in whatever he chose to render.[26]

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[25]Although the Pre-Raphaelite aesthetic was carried on by a few of Farrer's pupils in America, the movement had all but died out by 1870. As William Gerdts has pointed out, Pre-Raphaelitism continued to attract sporadic critical attention—both positive and negative—until the end of the century and beyond.See Gerdts, "Through a Glass Brightly," in Ferber and Gerdts, *The New Path*, 75-76.

[26]Elisabeth Luther Cary, *The Rossettis, Dante Gabriel and Christina* (New York & London: G.P. Putnam's Sons and The Knickerbocker Press, 1900), 49-50.

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CHAPTER 5

THE INFLUENCE OF TURNER

In addition to his original compositions, Farrer made numerous copies after Turner's works during his two trips abroad in 1860 and 1869–70. His fascination with Turner was almost certainly inspired by Ruskin, who had admired Turner's landscapes as early as 1836. That year Ruskin planned to publish a defense of Turner's work in response to a critical article in *Blackwood's Edinburgh Magazine.* Although Turner persuaded Ruskin not to publish his article, the defense developed into an extensive adulation of Turner and resulted in Ruskin's most important contribution to art criticism, his five volume *Modern Painters,* published between 1843 and 1860.[1]

Farrer's relationship to Turner has primarily been discussed previously in terms of Ruskin's championing of Turner and the medium of watercolor, as well as and the influence of the British Loan Exhibition of 1857-58 (which included five watercolors by Turner).[2] Farrer's copies after Turner, however, also show other tendencies, including his intention to profit from the American taste for Turner that flourished throughout the second half of the nineteenth century and his attempt to change his style as Pre-Raphaelitism became increasingly outmoded.

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[1]In his preface to the third volume of *Modern Painters,* Ruskin wrote, "The first and second volumes were written to check, as far as I could, the attacks upon Turner which prevented the public from honouring his genius, at the time when his power was the greatest" (Ruskin, *Modern Painters,* III, part IV (London: George Allen, 1904), 3.

[2]See particularly, Kathleen A. Foster, "The Pre-Raphaelite Medium: Ruskin, Turner, and American Watercolor," in Ferber and Gerdts, *The New Path,* 79-107.

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Copies after Turner, 1860

During his summer trip to London in 1860, Farrer had the opportunity to study Turner's work firsthand and to make copies of his paintings and watercolors. Athough only one of Farrer's copies from this period is known today, contemporary reviews suggest that he made many more.

Farrer's copies after Turner reflected the prevailing enthusiasm for Turner's work in the United States. Although he was one of the earliest to do so, Farrer was not the only artist to recognize the vogue enjoyed by Turneresque pictures and the strong American market for these works.[3] In 1862, Thomas Moran went to England to study and copy Turner's work from the originals.[4] Predictably, many of the works Moran copied were the same ones Farrer had copied two years earlier. As Ian Warrell has observed, Turner's *The Fighting Temeraire* (Fig. 3) was the fourth most popular source for copies among the pictures in London's National Gallery, surpassing even Rembrandt's *Self-Portrait.* [5]

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[3]Stephanie Wiles, review of *J.M.W. Turner "That Greatest of Landscape Painters." Watercolors from London Museums,* catalogue by Richard P. Townsend, with essays by Andrew Wilton, David Blayney Brown, Ian Warrell, and Judith Walsh, Tulsa (Tulsa, Oklahoma: The Philbrook Museum of Art, 1998), in *Master Drawings* 37, no. 3 (September 1999): 307-08.

[4]See Ian Warrell, "Moran's Turner," in *J.M.W. Turner "That Greatest of Landscape Painters." Watercolors from London Museums,* 51-58.

[5]Ibid., 54.

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One of the first notices of Farrer's return to New York appeared in the *New-York Daily Tribune* on 7 November 1860. There he is listed as having "just returned from London, where he has been during the Summer, bringing with him a copy in oil of Turner's 'Old Temeraire,' and a copy in watercolor of the 'Golden Bough.'"[6] Although the *Golden Bough* remains unlocated today, Farrer's copy of *The Fighting Temeraire tugged to her last Berth to be Broken Up* (no. T12, Fig. 20) was acquired by the Fogg Art Museum in 1965. Farrer's copy is an exact replica except for its size. Turner's original measures 35 x 48 inches, with a 13 inch difference between the height and width. Farrer's reduced copy is 23 7/8 x 35 13/16 inches, with very similar proportions between the height and width.

Turner's *The Fighting Temeraire* was widely praised when it was exhibited at the Royal Academy in 1844. Ruskin described it in *Modern Painters* as one of the most perfect late pictures by Turner, calling it "brilliant, beautiful and inimitable."[7] "Temeraire" was also one of only twenty paintings shown when the Turner Bequest—the artist's gift of his works to Britain—was first exhibited to the public at Marlborough House in 1856. This event was reported in *The Crayon* by Rossetti, who described the excitment the English public showed upon the opening of the exhibition—an event that critics described as "one of the most noticeable national events in the Art-history of this or any other people."[8] An

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[6]"Art Items," *New-York Daily Tribune*, 7 November 1860, 7.

[7]John Ruskin, *Modern Painters* I; as quoted in Butlin and Joll 1977, 209.

[8]W.M. Rossetti, "Foreign Correspondence, Items, etc.," *The Crayon* 4, part 1 (January 1857): 23-24.

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excerpt on the exhibition published by the British newspaper *The Spectator* considered *The Fighting Temeraire* to be "the mightiest...in the whole series."[9] Farrer—who was presumably then still in England—may have had the opportunity to see this exhibition before he moved to New York. The inclusion of Rossetti's article in *The Crayon* would have piqued the already-interested American art public's curiosity in Turner's bequest, so Farrer would certainly have been aware that a copy of such a popular painting would have a fairly good chance of finding a buyer.

Farrer's *The Fighting Temeraire* is an oil copy of Turner's painting. We know from reviews that the *Golden Bough* was a watercolor copy (no. T13). This is the only watercolor recorded by Farrer until 1865, when he showed a group of watercolors at Knoedler's in New York. Turner made both an oil painting of the *Golden Bough* and a watercolor and bodycolor sketch of the subject, which is today in the Department of Prints and Drawings in The British Museum, although it is more likely that Farrer would have copied Turner's painting, given to the National Gallery of London in 1847, rather than the watercolor. However, it is important to keep in mind that Turner's watercolor was among the group of 19,049 drawings and watercolors that he gave to the National Gallery with Ruskin as the caretaker.[10] Since Ruskin organized numerous circulating

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[9]Ibid.

[10]Andrew Wilton, *Turner in The British Museum, Drawings and Watercolours* (London: The Trustees of The British Museum, 1975), no. 201. The so-called "Turner Bequest" was transferred to the Print Room of The British Museum for safekeeping after the Thames flood of 1928 flooded the basement of the National Gallery.

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exhibitions of Turner's drawings beginning in 1858, there is a chance that Farrer may have seen the watercolor during his 1860 trip.[11]

Farrer exhibited his copies after Turner at Knoedler's upon his return to New York. The same two copies—*The Fighting Temeraire* and *The Golden Bough*—were mentioned repeatedly in the press and garnered Farrer some much-needed publicity.[12] An excerpt from an article that appeared in the *Evening Post* pointed out that Ruskin's *Modern Painters* had heightened people's desire to study the work of Turner.[13] The article noted that there were only a few original pictures by Turner in America and these were not first rate, adding that engravings were plentiful but not informative. It continued, "we would gladly have studied copies, but they have rarely appeared among us, and it is only to-day that we are able, by the zeal and industry of Mr. Farrer, to enjoy really excellent copies of two of Turner's great works. They are, of course, much reduced in size, but the effect is so faithfully translated that we seem to miss nothing."[14]

The reviewer also made an interesting quality judgment, pointing out that Farrer's copy allowed American viewers to confidently study this painting and get a very accurate idea of Turner's genius.

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[11]It is also interesting to note that an engraving by Prior after Turner's *Golden Bough* was listed as being available in an advertisement by an art store, Williams, Stevens, Williams & Co., in *The Crayon* 1, no. 1 (3 January 1855): 15.

[12]"The Evening Post on Mr. Farrer's Copies of Turner," photocopy of an unidentified printed sheet, AAA, SI, microfilm N14, frame 395.

[13]Ibid.

[14]Ibid.

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> We may look at them [Farrer's copies] with confidence, assured that he has added no invention of his own; that when he could not understand or see what TURNER has painted, he has not quietly set him aside, as the engravers have done, and given us shallowness where TURNER is profound, feebleness where TURNER is strong and ignorance where TURNER amazes us with his almost boundless knowledge.[15]

Farrer's copies after Turner were not universally admired, however. Another reviewer commented: "As we have never seen the originals of these copies, we refrain from expressing any opinion of their fidelity; but we most earnestly hope that, when we come to see Turner's pictures, they will not look like Mr. Farrar's copies."[16]

Turner's *Fighting Temeraire* continued to impress the public and artists alike into the mid-1860s. In July 1864, *The New Path* used it as an example of how to distinguish between pictures and studies. *The New Path's* anonymous author said that Turner was considered the "chief of naturalist landscape painters" but added, "that does not mean he was satisfied only to make a literal transcription of nature."[17] The author speculated that perhaps Turner's pictures of the Old Temeraire, shown sailing into a brilliant sunset, was actually recorded on a rainy or cloudy English night. If so, he said, the fact only served to illustrate more clearly that "studies are the means; pictures, the end."[18]

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[15]Ibid.

[16]Photocopy of unidentified article in the AAA, SI, microfilm N14.

[17]"Pictures and Studies," *The New Path* 2, no. 3 (July 1864): 41-42.

[18]Ibid, 41.

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Farrer's friend John Henry Hill went to England in 1864, specifically to study the work of Turner. An excerpt from a letter he wrote on 13 November 1864, while in London, was published in *The New Path.* Hill said that he was hoping to copy the *Golden Bough,* adding that Turner's *The Old Temeraire* "seems to me complete in every respect."[19] He continues "You can tell F—, if you see him, that I am not disappointed in Turner; ...'The Old Temeraire' would, probably, be classed with the most wild ones [of Turner's pictures]. Yet, nobody, I am sure, could imagine anything finer than this picture...The color is all I could wish; it is perfectly natural."[20]

Farrer's fascination with Turner continued in different manifestations throughout his career. It is sometimes difficult to reconcile his interest in Turner's freer, more impressionistic style with the kind of work he himself produced from 1857 through the mid-1860s.[21] However, Farrer presumably followed Ruskin's lead of admiring both Turner and the Pre-Raphaelite dedication to natural truth in their work. On the other hand, both the grandness of the Turner pictures that Farrer saw and Turner's ability to capture the essence of a place rather than strict objective reality presumably engaged Farrer's imagination on an entirely different level. Certainly, too, the fact that a strong market existed for this kind of copy must have appealed to Farrer, who was having trouble making a living from his own work.

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[19]"Letter from J.H.H.," *The New Path* 2, no. 5 (May 1865): 73.

[20]Ibid.

[21]This same dichotomy appears, of course, with Ruskin, who admired both Turner and the English Pre-Raphaelite painters.

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More Copies after Turner, 1869

In 1869, almost ten years after his first return trip to London, Farrer left New York to visit England and the continent. Before departing, he advertised for commissions to copy Turner's paintings or to make original Turneresque works during his travels. A printed invitation for a private view held on Saturday, March 20, 1869 and the following Tuesday at his studio at 1267 Broadway was sent out shortly before Farrer left the United States. The view served a dual purpose of showing new pictures and studies and receiving new commissions prior to his departure.[22]

At this time, Farrer also wrote to collectors, including Gordon Ford, about his imminent departure. Farrer asked Ford if he would like to add his name to his list of orders for Europe, adding that he wanted to have as many commissions as possible lined up "in order to prolong my studies abroad. I shall be glad to receive orders for any lovely spots in Germany, Switzerland, Italy, or for copies of Turner and you may be assured that any orders given for Europe, will not only be as well done, as any former work of mine, but (I sincerely, believe) much better."[23] Farrer included the list of names of people who had placed orders with him and asked Ford to return it with his response; unfortunately, the list is unlocated today.

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[22]Unidentified photocopy of an invitation reading "New Pictures and Studies, previous to his departure for Europe to copy the Turner and other pictures, in execution of such commissions as have been or may be entrusted to him." AAA, SI, microfilm N14, frame 365.

[23]Thomas Farrer, 1267 Broadway, to Gordon Lester Ford, Tuesday [ca. 1869], Ford Autograph Collection, The New York Public Library, New York, box 15.

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Although none of the copies after Turner that Farrer made on this second trip have been located, a number of them are discussed at some length in a review, which describes the copies as part of a series.[24] Among the copies was one after Turner's *Snowstorm* (no. T143). The critic's description identifies this work as a copy of *Snow Storm—Signals in Shallow Water, and going by the Lead* now in the Tate Gallery, London (Fig. 4). Turner's painting was accompanied by the colorful story that he had had himself lashed to his ship's mast for four hours while the storm raged around him.[25] The reviewer also mentioned a copy of *The Burial of Wilkie*; two paintings of Venice; and several copies after Turner's watercolors (see nos. T144-T147).[26] The reviewer pointed out that Farrer's copies allowed the viewer to judge for himself whether Turner's color and effects were superior, as described by Ruskin. The reviewer also observed that "Mr. Farrer seems to have made copying Turner's works a speciality" and suggested that, given their uses as teaching tools, the copies be attached to a public collection like that of the Historical Society. Turner's

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[24]Unidentified photocopy, AAA, SI, Microfilm N14, frame 406. Although undated, it is clear from the context that this review was written following Farrer's 1869 trip.

[25]Butlin and Joll 1977, no. 398, repr. pl. 388.

[26]It is important to keep in mind that although most of Farrer's copies can be paired with a Turner painting, it is interesting to speculate that some of his "Turneresque works" may have subsequently surfaced as attributed to or by Turner. There are many problem attributions, including a number of "Turners" in private collections. *Venice: Santa Maria della Salute from the Giudecca* and an unidentified landscape were published in 1954 as by Turner (Jonathan Mayne, "Two unrecorded Turners," *Burlington Magazine* 96 (January 1954): 18, figs. 19 and 20). The attribution of the former was not accepted by Butlin and Joll based on style and reduced size of the works.

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The Burial of Wilkie (Fig. 5), interestingly, was one of the works exhibited at the first Turner exhibition at Marlborough House discussed in *The Crayon.*[27] This painting was described favorably along with two Venice subjects, which elicited the comment "For loveliness, grace, and enchantment, the Venices surpass all else."

One more aspect of Farrer's work after Turner that deserves further attention is the group of Turneresque works Farrer made as an alternative to direct copies after Turner. In his discussion of a sketch Farrer once made of Storm King in the Highland Hills above West Point, New York, Edward Cary described Farrer's study as a "wild whirl of sunset colour, an avowed caricature of Turner that actually deceived some of the elect among the Ruskinians."[28]

There are, however, very few works known that belong to this category of Turneresque works. One that seems to fit, *Evening on the Thames,* was sold at Sotheby's in New York in 1982. It is an oil painting, signed and dated 1870 (see no. T122; Fig. 33). The style is extremely impressionistic and is reminiscent of Turner's watercolor sketches of water and sky seen at a specific time of day. Farrer presumably continued to produce this kind of work over the next ten years, since we know of one other such Turneresque oil, *Misty Day on the Thames,* signed and dated 1879 (no. T191, Fig. 32).[29]

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[27]Rossetti, *The Crayon,* 1857, 24.

[28]Edward Cary, "Some American Pre-Raphaelites: A Reminiscence," *The Scrip* 2, no. 1 (October 1906): 5.

[29]By this time, Farrer was also aware of the nocturnes by Whistler that were exhibited in London galleries throughout the 1870s and attracted a good deal of attention. See Chapter 5.

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Works like this are a good indication of Farrer's move away from the specificity of Pre-Raphaelitism. As Edward Cary wrote, "during the later years, Farrer's mode of painting changed almost radically. His drawing remained as true and tender as ever, but his sense of colour developed in great richness and to its exercise the daughtsmanship of the early days was consciously subordinated."[30] Cary went on to say that he did not know why Farrer so drastically changed his style. In fact, it does not seem an overstatement to say that Farrer used Turner as a means of escape from the detailed style he had developed in the 1860s.

It is difficult to determine whether Farrer had any financial success with the works he made on his second trip abroad. Presumably he felt that there were more opportunities for him back in England since he returned there permanently with his family about 1872. His younger brother Henry Farrer, who had begun to gain some recognition with his watercolors, remained in America where he pursued an active career producing watercolors and etchings.[31]

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[30]Ibid.

[31]Thomas Charles Farrer's son, Charles Farrer, eventually ended up living in America as well. In 1913, when Anne R. Farrer drew up her will, she did not include Charles since he already had "considerable means." She also mentioned that he was residing in the United States (see Appendix A).

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CHAPTER 6

THOMAS CHARLES FARRER'S WORK ABROAD AND HIS ON-GOING REPUTATION IN AMERICA, CA. 1872–1891

The 1870s

It is not clear why Farrer decided to return to London permanently about 1872. As suggested in the last chapter, he may have thought artistic opportunities were more favorable there. However, Farrer did not sever his connection with America, and over the next twenty years he actively exhibited his work at both English and American venues. In America, he continued to show his work at the National Academy of Design[1]; the Brooklyn Art Association; the American Society of Painters in Water Colors; and in various private galleries, including Hermann Wunderlich & Co. in New York City.[2] He also presumably kept in touch with his brother, Henry, then living in the United States, who may have helped out with the logistics of entering his older brother's work into the American exhibitions.

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[1]He exhibited works at the National Academy Design in 1872, 1875, 1878, 1885, and in 1889, two years before he died. See Maria Naylor, ed., *The National Academy of Design Exhibition Record, 1861-1900*, 2 vols. (New York: Kennedy Galleries, Inc., 1973).

[2]On an undated printed card, "Mr. T.C. Farrer, formerly of this city, now resident in London, invites you to view some of his latest works at Wunderlich's Gallery, 868 Broadway" (Ford Autograph Collection, The New York Public Library, New York, box 15). Herman Wunderlich set up as an independent dealer in 1874 so this card must date to 1874 or later (see "Easel Studies. Among the New York Picture Galleries. Number Three," New York *Evening Express*, 13 December 1878; reference courtesy of William H. Gerdts).

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The year 1872 was an extremely productive one for Farrer. In London, he showed at both the Royal Academy and the Royal Society of British Artists (nos. T151, T152, T173, T174). He also showed his work in New York at the American Society of Painters in Water Colors in January 1872 (no. T148); the National Academy of Design (nos. T148, T149, T50 and T154); and at The Brooklyn Art Association in March 1872 (no. T155). These works included landscapes in oil and watercolor, depicting famous sites in Britain and in Europe (for example, St. Mark's, Venice). In two cases, Farrer showed the same work twice. *Rochester Castle* (no. T152) was shown at the Royal Academy in 1872 and then six years later at the National Academy of Design in New York. A watercolor of the *Interior of St Mark* (no. T148) was first shown at the American Society of Painters in Water Colors in 1870-71 and then at the National Academy of Design in 1872. Unfortunately, none of the works Farrer made are located today. The titles, however, indicate that the subjects were very similar to the painterly watercolors he exhibited at the Boston Art Club in 1871. Farrer clearly felt that pictures of famous British and European sites would continue to appeal to American taste.

In 1873, Farrer had a one-man show at the Edward Schenck Gallery on Liberty Street in New York. The 134 watercolors and oil paintings on view highlighted his latest work, but unfortunately only 18 are recorded through mentions in reviews (nos. T130, T157-172, and T179).[3] The exhibition was very favorably reviewed in several New York newspapers, and the comments give a fairly good indication of how drastically Farrer's style had changed. With a characteristic jibe at Pre-Raphaelitism, *The New York Times* noted the stylistic change, commenting that Farrer had lost his

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[3]"Picture Sales,"*New York Commercial Advertiser*, 14 April 1873, 3.

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"hardness" but retained "his remarkable skill in faithful drawing."[4] The *New York Evening Mail* was more effusive, praising Farrer's work as "some of the best if not the very best works we have seen this season."[5] The anonymous critic continued, "in cloud studies and reproduction of aerial effect Mr. Farrer is unrivalled and his water colors are what water colors should be, pure, clear, transparent and brilliant."[6] This is the first critical indication that Farrer was beginning to use watercolor in a more painterly way.

Also in 1873, Farrer sent six watercolors to the American Society of Painters in Water Colors. All of them, with the exception of one portrait of Samuel P. Avery, *An Engraver on Wood,* were landscapes (nos. T175-179), including *Burnham Woods in Autumn* (no. T179), which had also appeared in the Schenck show. There is one picture known today that may be similar to this work: a large painting entitled *Burnham Beeches* (no. T182, Fig. 35). In this picture, Farrer chose an English subject with strong Barbizon overtones—a subject that would have had great appeal to American collectors in the 1870s. The hyperrealism characteristic of Farrer's work of the 1860s has largely disappeared in this painting; although Farrer still draws his subject and some details fairly carefully, he is more concerned with the play of light in the woods. It is a much more atmospheric rendering of a section of Burnham Woods. Because it differs so much in style from Farrer's previous work, this picture would be

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[4]"Art Matters," *The New York Times,* 14 April 1873, 4.

[5]"Art," *New York Evening Mail,* 14 April 1873, 2.

[6]Ibid.

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difficult to attribute to Farrer if it were not securely signed. However, since it is one of the few works by Farrer that we know from the 1870s, it serves as an important touchstone in documenting the enormous change in his style.

For the remainder of the 1870s, Farrer continued to exhibit works depicting famous British and continental sites at such New York venues as the National Academy of Design and the American Society of Painters in Water Colors. These works, however, are very different from those he showed at around the same time in London. There he exhibited not specific views, but more evocative, picturesque landscapes, with titles like *The Brook* (no. T187) or *The Early Spring* (no. T181). Farrer also exhibited several sunsets and evening effects at the Royal Academy, and his continuing interest in representing nocturnal views is likewise apparent in the works he showed at the Royal Society of British Artists, such as *Between Daylight and Dark* (no. T185).

It is interesting to speculate that Farrer's nocturnal landscapes were influenced by the work of the American expatriate James McNeill Whistler. The impact Whistler's work may have had on Farrer's painting style is difficult to determine with any certainty since most of Farrer's work from this period is unknown. One painting that seems to show Whistler's influence is Farrer's *A Misty Day on the Thames* (no. T191, Fig. 33), dated 1879. Dating from after Farrer's move to London, the oil is an impressionistic interpretation of the Thames seen at night. It is comparable in style to Farrer's Turneresque*Evening on the Thames* (no. T122),which was made nine years earlier.

Whistler began painting his "nocturnes" along the Thames in about 1871. They generally depicted factories, bridges, and houses along the shore

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of the Thames, which he painted after sundown or late at night. Whistler's nocturnes were exhibited to great acclaim throughout the 1870s and into the 1880s at London's Dudley Gallery and Grosvenor Gallery.[7] Farrer would certainly have had the opportunity to visit these galleries regularly.

At the very least Farrer must have been aware of the famous debate between his revered Ruskin and Whistler. At the first Grosvenor Gallery exhibition in 1877, Whistler exhibited, *Nocture in Black and Gold: The Falling Rocket*, his evocation of the lights of the Cremorne Gardens at night. Ruskin's critical attack—not only on this picture but also on Whistler as an artist—appeared in Ruskin's series of letters to working men, entitled *Fors Clavigera.* "I have seen, and heard, much of Cockney impudence before now" Ruskin famously wrote, "but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face." The incendiery remark enraged Whistler, who promptly sued Ruskin. During the trial, Whistler tried to make the public aware of his opinion that style and subject were identical. He referred to his paintings as 'arrangements,' 'symphonies,' or 'nocturnes, declaring, "Art should be independent of all clap-trap—should stand alone, and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism, and the like."[8]

What is important about this debate to Farrer and other artists is the fact that Whistler, financially ruined by the trial, left for Venice in

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[7]Richard Dorment and Margaret F. Macdonald, *James McNeill Whistler* (London: Tate Gallery Publications, 1994), nos. 46-58.

[8]Ibid., 136-38.

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September 1879. There he turned his attention to etching. His etchings, printed on his return to London in 1880, broke new ground in the medium. While some of his Venetian views show well-known spots on the Grand Canal—similar to those depicted by Turner and praised by Ruskin—most of Whistler's etchings pictured the lesser-known backwater canals of impoverished palazzos.[9] Most importantly, Whistler chose to depict contemporary Venice rather than the grandeur of the city's past. Upon his return to London, Whistler exhibited his prints and pastels at the Fine Art Society. The stylistic innovations of his etchings, along with the care he took in printing and signing them, gave Whistler old master status among other etchers. His depiction of the city of Venice in his prints established a new market for such etchings, one which was subsequently exploited by many artists including Farrer.

Farrer's Etchings

After 1881, there seems to have been a two-year hiatus in Farrer's exhibition record. In 1881 he showed one work at the Royal Academy (no. T192). He then seems not to have exhibited either in Britain or the United States until 1884, when he showed two works (presumably paintings) at the National Academy of Design in New York (nos. T193, T194) and three watercolors at the Brooklyn Art Association (nos. T188, T189, and T195). Although there seems to be no documentary evidence to support this conclusion, scholars have speculated that Farrer may have returned to New York in 1884, since he exhibited his work at three New York venues that year.[10]

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[9]Ibid., 179.

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There would have been ample reason for Farrer to visit the United States. His brother, Henry, had moved to New York about 1862, and his wife, Annie Farrer's family was presumably still in Brooklyn. At some point before 1913, Thomas Charles Farrer's eldest son, Charles, had also moved to the United States.[11]

The year 1885 seems to have been a turning point in Thomas Charles Farrer's later artistic career, for then he began showing etchings at the New York Etching Club exhibitions in New York. His interest in etchings probably developed from a number of influences. In London, Whistler's Venetian prints clearly attracted his attention. Although his style never emulated Whistler's, his choice of Venetian subject matter was certainly inspired by Whistler. Furthermore, the first exhibition of the English Society of Painter-Etchers was held in London in May 1881. Seymour Haden, who had resigned from the Old Etching Club in 1878, founded the Society of Painter-Etchers in 1880. The Society was international in scope and included ten American etchers, including Henry Farrer, among its inaugural members.[12] The Americans' work was included in the Society's first exhibition, and it seems likely that Farrer would have made an effort to see his brother's work in the show.

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[10]I have been unable to identify the third venue where Farrer showed his work in 1884. According to May Brawley Hill, this was a private gallery (see Ferber and Gerdts, *The New Path,* 154).

[11]We know that Charles Farrer was already living in the United States by 1913 since Anne Farrer's will of that year mentioned that he was currently residing in the United States (see Appendix A.2).

[12]See Francis George Newbolt, *The History of the Royal Society of Painter-Etchers and Engravers, 1880-1940* (London: The Print Collectors' Club, 1930).

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If Farrer did visit New York in 1884, he would have had another opportunity to see many prints by the American etchers. The New York Etching Club held an exhibition at the National Academy of Design in 1884. In addition, Farrer would have seen Henry's etchings. By 1884, Henry Farrer was a well known and established etcher with quite an extensive body of work to his credit (see Chapter 9). In 1880, Henry sent thirteen etchings to an exhibition in London, including *On the Hillside* and *The Old Bell* (nos. H216, Fig. 81 and H226). In the United States, Henry's etchings were praised by Sylvester Rosa Koehler, the first curator of prints at the Museum of Fine Arts in Boston. Koehler published Henry Farrer's *On the Hillside* in his article on new American etchings, commenting that this work "betrays the artist's early schooling much more than any of the other etchings under consideration, but this does not detract from its artistic qualities . . . altogether this plate is a most splendid specimen of the etcher's art, and certainly the most ambitious effort yet put forth by any of our painter-etchers."[13] Koehler's words were high praise indeed and his reference to "early schooling" is a nod to Henry Farrer's Pre-Raphaelite training.

It does not seem too far-fetched to speculate that if Thomas Charles Farrer did visit the United States about 1884, it may have been with the idea of learning how to etch from Henry. This speculation becomes even more probable when we note that Thomas Charles Farrer began showing large-scale etchings, very similar but less accomplished than his brother's, in New York Etching Club exhibitions beginning in 1885 and continuing

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[13]Sylvester Rosa Koehler, "New Etchings by Henry Farrer," *American Art Review* (1881): n.p.

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until 1891, the year he died. Where Henry Farrer's etchings treated exclusively American subjects, Thomas Charles's etchings depicted much the same type of subject matter as his earlier watercolors and oils: views in England and on the continent. In 1885, he showed primarily landscapes, including Bolton Abbey (no. T204), and one Venetian view. Like his work in other media, Farrer continued to produce etchings of well-known sites which clearly would appeal to the American market.

In terms of style, Farrer used the etching needle like a pen, with simple strokes of parallel hatching and cross hatching to produce light and shade. He often used the reserves of the white paper to capture the bright light of the sun or moon reflecting off the water. Although his etchings were generally large in size (ca. 17 x 24 inches) with fully worked compositions, they were printed with a great deal of surface tone. Based on the known impressions, it seems clear that Farrer did not combine drypoint with etching. Rather, in keeping with the style of the period the ink was dragged up from the grooves to achieve a rich impression. This technique, called retroussage, was used by French, English, and American printers. At a quick glance, this rich surface might be mistaken for drypoint, but it is achieved solely by careful wiping and printing. The result is a heavier, less delicate (and less time consuming) way of adding atmospheric effect to an impression.

The large size of Farrer's etchings and their finished compositions were in direct opposition to the type of etching Whistler advocated. Whistler and his brother-in-law Seymour Haden, who lectured extensively in England and in the United States on etching techniques, favored sketchy, impressionistic views made directly from nature. The care Whistler took in inking, wiping, and printing his plates and choosing

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special papers for his impressions was well known. After his return from Venice, Whistler worked over his plates, adding drypoint and scraping them. Perhaps as a reaction to collectors who prized wide margins, Whistler trimmed the margins off his etchings, leaving only a tab projecting with his butterfly monogram.[14] His practice of adding a pencilled monogram and the notation "imp." (to show that he had printed the impression) were copied to varying degrees by English and American etchers.

While Whistler's etchings are perhaps most appealing to our taste today, there were other etchers working in England who produced highly finished prints that were prized by contemporary collectors. The Australian-born Mortimer Menpes, a protegé of Whistler, who studied at the South Kensington art schools in 1878, is one example.[15] Menpes first met Whistler when Whistler was printing his famous Venice etchings, and he volunteered to help Whistler print his plates. Menpes became an extremely sophisticated etcher, having learned first hand Whistler's methods of wiping and reworking the plate to achieve rich atmospheric effects.[16] However, Menpes's own etchings, which were popular in the late nineteenth century, are more highly finished views as compared to

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[14]Katharine A. Lochnan, *The Etchings of James McNeill Whistler* (New Haven and London: Yale University Press, 1984), 213.

[15]There were many other etchers in England, whose work is largely unknown today, who also used Whistler's etchings as a touchstone. These artists included Walter Burgess (exhibitor at the Royal Academy between 1874 and 1903); Joseph Knight (1837–1909); and Charles Edward Johnson (1832–1913). Their prints were also shown at the New York Etching Club exhibitions as were Thomas Charles Farrer's. See "The Etching Club," *The New York Times*, 29 February 1884, 3.

[16]Ibid., 212.

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the majority of Whistler's etchings. He adopted some of Whistler's mannerisms, including his use of simple parallel hatching to capture reflections of buildings in the water (Fig. 6), but his view is much more pictorial and complete. Of the fourteen etchings by Farrer known today, his pictorial compositions are much closer to works like Menpes's than Whistler. However, certain mannerisms, like the reflections, probably were influenced directly or indirectly, by Whistler (see nos. T196, Fig. 36; T240, Fig. 47).

The majority of Farrer's etchings were exhibited in America at the New York Etching Club exhibitions. Beginning in 1886, only the second year he exhibited his etchings, his work was noticed by the reviewers from the *New York Times.* The reviews generally focused on the subjects of his etchings rather than their style, pointing out that they were mostly marines and continental views, particularly of Venice. The reviewers also made the logical comparison between the two brothers' works, generally preferring Henry's, which they felt had more charm.[17] By 1891, the *New York Times* reviewer commented that Thomas Charles Farrer was one of a number of artists showing Dutch marine views that year (no. T231).[18]

Four of the etchings Farrer showed at the New York Etching Club exhibitions were published by the dealer Knoedler (nos. T197-199, Figs. 37-39; T218, Fig. 42). Knoedler's had exhibited Farrer's copies after Turner in 1860, and in 1865 they held an exhibition of Farrer's watercolors. Farrer

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[17]"Etchings at the Academy," *New York Times,* 7 February 1887, 5.

[18]See, for example, the following reviews: "Water Colors and Etchings," *New York Times,* 30 January 1886, 5; "Etchings at the Academy," *New York Times,* 7 February 1887, 5; and "New-York Etching Club," *New York Times,* 1 February 1891, 12.

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clearly must have maintained a relationship with them even after his move to London. The subjects of four of these etchings were landscapes, some of well known sites in England. The fifth etching, published by Knoedler, was after a painting by George H. Boughton (no. T230, Fig. 43). On one level this is a testimony to Boughton's popularity in the United States. However, Farrer's etching is essentially a reproductive print, making it a prime example of how the etching medium lost its creative force in the later 1880s and 90s in America and was often used as a reproductive tool.

Farrer's four original etchings published by Knoedler's were printed on vellum, some with remarques (a small sketch added in the margin). All of them were signed by Farrer in pencil and were presumably intended to be sold as deluxe proofs. To our taste today, the vellum impression is far less satisfactory than a simple paper impression since the ink has a tendency to stay on the surface of the vellum giving a somewhat blurry appearance to the etching. However, in the late nineteenth century vellum impressions and remarques were used to make a print more valuable.

The American practice of limiting editions or making them more special by printing them on different types of supports, such as vellum, silk, or Japan paper, can be traced back to the French print dealer and publisher Alfred Cadart. Cadart was an entreprenuer who organized the Société des Aquafortistes in May 1862, intending to produce a monthly portfolio of etchings by five different artists.[19] The etchings were steel-

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[19]See Janine Bailly-Herzberg. *L'eau-forte de peintre au dix-neuvième siècle, La Société des Aquafortistes, 1862-1867* (Paris: Léonce

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faced (a new technique which allowed almost a limitless number of impressions of the same quality to be pulled).[20] Cadart decided that 25 impressions of each etching were to be pulled before the inscriptions were added to the plates. Printed on Holland paper (a Dutch laid paper), these impressions were to be sold in his shop as deluxe proof impressons at double the ordinary price. Although Cadart's project was only a moderate financial success, it attracted a great deal of attention both in France and abroad. Most importantly, it influenced the direction the American etching market would eventually take.

Cadart visited America in 1866, taught an etching class, and held two exhibitions of French paintings, which included etchings.[21] An anonymous writer for the *The New York Times* reviewing the Derby Gallery exhibition commented that although the paintings attracted many

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Laget, 1972) and Gabriel P. Weisberg, *The Etching Renaissance in France: 1850-1880* (Utah, University of Utah, Utah Museum of Fine Arts, 1971).

[20]The technique of steelfacing a plate, laying a thin coating of steel on a copperplate, allowed the great champion of the American etching revival Sylvester Rosa Koehler to say that there was no limit to the number of fine impressions a careful printer can pull from a plate. See Sylvester Rosa Koehler, *Etching. An Outline of its Technical Processes and its History, with some Remarks on Collections and Collecting* (New York, London, Paris, and Melbourne: Cassell & Co., Ltd., 1885), 223-34.

[21]"Fine Arts, The Exhibition of the French Etching Club at the Derby Gallery," *New York Times*, 8 April 1866, 5. and "Easel Studies. Among the New York Picture Galleries. Number Three," *New York Evening Express* (13 December 1878). Sylvester Koehler does not seem to have known about Cadart's exhibitions. Koehler mentions that Cadart came to America as "a missionary to show Americans what French art was...and to preach to them the gospel of etching." Koehler said that some Americans did take lessons from Cadart but "these are all the traces left by the French missionary that I have been able to find" (see Koehler, *Etching*, 157).

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visitors, "there are none to whom the collection of etchings on exhibition can fail to be of absorbing interest...few can leave the exhibition without giving expression to the hope that this beautiful art [etching] may become much more familiar to us than it is, in order that we may find the bold free touches of the artists taking the place of the shapeless, meaningless, mechanized daubs from the wood which too often pollute the respectable text of our books and magazines."[22] The notice went on to say that many American artists had already begun to seriously explore the etching medium.

The developing American taste for etchings had reached its highpoint in 1883.[23] Like Cadart, however, the Americans were anxious to differentiate between impressions and make it clear that some were more valuable than others. In a parallel move, the American dealer Frederick Keppel solved the problem of making an impression special by issuing "a very limited edition of these works, and in many cases we take the further precaution of destroying the copper plates as to prevent the possibility of subsequent prints from them, thus insuring the rarity and permanent value of the original edition."[24] In addition, the Americans created a hierarchy of more valuable impressions. So, for example, artists' proofs are more valuable than simple proofs; remarque proofs were considered

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[22]Ibid.

[23]James Ripley Wellman Hitchcock, *Etching in America, with lists of American etchers and notable collections of prints.* New York: White, Stokes & Allen, 1886, 61-62.

[24]*Catalogue No. 9 of Etchings and Engravings published by Frederick Keppel & Company* (New York: Frederick Keppel, 1892), 2.

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rarer than those without remarques; impressions printed on plain paper were less desirable than those printed on vellum, satin cloth, or chine collé, or Japanese paper.[25]

Farrer was a latecomer to the etching movement but nonetheless his prints are very much in the mainstream of the etching revival in America and England. His technique was never as sophisticated as other etchers, including his brother Henry, but he became proficient in the medium. His work must have been fairly popular and marketable since it was noticed by the press and was published by Knoedler. However, only a handful of his prints can be located either in British or American collections, suggesting that few impressions were pulled from his plates.

During the last years of his life, Farrer continued to show works in other media as well. The last exhibition Farrer seems to have held at a private gallery in America was at the Hermann Wunderlich Gallery in 1889. There Farrer showed a group of paintings, including predictably English landscapes and Venetian marines but Dutch marines as well, a subject which had become popular in the 1890s.[26] By this time, Thomas Charles Farrer was largely unknown to the American art world. To situate him for the American public, the reviewer for *The Art Interchange* used Henry as a point of reference. The reviewer wrote that on view were "some twenty paintings by T.C. Farrer, an English artist, brother of Henry

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[25]Thomas P. Bruhn,*American Etching: The 1880s* (Storrs, Connecticut: The William Benton Museum of Art at the University of Connecticut, 1985), 9-10.

[26]"The Studio, Notes and News,"*The Art Interchange*, 12 Month? 1889, TK.

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Farrer."[27] By this time Henry Farrer was well known to the interested American art public both as an etcher and a watercolorist, and his reputation clearly overshadowed that of his older brother.

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[27]It is interesting to note also that several of Henry Farrer's etchings were published by Hermann Wunderlich & Co. Wunderlich was an important print dealer in New York, and it may have been Henry that put his brother in contact with them.

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CHAPTER 7

BIOGRAPHY OF HENRY FARRER

Henry Farrer, the younger brother of Thomas Charles Farrer, was born on March 14, 1844 at No. 22 Gresse Street in London, very close to the British Museum.[1] A letter he wrote to Sylvester Rosa Koehler in 1879 indicated that Henry Farrer came to the United States in 1862 when he was nineteen years old.[2] This does not correspond with his birthdate as officially recorded, suggesting that the confusion surrounding Farrer's date of arrival or his age when he arrived in the U.S. was caused by Farrer himself. His obituary in the *New York Times* stated that Farrer came to this country in 1864, so it is clear that he was in the U.S. by 1862 at the latest.[3] According to his death certificate, he lived in the U.S. for forty two years.[4]

Early Years in New York

By all accounts Henry Farrer was self taught. The earliest record of his work seems to be a reference in the 1866 Artists' Fund Society exhibition catalogue, which listed his address as 626 West 52nd Street. This

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[1]Although the date of March 23, 1843 is widely accepted as Henry's birthdate, his birth certificate clearly records the date as March 14, 1844 (see Appendix B.1). Thomas Charles Farrer was born at the same address.

[2]Henry Farrer to Sylvester Rosa Koehler, 20 October 1879, Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1062.

[3]"Obituary Notes," *New York Times*, 26 February 1903, 9, col. 6.

[4]See Appendix B 2. For background on the Farrer family see Chapter 1.

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was probably the home of Edward Meek, who lived on West 52nd Street near Eleventh Avenue. It is interesting to recall that in March 1861 Charles Herbert Moore wrote to Thomas Charles Farrer telling him to explain to Meek that he was broke and that Meek would certainly allow him to remain in his home temporarily. It seems clear that when Henry arrived in the United States (whenever that may have been) he also lived with the Meek family.

The year 1867 was critical for Farrer's development as an artist. In addition to showing his work in the first exhibition of the American Society of Painters in Water Color held in December 1867, he also exhibited for the first time at the National Academy of Design, at the Brooklyn Art Association, and at the Yale School of Fine Arts, New Haven.

The majority of Farrer's works from this period are watercolor still lifes of fruit, flowers, and birds (nos. H1, Fig. 50; H2, Fig. 51; H7; H15; and H16). One of his watercolors shown at the 1867 Yale exhibition, however, was titled *Real Yarmouth* (no. H21), now unlocated. This presumably was the Yarmouth located in southwest Maine on Casco Bay, suggesting that sometime in 1866—presumably in the summer—Farrer traveled to Maine. His brother Thomas had spent the summer of 1865 in Northampton, Massachusetts, during which time he produced such pictures as *View of Northampton from the Dome* (T50, Fig. 28) and *Mount Tom* (no. 51, Fig. 29). Thomas Charles Farrer also exhibited New England views at the 1867 Yale exhibition, including views of Mount Washington in New Hampshire (see, for example, T79). It seems likely that the brothers may have made a few summer sketching excursions in New England together.

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During Henry's first few years in New York, he clearly had a great deal of contact with his older brother Thomas and his friends. Thomas had already developed a large circle of artist friends, who joined together in 1863 to found the Association for the Advancement of Truth in Art. Although Henry was not a member of the Association, he clearly knew its members and their attitudes toward art. Most importantly, as will be seen later, Henry Farrer's early work shows the same careful attention to detail that was characteristic of the Pre-Raphaelites.

In 1867, Henry Farrer was nominated by his brother to join the American Society of Painters in Water Color, which held organizational meetings from December 1866 through the spring of 1867. Henry subsequently served as secretary for the group for almost ten years from 1880 through 1889, and remained an important contributor to their exhibitions for his entire career. The Water Color Society catalogues provide information on where Farrer lived in New York. There is so little known about Farrer's personal life that even such basic data is helpful. In 1867, his address was listed in the Water Color Society exhibition catalogue as 1267 Broadway, the same address listed for Thomas. This address was listed consistently for Henry through 1876. In the 1877 catalogue, however, his address has changed to 1193 Broadway.

In about 1868, Farrer began experimenting with etching. In a profile on Farrer's printmaking that appeared in the *American Art Review* in 1880, Sylvester Rosa Koehler wrote that Farrer's "first serious attempts at etching were made about 1868, when he succeeded in building a small press, and supplying himself with the materials and tools, all self-made,

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used in etching."[5] In his letter to Koehler, Farrer stated that he had given up etching from the late 1860s to the mid–1870s because it was not financially lucrative. "At that time it was a pretty hard matter for me to make bread & butter," Farrer wrote, "and so after doing a few plates from time to time under the most unfavorable conditions, I had to drop it, as I found it only made the aforsaid [sic] bread & butter come more slowly."[6] This situation apparently changed somewhat in the early 1870s when Farrer was able to sell some of his etchings of New York subjects (see Chapter 8 for a full discussion). Farrer also wrote to Koehler that from "1870 to 77 I did not do more than half a dozen plates. I then got a very bad attack of etching fever the occasion being the formation of the N.Y. Etching Club."[7]

Farrer was a founding member of the New York Etching Club, which was organized in 1877. In a letter to Koehler, Farrer wrote that he was elected Secretary of the Etching Club in May 1880.[8] The following year

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[5]S.R. Koehler, "The Works of the American Etchers, II. Henry Farrer," *American Art Review* I (1880): 55. Koehler's remarks were based on biographical information supplied by Farrer. A letter from Farrer survives in which he answered Koehler's questions about his early years as an etcher (5 October 1879, Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frames 1058-1060).

[6]Ibid., frame 1059.

[7]Ibid.

[8]Farrer wrote "the following officers for the ensuing year were elected at the annual meeting of the Etching Club on Monday night last. R. Swain Gifford, President, Henry Farrer Secty, Executive Committee Chas. H. Miller, Frederick Deilman, F.S. Church" (12 May 1880, Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1083).

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he was elected President, a role he filled from 1881 through 1893, the year the club ceased to exist.[9] Farrer had shown his etchings of Old New York at the Brooklyn Art Association in March 1871. A lengthy review of Farrer's prints appeared in the *New York Evening Post.*[10]

Although Farrer spent most of his time drawing in and around New York, it is clear from several watercolors dated 1875 that he spent some time that year in Maine. A number of works depict views of White Head Coast and Cape Elizabeth (nos. H95, , Fig. 64; H115; H140; and H141). The following summer he was presumably back in Maine and produced *Moonrise, Casco Bay* and two watercolors *White Head Cliff, Coast of Maine,* all of which were exhibited at the American Water Color Society in 1876 (nos. H130, H140, and H141). Another watercolor depicted a view of Vineyard Sound (no. H136). Thus, it seems clear that Farrer may have traveled regularly to New England in the late 1860s and throughout the 1870s, presumably during the summers. Several later watercolors of Maine suggest that he also visited Maine in 1880 and 1881, including *Portland, Head Light* of 1880 (no. H219) and *Off the Coast of Maine* of about 1881 (no. H254).

After about 1885, Farrer's titles become more descriptive and poetic and only rarely indicate a location (see Chapter 9 for a full discussion). One important exception is an 1895 watercolor titled *Sunset, West Virginia* (no. H435). Given his brother's history with Harpers Ferry and Virginia (see Chapter 1), it is interesting to speculate that Henry Farrer may have made

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[9]This is documented by the list of Officiers of the New York Etching Club recorded in the catalogues published by the club.

[10]"Old New York—Farrer's Etchings," *New York Evening Post,* 24 March 1870, 1.

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a trip to West Virginia to visit historical sites. His potential interest in and support of abolitionist causes may also be reflected in his watercolors of the 1890s, since the titles of several of these works are taken from prose or verse by writers who frequently had abolitionist sympathies. The majority of his poetic titles seem to be based on quotations taken from Henry Wordsworth Longfellow (see nos. H269, H289–90, H295, H306, H318, H348, H352, H361, H368, H449, H518, and H544).

Trip Abroad, ca. 1878

As early as 1875, Clarence Cook wrote in the *Atlantic Monthly* that Farrer's work was much improved from the previous year. However, Cook suggested that Farrer would benefit "by cutting loose from New York and working for a year or two in Italy, or about Paris." This is not advice for everybody," Cook wrote, "but Mr. Farrer has a mind and eyes of his own, and would, we are sure, not be blown about by every wind of doctrine, but would strengthen and develop *himself,* not change himself for a weak imitation of somebody else."[11] Farrer apparently took this to heart and went abroad sometime after this.

Farrer is said to have returned to England in 1878.[12] However, there is no hiatus in his American exhibition record during this period, nor are there any drawings depicting English subjects either in 1878 or 1879. In 1877, he remained an active contributor to the American Water Color

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[11]Clarence Cook, "Art," *Atlantic Monthly* 35, no. 210 (April 1875): 509.

[12]The trip is mentioned but not specifically documented by Barbara Dayer Gallati in Ferber and Gerdts, *The New Path,* 256.

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Society exhibition, showing 11 watercolors, and in 1878 he exhibited at the Brooklyn Art Association, the American Water Color Society, and the National Academy of Design. There is, however, one work, *A Quiet Pool* (no. H168) that Farrer exhibited abroad at the 1878 Paris Exposition.[13] The only mention of Farrer's trip in the press seems to be an 1880 review in *The Independent*, which stated that he came back from his foreign studies showing the combined influence of Turner and Ruskin.[14] Without further documentation, it can only be surmised that Farrer did travel abroad sometime between 1878 and 1880.

It is tempting to speculate that Farrer may have gone abroad for both personal and professional reasons. His daughter Martha Kennington Farrer's marriage certificate lists her age in 1907 as 28, meaning that she would have been born about 1879.[15] Perhaps the reason for his visit was that he had recently married or had a child and wished to visit family. It is also noteworthy that Thomas had returned to live in England permanently in 1871.

New York, 1878

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[13]Clara Erskine Clement and Laurence Hutton,*Artists of the Nineteenth Century and their Works, A Handbook containing two thousand and fifty biographical sketches* (Boston: Houghton, Osgood and Company, 1879).

[14]"Fine Arts. American Water-Color Society. Thirteenth Annual Exhibition," *The Independent* 32 (19 February 1880): 10.

[15]See Appendix B.3.

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Farrer was certainly in New York at the end of March 1878, when he wrote to Koehler.[16] The address that appeared on this letter and in the February 1878 Water Color Society catalogue is East New York. That address continued to appear on Farrer's correspondence until March 1880, when he began writing to Koehler on Water Color Society letterhead (51 West 10th Street, the famous Tenth Street Studio building).

Farrer's involvement with the Society increased beginning in 1879. That year he was listed for the first time under "Hanging Committee," along with Walter Satterlee and J. Wells Champney. By the following year, he was an officer of the club—secretary—and was also on the catalogue committee. He remained secretary of the Society until 1889.[17] It is clear, however, that he still lived in East New York, since he wrote to Koehler in 1881 that he could be reached at that address during the summer.

In addition to belonging to the New York Etching Club, Farrer was a member of several other artists organizations. He was elected a non-resident member of the Philadelphia Society of Etchers, which had been founded in May 1880, and in 1882–83, when the Society held a landmark exhibition at the Academy of Arts in Philadelphia that was said to be the most representative exhibition ever held on the subject in America, Farrer was represented in the show.[18] In 1882 he was elected a Fellow of the

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[16]Henry Farrer to Sylvester Rosa Koehler, East New York, 28 March 1878 (Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1027).

[17]Ibid., 37 Bradford Street, Brooklyn, NY, 30 July 1889 (Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1156). Farrer wrote "I positively refused to serve as secty any longer and my successor has been elected and will take office next Nov."

[18]Henry Russell Wray, *A Review of Etching in the United States* (Philadelphia: R.C. Penfield, 1893), 76.

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London Society of Painter–Etchers, and in 1886, he was elected an honorary member of the Northwestern Literary and Historical Society located in Chicago.[19]

Farrer and Sylvester Rosa Koehler

Sylvester Rosa Koehler (1837–1900), the most important champion of the etching movement in America, was the first curator of the Museum of Fine Arts in Boston, a position he held from 1887 until his death in 1900. Koehler's involvement with etching was based on a solid printmaking background. From 1868, he was technical manager for the lithographic firm of Louis Prang & Co.[20] He later became editor of the *American Art Review*, published from 1879–81 by the Boston firm Estes and Lauriat.[21] Koehler published plates by twenty-six American etchers in his series of articles in the *Review* called "Works of the American Etchers." These catalogues of the American artists' works were referred to by Koehler as the "'Peintre-Graveur Américain' for which I am trying to lay the foundation in *The Works of the American Etchers*." Koehler was

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[19]Henry Farrer to Ben. W. Austin, Secretary, Northwestern Literary and Historical Society, 14 June 1886 (AAA, SI, microfilm D194, frame 549).

[20]For an excellent discussion of Koehler and his connection with the American etching revival see Clifford S. Ackley, "Sylvester Rosa Koehler and the American Etching Revival," in*Art & Commerce: American Prints of the Nineteenth Century*. Proceedings of a conference held in Boston, May 8-10, 1975 (Boston: Museum of Fine Arts, 1978), 143–150.

[21]It is reasonable to speculate that when the *American Art Review* ceased publication in 1881, the members of the New York Etching Club felt it important to begin to publish their own records of the club's exhibitions. The first New York Etching Club catalogue was published in 1882.

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also a collector and in 1899, two years before his death, he gave the Museum of Fine Arts, Boston his collection of over 6,000 prints.

Farrer's correspondence with Koehler is the only record, outside of the works themselves, that survive to document Farrer's activity as an etcher and his relationship with printers who were hired to produce the plates for Koehler's short-lived periodical the *American Art Review.* These letters also supply important biographical details about Farrer's role as President of the New York Etching Club and the exhibitions in which he participated.

During the late 1870s and the 1880s, Farrer and Koehler corresponded frequently about various matters. One illuminating series of letters discusses the American etchers who contributed work to the 1881 London Society of Painter–Etchers and Engravers exhibition, at which Farrer showed thirteen etchings, including *On the Hillside* (no. H216, Fig. 81).[22] The exhibition included etchings by resident members and non-resident members of the New York Etching Club. Farrer discussed logistics of the show in several letters. At the end of January 1881, for example, he asked Koehler's advice on whether the prints should be framed before travel or whether they should be framed in London. It is interesting to note that Farrer specifically mentioned that the prints were proofs.[23] In February, Farrer wrote that all the work was ready to be shipped "by the

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[22]The only works Farrer is known to have exhibited in England are those at the Society of Painter-Etchers and one unidentified work at the Walker Art Gallery in Liverpool (A. Greutzner and J. Johnson, *The Dictionary of British Artists 1880–1940* (Woodbridge, Suffolk: Antique Collectors' Club, 1976), 172.

[23]Henry Farrer to S.R. Koehler, 31 January 1881 (Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1099.)

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fourteenth of the month from New York. " He also requested that the contributions by the Philadelphia etchers, particularly the Morans, be sent with the New York shipment if there were not too many.[24] The exhibition was apparently a great success. Much to Farrer's delight, the renowned English etcher, Sir Francis Seymour Haden, the brother-in-law of Whistler, wrote a letter of congratulation to the New York Etching Club members.[25] In 1883, Marianna Griswold van Rensselaer wrote of the 1881 London exhibition:

> "Our workmen were winning their first foreign laurels. In the month of May was held in London the first exhibition of the English "Society of Painter-Etchers." The prints solicited from American artists caused such general surprise and were so cordially praised by the best foreign judges that a thrill of pride must have stirred every needle in this country. No less than nine or ten Americans—Mrs. Thomas Moran, Messrs. Thomas Moran, Farrer, Falconer, Swain Gifford, James Smillie, Bellows, Parrish, F.S. Church, and, I think, Frank Duveneck—were at once elected members of the new society, one print by each being chosen for its collection."[26]

At the same time that the members of the New York Etching Club exhibited their work in London, Koehler organized an exhibition of the American etchers' works for the Museum of Fine Arts in Boston. He also published a catalogue to accompany the show. Both the catalogue and exhibition were important steps in further publicizing the etching

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[24]Ibid., 7 February 1881 (Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1103).

[25]Ibid., 22 April 1881 (Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1121).

[26]M.G. van Rensselaer, "American Etchers," *The Century Magazine* 25, no. 4 (February 1883): 489.

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movement in America. Correspondence about this exhibition between Farrer and Koehler shows that Farrer was disappointed that his etching *Sunset* was not included in the exhibition.[27]

Their correspondence demonstrates the great extent to which Farrer consulted Koehler on matters concerning the New York Etching Club. These letters are valuable not only for the light they shed on the development of etching in America but also for the help they give in defining the relationships between English and American etchers, primarily through Farrer's contact with Seymour Haden.

Haden founded the Society of Painter–Etchers in London in 1880 (the Society later became the Royal Society of Painter–Etchers).[28] In addition to becoming a member of the Society of Painter Etchers and exhibiting his work in England, Farrer came into contact with Haden when the latter wrote to him in his role as President of the New York Etching Club.

Haden wrote to Farrer in 1881 to propose holding the next annual exhibition of the Society of Painter-Etchers in New York. Haden's main concerns were about dates for the proposed exhibition, facilities, expenses, and whether the New York Etching Club would undertake the organization of the show. Haden said he planned to come to America himself and "by repeating there the lectures I have given on the subject here & possibly publishing them there—to do what [I] can to forward the

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[27]Ibid., 18 April 1881 (Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1117).

[28]Francis George Newbolt, *The History of the Royal Society of Painter-Etchers and Engravers, 1880–1940* (London: The Print Collectors' Club, 1930).

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movement we all have at heart."[29] Farrer repeated Haden's questions about the proposed exhibition in a letter to Koehler, writing that he would "encourage the project all I can, for I think it would be a great thing for us,"and adding that he was interested to know what Koehler thought of the project.[30] Koehler apparently responded that he was enthusiastic about such an exhibition.[31]

By October 1882, Farrer wrote to Koehler that Haden "starts for this country on the 26th of this month—the Etching Club will hold a special meeting next monday night to decide whether they shall take charge of his lectures in this city etc."[32] The collaboration must not have been entirely successful, since Haden's lecture was criticized in the press for criticizing engraving.[33] Haden apparently responded that he gave equal coverage to both etching and engraving. Farrer's tone was bitter when he wrote to

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[29]Henry Farrer to S.R. Koehler, 23 July 1881, East New York (Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1132).

[30]Ibid.

[31]Farrer subsequently wrote to Koehler, "I was very much pleased with the way you recd. the news of Mr. Haden's plans. I must confess to feeling some little excitement myself." Farrer added that it was unfortunate that the "Herald man" had learned of the news of the proposed exhibition and published it. Farrer told Koehler that he gave the reporter the "correct version" to minimize the damage (Henry Farrer to S.R. Koehler, 10 August 1881, Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1135-36).

[32]Henry Farrer to S.R. Koehler, 13 October 1882 (Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frames 1145-46).

[33]According to Wray, Haden also lectured in Philadelphia at the Academy of Fine Arts on the relative merits of etching and engraving (Wray 1893, 78).

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Koehler that Haden's defense of his talk was "a most outrageous lie".[34] Perhaps not surprisingly, this was the last interaction between the New York and London clubs.

Shortly after Haden's lecture, the New York Etching Club decided not to exhibit its members' work in London. Replying to an unknown query from Koehler, Farrer wrote, "In regard to the publication of the reasons for our decision not to exhibit in London with the S. of E. I think it would be well to say that we shall not exhibit, and to give such a version of the reasons as would not give offence and so increase our difficulty.[35]

Late Years in New York, 1885–1903

Farrer's correspondence with Koehler continued sporadically until 1889. Farrer evidently moved sometime between 1882 and 1889, since his address was listed as 37 Bradford Street in Brooklyn on a letter dated July 1889. Shortly after, however, in 1891, his address was listed in the New York Etching Club catalogue as Sunnyside Avenue in Brooklyn. He lived there for the rest of his life.

The tone of Farrer's last letters indicates the beginning of the decline of the etching movement. He sympathized with Koehler over the

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[34]Farrer wrote "No controversy of importance has arisen out of Haden's lectures,—you probably know that the Tribune gave a fair report of his unfairness in comparing engraving to etching and that Haden wrote to the Tribune protesting that he had given in every case (with one exception) a section three inches square of both etching and engraving, which was of course a most outrageous lie" (Henry Farrer to S.R. Koehler, 13 October 1882 ((Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1149).

[35]Henry Farrer to S.R. Koehler, 16 February 1883 (Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1150).

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lack of success of an exhibition the latter had planned for Buffalo, New York. Farrer himself, however, sounded upbeat in his letters, remarking that he hoped "soon to have a little more time for my own affairs" since he had given up the post of secretary of the Water Color Society in 1889.[36]

The 1870s and 1880s were productive years for Farrer for the production of both etchings and watercolors. The prices he asked for his watercolors throughout the 1870s, 1880s and into the 1890s were relatively high. In the 1870s, his larger watercolors were priced from $50 to a record high of $350 in 1877 for *After the Squall* (no. H162). In 1875, he priced two watercolors, *Sunrise, New York Bay* and *Portland Head Light, Cape Elizabeth, Maine* (nos. H95, Fig. 64; H96, Fig. 65), at $125. Five years later, in 1880, he asked $600 for *Sunset, New York Harbor* exhibited at the American Water Color Society in 1881. Farrer's watercolor prices generally covered a wide range. He nearly always had several for sale in the higher category of $500 and up. This continued into the late 1880s when Farrer's prices were comparable to prices asked by artists like Winslow Homer, John Falconer, and Frederick Stuart Church.[37] The highest price Farrer ever asked for a watercolor appears to have been $1,000. Among the watercolors for which he asked this price are: *"When the hours of the day*

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[36]Henry Farrer to S.R. Koehler, 37 Bradford St., Brooklyn, 30 July 1889 (Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1157).

[37]At the 1888 American Water Color Society exhibition Farrer showed watercolors ranging in price from $50 to $1,000. In that same exhibition, Winslow Homer asked $150 for a Florida watercolor; John Falconer was asking $200 and up; John Henry Twachtman priced his watercolors around $100; and Thomas Moran at $250. Louis Comfort Tiffany's watercolors were in general priced much higher, averaging $600 (*Illustrated Catalogue, Twenty-first Annual Exhibition of the American Water Color Society*, New York: National Academy of Design, 1888).

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are numbered", Near the Village, When Daylight's toil is over, and *The Heavens Yet Touched with Sunset Glow* (nos. H368, H375, H382, H414).

By the 1890s Farrer's work was out of fashion. Part of this can be credited to the fact that his work was inextricably linked to the fortunes of the New York Etching Club and the American Water Color Society. When the New York Etching Club exhibitions stopped in 1894, Farrer seems to have stopped etching. Remarkably, he showed work at the Water Color Society exhibitions in every single year from its inaugural exhibition in 1869–69 until his death in 1903. In that year there was a memorial wall with seventeen of his watercolors hung above a wreath. Farrer's impressive dedication to showing work at the Society exhibitions illustrates how dependent he was on the sales he made at them, particularly since he lacked a single loyal patron, such as William Trost Richards had with Reverend Elias Magoon or George Inness had with Thomas B. Clarke. Judging by the prices listed for his works in the American Water Color Society catalogues, one might conclude that Farrer's watercolors commanded high prices throughout the 1890s. However, correspondence between Farrer and William Macbeth, a gallery owner in New York City, sheds a different light on Farrer's position as a successful watercolorist in the 1890s.

William Macbeth founded the Macbeth Gallery in 1892. His was the first gallery to devote itself exclusively to American art. On 9 April 1892, Farrer wrote to Macbeth that he wished he had heard from him a few days earlier because he "could then have let you have a water color for your opening."[38] Nevertheless, Farrer wished Macbeth the best of success with

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[38]Henry Farrer to William Macbeth, Sunnyside Avenue, Brooklyn, 9 April 1892 (AAA, SI, microfilm NMc6, frame 128).

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his inaugural show. The fact that Macbeth wanted Farrer represented in this exhibition suggests that Farrer's position as an important American watercolorist was widely recognized in the early 1890s.

What is also clear from this correspondence, however, is that Farrer did not always realize the prices listed in the Water Color Society catalogues. In July 1894, Macbeth sent him a check for $125. Farrer wrote in reply that he would "try and let you have something else that I hope will not hang fire quite so long."[39] That same year Farrer also wrote to Macbeth that the prices he quoted to Macbeth's customers were lower than those listed in the Water Color Society exhibitions, where watercolors of about the same size were marked at $150 and $175. Farrer made it clear, however, that size was not the only determining factor in price.[40]

Farrer continued to supply Macbeth with a small number of watercolors throughout 1895. He wrote to Macbeth in 1896 that he was hopeful that things would improve in terms of sales and offered Macbeth a group of small watercolors for $45 each, adding that no dealer had ever seen any of them before.[41] Following the sale of these watercolors, Farrer wrote to Macbeth that he was "very glad that you have had a small streak of luck and sincerely hope it is only the beginning of better times. I am happy to say that as far as I am concerned things look brighter than they

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[39]Henry Farrer to William Macbeth, Sunnyside Avenue, Brooklyn, 12 July 1894 (AAA, SI, microfilm NMc6, frames 129-30).

[40]Henry Farrer to William Macbeth, Sunnyside Avenue, Brooklyn, 17 December 1894 (AAA, SI, microfilm NMc6, frames 131-32).

[41]Henry Farrer to William Macbeth, Sunnyside Avenue, Brooklyn, 15 October 1896 (AAA, SI, microfilm NMc6, frame 1141. Farrer sent eight watercolors two days after this letter was written (17 October 1896, frame 1142).

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have done at this time of the year for the past four or five years. I have sold more in the past thirty days than at any like period in recent years."[42] Macbeth seems to have sold Farrer's small watercolors steadily throughout 1897 and early 1898. By 1901, however, Farrer wrote to Macbeth asking him to return his watercolors. These presumably had not sold for a number of years, because Farrer continued, "if at any time you think there is a chance to dispose of anything I shall be pleased to let you have two or three."[43]

Farrer's extant correspondence with Macbeth ends with this 1901 letter. It indicates that Farrer's work was not in demand at the time, a supposition reinforced by Farrer's estate sale, held in February 1907. This unrestricted public sale of his etchings, watercolors, and collection of Asian art was held by order of executors.[44] The prices realized at the sale were extremely low, dramatically showing how out of fashion Farrer's work had become.

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[42]Henry Farrer to William Macbeth, Macbeth Gallery Papers, 20 July 1897, AAA, SI, microfilm NMc6, frames 1143-44.

[43] Henry Farrer to William Macbeth, Macbeth Gallery Papers, 19 October 1901, AAA, SI, microfilm NMc6, frame 153.

[44] *Catalogue of Water Colors and Etchings by the Late Henry Farrer and of his Important Collection of Oriental Art,* American Art Galleries, New York, 1907. The exhibition contained 27 etchings, 148 watercolors, and an extensive collection of Asian objects. It is interesting to note that in December 1907, nine months after this sale, Farrer's daughter Martha Kennington Farrer, aged 28, married her first cousin Herbert Frederick Pimm in England. Their marriage took place in Twickenham, in Middlesex County, the residence of her husband (see Appendix B.4). Her residence is listed on their marriage certificate as Brooklyn, New York. According to the records of Stephen Farrer, their only child was a daughter, Patricia (1913-1974).

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Another aspect of Farrer's artistic interest was his activity as a collector of Asian art. According to the introduction to his estate sale catalogue, presumably compiled by his executors, Farrer became fascinated with Japanese art during a visit to the 1876 Centennial Exhibition in Philadelphia, to which incidentally he contributed four watercolors (nos. H96, Fig. 65; H116; H131; and H143).[45] Following the Centennial exhibition, Farrer began collecting Asian art. His estate sale catalogue shows that he amassed a large collection of porcelain and art objects, presumably beginning in 1876. A separate section in the catalogue listed the Japanese ivory, porcelain, and other Asian objects in his collection. Although Farrer actively collected Japanese art and educated himself thoroughly on the subject, the catalogue stated that Farrer never visited Japan.[46]

Japanese art captured the attention of the educated American public as early as the 1850s, the date of Japan's first mission to the United States. By the 1860s and 1870s, collectors like William T. Walters of Baltimore and Samuel P. Avery of New York began to collect seriously the Asian art they encountered on their European trips and carried this appreciation back to America.[47] Their interest was picked up on by several American artists,

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[45]Since Farrer's wife was dead by the time of the sale of his works, it seems logical that his two children were the executors.

[46]For an overview of his collection of Asian Art see *Catalogue of Water Colors and Etchings by the late Henry Farrer and of his Important Collections of Oriental Art* (New York: American Art Association, 1907).

[47]Warren I. Cohen, *East Asian Art and American Culture, A Study in International Relations* (New York: Columbia University Press, 1992), 18.

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notably John La Farge and Samuel Morse. La Farge began collecting and studying Japanese prints in the 1860s and published the first critical essay on Japanese art in 1870.[48]

It was not until the Philadelphia Centennial Exposition, however, that Japanese art became more widely appreciated in America. The delicacy of Japanese porcelain and stoneware and its subtle decoration attracted Americans more than did Chinese art. During the course of the Centennial exhibition, the Japanese were said to have brought "truckloads of pottery to the fair and sold most of it."[49] Presumably based on the success of the Centennial exhibition, James Jackson Jarves published his 1876 book, *A Glimpse of the Art of Japan,* showing the new seriousness with which Americans treated Asian art.[50]

One watercolor by Farrer of a Japanese teapot and a sake server is known. It is logical to deduce that these might have once been in his collection (no. H573, Fig. 145). According to Louise Cort, Curator for Ceramics at the Freer Gallery of Art and the Arthur M. Sackler Gallery, the two Japanese objects depicted in Farrer's watercolor are stoneware pieces.[51] The small pot on the left is a traditional Japanese teapot of the shape called *ky us u,* used for the type of tea called *sencha.* The larger vessel on the right is probably a sake server, possibly from Kyoto. Both the sake server

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[48]John La Farge, "An Essay on Japanese Art," in *Art Across America and Asia,* ed. Raphael Pumpelly (New York: Leopold and Holt, 1870).

[49]Cohen, 21.

[50]James Jackson Jarves, *A Glimpse of the Art of Japan* (New York: Hurd and Houghton, 1876).

[51]Louise Court identified these objects and described their use in a letter of 8 September 2000 to the author.

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and the teapot were used within a Japanese cultural context and were not made exclusively for export.

Farrer died on 24 February 1903 at his home at 205 Sunnyside Avenue in Brooklyn, New York, according to his death certificate.[52] He was buried in Evergreen Cemetery in Brooklyn.[53] He was survived by his wife Amelia L. Farrer, a son, and a daughter. According to the biographical note in Farrer's estate sale catalogue, his wife died sixteen months after he did.

In his will, Farrer left his estate to his wife, and, upon her death, to his children.[54] In the probate, Farrer's children are listed as Martha K. Farrer and Henry E. Farrer, both residing in 1903 at 205 Sunnyside Avenue.[55] Martha's marriage certificate lists her age at the time of her marriage as 28 years old, suggesting that she was born about 1879.[56] Her brother was younger. The probate states that he was "an infant over the

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[52]The cause was listed as cancer of the bladder (see Appendix B. 2).

[53]Farrer is listed in the Evergreen Cemetery records as being buried in the Lakeview section, west half, number 200. Although there is no stone inscribed with Farrer's name there today, it is interesting to note that there is a headstone with the name of Edward Meek, his daughter Maria Meek, and several other family members, in that very spot. It is plausible that Farrer either originally had a stone close to the Meeks' grave or that he was buried without a headstone.

[54]See Appendix B.5.

[55]See Appendix B.6.

[56]See Appendix B.3. Martha married her first cousin Herbert Frederick Pimm in 1907 in England. It seems likely that she never returned to the U.S. According to Stephen Farrer's records, their only child was a daughter Patricia (1913–1974).

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age of fourteen years," indicating that he was a minor when his father died in 1903. Nothing further is known about him.

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CHAPTER 8

HENRY FARRER'S WATERCOLORS

Watercolors, 1866–1870

Henry Farrer is well known today for his watercolors. Unfortunately, his earliest watercolors are difficult to assess as a group because very few are located. The earliest watercolor known is *Carnations,* dated 1864 and today in the Brooklyn Museum of Art (no. H2, Fig. 51). Judging on the basis of stylistic similarities the undated work, *Peaches and Plums* (no. H1, Fig. 50), was probably executed around the same time. Farrer exhibited two watercolors, *Fruit* and *Flowers* (nos. H6 and H7), at the 1866 Artists' Fund exhibition in New York. He also showed numerous watercolors of still life subjects at the 1867 Yale School of Fine Arts Exhibition, at the 1867–68 American Water Color Society exhibition, and at the 1867 Brooklyn Academy exhibition (nos. H9, H11–17, H22, H23, H25–26).

The 1866 Artists' Fund exhibition was reviewed for the *New-York Daily Tribune* by Clarence Cook, who wrote that it was the first opportunity the public had to see "a good collection of water-color drawings."[1] Cook praised both Thomas Charles Farrer's watercolor *Blue Bird* (no. T75) and Henry Farrer's watercolor *Flowers* (no. H7), describing the latter at length:

> Mr. Henry Farrer's work is conspicuous for its extreme delicacy of finish, combined with a remarkable strength. It is impossible to say, as yet, how much there is in him; but we shall be surprised if he does not soon get away from flowers into subjects calling for more

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[1]Clarence Cook, "Close of the Artists' Fund Exhibition," *New-York Daily Tribune,* 20 December 1866, 4.

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> thought and purpose. What a most intelligent critic meant by saying that Henry Farrer's work is 'ghastly' was, that the strength and will displayed in it were too much for the theme and overpowered it. Still it is better to begin with the theme too humble than to have wasted oneself on the theme too high, and there are subjects enough under the heaven to tax all the power that the painter of these remarkable *Flowers* might have.[2]

The most highly praised work Farrer contributed to the American Water Color Society exhibition in 1867 was a *Study of Apples* (no. H23). The *New York Herald* described it "one of the very best studies in the exhibition...of astonishing force in color and photographic fidelity in imitation. No picture better illustrates the unlimited scope of water colors. Such pre-Raphaelitism as this the most prejudiced must accept."[3] Although this watercolor is unlocated today, it was probably very close in technique to *Peaches and Plums* (no. H1, Fig. 50) and to Farrer's drawings of carnations and a rose (nos. H2, Fig. 51; H61, Fig. 60).

As late as 1874, American still life watercolors, of flowers in particular, were still seen as having a photographic quality, whereas European watercolor painters were viewed as seeking to achieve effect.

> What one noticed most in going through the Exhibition and comparing, as he could not help doing, the works of our artists with the works of foreign artists in their midst, was the different methods employed by each. The European water-color painters, as a rule, are content with effects; the American water-color painters, as a rule, are anxious about details. The influence of the latter method are nowhere more apparent than in the works of our flower painters, which, for the most part, are mere photographs of form and color. They are often pretty, they are frequently grouped well,

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[2]Ibid.

[3]"Art Notes, Exhibition of Water Colors at the Academy of Design," *New York Herald,* 29 December 1867.

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> but somehow they are not alive. A good, rank, live weed is worth a whole gardenful of them.[4]

Farrer's early watercolors clearly show the influence of Ruskin and the American Pre-Raphaelites, particularly his insistence that natural objects be placed against a neutral background. Barbara Gallati suggested that Farrer's smoother, more even handling of the background in these three early watercolors showed his developing assurance with the watercolor technique.[5] The somewhat coarse stippling evident in the background of *Peaches and Plums* is changed slightly in his flower watercolors, which show a more even stippling.

All three of these watercolors incorporate a light source from the left, which casts shadows onto the support. This gave Farrer the opportunity to capture the gleam of light reflecting on the object, particurly evident in *Peaches and Plums.* It seems likely that his very simple, straightforward watercolor style was largely based either on similar works by his brother Thomas Charles or on watercolor still lifes exhibited by the American Pre-Raphaelites. Based on a comparison of his *Carnation* (1864) and the very similarly executed *Pink Rose* of 1871 (no. H61, Fig. 60), Farrer's style remained much the same for this type of subject over a period of many years.

Although Farrer made a number of watercolors of birds, only one, *Two Birds: Canary and Robin,* is located today (no. H8, Fig. 63). Signed and dated 1867, it is in the collection of Mr. and Mrs. Stuart Feld. The two birds are set against a lightly striated background, perhaps intended to simulate

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[4]"Culture and Progress. American Water Colors," *Scribner's Monthly* 7, no. 6 (April 1874): 761.

[5]Ferber and Gerdts, *The New Path,* nos. 100–102.

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wood. They are suspended by their left feet from a string hung on a nail. To define the feathers on their chests and tails, Farrer used very fine, carefully applied brushstrokes. The light source is shown from the right with light shadows cast by the birds' bodies. Farrer also used the light to capture the shine on the birds' beaks.

As William H. Gerdts noted, the subject of the dead bird was taken up by the American Pre-Raphaelities in their watercolors during the 1860s. These compassionate renderings of small birds "emphasized their frailness, and the starkness of death was heightened by the specificity of technique."[6] Both John William Hill's *Dead Blue Jay* of about 1865 (Fig. 7) and Robert Brandegee's *Dead Bird* of 1867 (Fig. 8) fall into this category. Hill's watercolor showed a blue jay laid on its stomach on a table with its body stretched out and eye closed. Brandegee laid his bird on its back, also placing it on a flat surface with its beak in the air and its eye closed. When compared with Farrer's birds, whose eyes are not visible, the Hill and Brandegee watercolors elict much more sympathy from the viewer. In format, Farrer's watercolor follows more closely the trompe-l'oeil still life tradition that became popular in America in the 1880s.

Farrer's *Two Birds* generally fits the description of his work as described in contemporary newspapers. Clarence Cook, for example, praised Thomas Charles Farrer, Charles Herbert Moore, Henry Roderick Newman, Henry Farrer, John William Hill and his son John Henry Hill and others as "distinguished by the general excellence of their drawing, and by the delicacy and closeness of their observation."[7] Cook noted,

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[6]William H. Gerdts, "Through a Glass Brightly," in Ferber and Gerdts, *The New Path*, 50.

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however, that there were no landscape painters among these realists and that landscape "must ever be insufficient to call forth or to satisfy what is deepest in us; yet they are not even landscape painters, all of them, though they aim to be, but, as any exhibition of their works would show, they have produced principally studies of fruit, flowers, birds—many of them very precious—but still incapable of making any profound impression on the public."[8]

Cook also wrote that Farrer's contributions to the National Academy exhibition in 1867 were not as interesting as the previous year but singled out for praise Farrer's watercolor of a kitten:

> "Mr. Henry Farrer's contributions are not so numerous nor so interesting this year as they were last, but they show no going back. His individuality is shown in his treatment of a subject so hackneyed as a kitten. There are fifty or so cats and kittens in the present exhibition, and, although we are extremely fond of cats, we confess to a suspicion of weariness in the company of so many. But Mr. Farrer's cat is such a demure, piquant, odd freak of a puss, a sweet little unsophisticated thing, all innocence and gravity, that we never pass her with out consenting to tolerate all the rest of her kin for her sake. There hasn't been a prettier catkin painted since Mr. Dana's, of we don't know how many years ago. Mr. Farrer has undoubted talent, and we believe his feeling for color is strong and true. When he feels ready, we shall be glad to see him take up more important subjects, but we conjure him not to be persuaded to do so until he is ready."[9]

As early as 1867, Farrer began showing a few landscapes at the American Water Color Society exhibitions along with his still lifes. Several of these, which are unlocated today, may be related to summer

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[7]Clarence Cook, "The National Academy of Design, Forty-Second Annual Exhibition," *New-York Daily Tribune*, 3 July 1867, 2.

[8]Ibid.

[9]Ibid.

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travels in Maine, notably *On the Coast* (no. H20) and *Real Yarmouth* (no. H21). It is impossible to tell what these looked like, but they may have been brilliantly-colored landscapes similar to *Coastal Highlands* (no. H93, Fig. 63) or *Portland Head Light, Cape Elizabeth, Maine* (no. H95, Fig. 64), both dating to 1875.

The earliest watercolor landscape known by Farrer is dated 1869 and was very recently acquired by the Metropolitan Museum of Art. *Winter Scene in Moonlight* (no. H33, Fig. 54) shows a snow-covered landscape with a brilliant blue cloud-blown sky. The handling of light and shadow and the breadth of the watercolor represent a great leap forward in Farrer's artistic development. Indeed, this type of landscape was discussed in a *New York Evening Post* article in 1870 titled "Some Excellent Pictures," and devoted to Farrer's watercolors.[10]

> They embraced several landscapes one in fall, one in late winter and one in early spring, and a number of flower pieces. The landscapes show a very decided and rapid progress within the past two years, and prove an attainment which is gratifying not only because it is the reward of unusually faithful and devoted study. We have just seen three very interesting specimens of this work; one a sky crossed by long-blown fleecy clouds, indefinable and elusive, yet exquisite in form with a deep, soft blue beyond...When we speak of Mr. Farrer's skies, it is unnecessary to say that we find the remainder of his landscapes beautiful; for the qualities of delicacy and breadth which he shows in the former are sure to make themselves felt elsewhere.[11]

The magnificient cloud-blown sky of the Metropolitan Museum's watercolor surely connects it with the group of landscapes mentioned in the *New York Evening Post*. Although Bruce Weber suggested that the

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[10]"Some Excellent Pictures," *New York Evening Post*, 24 March 1870, 1.

[11]Ibid.

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watercolor may depict a Brooklyn creek, the earliest record of a creek painted by Farrer is *Moonlight on Vanderveer Creek,* exhibited in April 1874 at the Brooklyn Art Association (no. H88).[12] The specific location of *Winter Scene in Moonlight* remains unidentified.

Farrer's landscape style at this point was clearly influenced by that of his older brother, particularly in the way he depicted the shadows cast by trees as black masses. This mannerism was remarked upon earlier in connection with Thomas Charles Farrer's picture *View of Northampton* (no. T50, Fig. 28). Of that work, a critic for *The Nation,* presumably Russell Sturgis, wrote:

> It is very pleasant to see every house and every tree in this picture carefully painted, as if it alone were the thing under observation, with its own peculiar and measurable shadow, and it is very new and delightful to see all these shadows with sharp edges, for shadows on nature, but much more seldom in art, have such...But the greatly exaggerated depth of the faraway shadows has prevented any delicacy of gradation, without which neither projection, nor brilliancy, nor distance is given in nature, nor can be given in art. If dark masses are positively needed, they are not to be put in, like mosaic, at points all over the canvas. You cannot paint ten miles square of country, and have black shadows under every tree.[13]

The almost hyperreal quality of Thomas Charles Farrer's landscapes is similar to the effect achieved by Henry Farrer in *Winter Scene in Moonlight,* the most important surviving record of his landscapes from the late 1860s. In both, a strong light source and the artists' desire to

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[12]Recorded in a description of the watercolor when it was in the possession of the Berry-Hill Galleries, New York.

[13]Russell Sturgis, "Fine Arts," *The Nation* 1, no. 22 (30 November 1865): 693.

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capture specific natural detail create a heightened sense of reality. It seems probable that works like Henry Farrer's *Twilight* (no. H38) and *Little Hell–Gate by Moonlight* (no. H36), both shown at the 1868 American Water Color Society exhibition, were executed in a very similar style.

The 1870s

In 1870, Farrer turned his attention to making careful pen and ink and pencil drawings preparatory for his etchings of Old New York. However, he also continued to show landscapes and still life subjects at the American Water Color Society's annual exhibitions. Gordon Lester Ford, a patron of Thomas Charles Farrer, apparently also liked Henry's work. In 1871, the younger Farrer wrote to Ford that although he did not have the drawing of a gladiolus Ford wanted, he could offer a drawing of hollyhocks.[14] Farrer's watercolors were evidently desired by this well-known Pre-Raphaelite collector. According to the provenance listed in early exhibition catalogues, Samuel Wilde, John E. Lauer, an Alex Forman, and an H. Messenger also collected Farrer's watercolors from about 1867 into the early 1870s. Lauer was an avid collector of the American Pre-Raphaelites, and presumably his patronage—as well as that of the other collectors—of Farrer's work may have stopped when the Pre-Raphaelite movement went out of favor and Farrer's style changed dramatically.

Farrer showed eight works at the 1872 watercolor exhibition, including three still lifes of fruit and flowers. This was the last exhibition in which he showed still-life subjects. Barbara Gallati suggested that Farrer

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[14]Henry Farrer to Gordon Lester Ford, 1267 Broadway, 9 December 1871 (Ford Autograph Collection, The New York Public Library, box 15).

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stopped exhibiting still life after one of them, *A Flying Peach* (no. H66), was the butt of a joke.[15] It is difficult to determine how seriously this joke affected Farrer's desire to show still-life subjects or whether in fact he had steadily begun to show more landscapes and felt that they represented more serious, accomplished works. At any rate, the only reference alluding to this joke known to me is a comment made by Russell Sturgis in a review for *The Nation* of the 1872 American Watercolor Society exhibition. "It is not Mr. Farrer, we presume," Sturgis wrote, "who has given the slightly satirical name in the Catalogue to his No. 470, and yet we can hardly think the discourtesy belongs at the door of the types. Such jests, however they may serve to relieve the hard work of a Hanging Committee, ought not to be allowed to go further. It is a poor impertinence to fix them in a catalogue."[16]

Whatever the reason, Farrer never again exhibited a still-life subject after the 1872 American Water Color Society exhibition, even though, as Gallati pointed out, he continued to produce at least some watercolors of this kind, including a *Pink Rose* of 1874 (no. H82, Fig. 62) and *Rose and Violets* of 1876 (no. H645).[17]

The majority of Farrer's exhibited watercolors during the 1870s were landscapes, including several sunset views and twilight scenes (nos. H70–71, H76, H80). It is interesting, however, that in 1872 he showed one

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[15]Ferber and Gerdts, *The New Path*, under no. 102.

[16]Russell Sturgis, "Fine Arts. Fifth Annual Exhibition of the Water-Color Society," *The Nation* 14, no. 347 (22 February 1872): 126.

[17]This latter watercolor, mentioned by Barbara Gallati in her catalogue entry on a *Pink Rose*, is unknown to me. See Ferber and Gerdts, *The New Path*, 257.

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watercolor, *The Silent Tongue* (no. H72), that appears to be the same image as an etching of an old ferry bell he made in 1880 (no. H225, Fig. 86). This is the first of many watercolors Farrer produced that he followed with an etching of the same subject. It appears that if a watercolor were successful, Farrer often recorded the subject in a print.

By 1873, critic Clarence Cook seemed disappointed by the lack of development in Farrer's art. In a review of the American Water Color Society exhibition that year, Cook wrote:

> Mr. Henry Farrer does not make the growth that we have looked for, his constant and single-eyed study of Nature considered. To us he seems too fond of strong, of startling effects. Nature shows them to us but rarely, and but for brief moments, as knowing that theirs is not a lasting charm. Mr. Henry Farrer gets considerable light into his pictures, and his conscientious careful work must always make him respected as an artist.[18]

Although Farrer showed many landscape watercolors in the early 1870s, very few are located today. Presumably the "startling effects" of which Cook wrote were similar to *Twilight* of 1871 (no. H64, Fig. 61), a brilliantly-colored view of the sun setting over water with a dock at the right and mountains in the background. The intensity of the yellows, green and blue is indeed startling. Farrer seems to have toned down the intensity of his landscapes by about 1875. Two known watercolors, *Coastal Highlands* (no. H93) and *Portland Head Light, Cape Elizabeth, Maine* (no. H95, Fig. 64), both signed and dated 1875, were made on a trip to Maine. The palette of these watercolors is cheerful and sunlit, very different in tone from the dramatic moonlight and twilight scenes he painted a few

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[18]Clarence Cook, "Fine Arts. Glances at the Water–Color Exhibition," *New–York Daily Tribune*, 21 February 1873, 2.

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years before. These watercolors show Farrer's response to the summer coastal landscape of Maine. He captured the broad vistas seen when looking from shore out to sea, but he also was very concerned with painting the foreground in great detail, a fact that is particularly evident in his careful delineation of rocks and grass. A pencil drawing in the Fogg Art Museum, *A Rocky Cliff* (no. H101, Fig. 66), for example, is an extremely precise rendering of rocks, with the lichen and the cracks in the stone carefully recorded. This kind of drawing may have been preparatory for more broadly executed works in watercolor.

Both *Coastal Highlands* and *Portland Head Light, Cape Elizabeth, Maine* were criticized by reviewers for their hardness, which is particularly noticeable in their foregrounds depicting rocks and grass. A writer in *Appleton's Journal* remarked that Farrer "paints with almost photographic minuteness, and, while this quality makes his pictures sometimes a little hard, their stillness has a poetical character of its own, and their minuteness even gives one a sense that the artist must have cared very much for the impression he wished to portray."[19]

Although these watercolors were criticized, they also evidently caught writers' attention. In 1875, Farrer was mentioned in the *Boston Evening Transcript* in a summary of artists' studios. The review noted that Farrer exhibited several "views from the coast of Maine, with its picturesque cliffs; Martha's Vineyard, off Massachusetts; the beach of Staten Island and New York Bay, and some of the barren hills of Long

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[19]"The Arts. The Water-Color Exhibition. Second Notice," *Appleton's Journal* 15, no. 361 (19 February 1876): 251, as quoted in Ferber and Gerdts, *The New Path*, 261.

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Island."[20] The review added that "in the same studio are studies in oil by Mr. Insley, who is now at Mt. Desert." Landscape painter Albert Insley (1842–1937) is known today for many landscapes made in Maine. There is no connection known between the two artists.

The picturesque quality of Farrer's Maine watercolors depends not only on their charming subjects but also on his watercolor technique. His careful stippling of the foreground grass and rocks is achieved by the use of a relatively dry brush. This is contrasted with a looser application of wash in the sky and water to capture atmosphere, light and color. Unlike his earlier *Winter Scene in Moonlight* (no. H33, Fig. 54), which employed a combination of watercolor and gouache, these works are pure watercolor and exploit the transparency of the medium. At this point in Farrer's career, his technique was quite close to that of John William Hill (1812–1879) and his son John Henry Hill (1839–1922). John William Hill was a close friend of Thomas Charles Farrer,.a devoted Ruskinian, and had been President of the Association for the Advancement of Truth in Art. His work was emulated by his son John Henry. Hill's Pre-Raphaelite still–life drawings employed stippled strokes, while his landscape watercolors were often large renderings of specific sites.

Along with these brightly colored, sunlit landscapes of Maine, Farrer made a number of tonal watercolors painted at either sunrise or sunset. The most impressive example of this type known today is *Sunrise, New York Bay* of 1875 (no. H96). Its palette of yellows and subtle pink is extremely limited and recalls the tonalist watercolors of such artists as

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[20]"Art and Artists," *(Boston) Daily Evening Transcript*, 5 October 1875, 6, col. 1.

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Sanford Gifford and Martin Johnson Heade. Heade painted layers of wet watercolor over wet to produce a glistening surface in his landscapes. Farrer used this technique in *Sunrise, New York Bay*, in which the water of the bay gently shines with a subdued light from the sunrise.

This change in Farrer's palette—from dramatic, sometimes highly colored watercolors to a low-key tonalist interpretation of the landscape—is a harbinger of the remainder of his career. Much of the commentary about Farrer's work that appeared in the contemporary press remarked upon his subdued manner and his preoccupation with sunset, twilight and the seasons of autumn and winter. In 1876, for example, a reviewer for the *New York Times* wrote that "'A November Day,' by Mr. Henry Farrer, who seems to have improved since last year, but who persists in painting terribly sombre subjects, is worthy of attention."[21] Only a few known works deviate from Farrer's subdued tonalities of autumn and winter, including his *Landscape with Cedars and River* (no. H117) of 1876, which is reminiscent of his earlier palette and may well be a summer landscape.

It is clear that with a work like *A November Day*, which was priced at $150, Farrer had hit on a formula that suited his style and must have been relatively successful in terms of sales. At the end of the 1876 American Water Color Society exhibition a writer for the *New York Times* commented:

> Some twelve thousand dollars' worth of pictures have already been disposed of, we understand, and the receipts from admission fees have exceeded those for the corresponding period of last year. Among the artists some of whose pictures have already

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[21]"The Fine Arts. Exhibition of Water Colors," *New York Times*, 6 February 1876, 10, col. 1.

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> been disposed of are Miss E. Booth, Miss Jennie Brownscombe, A.F. Bellows, A.T. Bricher, J.G. Brown, Samuel Colman, Henry Farrer, R.S. Gifford, John G. Hammer, Nellie S. Jacobs, William Magrath, Jervis McEntee, J.C. Nicoll, E.W. Perry, F. Hopkinson Smith, James Symington, H.P. Smith, Louis C. Tiffany, John Thorpe, Kruseman Van Elten, Thomas W. Wood, and George B. Wood. Mr. Colman's large work, "The Mosque of Sidi Hallul," was sold for $1,500; Mr. Tiffany's "As Good as New" for $1,000; Mr. Nicoll's "Gulf of St. Lawrence" for $500. Mr. Bellow's "Sunday afternoon in New-England," for $1,000, to a Chicago buyer. The time for buying water-colors cheap has evidently passed. A representative selection from the pictures on exhibition is now being made for the Centennial."[22]

By 1876, the American Water Color Society was well established as a successful venue for watercolorists to sell their work. The *Times* review's passing remark that some of the pictures on exhibition would be sent to the Philadelphia Centennial Exhibition does not appear to include Farrer's work, since the three watercolors he exhibited at the Centennial Exhibition were not shown at the American Water Color Society. These were *Highlands of the Hudson* (no. H116); *Old House on the Hill* (no. H131); and *Windy Day on Long Island* (no. H143).

The growing success of the American Water Color Society shows probably led to the initiation of its illustrated exhibition catalogue, which was instituted in 1877. Line cuts based on pen and ink drawings of the watercolors first appeared that year. The pen and ink drawings were generally made by the artists themselves. An 1878 review in the *New York Times* commented on this new development:

> The illustrated catalogue has become a popular institution in the exhibitions of the Water-color Society. It pleases every one, both artists and the public. Since most of the sketches are done by the same hand that painted the picture, it gives a chance for any individuality to appear; the artist shows himself again in a different

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[22]Ibid.

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> role, and the public carries away from the exhibition a little of the show, purchased at a small price.[23]

Farrer's works were frequently illustrated in these catalogues. In many cases the illustrations serve as the only surviving record of what a particular work looked like, and as such are especially valuable documents of Farrer's watercolors from 1877 through 1884. After 1884, Farrer's works were illustrated only sporadically. By 1890, the line cuts were replaced in the catalogue by black and white halftone illustrations.

The compositions of Farrer's large watercolors like *On the Way Home* (no. H182, Fig. 74) and *Sweet is the Hour of Rest* (no. H248, Fig. 93) were repeated in highly finished etchings that were given the same titles. These show that Farrer knew the market for watercolors and assumed there would be a market for an etching of the same subject.

The financial success of the American Water Color Society exhibitions seems to have diminished somewhat by 1878. Cook speculated about possible causes in his *New-York Daily Tribune* review of that year's exhibition. "Is it alone the threatened passage of the Silver Bill, or the hard times, about which everybody is croaking, that is to blame for the unwillingness of picture-buyers to open their purses this season?" he wrote. "Are there not other causes at work which would produce the same result even were the times flush, and the credit of the nation not at stake?" Cook wondered whether the public was increasingly demanding a higher quality in art. He added that whatever the reason for the lack of

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[23]"The Water-Color Exhibition," *New York Times*, 10 February 1878, 6, col. 7.

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sales, the most important function of these exhibitions was that they brought "artists and the public face to face."[24]

Although sales were apparently slow at the society's 1878 exhibition, Farrer's watercolor *A Quiet Pool* (no. H168) was one of the first works sold, according to Cook's review in the *New-York Daily Tribune:*

> That there is some practical acceptance on the part of the general public, of the fact that the best and most enduring art is the most poetical, is evident, and it will more and more appear as the community has ampler means of becoming acquainted with the higher forms of art, with better pictures and with better statues than have thus far been brought before it. In this exhibition of the Water Color Society, where, it must frankly be acknowledged, there is little of the art that comes home to artists, the public instinctively gravitates to what there is that comes nearest to the best standard, and the first pictures to be sold are Mr. Henry Farrer's "A Quiet Pool," and Mr. William Trost Richards's "Paradise–Newport," while the drift of interest is mainly in the direction of the work that shows the most artistic quality.[25]

This must have been a high point for Farrer. Not only was his work described as poetic and of high artistic quality, but his name was directly linked with that of William Trost Richards, an older and substantially more successful artist.

Cook's review of Farrer's watercolors, however, was not uniformly positive. He pointed out that although many artists were moving to a "higher and surer plane," their work was still often problematic:

> Mr. Henry Farrer has hardly more tact in this matter of choosing a subject than others, albeit several of his smaller drawings this year have been so fortunate as to please many persons. We have already spoken of his "Quiet Pool," but his "Sunset—Coast of Maine," no. 138, is as good in its way, and generally he does well when he is

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[24]"Water Color Society. The Exhibition at the Academy," *New–York Daily Tribune,* 5 February 1878, 5.

[25]Ibid.

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> content not to try to do too much. In his large drawings he loses delicacy and does not get strength; nor has he really enough to say, to make it worth while to make such an effort as is required to cover such large pieces of paper. It puzzles some persons to reconcile what appears to them an inconsistency, but after all it is purely and simply a miscalculation of strength—the artist tries to do too much, that is all. In the 'Quiet Pool' he husbands all his means, understands and enjoys his subject, and trusts with simple faith to the power of nature to help him through. The result is a drawing that in its way is nearly perfect—one that in its single self gives character to the Exhibition.[26]

Interestingly, Farrer's watercolor in this exhibition was hung next to one of Rochester Castle (no. T152) by his brother. Cook commented that while Thomas Charles's work "is more learned and shows more experience...the sunset glow upon the old tower, which charmed the artist and made him choose it for a subject, he has not been able to make charm us as well. The donjon keep of old Rochester looks small, and the pink walls, pink in the evening glow, are much too suggestive of sugar candy."[27] Thomas Charles Farrer's work was listed at $250, while Henry Farrer's was sold for $100.

Several criticisms of Farrer's work were consistently repeated throughout the reviews of the American Water Color Society exhibitions. Foremost among them was the monotony of Farrer's palette and his limited range of landscapes, which included only autumnal and winter scenes. The size of his watercolors was also viewed unfavorably. Generally, the critics seemed to prefer Farrer's smaller-scale watercolors. They unanimously agreed that his larger works showed an unappealing

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[26]Ibid.

[27]Ibid.

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coarseness and emptiness, while the smaller works were more finely executed and possessed a fascinating intensity.

Clarence Cook, for example, commented how successful the 1880 American Water Color Society exhibition had been but pointed out that many of the works that were sold were small in size.[28] He discussed the merit of smaller watercolor drawings over larger ones in terms of a number of artists, including Farrer:

> Comparison may be made between the works of a single artist, between, let us say, the large drawing by Mr. Henry Farrer in the East Room, no. 175, "Sweet is the Hour of Rest," and his smaller drawings scattered throughout the five rooms. It is true that the large and stately drawing is far in advance of this artist's previous works of like importance as to size, both in its composition and in the unity of impression; but to our thinking it is not more important, so far as pictotial quality is concerned, than several of the smaller works by Mr. Farrer in the exhibition. Certainly it is not more effective than some of his etchings in the Northwest Room and much of the effectiveness, which does undoubtedly belong to it, is due to a solidity of mechanical treatment which allies it to oil-painting.[29]

Marianna Griswold van Rensselaer made a similar point in her review of the American Water Color exhibition that appeared in the *American Architect and Building News.* She found Farrer's pictures pleasing but stated that "the smallest and least ambitious are surely the best."[30]

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[28]Clarence Cook, "Fine Arts. The Water-Color Society. Second Notice," *New-York Daily Tribune,* 13 February 1880, 5.

[29]Ibid.

[30]M.G. van Renesslaer, "The Water-Color Exhibition in New York," *American Architect and Building News* 7, no. 218 (28 February 1880): 80-82.

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Some of the criticisms of Farrer's style were underscored in a very unflattering review of his watercolors that appeared in the *New York Times* in 1879. The reviewer titled the article "Manner and Mannerism," setting the stage for a comparison between Winslow Homer and Farrer. Homer was described as having a manner, "that is to say, a style of conceiving and executing his pictures, which belongs entirely to himself, but does not always produce the same results. A manner, in other words, admits of variety."[31] Farrer, on the other hand, was seen as a painter with a mannerism. "His manner is so fixed within narrow limits," the critic wrote, "so indurated in his art, that it admits of little or no variety. One can tell from a distance that his pictures are those of Henry Farrer, but it is more because of certain methods he uses than that his paints are handled with a vigorous personality."[32]

The similarity of Farrer's watercolors, in terms of style and technique, was judged by the critic to be monotonous. The *Times* reviewer wrote specifically about the works Farrer showed at the 1879 American Water Color Society exhibition:

> Mr. Farrer's contributions to the Twelfth Water Color Exhibition amount to 16. An important one in point of size hangs in the North Room—No. 83—"Twilight." Here we see an attempt on the part of a mind open to a certain picturesque and not unpleasant phase of nature to formulate the same under a few main colors, expressive of the mystery and solemnity of the closing day. But the formula has become so strong that no room is left for freshness and the individual grace of nature. All is schooled and subordinated to a method. The figure in the scene, the shadows in the smooth water, the very sky, look made on a set of rules, rather than felt. So, in the

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[31]"American Water-Colors. Manner and Mannerism," *New York Times*, 9 February 1879, 7, col. 1.

[32]Ibid.

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> East Room, No. 118, "Early Winter in the Woods," No. 164, "On the Edge of the Woods;" No. 180, "A Late Autumn Day;" No. 192, "Gathering Brush"—these all show an instinct for the picturesque which has not yet become vitalized into a really strong view of nature.[33]

The five watercolors mentioned here, *Twilight* (H167); *Early Winter in the Woods* (no. H170); *On the Edge of the Woods* (no. H204); *A Late Autumn Day* (no. H199); and *Gathering Brush* (H202), were listed at various prices. Predictably, *Twilight*, mentioned as important in "point of size," was the most expensive, being listed at $350. The other four ranged in price from $35 to $125.

The reviewer further discussed Farrer's limitation in always choosing to depict the same season:

> Mr. Farrer keeps well to late Autumn and Winter, when the tones of color in the forest and landscape have been thoroughly subdued into a comparatively small range. But it is not well to stick forever to the same seasons, unless, indeed the artist is willing to confess that only with pictures of one limited kind is he able to do the best. This may possibly be Mr. Farrer's case, for when he gets away from his somewhat poetical but now decidedly monotonous autumn woodland scenes and tries his hand at marines—as in the West Room, No. 212, "Outward Bound," and No. 283, "Entering the Harbor"—he does not exhibit the skill which his long and very meritorious work in this country leads one to await. But perhaps, after all, he is naturally weak in color, and really intended for an artist in black and white. When time can be found to notice the Black and White Room of this exhibition, Mr. Farrer may prove to take rank with the best."[34]

Two years later, in 1881, Clarence Cook more generally discussed the trend of American watercolorists to repeat themselves in subject and

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[33]Ibid.

[34]Ibid.

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manner. Cook maintained that these artists need to show to the public "some power of change if not of growth."[35] "Mr. Henry Farrer, too, is in the same danger," wrote Cook. "His drawings this year show no growth either in choice of subject or in execution. Again we are met by the well-known sickly yellow and faded black, repeating itself in drawing after drawing; the same vessels standing motionless in the same quiet water, and the same dull sky, while so little variety is there in the composition of these elements that we find it difficult to remember separate drawings."[36]

Over the next approximately twenty years, from the early 1880s until his death, Farrer produced landscape watercolors very similar in style, mood and subject matter. Again and again, the same or similar titles appear: sunsets, autumn landscapes, evening and twilight scenes. However, these very similar watercolors were not always viewed by critics as monotonous. Just as often, they were judged positively, with Farrer's style seen as naturally suited to a muted palette. The *New York Times* review of the 1880 American Water Color Society exhibition, for example, wrote of Farrer, "the Secretary of the society has at No. 33 one of his most restful landscapes, a twilight scene in Autumn with dead, still water in front, next marshes, then a bank of trees, broken by tall cedars or cypresses, and behind all long clouds that repeat the same note of utter quiet."[37] This watercolor is *Twilight on the Creek* (no. H250). The reviewer also noted that in the large watercolor *Sweet is the Hour of Rest* (no. H248, Fig. 93),

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[35]Clarence Cook, "Fine Arts. The American Water-Color Society. Third Notice," *New-York Daily Tribune*, 14 February 1881, 5.

[36]Ibid.

[37]"The New Water-Colors," *New York Times*, 31 January 1880, 5, col. 1.

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Farrer "leaves the season most natural to his artistic expression and fails to render equally well a midsummer scene on a larger scale. The foliage is wanting in life, and the color is not satisfactory."[38] *Sweet is the Hour of Rest* was later translated into an etching and used by Koehler in his 1885 book *Etching*.

Farrer's preferred subject matter of autumn landscapes depicted at twilight or sunset and their melancholy mood was not unusual in American landscape art at the end of the nineteenth century. Rather, Farrer's choice of season and time of day parallels the paintings made by a number of his American colleagues, including George Inness (1825-1894), John Francis Murphy (1853–1921), Alexander Wyant (1836–1892) and Homer Dodge Martin (1836–1897). These tonalist painters preferred the landscape aesthetic of the Barbizon School. As William Gerdts observed, the Tonalist painters "eschewed the grandiose, often wilderness, landsapes of the Hudson River School, in preference for the cultivated, civilized landscapes of the Barbizon School...The preferred time suggested might be dawn or early morning, and dusk, twilight or evening, while the seasons of the year were most often later autumn, winter or at the latest, early spring, seasons of emptiness and bareness. Tonalism...emphasized primarily poetic evocation."[39]

Along with William Morris Hunt (1824–1879), Inness was one of the earliest American landscape painters to absorb the Barbizon aesthetic,

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[38]Ibid.

[39]William H. Gerdts, Diana Dimordica, and Robert R. Preato, *Tonalism: An American Experience* (Phoenix, Arizona: Phoenix Art Museum, 1982), 19.

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with its emphasis on atmostpheric effects and the emotional effect nature had on the viewer. Inness's absorption of the style and mood of the paintings of Theodore Rousseau, Jean-Baptiste Camille Corot, and Charles Daubigny was widely recognized in his work as early as the 1850s. By the 1860s, Inness had synthesized the Barbizon aesthetic into his own personal style, producing works like *The Afterglow*, ca. 1863–65 (Paine Art Center and Arboretum, Oshkosh, Wisconsin) and *Twilight*, ca. 1860s (Williams College Museum of Art, Williamstown, Massachusetts).[40] Michael Quick described Inness's *The Afterglow* and other landscapes of the period as exhibiting a "characteristic mood...muted and delicate, achingly soft. Their delicacy takes the awesome majesty of *Twilight* and renders it intimate and, somehow, slightly melancholy."[41] The poignant, nostalgic mood of Inness's autumn scenes remained characteristic of his work throughout his career.

Although the Barbizon influence is most apparent in the work of the American Tonalist painters, landscape painting in England during this period also exhibited a parallel emphasis on autumn landscapes frequently imbued with a similar melancholic mood. Perhaps the most notable of these were the paintings of Benjamin Williams Leader (1831–1923). Leader was a popular and successful Royal Academician whose work in the early 1860s centered on the landscape near his home in Whittington (near Worcester). In 1865, his painting *Autumn's Last Gleam* was reported to be

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[40]Nicolai Cikovsky, Jr. and Michael Quick, *George Inness* (Los Angeles: Los Angeles County Museum of Art; New York: Harper & Row, Publishers, Inc., 1985), no. 8, p. 90; fig. 8b, p. 92.

[41]Ibid., 92.

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one of the best landsapes of that year's Academy.[42] A survey of Leader's paintings from the 1860s until his death reveals a marked affinity for autumnal and often muted landscape scenes. It is also interesting to note that, beginning in the 1880s, Leader frequently used poetic titles for his paintings, a practice Farrer himself also adopted at about the same period (see section "Poetic Titles" later in this chapter).[43]

The pictures of the American Tonalist painters frequently subordinated detail to atmospheric effects. The taste for this type of painting became widespread in the 1880s. Beginning in 1881, critic Clarence Cook called for Farrer to add a little "mystery" to his landscapes. "Mr. Henry Farrer...who has a real talent would be much the better for letting himself go a little, and not making everything out so clearly," Cook wrote.[44] "There is a much-abused word, invented by Mr. Ruskin we believe, "mystery." Mr. Farrer ignores it too much in his painting, his large drawing in the North Room to which has gone so much thought and study, would certainly have lost none of its severe dignity if there had been something left for us to find out in it."[45]

Cook's third notice of the same exhibition specifically criticized Farrer's *Sunset* (presumably no. H302) because of its "poverty of incident."[46] This is not, Cook wrote, "made up for, as it might be, by

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[42]Frank Lewis, *Benjamin Williams Leader, R.A., 1831–1923* (Leigh-on-Sea, England: F.Lewis, Publishers, Ltd., 1971), 16.

[43]Ibid., 22.

[44]Clarence Cook, "Fine Arts. The Water-Color Society," *New-York Daily Tribune*, 22 January 1881, 5.

[45]Ibid.

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mystery or by grandeur in the forms. Mystery might have been obtained in the present instance by choosing a time of day when the artist need only concern himself with the magical silhouette resulting from the network of sails, masts, and cordage seen against the sky, with the added richness of the reflections in the gleaming water."[47] Cook went on to praise Farrer's marine subjects, writing that his "feeble" showing at the 1881 exhibition was to be expected from time to time, and that in spite of his lack of "dash and vigor," Farrer "has proved his right to consideration by some of the most attractive marine painting that has been done in America."[48]

The 1880s

In 1880, Farrer not only served as Secretary of the American Water Color Society but became a member of the Catalogue Committee as well. Perhaps not coincidentally, that year the Society published a deluxe edition of the catalogue. A review of the exhibition in the *New York Times* noted that the catalogue was printed on "thick water-lined paper and left with broad margins and uncut edges...Title–page and cover are printed in red and black ink so that the pamphlet is really worth keeping, not merely as a souvenir of the pictures, but as a pretty book in itself."[49] Farrer was among the members of the "astute" catalogue committee thanked for their hard work. The success of these catalogues may have inspired the New York

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[46]Clarence Cook, "Fine Arts. The American Water-Color Society. Third Notice," *New-York Daily Tribune*, 14 February 1881, 5.

[47]Ibid.

[48]Ibid.

[49]"The Water–Colors Again," *New York Times*, 1 February 1880, 2, col. 3.

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Etching Club, of which Farrer was a member, to begin publishing its own catalogues two years later (see Chapter 9, section on "The New York Etching Club").

Poetic Titles

Beginning in 1881, Farrer began to use excerpts from poetry for the titles of his watercolors, a practice that increased in regularity for the remainder of his career. It is not known why Farrer began using poetic titles at this time but it may have been a reaction to the confusion engendered by the similarity of the titles he had been repeatedly using for some of his watercolors up to this time. There are, for example, numerous watercolors and prints titled simply *October* or *Sunset*. As Farrer's work became less site specific and more an evocation of mood, poems may have supplied the picturesque titles that seemed appropriate for his work. As will be discussed later, Farrer's use of this kind of title was not unique. At least one reviewer, Russell Sturgis, recognized the general trend and criticized long poetic titles of this sort.

The earliest known examples of Farrer's use of quotations from poetry for titles are rather long-winded and are generally set off with quotation marks, presumably to signal to the viewer that they are quotations. At the 1881 American Water Color Society exhibition, for example, Farrer listed two such titles for the first time: *"The rocky ledge runs far into the sea, And on its outer point, some miles away, the lighthouse left its massive masonry"* (no. H269) and *"The twilight is sad and cloudy, the wind blows wild and free"* (no. H289, Fig. 99). Both titles were taken from poems by Henry Wadsworth Longfellow (1807–1822). The former title is the first three lines of Longfellow's "The Lighthouse" while

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the latter title is the first two lines from his "Twilight." Both poems were published in *The Seaside and the Fireside* of 1850, which contains one of Longfellow's most famous poems, "The Building of the Ship." Longfellow's ode interweaves the tale of the building of a ship and the approaching marriage of the ship builder's daughter and the ship owner's son. The ship, which is a symbol of life and ultimately a symbol of the Union, expressed pre–Civil War hopes that touched Lincoln.

Farrer's watercolor *"The twilight is sad and cloudy, the wind blows wild and free"* (no. H289) was mentioned at length in the *New York Times* review of the 1881 American Water Color Society exhibition:

> "Nor is Mr. Henry Farrer, the courteous Secretary of the society, so happy as usual in the contributions of this season. The note of melancholy which he used to sound so pleasantly is, however, not entirely absent, especially in the windy picture numbered 202. A cold foreground, a faint-colored, rather dead sea in the distance, the mast of a rocking sail-boat coming up from behind the bluff, a cabin with lighted window, against which appears a head, and a clump of trees bending to the gale. All these form a melancholy scene, which is not without its point of comfort in the interior of the cabin, so cleverly indicated by the bright window. Some of his marines, on the other hand, confess to being painted without inspiration; they have the mournful air of pictures painted to order."[50]

The lengthy description of this watercolor and the small drawing of it that appeared in the American Water Color Society catalogue correspond perfectly to the subject of Longfellow's poem "Twilight," which explores the anxiety of a fisherman's family who await the return of the absent husband and father from the sea.

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[50]"Water Colors to be Seen," *New York Times*, 21 January 1881, 2, col. 7.

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In addition to Farrer's two 1881 watercolors, eleven other titles can be identified as quotations from Longfellow (nos. H290; H295, Fig. 101; H306; H318; H348; H352; H361; H368; H449; H518; and H544). Among these is *"When the dry leaves strew the path"* (no. H361) taken from the poem "Aftermath." Farrer showed this watercolor at the American Water Color Society in 1888. In 1897, he again used "Aftermath" as a source of inspiration, this time for the watercolor *"When summer fields are mown, And the birds are fledged and flown"* (no. H449). The watercolors with titles after Longfellow are variously dated and almost all were shown at the American Water Color Society exhibitions during the years 1881, 1882, 1884, 1885, 1888, 1889, and 1897.

The majority of Farrer's poetic titles are taken from Longfellow, and the poet clearly seems to have struck a chord with the artist. Presumably it was Longfellow's self-proclaimed desire to write not only for "the few who think" but also for "the many who feel" that appealed to Farrer's interpretation of his subjective, melancholy landscapes.[51] Longfellow also cultivated a directness and earnestness in his poetry that was attractive to Americans and Europeans alike. Not surprisingly, the poems that caught Farrer's attention were those upon themes similar to subjects Farrer himself explored: the contrast between life at home and life at sea (poems that appeared in *The Seaside and the Fireside* of 1850), autumnal subjects ("Afternoon in February," and "Autumn"), and twilight scenes ("Daylight and Moonlight," "Aftermath," and "The Golden Mile-Stone").

As noted above, Farrer's earliest known use of such titles were two 1881 watercolors that drew on quotations from Longfellow. The following

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[51]Edward Wagenknecht, *Henry Wadsworth Longfellow, His Poetry and Prose* (New York: The Ungar Publishing Company, 1986), 79.

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year, on 24 March 1882, less than one month after his 75th birthday, which was celebrated across the U.S., Longfellow died. He was not only the most-loved poet in America but also had a large international following, particularly in Britain, where he was the only non-British citizen to be commemorated in the Poet's Corner of Westminster Abbey.[52] It may have been the great poet's death that inspired Farrer to use his poetry more frequently as a source for his titles.

While Longfellow appears to have inspired Farrer most often and most consistently, Farrer also used quotations from other writers as well. There are a few titles taken from English poets, including John Milton (nos. H292 and H335), James Thomson (nos. H326, H327) and John Addington Symonds (no. H420). These include several quotations from Milton's *Paradise Lost*, and, predictably, from Thomson's poem "To Autumn" from *The Seasons*.

For the most part, however, Farrer seems to have turned to New England writers as kindred spirits. Besides geography, one factor that seems to have linked all of these writers was a strong anti-slavery position. Among the writers quoted by Farrer, the large number who were strongly anti-slavery is fascinating in view of Thomas Charles Farrer's abolitionist ties (see Chapter 3). It is highly likely that Henry shared these views. Longfellow was always anti-slavery but not an abolitionist. However, his fellow poet John Greenleaf Whittier (1807-1892) declared himself an abolitionist in his famous *Justice and Expediency* in 1883.

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[52]George Perkins, Barbara Perkins, and Phillip Leininger, eds., *Benét's Reader's Encyclopedia of American Literature* (New York: HarperCollins Publishers, 1991), 635.

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Farrer's estate sale catalogue notes that four of Farrer's titles were based on quotations from Whittier (nos. H280, H481, H514, and H523). Only three of Farrer's titles can be identified, including *"Gone hath the Spring with all its flowers, and gone the Summer's pomp and show"* (no. H280) taken from the first two lines of Whittier's poem "Autumn Thoughts" published in *Songs of Labor* in 1850. Whittier's poem continues, "And Autumn, in his leafless bowers, / Is waiting for the Winter's snow." Clarence Cook described Farrer as putting "forth all his skill in the painting, with delicacy and feeling, of the edge of an autumn wood" in this watercolor.[53] Farrer's title *"A tender glow, exceeding fair"* (no. H514), quoted from the third stanza of Whittier's poem "The River Path," is an evocation of a sunset near Whittier's cottage on the Merrimac River. The third title, *"Calm and still, the mingled current glided to the waiting sea"* (no. H523), was taken from Whittier's poem "The Meeting Waters," which describes how a small river joins a broader stream leading ultimately to the sea.

Whittier was friendly with the poet, prose writer and abolitionist Alice Cary (1820-1871), who moved from Ohio to New York, where she was an important advocate of abolitionist and suffragist causes. On at least one occasion, Farrer quoted from her poem "Autumn" for the title of his watercolor *"Shorter and Shorter Now the Twilight Clips the Days"* (no. H581). Farrer also drew on the work of another female New England poet, Sarah Helen Power Whitman (1803–1878), who was admired by Edgar Allan Poe. *"In the Soft Light of an Autumn Day"* (no. H547) is based on an

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[53]Clarence Cook, "The Water-Color Society," *The New-York Daily Tribune*, 28 January 1882, 5.

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unidentified quotation from Whitman. Poe titled his second poem "To Helen" in her honor and asked her to marry him, an offer she declined.[54]

Another New England writer to whom Farrer looked for titles was the Massachusetts poet Richard Henry Stoddard (1825–1903). Stoddard's "Ode" was the source for two titles, *"It is a Solemn Time, the Sunset of the Year"* (no. H548) and *"The Clouded Heaven Above is Pale and Gray"* (no. H611).

Although many of the watercolors discussed above are undated, it seems likely that all were made during the last twenty-five years of Farrer's life. Many of these titles were probably not preserved and therefore may not be used today. Farrer's watercolors that currently appear on the art market, including finished watercolors like *Evening Glow* of 1890 (no. H370, Fig. 109) or *Evening along the River* (no. H536, Fig. 139) may very well have once had poetic titles. If a watercolor is reproduced in the American Water Color Society catalogues or elsewhere, there is sometimes the chance of connecting it with another work. The most illuminating example of this is a large-scale preparatory drawing in the Morgan Library titled *Landscape by a Stream with a Figure Rowing a Boat* (no. H553, Fig. 139). Based on the illustration of Farrer's watercolor *"When the Silver Habit of the Clouds Comes Down upon the Autumn Sun"* (no. H295, Fig. 101) in the American Water Color Society catalogue, the Morgan Library drawing can be identified as preparatory for that work.

It is curious that the catalogue entries in the American Water Color Society exhibition make no reference to the poets who inspired Farrer's titles. The first mention that these titles are quotations from a particular

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[54]Ibid., 1127.

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poet appeared in the Farrer estate sale catalogue of 1907. It is impossible to know whether Farrer intended anyone to recognize his titles as quotations or whether they were simply erudite references he included for an inner circle of Society members.

The only clue that Farrer's poetic titles were not widely recognized at the time is evident from a review that appeared in the *New York Times* in 1897. The reviewer wrote, "Some one has said that Henry Farrer invents or adapts the poetical titles of his pictures and then paints them from these titles. Be this as it may, one always looks in a work by Farrer for expression of a mood in close accord with the quieter phases of nature."[55] The writer was referring to the watercolor *"When the Birds are Fledged and Flown"* of about 1897 (no. H449). A longer title for the same watercolor, *"When the summer fields are mown. And the Birds are fledged and flown,"* appeared in the Farrer estate sale catalogue. Clearly even at this time the *New York Times* reviewer did not recognize that Farrer's title was taken from Longfellow's poem "Aftermath."

Farrer, however, was not the only artist to use long poetic titles for his watercolors during the 1880s. In a review for *The Nation* in 1886, Russell Sturgis criticized the extensive use of such poetic titles and called for a return to simpler ones:

> A word in closing about titles. One exhibitor actually calls his picture, "It is as if the pine trees called me from ceiled room and silent books to see the dance of woodland shadow and hear the song of summer brooks"! Another—a lady, this one—calls hers "Roses that gave out their odorous souls in an ecstatic death"; and there are others nearly as bad. When will some of our artists learn that one must put his poetry into the picture and not into the title, and that a Corot is no whit less poetic for being called simply a "landscape,"

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[55]"Art Exhibitions," *New York Times*, 27 February 1897, 5, col. 1.

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> and a mediocre performance no more than mediocre though it have a yard of poetry tacked to it like a tail to a kite?[56]

Farrer himself may have taken this criticism to heart, since his titles after 1886 were generally shorter and less descriptive than those that appeared in the early 1880s.

The Rival Watercolor Exhibition

By the early 1880s, the American Water Color Society exhibitions were extremely popular among both artists and the public. It is important to note, however, that in 1882 there was an outcry against the method of selection and rejection used by the Hanging Committee that year. A flurry of heated letters to the *New York Times* followed the newspaper's regular review of the Society exhibition. In the first letter, a writer using the psuedonym "Studio" claimed that the Society members were unfairly represented in the exhibition by a "seemingly unlimited number of works which individual members are allowed to contribute."[57] "Studio" questioned whether the Society's object was encouragement and

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[56]Russell Sturgis, "Fine Arts. American Water-Color Society," *The Nation* 42, no. 1075 (4 February 1886): 114.

[57]"Is it a Monopoly?", *New York Times*, 3 February 1882, 3, col. 4. This letter was followed by "A Defense of the Water-Color Hanging Committee," *New York Times*, 4 February 1882, 3, col. 3; "A Water-Color Ring," *New York Times*, 4 February 1882, 3, col. 3; "An Explanation," *New York Times*, 6 February 1882, 2, col. 6; "The Water-Color Society as an Exponent of Art," *New York Times*, 9 February 1882, 3, col. 3; "That Hanging Committee Again," *New York Times*, 10 February 1882, 2, col. 4; and "Fine Art and its Parasites," *New York Times*, 11 February 1882, 2, col. 1.

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advancement of art or whether it was simply used for the benefit of members and their friends.

The letters to the *Times'* editor that followed this first accusation generally maintained that the Society was for the greater benefit of art; some writers, members of the Hanging Committee, also tried to justify their choices. Eventually, the Society's critics formed a kind of Salon des Refusés and exhibited many of the rejected watercolors at Moore's American Picture Gallery on 23rd Street in New York City.[58] The intention was to have the public decide whether or not the rejected watercolors were as good as—or superior to—those exhibited at the American Water Color Society exhibition. The rival exhibition was reviewed in the *New York Times*, where it was judged as having "proved next to nothing; they have proved poor choosing, but not clearly injustice."[59]

Farrer was not personally involved in the controversy. However, the resentment of the artists whose work was not chosen underscores the central role that the American Water Color Society played in making an artist's reputation, keeping him in the public eye, and, most importantly, providing a market for his work. As described earlier, Farrer lacked an individual patron who regularly purchased his work, meaning that he had to rely almost exclusively on this type of exhibition to reach a wider public and to earn a living through his art.

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[58]"Meeting of Artists, Proposed Exhibition of Water Colors Rejected by the Hanging Committee," *New York Times*, 15 February 1882, 8, col. 4.

[59]"The Rival Water-Colors," *New York Times*, 23 February 1882, 5, col. 2.

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Very little is known about other venues where Farrer may have exhibited his watercolors. The correspondence discussed in Chapter 6 between Farrer and dealer Daniel Macbeth shows that he did show and sell his work, at least on occasion, with dealers. One example is documented in a notice in the *New York Times* in 1892 for an exhibition at the gallery of Frederick Keppel, the well-known New York print dealer. "For the fourth time," the reviewer wrote, "the little gallery of Frederick Keppel & Co. at 20 East Sixteenth Street is filled with American water colors of a bright, attractive sort. They are by artists of renown, and also by beginners whose names have scarcely been heard outside some art school. There are but eighty-nine of them in all, and they will be visible for one month exactly, dating from to-day."[60] Among the artists represented were John La Farge, Childe Hassam, Jules Guerin, Henry Farrer (with autumn landscapes) and many other members of the American Water Color Society. Farrer may have also shown at Keppel's first three exhibitions, but there appears to be no record of this.

Influences on Farrer's Watercolors

Farrer's trip to England about 1878 led to inevitable comparisons between his work and that of Turner and Ruskin. A perceptive review in *The Independent* in 1880 reconsidered these influences, suggesting that Farrer had only adopted certain characteristics from the two English artists. These included Turner's brilliant use of light and a more generalized interpretation of Ruskin's maxim "truth to nature":

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[60]"The Keppel Water Colors," *New York Times*, 20 November 1892, 12, col. 4.

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> "The secretary of the Society, Mr. Henry Farrer, whom once we thought to have come back from his foreign studies with nothing gained but a studied imitation of Turner's manner and an intense admiration for Ruskin's theories, shows us in this exhibition that our judgment was incorrect; though perhaps reasonable enough, considering the exhibition of the artist's work at that time. That Mr. Farrer has learned much from both Turner and Ruskin is unmistakably evident, if one studies his pictures; but he assimilated only what was best for him. He has learned from Turner how to put the sun into his atmosphere, and the light has a luminous quality independent of color. He has learned of Ruskin that pre-Raphaelitish slavery to Nature is not necessary in order to be faithful to Nature."[61]

The reviewer discussed these influences specifically in connection with Farrer's watercolor *Sweet is the Hour of Rest,* known today only through a small illustration in the 1880 American Water Society exhibition catalogue (see no. H248, Fig. 93) and an 1885 etching of the subject (no. H320). The review stated:

> "Mr. Farrer's largest picture in the Exhibition, "Sweet is the Hour of Rest" (No. 175), is full of the results of these lessons. It is Nature in her supremest glory of silence. It is not the silence of death, but the silence of rest. The quality of light is luminous in the extreme, and its luminosity is hightened[sic] by the dark group of trees in the very near of the picture—their deep shades a foil to the otherwise too great intensity. Mr. Farrer has no less than eighteen pictures in the Exhibition, and they are not too many when one considers their general excellence and the varied conditions of Nature which they illustrate."[62]

Farrer's use of light was most often described as subtle and discreet. In 1882, his work received a very laudatory review in the *New York Times.* The writer noted that artists like Thomas Waterman Wood and Albert Fitch Bellows "seem afflicted with a sort of arrested development,"

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[61]"Fine Arts. American Water-Color Society. Thirteenth Annual Exhibition," *The Independent* 32 (19 February 1880): 10.

[62]Ibid.

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and particularly criticized their color and their ability to capture texture in their work. In contrast to this was:

> the view of nature taken by Mr. Farrer. He neither attempts novelties nor tries to tell obvious stories, nor ventures deeply into color. Light washes of india ink accomplish the larger portion of his work. With a discreet hand he adds a little color to quiet marines like "In Casco Bay," "On the Sound," and "New–York Bay—Moonlight." Such fastidiousness might be happily imitated by painters like Hovenden, Leon, Moran, Lippincott, Bricher, De Thulstrup, Fredericks, and Fenn. For though the gamut may be very restricted, discretion in painting is the better part of valor, and if an artist does not know how to use color, the less he employs the better. Mr. Farrer has not yet learned to please the eye greatly, but he understands thoroughly how not to displease it. The tender melancholy of a brownish-gray sunset furnishes a chord which will always vibrate to his touch. The touch of it is art."[63]

Farrer's watercolors were often seen as unvarying but well executed and pleasing to the eye. A review of the American Water Color Society exhibition published in the *New York Times* in 1883 showed much the same reaction as had the previous year's review:

> Mr. Henry Farrer, the Secretary, shows eight of his quiet bits of sentiment, among which a "Twilight" in the Corridor is most pleasing. A windmill forms the chief break in the slightly monotonous scene. In the North Gallery are "The Landing, Sunset," and "A Woodland Pool;" in the East Gallery, "October" and "A Gray Evening:" in the South Room, a "Winter" and a view of a still creek, with farm buildings, a grove of tall trees, and a crescent moon above them, called "Now Came Still Evening On." This is hardly inferior to the "Twilight.""[64]

By the mid-1880s, Farrer's style had developed as far as it ever would. The twilight scenes Farrer produced almost exclusively beginning

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[63]"A Study of the Pictures," *New York Times*, 6 February 1882, 5, col. 2.

[64]"The Water–Colors Again," *New York Times*, 3 February 1883, 4, col. 7.

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in the 1880s and for the remainder of his career showed not only English influences, such as that of Turner, but also the influence of American watercolorists. Farrer's work was linked with that of William Trost Richards, whose tonal watercolors of the 1870s such as *Moonlight on Mount Lafayette, New Hampshire* (Fig. 9) clearly had a great impact on Farrer's later watercolor style. Works like *Evening Glow* of 1890 (no. H370, Fig. 109) and the undated *Sunset through the Trees* (no. H604, Fig. 159) are very similar in mood and subject to Richards' work.

Farrer's marine subjects were probably influenced by a variety of artists, including perhaps even the draftsman William Bradford (1823–1892), who filled many sketchbooks with careful pencil drawings of ships. In addition to making watercolors, Farrer drew continuously. No intact sketchbooks are known to survive, but a wealth of pencil and wash drawings on dismembered sketchbook leaves are located (see Chapter 10, "Introduction to the Catalogue of Works"). These careful sketches show that Farrer was a prolific and able draftsman who spent a considerable amount of time drawing from life (see, for example, no H591). He later used these sketches to produce exhibition watercolors and etchings, often of the same or similar subjects.

At least one critic recognized Farrer's style as owing a great deal to the English watercolor tradition outside of Turner. Not surprisingly—in view of his assessment a year earlier of Farrer as being "in no sense of the word" an American etcher (see Chapter 9)—the critic who emphasized this English influence was Russell Sturgis. In 1884, he wrote in *The Nation*:

> "The Nos. 156 and 359 of Mr. Farrer are admirable examples of the traditions of the orthodox water-color school of England, of which Copley Fielding and Barrett were the early masters—strong in effect

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> of color, with a purely transparent method, and deep, quiet, golden-gray tones in entire harmony; good tonality without any attempt at range in color-harmony, but the most complete attainment of the self-imposed limitation of the artist's form of art has a peculiar tenderness and subtlety in the rendering of the local color of the middle distance against the twilight sky; and though the foreground is not well selected in reference to the lines of the picture, it is in excellent keeping, and the shimmering reflections in the pool are well rendered. The sky in 359 is glorious golden, cirrus-filled sunset, composed with great feeling, and glowing like a sunset of Copley Fielding's. The foreground again is the weakest point, and seems to be chosen for its difficulty, but there is no success in meeting it. The painting of a common highway with no object to break its absolute uniformity, the converging lines of rut and road filling the entire breadth of the foreground, is not an inviting task, and Mr. Farrer has only done with it what any one could have done."[65]

The Farrer watercolors referred to in this review are *"When the Silver Habit of Clouds Comes Down Upon the Autumn Sun"* (no. H295, Fig. 101) and *"Sweet Restful Eve"* (no. H315), both unlocated today. *"When the Silver Habit of Clouds"* was, however, illustrated in the 1884 American Water Color Society catalogue. It is listed as being a very large watercolor, measuring 24 x 37 inches. This illustration also connects it with a pen and ink drawing today in The Pierpont Morgan Library (no. H553, Fig. 139).

The English watercolor tradition discussed by Sturgis referred specifically to the well-known watercolor painter Anthony Vandyke Copley Fielding (1787–1855) and the somewhat lesser known artist George Barret, Jr. (1767–1842). Both artists were members of the London Society of Painters in Water–Colors. Barret made numerous watercolors in the manner of Claude Lorrain and was particularly known for his large-scale, ambitious landscapes that emphasized light and atmosphere.

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[65]"Fine Arts. The Water-Color Exhibition," *The Nation* 38, no. 972 (14 February 1884): 150.

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Fielding was a student of John Varley and a longtime member of the Society of Painters in Water-Colors in London. It is interesting to note that Fielding served as both treasurer and secretary of the London society and was later named president.[66] He was strongly influenced by Thomas Girtin and J.M.W. Turner. He was well known for his large-scale exhibition watercolors, executed with carefully built up layers of transparent watercolor to achieve atmospheric effects, which received high praise from Ruskin. Often comparable to oil paintings in their size and finish, Fielding's works set a standard for the exhibition watercolor in the first half of the nineteenth century in England.

Farrer's watercolors are very similar to those in the Fielding tradition, which generally employed a limited tonal range and and emphasized twilight or sunset scenes of expansive landscapes. Like Fielding, Farrer excelled in creating subtle atmospheric effects in his work. Both artists frequently repeated successful compositions toward the end of their careers, with the result that their reputations suffered from the large number of similar watercolors each produced.

Last Years

Throughout the 1890s and until his death, Farrer's watercolors were mentioned as a matter of course in reviews of the American Water Color Society exhibitions. He was consistently referred to as producing

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[66]Jane Bayard, *Works of Splendour and Imagination: The Exhibition Watercolor, 1770–1870* (New Haven: Yale Center for British Art, 1981), 66-67.

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watercolors in "low, pale tones"[67] or "evenly, conscientiously painted landscapes, in each of which a gentle spirit of melancholy is found."[68]

In 1903, the year he died, Farrer was honored at the American Water Color Society. The last paragraph of a *New York Times* review stated: "The late Henry Farrer is honored with a wall to himself, where seventeen watercolors by his hand are ranged above the wreath of a laurel. They show his tirelessness in painting the golden glow of quiet sunsets."[69]

Farrer's watercolors were relatively broad based in terms of style and technique. They range from early works that were solidly part of the Ruskinian tradition of "truth to nature," to the almost surreal intensely-colored landscapes of the late 1860s (only one of which is known today), to large-scale, highly-finished watercolors. In all of these works, Farrer consistently demonstrated his versatility and sophistication with the medium. Although his later watercolors were not innovative, they showed a high level of competence and technical proficency. Farrer's annual contributions to the American Water Color Society exhibitions helped maintain the high profile of the medium throughout the last thirty years of the nineteenth century. His work in watercolor was also closely tied to his work as a printmaker. Through his experimentation with both media and his exploration of different subjects, a larger picture

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[67]"The Academy Water Colors," *New York Times*, 2 February 1889, 4, col. 6.

[68]"The Water Colors," *New York Times*, 1 February 1890, 5, col. 5.

[69]"Among the Water Colors," *New York Times*, 30 April 1903, 8, col. 7.

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of Farrer's valuable contribution to American art emerges. The development of his etchings is discussed in the following chapter.

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CHAPTER 9
HENRY FARRER'S ROLE IN THE DEVELOPMENT OF AMERICAN ETCHING

In 1880, Sylvester Rosa Koehler wrote in the *American Art Review*, "If the fact that Mr. Farrer came to America when he stood already on the threshold of manhood might perhaps be urged against his claim to be considered an *American* etcher, it may, on the other hand, be advanced in defence of this claim, that in his art he is thoroughly loyal to his adopted country, and that nothing in it betrays the foreigner. We have seen that some of his earliest efforts in etching were dedicated to the perpetuation of the scenes of old New York."[1] Koehler's assessment of Farrer as an etcher sums up the character of his prints, both in technique and subject matter, as being truly American. It also signals the prominent role Farrer played in the development of etching in American art.

Koehler's opinion of Farrer as an outstanding American etcher represented the majority critical assessment of the artist. At least one other writer, however, did not consider Farrer to be an American etcher. In his review of Koehler's book, *Original Etchings by American Artists*, Russell Sturgis declared that Farrer, Ignaz Gaugengigl, Frederick Dielman, and Hendrik Kruesman Van Elten, were "in no sense of the word American artists, nor have they become artistically so naturalized as to have thrown off their old allegiance and caught American ways."[2] Some of Sturgis's

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[1]Sylvester Rosa Koehler, "The Works of the American Etchers," *American Art Review* I (1880): 56.

[2] Russell Sturgis, "Illustrated Holiday Books," *The Nation* 37, no. 964 (20 December 1883): 513.

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hostility may have derived from his dislike of a number of Farrer's etchings, particularly *Winter Evening* (no. H296, Fig. 102), which he described as having "nothing genuine about it—no shadow from his twilight, no woodiness in his trees, no solidity in his earth, no invention in his forms, and no breadth in his masses; neither naturalistic nor artistic, but evidently made out of his inner consciousness."[3] Sturgis's comments seem particularly perplexing since Farrer, by all accounts a self-taught artist, came to this country relatively young and was strongly influenced by the work of the American Pre-Raphaelites.

Early Etchings, ca. 1866–1876

Farrer himself wrote that his first attempts at etching took place about 1868, when he built a small etching press and pulled his own prints.[4] He also wrote that he later temporarily abandoned etching because it was not lucrative enough, but he rekindled his interest at the founding of the New York Etching Club in 1877.

The Influence of the Société des Aquafortistes

The early influences on Farrer's etching were certainly French in origin, as they were for most American artists. One source of this French influence was the entrepreneur and print publisher, Alfred Cadart (1828–1875), who set up business as a dealer in Paris in 1859. Cadart published monthly issues of the works of the Society of the French Painter-Etchers

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[3]Ibid.

[4]Koehler, "Works," 55. This is also referred to in a letter, Henry Farrer to Sylvester Rosa Koehler, East New York, 5 October 1879, AAA, SI, microfilm D184, frame 1059.

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(Société des Aquafortistes) in *Eaux-fortes modernes: Oeuvres inédites et originales,* which appeared in five volumes between 1862 and 1867.

The Société des Aquafortistes was established in Paris in 1862 with 52 original members, including the Barbizon painters Camille Corot and Charles Daubigny, as well as such artists as Félix Braquemond and Edouard Manet.[5] Under the direction of Cadart, monthly print portfolios were published and sold at modest prices. The etchings were printed by Auguste Delâtre, who later became known for printing etchings for James McNeill Whistler. Perhaps the most important marketing device used by Cadart was a hierarchy of impressions: before inscriptions were added to the plates, Cadart had 25 impressions on Holland paper pulled as proofs. These proofs were to be sold individually by Cadart in his shop at double the price of the subscription etchings. This practice was noted by American etchers, who later adopted similar marketing strategies.

Cadart visited the United States in the spring of 1866 in connection with an exhibition of paintings and etchings held at the Derby Gallery in New York. A review of the exhibition in the *New York Times* singled out the etchings for particular praise:

> ...there are none to whom the collection of etchings on exhibition can fail to be of absorbing interest. Hours may be spent among the well-filled portfolios, fruitful with amusement and instruction, and few can leave the exhibition without giving expression to the hope that this beautiful art may become much more familiar to us than it is, in order that we may find the bold free touches of the artists taking the place of the shapeless, meaningless, mechanized daubs from the wood which too often pollute the respectable text of our books and magazines. The applicability of this art to every variety of

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[5]For background on the Société, see Janine Bailly-Herzberg, *L'Eau-forte de peintre au dix-neuvième siècle, La société des Aquafortistes, 1862–1867* (Paris: Léonce Laget, 1972).

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> illustration is unquestionable, as may be seen from the diverse character of the specimens exhibited.[6]

Despite the reviewer's obvious enthusiasm, the review's emphasis was on the illustrative nature of etching, with the suggestion that books and magazines could be much improved by having etchings illustrate the text. Illustration was certainly not Cadart's intention—but the reviewer gives a good indication of the status of etching in the United States in the 1860s.

The *Times* also pointed out that American artists were involved in the revival of the medium. "It is gratifying to know that many of the leading artists of the City have thrown themselves with enthusiasm in to the effort to revive this fine old art," the reviewer wrote. "At the head of these may be named JOHN FALCONER, Esq., the President of the Artists' Fund Association, whose first etchings will be on exhibition in a few days. The initial experiments of many others as well known will soon greet the public, also, and speak for the etchers and for the art."[7] This exhibition clearly added an important impetus to the revival of etching in America.

Cadart was also said to have established a group in New York called the "French Etching Club." This was supposed to have been attended by some of the younger artists who were interested in the medium, with Farrer perhaps among them. The organization must have been very short-lived, however, since only a few references were made to it, including

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[6]"The Exhibition of the French Etching Club at the Derby Gallery," *New York Times*, 8 April 1866, 5.

[7]Ibid.

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Marianna Griswold van Rensselaer's article on American etchers published in *The Century Magazine* in 1883.[8]

In addition to Cadart, other French critics and writers were influential in promoting etching in France during the 1860s and 70s, including the poet Charles Baudelaire and critic Philippe Burty. Baudelaire wrote about etching in his famous reviews of the Salon. Burty particularly was a staunch supporter of the Société des Aquafortistes, writing numerous articles in the *Gazette des Beaux-Arts* beginning in the 1860s.[9] Burty's text frequently included original etchings in much the same way that Sylvester Koehler's later journal, the *American Art Review*, included original prints by American etchers. Koehler may have seen his role as advocate for the American etchers as parallel to what Burty did some fifteen years earlier in France for the Société.

Burty also later commented on the success of the American etching movement. A review of the etchings shown in the 1882 American Water Color Society exhibition noted that Farrer's *Last Walk in Autumn* (no. H268) was part of the "noblest display ever seen of American genius in this department of fine arts" and "just one of those things that explain why an intelligent foreigner like M. PHILIPPE BURTY is moved to exclaim, 'Hurrah, pour la jeune école américaine!'"[10]

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[8]M.G. van Rensselaer, "American Etchers," *The Century Magazine* 15, no. 4 (February 1883): 487–88.

[9]For background on Burty, see Gabriel P. Weisberg, "Philippe Burty, A Notable Critic of the Nineteenth Century," *Apollo* (April 1970): 296-300.

[10]"The Water-Color Society," *Harper's Weekly* 26, no. 1311 (4 February 1882): 75.

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Influence of the English Etchers

Although many of the early influences on American artists were French in origin, the English may have had some impact on American printmakers at this point as well. Indeed, Philippe Burty was a close friend of the amateur etcher Sir Francis Seymour Haden, who was Whistler's brother-in-law. Burty wrote extensive articles on Haden in the *Gazette des Beaux-Arts* in 1864,[11] and Cadart published Haden's work in his first portfolio of etchings in 1862. Although Whistler never contributed to Cadart's portfolios, he showed his etchings at Cadart's shop as early as 1862.

The English were the first to establish professional clubs to encourage etching, notably the Old Etching Club, founded in 1838, of which Haden was a member by 1858. Haden also founded the Society of Painter–Etchers in 1880, which had a great impact on American etchers.

The inaugural exhibition of the Society was held in London in 1881. A review in the *Times* (London) quoted the opening sentence of the catalogue:

> The present exhibition is the practical answer to an invitation sent a little less than three months ago to every exhibiting painter or etcher in the United Kingdom for the purpose of obtaining demonstrable proof of the actual state of the art of etching, and of ascertaining by that demonstration whether material exists for the formation of a special society for its further development.[12]

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[11]For the basic information on the connections in the early to mid-1860s between the French and the English, see Gabriel P. Weisberg, *The Etching Renaissance in France, 1850–1880* (Salt Lake City: Utah Museum of Fine Arts, 1971), 17.

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The reviewer pointed out that the exhibited works were not exclusively by British artists but "out of the first 150 etchings in the catalogue about one third are the productions of foreign art."[13] American etchers were well represented in the exhibition, and this important early connection with the Society was essential in renewing the emphasis on original etching as opposed to illustration.

To a greater degree than the French, the English wrote handbooks on etching, not only on technique but also on the new "philosophy" of etching as a highly original medium with no illustrative intent. Haden was an early advocate of artistic etching, and his views were disseminated by the English connoisseur, Philip Gilbert Hamerton. In 1871, Hamerton published *The Etcher's Handbook,* which was crucial in presenting the ideas of contemporary English printmakers.[14] Haden's theories were prominently featured, including his "doctrine of the etched line," which stated that line must be clear and decisive in a print and "every line does best when it is most itself."[15] Additionally, Hamerton discussed Haden's belief that etching must be done directly from nature with the artist even carrying the plates around with him, and, further, that an etching "ought to be done in a single sitting."[16] Hamerton also promoted French etchers,

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[12]"The Society of Painter-Etchers. Inaugural Exhibition," *Times* (London), 12 April 1881, 4, col. 1.

[13]Ibid.

[14]Philip Gilbert Hamerton, *The Etcher's Handbook, giving an Account of the Old Processes recently discovered,* 3d ed. (London: Charles Roberson & Co., 1881).

[15]Ibid., 25.

[16]Ibid., 48.

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advocating careful study of the work of printmakers like Maxime Lalanne, Charles-Emile Jacque, Adolphe Appian and Johan Jongkind.

Although it is impossible to tell whether Farrer had access to Hamerton's treatise as early as 1871, he would have been aware of the second edition of Hamerton's *Etching & Etchers* when it was published in Boston in 1876. Through these two books, Hamerton became the acknowledged guru of etching techniques and styles. By 1879, Farrer referred to Hamerton knowledgably, writing to Koehler that he had "tried many of Mr. Hamerton's new fangled notions but as a general thing have found them simply devices for wasting time."[17] That year Farrer also wrote to Koehler that he was keen to get a copy of the lectures Haden had delivered at the Royal Institution, writing that he had read Haden's notes and "agree with you as to their value, and that is the reason I wish to have a copy by me."[18]

Hamerton's handbook was followed by numerous other publications and manuals for etching by other authors throughout the 1880s. Perhaps the most famous was the etcher Maxime Lalanne's *A Treatise on Etching*. It probably had little impact on American etchers, however, until 1880, when it was translated by Sylvester Rosa Koehler.

Farrer's Etchings of "Old New York"

Despite his earlier experimentation with the medium, Farrer's earliest known etchings are six small prints that date to 1870. These depict

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[17]Henry Farrer to Sylvester Rosa Koehler, 5 October 1879, Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1059.

[18]Henry Farrer to Sylvester Rosa Koehler, 21 July 1879, Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1053.

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civic buildings in New York City, including *The Old Revenue Office* and *The Post Office* (nos. H48, Fig. 59; H49); a popular tavern and restaurant, *Old Tom's* (no. H45, Fig. 57); and old buildings and homes such as the *Somerindyke House; Old House Cor. Peck Slip & Water Street;* and *Old House in Rector Street* (nos. H40, Fig. 55; H42; and H47, Fig. 58).

The intention of these prints to document both notable buildings and the quickly changing city of New York was remarked upon by contemporary critics. In 1886, Hitchcock commented that Farrer's etchings of old buildings of New York were intended to record buildings that had been destroyed or which may soon be demolished. The old Dutch Church, for example, then being used as the New York Post Office, was known to be slated for destruction (no. H39). Originally known as the New Dutch Church, its name was changed to the Middle Dutch Church after 1767. Between 1845 and 1875, the building was occupied by the United States Post Office; it was demolished in 1882. Farrer's drawing, dated 1870, was made while a new Post Office was under construction. Another drawing from this series, apparently misidentified by Farrer as the Somerindyke House, depicted the Joseph Chaudlet house on Bloomingdale Road (now Broadway) between 68th and 69th Streets (no. H29). It was demolished in 1868 when Broadway was laid out. Farrer's drawing was presumably made just prior to its destruction.

From 1871 through 1876, Farrer made at least five more etchings that he considered part of his "Old New York" plates.[19] These include *Old*

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[19]Henry Farrer to Sylvester Rosa Koehler, 24 October 1879, Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1061. Farrer also sent a clipping of the *New York Evening Post* article to Koehler at this time and commented "besides the [six] plates mentioned in the notice there were five others, The Old Beach House, the Harsen Homestead, Old

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Houses in the "Five Points"; The Old Beach House Cor. Cedar & Greenwich Streets, New York; The Harsen Homestead; The Cooke Monument; and *St. Paul's Church* (nos. H60, H83, H118, H120 and H153). Farrer referred to all eleven prints in 1879, when he wrote to Koehler that he did not consider these etchings to be very high quality: "they are some of the plates that I spoke of as being done under very unfavorable conditions but unfortunately they sold when much better work wouldn't."[20] Koehler was writing a profile on Farrer for the *American Art Review*, and Farrer asked him to "say as little about them" as possible.

Two additional etchings are known, *Old House on the Hopper Farm* and *The Stryker Mansion, View from the River* (nos. H58, H63), both dated 1871, which clearly seem to fit into the "Old New York" series in both subject matter and style. In addition to these two prints, the author Matthew S. Marks considered two 1877 etchings to be part of the group as well, including *Fort Haight (Battle of Harlem Plains)* and *Powder Magazine in Central Park.*[21] However, since Farrer did not specifically mention these four prints to Koehler, it is impossible to tell with any certainty whether they were intended for the same publication or not.

Farrer's 1870 etchings caught the attention of at least one contemporary reviewer. In March 1870, a writer for the *New York Evening Post* specifically noted, "As the old landmarks of New York are every day disappearing under the hand of improvement, the zeal of the artist and

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Houses in the five points, the Cooke monument and St. Paul's church. Say as little about them as you can."

[20]Henry Farrer to Sylvester Rosa Koehler, 20 October 1879, Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1061.

[21]Matthew S. Marks, "Henry Farrer's Early Etchings of New York," *Imprint* 7, no. 1 (Spring 1983): 3.

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antiquarian is exerted to preserve their form and appearance for the purpose of history."[22] The writer continued, "It is Mr. Farrer's design at no distant day to embody these etchings in a volume, and it is not too much to say that the work will have a value beyond that of any of the magnificent gift books of modern engraving." These statements about Farrer's 1870 etchings make two facts clear: first, that these prints were intended to be used as illustration (and hence their greater marketability that Farrer mentioned to Koehler), and, second, that Farrer was following a time-honored tradition of documenting in pictures a rapidly changing metropolis.

The somewhat stiff and ungainly handling of these early etchings is apparent when they are compared with the landscape etchings that Farrer executed just a few years later. There is also a marked illustrative quality about them, particularly *Old Tom's*, in which Farrer carefully described the crooked stone stoop leading up to the doorway of the restaurant (no. H45). He also incorporated the tavern's sign and finely lettered it to make it immediately recognizable to the viewer. By the time Farrer made his etching in 1870, the restaurant had moved form its original building established in 1800 to an equally "ancient" building in New York. The five other prints were executed in the same precise, detailed manner. On all of them, Farrer left space along the lower edge (within the platemark) for a title to be inscribed.

There is no publication known of these prints. However, in 1886, J.R.W. Hitchcock wrote in his history of etching in America that Farrer's prints of "our picturesque and antique buildings were gathered together

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[22]"Old New York—Farrer's Etchings," *New York Evening Post*, 24 March 1870, 1.

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into a portfolio issued by Mr. Patterson about 1872."[23] Although no such portfolio has been located today, it seems logical to assume that since the titles were never inscribed on the plate, Farrer's project simply ended with the gathering of impressions in a portfolio.[24] Other writers on etching seem to have picked up on Hitchcock's reference, and vague remarks about Farrer's series being published appear until the end of the nineteenth century. Henry Russell Wray, for example, wrote rather critically about Farrer's early New York etchings that although the "plates were small, and rather feeble in execution, they were possibly the first plates handled by a publisher."[25]

Farrer was certainly aware of the watercolors and etchings of New York made by his contemporary Eliza Greatorex (1820–1897). Greatorex was the first woman elected an associate of the National Academy of Design in 1869 and was well known for her depictions of New York City.[26] In 1875, Greatorex published a two-volume illustrated history of New York.[27] This

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[23]J.R.W. Hitchcock, *Etching in America, with lists of American etchers and notable collections of prints* (New York: White, Stokes & Allen, 1886), 32.

[24]All of the impressions I have located of these etchings simply have the title inscribed in ink or pencil in the plate area at the lower center. The handwriting appears to be Farrer's.

[25]Henry Russell Wray, *A Review of Etching in the United States* (Philadelphia: R.C. Penfield, 1893), 54.

[26]Kenneth T. Jackson, ed., *The Encyclopedia of New York City* (New Haven & London: Yale University Press and New York: The New-York Historical Society, 1995), 503.

[27]Eliza Greatorex, *Old New York from the Battery to Bloomingdale* (New York: G.P. Putnam's Sons, 1875).

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was clearly a project she worked on for many years, certainly as early as 1870, when Farrer was printing his New York etchings. Beginning in 1875, when she published her book, Greatorex began showing her prints of New York landmarks at the American Water Color Society exhibitions, modestly priced at about $5.[28]

It is interesting to note that of Farrer's ten etchings dated between 1870 and 1874 (before Greatorex's book appeared), five depict the same subject as etchings in Greatorex's book. These include: Old Tom's, the Middle Dutch Church, the Hopper farmhouse, the Stryker mansion, and the Somerindyke house. In her book, Greatorex illustrated the interior of Old Tom's and carefully described the character of the room. Although she did not include an etching of the Middle Dutch Church, she described it in detail, as well as its imminent destruction:

> While this chapter is being written the Old Dutch Church in Nassau Street, English prison, Cavalry Riding-School, General Post-Office is passing through another stage of decadence. The records of the Post-Office Department, so eloquent of the vast growth of the city's importance, are being removed to the immense granite building in City Hall Park, now almost complete and ready for use as General Post-Office. The Middle Church must speedily follow its contemporaries of Garden, and William, and Beekman Streets, and leave in the crowded labyrinth of the city scarce a memory of the simple times, the kindly fellowship, the reverence for truth, and honor, and integrity, of the old Dutch churches of New York.[29]

Greatorex's etching of the Hopper farmhouse is very similar to Farrer's view. The Stryker mansion is mentioned as being just on the verge of

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[28]In 1875, Greatorex exhibited one work, "Old New York, at Lexington Avenue and 37th Street," no. 529. The following year, she exhibited several, including "'Old St. Paul's' from the Churchyard," no. 377, and "The Gracie Mansion," no. 406.

[29]Ibid., 57.

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change. The granite docks off the Hudson were encroaching on it, and Greatorex wrote that, in the future, her picture alone "will show the Striker [sic] House as it looks to-day, with its bright, home-like front, its towering, graceful trees and mossy rocks rising from the great river side, as secluded from the city as if it were a hundred miles away."[30]

It is important to describe Greatorex at length because Farrer clearly started his etching career producing prints very similar to hers. Such works apparently had a strong market, presumably for books in the same vein as Greaterox's, and they could also be sold as illustrations. Farrer's comment to Koehler in 1879 that these prints "sold when much better work wouldn't" suggests that he was not excited by the etchings but was driven to make them for economic reasons. However, it seems clear that this work also forced Farrer to look closely at his adopted city and eventually inspired him to make it the subject of both his etchings and watercolors for the remainder of his career.

Numerous other influences may have inspired Farrer's interest in capturing the rapidly disappearing historic sites of New York. James Hitchcock mentions a few of these in his *Recent American Etchings:*

> [Farrer's] "Etchings of Old New York," published perhaps twelve years ago, formed, I believe, the first attempt in this country to preserve in etchings the quaint architectural effects of the olden time. New York cannot offer the material which Paris presented to Meryon's inspired needle, or which Haig finds in Spanish cities, but there are buildings and bits of buildings here and there which no one with any interest in the past would willingly see swept away, not even a likeness remaining to aid the memory....What he [Farrer] did for New York in his first collection of etchings, Mr.

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[30]Ibid., 122.

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> Pennell did some years later for Philadelphia and its suburbs and for New Orleans."[31]

The fact that Hitchcock overlooked Greatorex's book suggests that the difference may lie in the final product. Greatorex's etchings were clearly intended as illustrations to her two-volume work, accompanying its extensive text. The references to Farrer's etchings having appeared as a portfolio connects his work, at least in theory, more to the artistic than the illustrative. This may indicate that Farrer was looking at the work of the French and English painter-etchers.

Cadart, for example, had published two illustrated periodicals, *Paris mystérieux* (1861) and *Paris qui s'en va* (1859; only one issue published). These early works were rapidly superseded by Cadart's publication in 1862 of monthly portfolios of etchings by the Société des Aquafortistes. More prominent, of course, were Charles Meryon's *Eaux-Fortes sur Paris*, begun around 1852, and Whistler's etchings of the changing waterfront along the Thames, begun in 1859. While Farrer was certainly aware of these etchings, they are more appropriately compared to his later, more accomplished etchings of New York Harbor and the surrounding areas.

As naive and coarse as Farrer's early New York etchings are, Robert Hoe, Jr., a founder of The Grolier Club, saw promise in them:

> Views of old New York, in its picturesque and primitive buildings, have been etched by Henry Farrer and are most creditable performances...There is no country more prolific in material attractive to the etcher, and the growing taste in the community for prints and print-collecting will, without doubt, encourage further attempts in this direction, and, it is to be hoped, lead to a

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[31]James Ripley Wellman Hitchcock, *Recent American Etchings* (New York: White, Stokes, & Allen, 1885), n.p.

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development of the art which shall be creditable to us as a nation.[32]

Etchings, 1877–1880

Koehler characterized Farrer's early etchings as showing a "tendency to high finish and over-elaboration which might perhaps be expected from an adherent of the Pre-Raphaelite movement."[33] This methodical character and lack of freedom in Farrer's etchings, which according to Koehler lasted until about 1877, led Koehler to describe Farrer's early prints as "Engraver's Etchings." Although Farrer's love of detail persisted in varying degrees in both his etchings and watercolors throughout his career, by 1877 he was keenly aware of the versatility of etching and its expressive and painterly potential. This is best seen in two works that constitute an important turning point in his career, *December* and *The Washerwoman* (nos. H147, Fig. 68; H155, Fig. 69), both dated 1877, which will be discussed later.

The Philadelphia Centennial Exhibition

The key event in raising the profile of etching in America during the 19th century was the Philadelphia Centennial exhibition of 1876.[34]

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[32]J. Maberly, *The Print Collector*, ed. Robert Hoe, Jr. (New York: Dodd, Mead, 1880), 286; quoted in Rona Schneider, *American Painter Etchings, 1853–1908* (New York: The Grolier Club, 1989), under no. 4.

[33]Sylvester R. Koehler, ed., *Original Etchings by American Artists* (New York: Cassell and Company, 1883).

[34]The following information is based on the United States Centennial Commission, *International Exhibition, 1876 Official Catalogue* (Philadelphia: Published for the Centennial Catalogue Company by John R. Nagle and Co., 1876).

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Etchings were included under the heading of Engraving, demonstrating the lack of distinction between the two media at this time. The French government included many prints in the selection of works it sent to America under a section titled "Water Colors, Engravings, Etc." These included etchings by Maxime Lalanne, Paul Adolphe Rajon and Leopold Flameng but none by the Barbizon painter etchers. In many cases, individual catalogue numbers included multiple etchings, for example, as many as 21 etchings by Jean Gaston Coindre appeared under no. 431. Great Britain was represented by what appears to be a smaller group of etchings. These include one catalogue entry, no. 13, marked "Etching Club" and described as "etchings by members, lent by Samuel Redgrave, Esq." It is impossible to tell how many etchings or which artists were included in this number. The only other etchings listed were by Arthur Evershed (drypoints and etchings, nos. 14 and 15) and by Seymour Haden (nos. 16 and 17).

American etchers were represented in the Centennial exhibition by a group of about 40 etching proofs by such printmakers as Thomas and Peter Moran, who were working extensively in etching during this period. Farrer, at this early date in his career, showed only two watercolors, including *Sunrise, New York Bay* and *Old House on the Hill* (nos. H96, Fig. 65; H131).

The Centennial exhibition, however, was clearly a catalyst in the development of the etching clubs and societies that were subsequently formed throughout the United States. The most influential of these was the New York Etching Club, organized in 1877. However, it is interesting

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to note that the earliest club in America was organized in Chicago previous to 1870. By 1880, this club was defunct.[35]

The New York Etching Club

As had occurred earlier in England and France, etching in America was formalized by the development of clubs and societies. The events surrounding the founding of the New York Etching Club are well known and are repeated in various late nineteenth and early twentieth century texts, notably the introduction to the first New York Etching Club catalogue and a summary by Henry Russell Wray in his 1893 book on American etching.[36] Marianna G. van Rensselaer wrote that the New York Etching Club was "an association formed by a few earnest students of the art to incite activity by brotherly reunions and to spread its results by annual exhibitions."[37] Her characterization of the founder members as "students" aptly sums up the status of etching in America in 1877.

Perhaps the most informative summary of the founding of the New York Etching Club was an article by James D. Smillie that appeared in 1880 in *Harper's Weekly*.[38] The article was illustrated with works by Leroy

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[35]Sylvester R. Koehler, "American Art Chronicle; Clubs" *American Art Review* I, part 1 (1880): 46.

[36]New York Etching Club, *Catalogue of the New York Etching Club held at the National Academy of Design, New York, 1882* (New York: E. Wells Sackett & Rankin, 1882), 5, and Henry Russell Wray,*A Review of Etching in the United States* (Philadelphia: R.C. Penfield, 1893), 69–73.

[37]Marianna G. van Renesslaer, "American Etchers," *The Century Magazine* 15, no. 4 (February 1883): 488.

[38]James D. Smillie, "The New York Etching Club," *Harper's Weekly* 24, no. 1211 (13 March 1880): 168-169. For a recent summary of the history

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Yale, R. Swain Gifford, Samuel Colman, A.F. Bellows, F.S. Church, and Henry Farrer (*East River*, no. H196). Smillie described how members met once a month to discuss etching processes and new acquisitions by members, and to look at proofs pulled by members. He also discussed the printing of free-hand etchings by the artist, declaring that these autograph proofs had a special value "that is found only in the work that comes from the hand of the master."[39] This later became an important distinction in the American art market.

Smillie, R. Swain Gifford and Leroy M. Yale are considered the driving forces behind the founding of the club. At its first meeting on May 2, 1877, the three held an etching demonstration. The etching plate was prepared and bitten by Smillie, an expert in engraving and etching who had extensive training in steel engraving; the able landscape draftsman Gifford drew a landscape onto the plate; and amateur etcher and physician Yale printed it. Smillie himself described the scene in his 1880 Harper's Weekly article:

> Nearly three years ago the etching fever grew so strong in certain art circles that it culminated in a natural result, the formation of an "Etching Club." In response to an invitation, about twenty artists met in one of our up-town studios, more than half of whom knew absolutely nothing about the most elementary of the processes; but so impatient were they to learn, that the formalities of an organization were hurried through; a constitution was offered, but time was too precious to be wasted in reading it, so, on motion duly made and seconded, it was unanimously adopted. It seems to be a very satisfactory document, for to this day no member has asked to see it.

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of the New York Etching club, see Patricia C.F. Mandel, "A Look at the New York Etching Club, 1877–1894," *Imprint* 4, no. 2 (Autumn 1979): 31–33.

[39]Ibid., 169.

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> All formalities being unceremoniously thrust out of the way, the real work of the evening began. Copper plates were produced; "grounds" were laid; two or three of the evangelists set to work scratching, every movement being eagerly watched by the uninitiated as they craned over the etchers. Trays were filled with acid; the slight etchings were slipped into the bath; eager eyes watched the acid bubbling at its work, and eager noses were made rebellious by the pungent fumes. An elegant brother, who had "dined out" early in the evening, doffed his stylish "sparrow-tail" (as the little miss termed it), rolled from his wrists his spotless linen, manned the press, smeared the newly bitten plate with blackest ink, then wiped clean its face, spread the damped "Japan paper" sheet, pulled the cross of the press, his elbows finding scant room in the crowd that pressed upon him, and in another moment the first-born of the New York Etching Club was tenderly passed from hand to hand, while remarks were freely made upon the beauty and promise of the child, its marked resemblance to its father, all joining in one sentiment--that it was as easy to do as "rolling off a log"; and, it may be added, some of those who thought it easiest, never, so far as I know, have tried to undeceive themselves.[40]

So began the New York Etching Club, one of America's most important etching clubs, which flourished from 1877 to 1894.

Farrer was among the twenty original members of the club. Over the years, all the important American painter-etchers became members. The club had non-resident members as well, including artists like the Morans, who were based in Philadelphia. A good overview of these etchers was supplied by Koehler in his series of articles in the *American Art Review* titled "Works of the American Etchers," which was intended to be at once a profile of the artist and a catalogue of that artist's etchings.[41] All of the artists profiled were members of the New York Etching Club.

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[40]Ibid., 168. The plate and two impressions of the first etching produced at the May 1877 meeting—a landscape—are in the collection of The New York Public Library, Division of Prints, Drawings, and Photographs.

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During the early years of the club, the artists showed their work in various venues, including the Brooklyn Art Association and the Boston Art Club. Each year the Etching Club also held its regular exhibition in connection with the annual American Water Color Society exhibition. In 1881, seventy etchings by members of the New York Etching Club, all for sale, were exhibited in Chicago at the Eighth Annual Fine Art Exhibition of the Inter-State Industrial Exposition. Among them was one by Farrer, *Sunset, New York Harbor* (no. H195).

It was not until 1882 that the New York Etching Club began to produce illustrated catalogues and show its work as an organization at the National Academy of Design. These catalogues were published every year—with the exception of 1890—until 1893 and were considered works of art themselves. It is tempting to speculate that the publication of the illustrated catalogues of the New York Etching Club for the first time in 1882 was due to Farrer's influence as the newly-elected president of the club. The publication of the Club's catalogues also coincided, however, with the loss of Koehler's *American Art Review,* which went out of business in 1881. Farrer felt very strongly about the importance of the *Review's* role in promoting the work of American etchers and was extremely disappointed when he heard from Koehler that it was to be discontinued. "It is with the most profound regret," Farrer wrote, "that I read the news contained in your favor of the 2nd. Is there no hope for the Review? Is it impossible to find a publisher in New York? I think it would stand a better chance here than it would in Boston."[42] Koehler had loyally

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[41]See Koehler, op. cit.

[42]Henry Farrer to Sylvester Rosa Koehler, 8 September 1881, Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1139.

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supported the American etching movement and managed to publish twenty-six plates by American etchers over the two years the *Review* was published, including a number of Farrer's etchings. The loss of this periodical made it even more important for the New York Etching Club to promote its members' work through its own publication. The etchers may also have been inspired by the success of the catalogues published by the American Water Color Society.

The club's first exhibition included Whistler's 1880 Venetian etchings. These brought a great deal of attention to the first show. (It is interesting to recall that Thomas Charles Farrer also showed some of his Venetian etchings at the club's exhibitions beginning in 1885.) Whistler's participation was important to the New York Etching Club for a number of reasons. Not only was he a major artist with loyal patrons in America and abroad, but his participation had the effect of legitimizing and even clarifying the New York Etching Club members' status as painter-etchers. Whistler's care in inking, wiping and printing his own plates, and his meticulous choice of fine papers, gave him "old master" status among American painter-etchers. His participation set the standard for high-quality creative work that the club wished to promote.

In 1881, members of the New York Etching Club were invited by Seymour Haden to participate in the first exhibition of the Society of Painter-Etchers in London (see Chapter 7 for a full discussion of this exhibition). In a return gesture perhaps intended to show the similarity of their approach to etching, the New York artists invited Haden to write the introduction to their second catalogue. Again, this served to define more clearly the creative aspects of etching embraced by the club members and to connect them more closely with their fellow etchers abroad.

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In his introduction, Haden alluded to the collaboration between the Americans and the English, writing:

> The interesting contributions by members of the New York Club to the exhibitions of the Society of Painter-Etchers in England—the spirit of legitimate etching which those contributions display, and the growth of a still greater excellence which they promise—place the English etcher, so to speak, under a tangible obligation to his brother artists on this side of the Atlantic.[43]

Nationality, Haden added, did not matter. What was important, he said, was that all these etchers were united in the "rehabilitation of the engraver's art; the re-establishment of that art...on the pure footing which it occupied in the times of the great masters of painting, who, being their own engravers, transmitted to their plates the same qualities which animated their paintings." The idea that the most creative etchings are those produced by painters was one that informed the New York Etching Club and its supporters during its entire tenure.

The success of the New York Etching Club led to the formation of clubs throughout the country. The Philadelphia Society of Etchers was founded in May 1880.[44] Others were founded in Boston and Cincinnati in 1880 as well.[45] In January 1882, an organization called "The Scratchers' Club" was founded in Brooklyn.

1877, A Turning Point

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[43]New York Etching Club, *Catalogue of the New York Etching Club held at the National Academy of Design, New York, 1883* (New York: E. Wells Sackett & Rankin, 1883), n.p.

[44]See Wray, op. cit., 76–78.

[45]Sylvester Rosa Koehler, "American Art Chronicle: Clubs," *American Art Review* I, part 1 (1880): 46.

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Farrer's work as an etcher took a major turn in 1877. Prior to this, he had produced the simple architectural etchings discussed above and a few rudimentary landscape subjects, including *Old Oak Tree, Twilight*, dated 1872 but retouched in 1877 (no. H75), and *Old Oak Growing over the Road*, of 1877 (no. H149). Koehler commented on Farrer's tendency toward "high finish and over-elaboration" around 1877, pointing to early influences of pre-Raphaelite art in etchings like *Old Oak Tree, Twilight*.[46] However, a greater freedom and assurance appeared in Farrer's work around 1877 and allowed him to produce a number of outstanding etchings, including *The Washerwoman* (no. H155, Fig. 69) and *December* (no. H47, Fig. 58).

The Washerwoman is perhaps the closest Farrer came to documenting the inspiration he derived from the works of the French painter-etchers. Rona Schneider observed that this print reveals Farrer's debt to works such as Jean-François Millet's etchings of French peasants and the prints of Armand Gautier, specifically his *Le Travail: Femme repassant*.[47] Gautier's etching was shown in New York as early as 1866 by Cadart, and Millet's etchings were shown at the American Water Color Society exhibition in 1875.

Farrer's figure of a woman leaning over a wash tub, seen from behind, must also have been influenced by Rembrandt's etchings, which were readily available in reproduction. These etchings were also highly praised by Seymour Haden, who collected old master prints, particularly Rembrandt etchings. Farrer's freer handling of line and his use of drypoint

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[46]Koehler, "The Works of the American Etchers," 56.

[47]Rona Schneider, "The American Etching Revival: Its French Sources and Early Years," *American Art Journal* 14, no. 4 (1982): 42.

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in *The Washerwoman* are hallmarks of both Rembrandt's work and that of Haden's. It is also among the earliest etchings in which Farrer used plate or surface tone to suggest a carefully lit interior.

Farrer produced at least one preparatory drawing for *The Washerwoman*. The drawing (no. H156) is the same size as the finished print. He also printed, or had the etching printed, on several kinds of paper, including Japan paper and a fine chine collé. This experimentation with different papers not only reflects Farrer's desire to achieve different effects, but also suggests the combined influence of French and English contemporary etchings and old master etchings.

The Washerwoman is, in many ways, an anomaly. Farrer never again produced an etching of a single figure. Instead, he placed his figures in a landscape and allowed nature to define the role figures played in his work. We do not know whether Farrer printed this plate himself or simply turned it over to a professional etcher. It seems reasonable to suspect, based on his etching *December*, that it may have been printed by the New York firm Kimmel & Voigt.

Farrer's atmospheric and very beautiful print *December* exists in many impressions because it was published in the *American Art Review* and in the 1882 book titled *Nature and Art*. In this print, Farrer began to transfer to printmaking his ability to produce highly worked watercolor landscapes. Although relatively small in size, this etching is subtly lit by winter sunlight contrasted with the growing shadows of day's end. A figure carrying a bundle of sticks makes his way over a winding path into the distance. Farrer primarily depended on variations in the bitten line to produce atmosphere, rather than using drypoint. In terms of composition, *December* seems to have been inspired by a work like Rembrandt's

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Landscape with a Sportsman and a Dog. Obviously, however, there are also French influences, placing emphasis on light and the mood of nature.

It is clear from Farrer's correspondence with Koehler that he regularly pulled proofs of his plates himself. These are presumably the impressions that were shown in the exhibitions of the New York Etching Club. Farrer also printed proofs to serve as guides for professional printers when a plate was to be published. In discussing the publication of *December* in the *American Art Review,* for example, Farrer wrote to Koehler that he had pulled proofs before sending them off to the printer: "Of course I will send you proofs of whatever plates you decide to take, to serve as guides for the printer with any directions that I can give as to printing."[48]

Farrer and Koehler also discussed the types of paper and ink that were to be used for each print. Farrer preferred warm toned french paper, Lalanne, rather than standard plate paper, which was a brighter white. In connection with the proofs he sent to Koehler to be published in the *American Art Review,* Farrer wrote that he had "printed a few proofs of each plate some on Lalanne and some on plate paper and I will attach to each a slip of paper stating how it is printed and the composition of the work."[49] Farrer also insisted on printing his proofs on the same type of paper the printer used, making it easier to match the intended effects.

Farrer clearly was very hands-on in his approach to the printers Koehler hired to pull impressions of his etchings. He did not like the work

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[48]Henry Farrer to Sylvester Rosa Koehler, 27 April 1879, Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1031.

[49]Henry Farrer to Sylvester Rosa Koehler, 13 May 1879, Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1040.

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of the first printer, J.H. Daniels. Farrer was quite direct in his criticism to Koehler, writing, "I am surprised at what seems to me almost incredible stupidity on the part of Mr. Daniels, for I cannot believe the trouble is due to the steel facing."[50] Presumably Farrer continued to have problems with Daniels, since later that year Koehler changed printers, commissioning the New York firm of Kimmel & Voigt to pull the impressions for the *American Art Review*.[51] Henry Voigt was a printer and partner in the firm, which was located on Canal Street. Kimmel & Voigt began business as professional printers of engravings and lithographs.

Voigt's painstaking supervision of the printing for the journal and the collaboration between Voigt and Koehler involved such practical issues as choosing papers and finding qualified men to print and extended to technical details such as electrotyping, or putting a steel facing on the copperplate so it would not deteriorate. Through this work, Voigt became the leading printer of etchings for American painter-etchers, eventually printing the plates for the New York Etching Club catalogues. Kimmel & Voigt also printed the plates that appeared in Koehler's book *Etching* published in 1885.

An impression of *December* in The Parrish Art Museum provides a valuable first–hand record of the collaboration between Farrer and the printers Kimmel & Voigt. The Parrish etching is inscribed on the mount at the lower left, *Am. Art Review*, making clear that it was pulled for the

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[50]Henry Farrer to Sylvester Rosa Koehler, East New York, 30 May 1879, AAA, SI, microfilm D184, frame 1042.

[51]Maureen O'Brien, "To Mr. Henry E.F. Voigt with Compliments of the Etcher," in *The American Painter–Etcher Movement* (Southampton, New York: The Parrish Art Museum, 1984), 10–12.

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journal, and at the lower left it is signed and inscribed, *Selected for myself / Henry E.F. Voigt.* This etching is part of a collection of nearly 500 etchings in the Parrish Art Museum—primarily signed proofs—that Voigt kept for himself. As such, the Parrish impression is an important document of what was considered a satisfactory proof by both the artist and the printer.

Farrer was not happy with the first proofs he received from Kimmel & Voigt. He wrote to Koehler, "They are fairly good and I suppose would pass muster, but I certainly would like to see something better and to that end, if you will let me know when K.V. are going to print I will try and call on them and see if something more cannot be done."[52] Later that year, Farrer was more specific in describing his problems with Kimmel & Voigt's printing style. "The trouble with K. & V.," he wrote, "is that they have but one way of treating all plates by first wiping the plate more or less clean with the rag and then placing a rag flat on the plate and dragging it across the plate first in one direction and then in the other."[53] Farrer suggested that better effects could be achieved by wiping with one's hand rather than a rag. Following this, he wrote, a rag could be brushed "*rapidly but lightly back and forth* over the plate" in order to get "much greater strength of color in the darks at the same time leaving the lights clean and sharp."[54]

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[52]Henry Farrer to Sylvester Rosa Koehler, 10 July 1879, Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1049.

[53]Henry Farrer to Sylvester Rosa Koehler, 15 December 1879, Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frames 1076–77.

[54]Ibid.

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Voigt, of course, was concerned with how he could produce the large number of impressions needed for the journal if each plate had to be wiped numerous times, making it possible, he wrote to Koehler, to pull just five prints an hour.[55] Nevertheless, Voigt worked individually with each of the artists whose etchings were to be published in Koehler's journal and finally managed to satisfy their demands. In December 1879, Farrer was still complaining to Koehler, imploring him to hire a "*good* French printer" (perhaps thinking of Auguste Delâtre) for the journal, but by the following year he had ceased to grumble about the printing of his plates.

Farrer's Etchings, 1878–1885

By 1878, Farrer began to etch rather complicated landscapes, often depicting them in winter or at twilight or sunset. This preference continued throughout his career—and was frequently noted in the press. *Sunset, Coast of Maine* (no. H176, Fig. 73) is one of Farrer's most atmospheric etchings. A proof impression on Japan paper in the Parrish Art Museum is very impressionistic and warm in tone, and explores the dramatic possibilities of the Maine coast seen at twilight. Farrer also made contemporaneously a watercolor of the subject, unlocated today, that was on view at the 1878 American Water Color Society exhibition. Since Farrer's etchings were not individually listed in the Society's catalogues until 1880, it is impossible to tell whether both subjects were shown at the same exhibition.

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[55]Henry Voigt to Sylvester Rosa Koehler, 23 July 1879, AAA, SI, microfilm D186, frames 1092–93.

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Sunset, Coast of Maine makes an interesting comparison with another etching and watercolor, *October* (H172, Fig. 71), which also dates to 1878. Although the watercolor exhibited at the American Water Color Society in 1878 is unlocated, an illustration in the catalogue confirms that it is identical in composition to the etching. Beginning in 1878, Farrer regularly produced watercolors and etchings of the same subject—a formula he followed for the remainder of his career. This practice was clearly a way of marketing to a broader public compositions he felt were especially successful. However, it was also tied, at least in part, to the importance of Farrer's self–identity as a painter-etcher.

In 1878, Clarence Cook reviewed the National Academy of Design exhibition, criticizing the Academy for hanging pictures in the corridor where they were difficult, if not impossible, to view. Cook was particularly troubled by the placement of an etching (not identified) by Farrer that could not be seen "except by climbing over stair rails, and hanging by one's hands."[56] Nevertheless, Cook named Farrer "the best, by all odds the best, among the young men who are honorably striving to establish among us the practice of the delightful art of etching."[57]

New York Harbor and its Environs

Farrer changed his subject matter during the late 1870s, moving away from the landscapes he had previously favored. Although he had tentatively explored New York Harbor as a subject in a few etchings made

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[56]Clarence Cook, "Fine Arts, National Academy of Design, Fifty-Third Annual Exhibition," *New–York Daily Tribune*, 19 April 1878, 5.

[57]Ibid.

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in 1878, it was not until 1879 that he began to extensively portray the harbors, rivers and bays of New York. From 1879 to 1880, Farrer produced some of his most splendid and atmospheric etchings, including at least 23 scenes of New York Harbor and its vicinity. The two most striking prints are *Sunset on the East River*, and *On New York Bay*, both made in 1879 (nos. H190, Fig. 75; H196). In 1880, Farrer made at least fifteen etchings, the two most impressive being *Sunset, Gowanus Bay* and *Sunset, New York Harbor* (nos. H195, Fig. 76; H221, Fig. 83).

Farrer was at his best, wrote Mariana Griswold van Rensselaer in her 1883 article on American etchers, when depicting scenes in and around New York Harbor. She wrote that Farrer was one of the earliest and most prolific of the American etchers whose work had matured to a "far greater simplicity and greater power."[58] She particularly admired Farrer's etchings with "dark hulls relieved against a brilliant evening or morning sky" as being "strikingly effective and thoroughly good in workmanship."[59]

Koehler, a few years earlier, had also commented favorably on the change in Farrer's subject matter to predominantly New York Harbor scenes:

> After having for some time roamed in field and forest, he has lately turned his attention to the harbor of New York, a mine of artistic subjects than which a richer source can nowhere be found. Whosoever has come up the Sound on a steamer, and has been up early enough to watch the rising sun, or has crossed one of the ferries from New Jersey at about the same time, or has sat on the deck of the boat to Boston, as she left her dock in the evening, rounded Castle Garden, and steamed up the East River, while all

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[58]M.G. van Rensselaer, "American Etchers," 493.

[59]Ibid.

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> the shipping along both sides was enveloped in a golden haze, and the sky overhead was a very aureole of glory, must have regrettted that so many of our artists have been blind all their lives to the beauty lying at their door. To those who have seen and understood this beauty, Mr. Farrer's *Sunset on the East River* will be a source of pure delight.[60]

The excitement and beauty of the New York waterfront was also commented upon in contemporary descriptions of the city. In Appleton's *NewYork Illustrated,* published in 1881, for example, an entire section was devoted to detailed appreciations of river and wharf scenes at different times of the day.[61]

The Influence of Whistler and Haden

Farrer most successfully exploited the freedom and painterly qualities of the etching medium during the late 1870s. He recognized that in order to realize the full potential of a plate, he had to experiment with different types of paper and varied inkings of the plate. This experimentation was reflected in his use of Japan paper for many of his proofs and French paper (Lalanne) and standard white etching paper for regular editions. Like many American painter-etchers, he also used brown

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[60]Koehler, "The Works of the American Etchers," 56.

[61]*New York Illustrated: A Pictorial Delineation of Street Scenes, Buildings, River Views, and Other Features of the Great Metropolis* (New York: D. Appleton & Company, Publishers, 1882), 81–100. Although several sources note that Farrer contributed etchings to this publication, careful examination of all the illustrations does not bear this out. Most, but not all, are signed by other artists. The few plates that have a passing resemblance to Farrer's work are signed by Harry Fenn (1845–1911).

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ink rather than the standard black to produce warmer, more evocative tones in his work.

Farrer's concern with fine papers and careful printing of his plates—and even his choice of subjects—may have been influenced by the work of Whistler, who had settled in London in late 1858, and by the work of Whistler's brother-in-law Haden. Both Whistler and Haden were fascinated with technique, and Haden had an important collection of old master etchings that influenced both artists.

Whistler had begun to document the quickly–changing waterfront along the Thames in 1859. Sixteen of his etchings were published in 1871 in the "Thames Set," under the title *A Series of Sixteen Etchings of Scenes on the Thames and Other Subjects.*[62] To make these etchings, Whistler moved to Wapping, an area known at the time for being dangerous and disease-ridden. Whistler's etchings capture the run-down character of Wapping and nearby Rotherhithe and portray the men who worked on the barges, docks and wharfs. By the time the "Thames Set" was published in 1871, the area was about to change drastically, because the proposed embankment on the river would require a great deal of demolition.[63]

The "Thames Set" was highly praised when it appeared in 1871, and was sold in America as well as in London. Not surprisingly, given that it was executed over a number of years, Whistler's style varied greatly in the "Thames Set." Some etchings, such as the famous *Rotherhithe,* employ a painterly line, but for the most part Whistler used the clean lines favored

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[62]See Katharine A. Lochnan, *The Etchings of James McNeill Whistler* (New Haven: Yale University Press, 1984), 168–181.

[63]Ibid., 82-83.

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by such topographical etchers as Meryon.[64] This realist style was later replaced by the sketchy, impressionist style of his Venice etchings.

Whistler's work has been compared with Meryon's earlier *Eaux-Fortes sur Paris*, printed and published between 1852 and 1854. Like Whistler, whose etchings were seen as documenting vanishing buildings and neighborhoods along the Thames, Meryon recorded the areas of Paris which were threatened by demolition under the Second Empire renovations being made throughout the city.

Both Haden and Whistler used the Thames as a source of subject matter in their etchings. While Whistler's etchings emphasized the life of the working man, Haden's etchings were much more picturesque views of the Thames, seldom incorporating figures. His *Battersea Reach*, for example, etched in 1863 from Whistler's window, is much denser than Whistler's etchings, with a heavier line. Haden also extensively used the technique of retroussage, which added to the density of his impressions. Haden's Thames etchings were published in *Etudes à l'eau forte*, a portfolio with text by Philippe Burty (Paris and London, 1865–66).

Farrer certainly would have been aware of both Whistler and Haden's etchings of the Thames, as he would have been aware of Meryon's *Eaux-Fortes sur Paris*. A combination of these influences probably prompted Farrer to develop his interest in shipping and river traffic and to document it primarily in etching rather than in another media.

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[64]Ibid., 174. Katharine Lochnan also pointed out that Whistler's style in the later 1870s may have been influenced by the Dutch marine etchers Reinier Nooms, called Zeeman, and Ludolph Backhuysen. Wenceslaus Hollar was certainly also an influence.

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As discussed earlier, the quaint old buildings of New York were rapidly disappearing when Farrer began making his etchings of Old New York at the beginning of the 1870s. Simultaneously, change was also threatening New York's river front. Greaterox wrote of the imminent change to the shoreline of the East River in 1875, illustrating it with a picture of the soon-to-be defunct Hell Gate Ferry:

> Keeping near the shore of Manhattan Island, by which the East River runs from the Coster House past Kip's Bay, where one still catches glimpses of the bright river between steam-driven factories, huge lumberyards, and grimy buildings, we find many places near which we might linger to recall stories and memories of the early life of New York. At the Hell Gate Ferry House those who desired to cross to Blackwell's, Ward's, or Long Island blew lustily on a great conch-shell, and the ferry-master, in obedience to the call, appeared with his little boat. It needed a strong and skillful rower to approach with safety the "boiling pot" of Hell Gate, which for all time has been an obstacle to the navigation of the East River, but which is now being assailed with all the herculean power of modern science. It must yield to the tunnelling and the undermining of the Engineer Corps, and the explosive force of gunpowder and nitroglycerine, before many months shall have passed; thus opening a free passage to the Atlantic by Long Island Sound, which is to shorten the European voyage by several hours.[65]

Farrer's desire to document the waterfront of New York may have been partly inspired by these changes.

Farrer's Etchings, 1880–1885

The etchings Farrer made in the late 1870s were not individually identified in the so-called "Black and White Room" of the American Water Color Society exhibitions. In 1878 and 1879, for example, he

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[65]Greatorex, 215.

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exhibited a number of etchings at the Society's eleventh and twelth annual exhibitions. These were described in the catalogues simply as "frame of etchings" or "etching–proof on Japanese Paper" in seven different lots.[66] By 1880, however, Farrer's etchings were almost all identified individually, clearly reflecting both growing respect for and popularity of etchings. The year 1880 was also the first that Farrer was elected secretary of the Society and took an active role on the catalogue committee. Four years later, in 1884, the *New York Times* mentioned watercolors and etchings on an equal footing, writing that "much pleasure is sure to be derived from this joint exhibition of etchers and watercolorists before it closes on the 1st of March."[67]

In 1882, the *New York Times* published an article titled "Etchings by Americans: The Place They Occupy in the Water-Color Exhibition."[68] Describing the development of etching in America, the article noted that, for the first time, the medium rivalled that of watercolors and paintings. The writer pointed out that, until about 1882, etching was primarily a medium undertaken by amateurs and "etchings were still relegated on sufferance to the little North-west Room at the Academy exhibitions."[69]

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[66]*Catalogue of the Eleventh Annual Exhibition of the American Society of Painters in Water Colors, National Academy of Design, 1878* (New York: E. Wells Sackett & Bro., 1878), nos. 530, 535 and 546; and *Catalogue of the Twelfth Annual Exhibition of the American Society of Painters in Water Colors, National Academy of Design, 1879* (New York: E. Wells Sackett & Bro., 1879), nos. 485, 488, 497 and 504.

[67]"The Water-Colors," *New York Times*, 2 February 1881, 5, col. 3.

[68]"Etchings by Americans: The Place They Occupy in the Water-Color Exhibition," *New York Times*, 10 February 1882, 2, col. 2.

[69]Ibid.

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However, the article continued, new life and professionalism was breathed into the medium with the founding of the New York Etching Club in 1877. By 1881, even more attention was paid to the medium when American etchers showed their work in London at the Society of Painters and Etchers exhibition.

Henry Farrer was highlighted in the *New York Times* review as being the one American who "has achieved as much distinction by his etchings as by his water-colors or paintings."[70] Farrer's style was declared superior to that of Philadelphia artists Peter Moran and Mary Nimmo Moran. The reviewer concluded, "After all is said of these newer men one turns with pleasure to the quiet level lines of Mr. Farrer's etchings with at least so much comfort as one finds in well-known work."[71]

From 1880 to 1885, Farrer depicted views of the waterfront in and around New York, New Jersey, Staten Island and Long Island, subjects he had treated earlier in his watercolors. His style during this period ranged from the cleanly etched line of works like *On Buttermilk Channel,* a view of the East River with a ship's bow jutting into the composition from the right (no. H239), to poetic evocations such as *Sunset, New York Harbor* (no. H195, Fig. 76). Sunset and twilight scenes became more and more frequent in Farrer's etched oeuvre, as they did in his watercolors.

Sunset, Gowanus Bay (no. H221, Fig. 83) of 1880 is one of Farrer's most dramatic etchings, particularly impressive for its handling of the sky, which is printed with great variation in different impressions. The 1891 New York Etching Club catalogue listed this etching as existing in four

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[70]Ibid.

[71]Ibid.

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states. This seems inaccurate; it appears, rather, that the impressions were inked dramatically differently. Some, printed with considerable surface tone on Japan paper, are very painterly, while others were cleanly wiped and printed on white etching paper. None of the impressions I have studied, however, shows changes to the plate.

A pencil and wash preparatory study (no. H220) is known for this print The drawing is almost identical in size to the finished etching, and is inscribed by Farrer with notes about light and dark values. The hull of the ship, he wrote, should be "entirely dark against the bright sky" while the objects in front of the ship should be light. Farrer's sensitivity to light is clear in the final etching, with its dramatic handling of the brilliant sky and the dark hull of the ship. This subject must have been successful, for according to Farrer's estate sale catalogue, he returned to it in 1881 and made a painting for the National Academy (no. H264). The painting, however, is almost three times the size of the etching.

From 1880 to 1885, Farrer produced about twenty landscape etchings. By this time, etching had become very popular with the American public and generally received positive coverage in the press. Despite this, etching was still seen as being practiced by many artists who were not technically proficient and who hid these weaknesses in their printing. However, critic Russell Sturgis, who reviewed the 1883 New York Etching Club exhibition for *The Nation,* praised a group of etchers, including Stephen Parrish, Thomas Moran, John Twachtman and Farrer. Sturgis described Farrer's *Now Comes Still Evening On* (no. H292) of 1883 as having "a pleasantly solemn sentiment of twilight, and is up to the artist's usual mark of technical excellence, which is a comparatively high one."[72]

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In 1880, Farrer produced his etching *On the Hillside* (no. H216, Fig. 81), which is arguably the most important and largest etching ever made in America up to that time.[73] Measuring nearly 12 x 18 inches, it was certainly the largest Farrer had attempted to that point, though he later made much larger etchings. First exhibited at the Brooklyn Art Association in 1880, *On the Hillside* was also shown in London in 1881 when American painter-etchers exhibited with the Society of Painter–Etchers.

There are two known drawings that relate to this print. One is a study of the massive gnarled tree that appears on the left side of the etching (no. H217, Fig. 82). As he did in the study for *Sunset, Gowanus Bay*, Farrer inscribed this drawing with notes about how he planned to intensify the disposition of dark and light in the subsequent drawing and etching. It is presumably this careful preparatory process that led to the wealth of natural detail in the final print. Koehler commented on Farrer's pre-Raphaelite love of detail apparent in his new etchings, including this one. "Curiously enough," he wrote, [*On the Hillside*] "betrays the artist's early schooling much more than any of the other etchings under consideration, but this does not in any way detract from its artistic qualities."[74]

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[72]Russell Sturgis, "Fine Arts. The New York Etching Club Exhibition," *The Nation* 36, no. 921 (22 February 1883): 178.

[73]"The Studios," *The Studio and Musical Review*, 26 February 1881, 68.

[74]S.R. Koehler, "New Etchings by Henry Farrer," *American Art Review* (1881): 184.

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Farrer incorporated his pencil study of the gnarled tree into a large compositional drawing (no. H215, Fig. 80) for the etching. This pencil drawing, today in The Pierpont Morgan Library, is drawn on the same scale as the final print. Its size, 12 x 18 inches, generally corresponds with the relatively large plates that Farrer used throughout the 1880s. In many of his final compositional drawings, including this one, Farrer added his signature in the same way it would appear in the final print. He also carefully drew an outline around the entire drawing in preparation for his work on the copper plate. In general, these compositional drawings lack any sense of light or shade. Farrer simply outlined the major parts of the composition, adding details as he worked on the plate. It is interesting to note that nearly twenty years after he produced this etching, Farrer made a watercolor of the same subject, which he showed at the 1899 American Water Color Society exhibition (no. H459).

1881 Exhibition of American Etchings at the Museum of Fine Arts, Boston

Throughout his career, Farrer showed the majority of his etchings at the New York Etching Club exhibitions. One important exception was the exhibition of American etchings organized by Koehler for the Museum of Fine Arts in Boston, where he was curator of prints. Koehler's *American Art Review* was by that time out of business, but he remained a steadfast champion of the movement.

In March 1881, Farrer wrote to Koehler, "I shall be most happy to do all in my power to help the Ex. of etchings, but why do they limit the number to be sent by any one person? are they sure of getting enough? if they have got two large rooms to fill, I should think they would want all they can get, of course a great many will send less than ten, probably not

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more than 3 or 4."[75] The following month Farrer wrote to Koehler that he sent 10 etchings for the exhibition.[76] All ten were shown. They were: *The Old Ferry Bell; Sunset, New York Harbor; On Buttermilk Channel; Evening, at a Fishing Station; At Red Hook; Pottery Beach, L.I.,; Beach, At Bay Ridge; Off Quarantine; Sunset, on the Coast of Maine;* and *On the Hillside*. Farrer may have intended to include *Sunset, Gowanus Bay,* but it was not chosen for the exhibition.

Koehler was apparently pleased with the exhibition. Farrer sent him congratulations, writing, "I am delighted the display is such a good one and hope it will awaken a great deal of interest."[77] Farrer later wrote to Koehler, "the American Etchers ought to feel very grateful to you for the service you have rendered their cause, the short treatise on etching given in the catalogue is admirable and makes the book a very interesting affair."[78]

The catalogue of the exhibition included an introduction on etching techniques written by Koehler. It also gave titles of etchings available for purchase as well as their prices. It seems that most, if not all, of the impressions submitted by Farrer were proofs on Japan paper. This can be confirmed by the impressions today in the collection of the Museum of Fine Arts, Boston, which were given by Farrer in May 1881. The most

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[75]Henry Farrer to Sylvester Rosa Koehler, 15 March 1881, Sylvester Rosa Koehler Papers, AAA, SI, reel D184, frame 1110.

[76]Ibid., 11 April 1881, reel D184, frame 1113.

[77]Ibid., 14 April 1881, reel D184, frame 1115.

[78]Ibid., 18 April 1881, reel D184, frames 1117-1118.

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interesting detail is the price of *On the Hillside,* which is listed at $25, the highest price ever noted for a Farrer etching.

Etchings, 1886–1893

In 1886, the specialist on etching J.R.W. Hitchcock assembled an important set of statistics about prints sold by New York dealer Frederick Keppel. In 1875, he found, only 2% of the etchings sold at Keppel's were contemporary etchings. Eight years later, in 1883, 73% of Keppel's sales were contemporary etchings.[79] The etching "fad," as it came to be known, reached a peak in 1883 and continued at a relatively high level until 1885. That year, however, began a steady decline, and by 1890, Henry Russell Wray declared that "commercially the etching fad is over in America."[80] The commercial decline of etching was directly tied to the failing reputation of the New York Etching Club in the late 1880s. As the prints of the American etchers became more labored in execution and reproductive in character, their exhibitions became increasingly less popular Although members tried to revive the public's interest in etching with a new burst of originality, as will be discussed below, this was not successful and by 1893 the club was defunct.

In 1884, while etching was still at its peak popularity in the United States, a writer for the *New York Times* wrote that etching was a "revived branch of art establishing itself firmly in popular favor by means of yearly

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[79]J.R.W. Hitchcock, *Etching in America, with lists of American etchers and notable collections of prints* (New York: White, Stokes & Allen, 1886), 61-62.

[80]Wray, 89.

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exhibitions, which encourage etchers to better work and cultivate in the public a knowledge of and liking for good etching."[81] The writer went on to explore the question of whether America had any really great etcher. Farrer—along with Samuel Colman, Stephen Parrish, J.D. Smillie and several other experienced etchers—was described as producing excellent work. But the *Times* writer did not consider any of these artists masters of the medium. Though he described Whistler as a master, he added the caveat that not all of Whistler's works were "masterful."

This *Times* article made two crucial points that foreshadowed the direction Farrer's etchings would take over the next ten years. Etching, it said, provided two important and very different benefits: first, it offered "cheap, yet artistic, things to the public"; second, it widened "the view of oil-painters and water-colorists."[82] In the second half of the 1880s, Farrer's etchings became more finished in style and increasingly large in size. Often they were related to watercolors of the same title and were published for greater distribution.

The etching *Sweet is the Hour of Rest* of 1885 (no. H320) is an important example of the change in Farrer's prints. It is related to a large watercolor (29 x 35 inches) of the same title that was exhibited at the 1880 American Water Color Society exhibition. The etching is a tonal interpretation of a sunset. As Koehler wrote when he reproduced it in his 1885 book on etching, the print is an:

> elaborate performance, in which complete tonality has been aimed at by the use of a multiplicity of lines employed without any special regard to their quality as lines, and merely with a view to their

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[81]"The Etching Club," *New York Times*, 29 February 1884, 3, col. 1.

[82]Ibid.

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> ultimate effect when seen as a mass. The skill of the printer, directed, as a matter of course by the intelligence of the artist, has also been drawn upon to reach the desired result. . . . Mr. Farrer has for some time made a speciality of such twilight scenes, and the best quality of his paintings are embodied in this etching of his.[83]

Koehler's last remark about the correspondence between Farrer's watercolors and etchings is the crux of the matter. From this time on, Farrer generally produced simultaneously a highly finished watercolor and a large finished etching of the same subject, with the latter intended for publication and sale.

Farrer's ability to translate his watercolors into etchings was not so highly regarded by some critics. In his review for *The Nation* of the 1884 New York Etching Club exhibition, Russell Sturgis stated that Farrer's watercolor *Sunset* was subsequently ineffectively reproduced as an etching. "The reason is simple," Sturgis wrote:

> the artist has attempted to translate directly as black and white a drawing whose brilliancy is due to color, without any of the compensation which the loss of color makes necessary. The white and black must be reënforced in such cases, and the tone translated into terms which shall give the etching the force of the original. This is characteristic of all Mr. Farrer's etched work, and it is not explicable until one sees the drawing and the etching from it together."[84]

Between 1886 and 1893, Farrer began to exhibit fewer prints, showing only one or two at the New York Etching Club exhibitions each year. The last recorded etching he appears to have made is dated 1893, the

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[83]S.R. Koehler, *Etching. An Outline of its Technical Processes and its History, with some Remarks on Collections and Collecting* (New York, London, Paris, and Melbourne: Cassell & Co., Ltd., 1885), facing 156.

[84]Russell Sturgis, "Fine Arts, The Etching Club Exhibition," *The Nation* 38, no. 974 (28 February 1884): 200.

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year the New York Etching Club went defunct. It is probable that Farrer continued to produce etchings after this date, but so far none has come to light.

Several characteristics are common to most of the etchings Farrer produced during this last decade. They are increasingly large in size, with very finished compositions. His largest known print, *The Day is Ending Night Descending* of 1886 (no. H332), measured 20 x 33 inches. They are also much more detailed and less spontaneous than his earlier work in the medium. These etchings were often intended to be framed and hung as pictures, a far cry from the intimate, sketchy works that were the hallmark of the early etching revival. In *The Day is Ending*, printed for Farrer by Kimmel and Voigt, the subtle handling of the tones of the winter sky and the sheer breadth of the landscape are reminiscent of Farrer's later tonal watercolors.

Many of Farrer's late etchings were printed in remarque proofs and were commercially published. At least four were published by the New York firm of Fishel, Adler and Schwartz. These include *The Day is Ending Night Descending; When the Shadows Veil the Meadows; A Wayside Inn;* and *Calm Twilight Veils the Summer Sky* (nos. H332, H344, H396 and H405). At least three other firms also published Farrer's etchings. *When Daylight's Toil is Over*, an 1891 etching, for example, was published in New York by Radtke, Lauckner & Company (no. H385), while *Golden Twilight* of 1887 (no. H341) was published by C. Klackner, a New York gallery. The only other known publisher was Ferdinand P. Kaiser, who was located in New York and St. Louis and who copyrighted Farrer's etching *River Landscape* of 1887 (no. H342). The majority of the located

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impressions of these published prints are remarque proofs in the Library of Congress, placed there on copyright deposit.

Developments in the Art Market

The changes Farrer made in his prints from the late 1870s to the late 1880s were driven in part by the developing market for contemporary etchings in America. Under Koehler's influence, the early works of the painter-etchers placed a great deal of emphasis on careful printing, and Farrer's etchings were no exception. His correspondence with Koehler about the plates produced by Kimmel & Voigt show his very decided ideas about artistic printing of the plate, and many of his early impressions show variations in the inking of the plates. He also used drypoint to achieve velvety effects in the plate.

James D. Smillie, President of the New York Etching Club, had described the importance of proofs pulled by the artist in his 1880 article on the New York Etching Club for Harper's Weekly. There he wrote:

> The enthusiastic etcher has his own printing-press and his miniature printing establishment, with its stock of inks and oils, French and Japanese papers, press boards, and what not. The printing of free-hand etchings may be described in a general way as the same as ordinary copperplate printing; but if the artist himself prints, giving a real autograph proof, there is a value added that is found only in the work that comes from the hand of the master. He diffuses a tone—the ink is deftly made to accumulate in one place, giving a velvety softness, while it is as deftly removed from another, with a luminous result. The manner of printing an etching is a matter of vital importance. Under ordinary plateprinting methods the result would be a cold hard, wire-like print; but with ink softened and enriched in color by the addition of a little umber, and so wiped from the plate with a film of it prevails as a scarce perceptible tone over all, with each strong line re-enforced by an overflow of ink that shades and softens it, with the added advantage of being "proved" upon translucent paper that seems to entangle light among the lines, the possible result would

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> be a union of tenderness and strength, of airy lightness and solidity, the crowning graces of the art of etching.[85]

Despite the careful attention that Farrer and other American painter-etchers paid to the artistic printing of their plates, it was difficult for them to maintain an illusion of uniqueness in view of recent technological innovations. The early nineteenth-century technique of steelfacing a plate—adding a thin steel coating to the surface of a copper etching plate so that hundreds or even thousands of impressions could be printed—had permanently changed the notion of "early" and "late" impressions in printmaking. The traditional understanding that early impressions are superior to and more desirable than later impressions is crucial in the collecting and connoisseurship of old master prints. This new technology, however, called these traditional categories into question. Along with steelfaced plates came another technological development: electrotyping, a process by which a duplicate of the original etching plate is made. The electrotype also raised issues of rarity in the production of etchings.

A traditional print connoisseur like Koehler clearly had mixed feelings about these developments. On one hand, the steelfaced plate made it possible to print large editions of etchings for publication in his *American Art Review.* This in turn allowed the work of the American etchers to become better known both at home and abroad. Similarly, the earlier European etching revival had flourished in part thanks to the

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[85]James D. Smillie, "The New York Etching Club," *Harper's Weekly* 24, no. 1211 (13 March 1880): 169.

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exposure it received through important journals like the *Gazette des Beaux-Arts*.

Steelfaced plates also made it possible for etchings to be limitlessly reproduced for publication in the specialized books on etching that became popular in the 1880s. The earliest of these seem to be two compilations of poems and illustrations, *Poets and Etchers* and *Nature and Art*, both published in 1882. These compilations, and the portfolios that followed, were often printed on different types of paper and priced accordingly. *Twenty Original American Etchings*, a portfolio edited in 1885 by Koehler, for example, was printed in a common edition on etching paper, but the colophon records that a deluxe edition of six copies was printed on parchment, 50 were printed on satin, 250 on Japan paper, and 195 on India paper.[86] Publications like these helped raise public awareness of the etching movement.

As technology rendered the idea of "early" and "late" impressions meaningless, however, the issue of rarity also became meaningless. This directly affected the prices for etchings. As discussed earlier, in France this dilemma was recognized by Cadart, who created a new set of values by producing more expensive proof impressions to be sold in his shop. These were considered more desirable (and were more expensive) than the impressions published in his print portfolios.

In America, most etchers valued their proof impressions more than commercially printed impressions. These proofs were printed by the artists themselves and were often—particularly in the case of Farrer—printed on

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[86]For a full survey of these publications, see Bruhn, 15–21. I have noted in the individual catalogue entries each of Farrer's etchings that appeared in these publications.

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Japan paper. Farrer showed only proofs at the New York Etching Club exhibitions and at most other exhibitions, including the 1881 Museum of Fine Arts exhibition in Boston, making clear that he considered them to be of higher quality and more appropriate for exhibition.

Society of American Etchers

By the mid–1880s, perhaps in response to the questions of originality raised by the new printing technologies, artists and dealers tried to develop new ways to make etchings more unique objects. In 1888, the newly-formed (and apparently short-lived) Society of American Etchers, most of whose members also belonged to the New York Etching Club, held a small show at the Ortgies Gallery in New York. The *New York Times* reviewer of this exhibition commented that the society "was formed last June for the purpose of guaranteeing the edition of etchings which are sold at high prices on the understanding that said edition is limited to a certain number."[87] The Society affixed a stamp to each edition to guarantee that the impressions would be limited to whatever number was described. The reviewer continued, "the plates by Parrish, Platt, Nicoll, Mrs. Moran, and Farrar [sic] have no ordinary prints at all, the edition being limited to artists' proofs and other first impressions." Also mentioned in this review for one of the first times were remarque proofs.

The remarque proof, a sketch found in the margins of early states of a print, was an important marketing device in the late 1880s. Remarques were intended to signal an early impression of a print, since they were usually removed before the printing of the published edition. Remarque

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[87]"Society of American Etchers," *New York Times*, 25 November 1888, 13, col. 2.

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proofs are known in Farrer's oeuvre beginning in 1887 with the etching *When the Shadows Veil the Meadows* (no. H344).

An advertisement for remarque proofs appeared in an 1895 advertisement in the *New York Times* for the Hilton, Hughes & Co department store. Under the "Housefurnishing Dept." section was a notice for "Artist Proof Etchings. All Remarque Proofs, 74 cts., 1.45, 1.90, and 2.50."[88] This advertisement supports a statement made by critic Alfred Trumble in 1887 regarding the American craze for artist's etchings. "It mattered not," Trumble wrote, "what the etching was, so long as it was an etching....No house was complete without etchings among its furnishings. They held the same place of honor in the domestic decoration of the average American as has been, at different times, enjoyed by Japanese fans, crazy quilt portières and porcelain jugs."[89]

The *New York Times* review of the 1888 Society of American Etchers exhibition brought up another issue in determining value of impressions: the type of paper on which the etchings were printed. This distinction had previously been made in the printed editions of books, but it also became important in the marketing of individual etchings. So, for example, the *Times* reviewer mentioned that Thomas Moran's *Mountain of the Holy Cross, Colorado* can "be had in remarque proofs on parchment and Japan paper, in artist proofs and ordinary prints." The more costly the support, with parchment or imitation vellum taking the highest place, the more expensive the print. Six types of paper were normally used in this

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[88]Half page advertisement, *New York Times*, 3 February 1895, 17.

[89]Alfred Trumble, "Etching in America—The False Gospel and the True," *The Art Review* 2, no. 2 (September–November 1887): 27.

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hierarchy. Ranging from most to least expensive were: vellum, satin cloth, chine collé, two types of Japan paper, and a stock white etching paper.[90]

The Decline of Etching

A few years after the Society of American Etchers was founded in 1888, the New York Etching Club made one last attempt to challenge the deteriorating reputation etching had earned by that time. For its 1891 exhibition, the Club accepted only etchings that it considered original works of art. The contamination of the media was blamed on the enormous popularity that etching had achieved—and the inability of the public to distinguish between high art and low. A *New York Times* review of the 1891 Etching Club exhibition congratulated its members on their high standards. "Should the club be encouraged to adhere to this policy," it said, "no doubt a finer exhibition than the present can be given, but meantime what there is ranged about the corridor of the Academy of Design is of a very high grade of workmanship."[91] The review concluded by noting that "the difficulties under which etching temporarily labors has had the usual effect: prices are extremely low."

Although the next two exhibitions of the club were reviewed by the *Times*, the final exhibition by the Club in 1893 spelled the end of the etching movement in America.[92] In addition to the promotion of

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[90]Bruhn, 9.

[91]"New–York Etching Club," *New York Times*, 1 February 1891, 12, col. 7.

[92]The two last reviews are: "The New–York Etching Club," *New York Times*, 15 February 1892, 3, col. 4 and "The New–York Etching Club," *New York Times*, 29 January 1893, 16, col. 7.

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etchings by clubs and societies, certain dealers were also crucial to developing a hierarchical market for etchings. In 1892, New York dealer Frederick Keppel stated what in retrospect might seem obvious: the easiest way to make an impression appeal to people who are devoted collectors is to issue it only in limited editions. Keppel noted in his book that he also took "the further precaution of destroying the copper plates so as to prevent the possibility of subsequent prints from them, thus insuring the rarity and permanent value of the original edition."[93]

Farrer's Final Etchings

The last etchings Farrer made, as discussed earlier, were very different in scale and finish compared to his early works. The large size of etchings in general during the late 1880s was discussed by artists and critics alike. In 1886, the *Art Review* wrote about the upcoming 1887 New York Etching Club exhibition that "this year the plates, it is said, will average a larger size than ever before, the result of the public's demand for larger etchings as reflected through publishers and dealers."[94]

The extent to which this practice went against the original foundation of etching, which in the words of Frederick Keppel, "catches and jots down the art idea while it is fresh and living"[95] is remarkable. In his article "The Modern Disciples of Rembrandt," Keppel published

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[93]*Catalogue No. 9 of Etchings and Engravings published by Frederick Keppel & Company* (New York: 1892), 2.

[94]"Art Notes," *Art Review* 1, no. 2 (December 1886): 16.

[95]Frederick Keppel, "The Modern Disciples of Rembrandt," *The Art Review* 2, no. 1 (September–November 1886): 4.

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Whistler's *Propositions,* a series of remarks on etching which accompanied the publication of the artist's "Second Venice Set" in 1886. The *Propositions* were Whistler's most important statement on etching.[96] It is interesting to quote them in full since some of Whistler's points were clearly intended as a criticism of Haden's plates, which had become increasingly larger and more fully worked. The *Propositions* also stand as a general condemnation of the direction etching took during the 1880s, both in America and abroad:

> I. That in Art, it is criminal to go beyond the means used in its exercise.
> II. That the space to be covered should always be in proper relation to the means used for covering it.
> III. That in etching, the means used, or the instrument employed, being the finest possible point, the space to be covered should be small in proportion.
> IV. That all attempts to overstep the limits insisted upon by such proportion, are inartistic thoroughly, and tend to reveal the paucity of the means used, instead of concealing the same, as required by Art in its refinement.
> V. That the huge plate, therefore, is an offence—to its undertaking an unbecoming display of determination and ignorance—its uncontrolled energy—endowments of the "duffer."
> VI. That the custom of "Remarque" emanates from the amateur, and reflects his foolish facility beyond the border of his picture, thus testifying to his unscientific sense of its dignity.
> VII. That it is odious.
> VIII. That, indeed, there should be no margin on the proof to receive such "Remarque."
> IX. That the habit of margin, again, dates from the outsider, and continues with the collector in his unreasoning connoisseurship—taking curious pleasure in the quantity of paper.
> X. That the picture ending where the frame begins, and, in the case of the etching, the white mount, being inevitably, because of its colour, the frame, the picture thus extends itself irrelevantly through the margin to the mount.

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[96]Katharine A. Lochnan, *Whistler's Etchings and the Sources of His Etching Style, 1855–1880* (New York & London: Garland Publishing, Inc., 1988), 293–299.

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> XI. That wit of this kind should leave six inches of raw canvas between the painting and its gold frame, to delight the purchaser with the quality of the cloth.[97]

Whistler's propositions addressed most of the developments that manifested themselves in American etchings in the 1880s, particularly of large plate size and the widespread use of remarques. Whistler's criticism extended even to the collector, who offended the artist by his ever–increasing desire for meaningless aesthetics, such as the size of margins.

The decline of etching at this time was clearly the result of complicated interactions between issues of originality and rarity and the demands of a strong art market. In order for artists to earn a living, they had to cater at least somewhat to the art market and follow the growing desire among collectors for larger, more complicated, and highly finished etchings with all the trimmings. Unfortunately, as etchings became overworked, stiff, and mechanical and were often made "after" paintings rather than drawn from life, the essence of the medium changed. Whistler's *Propositions* criticized the type of etching demanded by a thriving market. His 1886 remarks had an important effect in questioning the desirability of such prints and eventually contributed to the sharp decline of etching over the next ten years. For Farrer, however, the changes in etching style demanded by the art market went hand in hand with the development of his tonal watercolor style and the ever-increasing size of his watercolors throughout the 1880s and 1890s.

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[97]Ibid., 294–95.

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CHAPTER 10
CONCLUSION

The preceding chapters survey the artistic careers of both Thomas Charles Farrer and Henry Farrer, each of whom made important contributions to the development of American art. As a founding member of the Association for the Advancement of Truth in Art, Thomas Charles Farrer placed a new importance on the genre of nature studies and still life, ultimately raising the level of consciousness and creating a new independence for this type of work. While critics at the time anxiously anticipated Farrer's move to landscape painting, they nevertheless acknowledged that his Ruskin-inspired studies represented an important phase in American Pre-Raphaelitism. The fact that only one of his figure paintings is known today (no. T123, Fig. 134) may reflect the negative reviews they received in the press at the time. His incisive, almost naive pencil drawings of his friends and aquaintances are fascinating and compelling artistic documents but had no lasting impact on the American Pre-Raphaelite movement, which focused almost exclusively on landscapes.

Thomas Charles Farrer's most successful landscape paintings from the 1860s, such as his *View of Northampton from the Dome of the Hospital*, take a fresh look at the New England landscape, carefully describing even the smallest phenomena of nature. Space is often artificially contrived in order to to fit as many details as possible onto the canvas. Farrer's consistency of handling emphasizes the surface of the painting and suppresses any emphasis on spatial depth. This two-dimensional, almost decorative, sensibility remained a characteristic of

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Farrer's paintings and those of other American Pre-Raphaelites throughout the 1860s. These do not depict changing atmospheric conditions but rather follow Ruskin's precept that specific facts are more important than transitory ones. The lasting contribution of this type of painting is their careful attention to native, natural detail, a fact that corresponds with Ralph Waldo Emerson's conviction that familiar and indigenous things were important subjects for American literature.

Farrer's landscape style goes hand in hand with the artistic beliefs stated in the founding principles of the American Association for the Advancement of Truth in Art. *The New Path,* the journal published under the auspices of the Association, codified the reforms advocated by the American Pre-Raphaelites following Ruskinian principles. This was an important forum for further disseminating Ruskin's ideas in America and emphasizing a particularly rigorous method of drawing and painting from nature.

When projects like the publication of *The New Path* came to an end and American Pre-Raphaelitism fell out of fashion in the early 1870s, Farrer decided to return to England. Although he continued to exhibit his work in America and may even have returned to the U.S. briefly about 1884, his influence on American art basically came to an end with the demise of American Pre-Raphaelitism.

Farrer's removal from the American artistic scene ensured that his main contributions were his early activities: his works inspired by Ruskin, his organizing and developing of the Association for the Advancement of Truth in Art and *The New Path,* and his Pre-Raphaelite landscape style. Soon after Thomas Charles Farrer left America, his brother's work began

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to make an impact in very different ways. Henry Farrer's influence was particularly important in the fields of watercolor and etching.

It is clear that Henry's early work, dating from the 1860s, was strongly influenced by his older brother's connections with Ruskin and the subsequent development of American Pre-Raphaelite art. By the 1870s, however, Henry Farrer had branched out into pictorial watercolors that are broader in style and luminist in influence. As a watercolorist, Farrer exhibited faithfully in every American Water Color Society exhibition from the inception of the society in 1867 until his death in 1903. He is best known for his views of New York harbor and autumnal landscapes that were often regarded as melancholy in mood. This aesthetic was well established in oil painting by such artists as George Inness, but Farrer's contribution was to translate this into a highly successful watercolor style that remained popular throughout the 1880s.

Throughout the late 1870s and 1880s, Farrer's work was also regularly and favorably commented upon in reviews of the American Water Color Society exhibitions, particularly in those published in the *New York Times* and the *New-York Daily Tribune.* By this time, Farrer had developed his mature watercolor style: large-scale, tonal landscapes with carefully applied layers of watercolors. These rivalled oil paintings in their size and presence, and were often presented in gold mounts and frames at the American Water Color Society exhibitions, where they successfully commanded high prices.

Although Farrer made his mark as an important watercolorist, he was also a dedicated and equally talented printmaker. His etched views of the East River, Staten Island and Long Island make him one of the most important chroniclers of the New York area during the second half of the

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nineteenth century. Unlike his watercolors, to which he often gave poetic titles, Farrer's etchings often depict specific sites. There is a greater sense of documentation in these works and a greater specificity of execution than in his watercolors. Mirroring his long association with the American Water Color Society, Farrer was involved with etching from its earliest beginnings in America about 1877 until the demise of the New York Etching Club in 1894. He was deeply concerned with creating and maintaining the high artistic status of etching in this country. He achieved this goal by emphasizing the importance of the artistic printing of plates, the use of fine papers, and the creation of original, rather than reproductive, compositions.

Like his watercolors, Farrer's etchings were regularly praised by reviews in most of the major East Coast newspapers and journals. His lasting contribution to the etching movement was the technical skill he brought to the medium and his untiring exhibition of his work to further the artistic reputation of American etchings both at home and abroad. Farrer's association with Sylvester Rosa Koehler, and Koehler's high opinion of his work, was also influential in establishing his reputation as one of the leading printmakers of this period.

Although the breadth of both Farrers' oeuvres remains relatively unknown to many students and scholars in the field of American art today, this situation is rapidly changing as the brothers' works begin to appear regularly on the art market. These are primarily watercolors by Henry Farrer, but works by Thomas Charles Farrer also come to light periodically. Many museum curators now actively seek out their work in order to represent the two brothers work in their collections as important examples of the development of the American watercolor movement. It is

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hoped that the present survey of each artist's oeuvre will allow modern art historians to fully appreciate the diversity of the Farrers' work and to learn precisely where it had the greatest impact upon—and was the most innovative within—the history of American art.

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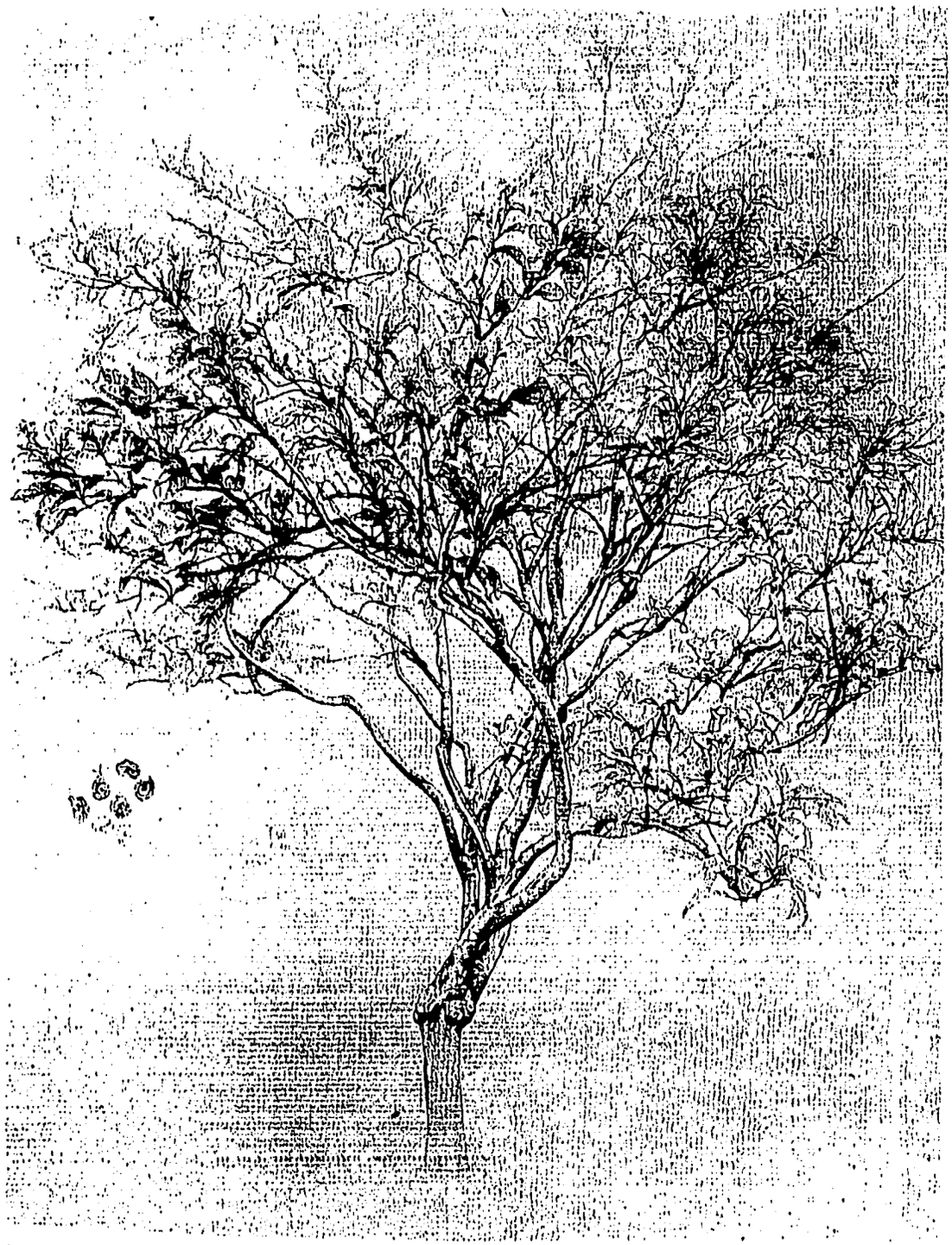


Fig. 1. Frederic Leighton, *Lemon Tree*, 1859.



Fig. 2. Frederick Sandys, *Wild Arum and Grass*, ca. 1861–62.

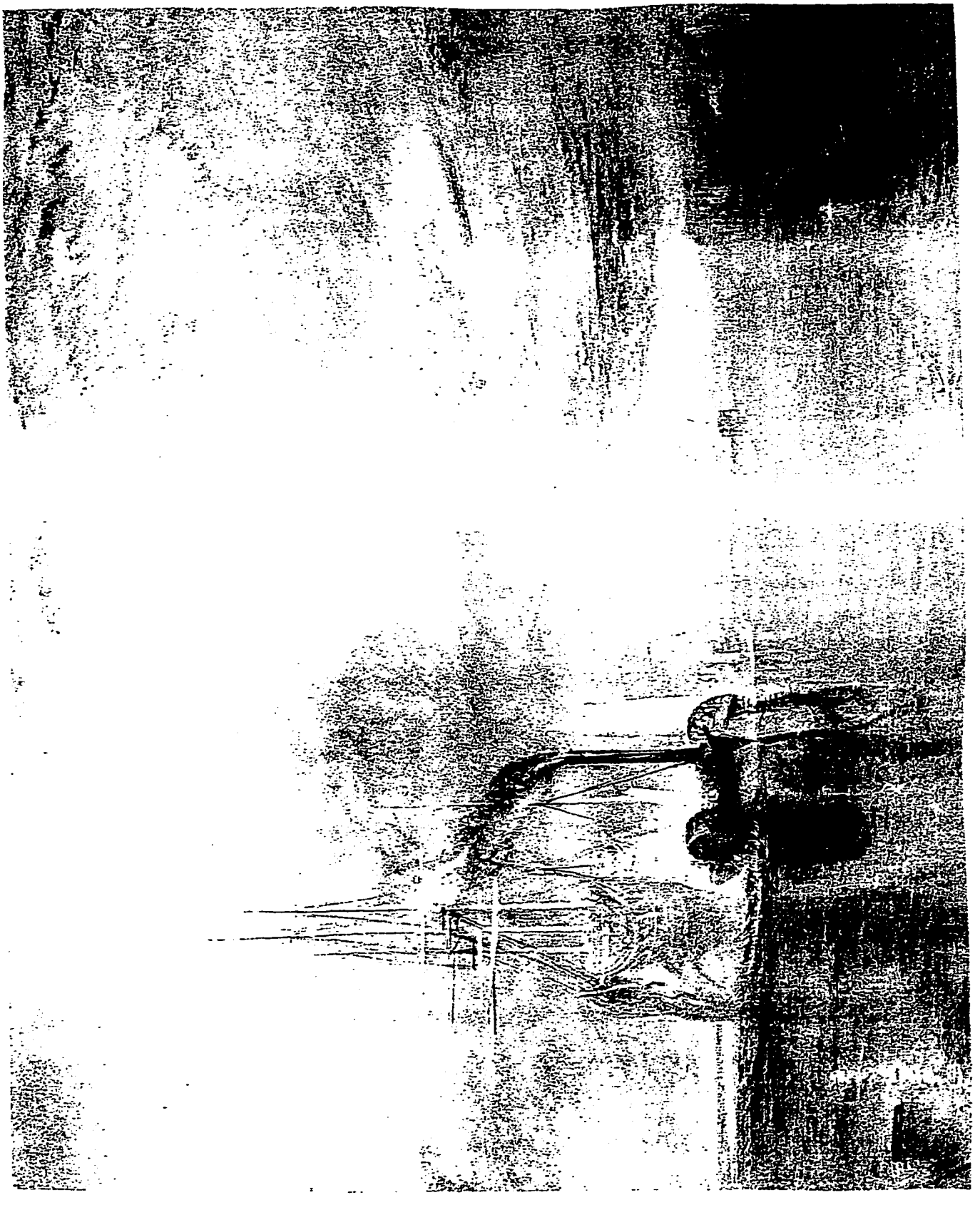


Fig. 3. J.M.W. Turner, *The Fighting Temeraire*, ca. 1839

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Fig. 4. J.M.W. Turner, *Snow Storm—Signals in Shallow Water, and Going by the Lead*, ca. 1842

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Fig. 5. J.M.W. Turner, *The Burial of Wilkie*, ca. 1842

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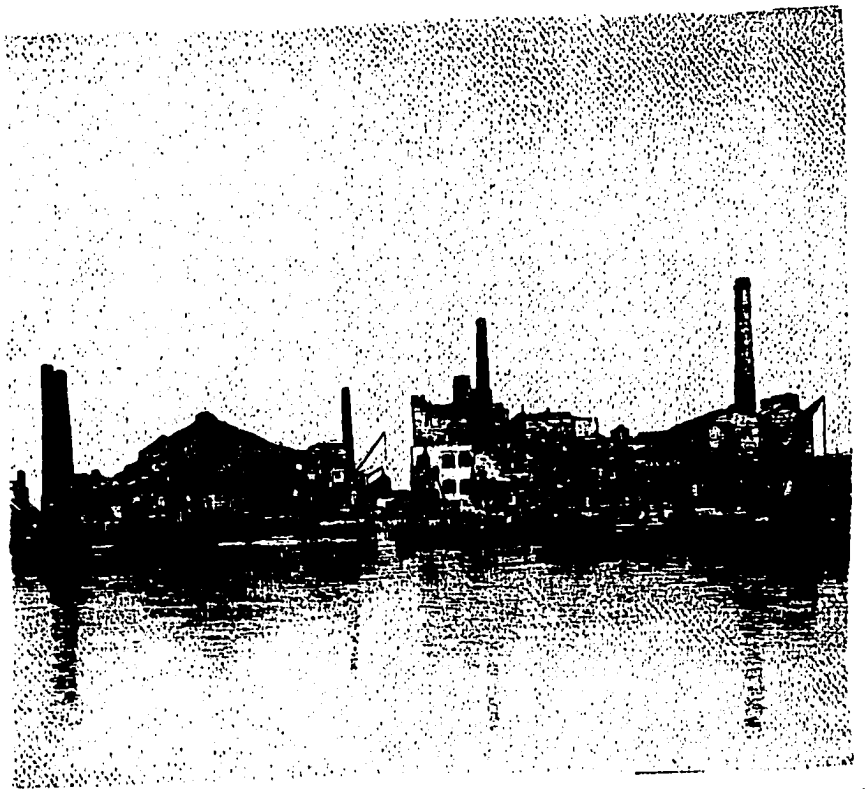


Fig. 6. Mortimer Menpes, *Warehouses by the Thames*, mid–1880s.



Fig. 7. John William Hill, *Dead Blue Jay*, ca. 1865.

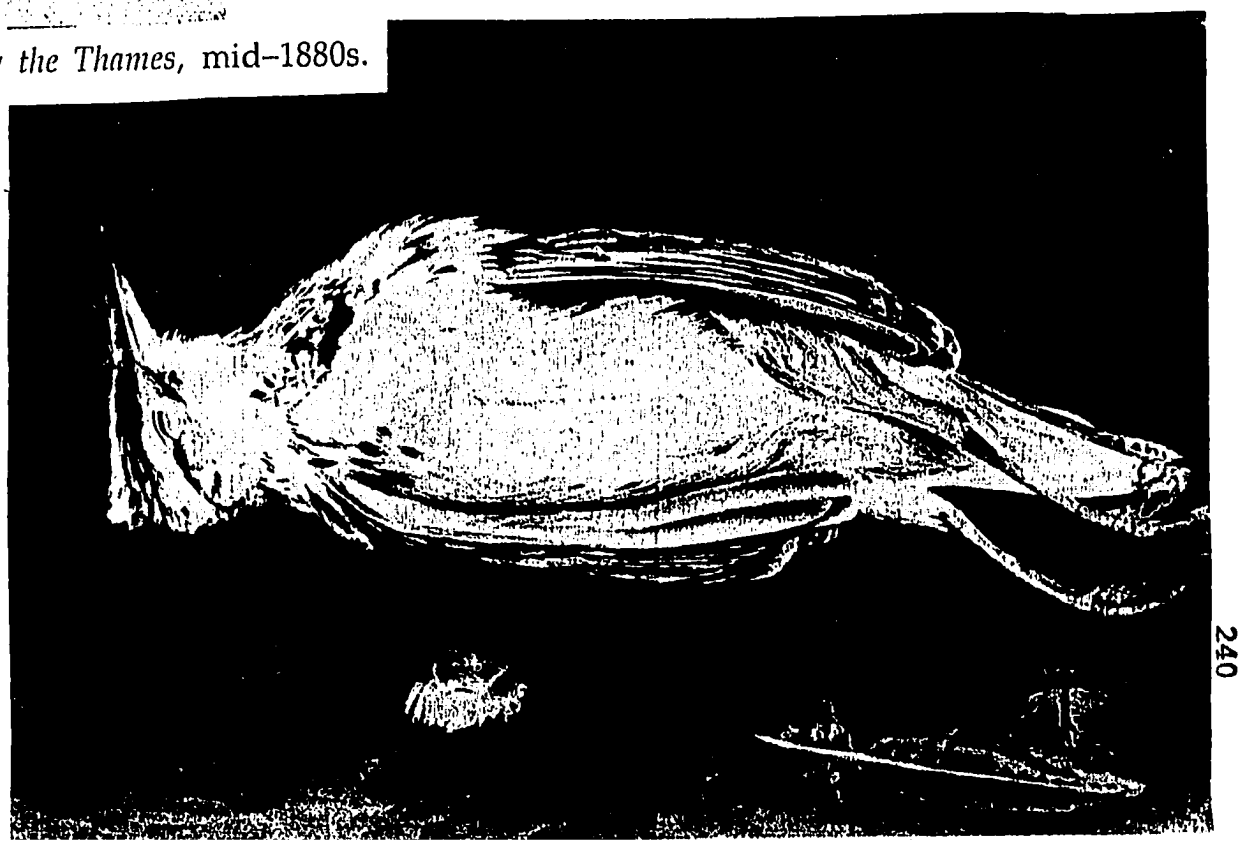


Fig. 8. Robert Brandegee, *Dead Bird*, ca. 1867.



Fig. 9. William Trost Richards, *Moonlight on Mount Lafayette, New Hampshire*, 1873.

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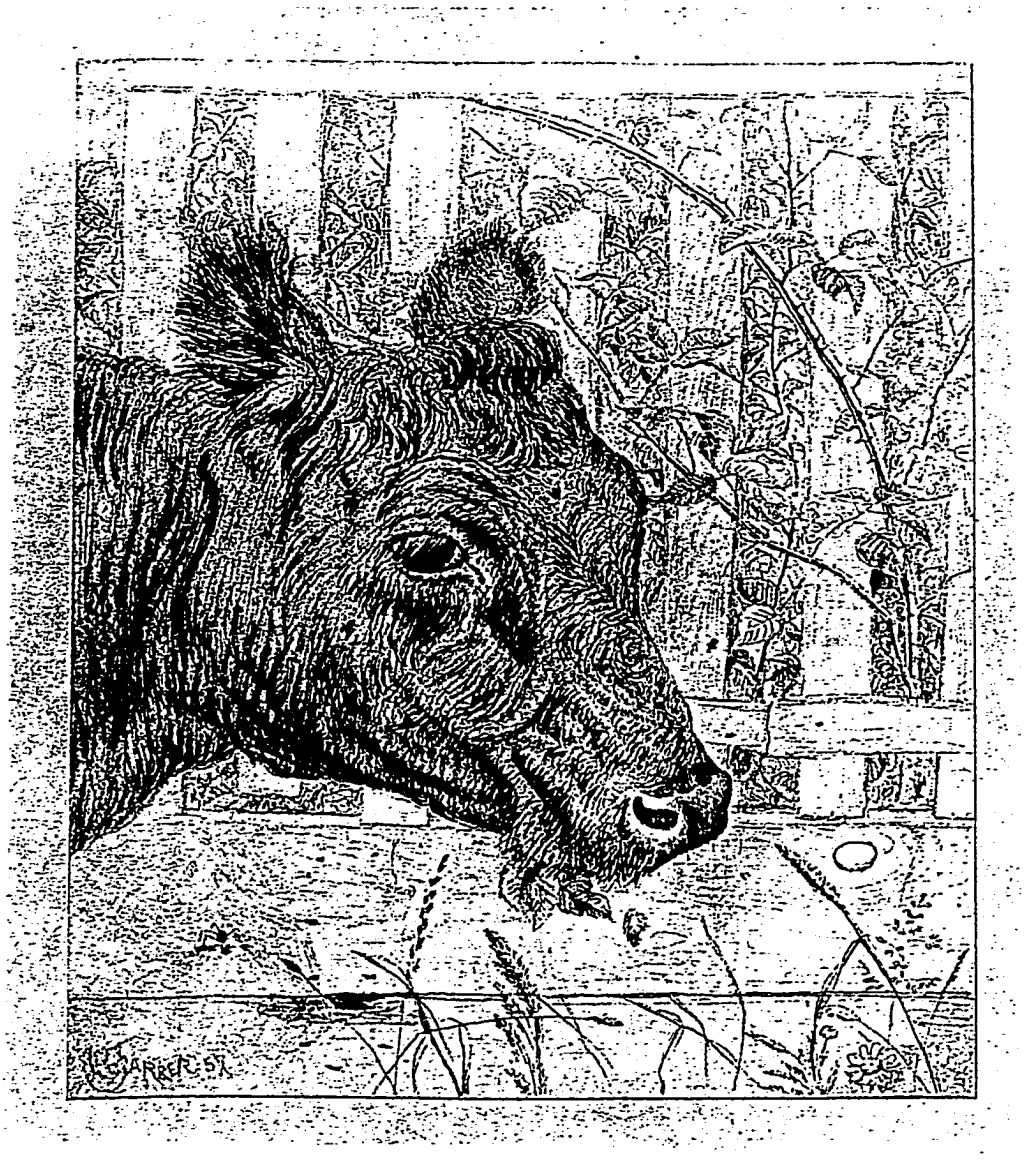


Fig. 10. T.C. Farrer, *A Scanty Meal*, 1857. (Cat. no. T1)

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Fig. 11. T.C. Farrer, *Portrait of Maria L. Meek, later Mrs. Nisbet,* 1859. (Cat. no. T2)

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Fig. 12. T.C. Farrer, *Woman Sewing*, 1859. (Cat. no. T3)

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Fig. 13. T.C. Farrer, *Practicing her Lesson*, 1859. (Cat. no. T4)

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Fig. 14. T.C. Farrer, *The Fiddler*, 1859. (Cat. no. T5)

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Fig. 15. T.C. Farrer, *Self-Portrait Sketching*, ca. 1859. (Cat. no. T6)

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Fig. 16. T.C. Farrer, *Portrait of John William Hill,* ca. 1859. (Cat. no. T7)

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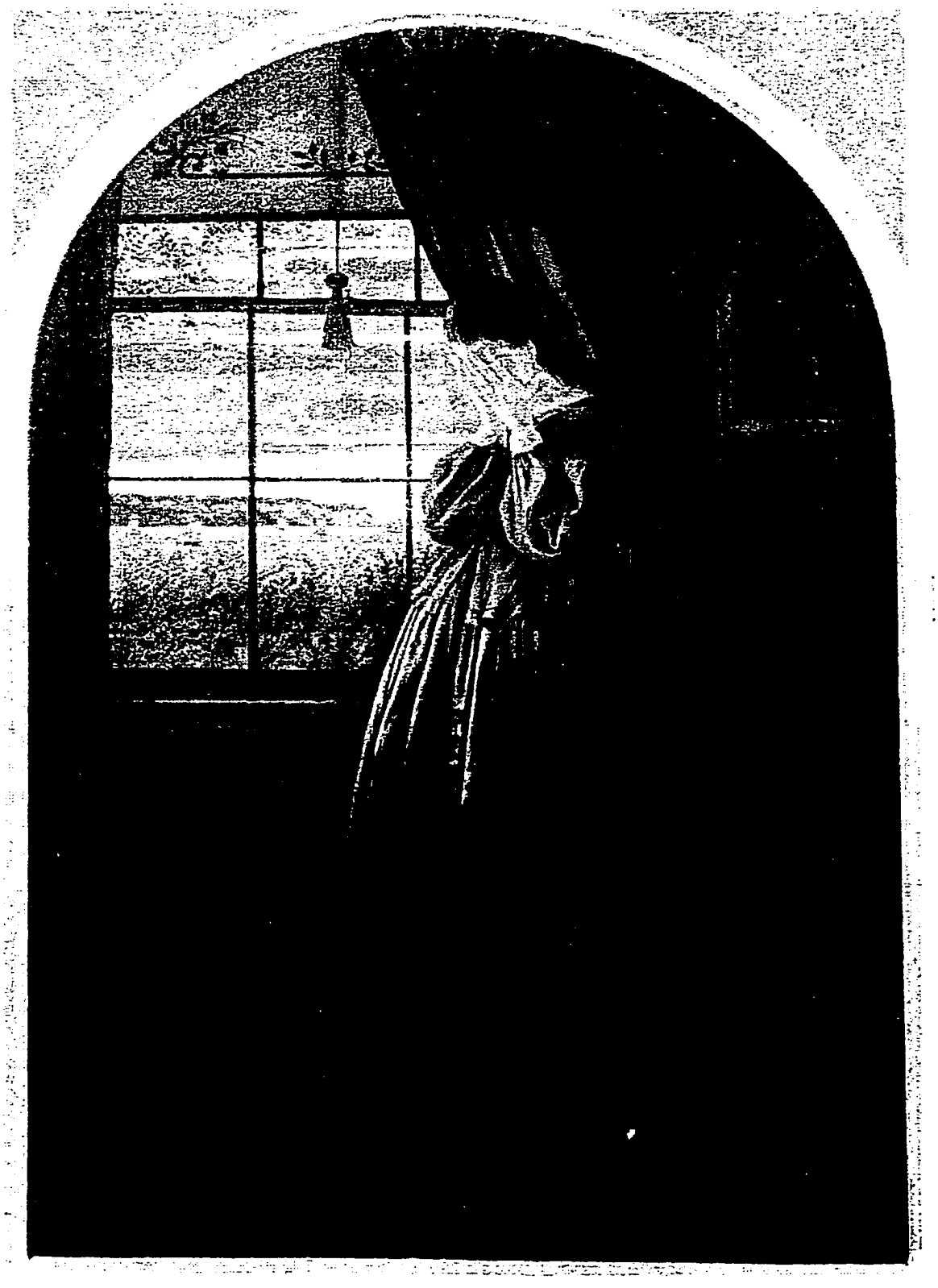


Fig. 17. T.C. Farrer, *Gone! Gone!*, 1860. (Cat. no. T8)

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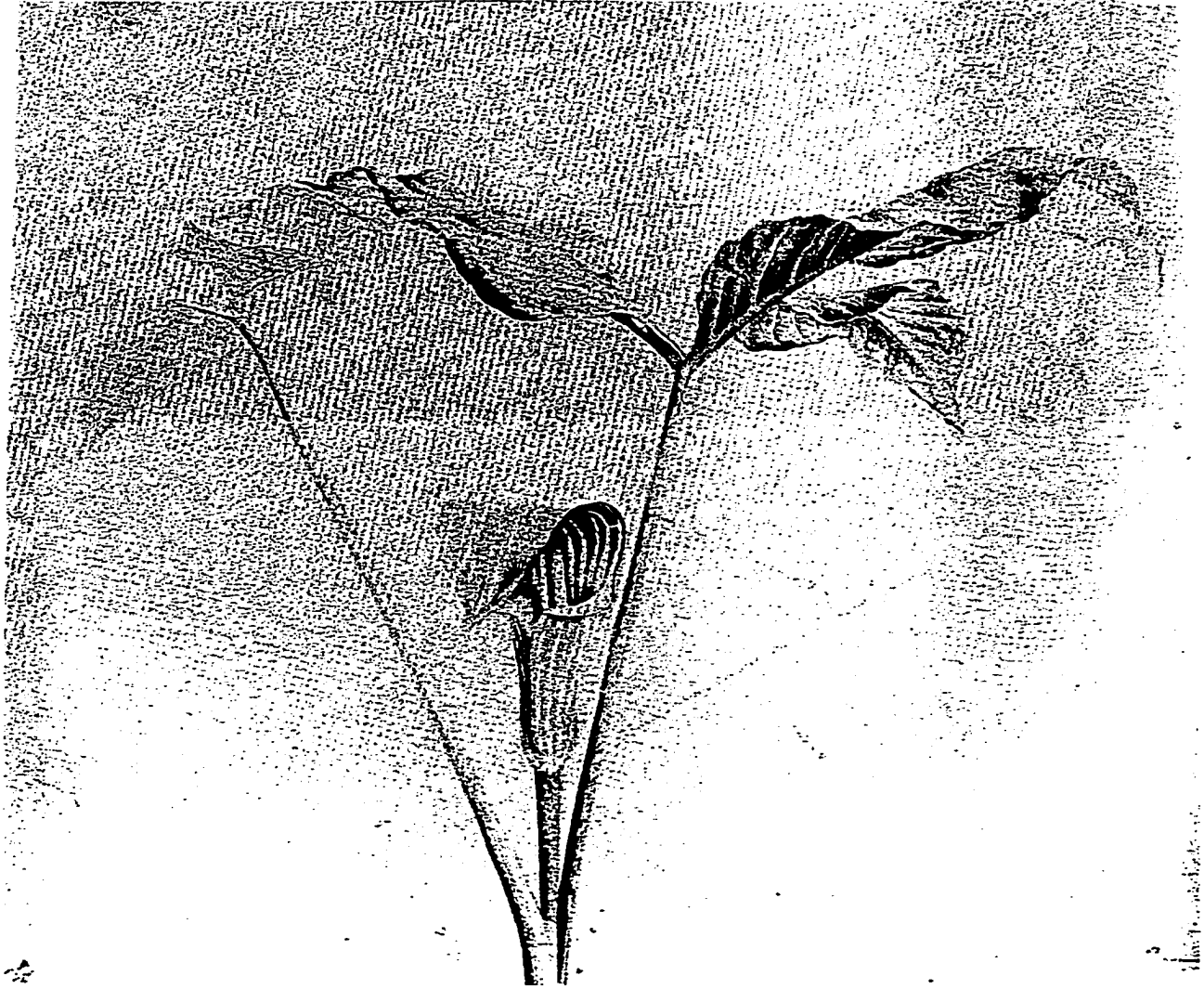


Fig. 18. T.C. Farrer, *Jack-in-the-Pulpit,* ca. 1860. (Cat. no. T10)

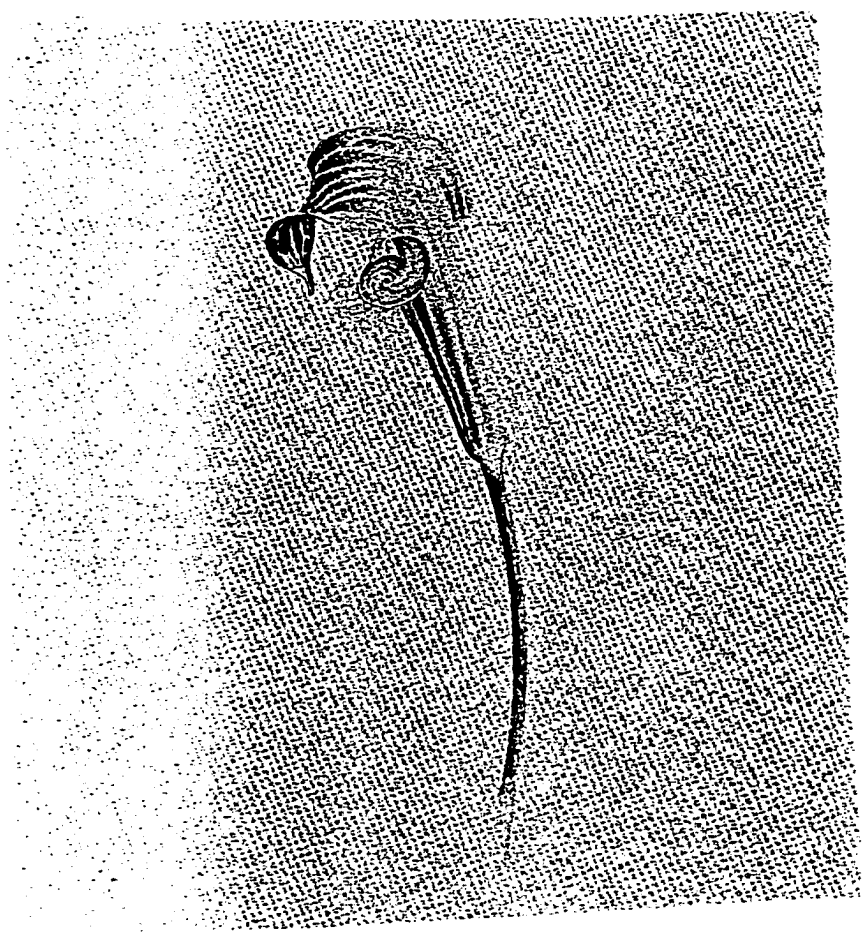


Fig. 19. T.C. Farrer, *Jack-in-the-Pulpit,* ca. 1860. (Cat. no. T11)

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Fig. 20. T.C. Farrer, *The Fighting "Temeraire," tugged to her Last Berth to be Broken Up, after J.M.W. Turner*, ca. 1860. (Cat. no. T12)

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Fig. 21. T.C. Farrer, *Sketching from Nature,* 1861. (Cat. no. T15)

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Fig. 22. T.C. Farrer, *Portrait of Clarence Cook,* 1861. (Cat. no. T16)

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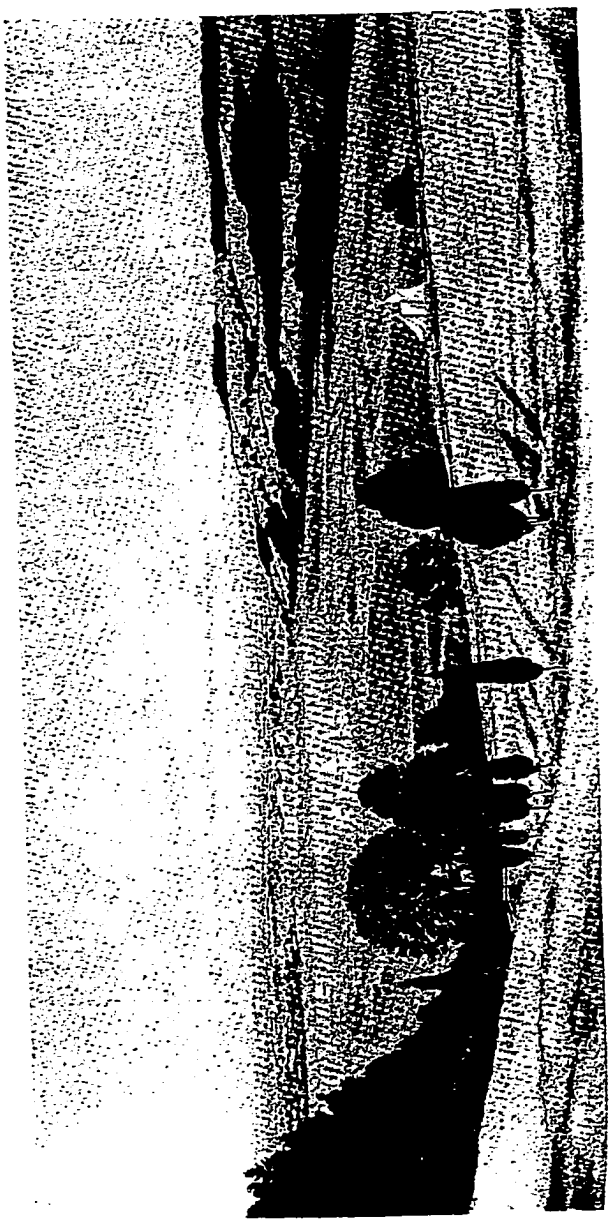


Fig. 23. T.C. Farrer, *A Buckwheat Field on Thomas Cole's Farm*, 1863. (Cat. no. T28)

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Fig. 24. T.C. Farrer, *Old Woman Seated, Reading,* 1863. (Cat. no. T32)

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Fig. 25. T.C. Farrer, *Forbearance,* ca. 1863. (Cat. no. T33)



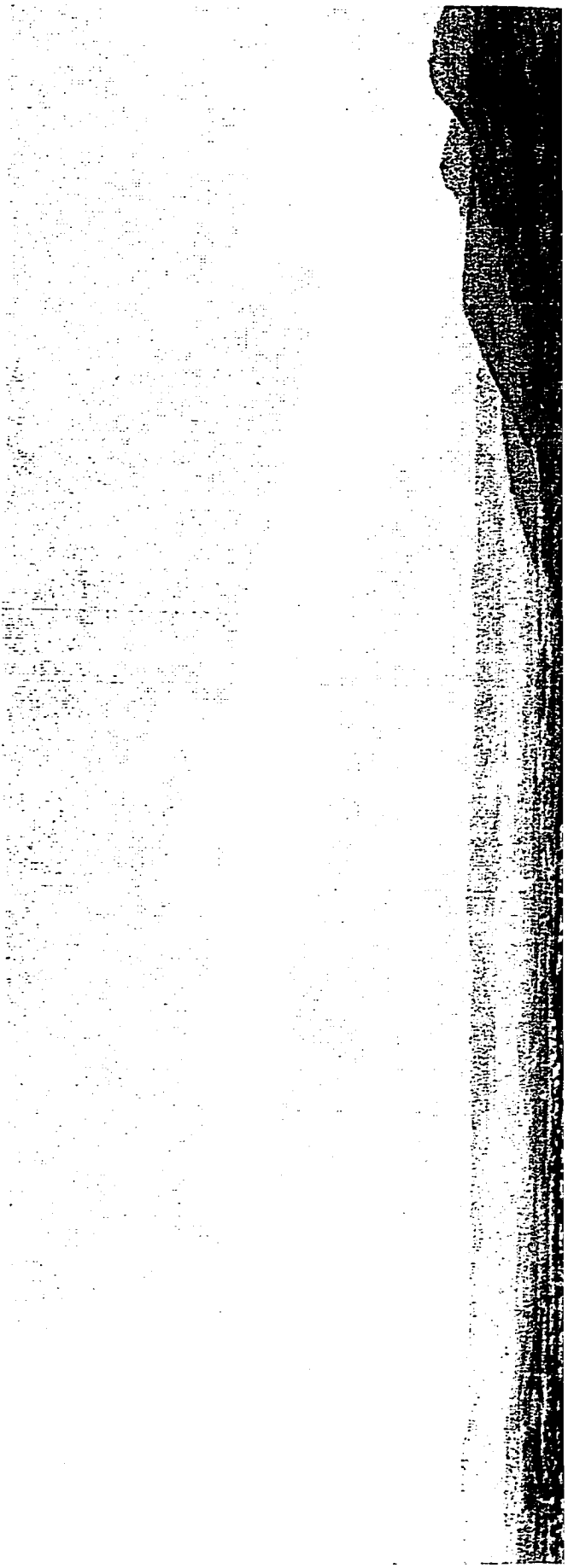
Fig. 26. T.C. Farrer, *May in the Woods,* 1864. (Cat. no. T41)

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Fig. 27. T.C. Farrer, *Twilight*, ca. 1864. (Cat. no. T43)

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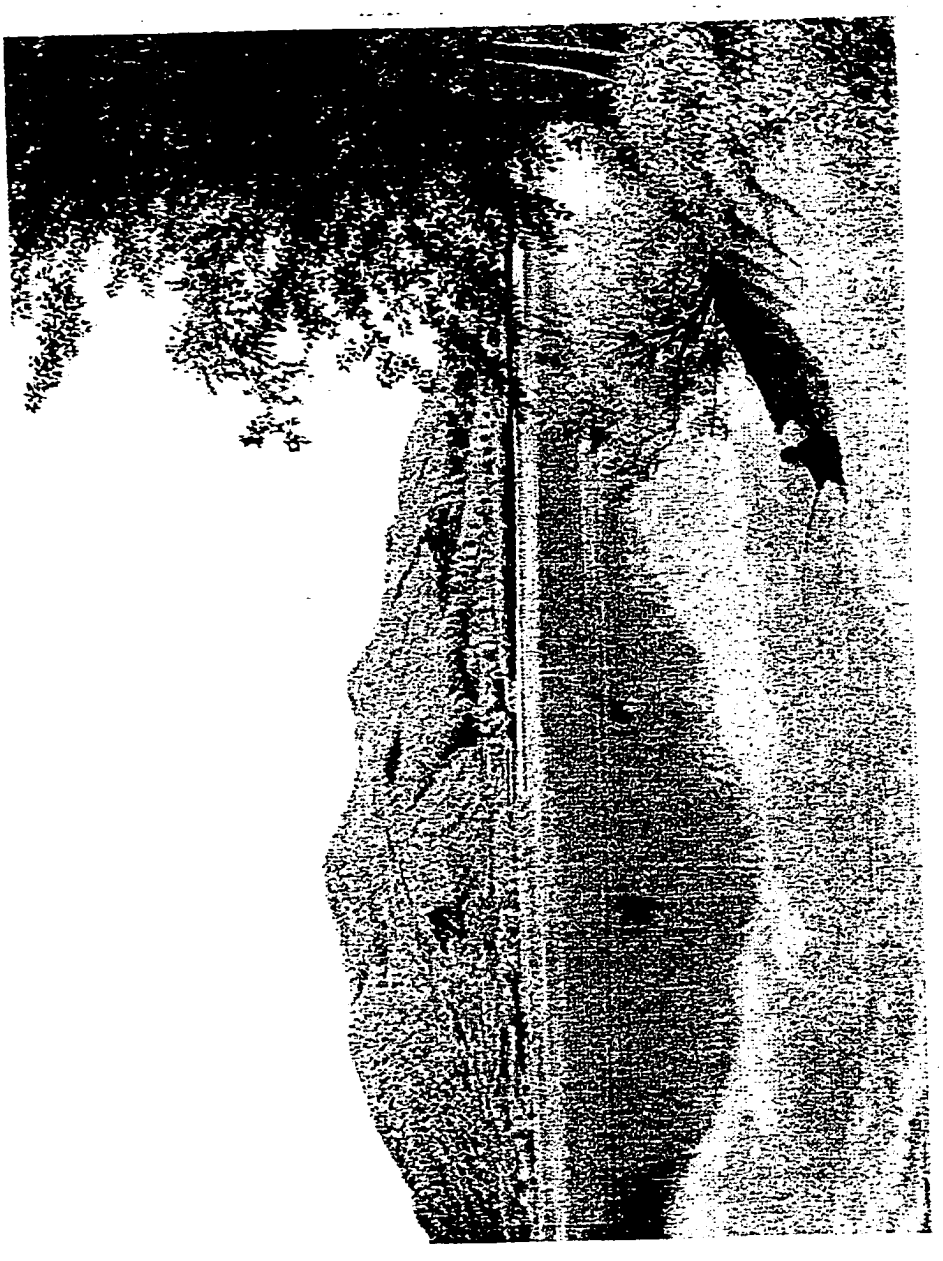


Fig. 29. T.C. Farrer, *Mt. Tom*, 1865. (Cat. no. T51)

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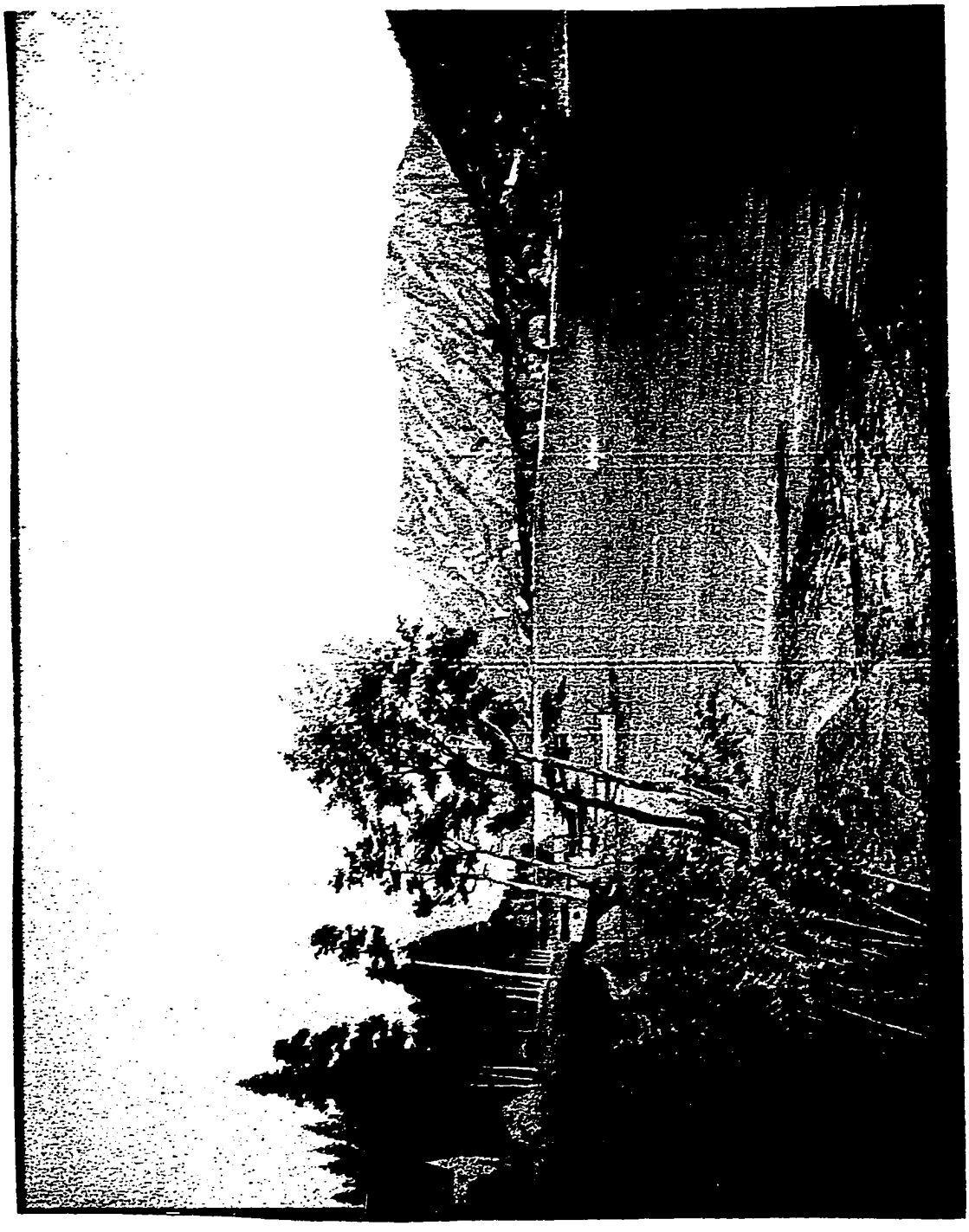


Fig. 30. T.C. Farrer, *Mount Tom (Near Northampton, Massachusetts)*, ca. 1865. (Cat. no. T63)

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Fig. 31. T.C. Farrer, *Mount Holyoke*, ca. 1865. (Cat. no. T73)

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Fig. 32. T.C. Farrer, *A Misty Day on the Thames*, 1879. (Cat. no. T191)



Fig. 33. T.C. Farrer, *Evening on the Thames*, 1870. (Cat. no. T122)

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Fig. 34. T.C. Farrer, *Woman Reading, Paris,* 1870. (Cat. no. T123)

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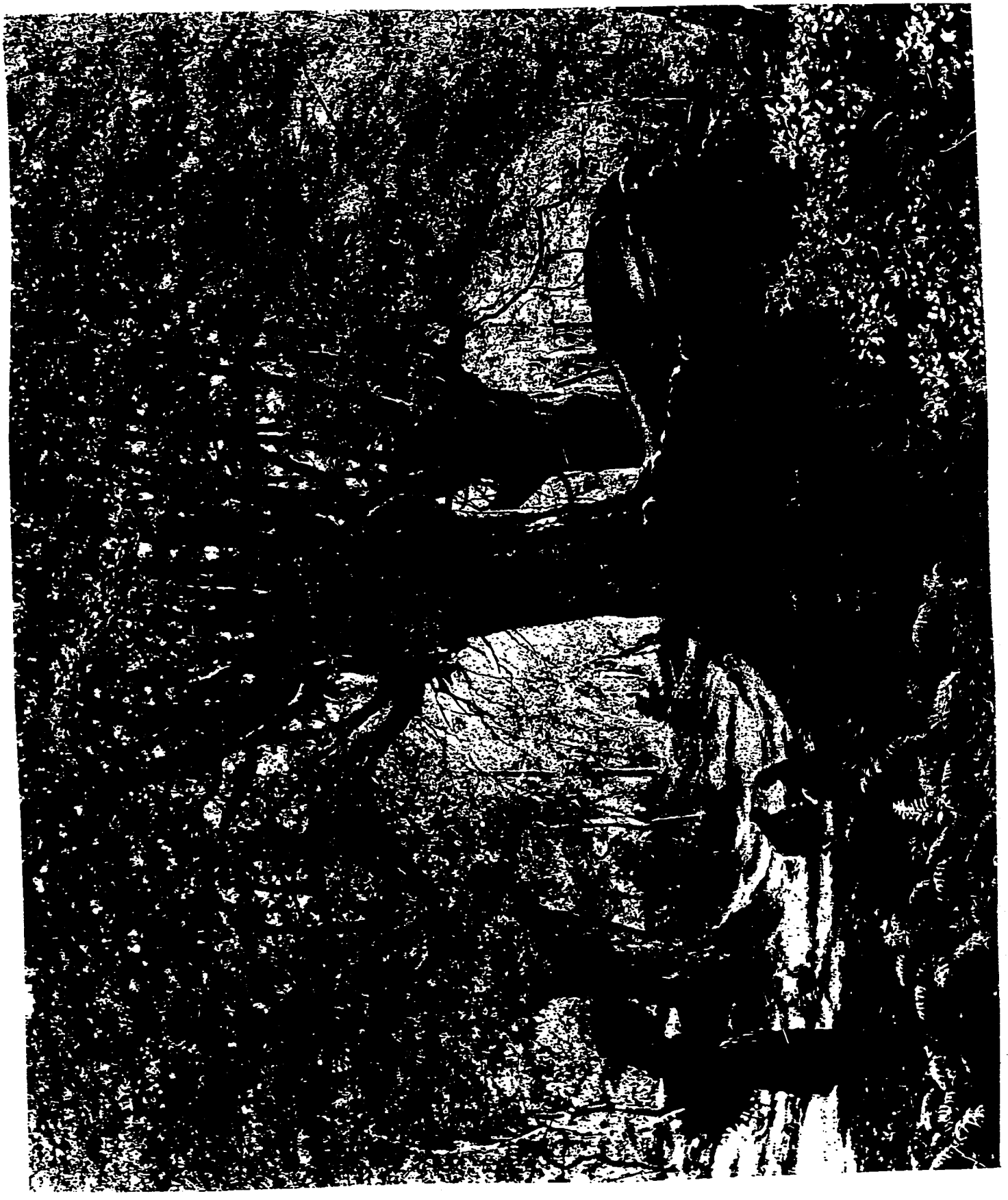


Fig. 35. T.C. Farrer, *Burnham Beeches*, ca. 1874. (Cat. no. T182)

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Fig. 36. T.C. Farrer, *Venetian View*, 1885. (Cat. no. T196)

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Fig. 37. T.C. Farrer, *Evening on the Wye,* 1885. (Cat. no. T197)



Fig. 38. T.C. Farrer, *Silent Pool,* 1885. (Cat. no. T198)

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Fig. 39. T.C. Farrer, *Barden Tower*, 1885. (Cat. no. T199)

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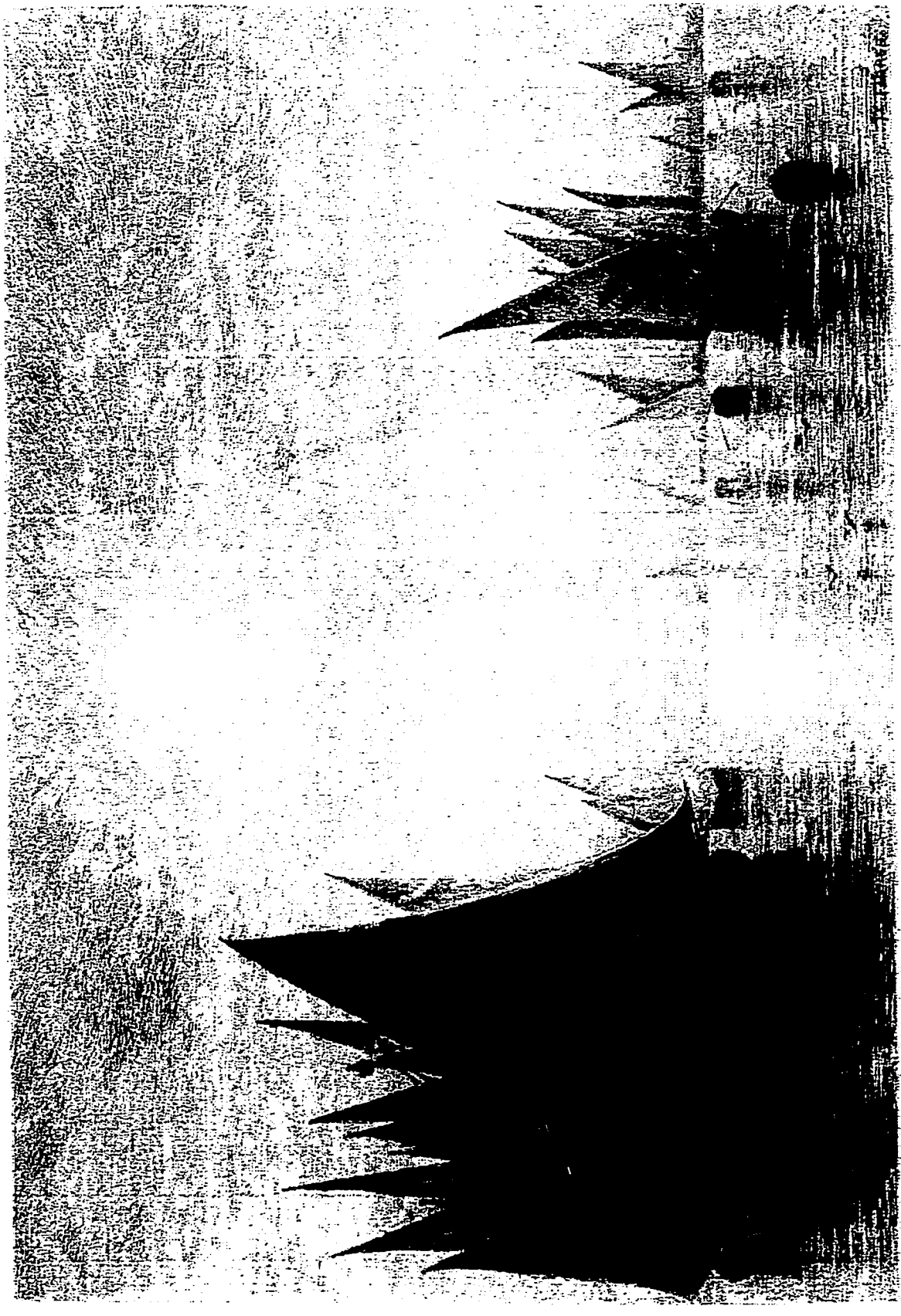


Fig. 40. T.C. Farrer, *Waiting for Winds, Venice,* ca. 1885. (Cat. no. T200)

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Fig. 41. T.C. Farrer, *Lake with Two Fishermen in a Boat*, 1886. (Cat. no. T208)

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Fig. 42. T.C. Farrer, *Medmenham Abbey*, 1887. (Cat. no. T218)



Fig. 43. T.C. Farrer, *"A Dainty Fare," after a painting by George H. Boughton*, ca. 1890. (Cat. no. T230)



Fig. 44. T.C. Farrer, *Head and Shoulders of a Bearded Man in Profile to the Right*, n.d. (Cat. no. T236)



Fig. 45. T.C. Farrer, *Bust-Length Sketch of a Man*, n.d. (Cat. no. T237)

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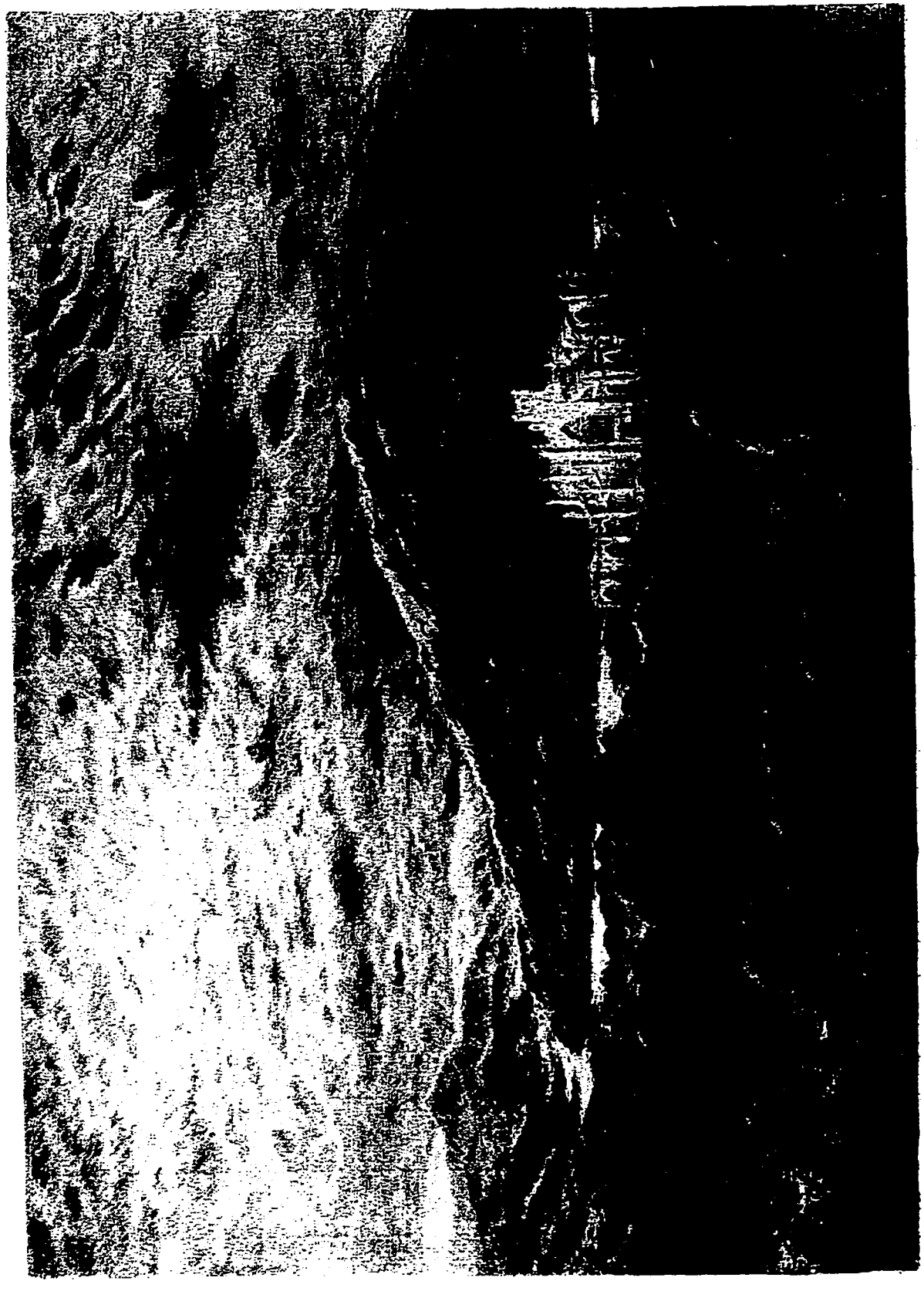


Fig. 46. T.C. Farrer, *Ruins of an Abbey in a Mountain River Landscape*, n.d. (Cat. no. T239)

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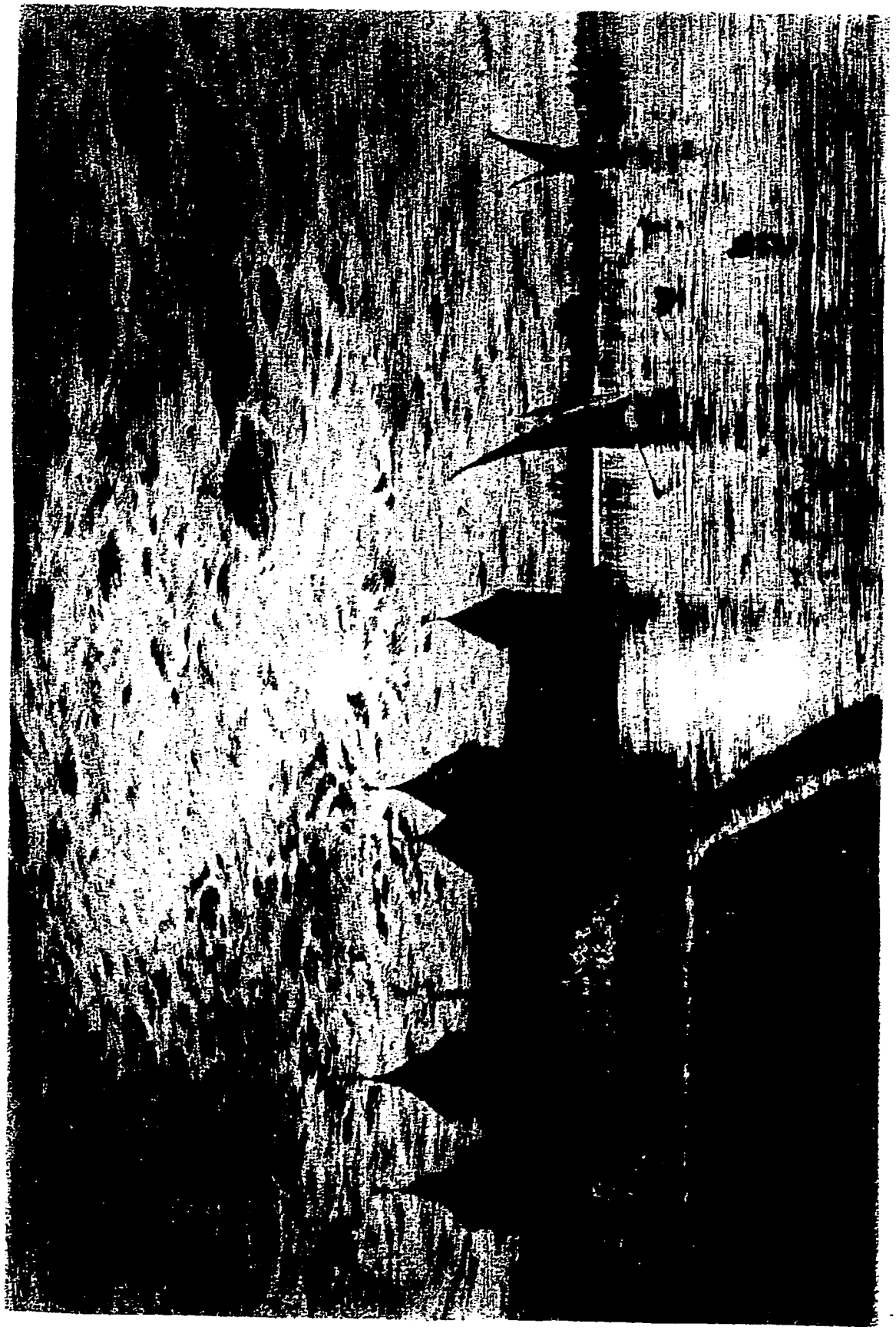


Fig. 47. T.C. Farrer, *Castle on the Water*, n.d. (Cat. no. T240)

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Fig. 48. T.C. Farrer, *Head of a Street Child,* n.d. (Cat. no. T243)

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Fig. 49. T.C. Farrer, attributed to, *Breakneck from Little Stony Point on the Hudson*, n.d.
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Fig. 50. H. Farrer, *Peaches and Plums*, early 1860s. (Cat. no. H1)

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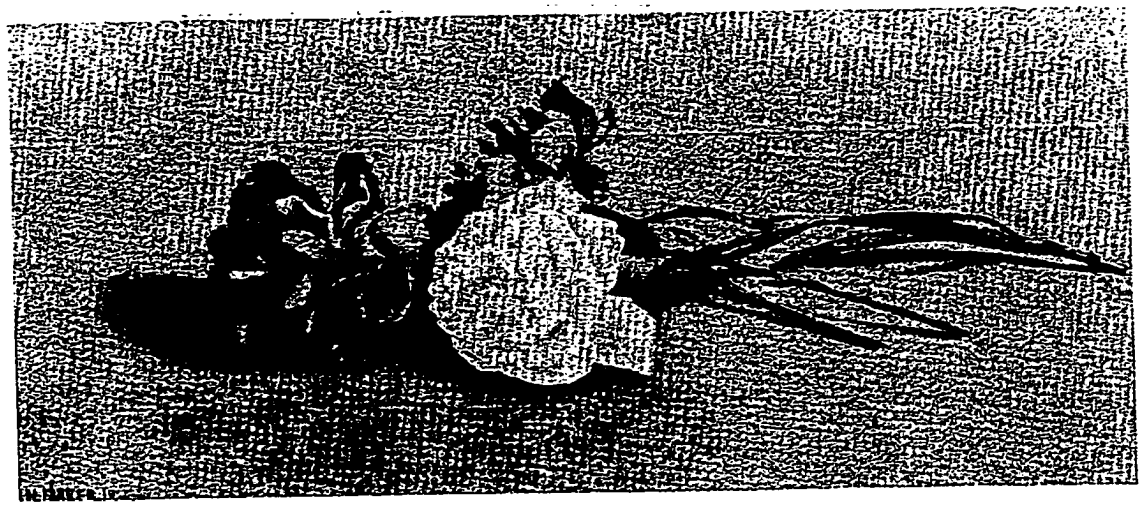


Fig. 51. H. Farrer, *Carnations,* 1864. (Cat. no. H2)

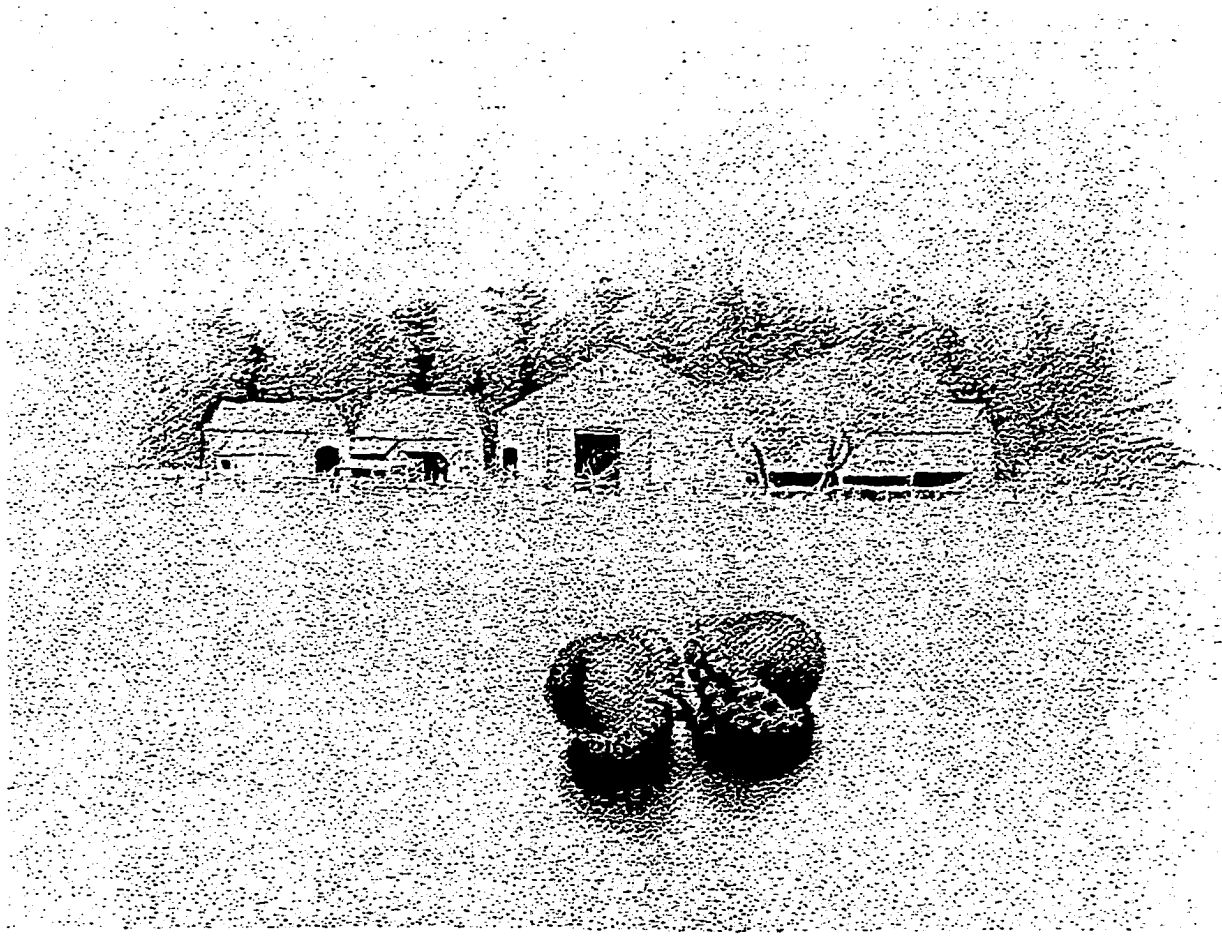


Fig. 52. H. Farrer, *Acorns and Barn,* ca. 1865. (Cat. no. H3)

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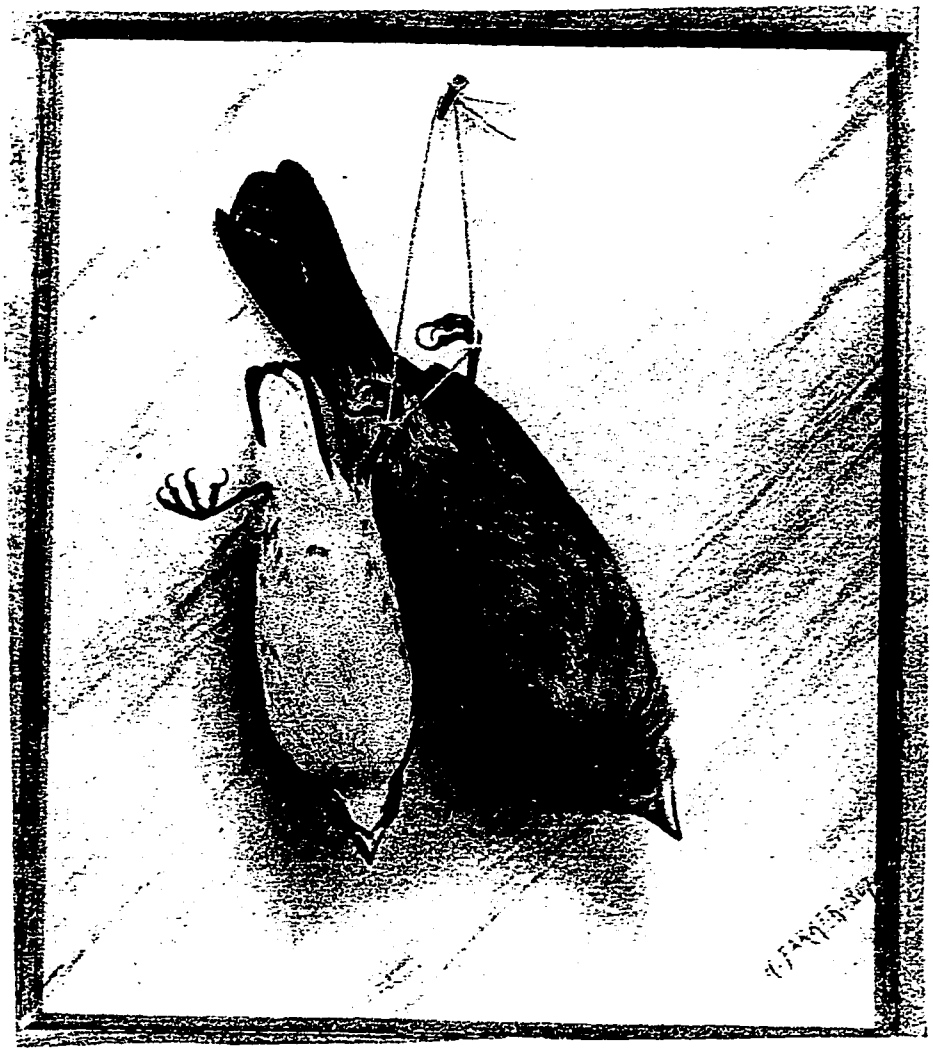


Fig. 53. H. Farrer, *Two Birds: Canary and Robin,* 1867. (Cat. no. H8)

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Fig. 54. H. Farrer, *Winter Scene in Moonlight,* 1869. (Cat. no. H33)



Fig. 55. H. Farrer, *Old House Cor. Peck Slip & Water Street,* 1870. (Cat. no. H40)

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Fig. 56. H. Farrer, *Old House in Rector Street,* 1870. (Cat. no. H42)



Fig. 57. H. Farrer, *Old Tom's ("The Crooked Stoop"),* 1870. (Cat. no. H45)

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Fig. 58. H. Farrer, *Somerindyke House,* 1870. (Cat. no. H47)



Fig. 59. H. Farrer, *The Old Revenue Office,* 1870. (Cat. no. H48)

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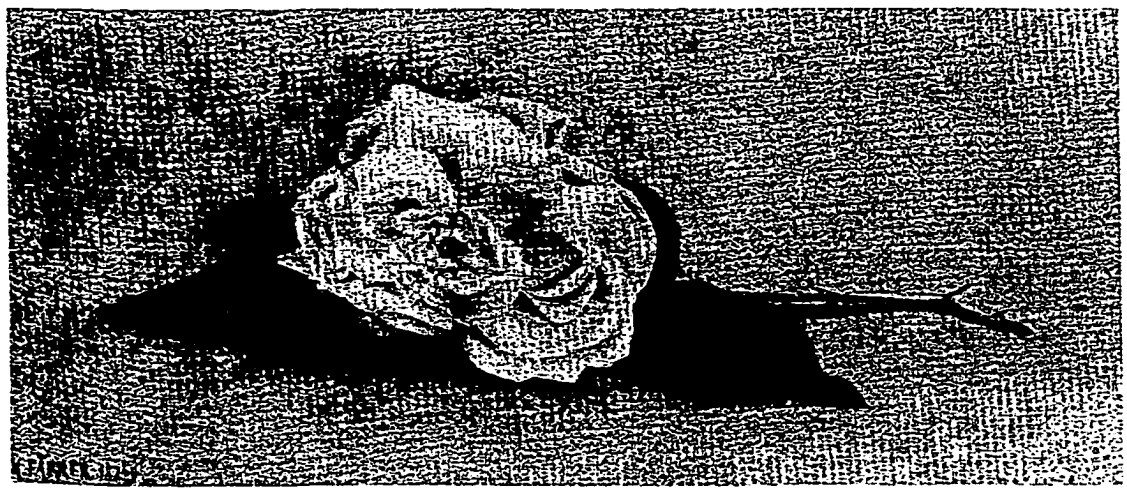


Fig. 60. H. Farrer, *Pink Rose,* 1871. (Cat. no. H61)

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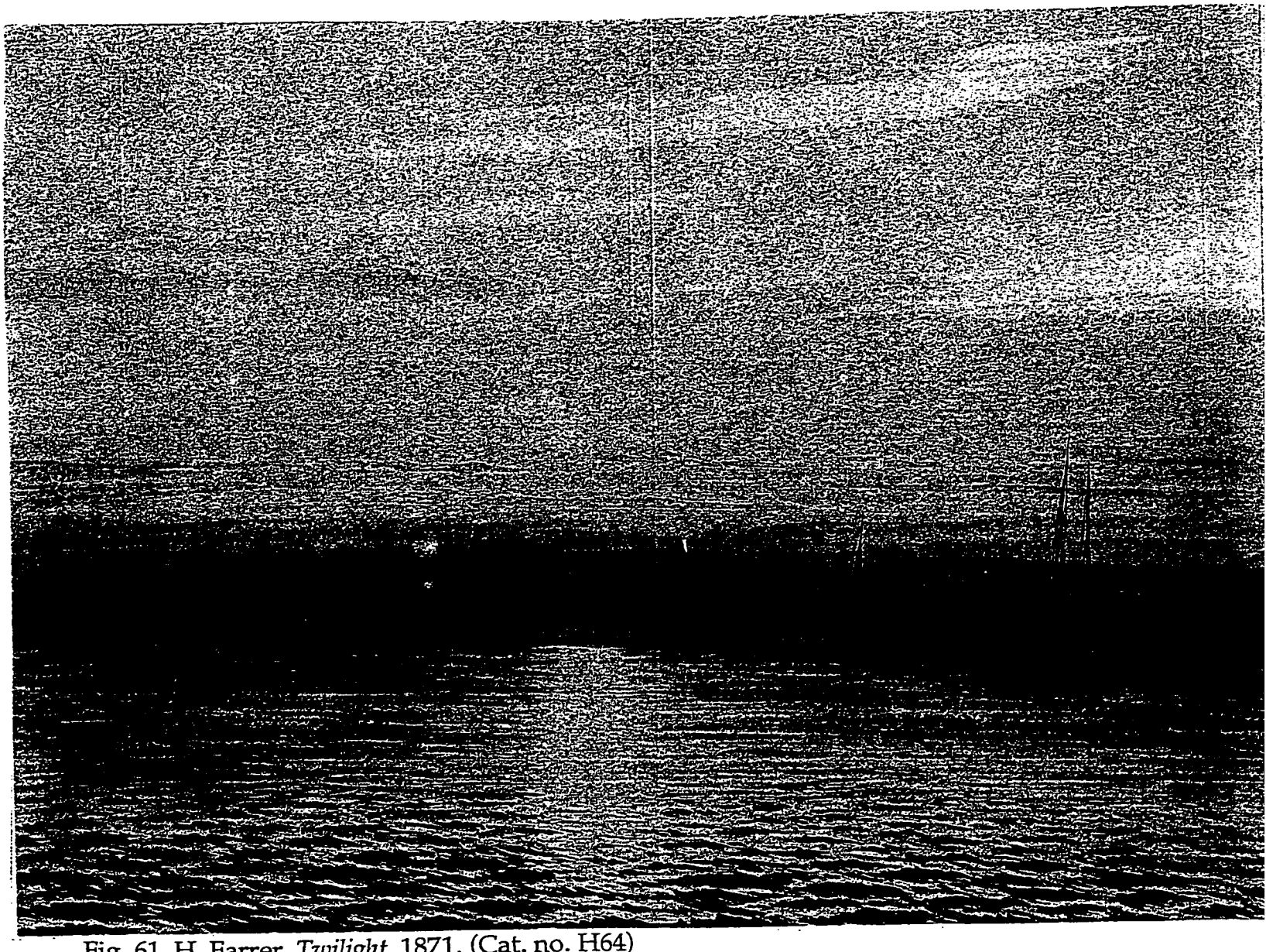


Fig. 61. H. Farrer, *Twilight,* 1871. (Cat. no. H64)

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Fig. 62. H. Farrer, *Pink Rose*, 1874. (Cat. no. H82)

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Fig. 63. H. Farrer, *Coastal Highlands*, 1875. (Cat. no. H93)

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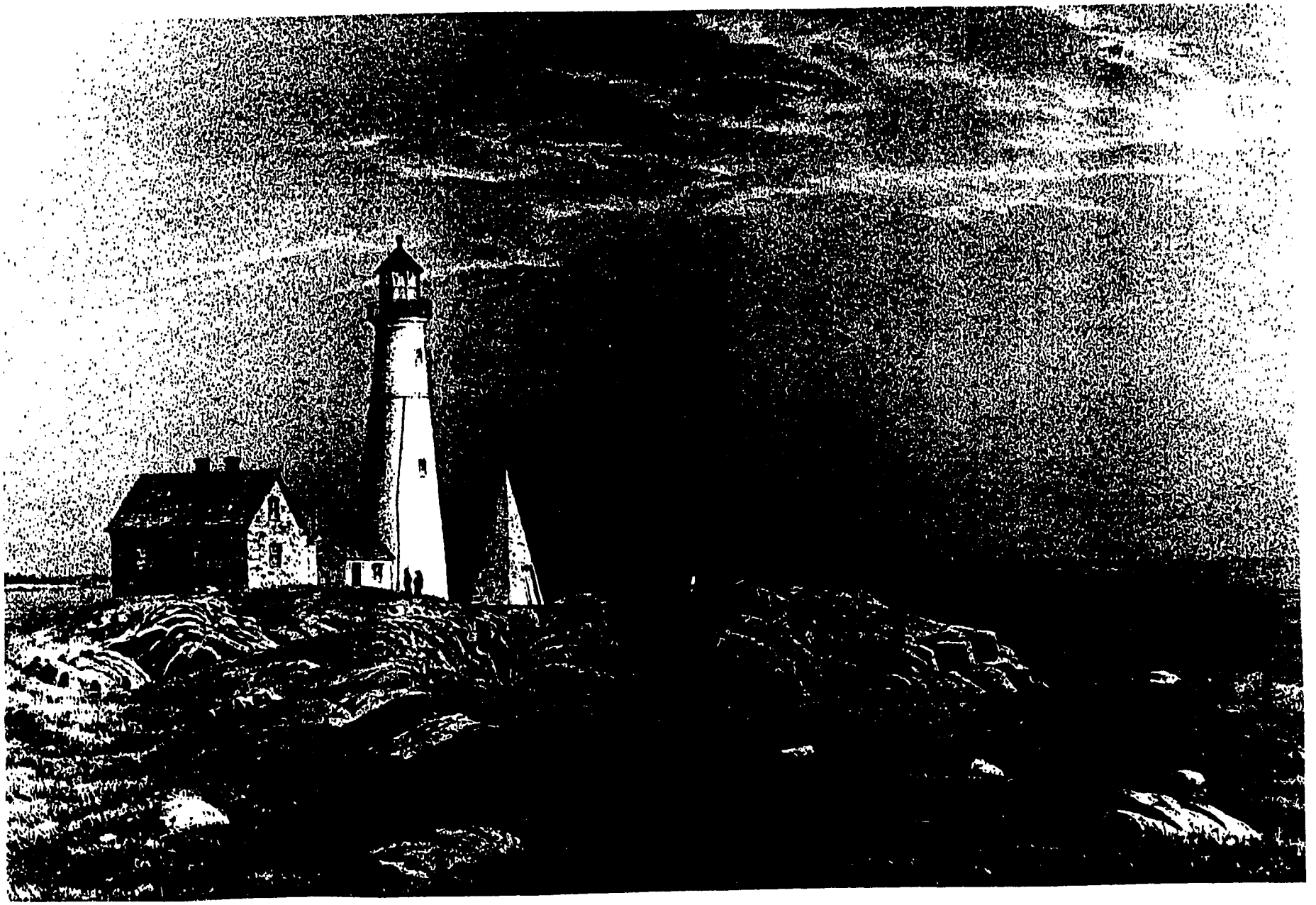


Fig. 64. H. Farrer, *Portland Head Light, Cape Elizabeth, Maine,* 1875. (Cat. no. H95)

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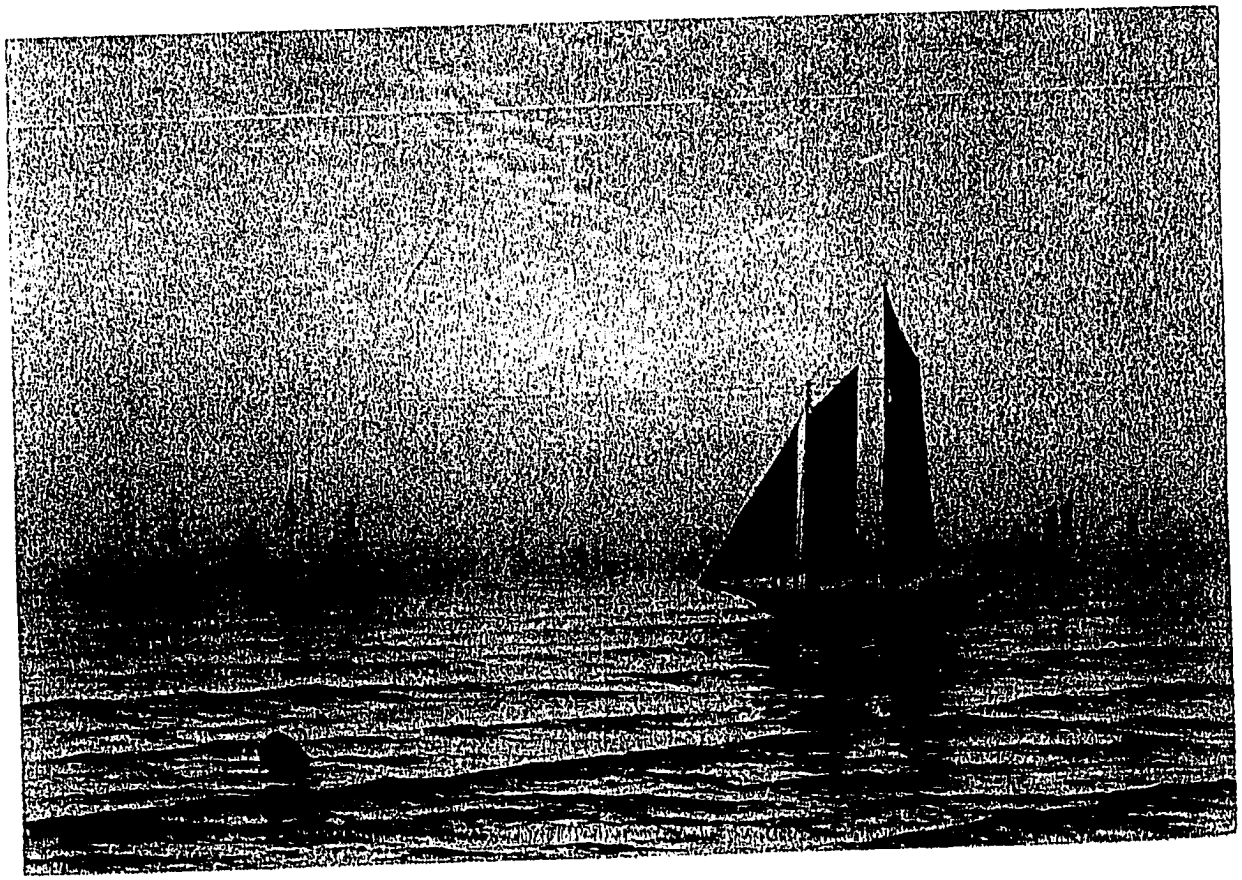


Fig. 65. H. Farrer, *Sunrise, New York Bay (Sunrise, East River)*, 1875. (Cat. no. H96)

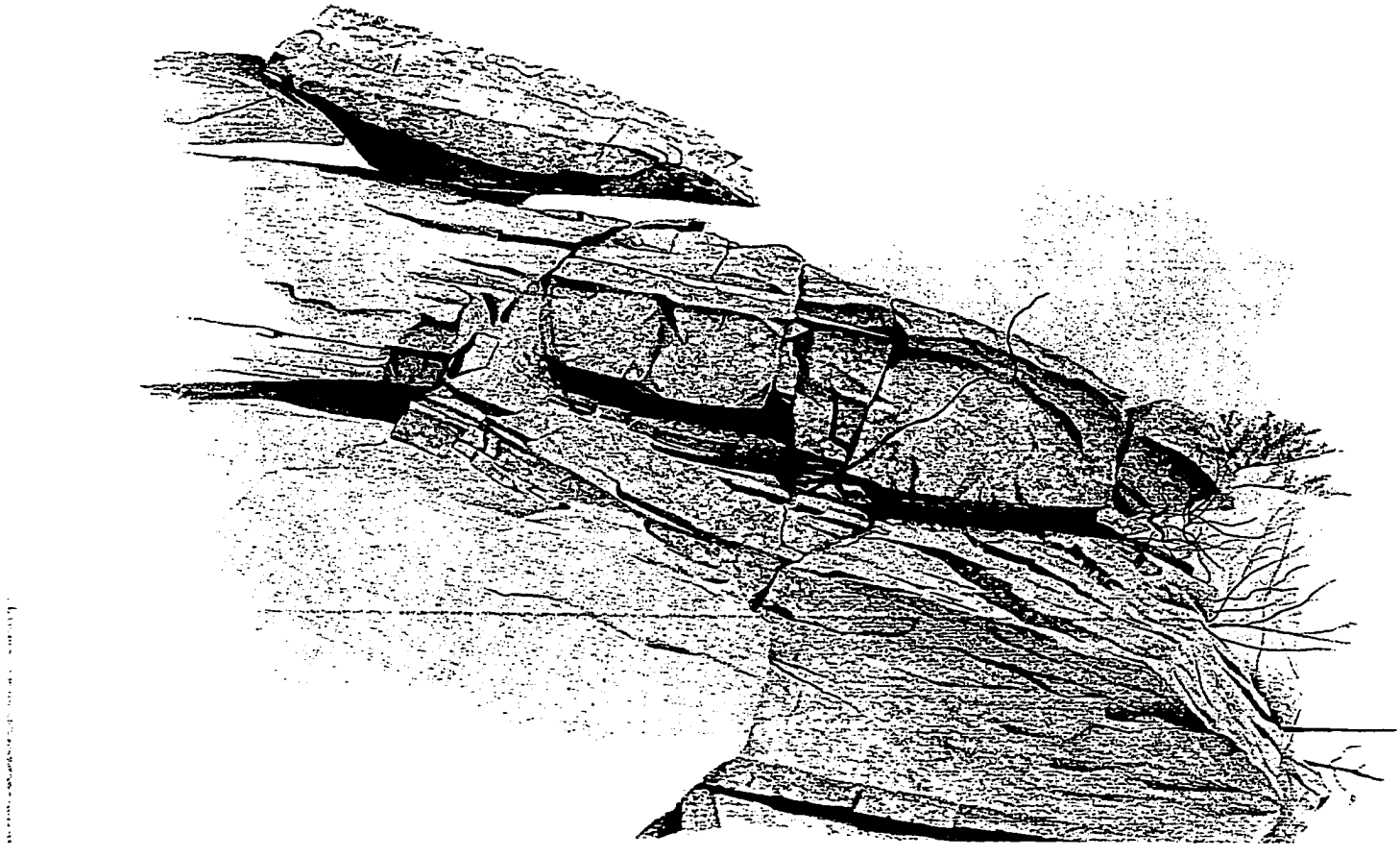


Fig. 66. H. Farrer, *A Rocky Cliff*, ca. 1875. (Cat. no. H101)

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Fig. 67. H. Farrer, *Sunset, Prince's Bay*, ca. 1875. (Cat. no. H114)

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Fig. 68. H. Farrer, *December*, 1877. (Cat. no. H147)

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Fig. 69. H. Farrer, *The Washerwoman,* 1877. (Cat. no. H155)

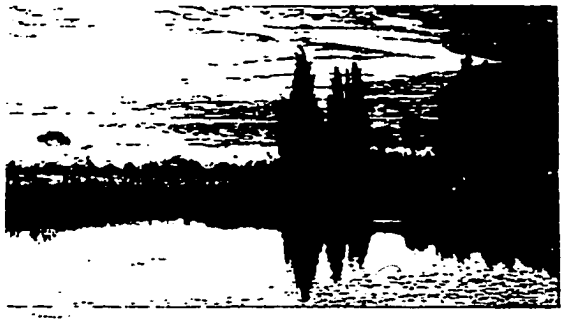


Fig. 70. H. Farrer, *Twilight on the Creek,* 1877. (Cat. no. H157)

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Fig. 71. H. Farrer, *October,* 1878. (Cat. no. H172)



Fig. 72. H. Farrer, *A Cottage by the Wayside,* ca. 1877. (Cat. no. H160)

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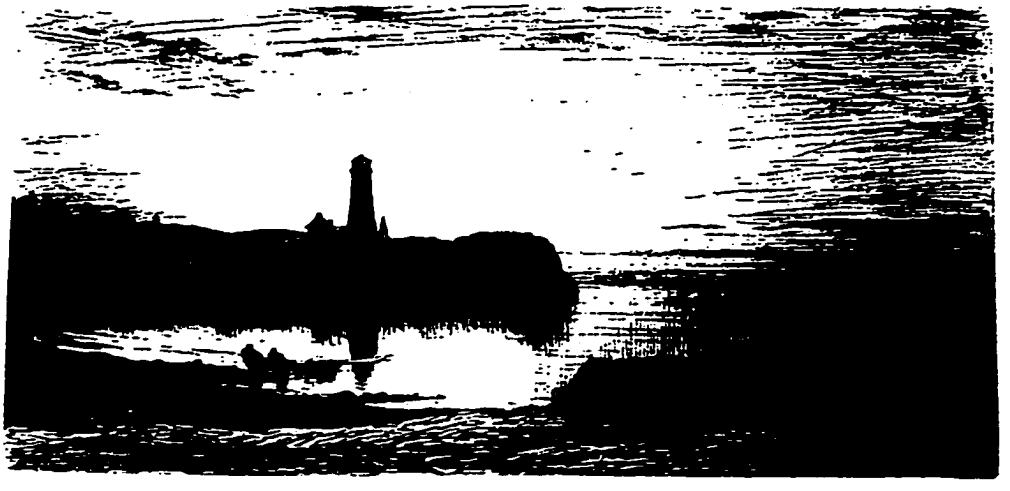


Fig. 73. H. Farrer, *Sunset, Coast of Maine,* 1878. (Cat. no. H176)



Fig. 74. H. Farrer, *On the Way Home,* ca. 1878. (Cat. no. H182)

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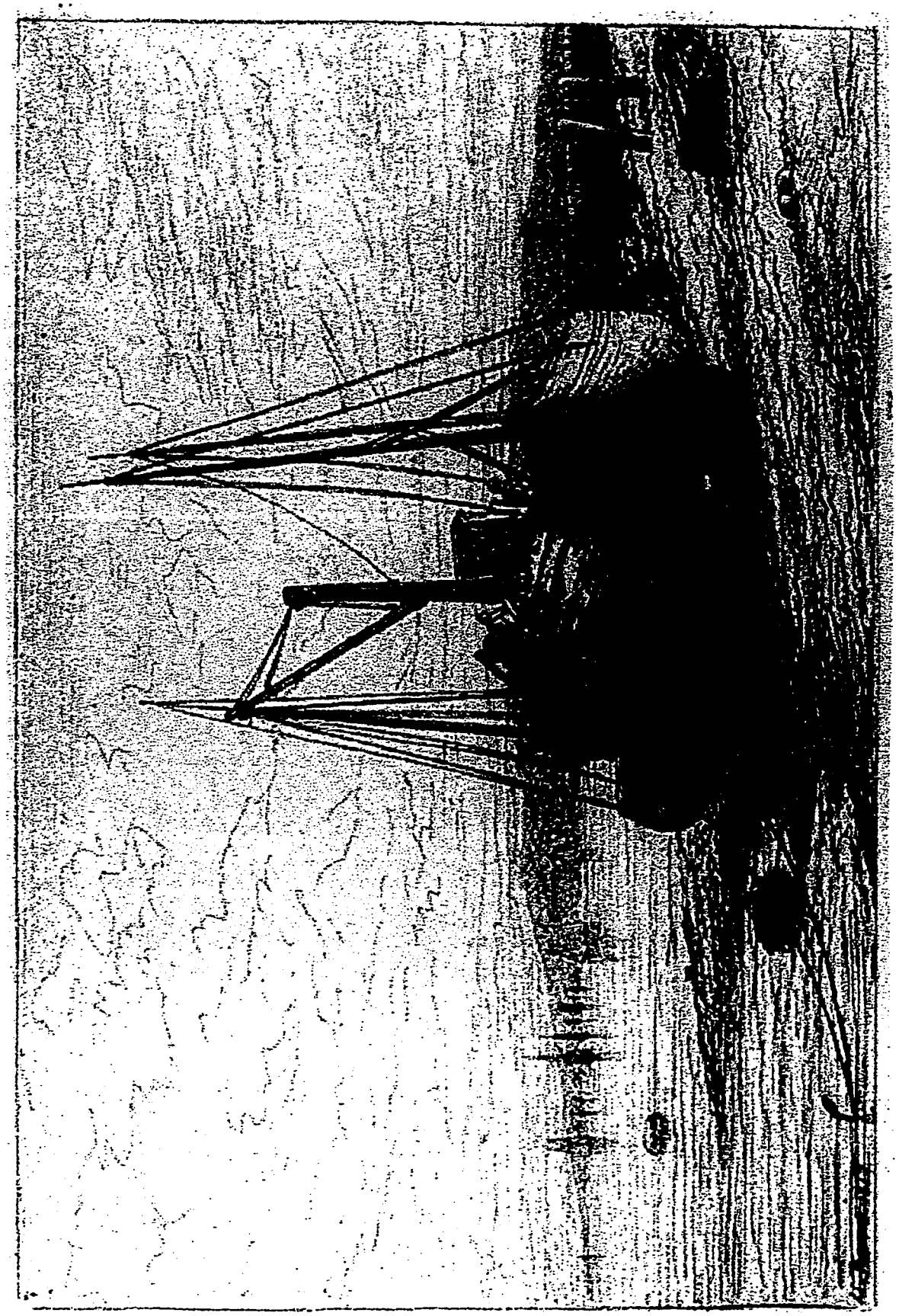


Fig. 75. H. Farrer, *On New York Bay*, 1879. (Cat. no. H190)

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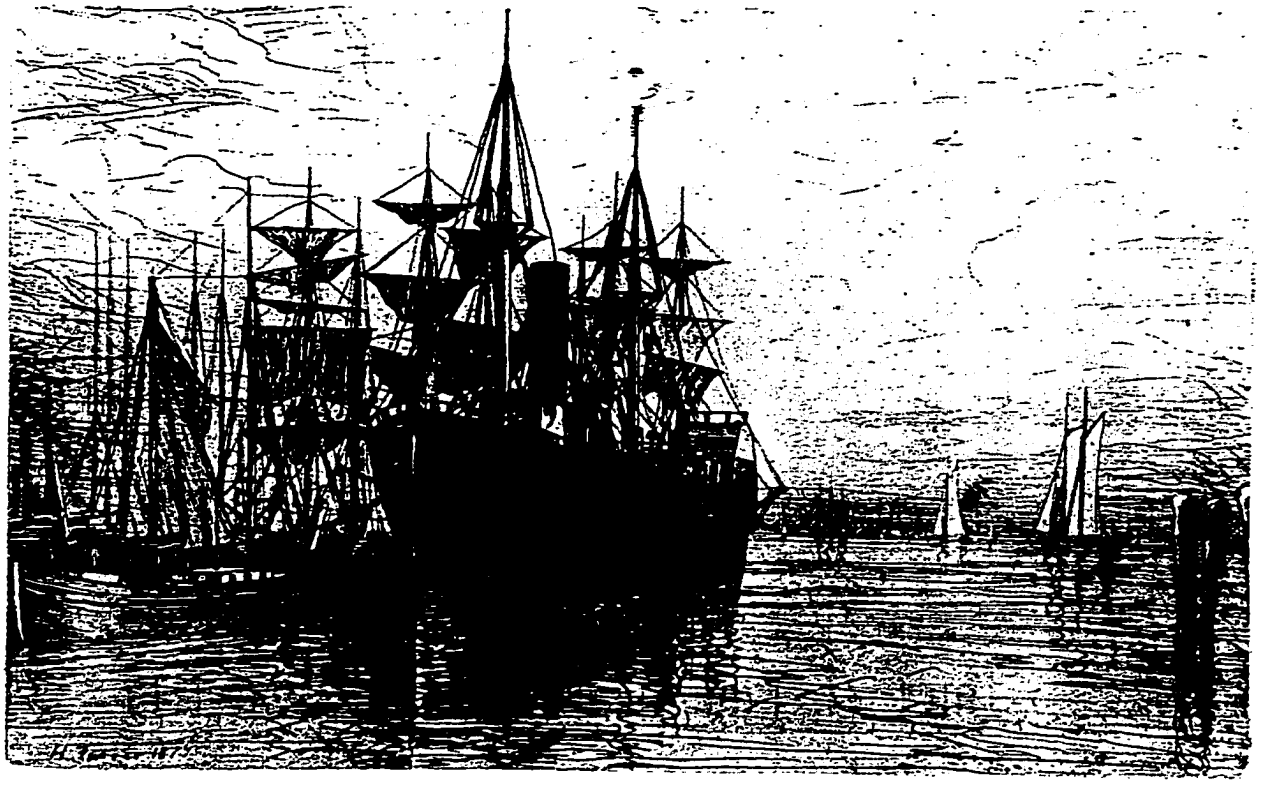


Fig. 76. H. Farrer, *Sunset, New York Harbor,* 1879. (Cat. no. H195)



Fig. 77. H. Farrer, *October,* ca. 1879. (Cat. no. H203)

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Fig. 78. H. Farrer, *A Fishing Station, Evening,* 1880. (Cat. no. H206)



Fig. 79. H. Farrer, *Marine, Sailboats, and Tugboats,* 1880. (Cat. no. H211)

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Fig. 80. H. Farrer, *On the Hillside*, 1880. (Cat. no. H215)

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Fig. 81. H. Farrer, *On the Hillside*, 1880. (Cat. no. H216)

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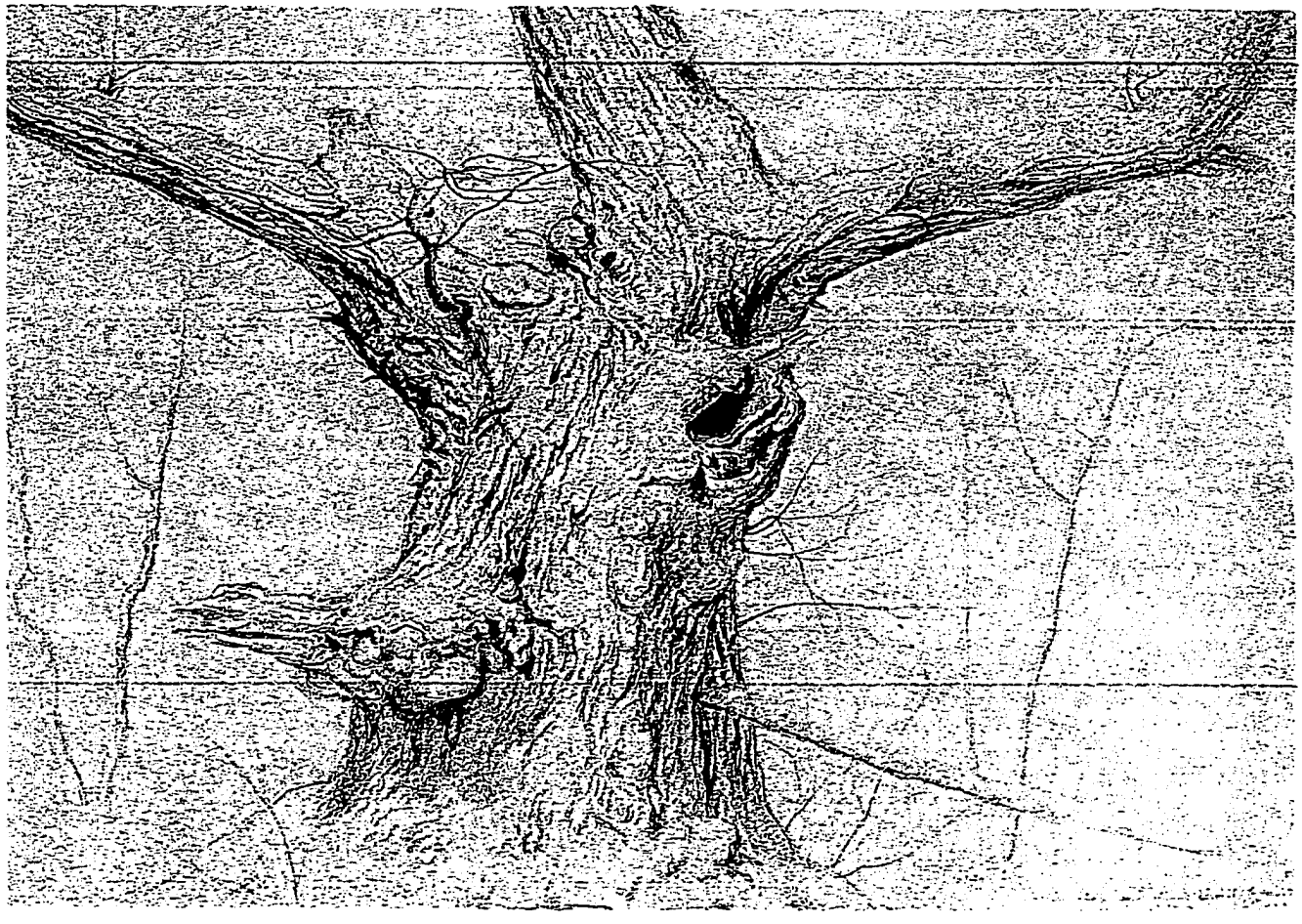


Fig. 82. H. Farrer, *On the Hillside, Study of a Tree Trunk,* 1880. (Cat. no. H217)

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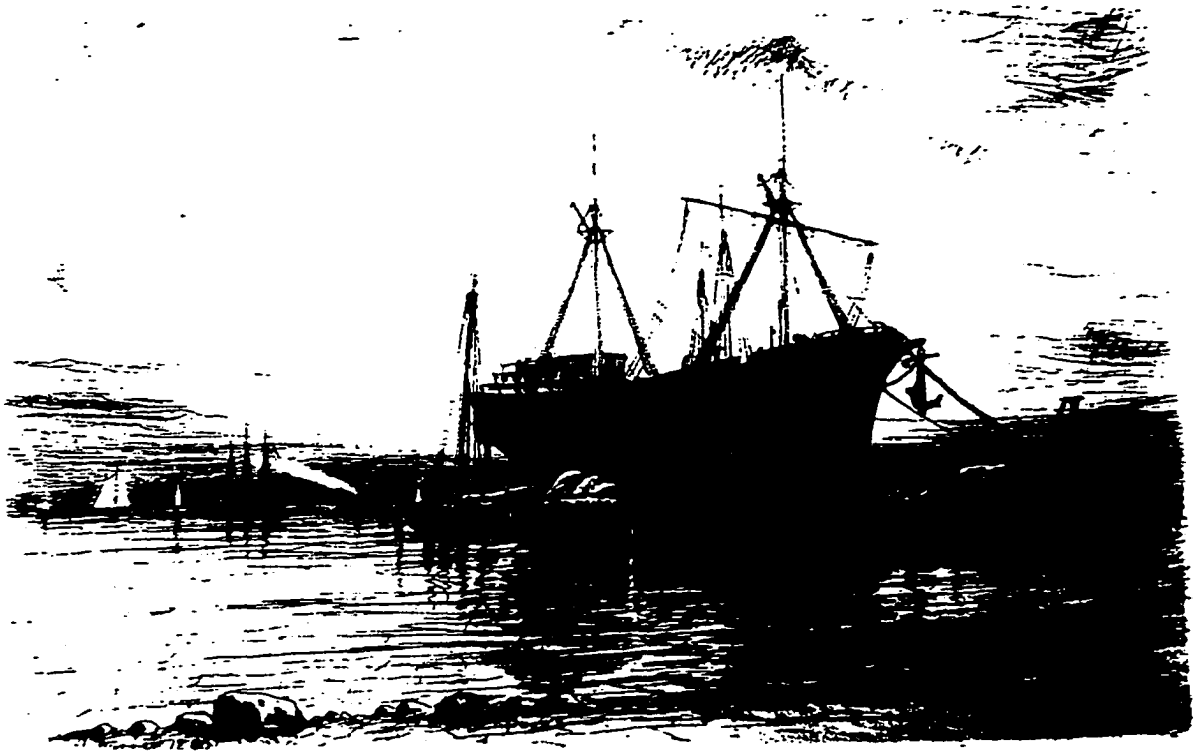


Fig. 83. H. Farrer, *Sunset, Gowanus Bay,* 1880. (Cat. no. H221)



Fig. 84. H. Farrer, *Sunset, New York Harbor,* 1880. (Cat. no. H222)

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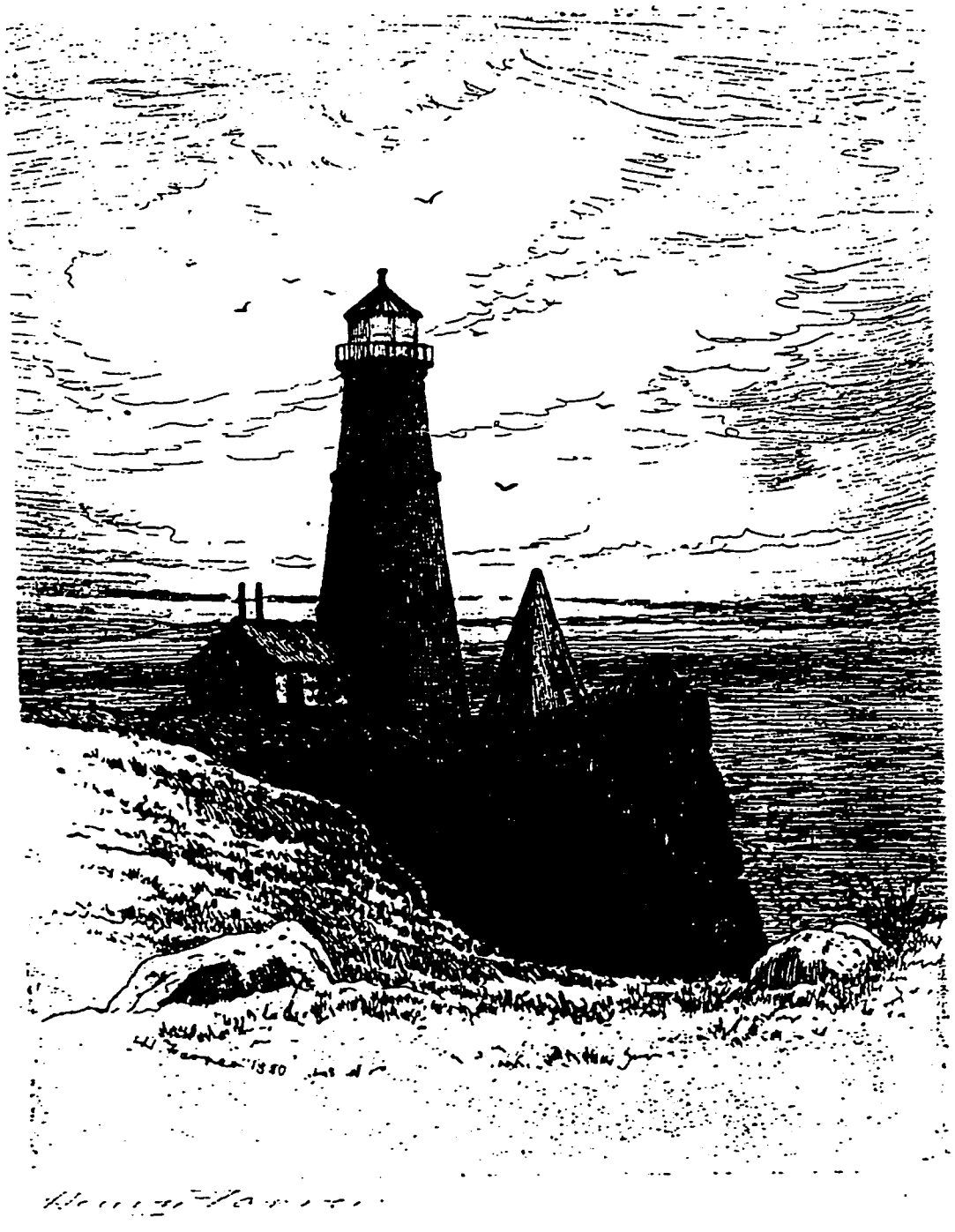


Fig. 85. H. Farrer, *The Lighthouse,* 1880. (Cat. no. H224)

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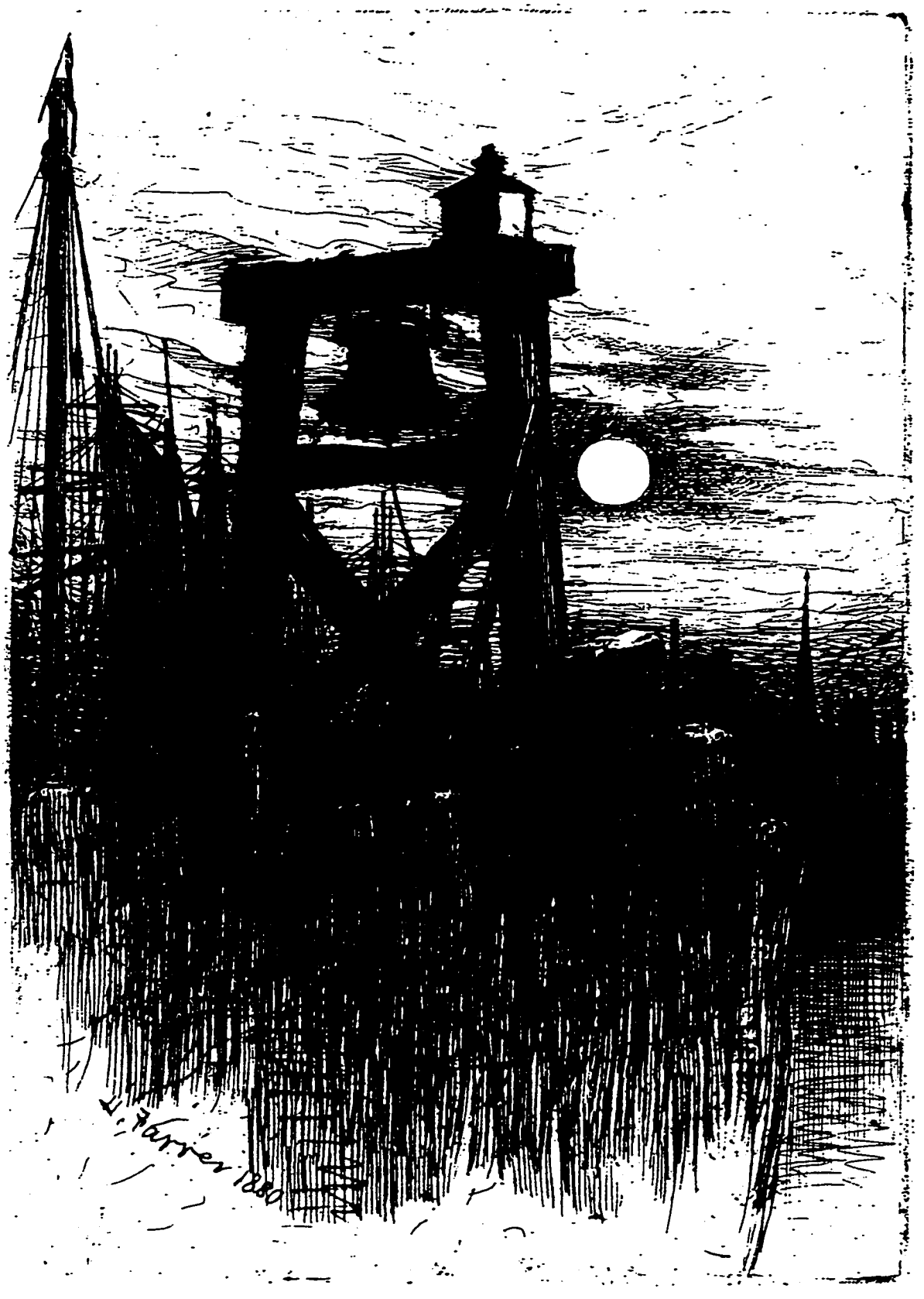


Fig. 86. H. Farrer, *The Old Ferry Bell,* 1880. (Cat. no. H225)

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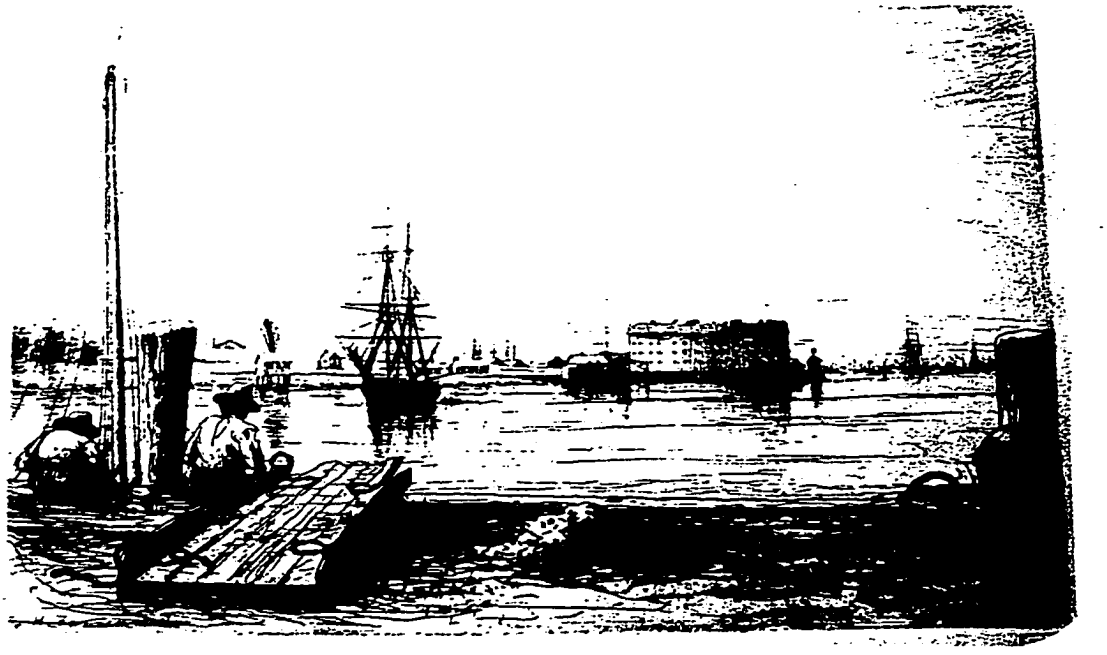


Fig. 87. H. Farrer, *Castle Williams*, ca. 1880. (Cat. no. H230)

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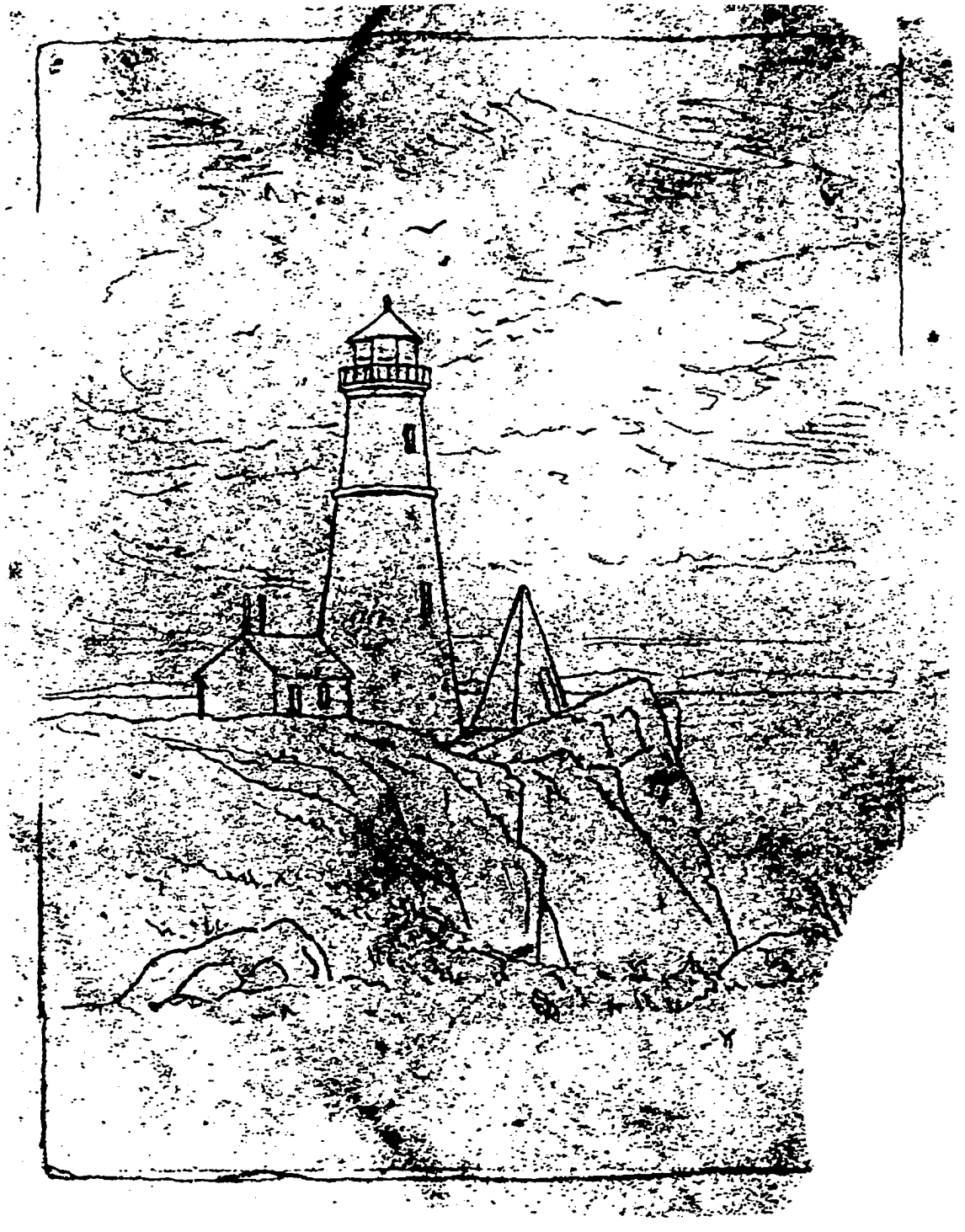


Fig. 88. H. Farrer, *Portland Head Light, Cape Elizabeth, Maine,* ca. 1880. (Cat. no. H242)

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Fig. 89. H. Farrer, *Pottery Beach, Long Island*, ca. 1880. (Cat. no. H242a)

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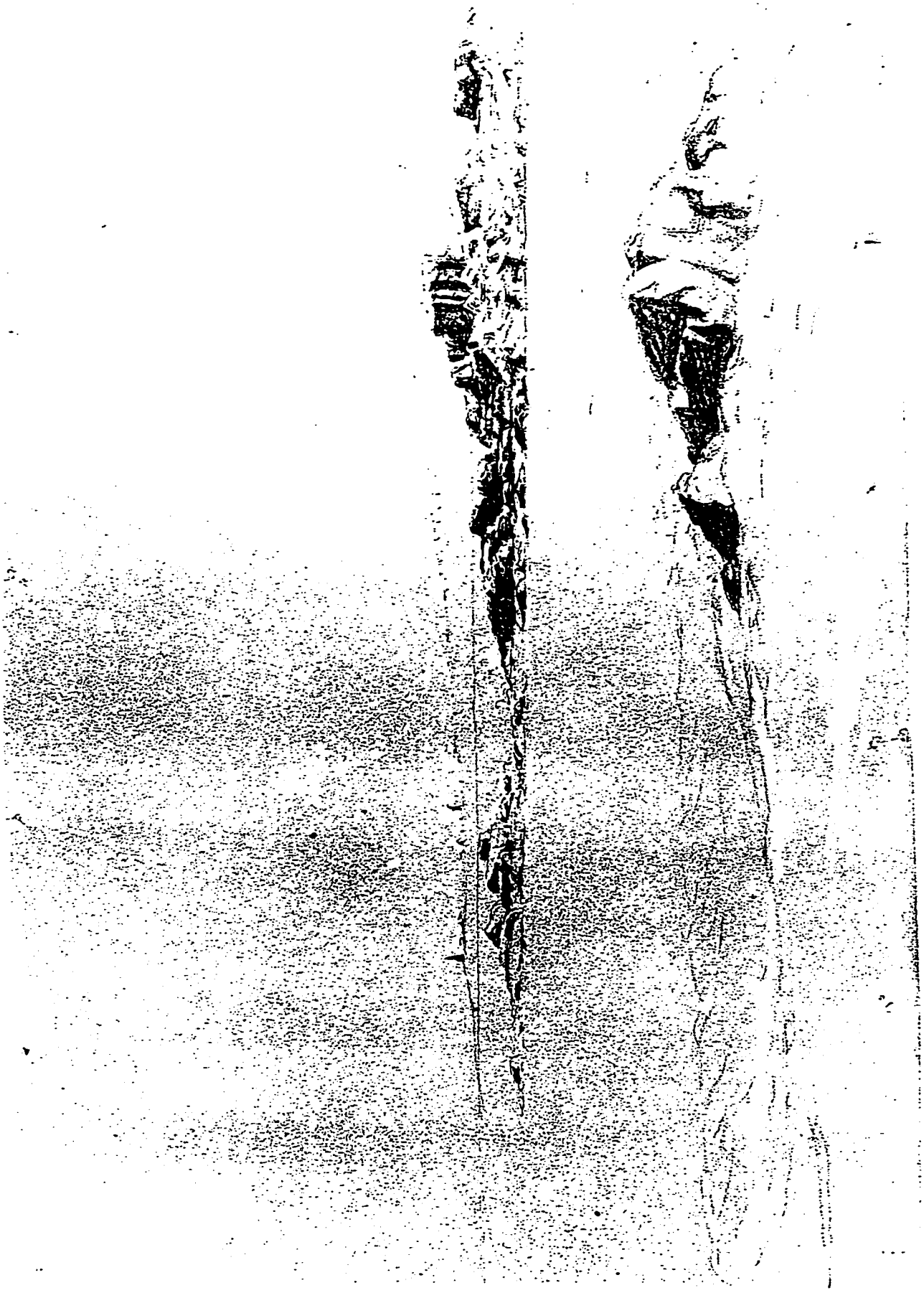


Fig. 90. H. Farrer, *Rocky Coast*, ca. 1880. (Cat. no. H244)

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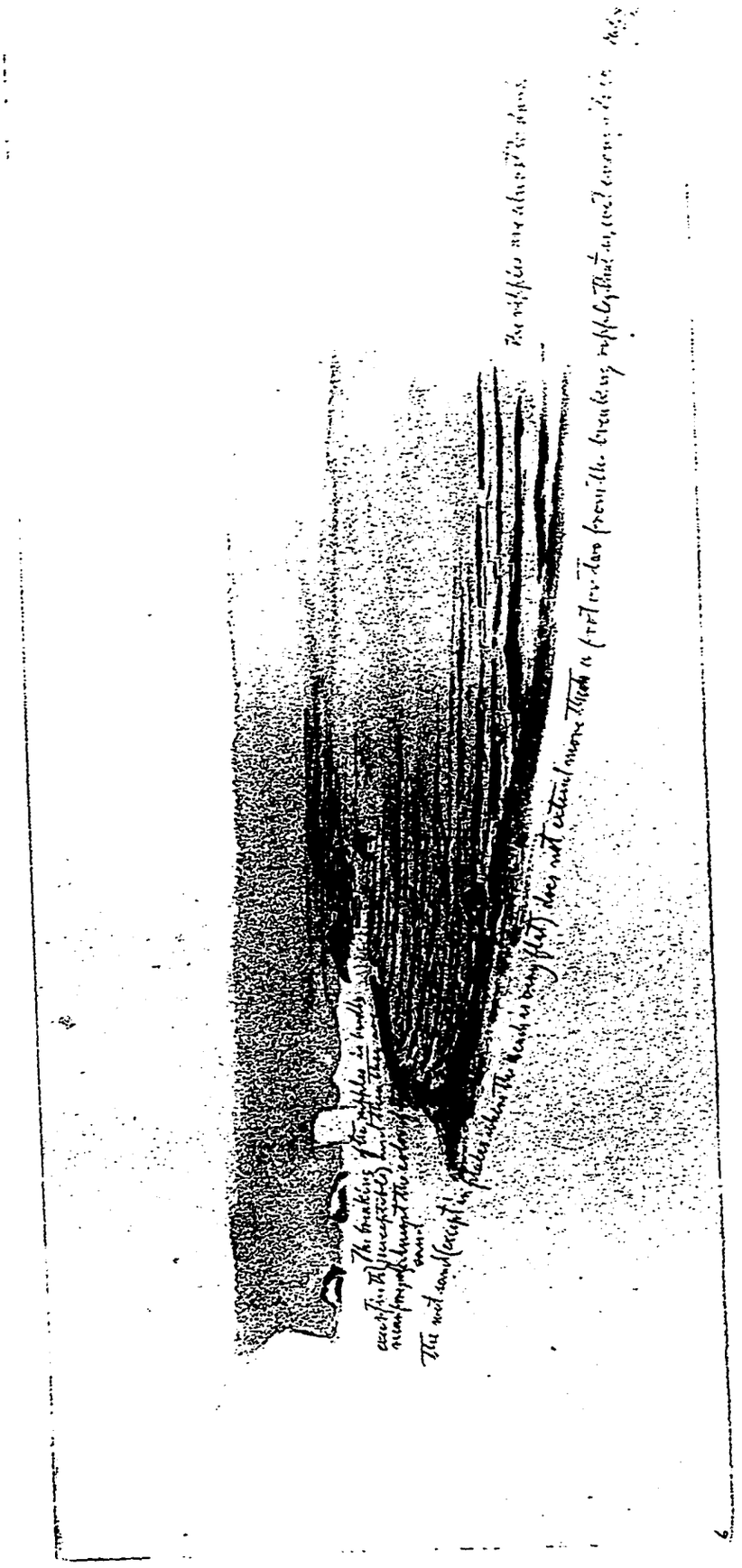


Fig. 91. H. Farrer, *Study of Surf*, ca. 1880. (Cat. no. H245)

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Fig. 92 H. Farrar, Sunset over Long Island, ca. 1880 (Cat. no. H247)

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Fig. 93. H. Farrer, *"Sweet is the Hour of Rest"*, ca. 1880. (Cat. no. H248)

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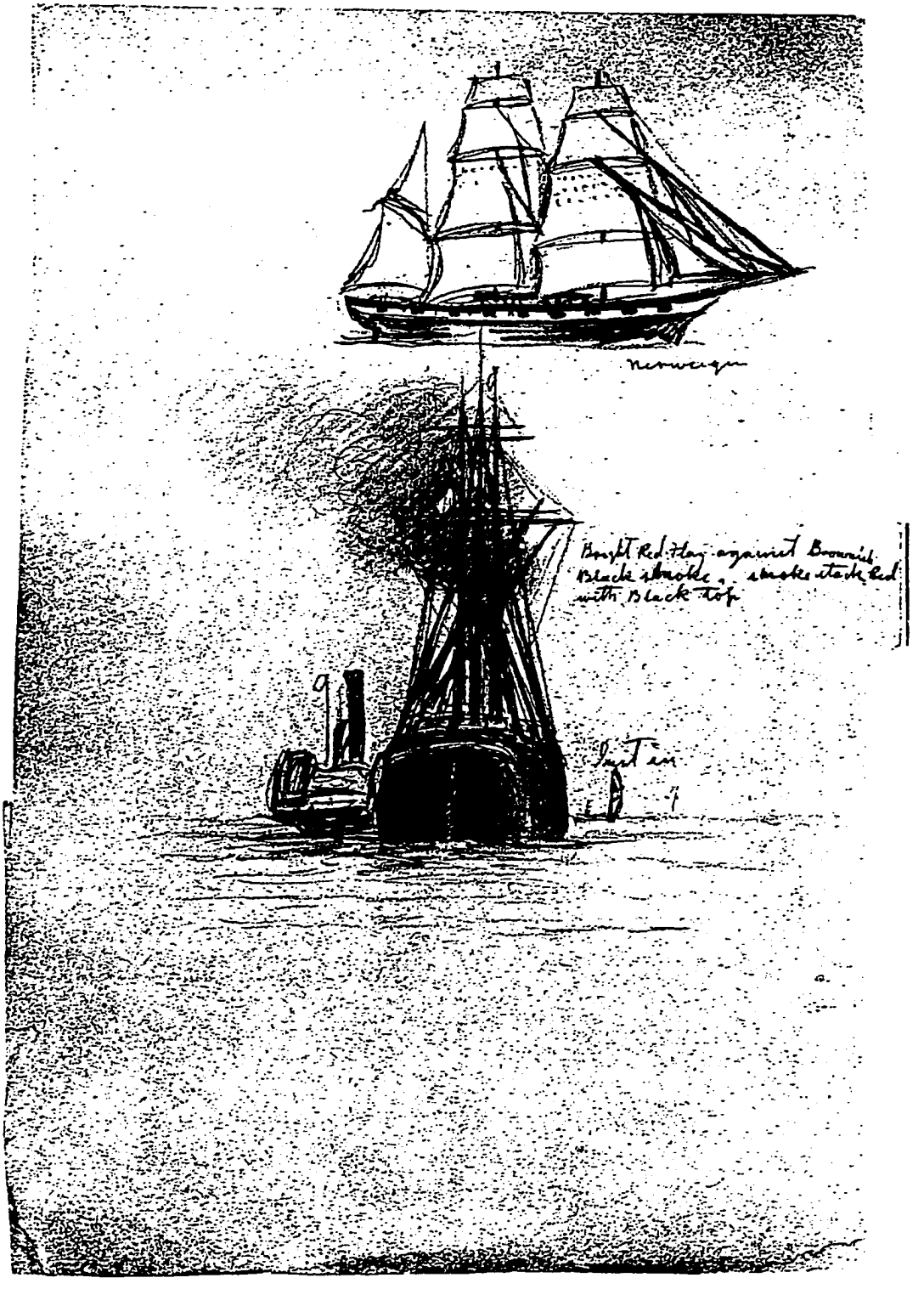


Fig. 94. H. Farrer, *Two Studies of a Clipper and a Steamship,* ca. 1880. (Cat. no. H251)

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Fig. 95. H. Farrer, *The Tow*, 1881. (Cat. no. H256)

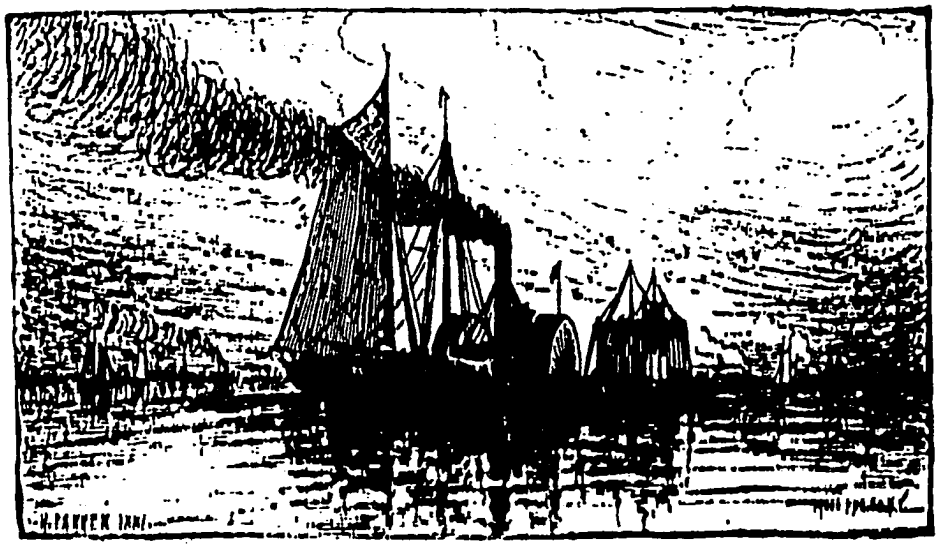


Fig. 96. H. Farrer, *The Tow*, 1881. (Cat. no. H257)

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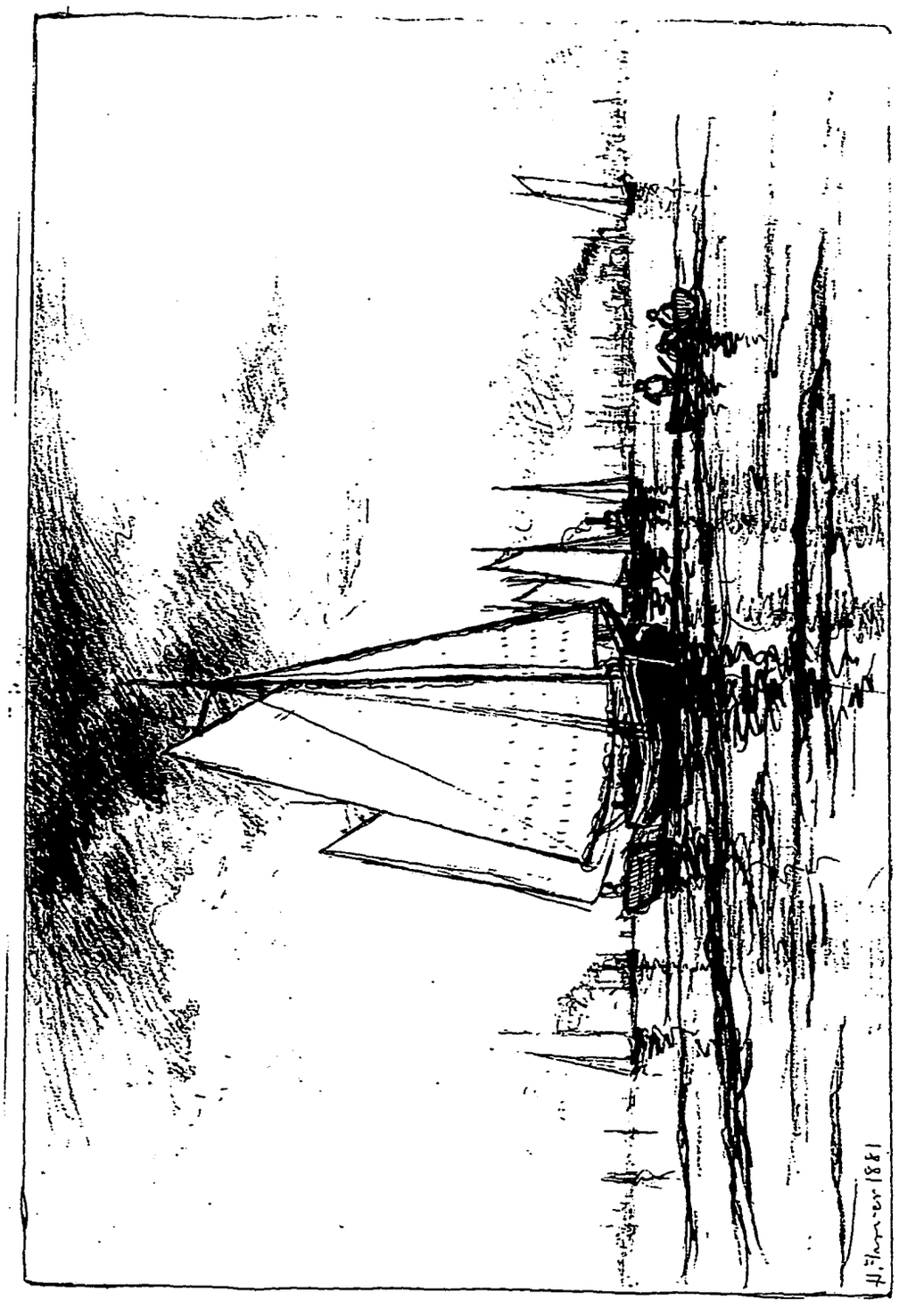


Fig. 97. H. Farrer, *View with Ships near a Port*, 1881. (Cat. no. H259)

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Fig. 98. H. Farrer, *Autumn,* 1882. (Cat. no. H273)



Fig. 99. H. Farrer, *"The twilight is sad and cloudy, the wind blows wild and free"*, ca. 1882. (Cat. no. H289)

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Fig. 100. H. Farrer, *Sunset,* 1883. (Cat. no. H294)

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Fig. 101. H. Farrer, *"When the Silver Habit of the Clouds Comes Down upon the Autumn Sun"*, 1883. (Cat. no. H295)

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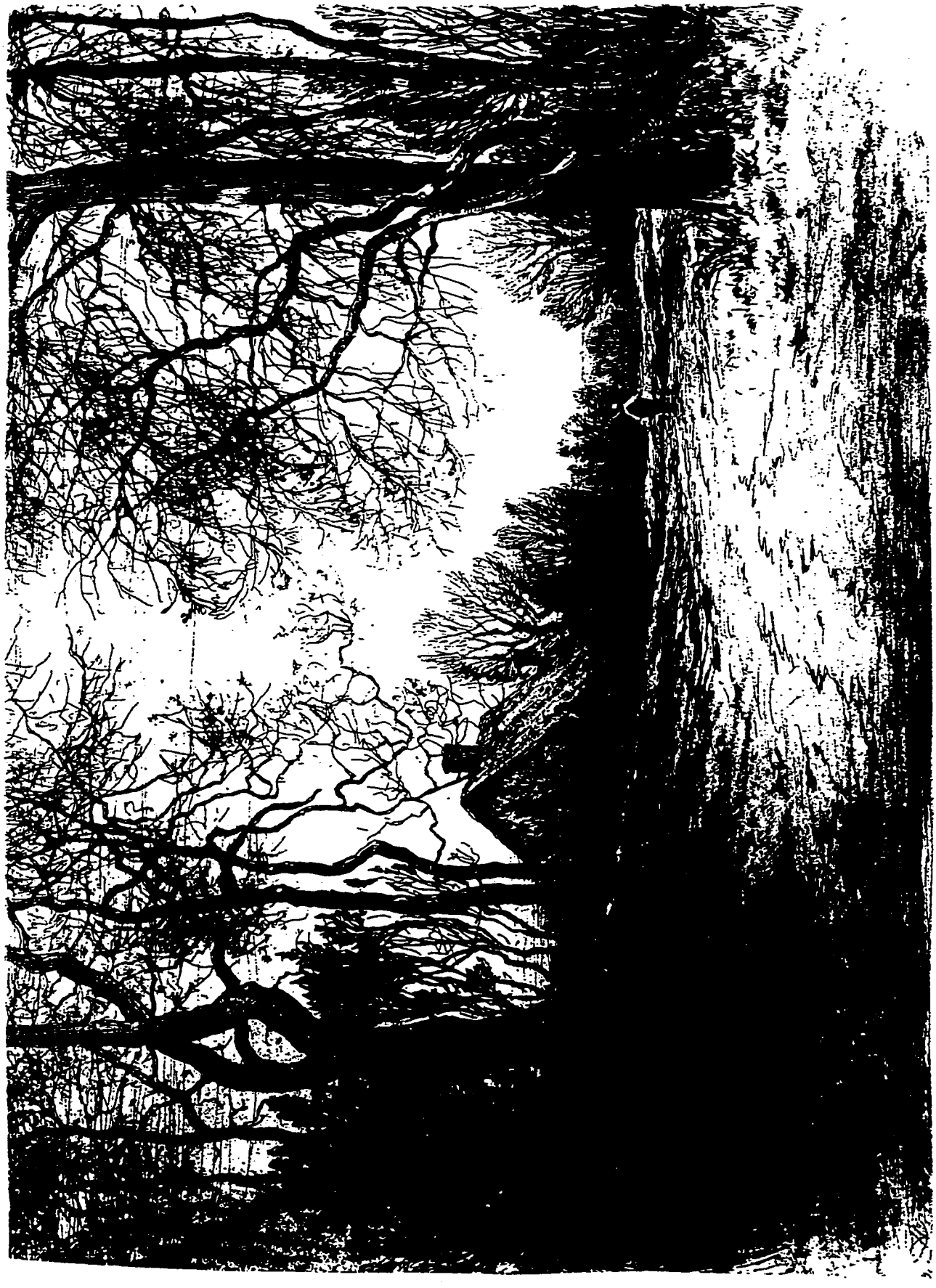


Fig. 102. H. Farrer, *Winter Evening*, 1883. (Cat. no. H296)

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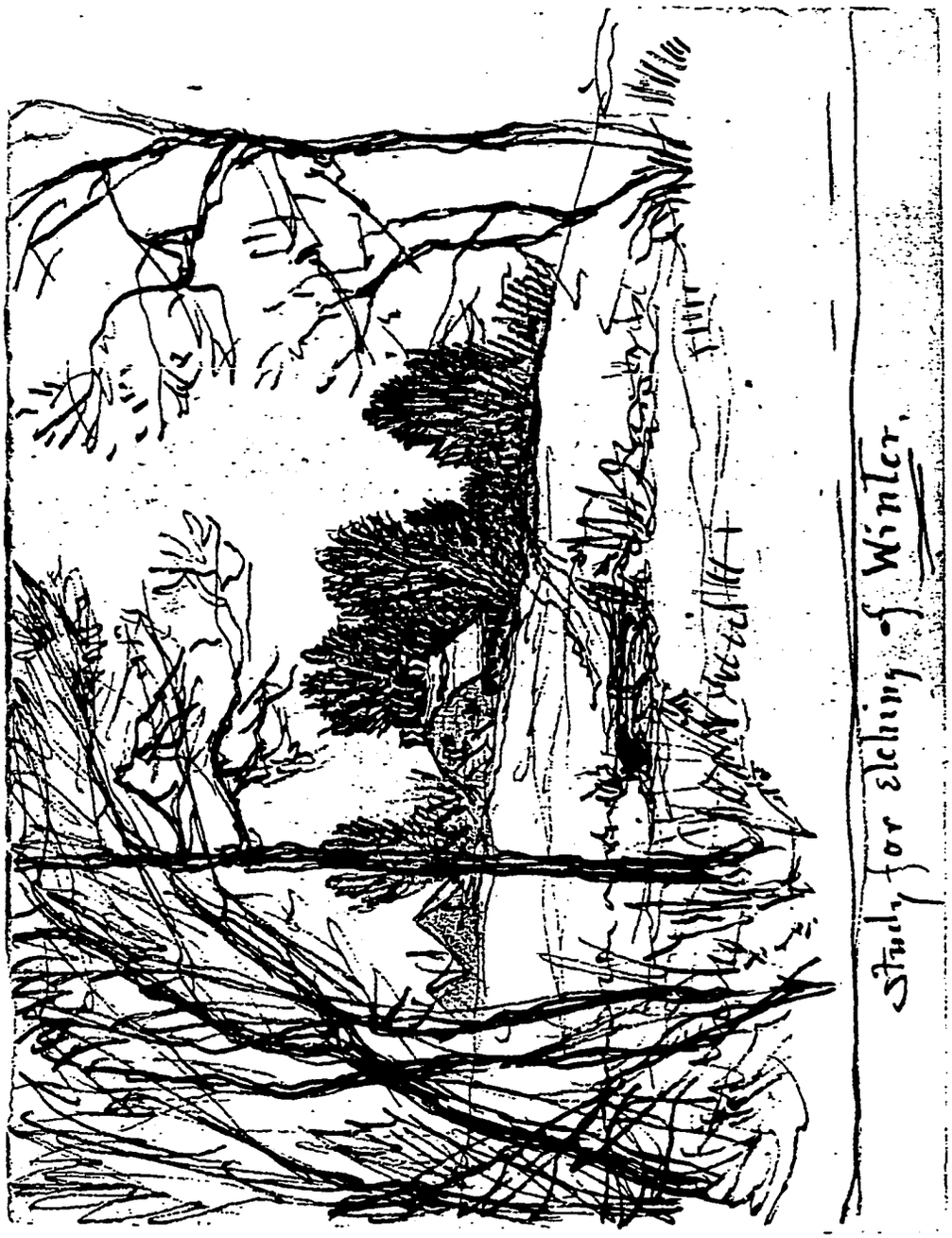


Fig. 103. H. Farrer, *Winter Landscape*, 1883. (Cat. no. H297)

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Fig. 104. H. Farrer, *"Now Came Still Evening On"*, ca. 1883. (Cat. no. H303)

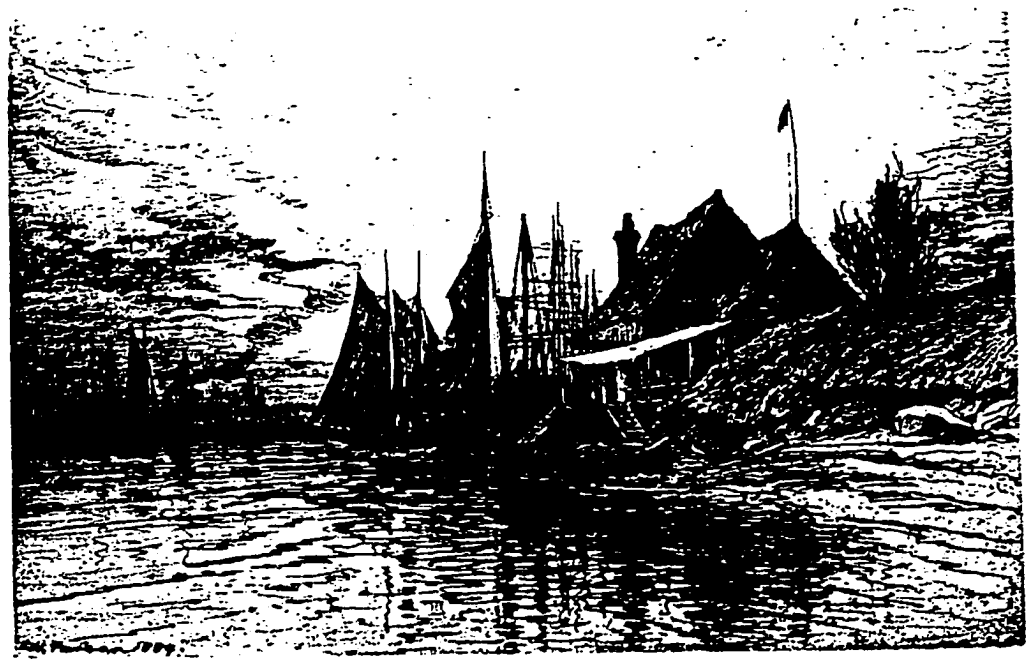


Fig. 105. H. Farrer, *Evening: New York Harbor*, 1884. (Cat. no. H309)

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Fig. 106. H. Farrer, *Sunset Landscape with Pond*, 1886. (Cat. no. H331)

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Fig. 107. H. Farrer, *The Tow (New York Harbor)*, 1886. (Cat. no. H333)

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Fig. 108. H. Farrer, *Landscape*, ca. 1886. (Cat. no. H340)

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Fig. 109. H. Farrer, *Evening Glow*, 1890. (Cat. no. H370)



Fig. 110. H. Farrer, *A Winter's Eve*, 1890. (Cat. no. H369)

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Fig. 111. H. Farrer, *"The River Banks are Brown"*, ca. 1890. (Cat. no. H380)



Fig. 112. H. Farrer, *House by the River*, 1892. (Cat. no. H391)

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Fig. 113. H. Farrer, *View of Provincetown*, 1892. (Cat. no. H395)

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Fig. 114. H. Farrer, *October on the Marshes*, ca. 1892. (Cat. no. H400)

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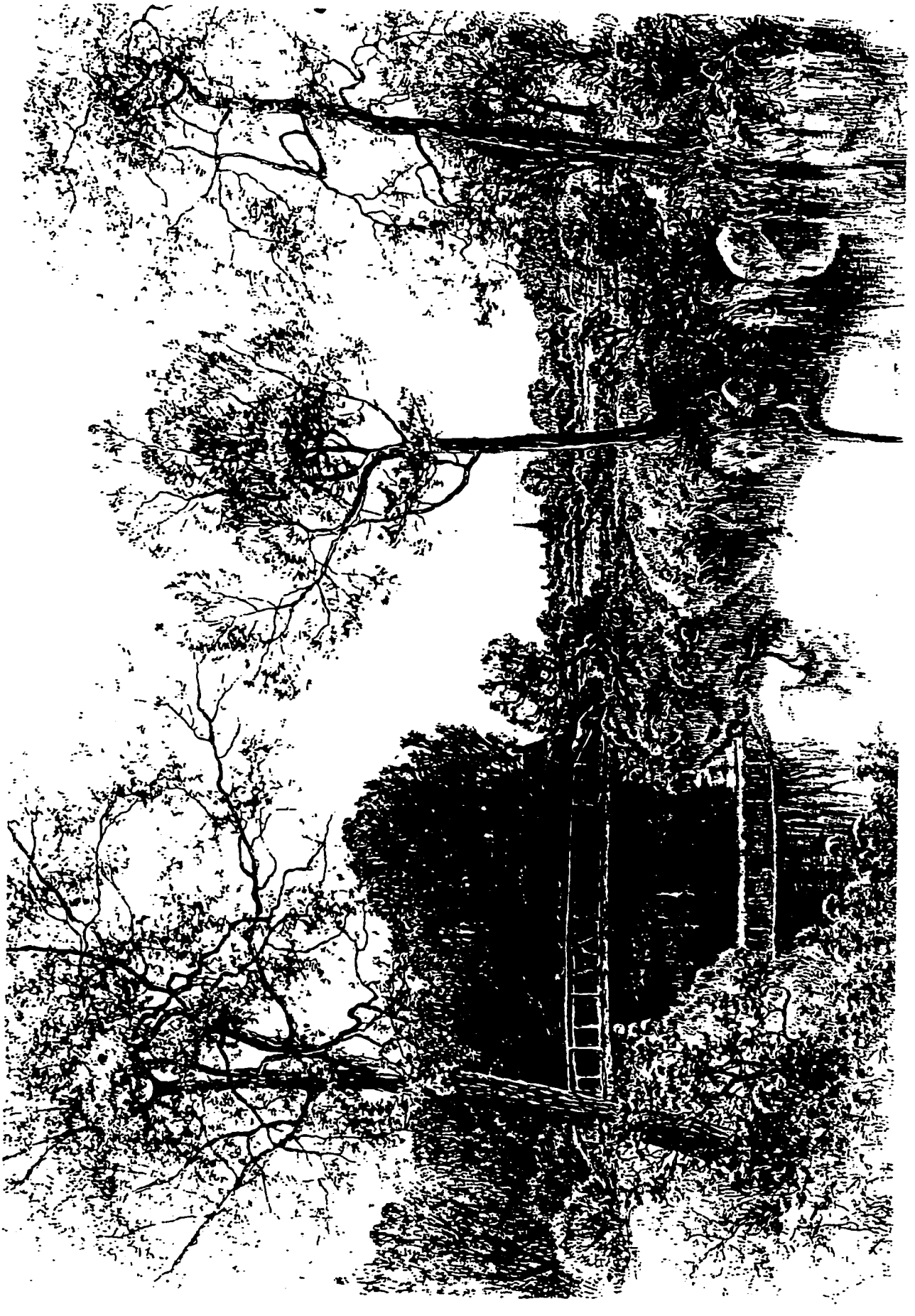


Fig. 115. H. Farrer, *Calm Twilight with the Summer Sky*, 1893. (Cat. no. H406)

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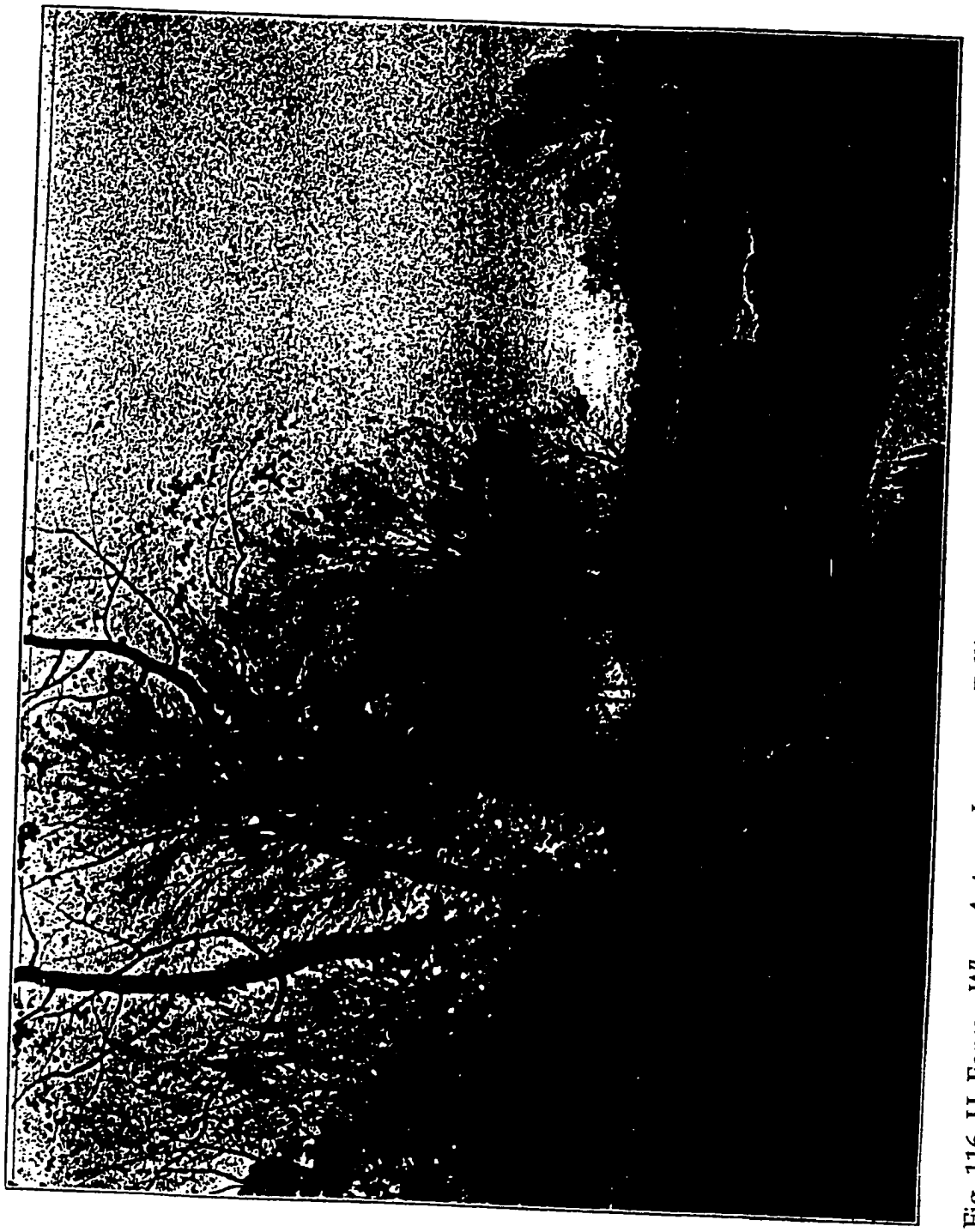


Fig. 116. H. Farrer, *When Autumn Leaves are Falling*, ca. 1898. (Cat. no. H456)

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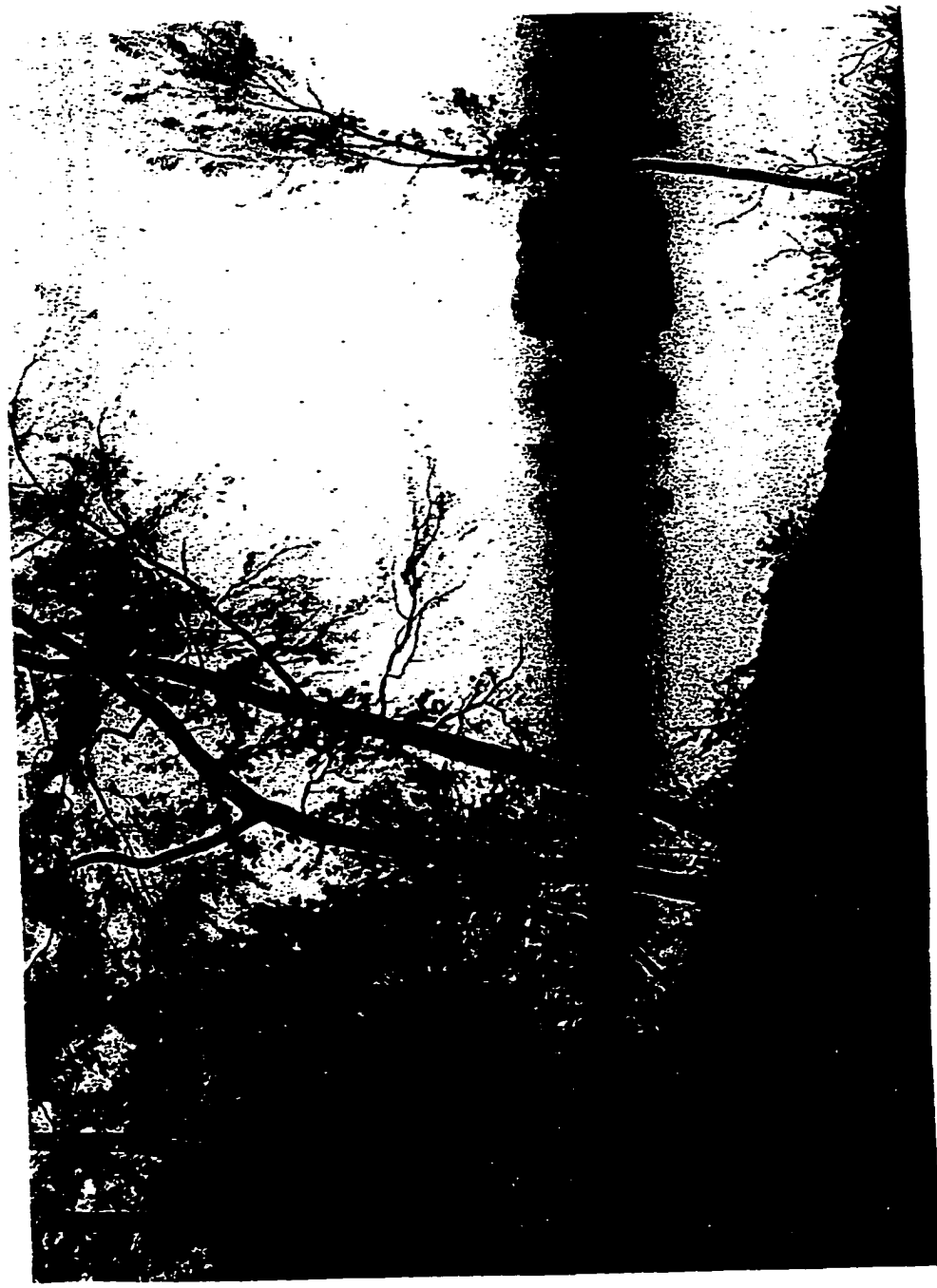


Fig. 117. H. Farrer, *The Afterglow*, 1899. (Cat. no. H461)

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Fig. 118. H. Farrer, *The Path near the Stream,* 1901. (Cat. no. H473)

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Fig. 119. H. Farrer, *"The Twilight's Thoughtful Hour"*, 1901. (Cat. no. H474)

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Fig. 120. H. Farrer, *Woman Walking beside a River*, 1902. (Cat. no. H488)

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Fig. 121. H. Farrer, *At the End of the Day*, ca. 1903. (Cat. no. H494)



Fig. 122. H. Farrer, *A Stormy Day*, n.d. (Cat. no. H513)

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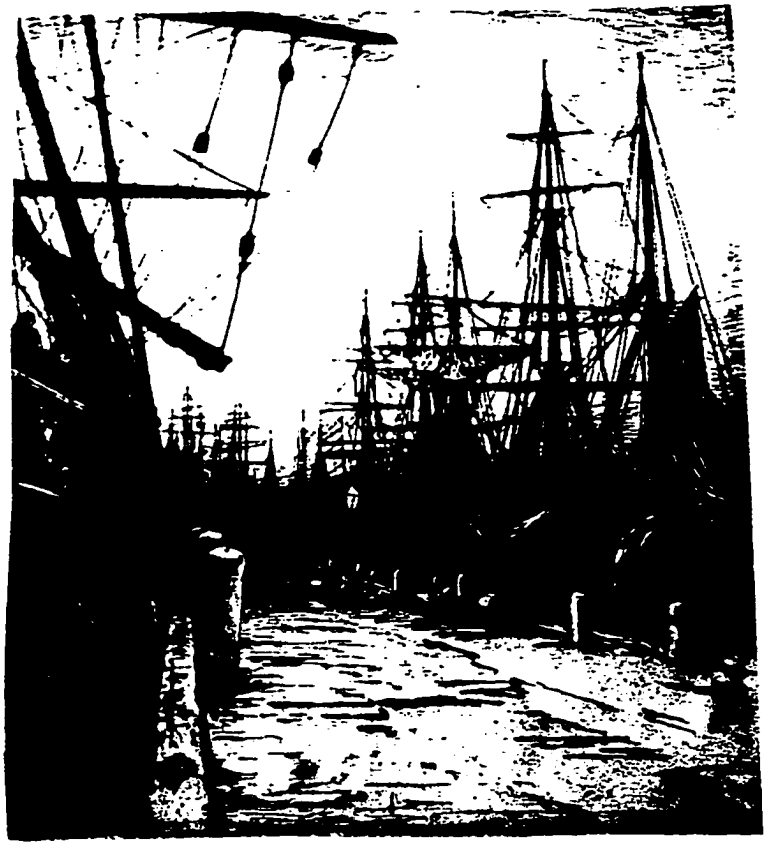


Fig. 123. H. Farrer, *Atlantic Pier*, n.d. (Cat. no. H520)

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Fig. 124. H. Farrer, *Cedars on the Hudson,* n.d. (Cat. no. H525)

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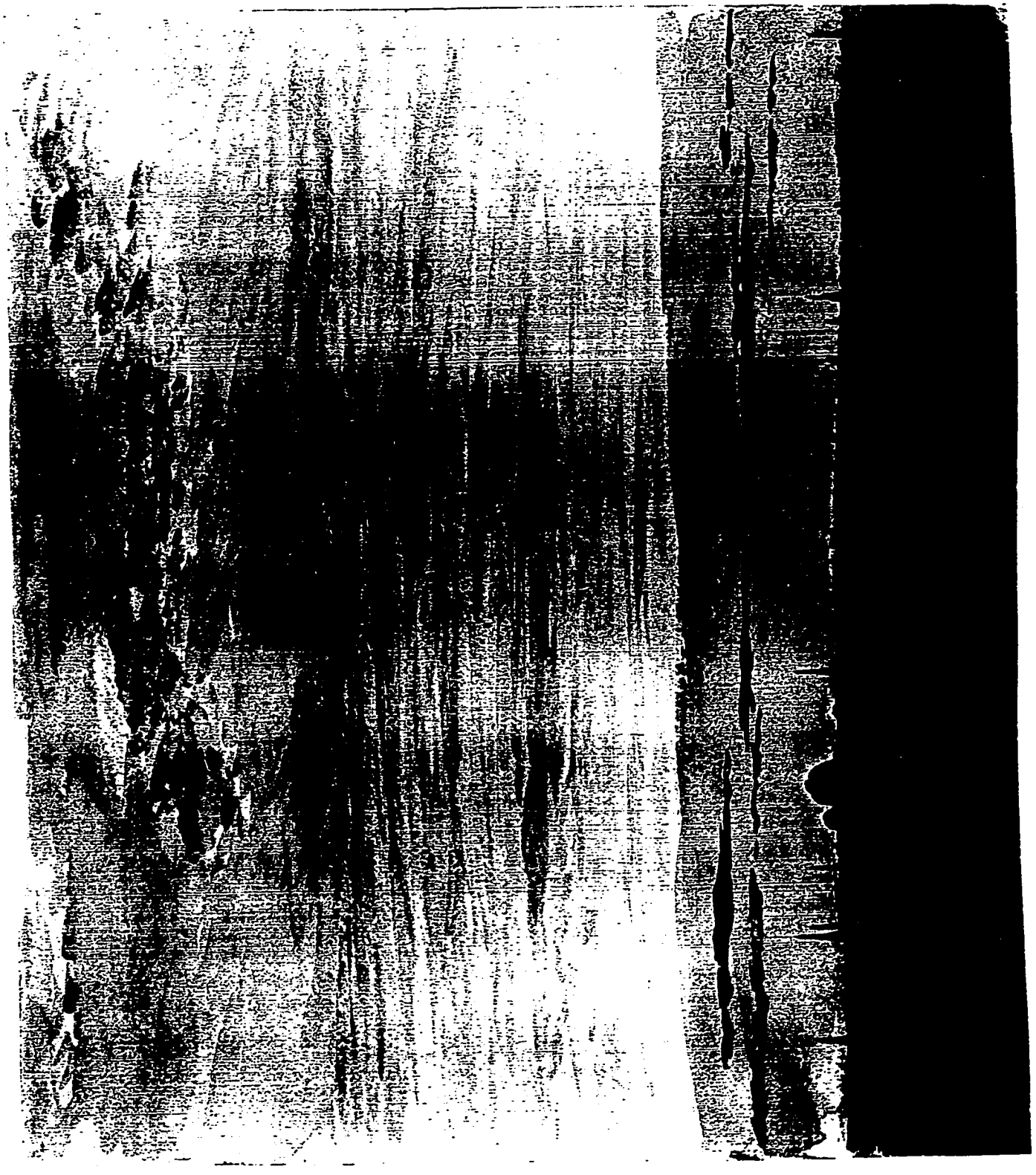


Fig. 125. H. Farrer, *City and Sunset*, n.d. (Cat. no. H526)

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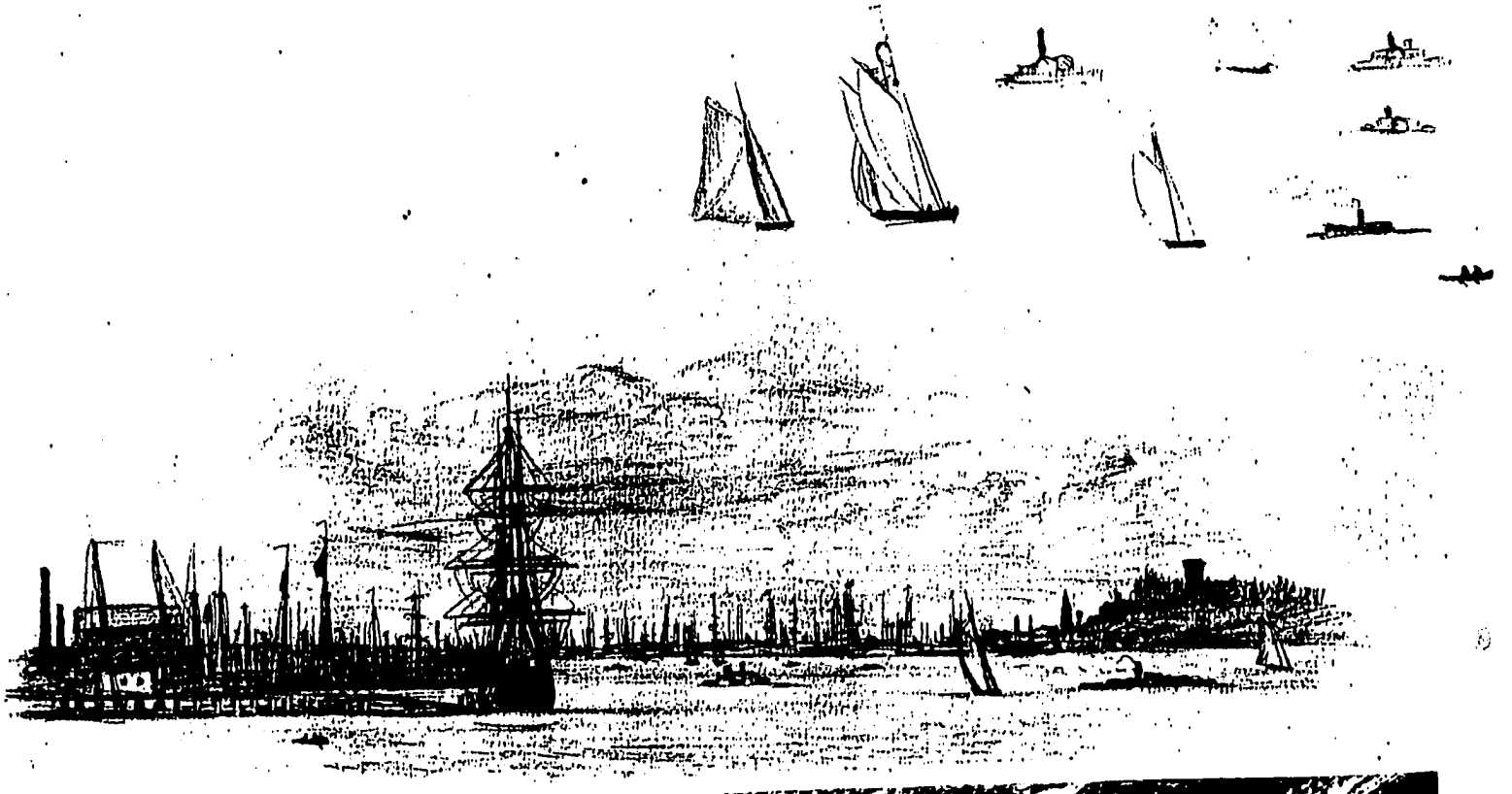


Fig. 126. H. Farrer, *Constal View*, n.d. (Cat. no. H528)



Fig. 127. H. Farrer, *Dutch Kills, Haarlem*, n.d. (Cat. no. H531)



Fig. 128. H. Farrer, *Early Home,* n.d. (Cat. no. H532)

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Fig. 129. H. Farrer, *Edge of the Pond, Evening*, n.d. (Cat. no. H534)

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Fig. 130. H. Farrer, *Elm Tree in a Field,* n.d. (Cat. no. H535)

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Fig. 131. H. Farrer, *Evening along the River*, n.d. (Cat. no. H536)

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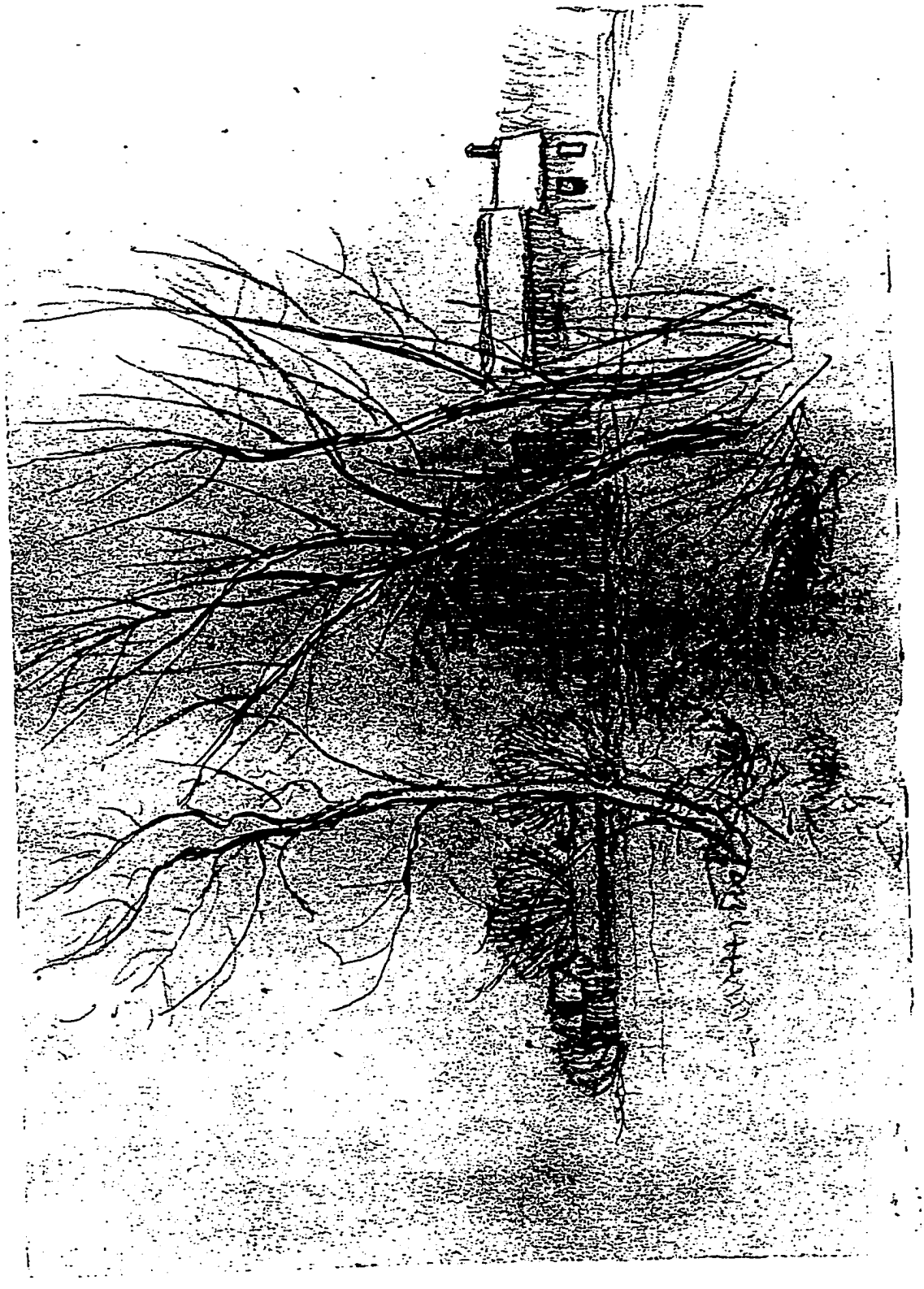


Fig. 132. H. Farrer, *Farm Landscape*, n.d. (Cat. no. H539)

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Fig. 133. H. Farrer, *Field with Haystacks,* n.d. (Cat. no. H540)

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Fig. 134. H. Farrer, *Fifth Avenue Buildings from Grace Church,* n.d. (Cat. no. H541)

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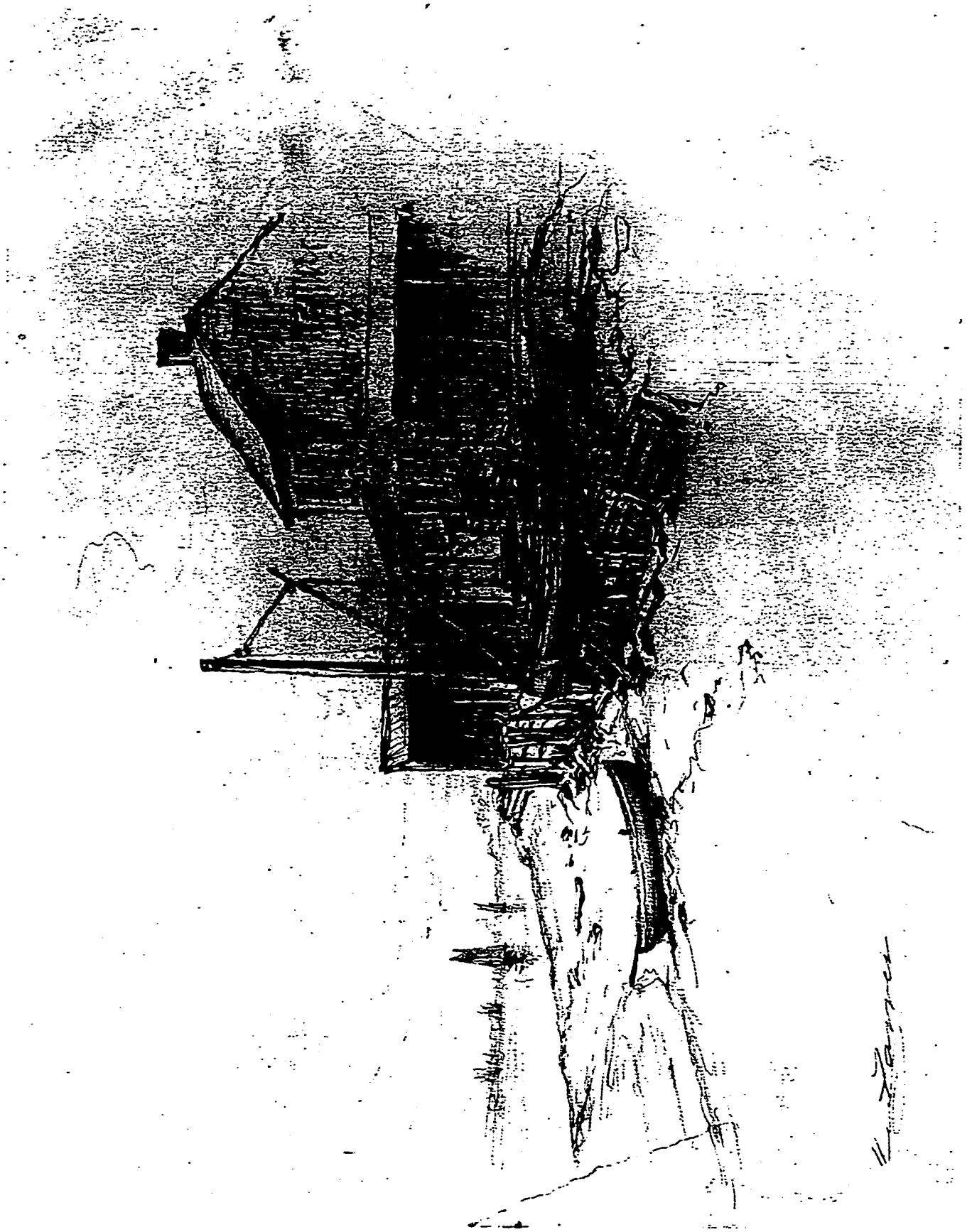


Fig. 135. H. Farrer, *Fishing Boats and Shack*, n.d. (Cat. no. H542)

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Fig. 136. H. Farrer, *Landscape at Sunset*, n.d. (Cat. no. H550)

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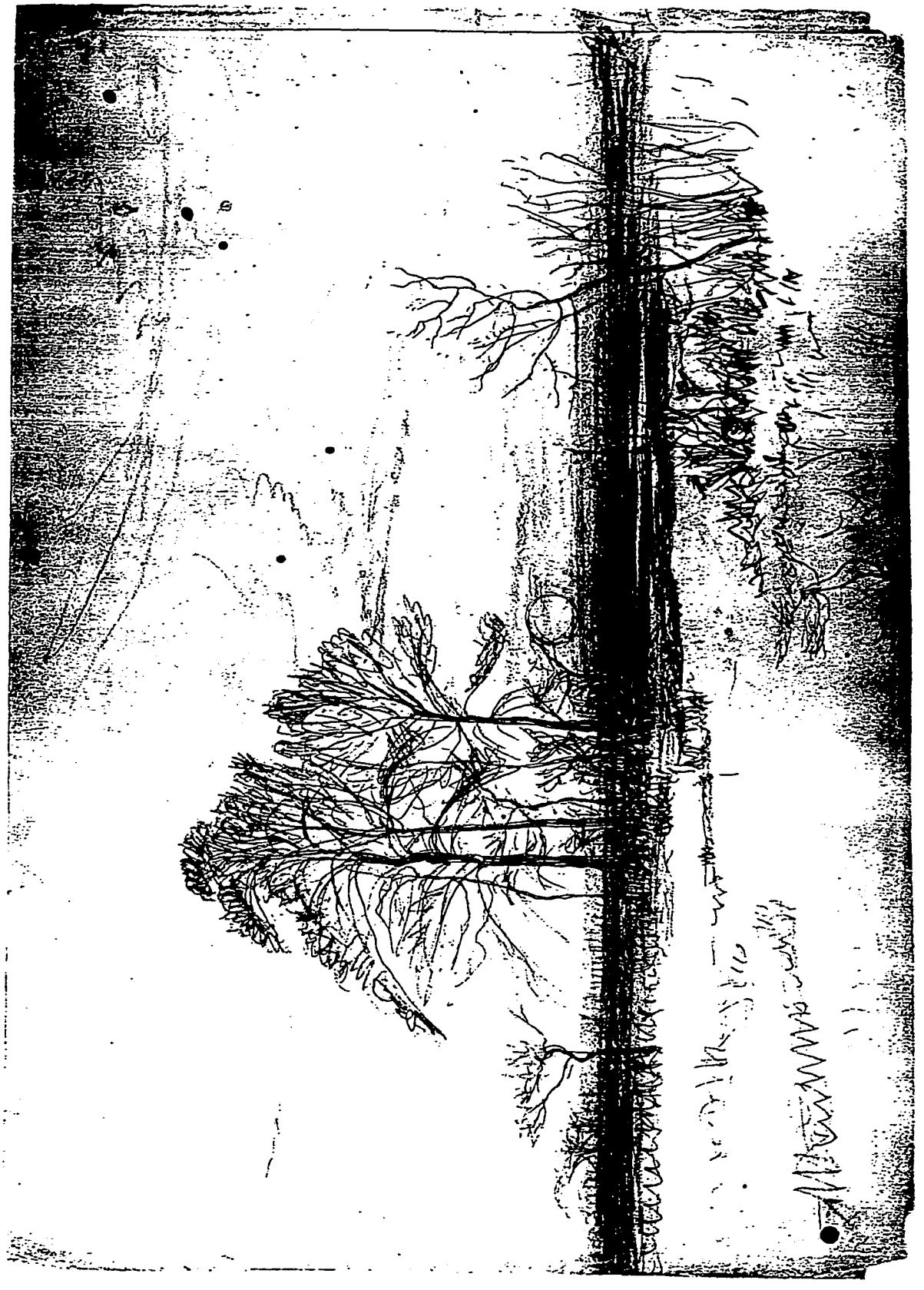


Fig. 137. H. Farrer, *Landscape at Sunset*, n.d. (Cat. no. H551)

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Fig. 138. H. Farrer, *Landscape by a Stream*, n.d. (Cat. no. H552)

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Fig. 139. H. Farrer, *Landscape by a Stream with a Figure Rowing a Boat*, n.d. (Cat. no. H553)

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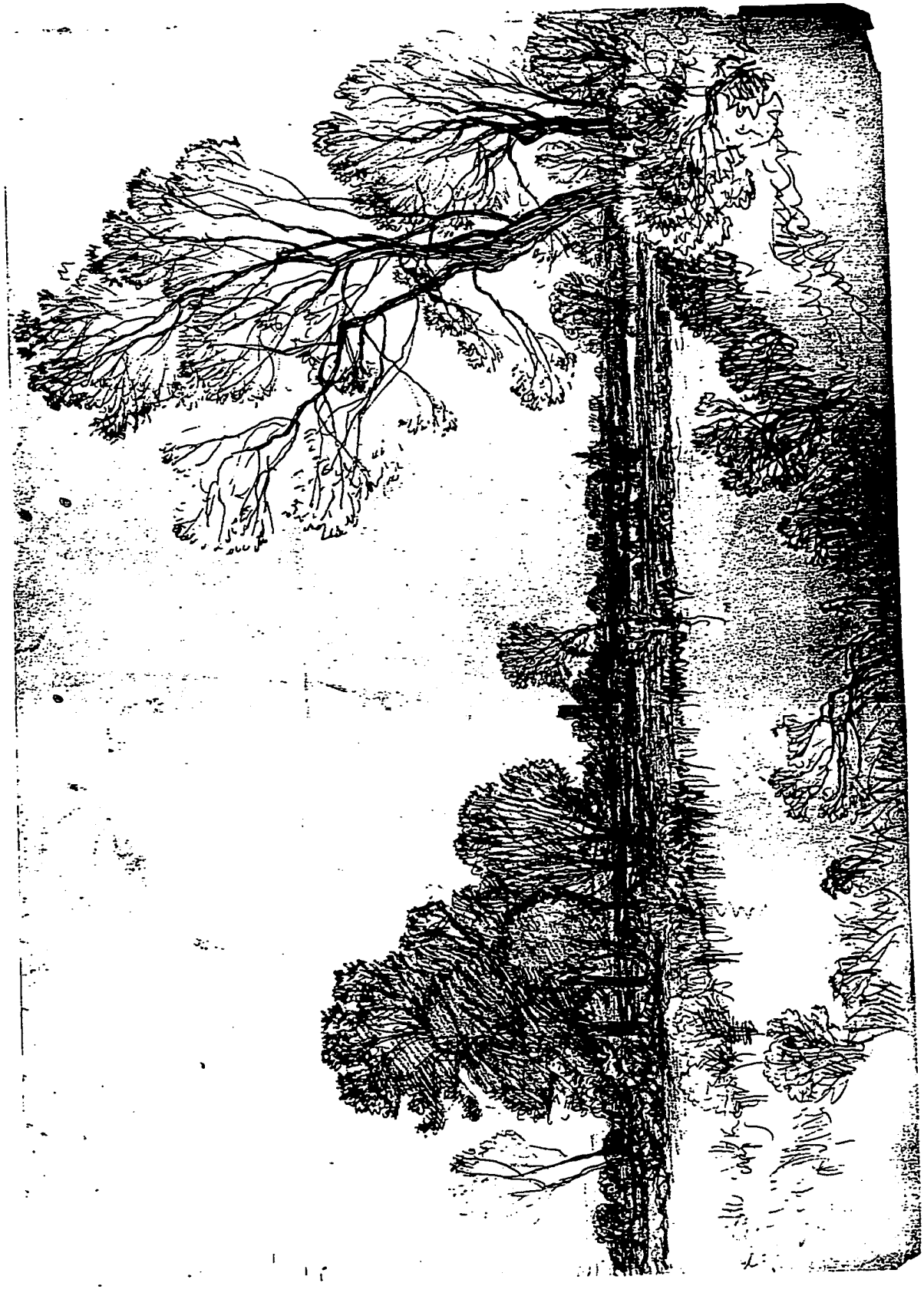


Fig. 140. H. Farrer, *Landscape with a Pond*, n.d. (Cat. no. H556)

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Fig. 141. H. Farrer, *Landscape with Figure on a Trail; Two Small Figure Studies*, n.d. (Cat. no. H558)

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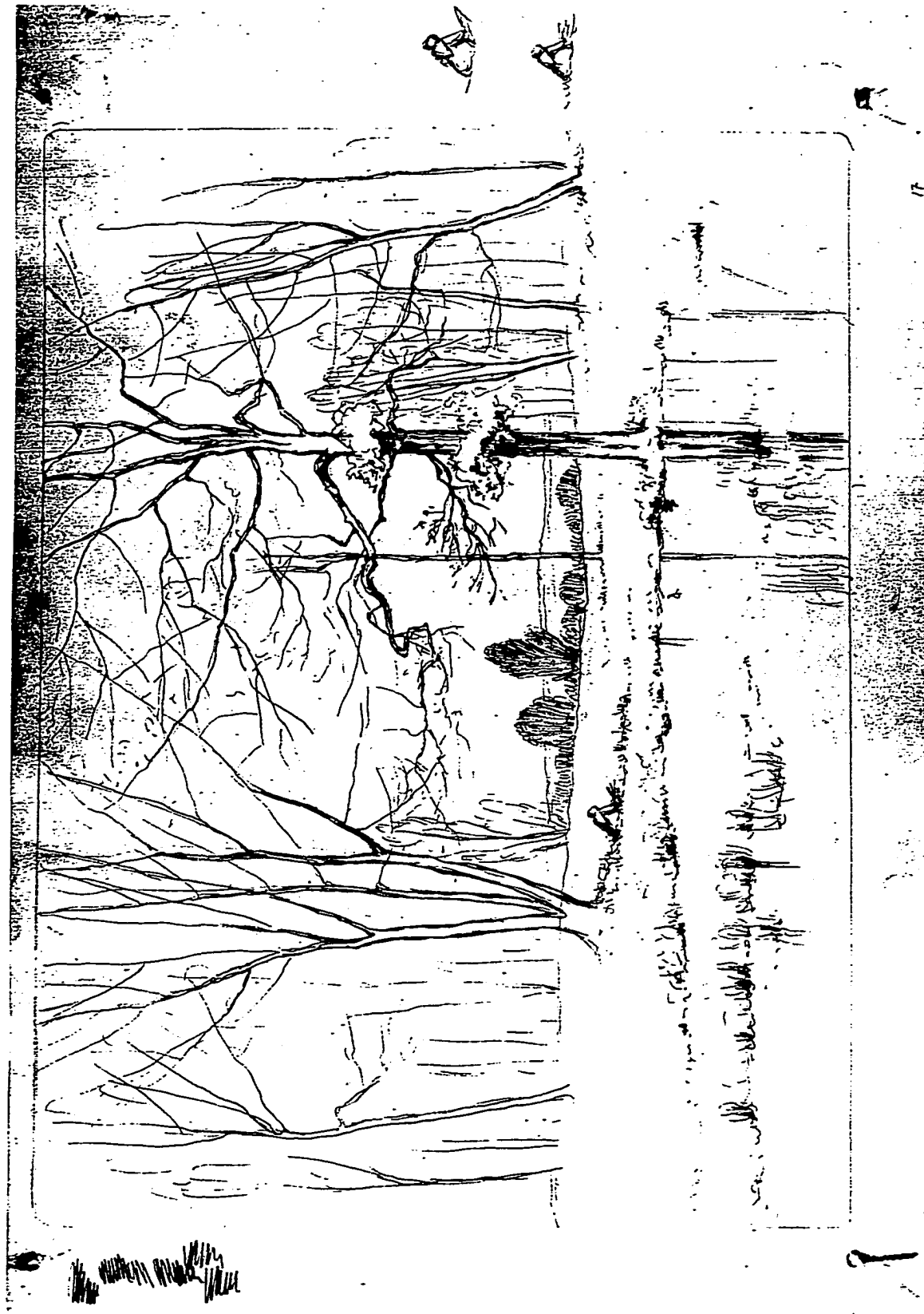


Fig. 142. H. Farrer, *Landscape with Trees at the Edge of Pond, and Seated Woman Bundling Sticks; Two Studies of Same Woman in Margin*, n.d. (Cat. no. H559)

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Fig. 143. H. Farrer, *Marshland*, n.d. (Cat. no. H560)

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Fig. 144. H. Farrer, *Old Storm Beaten Cedar on the Sound,* n.d. (Cat. no. H569)

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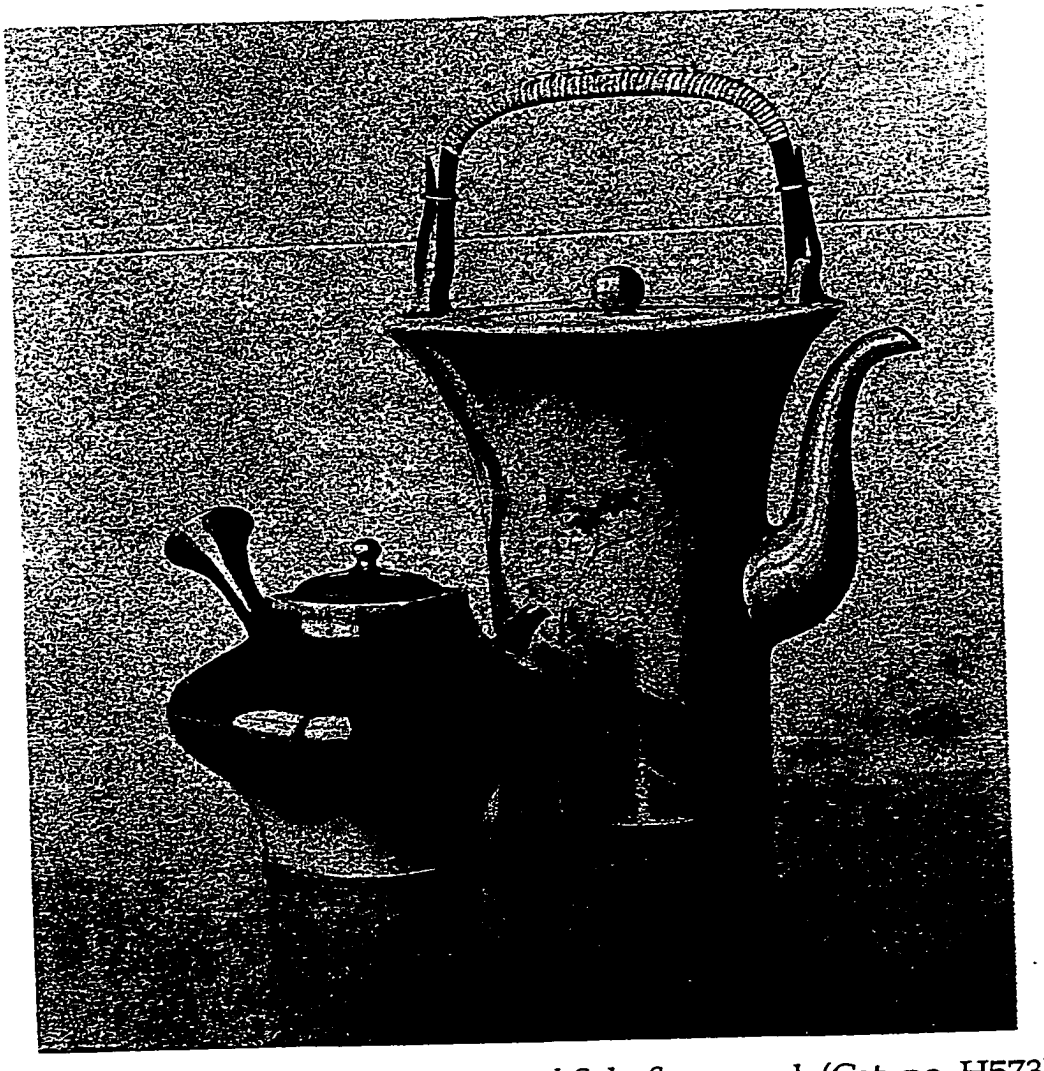


Fig. 145. H. Farrer, *Japanese Teapot and Sake Server,* n.d. (Cat. no. H573)

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Fig. 146. H. Farrer, *River Landscape with Houses and Figure*, n.d. (Cat. no. H574)

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Fig. 147. H. Farrer, *Rowboat*, n.d. (Cat. no. H576)

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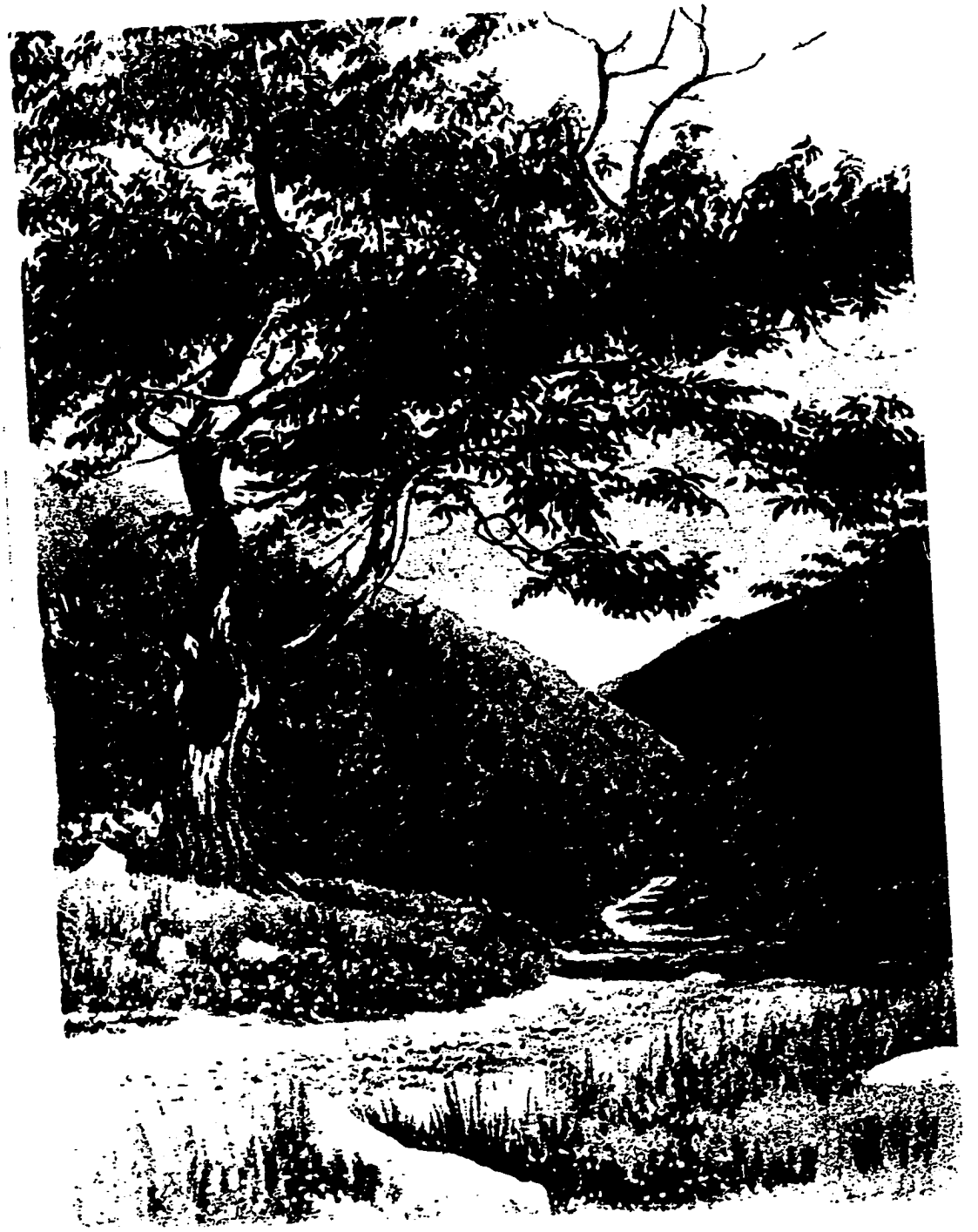


Fig. 148. H. Farrer, *Rural Road*, n.d. (Cat. no. H577)

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Fig. 140 H. Farrer, *Setting Sun*, n.d. (Cat. no. H580)

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Fig. 150. H. Farrer, *Sketch of a Rocky Coast*, n.d. (Cat. no. H585)

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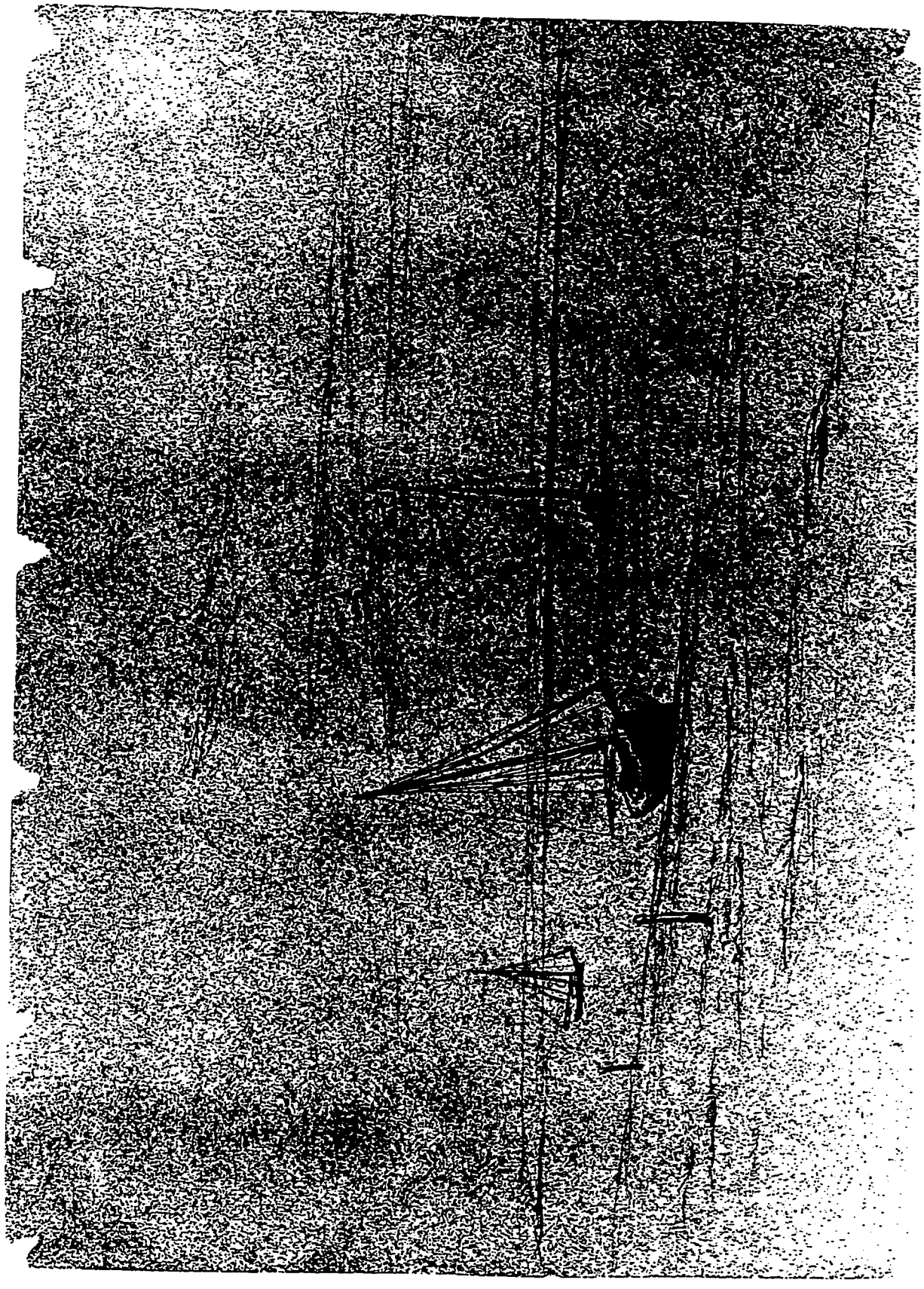


Fig. 151. H. Farrer, *Sketch of Three Sail Boats*, n.d. (Cat. no. H586)

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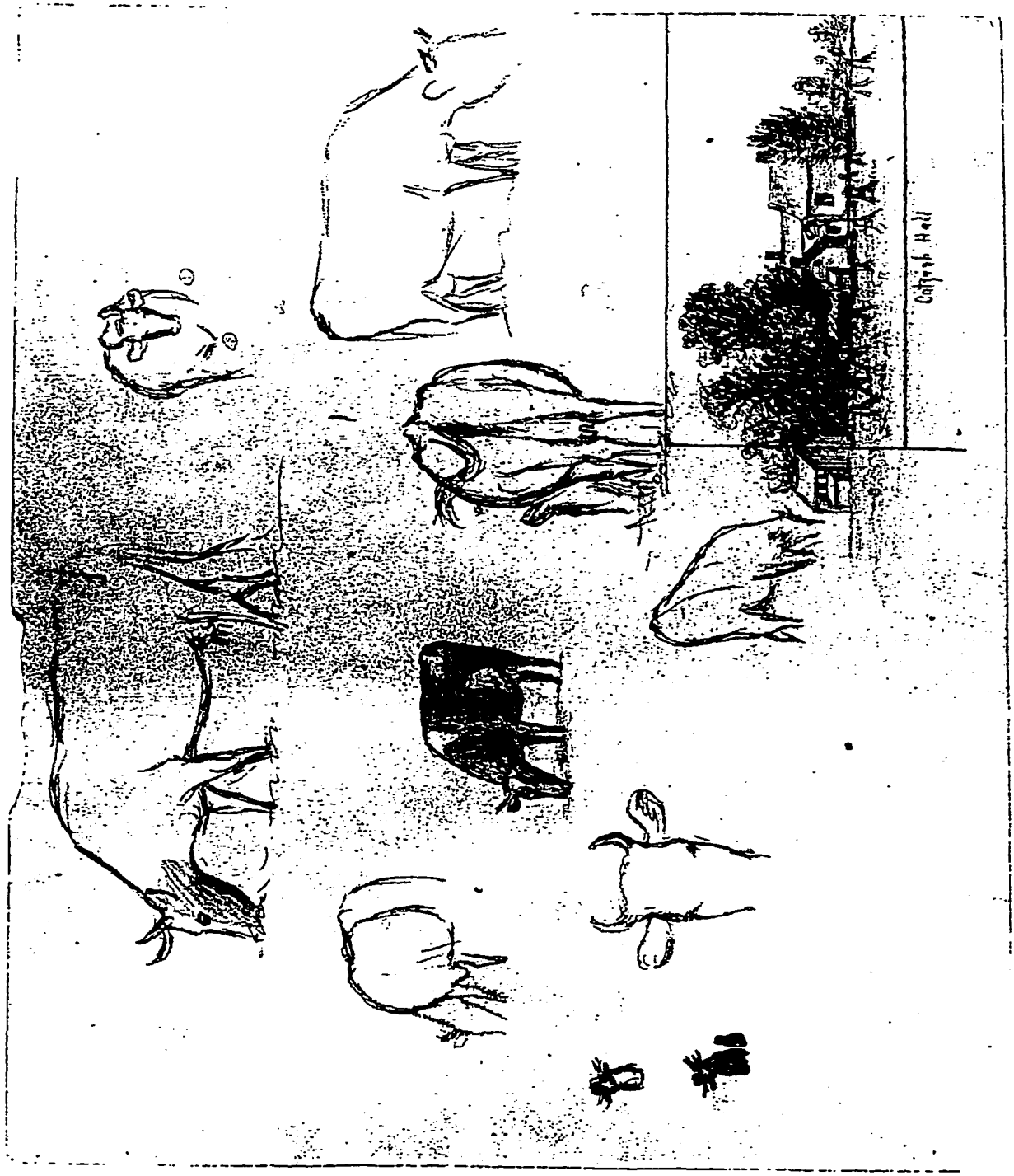


Fig. 152. H. Farrer, *Studies of Cows and Figures; Small Landscape*, n.d. (Cat. no. H589)

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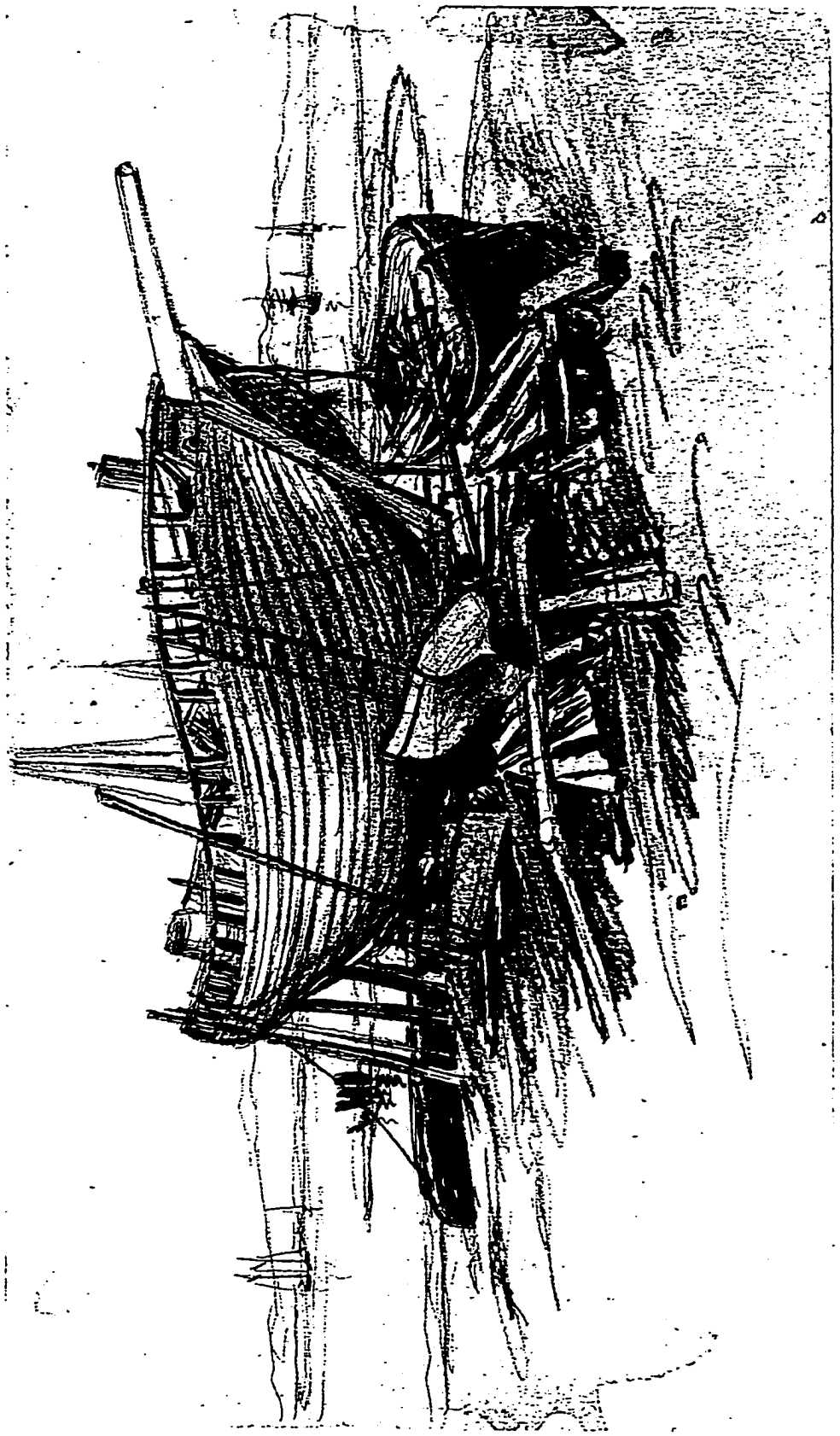


Fig. 153. H. Farrer, *Study of a Boat in Dry Dock*, n.d. (Cat. no. H592)

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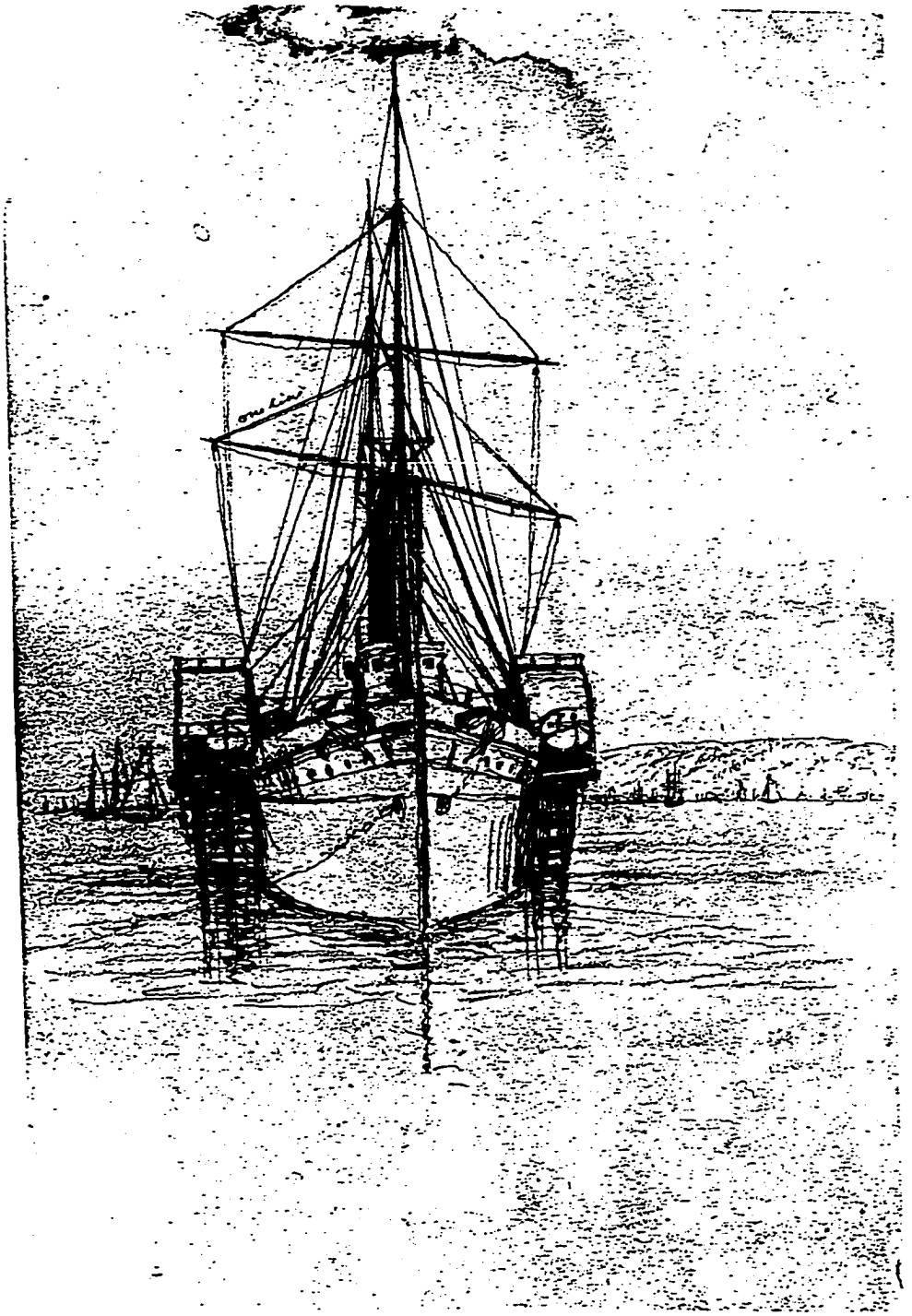


Fig. 154. H. Farrer, *Study of a Steamship*, n.d. (Cat. no. H593)

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Fig. 155. H. Farrer, *Study of Plants*, n.d. (Cat. no. H594)

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Fig. 156. H. Farrer, *Study of Sky and Clouds with Steamship in the Distance*, n.d. (Cat. no. H595)

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Fig. 157. H. Farrer, *Summer Sunset,* n.d. (Cat. no. H596)

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Fig. 159. H. Farrer, *Sunset through the Trees,* n.d. (Cat. no. H604)

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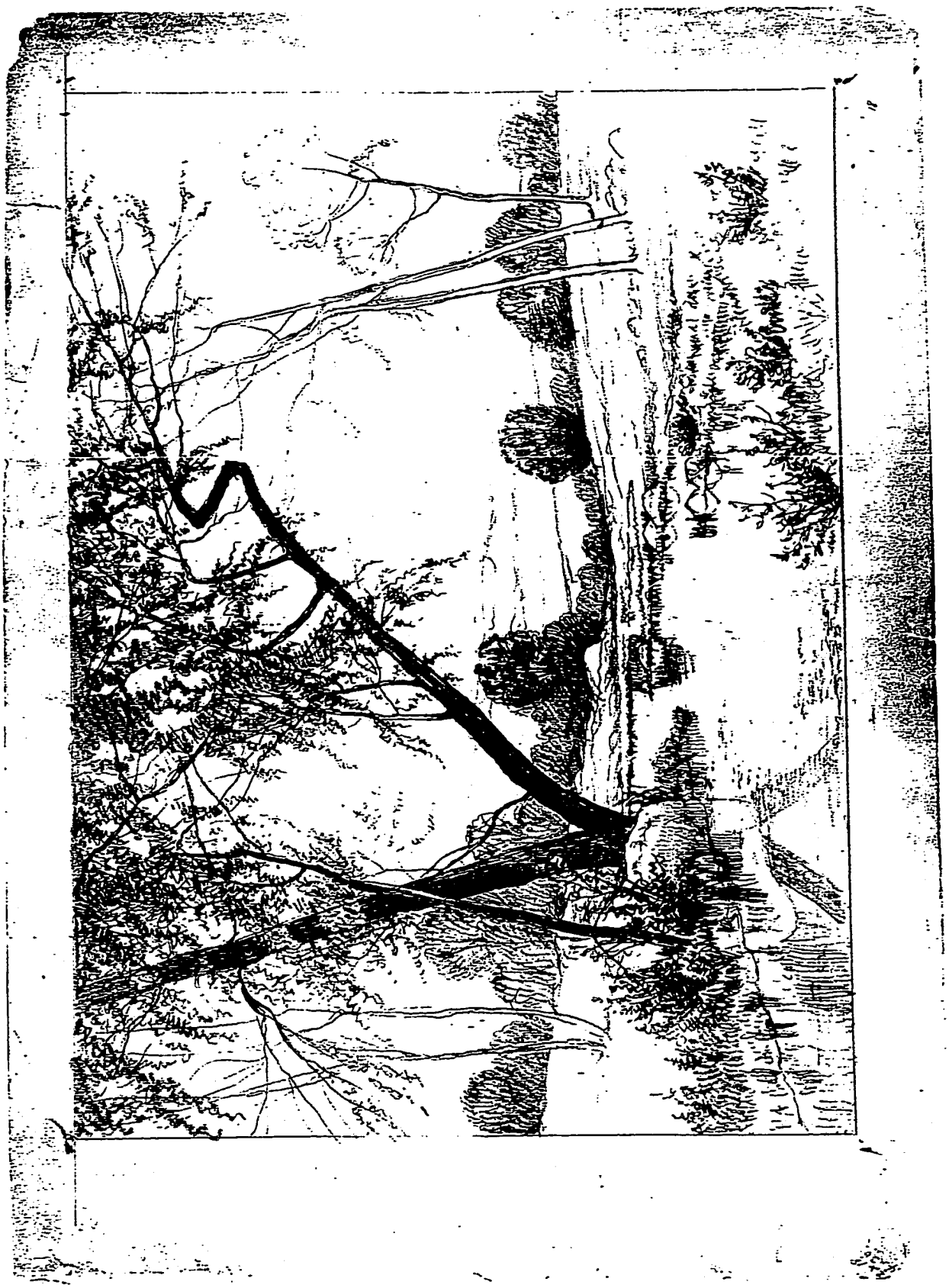


Fig. 160. H. Farrer, *Trees by a Stream*, n.d.

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Fig. 161. H. Farrer, *Untitled (Rocks by the Seashore)*, n.d. (Cat. no. H628)

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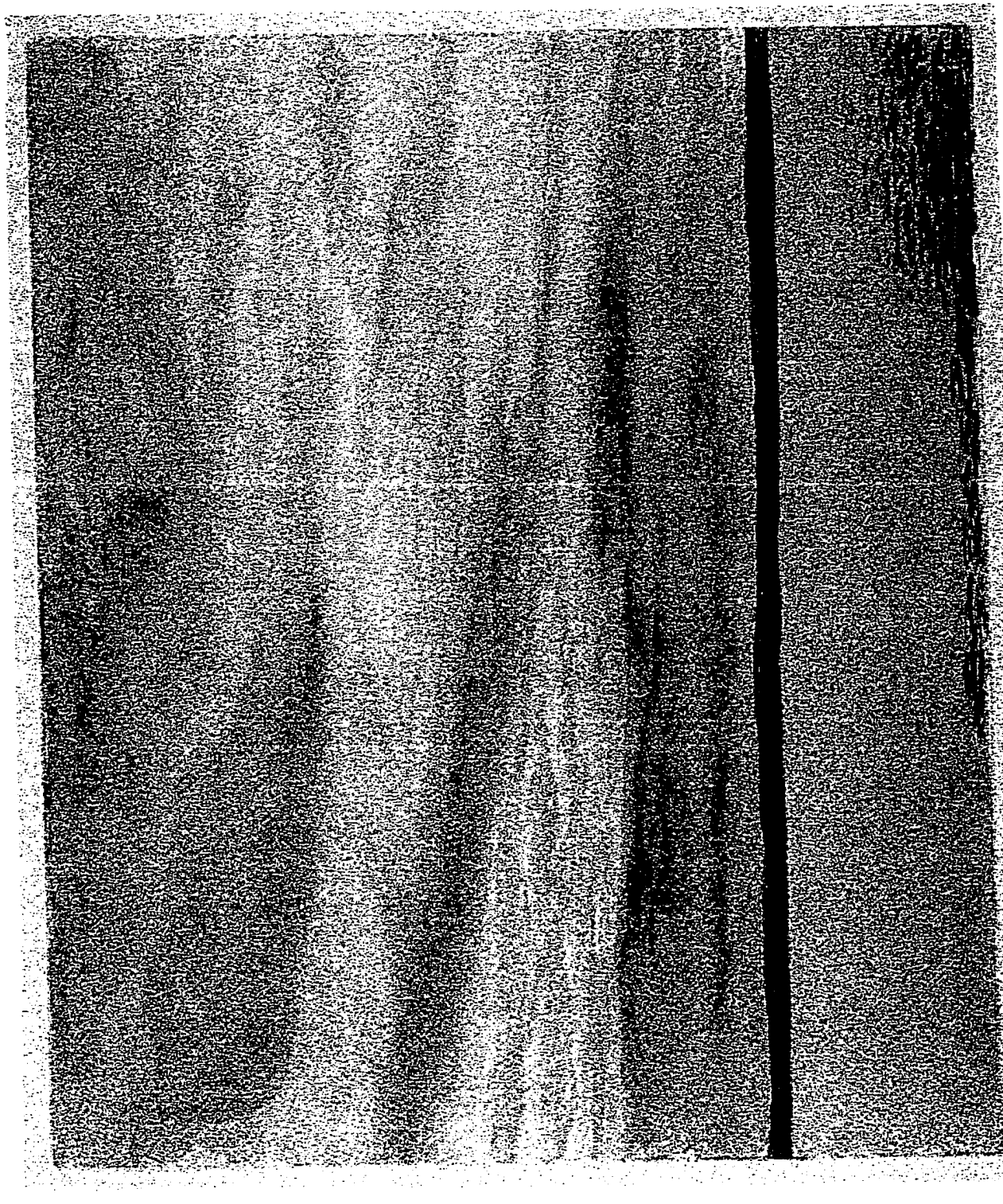


Fig. 162. H. Farrer, *Untitled (Water, Sky and Land)*, n.d. (Cat. no. H629)

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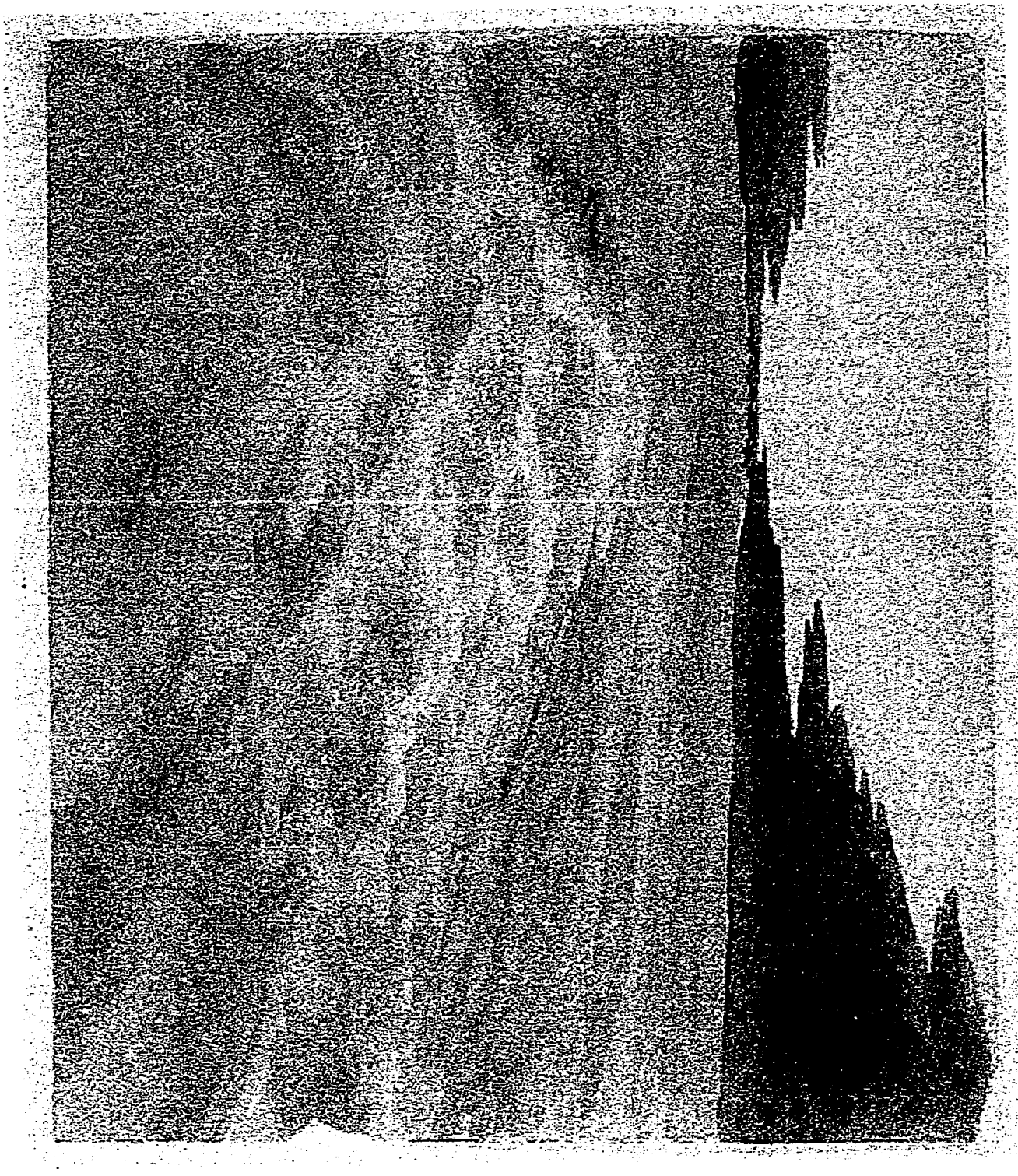


Fig. 163. H. Farrer, *Untitled (Water, Sky and Land)*, n.d. (Cat. no. H630)

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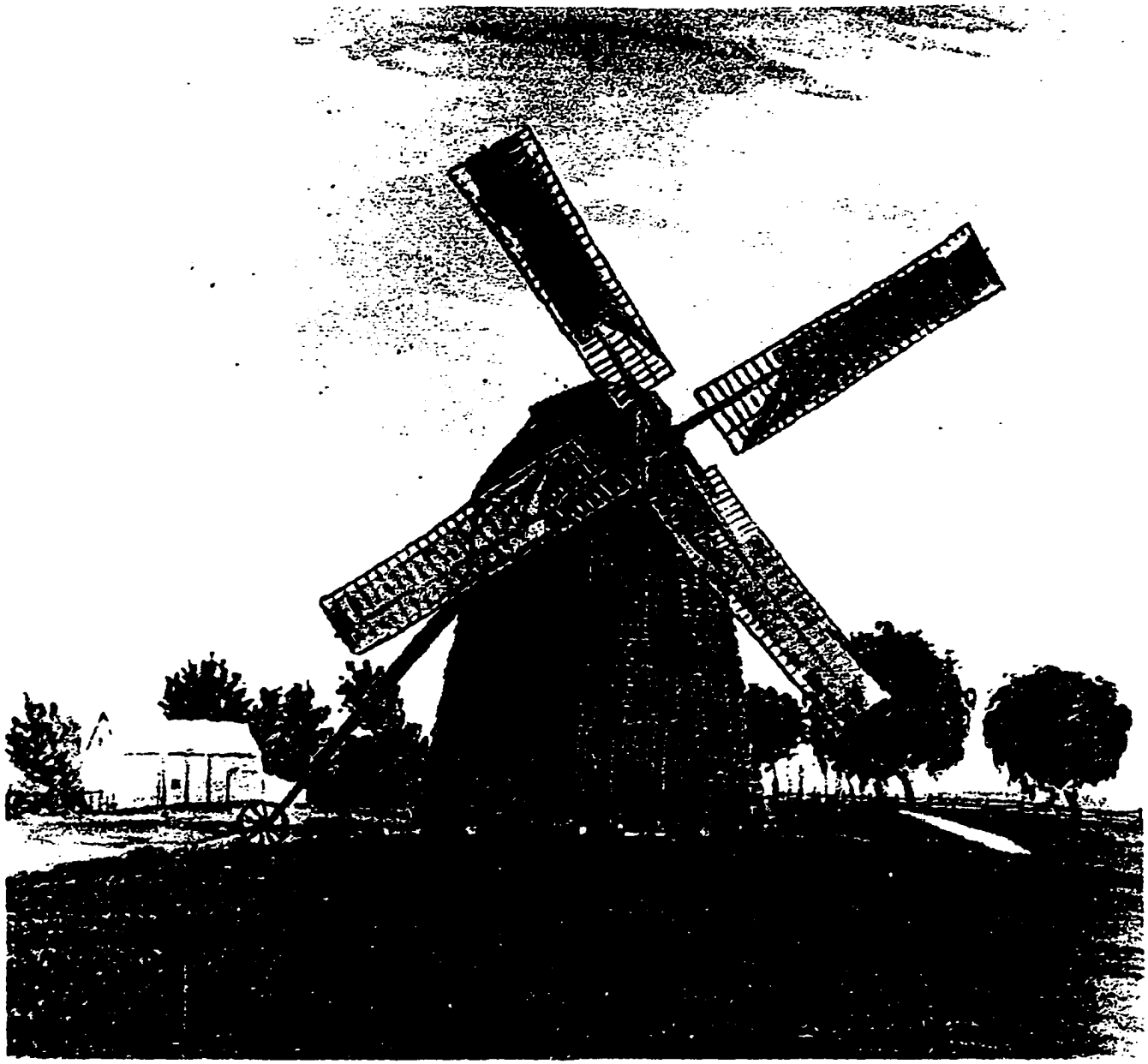


Fig. 164. H. Farrer, *Windmill on Long Island,* n.d. (Cat. no. H641)

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CH 26

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Pursuant to the Births and Deaths Registration Act 1953

Registration District St. Pancras

1838. Birth in the Sub-district of Tottenham District of Saint Pancras in the County of Middlesex

Columns:— 1	2	3	4	5	6	7	8	9	10*
No.	When and where born	Name, if any	Sex	Name, and surname of father	Name, surname and maiden surname of mother	Occupation of father	Signature, description, and residence of informant	When registered	Signature of registrar	Name entered after registration
51	Sixteenth September 1838. ¼ past 2 am 22 Grape Street	Thomas	Boy	Thomas FARRER	Martha FARRER formerly Kennington	Painter and Glazier	Martha Farrer Mother 22 Grape Street	Eighth October 1838	John Wells Registrar.	———

*See note overleaf.

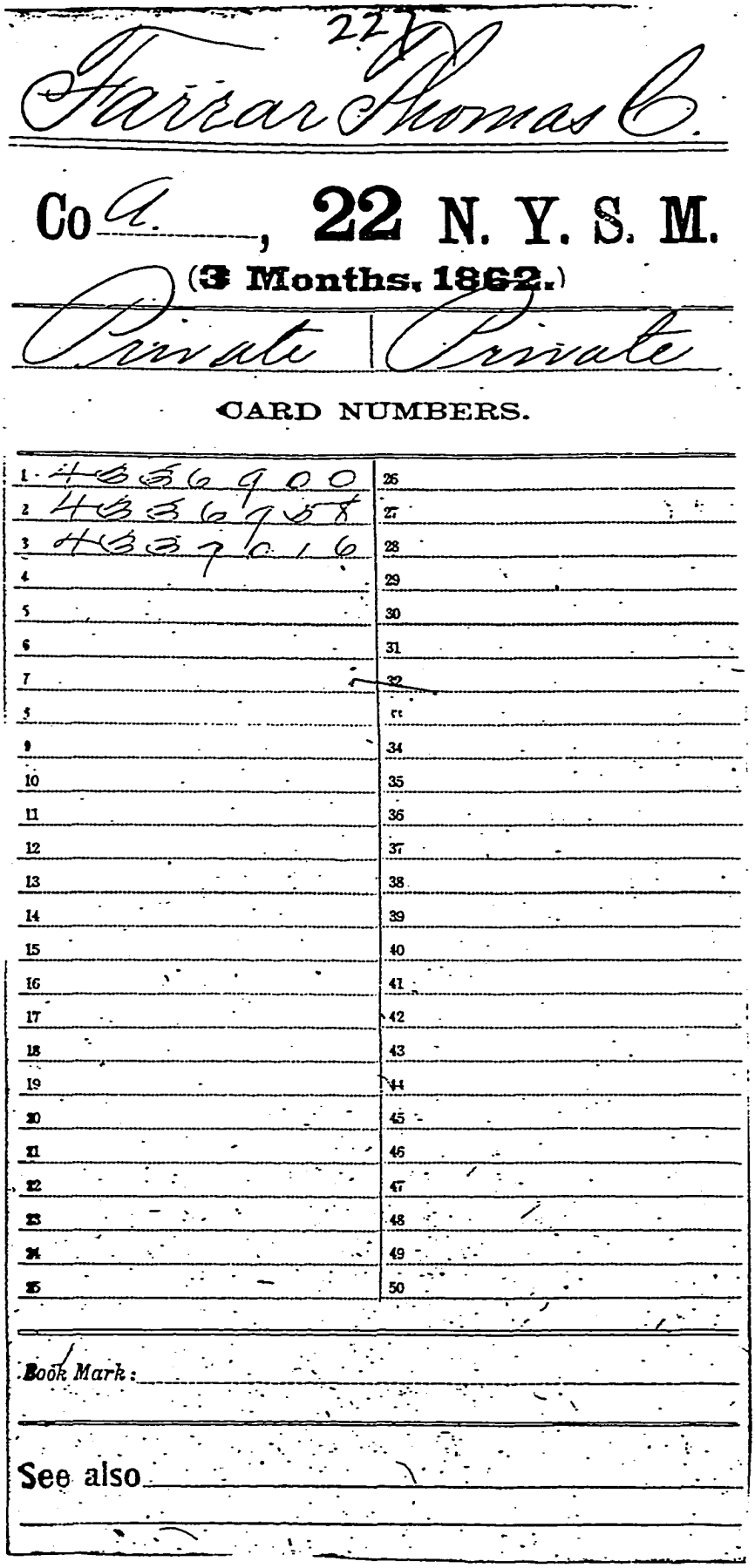
Certified to be a true copy of an entry in a register in my custody.

Assist. Superintendent Registrar

5 Nov 1979 Date

CAUTION:—Any person who (1) falsifies any of the particulars on this certificate, or (2) uses a falsified certificate as true, knowing it to be false, is liable to prosecution.

A.1 Birth certificate of Thomas Charles Farrer.



A.2 Military record of Thomas Charles Farrer.

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J' | 22 (3 Mos., 1862.) | N.Y.S.M.

Thomas C. Farrar

Private, Co. A, 22 N. Y. State Militia (3 Mos., 1862).

Age 22 years.

Appears on

Company Muster-in Roll

of the organization named above. Roll dated Camp Monroe Gr'th Md. June 19", 1862.

Muster-in to date May 28", 1862.

Joined for duty and enrolled:

When May 28", 186 .

Where New York

Period 3 months ~~years.~~

J' | 22 (3 Mos., 1862.) | N.Y.S.M.

Thomas C. Farrar

Private Co. A, 22 N. Y. State Militia (3 Mos., 1862).

Appears on

Company Muster Roll

for May 28," to June 30", 1862.

Present or absent Present

Stoppage, $ 100 for

Due Gov't, $ 100 for

Remarks:

Book mark:

H. E. Brandow

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N. | 22 (3 Mos., 1862.) | N.Y.S.M.

Thomas C. Graham

Private, Co. A, 22 N. Y. State Militia (3 Mos., 1862).

Appears on **Co. Muster-out Roll,** dated New York City, Sept. 5", 1862.

Muster-out to date Sept. 5", 1862.

Last paid to July 1", 186 .

Clothing account:

Last settled ——, 186 ; drawn since $ 100

Due soldier $ 100; due U. S. $ 100

Am't for cloth'g in kind or money adv'd $ 100

Due U. S. for arms, equipments, &c., $ 100

Bounty paid $ 100; due $ 100

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This is the last Will and Testament

of me Anne Richards Farrer of 51 Holland Park London W in the County of Middlesex made this thirty first day of March in the year of our Lord one thousand nine hundred & Thirteen

I hereby revoke all wills by me at any time heretofore made. I appoint my Son Stanley Farrer to be my Executor, and direct that all my just Debts and Funeral and Testamentary Expenses shall be paid as soon as conveniently may be after my decease.

I give and bequeath unto my children Susan, Anne, May Stanley & Dorothy all Stocks Shares, or money which still remains after payment of the above, to be divided equally amongst them, or such of them as survive me. I have not included my Son Charles in this distribution, as he has already, considerable means As regards certain personal belongings I wish them distributed in accordance with the instructions attached hereto

As regards the money left to my children, it is given to them at their sole disposal and it is my wish that unless the money is needed for immediate use, it should be invested by them for a rainy day.

A.3 Last Will and Testament of Anne Richards Farrer.

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I desire to be cremated at Golders Green and in as simple a manner as possible. ——————

In witness whereof I have hereunto set my hand this thirty first day of March 1913 ——————

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Anne R. Farrer

Signed by the Testator in the presence of us, present at the same time, who at his request, in his presence, and in the presence of each other, have subscribed our names as Witnesses ——————

1st Witness - Name James W. Browne

Address 34 Clarendon Road London W.

Occupation Surgeon.

2nd Witness - Name Alice G. Browne

Address 34 Clarendon Road.

Occupation wife of Dr J. W. Browne

If my son Manley should die before I do, it is my wish that his share should pass to his wife & children Also that if, at the time of my death my son Charles, residing in the United States, should be by his own account in need of monetary assistance it is my wish that he should recieve £100 before my investments & Savings are divided among my other children as above mentioned

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Anne R. Farrer

June 18th 1914

Signed by the Testator in the presence of us, present at the same time, who at his request, in his presence, and in the presence of each other, have subscribed our names as Witnesses

1st Witness - Name Alice G. Browne

Address 34 Clarendon Road W

Occupation Married Woman

PROBATE ENGROSSMENT.

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2nd Witness - name James W. Browne.

Address 34 Clarendon Road W.

Occupation Surgeon.

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...E ENTRY OF ... ...S OF THE GENERAL REGIST

Application Nu

REGISTRATION DISTRICT Chelsea

1880 ...TH in the Sub di... South Chelsea ... the County of Middlesex

	1 When and where born	2 Name, if any	3 Sex	4 Name and surname of father	5 Name, surname, and maiden surname of mother	6 Occupation of father	7 Signature, description and residence of informant	8 When registered
394	Twenty third November 1879 4 Redesdale Street	Dorothy	Girl	Thomas Farrer	Annie Richards Farrer formerly Mc Lane	Artist	Thomas Farrer Father 4 Redesdale Street	Fourteenth January 1880

CERTIFIED to be a true copy of an entry in the certified copy of a Register of Births in the District above mentioned.

Given at the GENERAL REGISTER OFFICE, LONDON, under the Seal of the said Office the, 7th day of June

A.4 Birth certificate of Dorothy Farrer.

Trevor B. Bayliss } Executors
D. S. Allwood }

Harden a Commissioner for Oaths
Muriel Pratt a Commissioner for Oaths

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I, MANLEY FARRER of Mill House, White Brook Near Chepstow in the County of Monmouth HEREBY REVOKE ALL TESTAMENTARY DISPOSITIONS heretofore made by me and declare this to be my last Will.

1. I APPOINT DENISON BEAUCHAMP BYLES of "Silverdale", Austwick, Near Lancaster and CECIL GORDON SIMMONDS of Priory House, Whittington Moor, Chesterfield to be Executors of this my Will.

2. I GIVE to my daughter MARGARET FARRER such of my furniture and effects (including Pictures, Books and Jewellery) as she may within twelve calendar months after my decease select up to approximately twenty five per centum of the valuation for Probate purposes of my furniture and effects (including Pictures, Books and Jewellery) and the residue thereof not selected by her I Give and Bequeath to my son GUY HUNTINGDON FARRER but if my said daughter predeceases me then I give the whole of my household furniture and effects (including Pictures, Books and Jewellery) to my said son absolutely.

3. I BEQUEATH the following pecuniary legacies free of duty:

(a) To each of my Executors who shall prove my Will and act in the administration of my Estate the sum of ONE HUNDRED POUNDS

(b) To my daughter-in-law PEGGY MARJORIE FARRER the sum of TWO HUNDRED POUNDS

(c) To my grand-daughter ANN FARRER the sum of TWO HUNDRED POUNDS

(d) To my sister MRS. MARY UNWIN the sum of TWO HUNDRED POUNDS

(e) To my nephew IAN STEWART the sum of ONE HUNDRED POUNDS

(f) To my nephew BRIAN SIMMONDS the sum of ONE HUNDRED POUNDS

(g) To my niece MRS. PHYLLIS DEELEY the sum of ONE HUNDRED POUNDS

(h) To my niece MRS. SYLVIA THOMAS the sum of ONE HUNDRED POUNDS

(i) To my niece MRS. ADELAIDE HALL-CLARKE the sum of ONE HUNDRED POUNDS

(j) To MRS. WINIFRED BALL of "Struddicks", Seaton, Cornwall the sum of FIFTY POUNDS

4. I DEVISE AND BEQUEATH all my real estate (if any) and the residue of my personal estate whatsoever and wheresoever not hereby or by any Codicil hereto otherwise specifically disposed of (including any Real or personal property over which I may have any general power of appointment) unto my said daughter MARGARET FARRER absolutely but subject to and charged with the payment of my debts funeral and testamentary expenses and the legacies bequeathed hereby or by any Codicil hereto and the duties on any such legacies bequeathed free of duty Provided that if my said daughter dies in my lifetime I Devise and Bequeath the same to my said son GUY HUNTINGDON FARRER absolutely subject as aforesaid.

IN WITNESS whereof I have hereunto set my hand this 7th day of Feb One thousand nine hundred and fifty five.

Manley Farrer

SIGNED by the above named MANLEY FARRER as his last Will in the presence of us both present at the same time who in his presence and in the presence of each other have hereunto subscribed our names as witnesses.

Rica Blatchamm.
Crossways
Chinthurst Lane Shalford. Surrey. Jeweller.

Whitchamm. Housewife
Crossways. Chinthurst Lane. Shalford. Surrey

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A.5 Last Will and Testament of Manley Farrer.

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VALID ONLY IF BEARING
IMPRESSED COURT SEAL

383

BE IT KNOWN, that at the date hereunder written, Letters of Administration of the personal Estate of Thomas Charles Farrer late of 35 King Henry's Road Primrose Hill in the County of Middlesex Artist deceased, who died on the 16th day of June 1891, at 35 King Henry's Road aforesaid

intestate, were granted by Her Majesty's High Court of Justice at the Principal Registry of the Probate Division thereof to Anne Richards Farrer of 35 King Henry's Road aforesaid the lawful Widow and Relict of the said intestate she having been first sworn well and faithfully to administer the same.

Dated the 28th day of July 1891

Gross value of Personal Estate. £1000 =

A.6 Estate of Thomas Charles Farrer.

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CERTIFIED COPY OF AN ENTRY OF BIRTH

GIVEN AT THE GENERAL REGISTER OFFICE

Application Number 6007327

REGISTRATION DISTRICT St Pancras

1844 BIRTH in the Sub-district of Tottenham in the County of Middlesex

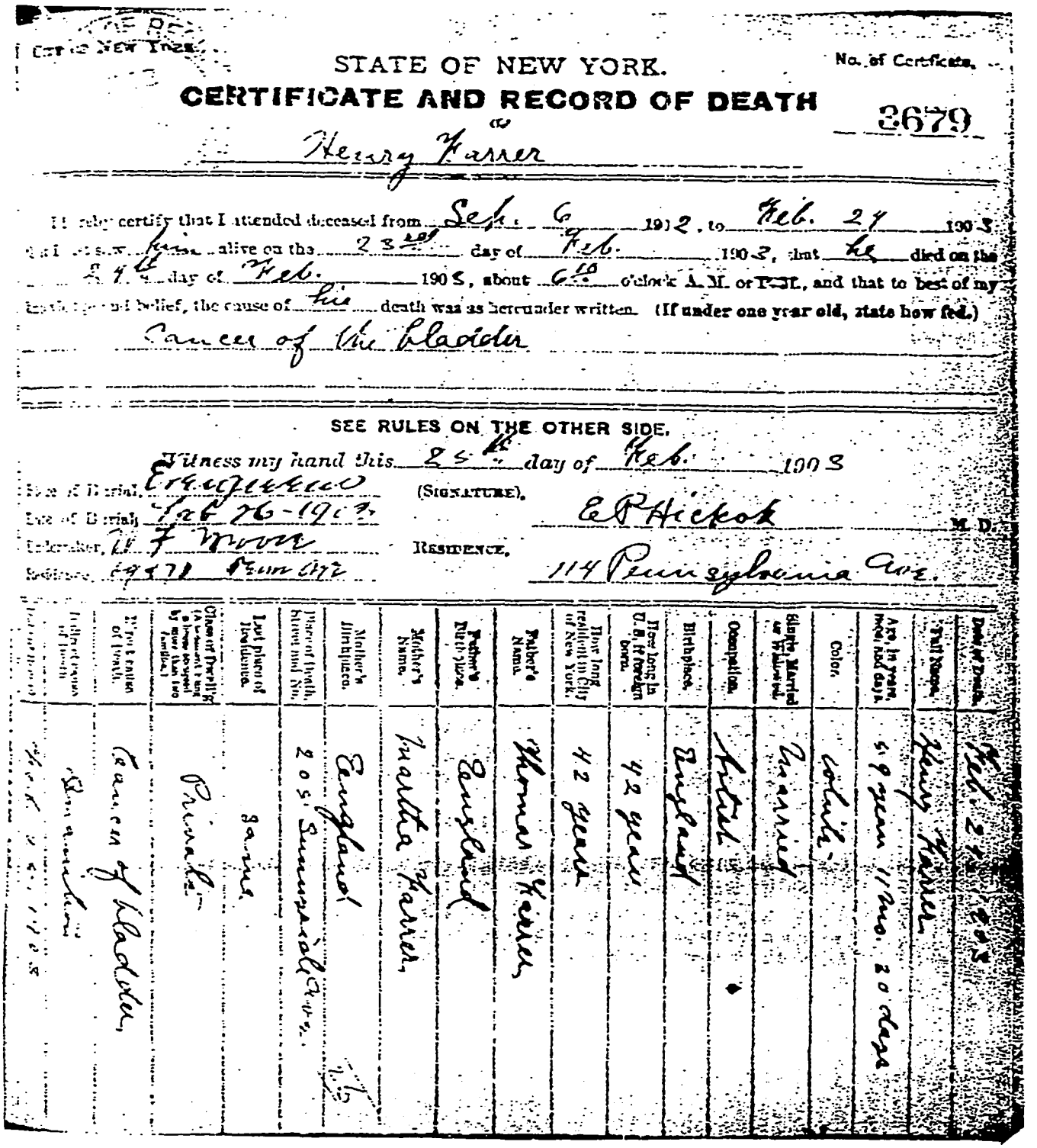
Columns:	1	2	3	4	5	6	7	8	9	10
No.	When and where born	Name, if any	Sex	Name and surname of father	Name, surname and maiden surname of mother	Occupation of father	Signature, description and residence of informant	When registered	Signature of registrar	Name entered after registration
[illegible]	Henry	Boy	Richard Farrer	Hannah Farrer formerly Hemmington	Painter	Hannah Farrer Mother of the child Tottenham Road	4th April 1844	Ephraim Tillotson	/

CERTIFIED to be a true copy of an entry in the certified copy of a Register of Births in the District above mentioned.

Given at the GENERAL REGISTER OFFICE, under the Seal of the said Office, the 3rd day of March 2000

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B.1 Birth certificate of Henry Farrer.



STATE OF NEW YORK.

No. of Certificate 3679

CERTIFICATE AND RECORD OF DEATH

Henry Farrer

I hereby certify that I attended deceased from Sept. 6 1902, to Feb. 24 1903

that I last saw him alive on the 23rd day of Feb. 1903, that he died on the 24th day of Feb. 1903, about 6:40 o'clock A. M. or P. M., and that to best of my knowledge and belief, the cause of his death was as hereunder written. (If under one year old, state how fed.)

Cancer of the bladder

SEE RULES ON THE OTHER SIDE.

Witness my hand this 25th day of Feb. 1903

Date of Burial, Feb 26-1903 (SIGNATURE), E P Hickok M. D.

Undertaker, W F Moore RESIDENCE, 114 Pennsylvania Ave.

Residence, 6471 Penn Ave

Full Name.	Date of Death.	Color.	Sex.	Single, Married or Widowed.	Age, in years, months and days.	Occupation.	Birthplace.	How long in U. S., if of foreign birth.	How long a resident in City of New York.	Father's Name.	Father's Birthplace.	Mother's Name.	Mother's Birthplace.	Place of death, street and No.	Cause of Death. (A contagious disease must be reported by more than one physician.)	Duration of disease.	Last place of residence.
Henry Farrer	Feb 24 1903	colored	M	married	51 years 11 mo. 20 days	Artist	England	42 years	42 years	Thomas Farrer	England	Juanita Farrer	England	205 Summerfield Ave.	Cancer of bladder	9 mos.	Same.

B.2 Death certificate of Henry Farrer.

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Certificate of Marriage.

19.0Y. MARRIAGE Solemnized at the Parish Church in the Parish of Holy Trinity, Twickenham, in the County of Middlesex.

No.	When Married.	Name and Surname.	Age.	Condition.	Rank or Profession.	Residence at the time of Marriage.	Father's Name and Surname.	Rank or Profession of Father.
67	5th Dec. 1907	Herbert Frederick Pimm	31.	Bachelor	manager	Walpole Lodge Grove Twickenham	James Morris Pimm (Deceased)	Gentleman
		Martha Kennington Farrer	28.	Spinster	— — —	Brooklyn New York U.S.A.	Henry Farrer	Artist

Married in the Parish Church, according to the Rites and Ceremonies of the Established Church, by Licence [redacted] By me, H. D. Macnamara. M.A. Curate.

This Marriage was solemnized between us Herbert Frederick Pimm. Martha Kennington Farrer. in the presence of us Victor J Rodgers. Cyril G Smith.

I hereby certify the above is a true Copy of the Marriage Register of the Church of Holy Trinity, aforesaid, the said Register being legally in my custody.

Extracted this [redacted] 5th day of December in the year of our Lord One Thousand Nine Hundred and Seven. [redacted]

B.3 Marriage certificate of Martha Kennington Farrer.

Randall Thomas by Divine Providence *ARCHBISHOP of CANTERBURY*, Primate of all ENGLAND and Metropolitan, by the Authority of Parliament lawfully empowered for the purposes herein written: To our well-beloved in Christ *Herbert Frederick Farrer of the Parish of The Holy Trinity Twickenham in the County of Middlesex Bachelor and Martha Kennington Farrer of the same Parish Spinster* GRACE AND HEALTH.——WHEREAS ye are, as it is alleged, resolved to proceed to the Solemnization of true and lawful Matrimony,

and that you desire that the same may be solemnized in the Face of the Church: We therefore being willing that these your reasonable Desires may the more speedily obtain a due effect, and to the End thereof, that this Marriage may be publicly and lawfully solemnized in the Parish Church of *The Holy Trinity Twickenham aforesaid* by the RECTOR, VICAR, CURATE, or Officiating MINISTER thereof, without the Publication or Proclamation of the Banns of Matrimony, provided there shall appear no Impediment of Kindred or Alliance, or of any other lawful Cause, nor any Suit commenced in any Ecclesiastical Court, to bar or hinder the Proceeding of the said Matrimony, according to the Tenor of this Licence, and likewise That the Celebration of this Marriage be had and done publicly in —— the aforesaid Church —— between the Hours of Eight in the Forenoon and Three in the Afternoon, Do, for lawful Causes, graciously grant this Our **Licence and Faculty** as well to you the Parties contracting, as to the RECTOR, VICAR, CURATE, or MINISTER of —— the aforesaid Parish who is designed to solemnize the Marriage between you, in the Manner and Form above specified, according to the Rites of the Book of Common Prayer, set forth for that Purpose by the Authority of Parliament. **Given** under the Seal of Our **Office of Faculties** at Doctors Commons, this *Thirtieth* Day of *November* in the Year of our Lord One Thousand Nine Hundred and *Seven* and in the *Fifth* Year of Our Translation.

By the Stat. 4 Geo. IV. c. 76. This Licence is to continue in force only [illegible]

FACULTY OFFICE,
28 *Knightrider Street,*
Doctors Commons,
London, E.C.

Married at Holy Trinity Church Twickenham by the Revd H D Macnamara

B.4 Marriage license of Martha Kennington Farrer.

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IN THE NAME OF GOD, AMEN, I, Henry Farrer of Brooklyn, New York being of sound and disposing mind and memory, and considering the uncertainty of this life, do make, publish and declare this to be my last WILL and TESTAMENT, as follows: First, after my lawful debts are paid, I give, devise and bequeath all my estate, both real and personal, and wheresoever situated, to my wife Amelia S., for and during her natural life. The income therefrom is to be used and appropriated for her support and the support of my children. And upon her death, I give, devise and bequeath said estate to my surviving children share and share alike, the children of any deceased child to take the share of any deceased parent. And I authorize and empower my Executors to sell and dispose of any part of said estate and to make and execute proper deeds therefor, at any time they may see fit, and to invest the proceeds thereof, and appropriate the income thereof as above directed.

B.5 Last Will and Testament of Henry Farrer.

I hereby appoint my wife Amelia L. Timothea King to be executrix, and ..... to be Executor ..... of this my last Will and Testament: hereby revoking all former Wills .....

IN WITNESS WHEREOF, I have hereunto subscribed my name, and affixed my seal, the 27th day of May in the year of our Lord, one thousand eight hundred and ninety two.

WITNESSES

John Henry Hall

James P. FitzGerald

Henry Farrer

Subscribed by Henry Farrer the Testator named in the foregoing Will, in the presence of each of us, and at the time of making such subscription the above Instrument was declared by the said Testator to be his last Will and Testament, and each of us, at the request of said Testator and in his presence, and in the presence of each other, sign our names as witnesses thereto, at the end of the Will.

John Henry Hall Residing at Brooklyn N.Y.

James P. FitzGerald Residing 444 West 57th St. New York City N.Y.

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KINGS COUNTY SURROGATE'S COURT.

In the Matter of the Probate of the Last Will and Testament of

Henry Farrer

Deceased.

To the Surrogate's Court of the County of Kings.

THE PETITION OF Josephine A. Young of the borough of Brooklyn, N.Y. respectfully shows to this Court:

That she is an Executrix named in the last Will and Testament of Henry Farrer late of borough of Brooklyn, N.Y. in the County of Kings, deceased.

That the said deceased was, at the time of his death, a resident of the County of Kings, and departed this life in said County on the 24th day of February in the year 1903.

That said last Will and Testament was made at the City of New York and relates to both Real and Personal Property and bears date the 27th day of May 1892 and was signed by John Henry Knell and James J. Fitzgerald as witnesses.

That said deceased left him surviving a widow Amelia S. Farrer who resides at 205 Sumpter Ave, Bklyn New York

That all the heirs and next of kin of said deceased are as follows, to wit:

~~Josephine~~ a ~~of deceased~~

~~who resides at~~

Martha L. Farrer a daughter of deceased

who resides at 205 Sumpter Ave. Bklyn New York

Henry E. Farrer a son of deceased

who resides at 205 Sumpter Ave Bklyn New York

a of deceased

B.6 Probate of the last Will and Testament of Henry Farrer.

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That all of the above are of full age and of sound mind except Henry E. Farrow who is an infant over the age of fourteen years

And your petitioner prays that the said instrument above described be proved and admitted to probate as a valid will of Real and Personal Property, and that the above-named widow, all the heirs and next of kin of said testator be cited to attend the probate thereof; that the Surrogate on the return day of said citation appoint a competent and responsible person to appear as Special Guardian for the above-named infants, and that Letters Testamentary be granted thereon according to law.

Dated the 24 day of March 1903

STATE OF NEW YORK, } ss.:
COUNTY OF KINGS, }

Timothea A. King

Timothea A. King the above-named petitioner, being duly sworn, doth depose and say that he has read the foregoing petition subscribed by h[illegible] and that the same is true of h[illegible] own knowledge, except as to the matters therein stated to be alleged on information and belief, and as to those matters he believes it to be true.

Subscribed and sworn this 24 day of March 1903

Timothea A. King

Peter Beilman
Notary Public.

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A

BETWEEN ENGLAND AND AMERICA: THE ART OF THOMAS CHARLES FARRER AND HENRY FARRER

by

STEPHANIE WILES

VOLUME II

A dissertation submitted to the Graduate Faculty in Art History in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

2001

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CATALOGUE OF WORKS BY THOMAS CHARLES FARRER AND HENRY FARRER

The following catalogue is divided into two sections, with Thomas Charles Farrer's works preceding those of Henry Farrer. Each section is arranged by date with paintings, drawings and prints combined. This method of organization was chosen because, in many cases, it is useful to be able to see how works in different media relate to one another.

The catalogue is entered on an electronic database, Filemaker Pro 3.0, which has the capability of searching in many different fields, including title, date, media, provenance, exhibitions, bibliography, and collection. This database may prove useful to scholars, dealers and curators as more works of art by both Thomas Charles Farrer and Henry Farrer come to light. At some point in the future, I hope to put my database online.

Unfortunately, the majority of both artists' works remains unlocated. However, in order to provide as complete a picture as possible of their oeuvres, and, indeed, to be able to begin to reconstruct their artistic careers, it was necessary to compile the present catalogue. I have catalogued over 240 works by Thomas Charles Farrer and about 650 by Henry Farrer. The catalogue is as comprehensive as was possible, and was compiled by using a variety of primary and secondary sources, including exhibition catalogues, reviews in contemporary newspapers and journals, and a variety of indices. All of these sources are documented in the bibliography section for each work of art.

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In addition to these published sources, I wrote to every major museum in the United States and the United Kingdom requesting information on their holdings by the Farrers. In the case of Thomas Charles Farrer, it seems likely that a large part of his oeuvre may be in England, since he returned to live there permanently in 1872. However, only some late etchings could be located in The British Museum. Despite numerous efforts, I could not locate any direct descendants of the artist (see Chapter 2, note 3).

Although it was not possible to see all of the works first hand, I did visit all of the museums, dealers and collectors with major holdings of the Farrers' works. The institutions I visited included the Amon Carter Museum, Fort Worth, Texas; Achenbach Foundation for the Graphic Arts, Fine Arts Museums of San Francisco; The British Museum; The Brooklyn Museum of Art; the Davison Art Center, Wesleyan University; Fogg Art Museum, Harvard University Art Museums; The Metropolitan Museum of Art; The Museum of Fine Arts, Boston; The New York Public Library; the Parrish Art Museum, Southampton, New York; The Pierpont Morgan Library; the Wadsworth Atheneum, Hartford; and the Yale University Art Gallery. Among the collectors and dealers with holdings of works by the Farrers, I have studied those owned by Roy Davis and Cecily Langdale; William H. and Abigail Gerdts; Hirschl & Adler; Mr. and Mrs. Stuart Feld; and Rona Schneider. This catalogue was made possible in large part by their generous responses to my inquiries, for which I am grateful.

The collection of drawings owned by Roy Davis and Cecily Langdale deserves special mention. Acquired from a New York antique dealer in the 1970s, this is a group of about 300 drawings by Henry Farrer, the majority of which are small sketches that appear to have been removed

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from sketchbooks. In cases where I have identified their connection with more finished works, I have written individual catalogue entries for these drawings. I have also compiled separate entries for a number of drawings that, based on inscriptions, seem to have a chance of being identified. The rest are more important as indicators of Farrer's emphasis on drawing from life. The majority of these drawings are executed in pencil with some in wash and watercolor. Roy Davis told me he has given away the better drawings over the years. Twenty were give to The Pierpont Morgan Library in 1980 (nos. H215, H251, H259, H297, H539, H550-553, H556, H558-59, H574, H585-86, H589, H592-93, H595, H625) and two were given to the Achenbach Foundation for the Graphic Arts in 1981 (nos. H629-30). Others were apparently sold or given to friends and acquaintances of Mr. Davis.

I have also kept track of works on the art market, held by dealers, and works shown at various print fairs, primarily those in New York. The internet has allowed me to locate a small group of works about which I would otherwise never have known, notably prints by Henry Farrer held in Special Collections at various universities in the United States.

Although I have tried to be comprehensive, a catalogue of this sort is by nature incomplete and necessarily a work in progress. The electronic database provides a way to update the catalogue continuously as new works by the Farrers come to my attention.

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T1. *A Scanty Meal,* 1857

Drawing: Pencil, heightened with white.

5 7/16 x 4 5/16 inches (139 x 108 mm).

Signed and dated at lower left, *TC FARRER 57.*

Provenance: William T. Walters, Baltimore.

Baltimore, Walters Art Gallery, Acc. no. 37.1954.

This highly finished pencil drawing, with careful attention paid to details such as the knothole in the wooden fence and the flowers and plants, is an early indication of Farrer's realism. William T. Walters may have intended to mount the drawing in one of several albums that he assembled about 1850-70 (see no. T33). Samuel Avery encouraged Walters to acquire works by Farrer (see William H. Gerdts, "Through a Glass Brightly," in Ferber and Gerdts, *The New Path,* p. 60) and John William Hill wrote to Farrer hoping that Walters would give Farrer a commission "worth having" (John William Hill to Thomas C. Farrer, Nyack, New York, 17 August 1856?, Gordon Lester Ford Collection, NYPL). Hill felt, however, that such a commission was hardly likely given the relative obscurity of the American Pre-Raphaelites at this early time.

It is difficult to know whether Farrer's drawing was intended to be preparatory for a more finished work or whether it was commissioned by Walters from Farrer. There also exists the possibility that it was given to Walters as an example of the kind of work Farrer could do.

T2. *Portrait of Maria L. Meek, later Mrs. Nisbet,* 1859

Drawing: Pencil.

7 x 6 inches (160 x 150 mm.).

Signed with monogram and dated at lower right, *TCF / 1859.*

Provenance: Kennedy Galleries, New York.

Bibliography: Ferber and Gerdts, *The New Path,* 157.

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Unlocated.

This drawing is known only through reproduction. It may be the portrait mentioned in a letter of 19 January 1860 written by John Henry Hill to Farrer, in which Hill wrote "I suppose you have finished Miss Meeks portrait by this time."

T3. *Woman Sewing,* 1859

Drawing: Pencil with Chinese white on paper prepared with cream ground.

11 7/8 x 9 1/4 inches (300 x 235 mm.).

Signed and dated at lower left with monogram in circle, *TCF / 1859.*

Provenance: Charles Ryskamp, 1969.

Exhibition: Ferber and Gerdts, *The New Path,* no. 2, repr.

The Art Museum, Princeton University.

This drawing and two others (see nos. T2 and T4) were drawn when Farrer lived at the home of the English-born cabinetmaker Edward Meek on West 52nd Street near Eleventh Avenue. Meek's household included two of his adult daughters, Amelia and the younger Maria. Although it is not certain which daughter is portrayed here, she has been identified as Maria since the features are very close to those in Farrer's pencil portrait of her made the same year (see Ferber and Gerdts, *The New Path,* p. 157). On the other hand, a line in John Henry Hill's letter to Farrer of 6 December 1859 may refer to this drawing. Hill spoke of Avery's criticism of Farrer's drawing of the fiddler "who looked as though he would slide out of the picture" and went on to write that the "drawing of Emma criticised the same with the addition of face looked puffed up" (Archives of American Art, Smithsonian Institution, Washington, D.C., microfilm N14, frame 1134).

Farrer depicted a domestic scene with the young Meek daughter seated sewing, her feet tucked under her dress. The painted shade and grape vines frame a window that looks out onto a typical New York street profile. The picture that appears in the left background is a reproduction of Raphael's *Madonna della Sedia.* As May Brawley Hill pointed out in her catalogue entry on the drawing in *The New Path,* the upward tilting floor plane, the emphasis on the details of the woman's costume, and the careful rendering

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of objects such as flowers, are reminiscent of the Flemish fifteenth-century paintings greatly admired by the English Pre-Raphaelites. The reproduction of Raphael's picture hanging in the room endows Miss Meek with a Madonna-like quality.

T4. *Practicing her Lesson,* 1859

Drawing: Pencil with Chinese white on paper prepared with cream ground.

11 7/8 x 9 1/4 inches (300 x 235 mm.).

Signed and dated at lower left, *TC Farrer / 1859;* inscribed on verso, *Sketched by T.C. Farrer / Practicing Her Lesson.*

Provenance: Charles Ryskamp, 1979.

Bibliography: Charles Ryskamp, *Nineteenth Report to the Fellows of The Pierpont Morgan Library, 1978-1980.* New York: The Pierpont Morgan Library, 1981.

Exhibition: Ferber and Gerdts, *The New Path,* no. 3, repr.

The Pierpont Morgan Library, New York.

In this portrait, Maria Meek is shown from the back with her features carefully drawn from the reflection in the mirror set above the piano. Farrer's use of a central mirror derives from Jan van Eyck's *Arnolfini Wedding* of 1434 (National Gallery, London) as well as from Holman Hunt's 1853 painting *The Awakening Conscience* (Tate Gallery, London). Farrer clearly positioned himself so he was able to depict not only the parts of the room he saw as he drew Maria but also the marble mantelpiece, lamp and pictures reflected in the mirror. The hat and what appears to be the scarf of a gentleman caller are placed prominently on the piano.

Maria, who looks rather serious, is playing from Vicenzo Bellini's opera *Norma,* a tragic opera set in Gaul during the Roman occupation. Norma, the Druid High priestess, is killed along with her wayward lover Pollione. Bellini's opera opened the 1831-32 season at La Scala in Milan and in the ensuing years became his highly popular masterpiece (see John Warrack and Ewan West, *The Oxford Dictionary of Opera* (Oxford and New York: Oxford University Press, 1992). We can tell from the detailed drawing of the right-hand page of the score that Farrer sat slightly to Maria's right (so his

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reflection did not appear in the mirror), and literally looked over her shoulder as she played. It is interesting that what at first appears to be a portrait executed straight on, must have been drawn at least in part from an angle, making one wonder whether Farrer made it a practice to shift positions while he was drawing.

Some of the details that appear in this drawing are repeated in Farrer's *Self-Portrait Sketching* also made in the Meek home and probably dating to the same year. Farrer showed the same careful attention to detail in the portraits and figure studies he made in the late 1850s as he did in the landscape paintings made in the early 1860s. For his highly finished portraits, Farrer used prepared paper. The smooth ground—much like the preparation used for silverpoint drawings—would have allowed him to use a range of hard and soft pencils to capture fine detail and textures. Farrer's use of prepared paper may have been a conscious imitation of Italian and Flemish draftsmen of the fifteenth century. It is, of course, also reminiscent of Ingres's careful preparation for his pencil portraits of the 1830s and 40s.

T5. *The Fiddler*, 1859

Drawing: Pencil with Chinese white on paper.

9 7/8 x 7 3/4 inches (251 x 197 mm.).

Signed and dated at lower right with monogram, *TCF / 1859.*

Provenance: Charles Ryskamp, Princeton, NJ, 1969; Benjamin Sonnenberg, 1979; his sale, Sotheby's, 5-9 June 1979, lot 662 (as *Self-Portrait with Violin*); Hirschl & Adler Galleries, Inc., New York.

Exhibition: Ferber and Gerdts, *The New Path*, no. 4, repr.

Private Collection.

In a letter dated 6 December 1859, John William Hill mentioned that Samuel Avery criticized this drawing while visiting Hill. Hill wrote to Farrer that Avery seemed "determined to find fault with your drawings; thought the fiddler looked as though he would slide out of the picture cushion and all" (John Henry Hill to Thomas Farrer, 6 December 1859, Archives of American Art, Smithsonian Institution, Washington, D.C., microfilm N14, frame 1134). The fiddler, John Henry Hill, is shown playing in the studio he shared with his father in West Nyack, New York. He is surrounded by pictures hung on

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the walls and propped on easels. The room is lit by an oil lamp placed on a table with etching and drawing tools and what appear to be copperplates and a sketchbook. Farrer has carefully drawn the shadows cast by the light of the oil lamp. As in his other figure drawings, it is clear that he emphasized detail to the detriment of perspective.

As May Brawley Hill pointed out, *The Fiddler* may be the picture that Farrer included in the 1860 National Academy exhibition. Hill discussed this picture in an undated letter to Farrer, saying "I wish I was an outsider—then I would say the best things in the exhibition were those by the three P.R.G's[sic], but as I am not, I may say and I do say that your pencil drawing of myself has a finer and more subtle reaching of expression than will be found in any other figure drawing in the exhibition" (as quoted in Ferber and Gerdts, *The New Path*, p. 159).

T6. *Self-Portrait Sketching*, 1859 ca.

Drawing: Pencil with Chinese white on paper prepared with cream ground.

10 1/2 x 7 5/8 inches (267 x 194 mm.).

Inscribed on verso, *T.C. Farrer in Meek home at 52nd Street / drawn by T.C. Farrer.*

Provenance: Kennedy Galleries, New York; Stuart P. Feld, New York.

Exhibitions: New York, Kennedy Galleries, *American Drawings, Pastels and Water Colors*, catalogue by Maria Naylor, 1968, pp. 42-43, repr.; Ferber and Gerdts, *The New Path*, no. 1, repr.

Collection of Mr. and Mrs. Stuart P. Feld, New York.

Farrer's *Self-Portrait* was drawn in Edward Meek's parlor (see nos. T3 and T4). It shows Farrer looking out at the viewer while perched on the same piano stool seen in *Practicing her Lesson*. In the present drawing, Farrer presumably is looking in a mirror while drawing himself on a piece of paper that is stretched onto a board.

Farrer's method of drawing in pencil on paper prepared with a fine white or cream ground is reminiscent of Ingres's highly detailed pencil portraits made in the 1830s. The technique of using a white ground to make a drawing look almost hyper-real can also be traced back to the early Pre-Raphaelites like

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Holman Hunt, who painted not on a dark primed canvas but on a white ground. It is this technique, along with painstaking draughtsmanship, that gives the picture the sharp focus we associate with the Pre-Raphaelites. Farrer's method of securing the paper to a tablet as he worked can be seen when the edges of this sheet are studied closely. Both in this picture of himself drawing as well as along the margins of *A Woman Sewing*, the edges were clearly masked off and taped to a tablet.

T7. *Portrait of John William Hill*, 1859 ca.

Drawing: Pencil with Chinese white on paper.

4 3/4 x 4 1/2 inches (121 x 114 mm.).

Signed and inscribed at lower right, *A Lover of Ruskin / Drawn by Ruskins pupil / TCFarrer.*

Provenance: Samuel Verplanck Hoffman, 1927; The New-York Historical Society.

Exhibition: Ferber and Gerdts, *The New Path*, no. 5, repr.

The New-York Historical Society.

Farrer's drawing of John William Hill, father of John Henry Hill (see no. T5), appears to be a working sketch rather than a finished portrait drawing and is a rare example of Farrer's rough preparatory style. Using primarily pencil with touches of Chinese white to begin to describe details of the elder Hill's costume, Farrer captured an intense yet gentle expression on the face of this devoted American follower of Ruskin. Hung behind Hill's left shoulder, unframed, is what appears to be either a Turner watercolor or more likely an engraving after Turner.

T8. *Gone! Gone!*, 1860

Painting: Oil on canvas.

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20 x 14 inches (508 x 330 mm.).

Signed at lower right with initials in monogram, *TCF*; inscribed on frame, *Come unto me, all ye that labor and are heavy laden, and I will give you rest. Take my yoke upon you and learn of me; for I am meek and lowly in heart: and ye shall find rest unto your souls.*

Provenance: Samuel Putnam Avery (by 1862); private collection.

Bibliography: Clarence Cook,"Sketchings, National Academy of Design" *The Crayon* 8 (April 1861): 94; Graham Reynolds, "The Pre-Raphaelites and Their Circle," *Apollo* 93 (June 1971): 501, repr.; Naylor 1973, 285.

Exhibitions: National Academy of Design, New York, 1861; Pennsylvania Academy of Fine Arts, Philadelphia, 1862, no. 91 (as belonging to S.P. Avery); Fermoy Art Gallery, King's Lynn, England, *The Pre-Raphaelites as Painters and Draughtsmen,* July 24-August 8, 1971; Ferber and Gerdts, *The New Path,* no. 8.

Private Collection.

In this painting, a young woman holds her hands to her face as she stands in front of a window looking out onto the Hudson River and the Palisades in New Jersey. The visual and moral connections between this work and many paintings by the English Pre-Raphaelites have been pointed out. As May Brawley Hill recognized, Farrer's *Gone! Gone!* falls squarely in the tradition of star-crossed lovers, most obviously John Everett Millais's 1852 painting *A Huguenot, on St. Bartholomew's Day, Refusing to Shield Himself from Danger by Wearing the Roman Catholic Badge* (Hill in Ferber and Gerdts, *The New Path,* 162). An engraving of Millais's painting hangs behind the figure of the woman in Farrer's picture. Hill also points out that, in terms of composition, Farrer's picture is closer to John Roddam Spencer Stanhope's *Thoughts of the Past,* exhibited at the Royal Academy in 1859. Farrer may have seen the painting or a reproduction of it during his trip to London in 1860. He almost certainly saw Millais's *The Black Brunswicker,* exhibited at the Royal Academy in 1860. This painting depicts a soldier leaving for war while his sweetheart tries to restrain him. Scholars have been reluctant to make the connection between the woman's sorrow and the Civil War because the painting was finished in 1860. However, the references to the Huguenot who takes a strong stand because of his belief in Roman Catholicism and the Black Brunswicker who leaves for war to protect his ideals in combination with the Biblical verses on the frame suggest that there is certainly a connection. By 1860, Farrer was clearly aware of the need to take a stand on the issue of slavery. Shortly after this picture was painted, he did just that by including a portrait of Brown in two of his picture (see nos. T16

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and T20). This clearly allied him with the abolitionist cause.

As William H. Gerdts has observed, the references to English Pre-Raphaelite pictures and the date of this painting suggest that it may have been painted—or at least started—in England during Farrer's 1860 sojourn. The subject matter, style, and use of the frame as part of the picture's didactic intent are very different from Farrer's works of a year earlier. It seems clear that he was inspired by his first-hand contact with new works by the Pre-Raphaelites and made a clear visual reference to this inspiration by incorporating Millais 1852 picture in the background.

In a discussion of pictures and studies, *The New Path* made an important distinction between the two types of work, using *Gone! Gone!* as an example ("Pictures and Studies," *The New Path* 2 , no. 3 (July 1864): 47). The writer observed that some studies are almost pictures and that *Gone! Gone!* might be called a study by twilight. However, the verse found around the picture, a Biblical quotation from Matthew, Chapter 11, endows it with the status of a picture. According to *The New Path*, "as it is made to call for sympathy with the desolate, and to bid the desolate look for the best sympathy to their Saviour, it becomes, therefore, a picture of worthy aim and noble subject."

This painting was chosen by the editors of *The New Path* to be one of ten photographs of drawings and paintings to illustrate the kind of study advocated in the journal (see chapter 3 for a full explanation of the development of this project and no. T41).

The year Farrer exhibited this painting at the National Academy, he also exhibited two other paintings and two drawings. Although the National Academy exhibition closed after only two weeks because of the Civil War, Farrer's two pictures *Gone! Gone!* and *Evening Thoughts (Evening Hours)* were mentioned as "curiosities." Farrer, it was noted, presented "Pre-Raphaelitism according to systematic conditions."

Clarence Cook considered *Gone! Gone!* to be a milestone in American painting. He felt that the excitement generated by this work was unique and contributed greatly to the strength of Pre-Raphaelite painting in America ("National Academy of Design, " *New-York Daily Tribune,* 21 May 1864, 3).

T9. *Portrait of Samuel Avery,* 1860

Drawing: Watercolor.

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Provenance: Samuel P. Avery.

Bibliography: Joseph H. Choate, *A Handbook of the S.P. Avery Collection of Prints*, (according to Ruth Sieben-Morgan, "Samuel Putnam Avery (1822-1904), Engraver on Wood, A Bio-Bibliographical Study," M.S. thesis, Columbia University, 1940. fig. 5); Yarnall and Gerdts, 1221.

Exhibition: American Society of Painters in Water Colors, New York, 1873, no. 273.

Unlocated.

This is probably the drawing of Samuel Avery engraving referred to as *An Engraver on Wood* by Ruth Sieben-Morgan in her study on Avery. She calls it a pencil drawing, but it seems likely that it was a watercolor since it was exhibited at the American Water Color Society exhibition in 1873.

Samuel Avery had reproductions of Farrer's portrait made and some of these were published in Choate's handbook of Avery's print collection (see above). As Ruth Sieben-Morgan points out, Avery annotated the reproduction in Choate's book "For 'Old Lang Syne' but before your time!" The drawing shows Avery at work engraving in his office on 48 Beekman Street. The presence of engraving tools on the table and prints hanging on the walls, shows his various roles as an artist and art dealer and collector.

T10. *Jack-in-the-Pulpit*, 1860 ca.

Drawing: Pencil.

8 5/16 x 9 1/2 inches (212 x 242 mm.).

Inscribed by P. B. Wight on label beneath drawing, *From Nature by T.C. Farrer.*

Provenance: Peter B. Wight.

Bibliography: Sarah Bradford Landau, *P.B. Wight: Architect, Contractor, and Critic, 1838-1925*, The Art Institute of Chicago, 1981, no. 3.

Exhibition: Ferber and Gerdts, *The New Path*, no. 6, repr.

The Burnham Library of Architecture, The Art Institute of Chicago.

This drawing and three others by Farrer (nos. T11, T14, and T29) were

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formerly in the collection of architect P.B. Wight, a member of the Association for the Advancement of Truth in Art and an important contributor to *The New Path.* Wight himself made a number of careful pencil drawings of plants in much the same vein (see Zukowsky, "The Wight Collection: Provenance and Checklists," in Landau, 86-87). Two of Farrer's drawings and some of Wight's own were kept by Wight in a scrapbook accessioned by the Burnham Library in July 1919. Wight divided the book into six sections; this drawing was placed on folio 3 along with *Orchid Cactus Flower* (no. T14).

This drawing is the type of careful study from nature that Farrer made in the late 1850s and early 1860s. As an article in *The New Path* suggests, such works should be kept by the artist and used as reference works for the future ("Pictures and Studies," *The New Path* 2 , no. 3 [July 1864]: 42). It seems that Wight took this recommendation to heart, since he held onto his studies of plants that are very similar in spirit to Farrer's.

T11. *Jack-in-the-Pulpit,* 1860 ca.

Drawing: Pencil.

11 11/16 x 9 1/4 inches (297 x 234 mm.).

Inscribed by P.B. Wight on label beneath drawing, *From Nature by T.C. Farrer.*

Provenance: Peter B. Wight, ca. 1918.

Bibliography: Sarah Bradford Landau, *P.B. Wight: Architect, Contractor, and Critic, 1838-1925,* The Art Institute of Chicago, 1981, no. 9.

The Burnham Library of Architecture, The Art Institute of Chicago.

See no. T10.

T12. *The Fighting "Temeraire," tugged to her Last Berth to be Broken Up,*

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after J.M.W. Turner, 1860 ca.

Painting: Oil on canvas.

23 7/8 x 35 13/16 inches (607 x 901 mm).

Provenance: Meta and Paul J. Sachs.

Bibliography: Clarence Cook, "Art Items," *New-York Daily Tribune,* 7 November 1860, 7; National Collection of Fine Arts, Smithsonian Institution, *Directory to the Bicentennial Inventory of American Paintings executed before 1914,* New York: Published for the National Collection of Fine Arts, Smithsonian Institution, 1981, no. 20780455; Harvard University Art Museums, unpublished checklist, 1996.

Exhibition: Young Men's Association, Troy, New York, 1861, no. 113 (for sale).

Harvard University Art Museums, Fogg Art Museum, Bequest of Meta and Paul J. Sachs, Acc. no. 1965.445.

Farrer made numerous copies after Turner, both on his first return to London from New York in 1860 and on his later trip in 1869 (see Chapters 2 and 5). The Fogg picture can be dated to his 1860 trip on the basis of a review that appeared in the "Art Items" of the *New–York Daily Tribune:* "Mr. Thomas Farrer, a Ruskinian, and a disciple of the pre-Raphaelite school, who has resided some years in New-York, has just returned from London, where he has been during the Summer, bringing with him a copy in oil of Turner's *Old Temeraire,* and a copy in water color of the *Golden Bough.*"

On 6 September 1838, the *Temeraire,* a warship of 98 guns which had distinguished itself in the Battle of Trafalgar, was towed up the Thames to a ship-breaking yard at Rotherhithe. Turner, who was on a packet steamer returning from Margate, saw the ship appear in "a great blazing sunset." His dramatic picture *The Fighting Temeraire* was completed in 1838 and exhibited at the Royal Academy the next year. In 1856, Turner bequeathed the painting to the National Gallery in London. Farrer, who may have seen it there on his 1860 trip, was clearly impressed by Turner's interpretation of the Temeraire and made a large-scale copy.

Farrer must have also been aware of the high praise Turner received for this picture. In volume one of *Modern Painters,* Ruskin characterized Turner's painting as one of the most perfect of his late works. "The *"Old Temeraire,"* Ruskin wrote in 1856, "is the last picture in which Turner's execution is as firm and faultless as in middle life; –the last in which lines requiring exquisite precision, such as those of the masts and yards of shipping, are

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drawn rightly, and at once" (quoted in Martin Butlin and Evelyn Joll, *The Paintings of J.M.W. Turner*, New Haven and London: Yale University Press, 1977, p. 209). Turner's picture was engraved in 1845 by J.T. Willmore and titled *The Old Temeraire.*

T13. *The Golden Bough, after Turner*, 1860 ca.

Drawing: Watercolor.

Bibliography: Clarence Cook, "Art Items," *New-York Daily Tribune*, 7 November 1860, 7.

Exhibition: Knoedler & Co., New York, 1861.

Unlocated.

Turner's picture of *The Golden Bough* was exhibited at the Royal Academy in 1834. The original title was more descriptive: "The sibyl gathering the golden bough." Turner based his interpretation of the subject on Virgil's *Aeneid*, vi, p. 136 ff, translated by Christopher Pitt (see Martin Butlin and Evelyn Joll, *The Paintings of J.M.W. Turner*, New Haven and London: Yale University Press, 1977, no. 355). At the time Turner's painting was exhibited, it was in the collection of Robert Vernon, who gave it to the National Gallery, London in 1847. The painting was transferred to the Tate in 1929, where it remains today.

On his return to New York from London, Farrer's copies after Turner attracted a great deal of attention. His arrival with "a copy in oil of Turner's 'Old Temeraire,' and a copy in water color of the 'Golden Bough' was recorded in the *New-York Daily Tribune*, Wednesday, 7 November 1860. Farrer's copies were on view at Knoedler's. Clarence Cook called attention to Farrer's copies in *The Evening Post*, 9 November 1861, pointing out how rare original pictures by Turner were in America. "We would gladly have studied copies," Cook wrote, "but they have rarely appeared among us, and it is only to-day that we are able, by the zeal and industry of Mr. Farrer, to enjoy really excellent copies of two of Turner's great works. They are, of course, much reduced in size, but the effect is so faithfully translated that we seem to miss nothing, and those who know and love the originals best are the ones who will express the greatest pleasure in these exquisite transcripts from the most poetical of modern painters." Cook went on to say that Farrer had added nothing to Turner and had "remembered his position—that of translator, merely—with humility, and, spurred by an enthusiastic and intelligent love for his master, he has produced these delicate, strong copies, and placed all

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American lovers of TURNER under lasting obligation."

Farrer chose to make a watercolor of *The Golden Bough* and an oil of the *Fighting Temeraire*. It may have been a question of time, given his relatively short stay in London. On the other hand, it is interesting to note that Turner had made a large watercolor sketch for the *Golden Bough*, which had been given to the National Gallery as part of his bequest in 1856. This group of 19,049 drawings and watercolors was transferred to the British Museum in 1928 (Andrew Wilton, *Turner in The British Museum* (London: The Trustees of The British Museum, 1975, no. 201).

T14. *Orchid Cactus Flower*, 1860 ca.

Drawing: Pencil.

10 1/4 x 7 3/4 inches (258 x 197 mm.).

Inscribed by P.B. Wight on label beneath drawing, *From Nature by T.C. Farrer.*

Provenance: P.B. Wight.

Bibliography: Sarah Bradford Landau, *P.B. Wight: Architect, Contractor, and Critic, 1838-1925*, The Art Institute of Chicago, 1981, no. 3.

The Burnham Library of Architecture, The Art Institute of Chicago.

See no. T10.

T15. *Sketching from Nature*, 1861

Drawing: Pen and black and brown ink.

Lunette: 7 7/8 x 5 1/2 inches (200 x 140 mm.).

Signed with monogram and dated at lower right, *TCF / 61.*

Provenance: John Davis Hatch.

National Gallery of Art, Washington, D.C., John Davis Hatch Collection, Acc.

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no. 1979.20.41 (DR).

This very detailed pen drawing shows an artist sketching out of doors with a blanket thrown over his legs, perhaps to suggest the long and sometimes uncomfortable periods the Pre-Raphaelites spent drawing from nature.

T16. *Portrait of Clarence Cook,* 1861

Drawing: Pen and ink?

Signed with monogram and dated on leaf of book, *TCF / 61;* inscribed on front of book cover, *Clarence* [illegible].

Bibliography: Clarence Cook, *Poems,* New York: privately printed at Gillies Press, 1902, frontispiece; David Howard Dickason, *The Daring Young Men, The Story of the American Pre-Raphaelites,* Bloomington: Indiana University Press, 1953, repr. facing 115; Ferber and Gerdts, *The New Path,* 22, fig. 3.

Unlocated.

This drawing was presumably the one referred to by Charles Herbert Moore in a letter of 8 July 1861 in which he asks "will you get paid for the drawing of Clarence Cook? I don't suppose it will amount to much any way." During this time, Farrer was experiencing severe money problems and having difficulty finding a place to live. Earlier that year, on March 28, Moore wrote Farrer: "Can't you remain at Meek's for the present...tell him how you are situated and if he has any heart at all I am sure he will have compassion enough to let you remain there at present" (Gordon Lester Ford Papers, NYPL, box 15).

Farrer's portrait shows Cook at work in a small but elegant room decorated with pictures and a small cast of the Venus de Milo. The pictures include a reproduction of Holman Hunt's *Light of the World* and Dürer's engraving *Melancholia* flanked by the names "Rossetti" and "Turner" inscribed on the molding. In his third letter published in *Elements of Drawing,* Ruskin ranked Turner and Rossetti as the two best colorists of modern times. It is clear that Cook was an admirer of Turner and the Pre-Raphaelites and, by extension, Ruskin. The reference to Dürer's *Melancholia* may have been inspired by Ruskin, who wrote "You must also provide yourself, if, possible, with an engraving of Albert Dürer's. This you will not be able to copy; but

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you must keep it beside you, and refer to it as a standard of precision in line. If you can get one with a *wing* in it, it will be best. The crest with the cock, that with the skull and satyr, and the "Melancholy," are the best you could have" (John Ruskin, *The Elements of Drawing: in three letters to beginners,* Letter I, "On first Practice," New York: J. Wiley, 1863, 79). The Venus de Milo would later play an important role in an article on sculpture in *The New Path,* where it was described as perfect ("Sculpture," *The New Path,* I, no. 8 (December 1863): 90). The Association, not surprisingly, considered that the early Greek sculptors were capable of "carving the human form with an accuracy never before approached" (Ibid.).

Perhaps the most interesting inclusion is the portrait tondo of the abolitionist John Brown just above Cook's head. Brown, who took possession of the U.S. Armory and Arsenal at Harpers Ferry in October of 1859 to arm a group of slaves, was charged with "conspiring with slaves to commit treason and murder" and was hanged on December 2, 1859. Cook, and by extension, Farrer, must have been deeply touched by the event and eager to show their support for Brown. Farrer also included Brown in another work, *Evening Thoughts,* probably executed about the same time as this portrait (see no. T20).

T17. *Girl Reading,* 1861 ca.

Painting: Oil?

Exhibition: Troy, New York, Young Men's Association, 1861, no. 122.

Unlocated.

Girl Reading is only known through the reference to it in the 1861 exhibition held in Troy, where it is listed as a painting. It may be related to the pencil drawings Farrer made of Maria L. Meek (see nos. T2).

T18. *Sewing Ladies' Gaiters,* 1861 ca.

Painting: Oil?

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Bibliography: Naylor 1973, 285.

Exhibitions: National Academy of Design, New York, 1861, no. 41 (for sale); Pennsylvania Academy of Fine Arts, 1862, no. 453 (owner T.C. Farrer, not for sale).

Unlocated.

The only references to this work are the two exhibitions at the National Academy of Design and the Pennsylvania Academy of Fine Arts. Presumably the ladies' gaiters are ankle-high shoes with gores in the sides. Farrer also produced a painting of a sewing machine (no. T19), which he exhibited at the National Academy the same year.

T19. *The Sewing Machine,* 1861 ca.

Painting: Oil.

Provenance: Miss Mary Schultz.

Bibliography: Naylor 1973, 285.

Exhibition: National Academy of Design, New York, 1861, no. 45.

Unlocated.

See No. T18.

T20. *Evening Thoughts,* 1861 ca.

Painting: Oil.

Bibliography: Clarence Cook, "Sketchings, National Academy of Design" *The Crayon,* 8 (April 1861): 94; Naylor 1973, 285.

Exhibition: National Academy of Design, New York, 1861, no. 350 (for sale).

Unlocated.

Evening Thoughts was shown at the National Academy in 1861, along with

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Gone! Gone! and several other works (see Nos. T8, T18, T19, and T21). In *The Crayon,* Clarence Cook described both paintings, using the title *Evening Hours,* as presenting "Pre-Raphaelitism according to systematic conditions." Cook's reference to the painting is the only one we know of and is interesting to quote in full since it gives some indication of what it looked like. Cook wrote that both *Gone! Gone!* and *Evening Thoughts* are curiosities. "Look at the imaginative *features* of the latter in the grate, (what we suppose, must be called invention) the portraits of Washington and John Brown associated together on the mantelpiece, and the proximity of the live cat with the image of the dog on the rug!"

Farrer also included John Brown in his portrait of Clarence Cook (no. T16). The combination of George Washington and John Brown presumably refers to both men's connection with Harpers Ferry. In 1794, George Washington advocated the use of Harpers Ferry as the site for a new federal armory and arsenal. Sixty-five years later the U.S. arsenal established by Washington was used by John Brown to arm a group of slaves.

T21. *At the Foot of the Delectable Mountains,* 1861 ca.

Painting: Oil.

Bibliography: Naylor 1973, 285.

Exhibitions: National Academy of Design, New York, 1861, no. 541 (for sale).

Unlocated.

T22. *Binding Shoes,* 1861 ca.

Drawing: Medium?

Bibliography: Yarnall and Gerdts, 1219.

Exhibition: Young Men's Association, Troy, New York, 1861, no. 11.

Unlocated.

This drawing may be related to several others on similar themes (see nos.

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T18 and T19).

T23. *Yellow Water Lily,* 1862 ca.

Drawing: Brush and brown wash.

Bibliography: "Pictures and Studies," *The New Path* 2, no. 3 (July 1865): 45.

Exhibition: Brooklyn Art Association, May 1864, no. 68.

Unlocated.

Yellow Water Lily was included among the ten photographs of studies from nature advertised for sale in *The New Path* (see no. T41). It is described in the July 1864 issue of *The New Path* as having been made some years previous. It includes alder bushes at the top. The "long grass in the left hand lower corner, the lighter color of the leaves and grass is put on first, as a wash, and the darker background worked around the intended leaves and blades with the brush."

T24. *On the Brink,* 1862 ca.

Drawing: Pen and ink.

Exhibition: Pennsylvania Academy of Fine Arts, 1862, no. 446 (for sale).

Unlocated.

T25. *Old Temeraire, the Lord Nelson's Flagship, after Turner,* 1862 ca.

Painting: Oil.

Exhibition: Institute of Art, New York, 1862, no. 24 (after Turner by Farrer; for

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sale).

Unlocated.

This picture may be identical to no. T12, although it impossible to determine with any certainty. It may have been made as early as the summer of 1860 when Farrer was abroad studying Turner's work or may also have been recollection based on studies he produced during that trip.

T26. *At Work,* 1862 ca.

Drawing: Pen and ink.

Bibliography: Naylor 1973, 285.

Exhibition: National Academy of Design, 1862, no. 521.

Unlocated.

T27. *Scene from Spencer's* Butterfly, 1862 ca.

Painting: Oil?.

Bibliography: Naylor 1973, 285.

Exhibition: Brooklyn Art Association, December 1862, no. 43; National Academy of Design, 1862, no. 546.

Unlocated.

It is possible that Farrer's reference to Spencer in his title may be to the *Faery Queene,* passages from which Turner had depicted in a few paintings and illustrated in one of his plates, "From Spenser's Fairy Queen," for the *Liber Studiorum* (see Alexander J. Finberg, *The History of Turner's Liber Studiorum with a New Catalogue Raisonne,* London: E. Benn, 1924, 143).

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T28. *A Buckwheat Field on Thomas Cole's Farm,* 1863

Painting: Oil on canvas.

11 3/4 x 25 inches (298 x 640 mm).

Signed with monogram and dated at lower right, *TCF 63.*

Provenance: Charles D. Childs, 1955; Maxim Karolik.

Bibliography: "Exhibition of the National Academy of Design," *The New Path* 2, no. 1 (May 1864): 12; "Art," *The Round Table,* 1 May 1864, 312; Clarence Cook, "National Academy of Design," *New-York Daily Tribune,* 21 May 1864, 3; *American Paintings in the Museum of Fine Arts, Boston,* 1969, I, 107; II, 189, repr.; Naylor 1973, II, 285.

Exhibitions: New York, National Academy of Design, 1864, no. 114; Southampton, New York, Parrish Museum, *American Painting from 1851 to 1865,* 1961, no. 36, repr.; Ferber and Gerdts, *The New Path,* no. 9, repr.

Museum of Fine Arts, Boston (Acc. no. 62.265).

Formerly catalogued as *Mount Hope Bay, Rhode Island,* based on an old inscription on the stretcher, this view has since been identified as being taken from near the present Rip Van Winkle Bridge, looking northeast up the Hudson River from a field in Catskill, New York (Ferber and Gerdts, p. 163). In 1863, the field was part of Thomas Cole's farm, which extended from his home (still extant) down to the Hudson.

Farrer spent much of the summer of 1863 in Catskill with his close friend and fellow Pre-Raphaelite, Charles Herbert Moore. During this period, Farrer painted two landscapes that he exhibited at the National Academy of Design the following spring: the present painting and *The Catskills from the Village* (no. T37).

As expected, critical reaction to these paintings varied widely. The highest praise, not surprisingly, was found in the review published by *The New Path,* whose critic commended Farrer's handling of color and detail, emphasizing the importance of the field which "was enlivened with purple shadows cast by the conical cedar trees." The Ruskinian tradition of truth in rendering natural detail was considered a success by the critic, who said that "all of this beauty comes of following Nature" (*The New Path* 2, no. 1 (May 1864): 12). Other critics, however, including those of the *Continental Monthly* and *The Round Table* were less impressed. "Farrer's pictures offend," wrote the *Round Table's* critic "not because they are truthful, but because they are limited in their truth. Yet there is growth possible for

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Farrer" ("Art," *The Round Table,* 1 May 1864, 312). In general, criticism of Farrer's paintings reflected the then-current estimation of the hyperclarity of the Pre-Raphaelite work, which emphasized smooth finished surfaces and utter lack of painterliness to remove any suggestion of the artist's presence.

In his review of the painting in the *New -York Daily Tribune,* Clarence Cook maintained that this painting and *The Catskills from the Village* "will prove of more importance to the future development of that art [American] than all the pictures that have been painted by all the academicians since the Academy was founded" (21 May 1864, 3). He did acknowledge, however, that "there is scarcely anything in them which rises to the rank of art; and that, while there is abundant reason for the interest they excite, and large promise for the future in them, yet there is also very good cause for the dislike which many persons have for them; and perhaps some ground for a suspicion, which, however, we believe will prove without foundation, that this artist, though strong to point out the way, has not the power to climb himself to a higher ground than this of accurate copyism, and servile rendering of the facts of Nature, without her spirit and without the beauty." Cook finished his review with high praise for the innovative nature of these pictures, writing "They are the first pictures that have been painted here in open defiance of all established rules of art, with the avowed purpose of striking out a new path, of going to Nature and proving the rules by comparison with her and not forcing her to fit the Procrustean bed of the rules."

T29. *Spring Weeds,* 1863

Drawing: Pencil.

Provenance: P.B. Wight, New York.

Bibliography: "Pictures and Studies," *The New Path* 2, no. 3 (July 1864): 44; Naylor 1973, 285.

Exhibitions: Brooklyn Art Association, December 1863, no. 111; National Academy of Design, New York, 1864, no. 337.

Unlocated.

Spring Weeds is one of ten drawings chosen by the editors of *The New Path* to be photographed and used to illustrate the course of study it recommended

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to artists. The only description we have of this drawing appears in the July 1864 issue of *The New Path* : "two tall plants of the Indian Poke, or American Hellebore (*Veratrum Viride*), fill nearly all the space of the drawing; another comes into sight on the right of the spectator; a great rock is at their feet, around which little vines and sprigs of young leaves are twining, and upon which sits a frog, in the drawing of which creature (as he very probably jumped away before he was completely portrayed) there has occurred what seems a curious mistake; and the whole background is filled with thick foliage of young trees in the May softness of their leaves." The writer said the distant foliage included in this drawing is perfectly executed. "Mr. Farrer, it seems, has held up a mental frame before him, and drawn with fidelity and patient skill everything which it enclosed, even a bird that at one time lit among the trees, a long-bodied dragon-fly...Such work deserves the most enthusiastic praise that can be given to faithful and tender copying from nature."

The drawing is mentioned as being about 15 inches high, an impressive size for this subject. Farrer made the drawing at the side of a brook in New Jersey, behind the Palisades, in the late spring of 1863.

T30. *Study of a Pumpkin Vine,* 1863

Drawing: Pencil.

Bibliography: "Pictures and Studies," *The New Path* 2, no. 3 (July 1864): 44; Russell Sturgis, "Fine Arts, The Fortieth Annual Exhibition of the National Academy of Design" *The Nation,* 13 July 1865, 56; Naylor 1973, 285.

Exhibition: Brooklyn Art Association, May 1864, no. 67; National Academy of Design, New York, 1865, no. 133.

Unlocated.

The July 1864 issue of *The New Path* noted that this drawing was made in the summer of 1863 in Catskill, New York. *Pumpkin Vine* was described as being "less elaborate" than the *Spring Weeds.* It includes a "ruined well-curb at the top of the drawing, and the grass grows long and rank between it and the spectator, through which grass a vigorous pumpkin vine is stretching its long shoots...The tangle of grass blades and clover leaves is admirable."

This study was exhibited at the National Academy of Design, where it attracted the notice of Russell Sturgis, art critic for *The Nation.* He liked the

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drawing very much, writing that the "delicate beauty of the large leaves of the pumpkin vine is hardly to be surpassed." Sturgis also remarked that this drawing and Farrer's *Study of Dandelion* (no. T42) "are work of a class which would have been thought peculiar to Mr. Farrer but that Mr. Moore has one quite similar." He went on to say that it was a shame that Farrer had no important landscape in this show, commenting, "Mr. Farrer has some very unfortunate figure pictures on these walls, and should have shown his full strength in landscape."

T31. *Study of Horseradish,* 1863

Drawing: Pencil?

Provenance: John E. Lauer.

Bibliography: "Pictures and Studies," *The New Path,* II, no. 3 (July 1864): 44; Naylor 1973, 285.

Exhibition: National Academy of Design, New York, 1864, no. 343.

Unlocated.

The drawing can be securely dated to the summer of 1863, since the July 1864 issue of *The New Path* described it as having been made at the same time as the *Pumpkin Vine* (see no. T30). Both works were made while Farrer was in Catskill and were exhibited at the National Academy of Design the following year.

This drawing was formerly in the collection of John E. Lauer, an important collector of the American Pre-Raphaelites. The Lauers were patrons of Farrer and Charles Herbert Moore, who mentioned them frequently in his letters to Farrer.

T32. *Old Woman Seated, Reading,* 1863

Drawing: Graphite.

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11 15/16 x 9 1/8 inches (298 x 259 mm.).

Signed and dated with monogram at lower right, *TCF 63*.

Provenance: Mrs. Nigel Cholmeley-Jones.

National Museum of American Art, Smithsonian Institution, Washington, D.C., Gift of Mrs. Nigel Cholmeley-Jones, Acc. no. 1967.54.17.

Most of Farrer's careful pencil drawings of figures were made in the late 1850s. A drawing like this one, however, suggests that he continued to produce them into the early 1860s.

T33. *Forbearance,* 1863 ca.

Drawing: Pencil, heightened with white.

4 1/8 x 4 15/16 inches (103 x 126 mm)

Signed at upper right with monogram, *RJP* [?].

Provenance: William T. Walters, Baltimore.

Walters Art Gallery, Baltimore, Acc. no. 37.1955.

The prosaic subject of the drawing—a dog lying down with a bird on the plate near him—calls to mind numerous English works of the period. It also has a passing resemblance to some of the rustic subjects produced by such artists as William Henry Hunt (1790-1864) and John Dawson Watson (1832-1892). The monogram found on the present work is identical to one identified as belonging to Farrer's American colleague, Robert J. Pattison (1838-1903) and is found on a pen-and-ink portrait of John Henry Hill attributed to Pattison (see Ferber and Gerdts, *The New Path,* no. 65). In her catalogue entry for this portrait, Annette Blaugrund pointed out that it is the only known surviving work by Pattison, who exhibited a number of paintings during a thirty–year period between 1858 and 1898.

Although the Walters drawing is attributed to Farrer, it is almost certainly by Pattison. The subject is highly unusual for Farrer, but not for Pattison. In the July 1864 issue of *The New Path,* two oil paintings by Pattison are mentioned: one of an animal and one of a human figure. The animal painting is described: "Mr. Pattison's study of "Dog's Head," or of "Puppy's Head," was made last winter, and the painting was exhibited in the last exhibition of the Academy of Design, where it was hung so high as to seem very odd and

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inexplicable in perspective. The dog was made to lie on the floor, and his head and shoulders and paws painted with the carpet on which they rested,—to be understood, it should of course be placed below the eye" ("Pictures and Studies," *The New Path* 2, no. 3 (July 1864): 46). The Baltimore drawing may very well be a study for this or a similar picture.

William T. Walters acquired *Forbearance* along with another pencil drawing, *A Scanty Meal*, signed and dated by Farrer (no. T1). Walters may have intended to mount these in one of several albums of drawings that he assembled from 1850-70 (information courtesy of William R. Johnston, Associate Director and Curator of 18th and 19th Century Art, The Walters Art Gallery).

T34. *On Goat Island*, 1863 ca.

Painting: Oil.

Bibliography: Russell Sturgis, "Fine Arts," *The Nation* I, no. 22, 30 November 1865, 693; Naylor 1973, 285.

Exhibition: National Academy of Design, New York, 1863, no. 281.

Unlocated.

Goat Island is located in the Niagara River in western New York State, just above Niagara Falls. The island is 3/4 of a mile long and divides Niagara Falls into the American Falls and Horseshoe Falls. Farrer, presumably, was traveling in upstate New York during the summer of 1863.

Critic Russell Sturgis praised Farrer's careful delineation of foliage and ability to draw objects seen at a distance. Here, however, he criticized the middle distance as not being "rightly painted," saying that the middle ground and problematic enough to seriously compromise Farrer's careful landscapes (*The Nation*, 693). He had the same criticism for Farrer's *The Catskills from the Village* (no. T37).

T35. *On the Genesee*, 1863 ca.

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Painting: Oil.

Provenance: Miss S.M. Barney.

Bibliography: Russell Sturgis, "Fine Arts," *The Nation*, I, no. 22, 30 November 1865, 693; Naylor 1973, 285.

Exhibition: Brooklyn Art Association, December 1863, no. 112 (as "Study of Sycamore Bush"); National Academy of Design, 1863, no. 337.

Unlocated.

Sturgis praised Farrer's ability to capture detail in his studies from nature. "No one should forget," he wrote, "the admirable sycamore bush in the study "On the Genesee" exhibited in 1863; any near and tolerably simple thing, of which all the details can be thoroughly made out and elaborated, he can almost perfectly render."

T36. *Pencilings of Facts*, 1863 ca.

Painting: Oil.

Bibliography: Naylor 1973, 285.

Exhibition: National Academy of Design, New York, 1863, no. 436.

Unlocated.

T37. *The Catskills from the Village*, 1863 ca.

Painting: Oil.

Provenance: P.B. Wight.

Bibliography: "National Academy of Design, The Thirty-Ninth Exhibition" *The New Path* 2, no. 1 (May 1864): 12; Clarence Cook, "National Academy of Design," *New –York Daily Tribune*, 21 May 1864, 3; Russell Sturgis, "Fine Arts," *The Nation*, I, no. 22, 30 November 1865, 693; Naylor 1973, 285.

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Exhibition: Artists' Fund Society Exhibition, 1864; National Academy of Design, New York, 1864, no. 143.

Unlocated.

Cook's review of this painting and *Buckwheat Field on Thomas Cole's Farm* (no. T31) in the *New-York Daily Tribune* stated that these works will "prove of more importance to the future development of that art than all the pictures that have been painted by all the academicians since the Academy was founded." Cook cautioned, however, that he considered these paintings "excellent student work"—it is their future promise that he was most excited about.

The New Path observed that this picture was hung so near Mr. Hill's painting of the White Mountains that it invited comparison. Farrer's picture was praised for its delineation of the Catskill Mountains, which are "most admirable as a study of the anatomy of hills." The review concluded that although this was not a satisfactory picture, since it was "singularly uncomposed," Farrer did have the potential to make a magnificent picture of the Catskills.

T38. *Mounts Madison and Adams,* 1863 ca.

Painting: Oil?

Provenance: John E. Lauer.

Bibliography: referred to on a document in the Ford Autograph Collection, The New York Public Library, box 15.

Unlocated.

T39. *Catskills in the Twilight Hour,* 1863 ca.

Painting: Oil.

Bibliography: Clarence Cook, "Exhibition of Pictures at the Sanitary Fair,"

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New-York Daily Tribune, 16 April 1864, p. 12.

Exhibition: Sanitary Fair, New York, 1864.

Unlocated.

Farrer's picture was described in Cook's review as depicting the Catskills about one hour after sunset. The mountains on the horizon were shown against a yellow sky with crimson clouds. A farm was visible through mist rising from a stream, with a pool in the foreground.

Cook remarked that this painting had attracted a great deal of negative attention from the public—people were "laughing and even jeering at Farrer's picture." Cook himself called it a serious picture, which, although far from perfect, gave the viewer a "noble aspect of nature, without exaggeration...it is a careful, earnest work." He added that there was a hardness and stiffness about the picture which he hoped Farrer would move beyond.

T40. *The Fountain,* after William Cullen Bryant, 1863 ca.

Medium: unknown.

Bibliography: Brooklyn Art Association, *Catalogue of Pictures Exhibited at their Seventh Exhibition,* 1864, p. 13.

Exhibition: Brooklyn Art Association, March 1863, no. 111.

Unlocated.

The catalogue for the Brooklyn Art Association's March 1863 exhibition included 29 illustrations by various artists for William Cullen Bryant's poem *The Fountain.* These pictures were for sale, the proceeds to benefit the Graham Art School in Brooklyn (see also no. T47).

T41. *May in the Woods,* 1864

Drawing: Pencil.

Bibliography: Edward Cary, "Some American Pre-Raphaelites: A Reminiscence," *The Scrip* 2, no. 1 (October 1906): 4 (under the title

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Anemones); *The New Path* 2, no. 3 (July 1864): 44-45, 47.

Exhibition: Ferber and Gerdts, *The New Path*, 30.

Unlocated.

According to the July 1864 issue of *The New Path*, Farrer made this drawing in the spring of 1864. It includes a "tangle of last year's old blackberry vine stems, with sharp briars, and among these a wealth of the new sprung wild flowers. In the foreground are large-lobed leaves of Bloodroot...around, are thickly growing the common so-called Anemone...and mixed with this some white strawberry flowers and their leaves, one blue violet...two or three retiring white violets."

Farrer's drawing may have been inspired by Richards's *Red Clover, Butter-And-Eggs, and Ground Ivy*, a watercolor made in 1860 (The Walters Art Gallery, Baltimore; see Ferber and Gerdts, *The New Path*, no. 71, repr.). The lunette shape of Richards's watercolor and close-up detail study are reminiscent of *May in the Woods*. Farrer's monochromatic study no doubt in turn inspired an 1867 pencil drawing of Anemones by Robert Brandegee (The Brooklyn Museum; see Ferber and Gerdts, *The New Path*, no. 84).

Charles Herbert Moore referrred to Farrer's drawing in a letter of 7 August 1864, writing,"I want to tell you how much I think of your *May in the Woods*. It is the most perfect pencil drawing I've ever seen. I think the two large leaves in the foreground are *wonderful*. I believe the photographs are selling very well." (Charles Herbert Moore to Thomas Farrer, Catskill, 7 August 1864, Gordon Lester Ford Papers, Archives of American Art, Smithsonian Institution, Washington, D.C., microfilm N15, frame 1032). In the same letter, Moore commented that the photograph of his drawing, *Mandrakes*, was terrible: "Too faint, you can hardly see the best work. I hope not many such have been sent out. The print of your *May* is the best I ever saw, but the Pokeweed is no better than mine." Interestingly, Moore's *Mandrakes* was owned by Farrer.

The photographs Moore referred to in his letter were first advertised in the January 1864 issue of *The New Path*. The editors wrote on the last page of the issue: "The want of proper illustration of what we so often allude to as 'faithful study from nature,' has so long been felt that the proprietors of this journal propose to publish a series of ten photographs from drawings and paintings by men of the Realist School, provided a sufficient number of subscriptions are received to warrant the undertaking. The photographs will vary from five to eight inches in extreme dimension, and will be mounted in uniform cardboard, fourteen by twenty-one inches in size. The price of the set of ten will be six dollars; of single copies, seventy-five cents." The

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advertisement said that "specimens" can be seen at A. Brentano, 708 Broadway in New York. The advertisements continued in the next issues, listing the ten works that were photographed. The first list, in the April 1864 issue of *The New Path*, did not include *May in the Woods*. It was not until the photographs were described as ready for delivery to subscribers, in the June 1864 issue, that this drawing was included. The other works by Farrer that were photographed were *Gone! Gone!* (no. T8); *Spring Weeds* (no. T29); *Yellow Water Lily* (no. T23); and *Pumpkin Vine* (no. T30). The photographs, made by a Maurice Stadtfeldt, are unlocated today (see Ferber and Gerdts, *The New Path*, 31-32).

In his article in *The Scrip*, Cary wrote that he is using a photograph "now more than forty years old" to illustrate his text. Cary was clearly referring to the photographs commissioned by *The New Path*. Cary said that the "original drawing was ruined by an accident—and is of course imperfect, but it still suffices...to show that the marvelous minuteness of execution is guided by the selective faculty of the artist, and the pale glory of the lovely flowers is not lost, nor is the rich beauty of the whole, elusive and perplexing as in nature it is, obscured by the abounding detail."

T42. *Study of Dandelion*, 1864 ca.

Drawing: Pencil.

Bibliography: Russell Surgis, "Fine Arts," *The Nation*, 13 July 1865, 57; Naylor 1973, 285.

Exhibition: National Academy of Design, New York, 1865, no. 154.

Unlocated.

See *Study for a Pumpkin Vine* (no. T30).

T43. *Twilight*, 1864 ca.

Painting: Oil on academy board.

8 x 4 7/8 inches (203 x 124 mm.); arched top.

Inscribed on verso on label, *Twilight by TC Farrer / 46 Stuyvesant Street*

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City.

Provenance: possibly William C. Gilman; Hirschl & Adler Galleries, Inc., 1984; Mr. and Mrs. Wilbur L. Ross, Jr.; Hirschl & Adler Galleries, Inc.

Bibliography: William H. Gerdts, "The Influence of Ruskin and Pre-Raphaelitism on American Still-Life Painting," *American Art Journal* I (Fall 1969): 89; Yarnall and Gerdts, 1221.

Exhibitions: Metropolitan Sanitary Fair, New York, New York, 1864, no. 349 (given to the Fair to be auctioned); Metropolitan Fair Exhibition, New York, New York, 1864, no. 96 (to be auctioned); Artists' Fund Society, 1864, no. 5; Yale School of Fine Arts, New Haven, 1867, no. 182; Ferber and Gerdts, *The New Path*, no. 10, repr.

Museum of Fine Arts, Boston (1996.195).

After marrying Annie McLane, Farrer moved to 46 Stuyvesant Street in the fall of 1864, remaining there for less than one year. He had been painting in the White Mountains the summer before his move, and it may well be that scenery that influenced the present work. As pointed out by May Brawley Hill, the reviewer of the Artists' Fund exhibition for *The New York Times* may have been referring to this picture when he discussed "some marvelous imitations of the so-called English school of Pre-Raphaelitism...one of these specimens ostentatiously displays the paradoxical wonder of far-distant mountains, successfully competing for prominence with foreground figures" ("Art Notes," *The New York Times*, 24 November 1864, 5).

T44. *White Mountain Brook*, 1864 ca.

Painting: Oil.

Provenance: B.B. Night.

Bibliography: Russell Sturgis, "Fine Arts," *The Nation* I, no. 2, 13 July 1865, 57; Russell Sturgis, "Fine Arts," *The Nation*, I, no. 22, 30 November 1865, 693.

Exhibition: Artists' Fund Society, New York, New York, 1864, no. 259.

Unlocated.

When this painting was exhibited in 1864 at the Artists' Fund Society, the

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following lines accompanied it: "I chatter over stony ways, / In little sharps and trebles; / I bubble into edying bays, / I babble on the pebbles" (p. 13). Farrer's use of text accompanying his pictures may have been inspired by Turner, whose work was often submitted to the Royal Academy exhibitions with verses drawn from a variety of sources.

Russell Sturgis compared Farrer's *View of Northampton* (no. T50) to this painting, which was shown the previous year at the Artists' Fund Exhibition. Sturgis found little advance in the new painting, writing that *White Mountain Brook* had more beautifully rendered foreground detail. Sturgis admired the handling of the background in both paintings. "When mountains are ten miles away and broad in their masses...when forests clothe distant hillsides," Sturgis wrote, "...all goes well." However, Sturgis continued, Farrer had never been able to draw the middle distance of a painting as was the case with this picture.

T45. *Water Lilies,* 1864 ca.

Medium?

Exhibition: Brooklyn Art Association, 1864 (according to a Brooklyn Art Association form (Gordon Lester Ford papers, The New York Public Library, box 15).

Unlocated.

T46. *Mounts Washington and Adams,* 1864 ca.

Painting: Oil.

Exhibition: The Brooklyn Art Association, December 1864, no. 57.

Unlocated.

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T47. *Courtship of Miles Standish* by Longfellow, 1864 ca.

Exhibition: The Brooklyn Art Association, December 1864, not numbered.

Unlocated.

The catalogue for the Brooklyn Art Association included 26 unnumbered illustrations for Longfellow's *Courtship of Miles Standish*. These were made by various artists, including Farrer, and the proceeds from their sale benefitted The Graham Art School, the first free art school in Brooklyn, founded in 1852.

T48. *Arthur*, 1864 ca.

Drawing: Pencil?

Unlocated.

This drawing is mentioned in a letter Clarence Cook wrote to Farrer. Cook encouraged Farrer to go see drawings by Rossetti and Elizabeth Siddal in the collection of Charles Eliot Norton. Cook commented that in Farrer's drawing of Arthur (and presumably Guinevere) "the head of the queen...was not up to your mark nor Rossetti's was it?" (Clarence Cook, Marshland, Staten Island, to Thomas C. Farrer, Marshland, Staten Island, 21 August 1864, Gordon Lester Ford Collection, NYPL).

T49. *Northampton and Amherst*, 1865

Painting: Oil.

Unlocated.

The only reference to this painting is found in a letter from Farrer's wife to Mrs. Ford, in which she said that Farrer was painting a picture of Northampton and Amherst (Annie Farrer, Northampton, to Mrs. Gordon Lester Ford, 7 October 1865, Ford Autograph Collection, New York Public Library, Box 15).

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T50. *View of Northampton from the Dome of the Hospital,* 1865

Painting: Oil on canvas.

28 1/8 x 36 inches (739 x 915 mm.).

Signed and dated at lower right with monogram, *TCF 65.*

Provenance: Porter Fitch, 1865; Avis and Rockwell Gardner, Stamford, Connecticut, 1953.

Bibliography: Russell Sturgis, "Fine Arts. The Sixth Annual Exhibition of the Artists' Fund Society of New York," *The Nation* 1, no. 22, 30 November 1865, 692-693; National Collection of Fine Arts, Smithsonian Institution, *Directory to the Bicentennial Inventory of American Paintings executed before 1914,* New York: Published for the National Collection of Fine Arts, Smithsonian Institution, 1981, no. 22280243; Yarnall and Gerdts, 1216.

Exhibitions: Northampton, Massachusetts, 1865 (exhibited in the study of Dr. Eddy, third floor of S.C. Parsons' block on Shop Row; according to a note in the *Northampton Courier,* 26 September 1865); Northampton, Colonel Parsons' home on West Street (according to a story in the *Northampton Free Press,* 13 October 1865); Artists' Fund Society of New York, 1865, no. 270; Connecticut Valley Historical Museum, Springfield, Massachusetts, *Paintings of the Connecticut Valley,* 1955; Smith College Museum of Art, Northampton, Massachusetts, *Five Anonymous American Paintings in the Smith College Museum of Art Collection,* 1975; Old Sturbridge Village, Massachusetts, *The Landscape of Change: Views of Rural New England 1790–1865,* 1976; Old Sturbridge Village, Massachusetts, *100 Years of Collecting at the Smith College Museum of Art, 1879–1979,* 1979; George Walter Vincent Smith Museum of Art, Springfield, Massachusetts, *Arcadian Vales: Views of the Connecticut River Valley,*1982, no. 13; New Orleans Museum of Art, Louisiana, *The Waters of America: 19th-Century American Paintings of Rivers, Streams, Lakes, and Waterfalls,* 1984; Ferber and Gerdts, *The New Path,* no. 13, repr.

Smith College Museum of Art, Acc. no. 1953:96.

This painting, showing the Mill River in the foreground and the Connecticut River in the background, presents a sweeping panorama of Northampton. Farrer's picture was presumably completed by August 29, 1865 when a notice

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of it and another picture of Mount Tom (no. T63) appeared in the *Northampton Free Press.* It was apparently first exhibited in Northampton in the study of Dr. Eddy, on Shop Row along with several other Farrer paintings (nos. T51 and T64) and the exhibition was noted in the *Northampton Courier,* 26 September 1865 (Farrer's name is misspelled "Farnam"). Of the group, *Northampton from the Dome,* was considered the "largest and handsomest of his paintings," showing the valley, the distant mountains, and the river. It was included in another Northampton exhibition on October 12, and on the following day it was praised in the *Northampton Free Press* as being remarkably accurate in detail and natural in coloring (13 October 1865).

It was P.B. Wight who originally suggested that Farrer try his hand at making a large painting. In a letter of 19 August 1863, he wrote to Farrer, "I insisted upon your covering three feet of canvas. I think I can see the way to make your work appreciated better than you can" (Gordon Lester Ford Collection, NYPL).

Farrer's large painting, however, was criticized by his colleague Charles Herbert Moore, who said that the picture was "not worthy of Farrer" and that it did not have half the amount of truth that his study for the picture did. "I always thought you might have added much more truth to your *study* even...but this picture, tho' so greatly enlarged, has not *half* the amoung of truth which is in that" (Charles Herbert Moore, to Thomas Charles Farrer, 25 April 1864, Gordon Lester Ford Collection, NYPL). These earlier comments no doubt inspired Farrer to paint the present picture on the spot in order to capture the truth that Moore felt was lacking in the earlier picture.

When the painting was shown at the Artists' Fund exhibition in New York, the harshest critic was the one writing for *The New Path.* Although Farrer's painting was praised for its beautiful sky and background, it was considered largely a disappointment. "It does not seem to us to be hopeful," the critic stated. "All that has been good in Mr. Farrer's landscapes of the last three years, is bettered in this, but much that has been deficient or faulty is as bad or worse than ever. We cannot but feel, we repeat, less hopeful of Mr. Farrer's future as a landscape painter" ("The Artists' Fund Society," *The New Path* 2, no. 12 [December 1865]: 193-194). Other critics complained about different elements. Where Clarence Cook disliked the painting's "crudeness of the color, and the hardness with which everything is made out" (*New-York Daily Tribune,* 27 December 1865, 5), Russell Sturgis was pleased with the close observation of detail, while criticizing the overly strong effects of light and shade which undermined the delicacy of effect ("Fine Arts," *The Nation* 1, 30 November 1865, 692-93).

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T51. *Mount Tom,* 1865

Painting: Oil on canvas.

16 x 24 1/2 inches (406 x 622 mm.).

Signed at lower right with initials, *TCF.*

Provenance: William C. Gilman, 1867; sale, New York, Christie's, 24 November 1979, lot 37; Berry-Hill Galleries, New York, 1979; Mr. and Mrs. Wilbur Ross, Jr.

Bibliography: "The Art Exhibition," *Brooklyn Daily Union,* 28 March 1867, 1; "Art Matters," *The New York Times,* 3 April 1867, 8; John I.H. Baur, "God, Man and Nature," *Museum Magazine* I (September 1980), 80, repr.; Joseph S. Czestochowski, *100 American Landscapes* (New York: E.P. Dutton, 1981), 99, repr.; Linda Ferber, "Ripe for Revival: Forgotten American Artists," *Art News* 79, no. 10 (December 1980): 70, repr.; National Collection of Fine Arts, Smithsonian Institution, *Directory to the Bicentennial Inventory of American Paintings executed before 1914,* New York: Published for the National Collection of Fine Arts, Smithsonian Institution, 1981, no. 9A770002; Ferber and Gerdts, *The New Path,* no. 11, repr.

Exhibitions: Northampton, Massachusetts, 1865 (exhibited at the study of Dr. Eddy, third floor of S.C. Parsons' block on Shop Row; according to a note in the *Northampton Courier,* 26 September 1865); The Brooklyn Art Association, March 1867, no. 1; The Vatican Museum, Vatican City, *A Mirror of Creation, 150 Years of American Nature Painting,* catalogue by John I.H. Baur, 1980, no. 21, repr.; George Walter Vincent Smith Art Museum, Springfield, Massachusetts, *Arcadian Vales: Views of the Connecticut River Valley,* 1981, no. 12, repr.

Collection of Mr. and Mrs. Wilbur Ross, Jr

Farrer and his wife, Annie, spent the summer of 1865 in Northampton, Massachusetts. There they boarded with a Colonel Parsons. This picture was exhibited in Northampton before Farrer returned to New York. The *Northampton Free Press* commended the painting, noting that Farrer's "view of Mt. Tom from the north" was popular with visitors (29 August 1865).

Like Farrer's *View of Northampton from the Dome of the Hospital,* this painting was criticized for its poor overall composition. A critic from *The*

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New York Times was especially harsh, writing that Farrer's minute attention to detail simply displayed "the systematic sacrifice of great truths for small ones." The critic concluded, "when he attempts a genuine work of art he fails—fails in sentiment, fails in color, fails in the expression of light and distance" ("Art Matters," 3 April 1867, 8). The critic for the *Brooklyn Daily Union*, on the other hand, lamented that the painting was hung too low to get the full effect of its light and color which he described as "pure, sweet, and winning." He further said that the "sky, if only the light could reach it, looks as if it would have space and depth" ("The Art Exhibition," 28 March 1867, 1).

The Gilman provenance links this painting to the one of Mount Tom shown at the Brooklyn Art Association in March 1867 (see Ferber and Gerdts, *The New Path*, 164).

T52. *White Lily*, 1865

Drawing: Watercolor (unfinished; according to Cook's review).

Bibliography: Clarence Cook, "Fine Arts: Mr. Farrer's Water-Color Drawings," *New-York Daily Tribune*, 16 December 1865, p. 4.

Exhibition: Knoedler's, New York, 1865.

Unlocated.

Clarence Cook's review of Farrer's exhibition of watercolors at Knoedler's was very positive. However, he disliked this drawing, writing that Farrer had missed the spirit of the lily and made a pedestrian drawing, rather than capturing the magic of the flower that appears in Annunciation pictures by the old masters. Instead, Cook wrote, this lily "grew in farmer Jones's front yard."

T53. *Bananas*, 1865

Drawing: Watercolor.

Bibliography: Russell Sturgis, "Fine Arts, American Pictures on Exhibition,"

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The Nation 1, no. 26, 28 December 1865, 819.

Exhibition: Knoedler's, New York, December 1865.

Unlocated.

T54. *Pineapple,* 1865

Drawing: Watercolor.

Bibliography: Russell Sturgis, "Fine Arts, American Pictures on Exhibition," *The Nation* 1, no. 26, 28 December 1865, 819.

Exhibition: Knoedler's, New York, December 1865.

Unlocated.

T55. *Apples and Pear,* 1865

Drawing: Watercolor.

Bibliography: Russell Sturgis, "Fine Arts, American Pictures on Exhibition," *The Nation* 1, no. 26, 28 December 1865, 819.

Exhibition: Knoedler's, New York, December 1865.

Unlocated.

T56. *Squash, Apples, and Butternut,* 1865

Drawing: Watercolor.

Bibliography: Russell Sturgis, "Fine Arts, American Pictures on Exhibition," *The Nation* 1, no. 26, 28 December 1865, 819.

Exhibition: Knoedler's, New York, December 1865.

Unlocated.

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T57. *Orange, Lemon and Banana,* 1865

Drawing: Watercolor.

Bibliography: Russell Sturgis, "Fine Arts, American Pictures on Exhibition," *The Nation* 1, no. 26, 28 December 1865, 819.

Exhibition: Knoedler's, New York, December 1865.

Unlocated.

Sturgis wrote that this work was one of the most remarkable drawings in the Knoedler's exhibition. He praised it as a good example of Farrer's effective use of dark backgrounds: "All three fruits are in strong, full color, and all three stand out from the dark background in almost complete rotundity. There is certainly a very unusual facility shown, and the more closely one looks into the work to see how it was done, the more remarkable this still life appears. It is the result of a long course of laborious and well-directed study."

T58. *Orange,* 1865

Drawing: Watercolor.

Bibliography: Russell Sturgis, "Fine Arts, American Pictures on Exhibition," *The Nation* 1, no. 26, 28 December 1865, 819.

Exhibition: Knoedler's, New York, December 1865.

Unlocated.

Sturgis wrote of this drawing: "the whole fruit is darker than in nature, but the *proportions* of light and darkness and the *relations* of light to darkness are, doubtless, those of nature. The brightest light on a real orange will generally be inimitable with paint on paper. The artist, in the instance before us, has matched the color of the brightest part of the orange, his imitation being then, of necessity, lower in tone. Now, if he wants the orange to be round, he must make his darkest shade as much darker than the natural darkest shade as his high light is darker than the natural high light."

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T59. *Purple and Yellow Plums,* 1865

Drawing: Watercolor.

Bibliography: Russell Sturgis, "Fine Arts, American Pictures on Exhibition," *The Nation* 1 no. 26, 28 December 1865, 819.

Exhibition: Knoedler's, New York, December 1865.

Unlocated.

Sturgis wrote that this drawing was perhaps the finest in the collection. "If any beholder should urge (as we think no one should) as a positive objection against these drawings that something is sacrificed to get projection, he will find this of the plums scarcely open to that objection. It is, moreover, very lovely in color." This drawing was apparently exhibited in a gold mount. See also nos. T61 and T87.

T60. *Two Apples and a Pear,* 1865

Drawing: Watercolor.

Bibliography: Russell Sturgis, "Fine Arts, American Pictures on Exhibition," *The Nation* 1, no. 26, 28 December 1865, 819.

Exhibition: Knoedler's, New York, December 1865.

Unlocated.

T61. *Strawberries,* 1865

Drawing: Watercolor.

Bibliography: Russell Sturgis, "Fine Arts, American Pictures on Exhibition," *The Nation* 1, no. 26, 28 December 1865, 819.

Exhibition: Knoedler's, New York, December 1865.

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Unlocated.

This drawing, along with the *Purple and Yellow Plums* and *White Lily*, were exhibited in gold mounts.

T62. *Three Eggs*, 1865

Drawing: Watercolor.

Bibliography: Russell Sturgis, "Fine Arts, American Pictures on Exhibition," *The Nation* 1, no. 26, 28 December 1865, 819.

Exhibition: Knoedler's, New York, December 1865.

Unlocated.

"The inevitable tendency of this sort of work," Sturgis wrote, "is shown by the little drawing of three eggs. Each egg is rounded with great subtlety of gradation into its complete form. But, in doing this, the painter has been compelled to lower the tone of the whole, and they are not white eggs that we have. That they were meant to be, the high light seems to show. But white or colored, the shaded side of an egg in daylight is not, by many degrees, as dark as the shaded side of one of these."

T63. *Mount Tom (Near Northampton, Massachusetts)*, 1865 ca.

Painting: Oil on canvas.

15 1/2 x 23 1/2 inches (375 x 550 mm.).

Signed with initials at lower left, *TCF*.

Provenance: Mr. and Mrs. Wilbur Ross, Jr.; Hirschl & Adler Galleries, Inc., New York.

Hirschl & Adler Galleries, Inc., New York.

This painting was presumably made in the summer of 1865 when Farrer and

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his wife were living in Northampton. The size is only slightly smaller than Farrer's *Mount Tom* (no. T44), which is made from a different vantage point. In both works, Farrer depicted a lone figure boating or fishing in an idyllic landscape. While *Mount Tom* was highlighted in the Brooklyn Art Association in March 1867, this work was not mentioned. The only other view of Mount Tom by Farrer that appeared in an exhibition was *Mount Tom in October* (no. T90), which was shown at the Yale School of Fine Arts in July 1867.

T64. *Paradise,* 1865 ca.

Painting: Oil.

Exhibition: Northampton, Massachusetts, 1865 (exhibited at the study of Dr. Eddy, third floor of S.C. Parsons' block on Shop Row; according to a note in the *Northampton Courier,* 26 September 1865); Northampton, Colonel Parsons' home on West Street (according to a story in the *Northampton Free Press,* 13 October 1865).

Unlocated.

The title *Paradise* refers to a part of Northampton which includes Paradise Pond, so named by the opera star Jenny Lind "the Swedish Nightingale," who spent her honeymoon in Northampton in the winter of 1852 (see George Walter Vincent Smith Art Museum, Springfield, Massachusetts, *Arcadian Vales, Views of the Connecticut River Valley,* 1981, 68).

The first mention of this painting seems to be in the *Northampton Courier,* 26 September 1865: "A smaller [than *View of Northampton from the Dome of the Hospital,* no. T50) and more romantic scene is from "Paradise," representing the road curving and winding under the arching of green that overhangs it." The picture was also praised after another public viewing a few weeks later, when a critic for the *Northampton Free Press* wrote that "we preferred a smaller painting of a spot in 'Paradise.'" The artist could not have selected a more charming spot in which to test his powers, and the rays of sunlight gleaming through the dark pines, and the perfection of the surroundings, including the most minute attendants, make it one of the greatest merit" (13 October 1865).

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T65. *April, 1861,* 1865 ca.

Painting: Oil.

Bibliography: "National Academy of Design, Fortieth Annual Exhibition,"*New-York Daily Tribune,* 23 June 1865, 6; Russell Sturgis, "National Academy of Design–Fortieth Annual Exhibition," *The New Path* 2, no. 6 (June 1865): 93; Naylor 1973, 285.

Exhibition: National Academy of Design, New York, 1865, no. 161.

Unlocated.

Although this picture is unknown today, Sturgis's review in *The New Path* described it in great detail: "*April, 1861,* the Seventh regiment marching, on its way to the war, through the street without, while a lady within turns away from the window through which the street and the soldiers are seen. The lady wears a blue silk dress, the drapery well drawn and true in color and lustre. The lace curtain at the window, seen against the sky, is true and good. The pot of stone-crop is capital, and the other plants in the room—the ivy, for instance—are nearly as fine. The houses without have a sunny, out-of-doors, *real* effect, not common in pictures." Sturgis added, however, that the picture had many faults, not only of execution but of awkwardness as well. He noted also the inclusion of a copy of the Venus of Milo, a sculpture that was, he wrote, "well known in New York."

Clarence Cook, writing in the *New-York Daily Tribune,* was harsher in his criticism of the picture, complaining that it displayed a "want of taste." He suggested that even though Farrer's intention was to faithfully portray the room as it was, he should have arranged it properly. Both critics say that people will not enjoy looking at this picture.

T66. *Breakfast Table,* 1865 ca.

Painting: Oil.

Bibliography: Clarence Cook, "Mr. Farrer's Pictures at Goupil's,"*New-York Daily Tribune,* 1 June 1866, 8.

Unlocated.

Russell Sturgis compared this painting to Farrer's works exhibited at Goupil's

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in 1866. Farrer, he wrote had made great strides in truth of drawing and delicacy of color in his works, such as the *Trailing Arbutus* (no. T74), made in 1866 .

T67. *Home Scenes No. 1 Morning,* 1865 ca.

Painting: Oil.

Provenance: R.A. McCurdy.

Bibliography: Clarence Cook, "National Academy of Design, Fortieth Annual Exhibition," *New-York Daily Tribune,* 23 June 1865, 6; Clarence Cook, "National Academy of Design–Fortieth Annual Exhibition," *The New Path* 2, no. 6 (June 1865): 93.

Exhibitions: The Brooklyn Art Association, March 1865, no. 94; National Academy of Design, New York, 1865, no. 526.

Unlocated.

In his review in the *New–York Daily Tribune,* Clarence Cook wrote of the ridicule Farrer received in the press for his two figure subjects, the present work and *April, 1861* (no. T65). Cook, however, congratulated Farrer, writing that there had been no "candid examination of these pictures in the newspapers, no condemnation on just grounds, nothing but an ill-concealed display of spite and pleased ill-nature at having got a troublesome man in a tight place—the style of the attack." Cook did not contend that Farrer was a great artist and in fact pointed out that he was maybe not an "artist at all." He commented on the hardness of the painting, the lack of style and elegance, the awkwardness in the way the hand holds the teapot. Most importantly, he pointed out that there was "nothing deep or poetic in this picture" or in *April, 1861.* This rather harsh criticism followed the theory of art developed in the July 1864 issue of *The New Path.* An article entitled "Pictures and Studies," made a very careful distinction between the two. According to its writer, studies are a true record of nature, while pictures must have more in them than just "faithful record." Pictures, the article said, must contain some poetry, which Farrer had achieved in a work like *Gone! Gone!*

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T68. *Evening on Mount Washington,* 1865 ca.

Painting: Oil?

Provenance: Russell Sturgis, Jr.

Bibliography: "The Free Art Exhibition," *The Brooklyn Daily Union,* 23 July 1866, 2.

Exhibition: The Brooklyn Art Association, March 1865, no. 93.

Unlocated.

A critic writing for *The Brooklyn Daily Union* had high praise for this free exhibition held at the Academy of Music in Brooklyn, writing that New York (Manhattan) had nothing like it. *Evening on Mount Washington* was singled out for praise: "It is a careful, brilliant, and beautiful picture, courageous and conscientious in spirit and startling in its execution. There are none in the hall better worth a half-hour's contemplation."

T69. *Mount Washington under Three Feet of Snow,* 1865 ca.

Painting: Oil?

Provenance: Russell Sturgis (according to National Academy of Design catalogue).

Bibliography: Russell Sturgis, "Fine Arts, The Fortieth Annual Exhibition of the National Academy of Design, Second Notice," *The Nation,* I, no. 2, 13 July 1865, 56-57; Clarence Cook, "National Academy of Design—Fortieth Annual Exhibition," *The New Path,* II, no. 6 (June 1865): 95.

Exhibition: Brooklyn Art Association, December 1864, no. 56; National Academy of Design, 1865, no. 361.

Unlocated.

Sturgis praised this small picture—which he eventually acquired—as "an accurate transcript of some autumn sunset. The sun has set beyond the mountain, whose sides toward the spectator being in shade are nearly as blue as the reality—and no one can know how blue snow shadows are until he tries to match them with color, but the right-hand edge is reddened by the

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sun, which still touches it." Sturgis speculated that the scene must have been taken directly from nature.

The review of the National Academy exhibition in *The New Path* took much the same point of view, writing that this picture and *Evening in New Hampshire* (no. T71) "are delightful bits of the old beloved, out-of-door realistic painting from nature again."

The Brooklyn Art Association catalogue listed this picture as being in Farrer's collection. It was presumably acquired by Sturgis during or shortly after that exhibition.

T70. *Pro Patria,* 1865 ca.

Painting: Oil?

Bibliography: Russell Sturgis, "Fine Arts, The Fortieth Annual Exhibition of the National Academy of Design, Second Notice," *The Nation,* I, no. 2, 13 July 1865, 56-57.

Unlocated.

The only reference to this work appears in Sturgis's review. In discussing the painting *Mount Washington under Three Feet of Snow,* Sturgis wrote that the painting's foreground had a bronze green "which we remember in only one other picture, also by Mr. Farrer, a sunset piece, Mr. Farrer's *Pro Patria.*"

T71. *Evening in New Hampshire,* 1865 ca.

Painting: Oil.

Provenance: John E. Lauer.

Bibliography: Naylor 1973, 285.

Exhibition: National Academy of Design, New York, 1865, no. 9.

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Unlocated.

This painting was formerly in the collection of John Lauer (see no. T69).

T72. *Captain Cabot Russel, Fifty-fourth Massachusetts Regiment, Killed at Fort Wagner,* 1865 ca.

Drawing: Pen and ink.

Bibliography: "Art in Brooklyn, The Art Association Exhibition," *The Brooklyn Daily Union,* 14 May 1865, 4.

Exhibition: Brooklyn Art Association, May 1864, no. 66.

Unlocated.

The descriptions in the Brooklyn Art Association catalogue and in *The Brooklyn Daily Union,* both stated that Captain Russel was killed at Fort Wagner. The picture "represents a youthful man of about four and twenty, with a high angular head, firm but smiling lips, a cheek slightly worn, and pure, clear brow and eyes. His face is lit and his torso stands easy but firm. On the wall behind him hangs, among others, the portrait of Wm. Lloyd Garrison. The picture is executed with a marvellous fidelity, and a delicacy and tenderness crowning its stronger merits which are as rich in promise as they are indicative of portrait ability."

T73. *Mount Holyoke,* 1865 ca.

Painting: Oil on canvas; unfinished.

Vance Jordan Fine Art, New York.

A very poetic view of a river in the foreground, a train in the middleground, and a mountain in the background. The exact location has not yet been identified.

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T74. *Trailing Arbutus (Mayflower)*, 1866 ca.

Painting: Oil.

Bibliography: Clarence Cook, "Mr. Farrer's Pictures at Goupil's," *New-York Tribune*, 1 June 1866, 8; Russell Sturgis, "Fine Arts," *The Nation*, 4, no. 98, 16 May 1867, 399.

Exhibition: Goupil's, New York, 1866; Knoedler Gallery , New York, 1867.

Unlocated.

Instead of showing his work at the National Academy of Design in 1866, Farrer sent his pictures to Goupil's. Both Cook and Sturgis liked this picture. Sturgis writing in*The Nation* commented that Farrer's *Trailing Arbutus* "shows Mr. Farrer at his very best working with a mingled force and delicacy in which he is only excelled by John Henry Hill. And even by this artist he is not surprised in his knowledge and perception of form. In these respects when dealing with small portions of detail as in the case of this study of arbutus, Mr. Farrer has no superior in this country, and he is every year improving." The critic added that Farrer's work could be favorably compared with nature herself. However, he found Farrer's work lacking in poetry, without the "inner divine beauty of a Leighton or Rossetti."

T75. *The Dead Blue Bird*, 1866 ca.

Drawing: Watercolor.

Provenance: Edward Cary.

Bibliography: Clarence Cook, "Close of the Artists' Fund Exhibition," *New-York Daily Tribune*, 20 December 1866, 4; Stillman S. Conant, "The Exhibition of Water Colors," *The Galaxy* (January 1867): 57; Elisabeth Luther Cary, *The Rossettis, Dante Gabriel and Christina* (New York and London: G.P. Putnam's Sons and The Knickerbocker Press, 1900), 50; Yarnall and Gerdts, 1216.

Exhibition: Artists' Fund Society, New York, 1866, no. 76.

Unlocated.

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This drawing was mentioned in several reviews of the Artists' Fund Exhibition. Cook compared it to *Flowers,* by Farrer's younger brother Henry (nos. H5, H6). Cook added that *The Dead Blue Bird* shows "a man escaping from a method" and carrying his principles into a new type of work." Stillman Conant, who commented that the American Pre-Raphaelites made a poor showing at the exhibition, said that the largest drawing of this type was Farrer's dead bird lying in the snow. In Stillman's opinion, "the bird was carefully painted, but the snow was simply caricatured."

This watercolor was formerly in the collection of Edward Cary, editor of the *Brooklyn Daily Union,* the newspaper owned by Gordon Ford. Cary and his daughter Elisabeth Luther Cary were great admirers of the American Pre-Raphaelites and owned many of their works. *The Dead Blue Bird* is presumably the work Elisabeth Cary mentions in her book on the Rossettis. In writing of Farrer's absorption in the psychological value of his work—possibly in defense of the criticism that Farrer's work was not poetic—Cary mentions that works such as "a dead bluebird on the snow, a swallow's flight across the pale purple evening, a single hill-crown against a sunset of flaming yellow, glow with the intimation of truth beyond the fact."

T76. *Maple Grove,* 1867 ca.

Painting: Oil.

Bibliography: "The National Academy of Design," *The New York Times,* 24 April 1867, 4.

Exhibition: National Academy of Design, New York, 1867, no. 178.

Unlocated.

This painting is known only from its inclusion in the 1867 National Academy of Design exhibition. The critic who reviewed the show for *The New York Times* said that the pictures by the Pre-Raphaelites were well hung, but adding, that "the more we study of their work the less we like it." He described their work as "constrained, laborious, affected, and wholly unlike nature." Farrer's *Maple Grove* was singled out for criticism: "How hard are all the outlines, how different the stiff arrangement of the leaves on the near branches, from the free and ever varied grouping that is found in nature; how unlike to real sunlight the coarse, material paint that stands for lighted grass and foliage."

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T77. *Mt. Washington, North Conway,* 1867 ca.

Painting: Oil.

Exhibition: The Brooklyn Art Association, November 1868, no. 43.

Unlocated.

T78. *Sunset on Mill, Northampton,* 1867 ca.

Painting: Oil.

Provenance: William C. Gilman.

Bibliography: George Walter Vincent Smith Art Museum, Springfield, Massachusetts, *Arcadian Vales: Views of the Connecticut River Valley,* 1981, 45.

Exhibition: The Brooklyn Art Association, March 1867, no. 3.

Unlocated.

T79. *Mt. Washington,* 1867 ca.

Painting: Oil.

Provenance: Porter Fitch.

Bibliography: Yarnall and Gerdts, 1220.

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Exhibition: New Haven, CT, Yale School of Fine Arts, 1867, no. 178.

Unlocated.

Charles H. Moore, writing from Catskill, New York on 22 July 1867, defended Pre-Raphaelite or Realistic work as not simply being minute in the elaboration of detail. That, he wrote, can be found in the work of many popular artists, for example, the French artist Meissonier. Using Farrer's *Mount Washington* as an example, Moore's letter pointed out areas that were broadly painted, but the difference between this picture and others of mountains in the exhibition is that Farrer's was "done with the most conscientious regard to truthfulness of expression, this being the sole aim of the artist." Moore compared Farrer's painting to one of the same subject by John Frederick Kensett, suggesting that Kensett's was "leaden" in tone when compared to the bright, pure color of Farrer's picture. Moore concluded, "the complaint that the Realistic work is merely mechanical copying of nature, on a par with photography, could only come from persons ignorant of the subject...There is already more poetry in the Realistic work than the public have learned to understand. "

Mt. Washington in New Hampshire is one of the coldest and windiest places in the continental United States.

T80. *Fleur de Lis,* 1867 ca.

Drawing: Watercolor.

Provenance: Mary L. Booth.

Bibliography: Russell Sturgis, "Fine Arts," *The Nation* 4, no. 98, 16 May 1867, 399; Clarence Cook, "The National Academy of Design, Forty-first Annual Exhibition," *New-York Daily Tribune,* 14 June 1867, 2; Naylor 1973, 285.

Exhibition: National Academy of Design 1867, no. 106.

Unlocated.

"Mr. Farrer has done full justice to this noble flower," Cook wrote in the *New-York Daily Tribune,* "with its large masses and strong curves, and has made a much more attractive drawing of it than in his more pretentious one, No. 271 "Dandelions" (see no. T87).

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Sturgis singled out *Fleur de Lis* as his favorite of three watercolor drawings on view at the National Academy. He wrote that although it was "somewhat flat," he found "the texture of the petals...really beautiful."

T81. *Peaches,* 1867 ca.

Drawing: Watercolor.

Provenance: S.S. Tuthill; possibly Gordon Lester Ford, New York.

Bibliography: Russell Sturgis, "Fine Arts," *The Nation,* vol. 4, no. 98, 16 May 1867, 399; Clarence Cook, "The National Academy of Design, Forty-first Annual Exhibition," 14 June 1867, 2; Naylor 1973, 285.

Exhibition: National Academy of Design, New York, 1867, no. 101; New Haven, CT, Yale School of Fine Arts, 1867, no. 222.

Unlocated.

This drawing is presumably the one Farrer referred to in a letter dated January 1869 to Gordon Lester Ford in which Farrer asked to borrow the *Sweet Peas* and *Peaches* "for the Water Color exhibition. I should want them next week and the exhibition will remain open about six weeks" (Thomas Charles Farrer to Gordon Lester Ford, 1267 Broadway, January 1869, Gordon Lester Ford Collection, The New York Public Library, box 15). Ford, an important collector of American Pre-Raphaelite art, was the treasurer of the Brooklyn Art Association and owned the *Brooklyn Daily Union,*

Sturgis singled out both *Peaches* and *Fleur de Lis* as being particularly beautiful watercolors. Cook particularly admired the "true color, and even delicate color" of the peaches but wrote that he hoped Farrer would devote himself to landscape "steadily and give as little time as may be to these studies of fruit and flowers, although with his remarkable power of continuous and almost unwearing labor these studies are really more like play than work."

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T82. *Plums,* 1867 ca.

Drawing: Watercolor.

Bibliography: Clarence Cook, "The National Academy of Design, Forty-first Annual Exhibition," 14 June 1867, 2.

Exhibition: National Academy of Design, New York, 1867, no. 109.

Unlocated.

Cook praised the true color Farrer achieved in this work, writing that the blue of the plums was "not paint at all, but the very blue and bloom and softness of nature herself."

T83. *Fruit,* 1867 ca.

Drawing: Watercolor?

Provenance: William C. Gilman.

Bibliography: Naylor 1973, 285.

Exhibition: National Academy of Design, New York, 1867, no. 109.

Unlocated.

T84. *Chinese Cup and Saucer,* 1867 ca.

Drawing: Watercolor?

Provenance: John E. Lauer.

Bibliography: Clarence Cook, "The National Academy of Design, Forty-first Annual Exhibition," *New-York Daily Tribune,* 14 June 1867, 2; Naylor 1973, 285.

Exhibition: National Academy of Design, New York, 1867, no. 11; New Haven, CT, Yale School of Fine Arts, 1867, no. 219.

Unlocated.

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In his review of the National Academy of Design exhibition, Cook criticized *Chinese Cup and Saucer* as being "careless and slovenly," adding that "everything is askew." However, this was, he wrote, unusual in Farrer's oeuvre.

Farrer's interest in Asian porcelain (and perhaps his brother Henry's as well) may have been influenced by Samuel Avery, an important collector of Oriental porcelain. An advertisement for Avery's new gallery at 86 Fifth Avenue near 14th Street listed Oriental porcelain as a speciality; an accompanying illustration included an oriental plate and vases with a statuette (see Samuel Avery Papers, Archives of American Art, Smithsonian Institution, Washington D.C., Microfilm NMM26, frame 51). Avery's collection of 1207 pieces of Asian porcelain was put up for sale in 1879.

T85. *Summer Flowers,* 1867 ca.

Painting: Oil.

Provenance: William C. Gilman.

Bibliography: Russell Sturgis, "Fine Arts," *The Nation* 4, no. 98, 16 May 1867, 399; Clarence Cook, "The National Academy of Design, Forty-first Annual Exhibition," *New-York Daily Tribune,* 14 June 1867, 2; Naylor 1973, 286.

Exhibition: National Academy of Design, New York, 1867, no. 156; New Haven, CT, Yale School of Fine Arts, 1867, no. 173.

Unlocated.

This work, characterized by Russell Sturgis as a foreground study, was praised by both Sturgis and Cook for being a carefully rendered and finished painting from nature. Sturgis wrote that Farrer continued to be more successful in this kind of study than in landscape, adding that although *Summer Flowers* was not sunny, it was filled with warm and rich colors. Sturgis called it "probably the best piece of coloring in an oil picture that Mr. Farrer has exhibited," praising the mixture of grasses and flowers and pointing out that it could only have been executed in oil, "for the thin spires of grass are almost modelled in the pigment, laid on one over another till they catch the light like real stalks."

Farrer's oil may look back to William Trost Richards' *And Some Fell*

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Among Thorns, executed some four years earlier about 1863 (see Ferber and Gerdts, *The New Path,* p. 32, fig. 9). Richards's oil study shows the same fascination with close up study of flowers and grasses, with the blades of grass carefully modelled in oil. This type of foreground study remained popular with the American Pre-Raphaelites into the 1880s, although by then it was largely executed in watercolor. Henry Roderick Newman, for example, executed his *Wildflowers* in watercolor in 1887 (Museum of Fine Arts, Boston; see Ferber and Gerdts, *The New Path,* no. 64, repr.).

T86. *Maple Woods, Ashfield, Massachusetts,* 1867 ca.

Painting: Oil.

Provenance: Peter B. Wight.

Bibliography: Clarence Cook, "The National Academy of Design: Forty-First Annual Exhibition," *New-York Daily Tribune,* 14 June 1867, 2; Naylor 1973, 286.

Exhibition: National Academy of Design, New York, 1867, no. 178.

Unlocated.

Cook was extremely critical of Farrer's picture *October Afternoon* shown in the same exhibition (see no. T109) but finds the present work much more appealing. He especially likes "the small tree at the extreme right, and the painting of the distance. The color is nearer right than is usual with Mr. Farrer—the green is better and the purple of the tree–trunk in the center, but the mere painting is clumsy and coarse over the whole canvas, not even excepting the sapling, which is very strongly and clearly, but not delicately done, and even with long looking there comes no sense of light under the trees."

T87. *Dandelions,* 1867 ca.

Painting: Oil.

Bibliography: Russell Sturgis, "Fine Arts," *The Nation* 4, no. 98, 16 May 1867,

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399; Naylor 1973, 286; Clarence Cook, "The National Academy of Design, Forty-first Annual Exhibition," *New-York Daily Tribune,* 14 June 1867, 2; Naylor 1973, 286.

Exhibition: National Academy of Design, New York, 1867, no. 271.

Unlocated.

Farrer's small picture of dandelions, Sturgis wrote, was like his *Summer Flowers,* "also minute and elaborate—less agreeable in color than the summer flowers, though indeed Mr. Farrer's color does not seem to be his strong side, nor very delightful, at least in his oil painting."

Cook likewise found fault with *Dandelions,* writing that "the effectiveness of the flower is all lost, and neither color nor drawing is satisfactory." The yellow of the dandelions, he suggested, might have been adversely affected by the gold mat in which the painting was mounted.

T88. *Twilight on the Hudson,* 1867 ca.

Drawing: Watercolor.

Bibliography: S.S. Conant, "Fine Arts," *Putnam's Magazine* II (February 1868): 259; probably Clement and Hutton 1879, 248; Yarnall and Gerdts, 1221.

Exhibitions: American Society of Painters in Water Colors, New York, 1867-68, no. 463; Artists' Fund Society, Philadelphia, Pennsylvania, 1868, no. 112; National Academy of Design, New York, 1867.

Unlocated.

In his extremely negative review of Farrer's watercolors, Conant wrote that Farrer's *Twilight on the Hudson* was worse than his *Mount Holyoke at Sunset* (no. T93) in terms of "color, lines of composition, and style of execution." A painting like this is too ambitious for Farrer, Conant said, who should "confine his ambition to subjects within the reach of his powers,—peaches, plums, bits of grass, a leaf or two, a single strip of bark with a little moss clinging to it."

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T89. *Field Lily,* 1867 ca.

Painting: Watercolor.

Bibliography: Clement and Hutton 1879, 248.

Exhibition: National Academy of Design, New York, 1867.

Unlocated.

T90. *Mount Tom in October,* 1867 ca.

Painting: Oil?

Exhibition: Yale School of Fine Arts, New Haven, CT, 1867, no. 187.

Unlocated.

T91. *Street Scene in Northampton,* 1867 ca.

Painting: Oil?

Bibliography: Yarnall and Gerdts, 1220.

Exhibition: Yale School of Fine Arts, New Haven, Connecticut, 1867, no. 174.

Unlocated.

T92. *Portrait,* 1867 ca.

Drawing: Pen and ink.

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Bibliography: Yarnall and Gerdts, 1220.

Exhibition: Yale School of Fine Arts, New Haven, Connecticut, 1867, no. 217.

Unlocated.

T93. *Mount Holyoke at Sunset,* 1867 ca.

Drawing: Watercolor.

Bibliography: S.S. Conant, "Fine Arts," *Putnam's Magazine,* II (February 1868): 259; Yarnall and Gerdts, 1220.

Exhibition: American Society of Painters in Water Colors, 1867-68, no. 506.

Unlocated.

S.S. Conant wrote rather damningly about this work, beginning his discussion in *Putnam's Magazine* by saying that Farrer has "a number of drawings in the exhibition, which are not likely to add to his reputation. Every one contains evidence that the artist has studied nature, and means to paint what he sees; but for one who means well he has very hard luck." Conant observed that the present work (only referring to it by number) is pleasant from a distance but "the moment one approaches close enough to observe the hard, streaky touches, inartistic reminders of the brush, that produce the sky, mountain , and lake."

T94. *May,* 1867 ca.

Painting: Oil?

Bibliography: Yarnall and Gerdts, 1220.

Exhibition: Yale School of Fine Arts, New Haven, Connecticut, no. 170.

Unlocated.

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T95. *June on Northampton Meadows,* 1867 ca.

Drawing: Watercolor.

Provenance: Mr. Van Ingen (incorrectly listed in catalogue as George W. Lane).

Bibliography: Yarnall and Gerdts, 1220.

Exhibition: Yale School of Fine Arts, New Haven, Connecticut, 1867, no. 169.

Unlocated.

T96. *June,* 1867 ca.

Painting ?

Bibliography: Yarnall and Gerdts, 1220.

Exhibition: Yale School of Fine Arts, New Haven, Connecticut, 1867, no. 171.

Unlocated.

T97. *Hudson River at Catskill,* 1867 ca.

Painting?

Bibliography: Yarnall and Gerdts, 1220.

Exhibition: Yale School of Fine Arts, New Haven, Connecticut, 1867, no. 177.

Unlocated.

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T98. *Gladiolus,* 1867 ca.

Drawing: Watercolor.

Provenance: William C. Gilman.

Bibliography: "The Art Exhibition," *Brooklyn Daily Union,* 28 March 1867; Yarnall and Gerdts, 1220.

Exhibitions: Yale School of Fine Arts, New Haven, Connecticut, 1867, no. 223; The Brooklyn Art Association, March 1867, no. 4.

Unlocated.

The critic for the *Brooklyn Daily Union* remarked that Farrer's study of Gladiolus "is successful in the treatment of that gorgeous flower, which it is not easy to render gracefully."

T99. *The Field Lily,* 1867 ca.

Drawing: Watercolor.

Provenance: S.P. Cleveland.

Bibliography: Yarnall and Gerdts, 1220.

Exhibition: American Society of Painters in Water Colors, 1867-68, no. 505.

Unlocated.

T100. *Fawn's Leap, Catskill,* 1867 ca.

Painting?

Bibliography: Yarnall and Gerdts, 1220.

Exhibition: Yale School of Fine Arts, New Haven, Connecticut, 1867, no. 168.

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Unlocated.

T101. *Farmington Elm,* 1867 ca.

Drawing: Watercolor?

Provenance: William C. Gilman; possibly Hirschl & Adler Galleries, Inc., New York (no. APG 1044).

Bibliography: possibly Clarence Cook, "Mr. Farrer's Pictures at Goupil's," *New-York Daily Tribune,* 1 June 1866, 8; Yarnall and Gerdts, 1220.

Exhibition: possibly Knoedler Gallery (Goupil's), New York, 1866; Yale School of Fine Arts, New Haven, Connecticut, 1867, no. 216.

Hirschl & Adler Galleries, Inc., New York.

This drawing is almost certainly the one referred to by Cook in his review of Farrer's pictures at Goupil's: "the elm tree which makes the subject of the smallest picture is also beautifully drawn."

A watercolor, *Elm Tree in a Field,* that is attributed to Henry Farrer based on the inscription on the verso may be related to this drawing (see no. H535).

T102. *Clematis (July),* 1867 ca.

Painting: Oil.

Bibliography: Russell Sturgis, "Fine Arts," vol. 4, no. 98, 16 May 1867, 399; Yarnall and Gerdts, 1220.

Exhibitions: Schaus Gallery, Fall 1867; Yale School of Fine Arts, New Haven, Connecticut, 1867, no. 176; National Academy of Design, New York, 1867.

Unlocated.

In his review, Sturgis noted that "the painting of Clematis was at Mr. Schaus's gallery in the fall."

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T103. *Carnations,* 1867 ca.

Drawing: Watercolor.

Provenance: William C. Gilman.

Exhibitions: American Society of Painters in Water Colors, 1867-68, no. 372; Artists' Fund Society, Philadelphia, Pennsylvania, Spring 1868, no. 15.

Unlocated.

T104. *Study of Trillum Erectum,* 1867 ca.

Painting: ?

Bibliography: Yarnall and Gerdts, 1221.

Exhibition: Yale School of Fine Arts, New Haven, Connecticut, 1867, no. 175 (the "Corrigenda" lists the title as "lege Trillium Erectum."

Unlocated.

T105. *Calla Lily,* 1867 ca.

Drawing: Watercolor.

Provenance: William C. Gilman.

Bibliography: Yarnall and Gerdts, 1219 and 1220.

Exhibition: Yale School of Fine Arts, New Haven, Connecticut, 1867, no. 220; American Society of Painters in Water Colors, New York, 1867-68, no. 513; Artists' Fund Society, Philadelphia, Pennsylvania, Spring 1868, no. 50.

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Unlocated.

The Calla Lily was a popular subject among the American Pre-Raphaelites in the 1860s. Other artists who depicted it include John Henry Hill, William Mason Brown, and Fidelia Bridges (see Ferber and Gerdts, *The New Path*, no. 89, repr.).

T106. *African Lily*, 1867 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1219.

Exhibition: Yale School of Fine Arts, New Haven, Connecticut, 1867, no. 280; possibly American Society of Painters in Water Colors, New York, 22 January 1869, no. 511.

Unlocated.

T107. *After Hot Weather*, 1867 ca.

Painting: Oil.

Bibliography: "Art in Brooklyn, The Winter Exhibition," *Brooklyn Daily Union*, 24 November 1867, 2; Yarnall and Gerdts, 1219.

Exhibitions: Yale School of Fine Arts, New Haven, Connecticut, 1867, no. 172; The Brooklyn Art Association, November 1867, no. 153.

Unlocated.

This view of Mount Holyoke and the Connecticut River was described in the *Brooklyn Daily Union* as one of the "boldest and noblest" of Farrer's works. The picture shows the mountain and river during a rainstorm, which according to Cook came after a long dry spell. He praised Farrer for resisting the temptation to depict the storm by "slashing painting." Instead, "the water lies with gloom in its clear and tranquil depths; the mountain is shadowy,

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uplifted, grand, its varied slopes rising in majestic loveliness; the reflection of the mountain in the water floats in utter peace, the etheral image of what itself seems immaterialized by the peculiar atmosphere. We are glad that Mr. Farrer is progressing thus courageously in what all must concede to be the higher walks of his art, not because they are higher than the studies which have made him so well known, but because his faithful study has given him knowledge and facility that he now uses with great profit."

T108. *The Botanist,* 1867 ca.

Painting: Oil.

Provenance: William C. Gilman.

Bibliography: "The Art Exhibition," *Brooklyn Daily Union,* 28 March 1867, 1.

Exhibition: The Brooklyn Art Association, March 1867, no. 2.

Unlocated.

The only mention of this work is in the *Brooklyn Daily Union,* which called it "a sunny and charming sketch...which is fairly hung."

T109. *October Afternoon,* 1867 ca.

Painting: Oil.

Provenance: William C. Gilman.

Bibliography: Clarence Cook, "The National Academy of Design, Forty-first Annual Exhibition," *New-York Daily Tribune,* 14 June 1867, 2; Naylor 1973, 285.

Exhibition: National Academy of Design, New York, 1867, no. 86.

Unlocated.

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Farrer's ability to paint a successful landscape was questioned by Cook, who commented that the two landscapes in the present exhibition back up his theory. There is "good drawing in the elm tree of *October Afternoon* wrote Cook, "but the composition of the picture is so awkward, and the color so crude and inharmonious that we cannot think of it as deliberate and careful work, and have any hope that the painter of it will even attain any high degree of excellence. It would be very easy to make fun of the picture; fun of the crows, if they be crows, though they are not like them; fun of the cows, who will never get home to be milked, for they are as incapable of moving as Mr. Oertel's; fun of the cedar trees, that might for their stiffness and hardness, have come out of a box of German toys—but ridicule is only to be used when conceit and emptiness and assurance challenge it, and when argument would be thrown away."

T110. *Young Ferns,* 1868 ca.

Painting: Oil.

Exhibitions: The Brooklyn Art Association, March 1868, no. 93 (for sale); Pennsylvania Academy of Fine Arts, Philadelphia, 1868, no. 274 (for sale).

Unlocated.

An undated manuscript in the Ford Collection included *Young Ferns* and *Moonlight* (no. T111) on the form (see Archives of American Art, Smithsonian Institution, Washington D.C., Gordon Lester Ford Collection, microfilm N14, frame 405). The price listed for *Young Ferns* was $200.00, which indicates that it was most likely an oil.

T111. *Moonlight,* 1868 ca.

Painting?

Exhibitions: The Brooklyn Art Association, March 1868, no. 92; Pennsylvania Academy of Fine Arts, Philadelphia, 1868, no. 301 (for sale).

Unlocated.

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T112. *Bears Bath Fall,* 1868 ca.

Painting?

Bibliography: Naylor 1973, 286.

Exhibition: National Academy of Design, New York, 1868, no. 7.

Unlocated.

T113. *Columbine,* 1868 ca.

Painting: Oil?

Bibliography: Naylor 1973, 286.

Exhibitions: The Brooklyn Art Association, November 1867, no. 153; National Academy of Design, New York, 1868, no. 299.

Unlocated.

T114. *Twilight,* 1868 ca.

Painting: Oil?

Bibliography: Naylor 1973, 286.

Exhibition: National Academy of Design, New York, 1868, no. 522.

Unlocated.

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T115. *Twilight—"When the Swallows Homeward Fly"*, 1868 ca.

Bibliography: Recorded on an undated Brooklyn Art Association form (Ford Autograph Collection, NYPL, box 15).

Exhibition: The Brooklyn Art Association, November 1868, no. 44.

Unlocated.

T116. *Sweet Peas,* 1869 ca.

Drawing: Watercolor.

Provenance: Gordon Lester Ford, New York.

Unlocated.

See no. T81. The only record of this drawing appears in a letter from Farrer to Gordon Ford asking to borrow it and another of peaches (Thomas Charles Farrer to Gordon Lester Ford, 1267 Broadway, January 1869, Gordon Lester Ford Collection, The New York Public Library, box 15).

T117. *White Mountains from Conway Meadows,* 1869 ca.

Painting: Oil.

Bibliography: reference in an unidentified newspaper, 25 March 1869 (Archives of American Art, Smithsonian Institution, Washington, D.C., microfilm N14, frame 407.

Unlocated.

T118. *Study of Laurel,* 1869 ca.

Drawing: Watercolor.

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Provenance: Robert Elting.

Bibliography: Yarnall and Gerdts, 1220.

Exhibitions: The Brooklyn Art Association, November 1868, no. 250; American Society of Painters in Water Colors, 22 January 1869, no. 421.

Unlocated.

T119. *Mexican Milkweed,* 1869 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1220.

Exhibition: American Society of Painters in Water Colors, 22 January 1869, no. 547.

Unlocated.

T120. *Atlantic Ocean (2000 Miles from Land),* 1869 ca.

Drawing: Watercolor.

Provenance: S.M. Barney.

Bibliography: Stillman S. Conant, *Putnam's Magazine* , 1869: 378; Yarnall and Gerdts, 1219.

Exhibition: American Society of Painters in Water Colors, 22 January 1869, no. 580.

Unlocated.

See Conant, Putnam's (1869), p. 378; The comments were in response to this watercolor which was described as a "sad botch" by some critics.

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T121. *To Win the Secret of a Weed's Plain Heart, Reveals Some Clue to Spiritual Things,* 1869 ca.

Provenance: William C. Gilman (according to manuscript note on a Brooklyn Art Association form found in the Gordon Lester Ford Collection, The New York Public Library, box 15. The Brooklyn Art Association catalogue, however, lists this work as owned by the artist.).

Exhibition: The Brooklyn Art Association, March 1869, no. 2.

Unlocated.

T122. *Evening on the Thames,* 1870

Painting: Oil on canvas.

16 x 24 inches (406 x 610 mm.).

Signed and dated at lower right, *T.C. Farrer 1870.*

Provenance: sale, New York, Sotheby's, 1 July 1982, lot 140, repr.

Unlocated.

The impressionistic style of this work, made during Farrer's second trip to London in 1870, was clearly influenced by Turner's watercolors.

T123. *Woman Reading, Paris,* 1870

Painting: Oil on panel.

9 x 7 inches (225 x 175 mm.).

Signed, inscribed and dated at lower right, *TC FARRER / PARIS / 1870.*

Provenance: private collection; Tom Veilleux Gallery, Farmington, Maine,

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1999.

Tom Veilleux Gallery, Farmington, Maine.

This work, inscribed Paris and dated 1870, suggests that Farrer visited Paris in 1870 during his two years of travel and study in Europe. It shows a woman in a white dress seated before what appears to be a folding screen. On the table is a rather carefully depicted still life of flowers, books, a glass and a decanter that recall the descriptions of Farrer's earlier works of about 1865, such as *Home Scenes No. 1 Morning* (no. T67). The present picture is framed in an elaborate gold frame that seems to be contemporary with the painting. Unfortunately, no additional information is available about its provenance before it turned up on the art market in 1999.

T124. *Last of the Alps,* 1870 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1220.

Exhibition: American Society of Painters in Water Colors, New York, 1870-71, no. 581.

Unlocated.

T125. *Kenilworth Castle,* 1870 ca.

Drawing: Watercolor.

Provenance: William C. Gilman.

Bibliography: Yarnall and Gerdts, 1220.

Exhibiton: American Society of Painters in Water Colors, New York, 1870-71, no. 498.

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Unlocated.

Kenilworth, a Norman castle, is located in Warwickshire. One of England's most famous castles, Kenilworth, a ruin since the seventeenth century, was a popular subject for artists and writers.

T126. *English Farm,* 1870 ca.

Drawing: Watercolor.

Bibliography: Clement & Hutton 1879, 248; Yarnall and Gerdts, 1220.

Exhibiton: American Society of Painters in Water Colors, New York, 1870-71, no. 456.

Unlocated.

T127. *Morning at Llanberis, North Wales,* 1870 ca.

Bibliography: Brooklyn Art Association (mentioned on a BAA form in the Ford Autograph Collection, The New York Public Library, box 15).

Exhibition: The Brooklyn Art Association, November 1870, no. 163.

Unlocated.

Llanberis is a town and parish in central Caernarvon, Wales, close to the 13th century Dolbadarn Castle.

T128. *Killing Two Birds with One Stone,* 1870 ca.

Bibliography: Brooklyn Art Association (mentioned on a BAA form in the Ford Autograph Collection, The New York Public Library, box 15).

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Exhibition: The Brooklyn Art Association, November 1870, no. 164.

Unlocated.

T129. *Vale of Rest,* 1870-71 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1221.

Exhibiton: American Society of Painters in Water Colors, New York, 1870-71, no. 592.

Unlocated.

T131. *Beach at Hastings,* 1871 ca.

Bibliography: Clement and Hutton 1879, 248.

Exhibition: National Academy of Design, New York, 1871.

Unlocated.

T132. *Cathedral of Lucerne,* 1871 ca.

Drawing: Watercolor.

Bibliography: "H," "Letter to the Editor," *Boston Evening Transcript,* 12 April 1871, 2.

Exhibition: Boston Art Club, 1871, no. 2.

Unlocated.

This watercolor and nos. T133-42 were mentioned by an anonymous writer,

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"H," in his very positive review of Farrer's watercolors at the Boston Art Club exhibition. "H" wrote about this work "The warm neutral gray of the cathedral wall, the red roof and brown wall in shadow of the quaint old house on the right, the green of the grass and foliage make a lovely chord of color. The quiet sunshine and peaceful sky into which the spires point, and the reverent calm of the kneeling figures overtaken by the sound of the matin bell produce an exquisite sentiment of rest and peace amid the succession of events of humble daily life."

T133. *Attort, Road to St. Gothard,* 1871 ca.

Drawing: Watercolor.

Bibliography: "H," "Letter to the Editor," *Boston Evening Transcript,* 12 April 1871, 2.

Exhibition: Boston Art Club, 1871, no. 3.

Unlocated.

See nos. T132 and T134-42. The anonymous "H" quoted Ruskin as saying that "he who has not seen the rose-light on a snow mountain far away can hardly be said to know what tenderness in color means at all." "H" goes on to say of this work that "the sweet evening light lingering on these mountains, the valley already grown cool with shades of evening; and the picturesque little cottages of the mountaineers along the road, the village farther up the valley sending up its blue wreaths of smoke into the gathering twilight, make a lovely picture, in many respects the finest in the collection."

T134. *Hastings, Fishing Boats,* 1871 ca.

Drawing: Watercolor.

Bibliography: "H," "Letter to the Editor," *Boston Evening Transcript,* 12 April 1871, 2.

Exhibition: Art Club, Boston, 1871, no. 4.

Unlocated.

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See nos. TT132-33 and T135-42. "H" writes: "How the scene has changed! From evening light on snow-topped Alps to dull gray daylight on Hastings Beach. We must have travelled far. Nothing marks genuine artistic character more than this power to enter wholly into the spirit of each subject chosen, and there is no so sure indication of noble faculty as that of enjoying fully and self-forgetfully, so many different kinds of subjects. The old boats here have all the pathos of hard, enduring, patient service. For the present there is a little rest, and one old sailor is leaning back on a stool under one of the boats, while others lie about on the beach, and a few are gone in for a bath."

T135. *Sheen Common,* 1871 ca.

Drawing: Watercolor.

Bibliography: "H," "Letter to the Editor," *Boston Evening Transcript,* 12 April 1871, 2.

Exhibition: Boston Art Club, 1871, no. 6.

Unlocated.

See nos. T132-T134 and T136-42. The anonymous critic "H" describes this as one of the most carefully finished and beautiful pictures of all. "The elastic anatomy of the tree forms, and their full rounded masses of foliage, full of vital growth and verdant tenderness, are foiled by the rigidity of the spire seen in the distance through an opening. A shaft of light through a rift of the clouds falls upon it as in benediction. The ferny foreground has a marvellously dewy juiciness. And the quiet gray-greens throughout are foiled by the color of the cows and the little space of worn foot-paths with figures of children. How much is here made of simple material!"

T136. *Waterfall near Montreaux, Switzerland,* 1871 ca.

Drawing: Watercolor.

Bibliography: "H," "Letter to the Editor," *Boston Evening Transcript,* 12 April 1871, 2.

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Exhibition: Boston Art Club, 1871, no. 27.

Unlocated.

See nos. T132-T135 and T137-42. "H" describes this waterfall in his letter as "cutting its way through the narrow cleft and plunging into the clear green depth below, scattering spray over the rocky walls that rise from it till the perpetual damp causes rich mosses to grow upon them and wild vines to clothe them, drooping in sympathy with the fall."

T137. *Windsor and the Thames from Eaton,* 1871 ca.

Drawing: Watercolor.

Bibliography: "H," "Letter to the Editor," *Boston Evening Transcript,* 12 April 1871, 2.

Exhibition: Boston Art Club, 1871, no. 33.

Unlocated.

See Nos. TT132-T136 and T138-42. This drawing and the following one (T138) are described by "H" as being remarkably strong "having almost the body of oil work."

T138. *Park at Richmond,* 1871 ca.

Drawing: Watercolor.

Bibliography: "H," "Letter to the Editor," *Boston Evening Transcript,* 12 April 1871, 2.

Exhibition: Boston Art Club, 1871, no. 34.

Unlocated.

See nos. T132-T137 and T139-42.

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T139. *English Fruit,* 1871 ca.

Drawing: Watercolor.

Bibliography: "H," "Letter to the Editor," *Boston Evening Transcript,* 12 April 1871, 2.

Exhibition: Boston Art Club, 1871, no. 41.

Unlocated.

See nos. T132-T138, and T141-42. In his letter "H" comments that "all fine colorists see that nature shows her fullest color in shadow, while artists who are not colorists always make their shadows neutral. Look into the shadows of this drawing and see how vivid the color is."

T140. *Old Gothic Bridge at Verona,* 1871 ca.

Drawing: Watercolor.

Bibliography: "H," "Letter to the Editor," *Boston Evening Transcript,* 12 April 1871, 2.

Exhibition: Boston Art Club, 1871, no. 57.

Unlocated.

See nos. T132-T139 and T141-2. The writer carefully describes the Gothic style of this bridge, saying that the variety of the arches and their different spans and curvature is what makes it interesting. "The result," "H" says, "is much like the inequality and change of all natural objects—all the parts, however various, joining in one common service, and making altogether one perfectly organized whole."

T141. *Farmhouse, Richmond Surrey,* 1871 ca.

Drawing: Watercolor.

Bibliography: "H," "Letter to the Editor," *Boston Evening Transcript,* 12 April 1871, 2.

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Exhibition: Boston Art Club, 1871, no. 58.

Unlocated.

See nos. T132-T140 and T142. This watercolor is described as "a sweet concord of gray sky, tender green of spring foliage, red of roofs, and warm, sunny green of foreground grass."

T142. *Postmaster's House at Leek, Woolton,* 1871 ca.

Drawing: Watercolor.

Bibliography: "H," "Letter to the Editor," *Boston Evening Transcript,* 12 April 1871, 2.

Exhibition: Boston Art Club, 1871, no. 53.

Unlocated.

See nos. T132-T141. "H" compares this more humble piece of architecture to the *Old Verona Bridge.* "Whenever men build without affectation, with kind hearts in them, and true domestic sympathies, they always build well, and sometimes beautifully. This is a poor enough house indeed; but it is comfortable, nevertheless, and how sweetly it mates with the landscape! It has something of the variety and beauty of a natural object, having been adopted by nature and tenderly colored by her, with soft touch of alternate sunshine and damp, into most exquisite harmony, that compels the artist to pause by the roadside to take its portrait, while he passes with scorn the better-preserved house, kept fresh and orderly by the skilled mechanic and housepainter."

T143. *Snowstorm,* after Turner, 1871 ca.

Painting: Oil.

Bibliography: Unidentified review, presumably published in 1871 (photocopy in Archives of American Art, Smithsonian Institution, Washington, D.C., microfilm N14; frame 406).

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Exhibition: Farrer's studio, 1871.

Unlocated.

This work is only known through an unidentified review which states that "Mr. T.C. Farrer exhibits in his studio a series of copies from Turner's works, made by him lately in England, which display the leading qualities of Turner's art to great advantage." The reviewer mentions that the largest of Farrer's copies after Turner is a *Snowstorm*. His description matches that of Turner's painting *Snow storm—Steam-Boat off a Harbour's Mouth making Signals in Shallow Water, and going by the Lead. The Author was in this Storm on the Night the Ariel left Harwich* (The Tate Gallery, London; Butlin and Joll 1977, no. 398, pl. 388). Turner described the way he worked on this picture. In order to experience the full effect of being in the storm, he had himself lashed to the mast "for four hours, and I did not expect to escape, but I felt bound to record it if I did." The American reviewer also notes that when first exhibited Turner's picture was pronounced by London critics as looking like soapsuds and whitewash. This criticism was made public while Turner was visiting Ruskin's father's house. Ruskin says that he heard Turner muttering to himself "Soapsuds and whitewash! What would they have? I wonder what they think the sea's like? I wish they'd been in it" (quoted in Butlin and Joll, 224).

T144. *The Burial of Wilkie,* after Turner, 1871 ca.

Painting: Oil.

Bibliography: Unidentified review, presumably published in 1871 (photocopy in Archives of American Art, Smithsonian Institution, Washington, D.C., microfilm N14; frame 406).

Exhibition: Farrer's studio, 1871.

Unlocated.

The reviewer describes Farrer's title of being of little consequence since it does not tell the story. "Wilkie died, and was buried in the sea at night, off the rock of Gibraltar. The picture represents the great rock rising in the background, and in the middle distance the dark hulk of a partially illuminated vessel relieving on the sky, which is flecked with scattered clouds and shows a crescent moon; the composition is commemorative of, rather than pictotially describing, the event. It is a very fine effect, and a picture showing the exquisite taste of the artist."

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Farrer's copy is of Turner's picture *Peace—Burial at Sea,* exhibited at the Royal Academy in 1842 and today in the Tate Gallery, London (see Butlin and Joll 1977, no. 399, pl. 386). Turner was a friend and rival of painter Sir David Wilkie who died on June 1, 1841 on board the ship *Oriental* on his return from the Middle East. When it was exhibited Turner's picture was accompaned by two lines from the *Fallacies of Hope:* "The midnight torch gleamed o'er the steamer's side / And Merit's corse was yielded to the tide."

T145. *Approach to Venice at Sunset,* after Turner, 1871 ca.

Painting: Oil.

Bibliography: Unidentified review, presumably published in 1871 (photocopy in Archives of American Art, Smithsonian Institution, Washington, D.C., microfilm N14; frame 406).

Exhibition: Farrer's studio, 1871.

Unlocated.

The reviewer describes this sunset view as being taken from the Giudecca canal with Fusina in the distance. This is presumably a copy of Turner's picture *Approach to Venice* exhibited at the Royal Academy in 1844 and today in the National Gallery of Art, Washington, D.C. (see Butlin and Joll 1977, no. 412, pl. 422). In 1870 Turner's picture was bought by Agnew's and later sold to a private collector, W. Moir. It is possible that Farrer may have seen it in the trade in London at this time. He would certainly have been aware of how highly the picture was first praised by Ruskin who wrote "it was, I think, when I first saw it, the most perfectly *beautiful* piece of colour of all that I have seen produced by human hands." Later, Turner's picture apparently discolored.

Turner's *Approach to Venice* was exhibited with various quotations in 1844. One of these, taken from Byron, describes the sunset that Farrer includes in the title of his copy: "The moon is up, and yet it is not night / The sun as yet disputes the day with her."

T146. *Venetian View,* after Turner, 1871 ca.

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Painting: Oil.

Bibliography: Unidentified review, presumably published in 1871 (photocopy in Archives of American Art, Smithsonian Institution, Washington, D.C., microfilm N14; frame 406).

Exhibition: Farrer's studio, 1871.

Unlocated.

The reviewer describes Farrer's copy as "another Venetian subject, more literal than usual with Turner, representing the slave's quay with the Doge's palace and adjacent monuments." This may be the same as Turner's picture *Venice Quay, Ducal Palace* exhibited at the Royal Academy in 1844 and today in the Tate Gallery, London (Butlin and Joll 1977, no. 413, pl. 423).

T147. *The Rialto by Moonlight,* after Turner, 1871 ca.

Drawing: Watercolor.

Bibliography: Unidentified review, presumably published in 1871 (photocopy in Archives of American Art, Smithsonian Institution, Washington, D.C., microfilm N14; frame 406).

Exhibition: Farrer's studio, 1871.

Unlocated.

The reviewer mentions that Farrer also made copies of some of Turner's famous watercolors intended for publications such as Rogers's Italy. He singles out the present watercolor and several "remarkable Swiss landscapes" for special notice. It is difficult to connect this definitively with the many watercolors views of Venice by Turner.

T148. *Interior of San Marco, Venice,* 1872 ca.

Drawing: Watercolor.

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Provenance: Sarah M. Hitchcock.

Bibliography: Clement and Hutton 1879, 248.

Exhibition: American Society of Painters in Water Colors, New York, 1870-71, no. 229; National Academy of Design, 1872 (according to Clement and Hutton).

Unlocated

T149. *Old English Mill,* 1872 ca.

Bibliography: Naylor 1973, 286.

Exhibition: National Academy of Design, New York, 1872, no. 126.

Unlocated.

T150. *The Meadow Brook,* 1872 ca.

Painting: Oil?

Bibliography: Naylor 1973, 286.

Exhibition: National Academy of Design, New York, 1872, no. 240.

Unlocated.

T151. *Rochester Castle, Evening,* 1872 ca.

Bibliography: The Royal Academy Exhibitors, 91.

Exhibition: Royal Academy, London, 1872, no. 728.

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Unlocated.

T152. *Rochester Castle* , 1872 ca.

Drawing: Watercolor.

Bibliography: Clement and Hutton 1879, 248.

Exhibitions: Royal Academy, London, 1872 (according to Clement and Hutton 1879); New York, American Water Color Society, 1878, no. 126 ($250), illustrated.

Unlocated.

Rochester Castle is located on the River Medway in Kent. The castle Farrer depicted was one built for William the Conquerer in 1087. A pen sketch of this watercolor was reproduced in the Water Color Society catalogue.

T153. *The Town and Castle of Rochester at Noon on a Winter's Day,* 1872 ca.

Painting: Oil.

Bibliography: The Royal Academy Exhibitors, 91.

Exhibition: Royal Academy, London,1872, no. 811.

Unlocated.

T154. *Caernarvon Castle, Wales,* 1872 ca.

Media?

Provenance: Robert Elting (according to Clement and Hutton).

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Bibliography: Clement and Hutton 1879, 248.

Exhibition: National Academy of Design, New York, 1872.

Unlocated.

Caernarvon Castle was an extremely popular subject for nineteenth century artists, including J.M.W. Turner, John Sell Cotman, and David Cox.

T155. *Falls of the Housatonic,* 1872 ca.

Provenance: Gordon Lester Ford.

Exhibition: The Brooklyn Art Association, March 1872, no. 38.

Unlocated.

The Housatonic River is located in Massachusetts and Connecticut. The falls of the Housatonic are located north of Falls Village, Connecticut.

T156. *Catskills,* 1872 ca.

Painting: Oil.

Exhibition: The Brooklyn Art Association, March 1873, no. 254 (for sale).

Unlocated.

T157. *Autumn in England,* 1872 ca.

Oil or watercolor.

Bibliography: "Picture Sales," *New York Commercial Advertiser,* 14 April 1873, 3.

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Exhibition: Edward Schenck Gallery, New York, 1873.

Unlocated.

This work and 133 others were on view at Schenck's gallery on Liberty Street in New York City in April of 1873. The review in the *New York Commercial Advertiser* mentions that the oils and watercolors shown here include Farrer's latest work that he has made while living abroad.

T158. *The Thames from Greenwich Park,* 1872 ca.

Oil or watercolor.

Bibliography: "Picture Sales," *New York Commercial Advertiser,* 14 April 1873, 3.

Exhibition: Edward Schenck Gallery, New York, 1873.

Unlocated.

See no. T157.

T159. *Bolton Abbey,* 1872 ca.

Oil or watercolor.

Bibliography: "Picture Sales," *New York Commercial Advertiser,* 14 April 1873, 3.

Exhibition: Edward Schenck Gallery, New York, 1873.

Unlocated.

See no. T157.

T160. *Roman Amphitheatre at Trier,* 1872 ca.

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Oil and watercolor.

Bibliography: "Picture Sales," *New York Commercial Advertiser*, 14 April 1873, 3.

Exhibition: Edward Schenck Gallery, New York, 1873.

Unlocated.

See no. T157.

T161. *Grand Canal, Venice*, 1872 ca.

Oil or watercolor.

Bibliography: "Picture Sales," *New York Commercial Advertiser*, 14 April 1873, 3.

Exhibition: Edward Schenck Gallery, New York, 1873.

Unlocated.

See no. T157.

T162. *Regatta Island, River Thames*, 1872 ca.

Oil or watercolor.

Bibliography: "Picture Sales," *New York Commercial Advertiser*, 14 April 1873, 3.

Exhibition: Edward Schenck Gallery, New York, 1873.

Unlocated.

See no. T157.

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T163. *Tower of Verona,* 1872 ca.

Oil or watercolor.

Bibliography: "Picture Sales," *New York Commercial Advertiser,* 14 April 1873, 3.

Exhibition: Edward Schenck Gallery, New York, 1873.

Unlocated.

See no. T157.

T164. *The Tower of Mount Blanc,* 1872 ca.

Oil or watercolor.

Bibliography: "Picture Sales," *New York Commercial Advertiser,* 14 April 1873, 3.

Exhibition: Edward Schenck Gallery, New York, 1873.

Unlocated.

See no. T157.

T165. *The Column of St. Mark, Venice,* 1872 ca.

Oil or watercolor.

Bibliography: "Picture Sales," *New York Commercial Advertiser,* 14 April 1873, 3.

Exhibition: Edward Schenck Gallery, New York, 1873.

Unlocated.

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T166. *Old Roman Tower at Lucerne,* 1872 ca.

Oil or watercolor.

Bibliography: "Picture Sales," *New York Commercial Advertiser,* 14 April 1873, 3.

Exhibition: Edward Schenck Gallery, New York, 1873.

Unlocated.

See no. T157.

T167. *The Inversmaid Falls, Scotland,* 1872 ca.

Oil or watercolor.

Bibliography: "Picture Sales," *New York Commercial Advertiser,* 14 April 1873, 3.

Exhibition: Edward Schenck Gallery, New York, 1873.

Unlocated.

See no. T157.

T168. *Warwick Castle,* 1872 ca.

Oil or watercolor.

Bibliography: "Picture Sales," *New York Commercial Advertiser,* 14 April 1873, 3.

Exhibition: Edward Schenck Gallery, New York, 1873.

Unlocated.

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T169. *Bothwick Castle,* 1872 ca.

Oil or watercolor.

Bibliography: "Picture Sales," *New York Commercial Advertiser,* 14 April 1873, 3.

Exhibition: Edward Schenck Gallery, New York, 1873.

Unlocated.

See no. T157.

T170. *Cathedral of Lucerne,* 1872 ca.

Oil or watercolor.

Bibliography: "Picture Sales," *New York Commercial Advertiser,* 14 April 1873, 3.

Exhibition: Edward Schenck Gallery, New York, 1873.

Unlocated.

See no. T157.

T171. *Street Scene in Switzerland,* 1872 ca.

Oil or watercolor.

Bibliography: "Picture Sales," *New York Commercial Advertiser,* 14 April 1873, 3.

Exhibition: Edward Schenck Gallery, New York, 1873.

Unlocated.

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See no. T157.

T172. *Sketch at Harlowe, England,* 1872 ca.

Oil or watercolor.

Bibliography: "Picture Sales," *New York Commercial Advertiser,* 14 April 1873, 3.

Exhibition: Edward Schenck Gallery, New York, 1873.

Unlocated.

See no. T157.

T173. *Streatly Mill—Oxon,* 1872 ca.

Drawing: Watercolor.

Bibliography: Johnson 1975, 156.

Exhibition: The Royal Society of British Artists, London, 1872, no. 584 (10 pounds 10s.).

Unlocated.

T174. *Foggy Morning on the Thames,* 1872 ca.

Drawing: Watercolor.

Bibliography: Johnson 1975, 156.

Exhibition: The Royal Society of British Artists, London, 1872, no. 776 (5 pounds .5s.).

Unlocated.

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T175. *Sunset near Windsor,* 1873 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1221.

Exhibition: American Society of Painters in Water Colors, New York, 5 March 1873, no. 162.

Unlocated.

T176. *November Days,* 1873 ca.

Drawing: Watercolor.

Bibliography: Clarence Cook, "Fine Arts, Glances at the Water-Color Exhibition," *New-York Daily Tribune,* 21 February 1873, 2; Yarnall and Gerdts, 1221.

Exhibition: American Society of Painters in Water Colors, New York, 5 March 1873, no. 48.

Unlocated.

Cook remarked in his review of the Water Color Society exhibition that "Mr. Thomas Farrer, sends several drawings from England, where he is now resident, but only one of them, "November Days" no. 48 is quite worthy of his reputation."

T177. *Regatta Island on the Thames,* 1873 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1221.

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Exhibition: American Society of Painters in Water Colors, New York, 5 March 1873, no. 38.

Unlocated.

T178. *On the Medway between Chatham and Rochester,* 1873 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1221.

Exhibition: American Society of Painters in Water Colors, New York, 5 March 1873, no. 24.

Unlocated.

The Medway River in England flows 70 miles into Kent and past Maidstone, Rochester, Chatham, and Gillingham to the Thames estuary.

T179. *Burnham Woods in Autumn,* 1873 ca.

Drawing: Watercolor.

Bibliography: "Picture Sales," *New York Commercial Advertiser,* 14 April 1873, 3; Yarnall and Gerdts, 1221.

Exhibitions: American Society of Painters in Water Colors, 5 March 1873, no. 138; Edward Schenck Gallery, New York, 1873.

Unlocated.

Farrer made a number of paintings and oils of the Burnham woods, and about 1874 he executed an oil painting, entitled *Burnham Beeches* (no. T182). See also no. T242.

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T180. *The Thames—Sun Setting in a Fog,* 1873 ca.

Painting: Oil?

Bibliography: Johnson 1975, 156.

Exhibition: The Royal Society of British Artists, London, 1873-74, no. 157 (30 pounds).

Unlocated.

T181. *The Early Spring,* 1874 ca.

Media?

Bibliography: Clement and Hutton 1879, 248; Royal Academy Exhibitors, 91.

Exhibition: Royal Academy, London, 1874, no. 912.

Unlocated.

T182. *Burnham Beeches,* 1874 ca.

Painting: Oil on canvas.

36 x 48 inches (914 x 1,219 mm.).

Signed and dated (?) at lower left, *Thomas C. Farrer / 1874-6.*

Provenance: Hirschl & Adler Galleries, Inc., New York [APG 6958].

Hirschl & Adler Galleries, Inc., New York.

Burnham is located in the borough of Slough, in southeast Buckingham, England, 18 miles west of London. This picture, executed in a much more generalized style than Farrer's earlier works, shows women gathering wood. The tree partially uprooted on the right shows that Farrer is concerned with

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capturing fairly close natural detail. However, the daubs of pigment that represent leaves, the sketchily rendered ferns in the foreground, and the play of light in the woods all suggest that Farrer was exploring a very different aesthetic.

T183. *Sunset,* 1875 ca.

Drawing: Watercolor.

Bibliography: Clement and Hutton 1879, 248; Yarnall and Gerdts, 1221.

Exhibition: American Society of Painters in Water Colors, 1875, no. 299 ($45); National Academy of Design, London, 1875.

Unlocated.

T184. *Evening Effect,* 1875 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1220.

Exhibition: American Society of Painters in Water Colors, 1875, no. 30 ($45).

Unlocated

T185. *Between Daylight and Dark,* 1875 ca.

Oil or watercolor.

Bibliography: Johnson 1975, 156.

Exhibition: The Royal Society of British Artists, London, 1875-76, no. 140.

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Unlocated.

T186. *Early Morning,* 1875 ca.

Unknown.

Bibliography: Johnson 1975, 156.

Exhibition: The Royal Society of British Artists, London, 1875-76, no. 172.

Unlocated.

This work is followed by an explanatory inscription: "Night wanes. The vapours round the mountains curled, melt into morn, and light awakes the world."

T187. *The Brook,* 1877 ca.

Media?

Bibliography: Clement and Hutton 1879, 248; The Royal Academy Exhibitors, 91.

Exhibition: Royal Academy, London, 1877, no. 506.

Unlocated.

T188. *Yorkshire Trout Stream,* 1878 ca.

Drawing: Watercolor.

Bibliography: Clement and Hutton 1879, 248.

Exhibitions: New York, American Water Color Society, 1878, no. 273 ($250);

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New York, American Water Color Society, 1884, no. 558 ($175); The Brooklyn Art Association, March 1884, no. 352.

Unlocated.

T189. *Coming Home through the Lock, Yorkshire,* 1878 ca.

Drawing: Watercolor.

Bibliography: Clement and Hutton, 1879, 248.

Exhibitions: New York, American Water Color Society, 1878, no. 422 ($250); New York, American Water Color Society, 1884, no. 559 ($200); The Brooklyn Art Association, March 1884, no. 321 (for sale).

Unlocated.

T190. *Laid Up,* 1878 ca.

Unknown.

Bibliography: Johnson 1975, 156.

Exhibition: The Royal Society of British Artists, London, 1878-79, no. 123 ([3.3s).

Unlocated.

T191. *A Misty Day on the Thames,* 1879

Painting: Oil.

16 x 26 inches (406 x 660 mm.).

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Signed and dated *T.C. Farrer 1879*

Provenance: sale, London, Sotheby's Belgravia, 21 July 1981, lot 219.

Unlocated.

The Turner influence in this work is unmistakable. The date 1879, however, also suggests that Farrer was looking at the work of Whistler, who had made etchings, painting,s and drawings along the Thames as early as 1858, depicting the river at many different times of day and under varying conditions. Whistler published his famous series of etchings the "Thames Set" in 1871.

T192. *The Road Through The Wood,* 1881 ca.

Bibliography: The Royal Academy Exhibitors, 91.

Exhibition: Royal Academy, London, 1881, no. 517.

Unlocated.

T193. *The Lion of St. Mark,* 1884 ca.

Unlocated.

Bibliography: Naylor 1973, 286.

Exhibition: National Academy of Design 1884, no. 112 ($200.00).

Unlocated.

T194. *The Bridge of Sighs ,* 1884 ca.

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Bibliography: Naylor 1973, 286.

Exhibition: National Academy of Design 1884, no. 276 ($1,000).

Unlocated.

T195. *Beached,* 1884 ca.

Drawing: Watercolor.

Exhibition: The Brooklyn Art Association, March 1884, no. 340 (for sale for $40.00).

Unlocated.

T195a. *St. John's Tower and River Dee, at Chester,* 1884 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1884, no. 420.

Unlocated.

T195b. *A Bit of Woodsome Hall, Yorkshire,* 1884 ca.

Drawing: Watercolor.

Provenance: George T. Knight.

Exhibition: New York, American Water Color Society, 1884, no. 477.

Unlocated.

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T196. *Venetian View,* 1885

Print: Etching.

Sight measurements (plate): 16 1/2 x 11 7/8 inches (420 x 300 mm.).

Signed and dated in plate at lower right, *T.C. FARRER 1885.*; signed at lower left in pencil, *T.C. Farrer.* Remarque in margin at left, gondola.

Exhibition: possibly New York Etching Club, 1886.

Located impression: The British Museum, Department of Prints and Drawings, Acc. no. 1893-3-30-5.

This etching may be identical to Farrer's *The Island Church of S. Giorgio Maggiore, Venice,* shown at the New York Etching Club exhibition of 1886. Farrer used rather heavy parallel and cross hatched strokes to define the water and the clouds of the sky. Although these prints from the mid-1880s are somewhat labored, Farrer poetically captured the bright light of the moon and the reflections on the water by using the reserves of the paper.

T197. *Evening on the Wye,* 1885

Print: Etching on vellum.

Plate: 17 1/2 x 24 3/4 inches (440 x 602 mm.).

Signed and dated in plate at lower left, *T.C. Farrer 1885;* signed below design area at lower left, *T.C. Farrer.*

Inscribed with publisher's information, *Entered according to Act of Congress in the year 1885 by M. Knoedler & Co. in the office of the Librarian of Congress at Washington.*

Exhibition: National Academy of Design, New York Etching Club, 1887, no. 36.

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Located impressions: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Acc. no. 9; The British Museum, Department of Prints and Drawings.

This etching is printed on imitation vellum, a support in the nineteenth century that was prized by collectors and reserved for deluxe printings (see Thomas P. Bruhn, *American Etching: The 1880s* (Storrs, Connecticut: The William Benton Museum of Art, University of Connecticut, 1985), 10). Vellum does not absorb ink well. This is evident in prints like the present one, where the ink sits on the surface of the paper and often looks blurry or smudged. Ironically, an impression like the one from The New York Public Library would have been more expensive than one printed on standard etching paper; to our taste today, the crisp contours of the paper impression are generally preferred. This print was probably sold individually by Knoedler's, the dealer who exhibited Farrer's watercolors and copies after Turner in the 1860s.

A reference to this etching in the London journal, *The Academy,* stated that Farrer had just finished at least two etchings for Goupil (Knoedler). The notice remarked that these etchings are elaborate and highly finished. "One of them, in composition the most attractive," the reviewer wrote, "records the beauty of the Wye as it passes by and well nigh surrounds the exquisite ruin of Tintern." The notice concludes by praising Farrer's virtuoso handling of the sky ("Notes on Art and Archaeology,"*The Academy* 28 (July/December 1885): 399). The other etching mentioned in the article was the *Silent Pool* (no. T198).

T198. *Silent Pool,* 1885

Print: Etching on vellum.

Plate: 17 1/2 x 24 3/4 inches (440 x 602 mm.).

Signed and dated in plate at lower right, *T.C. FARRER.1885;* signed below design area at lower left in pencil, *T.C. Farrer.*

Inscribed with publisher's information, *Entered according to Act of Congress in the year 1885 by M. Knoedler & Co. in the office of the Librarian of Congress at Washington.*

Bibliography: "Notes on Art and Archaeology,"*The Academy* 28

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(July/December 1885): 399; "Etchings at the Academy, *The New York Times*, 7 February 1887, 5; The Royal Academy Exhibitors, 91.

Exhibition: National Academy of Design, New York Etching Club, 1887, no. 35; Royal Academy, London, 1886, no. 1432.

Located impression: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs.

Like nos. T197, T199, T218, and T230, this etching was published by Knoedler's and was probably sold individually as a deluxe impression. A notice in the London journal, *The Academy*, records that "Mr. Farrer has this moment finished at least two etchings for Messrs. Goupil of New York City. They are of the kind denominated by the dealer "important. That is to say they are large and elaborate, and we are happy to report, they are also legitimately fascinating." The writer describes the first as a view of the ruin of Tintern (no. T197). The *Silent Pool* is described as a scene on some flat land in the area of Wastwater. "Trees are reflected in the stillness of the pool, and the landscape is of the kind that many of the lovers of nature—and many of the lovers of the landscape of Mr. B.W. Leader—find to be impressive. Under any circumstances it is admirably wrought; but we confess, for our own parts, that we derive pleasure particularly from the treatment of the sky. This is an unusual success in etching, generally at a disadvantage as compared with delicate line-engraving in dealing with the phenomena of the heavens. Mr. Farrer's sky, in the print of which we speak, is at once serene, radiant, and vivacious".

The *Silent Pool* later was mentioned in a review of the 1887 New York Etching Club exhibition at the National Academy of Design. *The New York Times* reviewer praised Thomas Charles Farrer's etchings as having more variety than Henry's but less charm. "Among the seven etchings Thomas Charles Farrer has sent to the exhibition," the reviewer wrote, "is *Silent Pool* which is more in the manner of his American namesake as to spirit but here also the results are different."

T199. *Barden Tower*, 1885

Print: Etching in brown ink, on vellum

Plate: 19 1/2 x 12 3/4 inches (485 x 318 mm.).

Signed and dated in plate at lower left, *T.C. FARRER 1885;* signed below

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design area in pencil, *T.C. Farrer.* Remarque at lower right, figure of a man.

Inscribed with publisher's information, *Entered according to Act of Congress in the year 1885 by M. Knoedler & Co. in the office of the Librarian of Congress at Washington.*

Exhibition: National Academy of Design, New York Etching Club, 1885, no. 40.

Located impressions: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs (inscribed with title, *BARDEN TOWER;* on paper with remarque removed); The British Museum, Department of Prints and Drawings, Acc. no. 1893-3-30-2 (richly printed with brown-black ink).

This very painterly etching, with its view of Barden Tower, probably appealed to American taste. This is one of Farrer's few etchings that shows a concern for close observation of natural detail, particularly the foreground riverbank and trees. It is also a good example of the commercial use of the remarque. Although the remarque appears on the vellum impression, it was removed in the impression printed with the title on standard white etching paper.

Barden Tower is located on the Yorkshire estate of the Duke and Duchess of Devonshire. Originally built as a hunting lodge and later fortified, Barden Tower was a ruin in the late 18th century. It was a popular subject among British artists, including the British Pre-Raphaelite John William Inchbold, who made an oil sketch of the tower in 1866 (Tate Gallery, London).

T200. *Waiting for Winds, Venice,* 1885 ca.

Print: Etching.

Sight measurements (plate): 9 7/16 x 16 1/2 inches (250 x 420 mm.).

Signed in plate at lower right, *T.C. FARRER;* signed in pencil beneath plate at lower left, *T.C. Farrer.* Remarque at lower left, man steering a gondola.

Exhibition: New York, National Academy of Design, New York Etching Club, 1885.

Located impression: The British Museum, Department of Prints and

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Drawings, Acc. no. 1893-3-30-7.

Farrer's etching is a very painterly interpretation of gondolas seen at dawn or sunset. This type of large, fully developed etching was severly criticized by Whistler and Haden who felt etchings should be informal, quick sketches of a small size. Ironically, though, it was probably Whistler's "First Venice Set," a series of etchings commissioned by the London Fine Arts Society and first exhibited in December of 1880, that inspired Farrer to make etchings of Venice. Although Whistler's set was not an immediate success, by the end of the century he had printed 1,200 proofs of the Venice set.

The scale and style of Farrer's etching, however, reflects the taste of many American collectors in the mid-1880s. Farrer probably made etchings like this with the American market in mind since this print and a number of others were all shown at the New York Etching Club exhibitions. The presence of the remarque indicates that it was intended for collectors. As Thomas Bruhn has observed, at a time when technology (steel-faced plates) made all impressions equal, distinctions between impressions were made solely for commercial rather than aesthetic reasons. The remarque—the small sketch added in the margin—was often removed before the published edition and was understood by collectors to connotate an early state and thus more valuable or rare (Bruhn, 9).

T201. *Cromer, Norfolk,* 1885 ca.

Print: Etching.

Bibliography: Royal Academy Exhibitors, 91.

Exhibitions: National Academy of Design, New York Etching Club, 1885; Royal Academy, London, 1885, no. 1643.

Unlocated.

In North Norfolk, the town of Cromer is located on high cliffs and protected by a sea wall. It was a popular seaside resort.

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T202. *Twilight on the Thames,* 1885 ca.

Print: Etching.

Exhibition: National Academy of Design, New York, New York Etching Club, 1885.

Unlocated.

T203. *Old Porch, Tynterne,* 1885 ca.

Print: Etching.

Exhibition: National Academy of Design, New York, New York Etching Club, 1885.

Unlocated.

T204. *Bolton Abbey, Yorkshire,* 1885 ca.

Print: Etching.

Exhibition: National Academy of Design, New York, New York Etching Club, 1885.

Unlocated.

T205. *Twilight on the Thames, Chelsea,* 1885 ca.

Print: Etching.

Exhibition: National Academy of Design, New York, New York Etching Club, 1885.

Unlocated.

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T206. *Old Mill on Wye,* 1885 ca.

Print: Etching.

Exhibition: National Academy of Design, New York, New York Etching Club, 1885.

Unlocated.

T207. *Twilight on the Thames,* 1885 ca.

Unknown.

Bibliography: Johnson 1975, 156.

Exhibition: The Royal Society of British Artists, London, 1885-86, no. 137 (31 pounds 10s.).

Unlocated.

The present work was offered for 31 pounds 10 Schillings. For this price it was almost certainly an oil painting. An etching of the same subject was shown at the New York Etching Club in 1885 (no. T202).

T208. *Lake with Two Fishermen in a Boat,* 1886

Print: Etching, on Japanese paper.

Sight measurements (plate): 16 x 26 inches (406 x 660 mm.).

Signed and dated at lower left, *T.C. FARRER.1886.*

Inscribed with publisher's information, *Rob.t Dunthorne at The Rembrandt Head in Vigo Street.W:.*

Located impression: The British Museum, Department of Prints and

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Drawings, Acc. no. 1893-3-30-3.

This painterly etching is printed on extremely thin Japanese paper, a support that was more highly prized by collectors than regular etching paper. The similarity of subject matter suggests that this print may well be the same as *By Tall Reeds and Still Waters*, exhibited at the Royal Academy in 1887 (see no. T223).

T209. *Under the Pines*, 1886

Print: Etching.

Exhibition: National Academy of Design, New York, New York Etching Club, 1886, no. 25.

Unlocated.

T210. *Music and Moonlight, Venice*, 1886

Print: Etching.

Exhibition: National Academy of Design, New York, New York Etching Club, 1886, no. 26.

Unlocated.

T211. *In a Gondola, Venice*, 1886

Print: Etching.

Exhibition: National Academy of Design, New York, New York Etching Club, 1886, no. 27.

Unlocated.

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T212. *Collier Unloading,* 1886

Print: Etching.

Exhibition: National Academy of Design, New York, New York Etching Club, 1886, no. 28.

Unlocated.

T213. *Solitude,* 1886

Print: Etching.

Exhibition: National Academy of Design, New York, New York Etching Club, 1886, no. 29.

Unlocated.

T214. *Crab Fishers Going to Sea at Low Tide, Norfolk Coast,* 1886

Print: Etching.

Exhibition: National Academy of Design, New York, New York Etching Club, 1886, no. 31.

Unlocated.

T215. *Old Mill at Ambleside, English Lakes,* 1886

Print: Etching.

Exhibition: National Academy of Design, New York, New York Etching Club,

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1886, no. 32.

Unlocated.

T216. *A Grey Day*, 1886 ca.

Unknown.

Bibliography: Johnson 1975, 156.

Exhibition: The Royal Society of British Artists, London, 1886, no. 337 ([10.10S).

Unlocated.

T217. *A Cool Corner by the Thames*, 1886 ca.

Unknown.

Bibliography: Johnson 1975, 156.

Exhibition: The Royal Society of British Artists, London, 1886-87, no. 230 (26 pounds 5s.).

Unlocated.

T218. *Medmenham Abbey*, 1887

Print: Etching in brown-black ink, on vellum.

17 1/3 x 24 1/2 inches (435 x 612 mm.).

Signed in plate at lower right, *T.C. FARRER;* signed below design area in pencil at lower left, *T.C. Farrer.* Remarque at lower left center, duck.

Inscribed with publisher's information, *Copyright M. Knoedler & Co. 1887.*

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Bibliography: "Notes on Art and Archaeology," *The Academy* 31, no. 775 (March 1887): 190; Royal Academy Exhibitors, 91.

Exhibition: Royal Academy, London, 1887, no. 1447.

Located impression: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Acc. no. 6.

This etching and two others, *Bisham* and *Marlow* (nos. T224, T225), were mentioned in a notice in the London journal *The Academy*. The writer said that one etching would be published by Mr. Tooth, and another by a New York publisher "for Mr. Farrer's treatment of landscape and Old-English architecture is as readily enjoyed in America as in London." The present etching was published by Knoedler. The writer went on to commend *Medmenham Abbey* for being the most impressive. "Little that he has done heretofore," the writer commented, "has been treated with so great and justified a freedom as this reach of river, with its sailing and fluttering swans, its stately trees, its ancient homely house, and, above them, the changing pageant of the sky."

Medmenham Abbey in Buckinghamshire was first owned by a Sir Francis Duffield in the late sixteenth century. In the eighteenth century, it was home to Sir Francis Dashwood, a Member of Parliament and founding member of the so-called Hell-Fire Club (Sir Francis himself had different titles for the club, including "The Monks of Medmenham"), which was said to dabble in Satanism. Other members of the club included William Hogarth and several poets. Farrer must have been aware of the history of the Abbey and perhaps his rather Gothic interpretation reflects this knowledge.

T219. *The Gondola Station, Public Gardens, Venice,* 1887

Print: Etching.

Bibliography: "Etchings at the Academy," *The New York Times,* 7 February 1887, p. 5, col. 3.

Exhibition: National Academy of Design, New York Etching Club, 1887, no. 34.

Unlocated.

The New York Times reviewer observed that while T.C. Farrer of London

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has more variety than his brother Henry, his works are less charming. Thomas Charles Farrer "sends seven pieces, landscapes and marines, from England, Venice and Switzerland. The view at the steps of theublic Gardens, Venice, is accurate and vigorous."

T220. *Approach to Venice,* 1887

Print: Etching.

Bibliography: "Etchings at the Academy," *The New York Times,* 7 February 1887, p. 5, col. 3.

Exhibition: National Academy of Design, New York Etching Club, 1887, no. 39.

Unlocated.

The New York Times reviewer remarked that Farrer "made a curious blunder in a trifling matter connected with the gondola. Other etchers have sketched the gondola directly on the plate, forgetful that the process of printing reverses the right and left of things; but when they did so the gondoliers to a man were found to be rowing on the wrong quarter of the boat. Mr. T.C. Farrer has the distinction of getting two gondoliers in the foreground of the plate, one of whom is rowing correctly, with his sweep to starboard, but the other has his oar working to port. The only explanation is Mr. Farrer concluded that the picture would better if he shifted one gondolier to the other side, and giving facts the go-by, calmly invented a novel way of propelling the gondola in order to suit his picture."

T221. *Portrait of the Wife of Van der Heyden (from the picture in the National Gallery),* 1887

Print: Etching.

Exhibition: National Academy of Design, New York, New York Etching Club, 1887, no. 37.

Unlocated.

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T222. *Moonrising, Lake Lemon, Switzerland,* 1887

Print: Etching.

Exhibition: National Academy of Design, New York, New York Etching Club, 1887.

Unlocated.

T223. *By Tall Reeds and Still Waters,* 1887 ca.

Print: Etching.

Bibliography: The Royal Academy Exhibitors, 91.

Exhibitions: National Academy of Design, New York Etching Club, 1888, no. 43; Royal Academy, London, 1887, no. 1449.

Unlocated.

See no. T208.

T223a. *Moon Rising,* 1887 ca.

Print: Drypoint.

Exhibition: National Academy of Design, New York Etching Club, 1887, no. 38; National Academy of Design, New York Etching Club, 1891, no. 50.

Unlocated.

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T224. *Marlow Lock, on the Thames,* 1888

Print: Etching.

Bibliography: "Notes on Art and Archaeology," *The Academy* 31, no. 775 (March 1887): 190.

Exhibition: National Academy of Design, New York, New York Etching Club, 1888, no. 44.

Unlocated.

See no. T218 for a discussion of the notice published in the London journal *The Academy.* Marlow is mentioned for being popularized in the work of Frederick Walker. "In Mr. Farrer's hands," the writer commented, "it does not lose in picturesqueness, with its low-lying land and vivid sky."

T225. *Bisham Abbey,* 1888

Print: Etching.

Bibliography: "Notes on Art and Archaeology," *The Academy* 31, no. 775 (March 1887): 190.

Exhibition: National Academy of Design, New York, New York Etching Club, 1888, no. 46.

Unlocated.

See no. T218 for a discussion of the notice published in the London journal *The Academy.* Bisham is noted as having been the place at which Mr. Gilbert spent last summer. "Bisham was beautiful before he arrived," the writer commented, "and will still be beautiful and interesting now that he has left."

T226. *Eton College,* 1888 ca.

Print: Etching.

11 x 17 1/4 inches (172 x 430 mm.)

Bibliography: Archives of American Art, Smithsonian Institution,

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Washington, D.C., reel N88, frame 229.

Exhibition: National Academy of Design, New York Etching Club, 1888, no. 45.

Unlocated.

This print is only known through its 1888 exhibition at the New York Etching Club and a xerox in the Archives of American Art with a price reference of 15s.

T227. *Melrose Abbey, Scotland,* 1889 ca.

Print: Etching.

Exhibition: National Academy of Design, New York Etching Club, 1889, no. 36.

Unlocated.

Located in North Roxburgh, Scotland, Melrose Abbey fired the imagination of artists as well as writers, including Sir Walter Scott, who described the ruins in his romantic poem *The Lay of the Last Minstrel* (1805). Thomas Girtin and Turner both painted and drew the abbey several times.

T228. *The New Moon,* 1889 ca.

Print: Etching.

Exhibition: National Academy of Design, New York Etching Club, 1889, no. 38.

Unlocated.

T229. *Oxford from the River,* 1889 ca.

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Print: Etching.

16 x 24 inches (406 x 610 mm.).

Bibliography: Archives of American Art, Smithsonian Institution, Washington, D.C., reel N88, frame 229.

Exhibition: National Academy of Design, New York Etching Club, 1889 no. 37.

Unlocated.

T230. *"A Dainty Fare," after a painting by George H. Boughton,* 1890 ca.

Print: Etching on vellum.

Plate: 17 1/2 x 14 3/4 inches (440 x 370 mm.).

Siigned beneath design area in pencil, *T.C. Farrer.* ; inscribed at left, *George H. Boughton.* Remarque at lower left, flowers.

Published *Nov. 1st 1890 by M. Knoedler & Co.*

Bibliography: Archives of American Art, Smithsonian Institution, Washington, D.C., reel N88, frame 229.

Located impression: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Acc. no. 7.

The reference microfilmed in the Archives (not annotated with a title or date) notes that the last plate Farrer etched was "an exquisite little piece from Geo. H. Boughton's painting entitled "A Dainty Fare," which will always be considered as one of the best renditions of the painter's charming works." Farrer owned at least one work by Boughton, a popular artist in the late nineteenth century. Samuel Avery, for example, visited Boughton frequently on his visits to London and sold many of his works in America.

T231. *The Land of Windmills,* 1891 ca.

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Print: Etching.

Bibliography: *The New York Times,* 1 February 1891, p. 12, col. 7.

Exhibition: National Academy of Design, New York Etching Club, 1891, no. 49.

Unlocated.

This print is only known today through the New York Etching Club catalogue and a reference in *The New York Times.* The reviewer was generally positive about the 1891 exhibition of etchings, remarking that it had improved from recent exhibitions of the club and noting that the "Dutch views of C.A. Vanderhoff and Kruseman van Elten, by Alexander Schilling, T.C. Farrer, and Samuel Colman, are delightful bits from musings by the canals of Holland."

Thomas Charles Farrer, who had exhibited his etchings with the New York Etching Club from 1886–89, is listed in the 1891 catalogue for the first time as a non-resident member.

T232. *Stormy Evening,* 1891 ca.

Print: Etching.

Exhibition: National Academy of Design, New York Etching Club, 1891, no. 48.

Unlocated.

T234. *Tintern Abbey,* n.d.

Print: Etching.

Bibliography: Archives of American Art, Smithsonian Institution, Washington, D.C., reel N88, frame 229.

Unlocated.

Tintern Abbey is an Irish country house in County Ballycullane, Ireland. The

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only reference to this print was found in an unidentified page from a catalogue in the Archives of American Art.

T235. *River Landscape at Twilight,* n.d.

Print: Etching.

Signed in plate with initials, *T.C.F.* (possibly followed by a date, illegible); signed beneath platemark in pencil, *T.C. Farrer.*

Located impression: The British Museum, Department of Prints and Drawings, Acc. no. 1893-3-30-1.

This impression, possibly a proof, is printed with heavy surface tone in a brownish-black ink. Farrer used cross-hatching to develop the landscape and to create a very painterly and romantic work, reminiscent of Corot and French 19th century painter-etchers.

T236. *Head and Shoulders of a Bearded Man in Profile to the Right,* n.d.

Print: Etching.

5 1/2 x 4 1/2 inches (140 x 114 mm.).

Located impression: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs.

Ths etching is not signed or dated but carries a traditional attribution to Farrer.

T237. *Bust-Length Sketch of a Man,* n.d.

Print: Etching; corners of plate cropped diagonally.

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Plate: 3 1/8 x 2 5/8 inches (80 x 72 mm.).

Located impression: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs.

T238. *Landscape at Sunset,* n.d.

Print: Etching.

Located impression: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs.

T239. *Ruins of an Abbey in a Mountain River Landscape,* n.d.

Print: Etching.

Sight measurements: 14 3/4 x 23 1/2 inches (370 x 550 mm.)

Signed at lower left outside plate in pencil, *T.C. Farrer;* inscribed at lower right in pencil, *Trial Proof.* Remarque at lower left edge, shield.

Located impression: The British Museum, Department of Prints and Drawings, Acc. no. 1893-3-30-4.

Farrer produced a number of etchings of abbeys in Britain in 1885. That year, for example, he showed an etching of Kirkstall Abbey, Yorkshire and one of Bolton Abbey, Yorkshire in the New York Etching Club exhibition at the National Academy of Design (see nos. T241 and T204).

T240. *Castle on the Water,* n.d.

Print: Etching.

Sight measurements: 9 7/16 x 16 1/2 inches (250 x 420 mm.).

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Signed beneath platemark, *T.C. Farrer.*

Located impression: The British Museum, Department of Prints and Drawings, Acc. no. 1893-3-30-6.

This print has the same measurements as Farrer's *Waiting for Winds, Venice.* Like that print, dated 1885, this etching has a great deal of surface tone, so much so that some elements, such as the birds, appear as smudges. The moon is an unworked surface, wiped clean so the white of the paper defines it.

T241. *Kirkstall Abbey, Yorkshire,* n.d.

Print: Etching.

Exhibition: National Academy of Design, New York, New York Etching Club, 1885.

Unlocated.

Kirkstall Abbey in Yorkshire is one of Britain's earliest monastic ruin dating to the mid-12th century. It was a popular site recorded by many 19th century artists, including Girtin and Turner.

T242. *Sunset in Burnham Wood,* n.d.

Provenance: Mrs. Farrer.

Bibliography: Algernon Graves, *A Century of Loan Exhibitions 1813–1912,* IV, p. 1910.

Exhibition: Whitechapel (St. Jude's), 1892, no. 82.

Unlocated.

See also nos. 179 and 182 for the same subject.

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T243. *Head of a Street Child,* n.d.

Drawing: Pencil.

Bibliography: Edward Cary, "Some American Pre-Raphaelites: A Reminiscence," *The Scrip* II, no. 1 (October 1906): 4-5.

Unlocated.

In his description of this drawing Edward Cary wrote: "The little head was made, if I remember rightly, in one morning's study with his class from a pale street child he had enlisted when instructor in drawing at Cooper Institute. Both in minuteness and in essential breadth it matches the woodland study; its delicacy, unfortunately, has been seriously lessened by the reproductive process. In Farrer's fidelity to what he saw there was nothing "painful." On the contrary it gave him the joy of strenuous and absorbed effort, crowned with a degree of triumph which, if it fell far short of his aim, was amply rewarding...He had, moreover, both poetry and humour. The child's face shows the former."

This drawing probably was made sometime between November 1861 and 1865, the years Farrer taught at the Woman's Art School of the Cooper Union.

T244. *Breakneck from Little Stony Point on the Hudson,* n.d.

Drawing: Watercolor.

9 x 14 inches (229 x 356 mm.).

Signed with monogram, *TCF* and dated, *76.*

Godel & Co., Fine Art, New York.

Although this watercolor is attributed to Thomas Charles Farrer and carries a monogram, it unlikely to be by his hand. It depicts sailboats on the Hudson River with women with parasols on the bank in the foreground.

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H1. *Peaches and Plums,* 1860s, early

Drawing: Watercolor.

Sight measurements: 4 1/2 x 6 1/2 inches (114 x 165 mm.).

Inscribed at lower right, *H.F.*

Exhibition: Ferber and Gerdts, *The New Path,* 1985, no. 100, repr.

Private Collection.

Henry Farrer may have modeled his early still life watercolors on the example of his older brother's work in this medium. It is impossible to compare the two artists' styles, however, since all of Thomas Charles Farrer's watercolors of this type are unknown. Although Thomas Charles may have been painting this type of still life for some time before Henry, his watercolors of fruits, vegetables, and flowers were first shown in an exhibition in December 1865 at Knoedler's in New York (see nos. T52-T62). This work by Henry probably dates to about the same period.

Peaches and Plums is meticulously painted with a light source shown from the right. The background is evenly stippled so the backdrop and support are indistinguishable.

H2. *Carnations,* 1864

Drawing: Watercolor over graphite.

5 3/8 x 8 7/8 inches (137 x 225 mm.).

Signed and dated at lower left, *H.FARRER.1864.*

Provenance: William Collier Bross; William Warren Bross; Mr. and Mrs. Robert L. Thompson, 1984.

Exhibitions: Ferber and Gerdts, *The New Path,* no. 101, repr.; Ferber and Gallati, *Masters of Color and Light,* no. 34, repr. in color

The Brooklyn Museum of Art, purchased with funds given by Mr. and Mrs. Leonard Milberg, Acc. no. 84.150.2.

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The signature and date seem to have been inscribed with a different ink, suggesting the possiblity that Farrer added the date on this drawing and on another one of a single pink rose later (see also no. H61).

Like Farrer's drawing of peaches and plums (no. H1), the background of this watercolor is carefully stippled with no distinction made between support and backdrop. Again, Farrer give an indication of a light source by placing shadows to the left of the flowers and beneath the stems.

H3. *Acorns and Barn,* 1865 ca.

Drawing: Pencil.

6 x 8 (152 x 203 mm.).

Provenance: Kennedy Galleries, Inc., New York, December 1983; Mr. and Mrs. Wilbur L. Ross, Jr.; Hirschl and Adler Galleries, Inc., New York.

Exhibition: Ferber and Gerdts, *The New Path,* no. 103, repr.

Collection of Tom Parker, New York.

The careful sketch of two acorns in the foreground of this drawing is a fascinating record of Pre-Raphaelite attention to detail, juxtaposed with a freer sketch of barns and trees in the background. This drawing is an early indication of what a capable draftsman Farrer was, and, to an extent, it indicates the different directions his work would take.

The date is difficult to determine since this pencil study is different from the few early still life watercolors that are known. I have assigned it a date of about 1865 with the caveat that it may be dated much later, perhaps even in the early 1870s.

H4. *Wreck on the Coast,* 1865 ca.

Drawing: Watercolor.

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15 x 9 3/4 inches (381 x 248 mm.).

Provenance: Childs Gallery, Boston, 1970.

Bibliography: Childs Gallery, sale bulletin, Fall 1970; Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Unlocated.

H5. *Flowers*, 1866

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1216.

Exhibition: New Haven, Yale School of Fine Arts, 1866, no. 78.

Unlocated.

H6. *Flowers*, 1866 ca.

Drawing: Watercolor?

Bibliography: Clarence Cook, "Close of the Artists' Fund Exhibition," *New-York Daily Tribune*, 20 December 1866, 4; Yarnall and Gerdts, 1215.

Exhibition: New York, Artists' Fund Society Exhibition, 1866, no. 70.

Unlocated.

The Artists' Fund Society of New York organized exhibitions with the intention of selling the exhibited works at auction after the close of the show. Clarence Cook mentioned Farrer's work in his review of the 1866 Artists' Fund Exhibition in the *New-York Daily Tribune* (see no. T75 in Catalogue of Works by Thomas Charles Farrer). Cook wrote, "Mr. H. Farrer's work is conspicuous for its extreme delicacy of finish, combined with a remarkable strength. It is speculated that he will move from flowers into subjects calling for more thought and purpose. What a most intelligent critic meant by saying that Henry Farrer's work is 'ghastly' was, that the strength and will

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displayed in it were too much for the theme and overpowered it. Still it is better to have begun with the theme too humble than to have wasted oneself on a theme too high, and there are subjects enough under the heaven to tax all the power that the painter of these remarkable 'flowers' may have."

Farrer also showed a work titled "Flowers" at the Brooklyn Art Association in March 1868 (no. 91). It is impossible to determine whether these drawings are identical.

H7. *Fruit*, 1866 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1215.

Exhibition: New York, Artists' Fund Society, 1866, no. 74 (for sale).

Unlocated.

This drawing may be identical to catalogue numbers H15, H16, and H17, which are also simply titled *Fruit*.

H8. *Two Birds: Canary and Robin*, 1867

Drawing: Watercolor.

9 3/4 x 7 5/8 inches (248 x 194 mm.).

Signed and dated at lower right, *H.FARRER.1867.*

Provenance: Mr. and Mrs. Wilbur L. Ross, Jr.

Collection of Mr. and Mrs. Stuart P. Feld, New York.

This watercolor of two dead birds hung on a string supported by a nail is the earliest watercolor by Henry Farrer known today. It shows a high level of sophistication and confirms Clarence Cook's praise for Farrer's watercolors' "extreme delicacy of finish, combined with remarkable strength" (see no. H6). Farrer used a deep yellow to depict the canary's breast, which he placed next

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to the bright orange of the robin. Both birds are set against a neutral colored background, very roughly washed in to suggest a wall. Cook's review, written one year before this drawing was exhibited, also predicted that Henry Farrer proceed to subjects more complicated than still lifes of fruit and flowers. Indeed, one year later Farrer began to extend his repertoire. This choice of subject may well have been influenced by his brother's work (see, for example, no. T75).

Farrer exhibited two other still lifes of birds at the American Water Color Society and the Yale School of Fine Arts in 1867 (nos. H12, H22).

H9. *A Dead Duck,* 1867 ca.

Drawing: Watercolor.

Bibliography: "Art Notes, Exhibition of Water Colors at the Academy of Design," *New York Herald,* 29 December 1867, 8.

Exhibition: New York, American Society of Painters in Water Colors, 1867–68.

Unlocated.

A Dead Duck appeared in the same exhibition as Farrer's *Study of Apples* (no. H23). Although the critic found this work less appealing: "Mr. H. Farrer also exhibits 'A Dead Duck,' which we cannot so greatly admire. It runs too much into a Chinese extreme of imitation, but it might answer well as a New Year's gift from President Johnson to Mr. Forney."

John Forney (1817–1881), the editor of the *Washington Sunday Morning Chronicle* and an intial supporter of United States President Andrew Johnson, eventually became an outspoken critic of the president. The reviewer's comment refers to Johnson's well-known retort to Forney's criticism: "I do not waste my ammunition on dead ducks."

H10. *Before Dinner,* 1867 ca.

Drawing: Watercolor?

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Provenance: J.E. Munson.

Bibliography: Naylor 1973, 284.

Exhibitions: New York, American Society of Painters in Water Colors, 1867–68, no. 12; New Haven, Connecticut, Yale School of Fine Arts, 1867, no. 215.

Unlocated.

H11. *Dead Bird,* 1867 ca.

Drawing: Watercolor.

Provenance: Samuel Wilde.

Bibliography: Naylor 1973, 284.

Exhibitions: New York, American Society of Painters in Water Colors, 1867–68, no. 128; New Haven, Yale School of Fine Arts, 1867, no. 273.

Unlocated.

H12. *Dead Bird,* 1867 ca.

Drawing: Watercolor?

Provenance: C. Nordhoff.

Bibliography: Yarnall and Gerdts, 1216.

Exhibition: New Haven, Yale School of Fine Arts, 1867, no. 209.

Unlocated.

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H13. *Flowers*, 1867 ca.

Drawing: Watercolor?

Provenance: W. Mencies.

Bibliography: Yarnall and Gerdts, 1216.

Exhibition: New Haven, Yale School of Fine Arts, 1867, no. 213.

Unlocated.

H14. *Flowers*, 1867 ca.

Drawing: Watercolor.

Provenance: S. Viele.

Exhibition: New York, American Society of Painters in Water Colors, 1867–68, no. 408.

Unlocated.

H15. *Fruit*, 1867 ca.

Drawing: Watercolor?

Provenance: W.C. Gilman.

Bibliography: Yarnall and Gerdts, 1216.

Exhibition: New Haven, Yale School of Fine Arts, 1867, no. 266.

Unlocated.

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H16. *Fruit,* 1867 ca.

Drawing: Watercolor?

Provenance: H.S. Gay.

Bibliography: Yarnall and Gerdts, 1216.

Exhibition: New Haven, Yale School of Fine Arts, 1867, no. 267.

Unlocated.

H17. *Fruit,* 1867 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1217.

Exhibition: New York, American Society of Painters in Water Colors, 1867–68, no. 349.

Unlocated.

H18. *Illlumination after the style of the 13th Century,* 1867 ca.

Drawing: Watercolor.

Provenance: Thomas Charles Farrer.

Bibliography: "Art in Brooklyn, The Winter Exhibition," *Brooklyn Daily Union,* 24 November 1867, 2; Yarnall and Gerdts, 1216.

Exhibitions: New Haven, Yale School of Fine Arts, 1867, no. 211; Brooklyn Art Association, November 1867, no. 155.

Unlocated.

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See no. H24.

H19. *Kitten,* 1867 ca.

Drawing: Watercolor. .

Bibliography: Clarence Cook, "The National Academy of Design, Forty-Second Annual Exhibition," *New-York Daily Tribune,* 3 July 1867, 2.

Exhibition: New York, National Academy of Design, 1867.

Unlocated.

Clarence Cook devoted a long paragraph to Henry Farrer's watercolors in the *New-York Daily Tribune* in 1867. Although Farrer's subject was a simple kitten, Cook described the promise he saw in the artist's early watercolors.

Cook wrote, "Mr. Henry Farrer's contributions are not so numerous nor so interesting this year as they were last, but they show no going back. His individuality is shown in his treatment of a subject so hackneyed as a kitten. There are fifty or so cats and kittens in the present exhibition, and, although we are extremely fond of cats, we confess to a suspicion of weariness in the company of so many. But Mr. Farrer's cat is such a demure, piquant, odd freak of a puss, a sweet little unsophisticated thing, all innocence and gravity, that we never pass her with out consenting to tolerate all the rest of her kin for her sake. There hasn't been a prettier catkin painted since Mr. Dana's, of we don't know how many years ago. Mr. Farrer has undoubted talent, and we believe his feeling for color is strong and true. When he feels ready, we shall be glad to see him take up more important subjects, but we conjure him not to be persuaded to do so until he is ready."

H20. *On the Coast,* 1867 ca.

Drawing: Watercolor.

Provenance: John E. Lauer.

Bibliography: Yarnall and Gerdts, 1216.

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Exhibition: New Haven, Yale School of Fine Arts, 1867, no. 272.

Unlocated.

This drawing was formerly in the collection of John E. Lauer, an important collector of the American Pre-Raphaelites. Lauer also owned a number of works by Thomas Charles Farrer (see nos. T31, T38, T71 and T84).

H21. *Real Yarmouth,* 1867 ca.

Drawing: Watercolor.

Provenance: Samuel Wilde.

Exhibition: New Haven, Yale School of Fine Arts, 1867, no. 208.

Unlocated.

This reference to Yarmouth presumably refers to the town in Maine on Casco Bay about ten miles northeast of Portland. In the nineteenth century, Yarmouth was an important fishing and shipping center. Farrer's addition of the word "real" to the title may be a humorous comparison with the town Yarmouth in Hampshire, England.

H22. *Red Bird,* 1867 ca.

Drawing: Watercolor?

Bibliography: Russell Sturgis, "Fine Arts," *The Nation* 4, no. 98 (16 May 1867): 399.

Exhibition: New York, American Society of Painters in Water Colors, 1867–68, no. 138.

Unlocated.

The only reference to this work is Russell Sturgis's reference in *The Nation:* "Mr. Farrer has a very pleasant drawing of a red bird."

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H23. *Study of Apples,* 1867 ca.

Drawing: Watercolor.

Provenance: D.A. Ripley.

Bibliography: "Art Notes," *New York Herald,* 29 December 1867, 8; Yarnall and Gerdts 1218; William H. Gerdts, "Through a Glass Brightly: The American Pre-Raphaelites and Their Still Lifes and Nature Studies," in Ferber and Gerdts, *The New Path,* 68.

Exhibition: New York, American Society of Painters in Water Colors, 1867–68, no. 396.

Unlocated.

The critic for the *New York Herald* considered this watercolor one of the best works in the American Water Color Society exhibition, writing, "one of the very best studies in the exhibition is a "Study of Apples" by Henry Farrer, of astonishing force in color and photographic fidelity in imitation. No picture better illustrates the unlimited scope of watercolors. Such pre-Raphaelitism as this the most prejudiced must accept."

H24. *Taking a Drink,* 1867 ca.

Drawing: Watercolor?

Provenance: Thomas Charles Farrer.

Bibliography: "Art in Brooklyn, The Winter Exhibition," *Brooklyn Daily Union,* 24 November 1867, 2; Yarnall and Gerdts, 1216.

Exhibitions: New Haven, Yale School of Fine Arts, 1867, no. 221; Brooklyn Art Association, November 1867, no. 155.

Unlocated.

The critic for the *Brooklyn Daily Union* wrote, "Henry Farrer, a younger brother of the last-named artist, has a very carefully drawn picture of the head of a kitten engaged in 'taking a drink,' and a very exquisite illumination

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after the style of the thirteenth century." Clarence Cook wrote rather extensively in the *New-York Daily Tribune* about Farrer's watercolor of a kitten exhibited at the National Academy of Design the same year (no. H19). These may be the same drawing but I have catalogued them separately since the evidence is not conclusive.

The 1867 Yale catalogue records this drawing as being in Thomas Charles Farrer's collection.

H25. *Vase of Flowers,* 1867 ca.

Drawing: Watercolor.

Provenance: C. Nordhoff.

Bibliography: Yarnall and Gerdts, 1217.

Exhibition: New Haven, Yale School of Fine Arts, 1867–68, no. 214 (under the heading "Water Colors and Drawings").

Unlocated.

H26. *Wood Duck,* 1867 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1217.

Exhibitions: New York, American Society of Painters in Water Colors, 1867–68, no. 584 (for sale); Philadelphia, Artists' Fund Society, Spring 1868, no. 68 (for sale).

Unlocated.

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H27. *Apples,* 1868 ca.

Painting: Oil.

Bibliography: Yarnall and Gerdts, 1217.

Exhibition: Philadelphia, Artists' Fund Society, Spring 1868, no. 31 (for sale).

Unlocated.

H28. *Flowers,* 1868 ca.

Drawing: Watercolor.

Bibliography: Naylor 1973, 284.

Exhibition: New York, American Society of Painters in Water Colors, 1868, no. 114 (for sale).

Unlocated.

H29. *Somerindyke House,* 1868 ca.

Drawing: Pencil

7 x 9 3/8 inches (178 x 238 mm.).

Provenance: The Old Print Shop, New York, 1965.

Bibliography: Eliza Greatorex, *Old New York from the Battery to Bloomingdale,* vol. 2 (New York: G.P. Putnam's Sons, 1875), 184; Hopper Striker Mott, *The New York of Yesterday: A Descriptive Narrative of Old Bloomingdale* (New York: G.P. Putnam's, 1908), 417-18; Koke 1982, no. 963, 21; Marks 1982, 3.

The New-York Historical Society, Purchased on the Abbott-Lenox Fund, 1965. Acc. no. 1965.25-A.

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Although Farrer identified the subject as Somerindyke House (see no. H47), an eighteenth-century colonial Dutch house located at the northwest corner of Broadway and 75th Street, Koke suggested in his catalogue entry on the drawing that Farrer's identification of the subject was incorrect. Koke identified it as the nearby Joseph Chaudlet house on the Bloomingdale Road (now Broadway) in Harsenville between 68th and 69th Streets. The Chaudlet home, which was erected as a refuge for French emigres during the French Revolution, was demolished in 1868 when Broadway was laid out. Farrer's view corresponds with a view of the Chaudlet house published by Eliza Greatorex and published in her *Old New York* in 1875. Farrer's view also corresponds with an original painting by Greatorex, dated 1868.

This drawing is slightly more than double the size of the related etching (no. H47). It is difficult to understand why this etching is so much smaller than the drawing, when the other etchings connected with "Old New York" are closer to the size of this drawing. However, it is possible that Farrer may have intended the etching to serve as an illustration.

H30. *Currants,* 1868-69 ca.

Drawing: Watercolor.

Provenance: Samuel Wilde.

Bibliography: Yarnall and Gerdts, 1217.

Exhibition: New York, American Society of Painters in Water Colors, 1869, no. 392.

Unlocated.

H31. *On the Sound,* 1868-69 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1218.

Exhibitions: New York, American Society of Painters in Water Colors, 1869,

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no. 614.

Unlocated.

H32. *Tulips,* 1868-69 ca.

Drawing: Watercolor.

Provenance: A.D. Ripley.

Bibliography: Yarnall and Gerdts, 1219.

Exhibition: New York, American Society of Painters in Water Colors, 1869, no. 516.

Unlocated.

H33. *Winter Scene in Moonlight,* 1869

Drawing: Watercolor and gouache.

11 7/8 x 15 1/8 inches (302 x 385 mm.).

Signed and dated at lower left, *.FARRER. 1869.*

Provenance: Berry-Hill Galleries, Inc., New York.

The Metropolitan Museum of Art, New York, purchase Morris K. Jesup Fund, Martha and Barbara Fleischman, and Katherine and Frank Martucci Gifts, 1999, Acc. no. 1999.19.

This is the earliest watercolor landscape known by Farrer. His landscapes of this period were discussed in an article in the *New York Evening Post,* which described a group of watercolor drawings that Farrer had done in the winter and spring: "They embraced several landscapes, one in fall, one in late winter and one in early spring, and a number of flower pieces. The landscapes show a very decided and rapid progress within the past two years, and prove an attainment which is gratifying not only because it is the reward of unusually

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faithful and devoted study" ("Some Excellent Pictures," *New York Evening Post*, 24 March 1870, 1). The reviewer described three different types of skies in Farrer's landscapes, writing, "We have just seen three very interesting specimens of this work; one a sky crossed by long-blown fleecy clouds, indefinable and elusive, yet exquisite in form with a deep, soft blue beyond...When we speak of Mr. Farrer's skies, it is unnecessary to say that we find the remainder of his landscapes beautiful; for the qualities of delicacy and breadth which he shows in the former are sure to make themselves felt elsewhere."

This landscape, with its intensely blue sky with white clouds blown across it, is very similar to the description made in early 1870 of Farrer's landscapes. Bruce Weber suggested that the watercolor probably depicts a Brooklyn creek. The earliest record of such a watercolor is *Moonlight on Vanderveer Creek,* exhibited in April 1874 at the Brooklyn Art Association (no. H88).

It seems clear that Henry Farrer's landscape style was influenced by that of his older brother. These similarities are particularly evident in this brilliantly lit moonlit landscape with the shadows of the trees depicted as black masses in some areas. This mannerism was remarked upon in connection with Thomas Charles Farrer's picture *View of Northampton* (no. T50). Of that

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Exhibition: New York, American Society of Painters in Water Colors, 1869, no. 560.

Unlocated.

H35. *Cherries,* 1869 ca.

Drawing: Watercolor.

Exhibition: The Brooklyn Art Association, December 1869, no. 163.

Unlocated.

H36. *Little Hell-Gate by Moonlight,* 1869 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1217.

Exhibition: New York, American Society of Painters in Water Colors, 1869, no. 383 (for sale).

Unlocated.

H37. *Little Red Riding Hood,* 1869 ca.

Drawing: Watercolor.

Provenance: Samuel Wilde.

Bibliography: Yarnall and Gerdts, 1218.

Exhibition: New York, American Society of Painters in Water Colors, 1869,

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no. 559.

Unlocated.

H38. *Twilight,* 1869 ca.

Drawing: Watercolor.

Provenance: Alexander Forman.

Bibliography: Yarnall and Gerdts, 1219.

Exhibition: New York, American Society of Painters in Water Colors, 1869, no. 455.

Unlocated.

H39. *New York Post Office (Middle Dutch Church),* 1870

Drawing: Pen and ink and pencil.

8 1/2 x 6 1/2 inches (216 x 165 mm.).

Inscribed at upper right, *The Middle Dutch Church.*

Provenance: Old Print Shop, New York, 1965.

Bibliography: Koke 1982, no. 965, 21; Marks 1982, 3.

The New-York Historical Society, Abbott-Lenox Fund, 1965, Acc. no. 1965.34-A.

In 1870 Farrer produced a series of six small-scale etchings depicting a group of picturesque old buildings in New York (see nos. H40, H42, H45, H47 and H48). In addition to these six prints, Farrer wrote that he made five more prints of this type: *The Old Beach House* (no. H83); *Harsen Homestead* (no. H120); *Old Houses in the Five Points* (no. H60); *Cooke Monument* (no. H118); and *St Paul's Church* (no. H153). When Farrer wrote to Sylvester Rosa Koehler in 1879 in connection with Koehler's profile on Farrer for the

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American Art Review, these eleven etchings were described as part of his "Old New York plates" (Henry Farrer to Sylvester Rosa Koehler, 24 October 1879, Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frames 1064-65). In addition to the eleven etchings Farrer described to Koehler, four other etchings seem to fit Farrer's Old New York series in terms of subject matter and scale. Although these additional four prints were described by Matthew S. Marks as part of the series, it seems better to think of them as separate plates that exhibit Farrer's ongoing interest in the architecture—frequently the disappearing architecture—of New York.

Those in the 1870 group were among the earliest etchings Farrer made. He later wrote to Koehler that he was not proud of these prints: "they are some of the plates that I spoke of as being done under very unfavorable conditions but unfortunately they sold when much better work wouldn't" (Henry Farrer to Sylvester Rosa Koehler, 24 October 1879, Sylvester Rosa Koehler Papers, AAA, SI, reel D184, frames 1061). Koehler wrote in his article on Farrer as an etcher that "among the best known of Mr. Farrer's early works were a series of 11 plates illustrative of *Old New York,* –homesteads, churches, etc. of days gone by, that have either been already destroyed, or are doomed soon to perish. Interesting, however, as these plates are from an historical point of view, they no longer satisfy the artist's own demands, and he has therefore decided to withdraw them from publication."

The six prints from 1870 were first described by a writer for the *New York Evening Post,* who commented, "It is Mr. Farrer's design at no distant day to embody these etchings in a volume, and it is not too much to say that the work will have a value beyond that of any of the magnificent gift-books of modern engraving" ("Old New York–Farrer's Etchings," *New York Evening Post,* 24 March 1870, 1). J.R.W. Hitchcock wrote in 1886 that Farrer's prints of "our picturesque and antique buildings were gathered together into a portfolio issued by Mr. Patterson about 1872" (*Etching in America,* 1886, 32). No such publication is known today.

The building Farrer depicted in this study was erected on Nassau Street from 1727 to 1730. It was first known as the New Dutch Church, but the name was changed after 1767 to the Middle Dutch Church. The last service was held in the church in 1844. From 1845 to 1875, the building was occupied by the United States Post Office. Farrer made his drawing and a related etching while a new Post Office was under construction and this building was slated for demolition. It was demolished in 1882.

This drawing is preparatory for an etching of the same subject (see no. H49).

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H40. *Old House Cor. Peck Slip & Water Street,* 1870

Print: Etching.

Plate: 4 7/8 x 6 5/16 inches (124 x 160 mm.).

Signed and dated at lower right, *H. Farrer 1870;* inscribed at lower center, *Old House Cor' Peck Slip & Water St.*

Bibliography: "Old New York–Farrer's Etchings," *New York Evening Post,* 24 March 1870, 1; Schneider 1982, 60, fig. 24; Koke 1982, no. 968, 22; Schneider 1989, no. 4, repr.

Exhibition: possibly The Brooklyn Art Association, March 1871, no. 145 (under "Etchings of Old New York," for sale).

Located impressions: The Metropolitan Museum of Art, New York, The Edward W.C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W.C. Arnold, 1954, Acc. no. 54.90.920; The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs; The New-York Historical Society, Purchased on the Abbott-Lenox Fund, 1965, Acc. no. 1965.33-A (with preparatory drawing); Rona Schneider, Brooklyn Heights, New York (impression on Japan paper).

The 1870*New York Evening Post* article on Henry Farrer's etchings of Old New York noted that this etching is "a faithful picture of the Old Ferry House which is yet standing at the corner of Peck Slip and Water street. This building was erected in 1642, more than two centuries and a quarter ago, and was kept as an inn by Cornelius Dircksen. The first regular communication with the opposite shore was opened as a private speculation some years later, in wherries or row-boats, which did not give place to horse boats until 1814. At the time the house was built the water came up some distance above it, and a bridge from corner to corner on Water street served as the means of travel along that thoroughfare, which fronted the East River. It is passing strange the old building should have remained undisturbed for so long a period."

As Rona Schneider observed, Farrer's precisely etched prints of New York buildings have an affinity, in their eye for detail, to his earlier watercolors executed in a Pre-Raphaelite manner. There is a great difference between these cleanly wiped, detailed early prints and Farrer's later more poetic and richly inked etchings.

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H41. *Old House, Corner Peck Slip and Water Street, New York City,* 1870

Drawing: Pen and ink and pencil.

5 x 6 1/2 inches (127 x 165 mm.).

Inscribed at upper left in ink, *Geo. Derby / locksmith & bell hang;* below, *S. Michels / clothing store.*

Provenance: Old Print Shop, New York, 1965.

Bibliography: Koke 1982, no. 968, 22; Marks 1982, 3.

The New-York Historical Society, Abbott-Lenox Fund, 1965, Acc. no. 1965.32-A.

Farrer's preparatory study is accompanied by his etching of the subject (see no. H40).

Koke pointed out that the two names Farrer inscribed on this sheet may refer to George Derby, "scales," and Solomon Michel, tailor, both of whom were listed in the 1870 city directory at 259 Water Street, at the northeast corner of Peck Slip. The old house in this drawing was identified in the *New York Evening Post* as the Old Ferry House.

H42. *Old House in Rector Street,* 1870

Print: Etching.

Plate: 6 x 5 1/2 inches (152 x 140 mm.).

Signed and dated at lower right, *H. Farrer 1870;* inscribed at center, *Old House in Rector Street;* numbered at upper right in pencil, *18.*

Bibliography: "Old New York–Farrer's Etchings," *New York Evening Post,* 24 March 1870, 1; Koke 1982, 21, under no. 966.

Exhibition: possibly The Brooklyn Art Association, March 1871, no. 145 (under "Etchings of Old New York," for sale).

Located impressions: The Metropolitan Museum of Art, New York, The

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Edward W.C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W.C. Arnold, 1954, Acc. no. 54.90.919; The Metropolitan Museum of Art, New York, Gift of Mrs. Beulah Dimmick Chase, Acc. no. 47.98.10; The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, no. 18; The New-York Historical Society, Purchased on the Abbott-Lenox Fund, 1965, Acc. no. 1965.27-A (with preparatory drawing); Rona Schneider, Brooklyn Heights, New York (impression on Japan paper).

The *New York Evening Post* noted in 1870 that the old house in Rector Street that Farrer chose to depict was slated for demolition. It described the house as having a "roof of tiles...and the picture shows, in a window-cap near the present pavement, how one whole story has been covered up by the filling in of the street since its erection."

Farrer's preparatory drawing for this etching is in The New-York Historical Society (see no. H43).

H43. *Old House, Rector Street, New York,* 1870

Drawing: Pen and ink and pencil.

8 1/2 x 6 1/2 inches (216 x 165 mm.).

Inscribed at lower center in ink, *Old House in / Rector St.;* at lower left, *Tailor / Deutscher / Tailor.*

Provenance: Old Print Shop, New York, 1965.

Bibliography: Koke 1982, 21, no. 966; Marks 1982, 3.

The New-York Historical Society, Abbott-Lenox Fund, 1965, Acc. no. 1965.27-A.

This drawing is preparatory for an etching of the same subject (see no. H42).

The house depicted in this etching may be an old three-story brick house formerly located at 20 Rector Street between Greenwich and Washington streets. Farrer's inscription mentioned a tailor named Deutscher. As Koke observed, the tailor on the ground floor may have been Gottfried Deutschle, whose home was listed in the 1870 New York City Directory as 7 1/2 Rector

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street.

H44. *Old Revenue Office, New York,* 1870

Drawing: Pencil and pen.

8 3/8 x 6 1/2 inches (213 x 165 mm.).

Provenance: Old Print Shop, New York, 1965.

Bibliography: Koke 1982, no. 964, 21.

The New-York Historical Society, Purchased on the Abbott-Lenox Fund, 1965, Acc. no. 1965.26-A.

This drawing is accompanied by Farrer's etching of the same subject and a pen-and-ink tracing signed and dated 1870 (see no. H48).

H45. *Old Tom's ("The Crooked Stoop"),* 1870

Print: Etching.

Plate: 7 1/4 x 4 3/8 inches (184 x 111 mm.).

Signed and dated at lower right, *H. Farrer 1870.*; inscribed below this, *"THE CROOKED STOOP"*; inscribed on sign, *GENUINE /OLD TOMS/ CELEBRATED FOR / FINE OLD ALES / BY JOHN SMITH / No 7 .*

Bibliography: "Old New York–Farrer's Etchings," *New York Evening Post,* 24 March 1870, 1; Koke 1982, no. 967; Marks 1982, 3.

Exhibition: possibly The Brooklyn Art Association, March 1871, no. 145 (under "Etchings of Old New York," for sale).

Located impressions: The Metropolitan Museum of Art, New York, The Edward W.C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W.C. Arnold, 1954, Acc. no. 54.90.922; The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs; The New-York Historical Society, Purchased on the Abbott-Lenox Fund, 1965, Acc. no. 1965.30-A; Rona Schneider, Brooklyn

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Heights, New York.

This etching is part of Farrer's "Old New York" series (see no. H39).

The Crooked Stoop depicts Old Tom's Restaurant, one of the oldest taverns in New York City, formerly located at 7 Thames Street between Broadway and Trinity Place. Established about 1800, it was said to be a popular eating house for financiers (see Greatorex, *Old New York,* I, 37-38). Farrer's inclusion of the word "Genuine" in his sign above the door refers to a rival business that was opened by the widow of a former proprietor.

Farrer's etching was described in the *New York Evening Post* article as "'Old Tom's,' as the last generation knew it, has disappeared, but the present building occupied by that famous restaurant is quite as ancient as the original one. The crooked stoop that gives the entrance to its generous cheer has been drawn by Mr. Farrer with the minuteness of photography." The reference to photography recalls the criticisms leveled at the Pre-Raphaelites' slavish attention to detail and is an indication of Farrer's early style.

H46. *Old Tom's ("The Crooked Stoop")*, 1870

Drawing: Pen and ink.

7 1/2 x 4 1/4 inches (190 x 108 mm.).

Inscribed along lower edge, *The Crooked Stoop.*

Provenance: Old Print Shop, New York, 1965.

Bibliography: Greatorex, *Old New York,* I, 37-38; Hemstreet, *Literary New York,* 117-18; Koke 1982, no. 967, 21-22.

The New-York Historical Society, Abbott-Lenox Fund, 1965, Acc. no. 1965.30-A.

This drawing is preparatory for Farrer's etching of the same subject (see no. H45). The drawing and print are almost exactly the same size, suggesting that Farrer directly transferred his design from the drawing onto the copper plate.

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H47. *Somerindyke House,* 1870

Print: Etching.

Plate: 3 1/8 x 4 5/16 inches (79 x 110 mm.).

Signed and dated at lower left in plate, *H. Farrer 1870.*

Bibliography: "Old New York–Farrer's Etchings," *New York Evening Post,* 24 March 1870, 1; Koke 1982, under no. 963.

Exhibition: possibly The Brooklyn Art Association, March 1871, no. 145 (under "Etchings of Old New York," for sale).

Located impressions: The Metropolitan Museum of Art, New York, The Edward W.C. Arnold Collection (2 impressions: trial proof, Acc. no. 54.90.923; regular impression, Acc. no. 54.90.924); The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Farrer no. 20; The New-York Historical Society, Purchased on the Abbott-Lenox Fund, 1965, Acc. no. 1965.25-A.

This etching is part of Farrer's so-called "Old New York" series (see no. H39).

The Somerindyke house, a Dutch colonial house formerly located on the northwest corner of Broadway and 75th Street, was demolished in 1868 when Broadway was being built. Although it was identified by Farrer as the Somerindyke House and was described as such in the *New York Evening Post* article, Richard J. Koke suggested that it was misidentified. Koke wrote that Farrer's etching does not correspond with known views of the house. Instead, it is identical with the nearby Joseph Chaudlet house on the Bloomingdale Road (present day Broadway) between 68th and 69th streets. The Chaudlet house, built as a refuge for French emigres during the French Revolution, was also demolished in 1868 when Broadway was built (Koke, 1982, under no. 963, 21).

A preparatory drawing for this etching is in the collection of the New-York Historical Society (see no. H29).

H48. *The Old Revenue Office,* 1870

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Print: Etching.

Plate: 7 1/2 x 5 3/4 inches (190 x 146 mm.).

Signed and dated at lower left in plate, *H. Farrer 1870;* inscribed at center in plate, *The Old Revenue Office;* numbered at upper right, *21.*

Bibliography: "Old New York–Farrer's Etchings," *New York Evening Post,* 24 March 1870, 1; Marks 1982, 3.

Exhibition: possibly The Brooklyn Art Association, March 1871, no. 145 (under "Etchings of Old New York," for sale).

Located impressions: The New-York Historical Society, Purchased on the Abbott-Lenox Fund, 1965; The Metropolitan Museum of Art, New York, The Edward W.C. Arnold Collection of New York Prints, Maps, and Pictures. Bequest of Edward W.C. Arnold, 1954, Acc. no. 54.90.925 (trial proof); The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs.

The *Evening Post* article described the old revenue office at Whitehall as "modern in comparison with any one of these three buildings, but it goes back to the last century, and it has a somewhat imposing air, with its ambitious cupola, and makes a rather striking mark from the water. There is talk of its removal, but Mr. Farrer has perpetuated it in his etchings, with several other antique and curious buildings soon to pass away."

In the etching, Farrer emphasized the picturesque quality of the dock leading up to the door of the revenue office. The etching is rather crudely done—clearly the work of a beginner drawing directly on the plate, as if with pen and ink, with no awareness of the potential of the etching medium. This print can be connected with a preparatory drawing in the New-York Historical Society (no. H44).

H49. *The New York Post Office (Middle Dutch Church),* 1870

Print: Etching.

Plate: 8 3/4 x 5 5/16 inches (222 x 135 mm.).

Signed and dated at lower right in plate, *H. Farrer 1870;* inscribed with title at bottom center, in plate, *The Post Office / Middle Dutch Church.*

Bibliography: "Old New York–Farrer's Etchings," *New York Evening Post,* 24

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March 1870, 1; Kennedy Galleries, New York, *The Empire State: American Paintings, Watercolors, Drawings and Prints*, 1986, no. 83.

Exhibition: possibly The Brooklyn Art Association, March 1871, no. 145 (under no. "Etchings of Old New York," for sale).

Located impressions: The Metropolitan Museum of Art, New York, The Edward W.C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W.C. Arnold, 1954, Acc. no. 54.90.921; The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, no. 25; The New-York Historical Society, Purchased on the Abbott-Lenox Fund, 1965, Acc. no. 1965.34-A (with preparatory drawing); Rona Schneider, Brooklyn Heights, New York.

The *New York Evening Post* article described this etching as "an exact representation of the Old Dutch Church in Nassau street, now used as the United States Postoffice. Few of the thousands of people who congregrate daily in the neighborhood of this ancient building know anything of the interesting memories that belong to it. The work upon it was begun in 1727, and it was first occupied as a house of worship in 1731. Here the old Knickerbockers were wont to assemble for prayer and praise, when the streets leading to the sacred edifice were leafy lanes, and Broadway was like a country road. From the tower, in pre-revolutionary times, Franklin conducted his earliest experiments in electricity; a fact which lends to it an interest not inferior to that of the ramshackle old observatory in Leicester square, in London, from which Newton looked out at the stars. In the war between King George and the colonies, the church was stripped by the British of its pews and pulpit, and used as a prison for the prisoners who were taken on Long Island and at Fort Washington; and here, to the number of three thousand, they languished in confinement, great numbers dying from the inhumanity of their keepers. In 1841 it was bought by the federal government for a postoffice, and has been used as such ever since. But its days are numbered, and the old tower will soon go to the ground."

See also Farrer's preparatory drawing for this etching (no. H39).

H50. *East River*, 1870 ca.

Drawing: Watercolor.

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Provenance: H. Messenger.

Bibliography: Yarnall and Gerdts, 1217.

Exhibition: New York, American Society of Painters in Water Colors, 1870, no. 434.

Unlocated.

H51. *New York Bay*, 1870 ca.

Drawing: Watercolor.

Provenance: Samuel Wilde.

Bibliography: Yarnall and Gerdts, 1218.

Exhibition: New York, American Society of Painters in Water Colors, 1870, no. 433.

Unlocated.

H52. *Old Boat*, 1870 ca.

Drawing: Watercolor.

Provenance: H. Messenger.

Bibliography: Yarnall and Gerdts, 1218.

Exhibition: New York, American Society of Painters in Water Colors, 1870, no. 500.

Unlocated.

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H53. *On the Beach,* 1870 ca.

Drawing: Watercolor.

Provenance: Samuel Wilde.

Yarnall and Gerdts, 1218.

Exhibition: New York, American Society of Painters in Water Colors, 1870, no. 513.

Unlocated.

H54. *Sand Hill,* 1870 ca.

Drawing: Watercolor.

Provenance: Jos. Wilde, Esq.

Bibliography: Yarnall and Gerdts, 1218.

Exhibition: New York, American Society of Painters in Water Colors, 1870, no. 501.

Unlocated.

H54a. *Rolling Hills,* 1870

Drawing: Watercolor and pencil.

11 x 19 1/2 inches (280 x 495 mm.).

Signed at lower left with initials; inscribed and dated on verso, *H. Farrer 1870.*

Provenance: The Old Print Shop, New York (acquired from the estate of the artist); New York, William Doyle Galleries, 24 May 2000, lot 9 (sold for $7,000).

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Unlocated.

See also nos. H51, H53 and H54, all of which were exhibited at the American Water Color Society in 1870.

H55. *Gladiolus,* 1871

Drawing: ?

Unlocated.

The only mention of this drawing is found in a letter Henry Farrer wrote in 1871 to Gordon Ford. Farrer wrote, "the drawing of gladiolus I sold some time ago, but I have got a large drawing of *Hollyhocks* that perhaps you would like" (Henry Farrer to Gordon Lester Ford, 1267 Broadway, 9 December 1871; Ford Autograph Collection, The New York Public Library, box 15). In the same letter, Farrer invited Ford to visit his studio.

Hollyhocks may be the drawing Farrer exhibited at the Brooklyn Art Association in March 1871 (no. H68).

H56. *Landscape Looking Across Pond,* 1871

Drawing: Watercolor.

8 x 12 inches (203 x 305 mm.).

Bibliography: Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Collection of Anthony J. Feeney, Albany, New York (as of 1976).

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H57. *Old House on Hopper Farm, New York,* 1871

Drawing: Pencil.

6 1/4 x 8 3/8 inches (159 x 213 mm.).

Inscribed at lower center in pencil, *Old House on B'way between 50th & 51st St. / Hopper Estate.;* at left, *To be etched.*

Provenance: Old Print Shop, New York, 1965.

Bibliography: Koke 1982, 22, no. 970; Marks 1982, 3.

The New-York Historical Society, Abbott-Lenox Fund, 1965, Acc. no. 1965.31-A.

This study is preparatory for an etching of the subject (see no. H58).

The house on the Hopper Farm was located on Broadway between 50th and 51st streets.

H58. *Old House on the Hopper Farm,* 1871

Print: Etching.

Plate: 4 7/8 x 6 7/8 inches (124 x 175 mm.).

Signed and dated at lower left, *H. Farrer 1871;* inscribed at lower center, *Old House on the HopperFarm.*

Bibliography: Koke 1982, 22, under no. 970.

Located impressions: The New-York Historical Society, Abbott-Lenox Fund, 1965, Acc. no. 1965.31-A (with original drawing); The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs.

Although this print is not mentioned by Farrer in his 1879 letter to Sylvester Rosa Koehler, it fits into the Old New York series in subject matter and style.

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H59. *Old Houses in Five Points, New York,* 1871

Drawing: Pencil.

6 1/2 x 8 1/2 inches (165 x 216 mm.).

Inscribed at lower center, *Five Points.*

Provenance: Old Print Shop, New York, 1965.

Bibliography: Koke 1982, 22, no. 969; Marks 1982, 3.

The New-York Historical Society, Abbott-Lenox Fund, 1965, Acc. no. 1965.28-A.

This preparatory drawing relates to an etching of the same subject (see no. H60).

H60. *Old Houses in the "Five Points",* 1871

Print: Etching.

Plate: 5 1/2 x 4 7/8 inches (140 x 124 mm.).

Signed and dated at lower left, *H. Farrer 1871;* title at bottom, *Old Houses in the Five Points.*

Bibliography: Koke 1982, 22, under no. 969.

Exhibition: possibly The Brooklyn Art Association, March 1871, no. 145 (under "Etchings of Old New York," for sale).

Located impressions: The Metropolitan Museum of Art, New York, The Edward W.C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W.C. Arnold, 1954, Acc. no. 54.90.926; The New-York Historical Society, Purchased on the Abbott-Lenox Fund, 1965, Acc. no. 1965.28-A (with preparatory drawing).

In an 1879 letter to Sylvester Rosa Koehler, Farrer wrote that in addition to the six etchings mentioned in the *New York Evening Post* article on his Old New York series, there were five other etchings that he considered to be part of this group. Farrer wrote, "I enclose a rather clumsy notice of the first six plates...besides the plates mentioned in the notice there were five others. The

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Old Beach House, the Harsen Homestead, Old Houses in the Five Points, the Cooke monument and St. Paul's church. Say as little about them as you can" (Henry Farrer to Sylvester Rosa Koehler, 24 October 1879, AAA, SI, microfilm D184, frames 1064-65). This etching and presumably the others Farrer considered to be part of the series were exhibited in March of 1871 at the Brooklyn Art Association under the title "Etchings of Old New York."

The infamous Five Points section of Manhattan derived its name from the intersection of five streets forming a triangular area with Paradise Square, today the southwest corner of Columbus Park (opposite the State Office building at Baxter and Worth Streets). This notorious slum was described by Charles Dickens in his *American Notes.*

H61. *Pink Rose,* 1871

Drawing: Watercolor.

5 3/8 x 8 7/8 inches (137 x 225 mm.).

Signed and dated at lower left, *H.FARRER 1871.*

Provenance: William Collier Bross; William Warren Bross; Mr. and Mrs. Robert L. Thompson, 1984.

Exhibitions: Ferber and Gerdts, *The New Path,* no. 102, repr.; Ferber and Gallati 1998, no. 35, repr. in color.

The Brooklyn Museum of Art, purchased with funds given by Mr. and Mrs. Leonard L. Milberg, Acc. no. 84.150.1.

This highly finished watercolor of a rose, including leaves and thorns, set against a neutral background, is stylistically close to Farrer's drawing of carnations made six years earlier (see no. H2) and very close to a watercolor of a single rose made in 1874 (see no. H82).

H62. *The Barge,* 1871

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Drawing: Pencil.

8 1/4 x 6 1/2 inches (210 x 165 mm.).

Signed and dated at lower left, *H. Farrer 1871;* inscribed across bottom, *forward part of hull not long enough.*

Provenance: Hirschl & Adler Galleries, Inc., New York; sold in 1974 to Clossons Gallery, Cincinnati.

Unlocated.

H63. *The Stryker Mansion, View from the River,* 1871

Print: Etching.

6 3/8 x 5 1/2 inches (162 x 140 mm.).

Bibliography: Marks 1982, 3.

Unlocated.

The Stryker Mansion is shown from a riverfront view in Eliza Greaterox's book on New York, facing p. 119.

H64. *Twilight,* 1871

Drawing: Watercolor.

8 1/4 x 11 inches (210 x 280 mm.).

Signed and dated at lower left, *H. FARRER 1871.*

Provenance: art market, New York, 1968; Spanierman Gallery, New York; Richard and Gloria Manney, New York.

Bibliography: Spanierman Gallery 1998, no. 17, repr. in color.

Collection of Richard and Gloria Manney.

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H65. *A Country Lane,* 1871 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1217.

Exhibition: New York, American Society of Painters in Water Colors, 1872, no. 448 (for sale).

Unlocated.

H66. *A Flying Peach,* 1871 ca.

Drawing: Watercolor.

Provenance: G.L. Dale.

Bibliography: Russell Sturgis, "Fine Arts. Fifth Annual Exhibition of the Water-Color Society," *The Nation* 14, no. 347 (22 February 1872), 126; Yarnall and Gerdts, 1217.

Exhibition: New York, American Society of Painters in Water Colors, 1872, no. 470.

Unlocated.

This watercolor and another of *Plums* (no. H69) were hung on either side of a watercolor by Margaret McDonald in the 1872 Water Color Society exhibition. In his review of the exhibition, Sturgis commented about Farrer's watercolors, "if they were to be hung at all, plain common-sense would have dictated that they should have been put where their delicacy and careful workmanship could be fairly seen and studied. It is not Mr. Farrer, we presume, who has given the slightly satirical name in the Catalogue to his No. 470, and yet we can hardly think the discourtesy belongs at the door of the types. Such jests, however they may seve to relieve the hard work of a Hanging Committee, ought not to be allowed to go further. It is a poor impertinence to fix them in a catalogue" (Russell Sturgis, "Fine Arts. Fifth Annual Exhibition of the Water-Color Society," *The Nation* 14, no. 347 (22

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February 1872), 126).

It is difficult to know whether Farrer himself titled this drawing or whether it was indeed done in jest. Following this 1872 exhibition, Farrer never showed another still life at the American Water Color Society.

H67. *Early Morning in New Jersey,* 1871 ca.

Drawing: Watercolor.

Exhibition: The Brooklyn Art Association, November 1871, no. 155 (for sale).

Unlocated.

H68. *Hollyhocks,* 1871 ca.

Drawing: Watercolor?

Exhibition: possibly The Brooklyn Art Association, March 1871, no. 146 (for sale).

Unlocated.

See no. H55. Referred to by Henry Farrer in a letter to Gordon Lester Ford, 9 December 1871 (Gordon Lester Ford Papers, The New York Public Library, box 15).

H69. *Plums,* 1871 ca.

Drawing: Watercolor.

Provenance: S.L. Dale.

Bibliography: Yarnall and Gerdts, 1219.

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Exhibition: New York, American Society of Painters in Water Colors, 1872, no. 478.

Unlocated.

H70. *Sunset,* 1871 ca.

Drawing: Watercolor.

Provenance: J.E. Munson.

Bibliography: Yarnall and Gerdts, 1219.

Exhibition: New York, American Society of Painters in Water Colors, 1872, no. 221.

Unlocated.

H71. *The Windmill, Sunset,* 1871 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1219.

Exhibition: New York, American Society of Painters in Water Colors, 1872, no. 449.

Unlocated.

H72. *The Silent Tongue,* 1872

Drawing: Watercolor.

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Provenance: Samuel Wilde.

Bibliography: Clement and Hutton 1879, 247; Yarnall and Gerdts, 1218.

Exhibition: New York, American Society of Painters in Water Colors, 1872, no. 207.

Unlocated.

Clement and Hutton quote a description of this watercolor from the *New York Evening Mail* (14 February 1872): "*The Silent Tongue*, by Henry Farrer, being a study of a ferry-wharf in which the warning bell is the chief object, is a very noticeable picture, one into which the artist has succeeded in getting a great deal of true sentiment." From this description, it appears to be the same image as Farrer's 1880 etching *The Old Ferry Bell* (no. H225). Farrer frequently made a watercolor and then later returned to the subject in etching.

An impression of this print on Japan paper was sold at Farrer's estate sale on 5 February 1907, lot 609, for $5.

H73. *On the Coast*, 1872 ca.

Drawing: Watercolor.

Provenance: Samuel Wilde.

Bibliography: Yarnall and Gerdts, 1218.

Exhibition: New York, American Society of Painters in Water Colors, 1872, no. 461.

Unlocated.

H74. *The Old Water Mill*, 1872 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1218.

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Exhibition: New York, American Society of Painters in Water Colors, 1872, no. 447 (for sale).

Unlocated.

H75. *Old Oak Tree, Twilight,* 1872 (retouched in 1877).

Print: Etching.

Plate: 2 5/16 x 4 5/8 inches (59 x 117 mm.).

Bibliography: S.R. Koehler, *American Art Review* I (1880), 55 (listed).

Unlocated.

In an article in the *American Art Review* in 1880, Koehler wrote that this etching "shows the tendency to high finish and over-elaboration which might perhaps be expected from an adherent of the pre-Raphaelite movement." Koehler's description mentioned that this etching was retouched in 1877.

H76. *Moonlight on the Creek,* 1873

Drawing: Watercolor.

16 x 22 1/2 inches (406 x 572 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 737.

Unlocated.

H77. *A Country Lane,* 1873 ca.

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Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1217.

Exhibition: New York, American Society of Painters in Water Colors, 1874, no. 448 (for sale).

Unlocated.

H78. *A Gray Day on the Coast,* 1873 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1219.

Exhibition: New York, American Society of Painters in Water Colors, 1873, no. 129 (for sale).

Unlocated.

H79. *A Lazy Day on the Sound,* 1873 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1217.

Exhibition: New York, American Society of Painters in Water Colors, 1873, no. 33.

Unlocated.

H80. *Sun Setting, Long Island,* 1873 ca.

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Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1219.

Exhibition: New York, American Society of Painters in Water Colors, 1873, no. 219.

Unlocated.

H81. *Sunset, after a Hot Day,* 1873 ca.

Drawing: Watercolor.

Exhibitions: The Brooklyn Art Association, December 1873, no. 141 (for sale).

Unlocated.

H82. *Pink Rose,* 1874

Drawing: Watercolor.

4 5/8 x 10 1/4 inches (118 x 260 mm.).

Signed and dated at lower left, *H. FARRER.1874.*

Provenance: Stuart P. Feld, New York.

Collection of Mr. and Mrs. Stuart P. Feld, New York.

Like Farrer's earlier still lifes of flowers, the background of this work is a very neutral, stippled ground with shadows added beneath the flower and leaves. The background functions as an anonymous backdrop. In technique, this watercolor is very similar to Farrer's watercolors of the 1860s.

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H83. *The Old Beach House Cor. Cedar & Greenwich Streets, New York,* 1874

Print: Etching.

5 x 7 1/4 inches (127 x 184 mm.).

Signed and dated in plate, *H. Farrer. 1874;* inscribed at lower center, *The Old Beach House Cor. Cedar & Greenwich St.*

Bibliography: Koke 1982, under no. 971; Marks 1982, 3.

Located impressions: The Metropolitan Museum of Art, New York, The Edward W.C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W.C. Arnold, 1954, Acc. no. 54.90.927; The New-York Historical Society, Purchased on the Abbott-Lenox Fund, 1965, Acc. no. 1965.33-A (with preparatory drawing); Rona Schneider, Brooklyn Heights, New York.

This print is part of Farrer's Old New York series (see no. H39).

H84. *The Old Beach House, New York,* 1874

Drawing: Pencil.

6 1/2 x 7 7/8 inches (165 x 200 mm.).

Inscribed at bottom in pencil, *The Old Beach House Cor. Cedar & Greenwich St.*

Provenance: Old Print Shop, New York, 1965.

Bibliography: Koke 1982, 22-23, no. 971.

The New-York Historical Society, Abbott-Lenox Fund, 1965, Acc. no. 1965.33-A.

This drawing is preparatory for an etching (no. H83).

H85. *A Quiet Morning on the Sound,* 1874 ca.

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Drawing: Watercolor?

Bibliography: Yarnall and Gerdts, 1218.

Exhibition: New York, Union League Club, 28 May 1874, no. 9.

Unlocated.

H86. *A Summer Afternoon,* 1874 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1218.

Exhibition: New York, Union League Club, 28 May 1874, no. 35.

Unlocated.

H87. *Leeds Bridge,* 1874 ca.

Drawing: Watercolor.

Exhibitions: The Brooklyn Art Association, April 1874, no. 304 ($50); New York, American Society of Painters in Water Colors, 1874, no. 16 (for sale).

Unlocated.

The town of Leeds is located in Greene County in New York State. The eighteenth-century stone bridge crosses Catskill Creek.

H88. *Moonlight on the Vanderveer Creek, L.I.,* 1874 ca.

Drawing: Watercolor.

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Bibliography: Yarnall and Gerdts, 1218.

Exhibitions: The Brooklyn Art Association, April 1874, no. 303 ($150); New York, American Society of Painters in Water Colors, 1874, no. 481 (for sale).

Unlocated.

H89. *Sketch of a Head,* 1874 ca.

Drawing: Pencil.

Bibliography: Yarnall and Gerdts, 1218.

Exhibition: New York, American Society of Painters in Water Colors, 1874, no. 354 (for sale).

Unlocated.

H90. *Sunset on the East River,* 1874 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1217.

Exhibitions: The Brooklyn Art Association, November 1874, no. 309 (*After Sunset on the East River;* $75); New York, American Society of Painters in Water Colors, 1875, no. 336 ($25).

Unlocated.

H91. *Sunset-Princes Bay, Staten Island,* 1874 ca.

Drawing: Watercolor.

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Bibliography: Yarnall and Gerdts, 1217.

Exhibition: New York, American Society of Painters in Water Colors, 1875, no. 287 (offered for $175.00).

Unlocated.

A reviewer for the *New York Times* noted in 1893 that "Long Island is now all the rage with painters, water colorists, and etchers, but so far very few have discovered Staten Island, although it has more varied scenery in its small compass" ("The Fine Arts, New–York Etching Club," *New York Times,* 29 January 1893, 16, col. 7). By this date, Farrer had produced at least 17 watercolors and etchings depicting various areas on Staten Island.

H92. *Twilight on the East River,* 1874 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1219.

Exhibition: New York, American Society of Painters in Water Colors, 1874, no. 30 (for sale).

Unlocated.

H93. *Coastal Highlands,* 1875

Drawing: Watercolor.

12 x 18 1/2 inches (305 x 469 mm.).

Signed and dated at lower left, *H. FARRER 1875.*

Provenance: Kennedy Galleries, Inc., New York, 1983; Mr. and Mrs. Wilbur L. Ross, Jr.; Hirschl & Adler Galleries, Inc., New York; private collection (as of 1986).

Bibliography: Linda S. Ferber, "Ripe for Revival: Forgotten American Artists," *Art News* 79, no. 10 (December 1980): 71; Smithsonian Institution Research Information System (National Museum of American Art's Art

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Inventories Catalogue), www.siris.si.edu.

Exhibitions: New York, American Water Color Society, 1876, no. 10; Ferber and Gerdts, *The New Path,* no. 106, repr.

Private Collection.

This watercolor, which shows Monhegan Island in the distance, was identified by Barbara Gallati as identical to Farrer's *On White Head, Coast of Maine,* one of 24 works he exhibited in 1876 at the American Water Color Society exhibition. Farrer presumably traveled to Maine in the summer of 1875. His inclusion of two small figures, one pointing out to sea, became a familiar conceit in his later work, particularly his large-scale etchings.

A review in *Appleton's Journal* stated: "Mr. Farrar[sic] paints with almost photographic minuteness, and, while this quality makes his pictures sometimes a little hard, their stillness has a poetical character of its own, and their minuteness even gives one a sense that the artist must have cared very much for the impression he wished to portray" ("The Arts. The Water-color Exhibition. Second Notice," *Appleton's Journal* 15, no. 361 (19 February 1876: 251; as quoted in Ferber and Gerdts, *The New Path,* 261).

The large size of this work and *Portland Head Light, Cape Elizabeth, Maine* (no. H95) is characteristic of Farrer's finished watercolors, which can easily rival an oil sketch for presence. Farrer's watercolors from the mid–1870s are sometimes tonal studies like *Sunrise, New York Bay* (no. H96) but he also used a brighter palette, as in the present watercolor.

H94. *Cottage at Twilight,* 1875

Drawing: Watercolor.

11 x 16 3/4 inches (279 x 425 mm.).

Provenance: sale, New York, Sotheby's, 1941, lot 254.

Bibliography: Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Unlocated.

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H95. *Portland Head Light, Cape Elizabeth, Maine,* 1875

Drawing: Watercolor and graphite.

11 7/8 x 18 5/8 inches (300 x 473 mm.).

Signed and dated at lower left, *H. FARRER. 1875* [partially cut off].

Provenance: possibly Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 648 ($20); Kennedy Galleries, New York; Jill Newhouse, New York; Hirschl & Adler Galleries, New York.

Bibliography: Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Exhibitions: New York, American Water Color Society, 1876, no. 576 ($125); The Brooklyn Art Association, April 1876, no. 224 ($125); Kennedy Galleries, New York, 1968, no. 46, repr.

Amon Carter Museum, Fort Worth, Texas, Acc. no. 1990.11.

This large-scale watercolor, almost identical in size to Farrer's 1875 *Coastal Highlands* (no. H93), shows Farrer working in a very brilliant palette of summer colors. The green grass in the foreground and the brilliant blue of the ocean are a perfect foil for the white lighthouse. Again, Farrer incorporated two figures in this scene.

Several preparatory sketches for this watercolor, probably removed from sketchbooks, are owned by Davis and Langdale (see no. H554). Farrer returned to this subject in an 1880 etching (see no. H224).

H96. *Sunrise, New York Bay (Sunrise, East River),* 1875

Drawing: Watercolor.

12 x 18 1/2 inches (305 x 470 mm.).

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Signed at lower left, *H. Farrer. 1875.*

Provenance: Mr. and Mrs. Thomas L. Colville, New Haven, CT.

Bibliography: United States Centennial Commission, *International Exhibition, 1876. Official Catalogue. Department of Art* (Philadelphia: John R. Nagle and Company, 1876), 18; "The Arts. The Water-Color Exhibition. Second Notice," *Appleton's Journal* XV, no. 361, 19 February 1876, 251; Stebbins 1976, 160, fig. 127; Foster, I, 120; II, fig. R-26; Yarnall and Gerdts, 1219; Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Exhibitions: New York, American Water Color Society, 1876, no. 101 ($125); Philadelphia, Centennial Exhibition, 1876, no. 302 (for sale); Ferber and Gerdts, *The New Path*, no. 107, repr.

Private Collection.

This finely drawn tonal watercolor of a sunrise is one of Farrer's most sophisticated and accomplished watercolors of the 1870s. The palette, with its yellows and subtle pink wash on the horizon, is reminiscent of the tonalist watercolors of such artists as Sanford Gifford and Martin Johnson Heade. It seems clear that Farrer was inspired by these artists' work, particularly in his use of wet color brushed over wet to produce a highly finished, glistening surface. Theodore Stebbins pointed out that Heade used this technique in his watercolor *Dawn* (Stebbins, 160). Although the watercolors of J.M.W. Turner are certainly part of the inspiration for many of these artists, it seems clear that an American sensibility was foremost in Farrer's work at this time.

Sunrise was exhibited at the American Water Color Society in 1876, where it commanded a price of $125, comparable to the prices being reached by Winslow Homer, but much lower than prices achieved by artists like Louis Comfort Tiffany, whose watercolors were often priced at $1,000 or more (Stebbins, 162). Farrer's success coincided with the growing popularity of the watercolor medium and that of the exhibitions of the Water Color Society. He continued to develop this watercolor technique over the next twenty-five years, increasing the emphasis on a highly finished surface and a muted palette, primarily showing twilit or evening scenes.

H97. *A Calm Afternoon, Staten Island,* 1875 ca.

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Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1217.

Exhibition: Chicago, Chicago Interstate Industrial Exposition, 1875, no. 501 (for $75).

Unlocated.

H98. *A Gray Day, Staten Island,* 1875 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1218.

Exhibition: New York, American Water Color Society, 1876, no. 32 ($50).

Unlocated.

H99. *A Grey Day—Coast of Long Island,* 1875 ca.

Drawing: Watercolor.

11 1/4 x 17 1/4 inches (286 x 438 mm.). Measurements from the Farrer estate sale.

Provenance: possibly Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 712.

Exhibition: New York, American Water Color Society, February 1875, no. 207 ($50).

Unlocated.

H100. *A Hot Day,* 1875 ca.

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Drawing: Watercolor.

Exhibition: New York, American Water Color Society, February 1875, no. 29 (for sale for $50).

Unlocated.

In the 1875 exhibition catalogue for the American Water Color Society, Farrer's address was listed as 1267 Broadway. He was presumably living with his brother Thomas Charles at this time.

H101. *A Rocky Cliff*, 1875 ca.

Drawing: Graphite.

9 x 11 15/16 inches (229 x 303 mm.).

Exhibitions: Elzea 1976, 66, fig. 3-35; Ferber and Gerdts, *The New Path*, no. 104, repr.

Harvard University Art Museums, The Fogg Art Museum, anonymous gift in honor of Professor Benjamin Rowland.

The careful precision of this pencil study, with its emphasis on depicting the details of the rock, including the cracks and lichen on the surface, calls to mind Farrer's early Pre-Raphaelite training. It is interesting to compare Farrer's pencil studies to his watercolors of the same period. The pencil drawings show his careful preparatory process: making rigorous drawings before he intereprets a composition in a more painterly manner. Although this work is not directly related to either *Portland Head Light* or *Coastal Highlands* (nos. H93, H95), it may have been Farrer's preliminary work in laying out the cliffs in this type of composition.

A vertically-oriented pencil sketch at Davis and Langdale of cliffs is probably related to this sheet. The Davis and Langdale drawing measures about 8 x 6 inches and is inscribed at right, *Upper portion of cliffs too small for lower* (no. H584).

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H102. *Afternoon on the Staten Island Shore,* 1875 ca.

Drawing: Watercolor.

Exhibition: New York, Union League Club, 27 May 1876 (for $125); New York, American Water Color Society, 1877, no. 445 ($125); The Brooklyn Art Association, April 1877, no. 66 ($125).

Unlocated.

H103. *Blossoms,* 1875 ca.

Painting?

Provenance: Powers' Art Gallery, Rochester, New York (1875-77).

Exhibition: Rochester, New York, Powers' Art Gallery, 1877.

Unlocated.

H104. *Landscape with a Lake,* 1875 ca.

Drawing: Watercolor.

8 x 11 inches (203 x 279 mm.).

Provenance: Old Print Shop, New York.

Bibliography: Old Print Shop Portfolio, vol. 35, no. 5, 118; Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Unlocated.

H105. *Moonlight—Sand Creek, Long Island,* 1875 ca.

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Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1875, no. 194 ($40).

Unlocated.

H106. *Moonrise, New York Bay,* 1875 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1875, no. 362 ($25).

Unlocated.

H107. *Moonrise on the Lower Bay, New York,* 1875 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1218.

Exhibition: Chicago, Chicago Interstate Industrial Exposition, 1875, no. 513 (for $150).

Unlocated.

H108. *On Long Island Sound,* 1875 ca.

Drawing: Watercolor.

Exhibition: American Water Color Society, 1875, no. 240 (for sale for $25).

Unlocated.

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H109. *On Staten Island,* 1875 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1218.

Exhibition: Louisville, Kentucky, Louisville Industrial Exposition, 1875, no. 186 ($25).

Unlocated.

H110. *On the East River,* 1875 ca.

Drawing: Watercolor.

Bibliography: Clement and Hutton 1879, 247; Yarnall and Gerdts, 1218).

Exhibition: Louisville, Kentucky, Louisville Industrial Exposition, 1875, no. 165 ($25); New York, American Water Color Society, no. 191 ($25) .

Unlocated.

This drawing may be the same as a watercolor dated 1874 sold at Farrer's estate sale, 5 February 1907, lot 635 ($20). The latter work measured 5 1/2 x 8 1/2 inches.

H111. *Pelham Bay,* 1875 ca.

Print: Etching.

Located impression: The Metropolitan Museum of Art, New York, The Edward W.C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W.C. Arnold, 1954, Acc. no. 54.90.933.

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Pelham Bay is located in the Bronx.

H112. *Sandy Hook Light,* 1875 ca.

Drawing: Watercolor.

Bibliography: "Culture and Progress. Eighth Exhibition of the Water-Color Society," *Scribner's Monthly* 9, no. 6 (April 1875), 764.

Exhibition: New York, American Water Color Society, 1875, no. 477 ($100).

Unlocated.

An article in *Scribner's Monthly* singled out this watercolor "as an example of refinement and faith worthy of much praise."

Sandy Hook Lighthouse in New Jersey, built in 1763, is the oldest operating lighthouse in the United States.

H113. *Sunset on the Coast,* 1875 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1219.

Exhibitions: The Brooklyn Art Association, November 1875, no. 319 ($35); New York, American Water Color Society, 1876, no. 123 ($25).

Unlocated.

H114. *Sunset, Prince's Bay,* 1875 ca.

Drawing: Watercolor on board.

Signed at lower left, *H. FARRER.1875*

Bibliography: Yarnall and Gerdts, 1219.

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Exhibitions: Louisville, Kentucky, Louisville Industrial Exposition, 1875, no. 184 ($150); New York, American Water Color Society, 1875, no. 287 ($175); Staten Island Institute of Arts and Sciences, "Another Country: 19th–Century Staten Island Landscape Paintings," January 15–May 7, 2000.

Staten Island Institute of Arts and Sciences, Gift of Julian T. Aberbach and J. Jean Aberbach, 1966.

This spectacular watercolor shows a dramatic sunset on Prince's Bay with a shipwreck in the foreground. It is a highly worked watercolor with a luminist treatment of the bay reminiscent of the watercolors of Martin Johnson Heade although somewhat more brilliant in color. The drawing is framed in a gold mount and frame that presumably are contemporary with the drawing. A number of watercolors of fruit and flowers by Thomas Charles Farrer are known to have been shown in gold mounts (nos. T59, T61, and T87).

Prince's Bay, a town founded in 1779, is located in Staten Island. It has been known as Prince's Bay and Princess Bay but was most likely named after Prince William, later King William IV of England, who was stationed on the Island during the Revolutionary War.

H115. *Twilight off Cape Elizabeth,* 1875 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1219.

Exhibition: New York, American Water Color Society, 1876, no. 445 ($25).

Unlocated.

This drawing was probably made at the same time as *Portland Headlight, Cape Elizabeth, Maine* (no. H95). Cape Elizabeth, a Maine resort town just south of Portland, includes a lighthouse at the tip of its peninsula.

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H116. *Highlands of the Hudson,* 1876

Drawing: Watercolor.

Provenance: Artist's collection.

Bibliography: Yarnall and Gerdts, 1217.

Exhibitions: Philadelphia, Centennial Exhibition, 1876, no. 331 (for sale); possibly The Brooklyn Art Association, April 1877, no. 65 ("Twilight, Highlands of the Hudson, $250).

Unlocated.

H117. *Landscape with Cedars and River,* 1876

Drawing: Watercolor.

8 3/4 x 7 inches (222 x 178 mm.).

Signed and dated at lower left, *H. FARRER 1876.*

Provenance: Berry-Hill Gallery, New York.

Private Collection, New Hampshire.

H117a. *Rose and Violets,* 1876

Drawing: Watercolor.

Bibliography: Ferber and Gerdts, *The New Path,* under no. 102.

Private Collection.

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H118. *The Cooke Monument in St. Paul's Chapel,* 1876

Print: Etching.

Plate: 6 1/8 x 4 inches (156 x 102 mm.).

Bibliography: Marks 1982, 3.

Located impression: The Metropolitan Museum of Art, New York, The Edward W.C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W.C. Arnold, 1954, Acc. no. 54.90.929.

Farrer mentioned this etching to Koehler as part of the Old New York series (see no. H39).

H119. *The Harsen Homestead Cor' Cedar and Greenwich,* 1876

Drawing: Pencil.

6 1/4 x 7 7/8 inches (158 x 200 mm.).

Signed and dated at the lower left, *H. Farrer 1876;* inscribed at lower center, *The Harsen Homestead / cor. 10th Ave. & 70th St.*

Provenance: Old Print Shop, New York, 1965.

Bibliography: Koke 1982, 23, no. 972.

The New-York Historical Society, Abbott-Lenox Fund, 1965, Acc. no. 1965.29-A.

This drawing is preparatory for an etching of the same subject (no. H120).

H120. *The Harsen Homestead Cor' Cedar and Greenwich,* 1876

Print: Etching.

4 5/8 x 6 1/4 inches (117 x 159 mm.).

Signed and dated at lower left, *H,. Farrer 1876;* inscribed at lower center, *The*

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Harsen Homestead / Cor. 10th Ave. & 70th St.

Provenance: Old Print Shop, New York, 1965.

Bibliography: Koke 1982, under no. 972; Marks 1982, 3.

Located impressions: The Metropolitan Museum of Art, New York, The Edward W.C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W.C. Arnold, 1954, Acc. no. 54.90.928; The New-York Historical Society, Abbott-Lenox Fund, 1965, Acc. no. 1965.29-A (with preparatory drawing).

Farrer mentioned this etching to Koehler as part of the Old New York series (see no. H39).

The Harsen Homestead was located in an area in New York formerly known as Harsenville. The house was on the west side of Amsterdam Avenue between 70th and 71st streets.

H121. *A Calm Day, Staten Island,* 1876 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1217.

Exhibitions: New York, Union League Club, 27 May 1876, no. 24 ($150); New York, American Water Color Society, 1877, no. 476 ($125).

Unlocated.

H122. *A November Day,* 1876 ca.

Drawing: Watercolor.

Provenance: J.T. Williams (according to Clement and Hutton).

Bibliography: Clement and Hutton 1879, 247; Yarnall and Gerdts, 1218.

Exhibition: New York, American Water Color Society, 1876, no. 236 (for $150).

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Unlocated.

See no. H145.

H123. *After a Hot Day,* 1876 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1217.

Exhibitions: New York, American Water Color Society, 1876, no. 147 ($50); The Brooklyn Art Association, April 1876, no. 225 ($50).

Unlocated.

Farrer either made two different works with a similar title (see no. H100) or only one work that he exhibited at the American Water Color Society in both 1875 and the following year. It is highly unlikely, however, that he would have shown the same watercolor two years in a row.

H124. *Afternoon, New York Bay,* 1876 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1217.

Exhibition: New York, American Water Color Society, 26 February 1876, no. 438.

Unlocated.

H125. *Afternoon, New York Bay,* 1876 ca.

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Print: Etching.

Exhibition: New York, American Water Color Society, 1876, no. 438 ($25; exhibited in the "Black and White Room").

Unlocated.

H126. *Afternoon–Staten Island,* 1876 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1217.

Exhibition: New York, American Water Color Society, 1876, no. 581 ($50).

Unlocated.

H127. *Calm Afternoon, Great Neck,* 1876 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1217.

Exhibition: New York, American Water Color Society, 1876, no. 27 ($25).

Unlocated.

H128. *Glen Cliff—Coast of Maine—Sunset,* 1876 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1876, no. 491 ($60).

Unlocated.

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H129. *Late Afternoon, Staten Island,* 1876 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1217.

Exhibitions: New York, American Water Color Society, 1876, no. 300 ($125); The Brooklyn Art Association, April 1876, no. 223 ($125).

Unlocated.

H130. *Moonrise, Casco Bay,* 1876 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1876, no. 484 ($60).

Unlocated.

Casco Bay, in southwest Maine between Cape Elizabeth and Cape Small, includes more than 200 islands.

H131. *Old House on the Hill,* 1876 ca.

Drawing: Watercolor.

Bibliography: Clement and Hutton 1879, 247; Yarnall and Gerdts, 1218.

Exhibitions: Philadelphia, Centennial Exhibition, 1876, no. 366 (for sale); possibly The Brooklyn Art Association, December 1876, no. 106 ("The House on the Hill, at Twilight, $250).

Unlocated.

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H132. *On Staten Island,* 1876 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1216.

Exhibitions: Rochester, New York, Rochester Academy of Art, February 1876, no. 124 (listed under "Farrar"); New York, American Water Color Society, 1877, no. 399 ($25).

Unlocated.

H133. *On Whitehead, Coast of Maine,* 1876 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1876, no. 10 ($125).

Unlocated.

H134. *Storm–Beaten Cedar,* 1876 ca.

Drawing: Watercolor.

Bibliography: Naylor 1973, 284; Yarnall and Gerdts, 1218.

Exhibition: New York, American Water Color Society, 1876, no. 21 ($25); National Academy of Design, 1877, no. 75 ($60).

Unlocated.

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H135. *Storm King on the Hudson, Sunset,* 1876 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1218.

Exhibition: New York, American Water Color Society, 1876, no. 507 ($250).

Unlocated.

Storm King is a 1,355–foot peak near the west bank of the Hudson River in New York's Orange County, near West Point.

H136. *Summer Afternoon, Vineyard Sound,* 1876 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1218.

Exhibitions: New York, American Water Color Society, 1876, no. 560 ($25); The Brooklyn Art Association, April 1876, no. 226 ($25).

Unlocated.

H137. *Sunset Bay, Staten Island,* 1876 ca.

Drawing: Watercolor.

Exhibition: Rochester, New York, Rochester Academy of Art, February 1876, no. 123 (under "Farrar").

Unlocated.

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H138. *Sunset, Staten Island Shore,* 1876 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1876, no. 16 ($35).

Unlocated.

H139. *The Old Homestead at Twilight,* 1876 ca.

Drawing: Watercolor.

Bibliography: Clarence Cook, "Fine Arts. Ninth Annual Exhibition of the Water-Color Society," *New-York Daily Tribune,* 31 January 1876, 4; Yarnall and Gerdts, 1218.

Exhibition: New York, American Water Color Society, 1876, no. 187 ($150).

Unlocated.

Cook wrote about this drawing, "Mr. Henry Farrer has a number of drawings; one of the best of them, "The Old Homestead at Twilight," was sold at the artist's price, indeed, but for much less than it deserved to bring."

H140. *White Head Cliff, Coast of Maine,* 1876 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1219.

Exhibitions: New York, American Water Color Society, 1876, no. 67 ($175); New York, Union League Club, 27 May 1876, no. 4 (for sale $175.00).

Unlocated.

Whitehead Island, which includes a lighthouse, is located in southern Maine (see no. H141).

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H141. *White Head Cliff, Coast of Maine,* 1876 ca.

Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1876, no. 10 ($125).

Unlocated.

Farrer exhibited two watercolors with the same title at the 1876 Water Color Society exhibition. Based on the descriptions, the only discernable difference between the two is the price of each (see no. H140).

H142. *Whitestone, Long Island Sound,* 1876 ca.

Drawing: Watercolor.

Bibliography: Yarnall and Gerdts, 1219.

Exhibition: New York, American Water Color Society, 1876, no. 90 ($25).

Unlocated.

H143. *Windy Day on Long Island,* 1876 ca.

Drawing: Watercolor.

Provenance: Dr. J.G. Holland (according to Clement and Hutton).

Bibliography: Clement and Hutton 1879, 247.

Exhibition: Philadelphia, Centennial Exhibition, 1876, no. 296 (for sale).

Unlocated.

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H144. *A Cloudy Day,* 1877

Print: Etching.

3 1/4 x 5 inches (83 x 127 mm.).

Signed and dated, *H. Farrer 1879.*

Bibliography: *American Art Review* I (1880), 55 (listed).

Unlocated.

H145. *A November Day,* 1877

Print: Etching.

4 1/2 x 3 inches (114 x 76 mm.).

Signed and dated at lower left, *H. Farrer 1877.*

Located impression: The Baltimore Museum of Art, Garrett Collection, Acc. no. 11615.

This etching may be related to the watercolor of the same subject dated 1876 (no. H122).

H146. *Chickens,* 1877

Print: Etching and drypoint.

2 7/8 x 4 3/4 inches (68 x 121 mm.).

Signed and dated in plate at lower left, *H. Farrer 1877.*

Bibliography: S.R. Koehler, *American Art Review* I (1880), 55 (listed); Koehler 1886, n.p.; *Dictionary of American Biography,* 1960, 294.

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Located impressions: The Museum of Fine Arts, Boston (K1075, Koehler Collection); The Baltimore Museum of Art, Garrett Collection, Acc. no. 11620.

Koehler noted that this etching and Farrer's *The Washerwoman* (made the same year) show a greater freedom of handling than his earlier etchings and strive "to attain tone by a liberal use of the dry-point (without, however, availing himself of the effect that may be produced by *bur*) and by artificial printing." The picturesque, rather curvy lines of this print and those found in *Washerwoman* are reminiscent of the work of the French painter–etcher Charles Jacque.

H147. *December* , 1877

Print: Etching.

Plate: 4 3/8 x 6 3/4 inches (111 x 171 mm.).

Signed and dated at lower left in plate, *H. Farrer. 1877.*

Bibliography: S.R. Koehler, *American Art Review* I (1880), 55 (listed); *Nature and Art*, 1882, 52; Koehler 1866, n.p. (listed); Schneider 1982, fig. 23; O'Brien and Mandel 1987, no. 91, repr.

Located impressions: The British Museum, Department of Prints and Drawings, acquired 1912; The Parrish Art Museum, Southampton, New York, Dunnigan Collection, 76.1.146 and 76.1.254 (2 impressions); The Museum of Fine Arts, Boston (four impressions; K1072, Koehler Collection; M252, gift of the artist, rich proof on Japan paper; K1073, Koehler Collection; K1074, Koehler Collection); Fine Arts Museums of San Francisco, Achenbach Foundation for the Graphic Arts, 1963.30.25203 (under title "Winter"); Rona Schneider, Brooklyn Heights, New York; The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, nos. 16 a and b (2 impressions); Spencer Museum of Art, The University of Kansas, Lawrence, 98.343; Yale University Art Gallery (2 impressions; Gift of Janet and James E. Sale, B.A., 1960, 1991.37.4 (this latter impression was formerly in the collection of S.R. Koehler) and Everett V. Meeks, B.A. 1901, Fund, 1988.21.9; National Museum of American Art, Smithsonian Institution, 1971.190; Rhode Island School of Design, Providence (bound in *American Art and American Art Collections* (Boston: E.W. Walker and Co., 1889); Georgetown University, Lauinger Library, Special Collections.

The year 1877 was important for Farrer as an etcher. His work began to move

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away from the careful precision that was characteristic of his earlier etchings of New York buildings, becoming more atmospheric and even painterly in effect. Rona Schneider pointed out that *December* shows the influence of the prints of the French painter-etchers, including works by such artists as Charles Daubigny, Jean-Francois Millet and particularly Charles Jacque, the most proficient etcher of the Barbizon printmakers. Primarily concerned with landscape subjects, the French artists appreciated the great potential of etching to capture effects of light and atmosphere in an impressionistic way.

Farrer explored landscape in his watercolors from the mid 1870s. However, it was not until 1877 that he began to seriously etch landscapes. This print, which has all the immediacy of a pen drawing, stands as one of Farrer's most important early etchings and shows his great potential as an etcher. *December* is relatively small in size but it shows a new concern for depicting atmosphere and light in a pure landscape. Many of the impressions of this print—which was widely published—are rather worn, making it difficult to determine what Farrer originally intended it to look like. However, there are what appear to be a few early impressions (notably the impression in The Parrish Art Museum and The Museum of Fine Arts, Boston) that are very fresh, with clear lines rich with ink and some surface tone to subtly suggest atmospheric perspective.

The impression from the Dunnigan Collection in The Parrish Art Museum is inscribed on the mount in pencil at the lower left, *Am. Art Review;* and at lower right, *Selected for myself / Henry E.F. Voigt.* This impression is part of a collection assembled by Voigt, a printer and partner in the New York printing house Kimmel & Voigt, which became the leading publisher of etchings by American painter-etchers. The Parrish impression represents the collaboration between printer and artist and gives us a very good idea of what Farrer wanted his prints to look like.

Before *December* was printed in the *American Art Review*, Farrer and Koehler corresponded about the print. Telling Koehler that there would be a delay before he sent his proofs to the printer, Farrrer wrote, "I think I should like to work a little more on that winter landscape and so simplify the task of the printer. I expect to finish this work I am at now [color work] this week and could get to work on this plate next week and I could deliver them at the end of the week" (Henry Farrer to Sylvester Rosa Koehler, 28 April 1879, AAA, SI, microfilm D184, frame 1035). This is a good indication of how most of the American painter-etchers worked: they carefully pulled proofs, which they then supplied to the printer so he could follow them when making a large edition. In the same letter, Farrer suggested that the landscape be called ""Early Winter' or 'December' whichever you think best" and added that he preferred the "heavier of the two french papers" for his etching.

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This print is known in many different impressions not only because it was published in the *American Art Review* but also because it appeared in the 1882 publication *Nature and Art,* publshed by Estes and Lauriat in Boston. As Thomas Bruhn pointed out, this compilation came about because Estes and Lauriat purchased the *American Art Review,* which had gone out of print, for $5,000 (Bruhn 1985, 18). In a letter to Koehler, Estes wrote that he and Lauriat retained the right to print "such editions as we may wish of the etchings and wood cuts which we have selected to illustrate a Gift book called "Nature and Art" for a period of five years from the date of transfer (Dana Estes to Sylvester Rosa Koehler, 9 September 1881, AAA, SI, microfilm D184, frame 635).

H148. *Fort Haight, Battle of Harlem Plains,* 1877

Print: Etching.

Platemark: 3 x 5 7/8 inches (76 x 149 mm.).

Bibliography: Marks 1982, 3.

Located impression: The Metropolitan Museum of Art, New York, The Edward W.C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W.C. Arnold, 1954, Acc. no. 54.90.930.

This drawing presumably refers to the Revolutionary War battle that took place in Harlem Plains, New York on 16 September 1776. The British won the battle and General Washington barely managed to escape.

H149. *Old Oak Growing over the Road,* 1877

Print: Etching.

4 1/2 x 7 inches (114 x 177 mm.).

Signed and dated at lower left, *H. Farrer 1877.*

Located impression: The Baltimore Museum of Art, Garrett Collection, Acc.

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no. 11623.

This etching is slightly larger than *Old Oak Tree, Twilight* (no. H75), made in 1872 and retouched in 1877. It is possible that when Farrer retouched his earlier etching, he was inspired to make a new, more ambitious print, of the same or at least a similar subject.

H150. *On Coney Island Creek,* 1877

Drawing: Watercolor.

17 x 25 inches (432 x 635 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 739.

Unlocated.

H151. *Powder Magazine in Central Park,* 1877

Print: Etching.

Plate: 3 1/4 x 4 7/8 inches (83 x 124 mm.).

Bibliography: Marks 1982, 3.

Located impression: The Metropolitan Museum of Art, New York, The Edward W.C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W.C. Arnold, 1954, Acc. no. 54.90.932.

H152. *St. Paul's Chapel, New York,* 1877

Drawing: Pen and ink.

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6 7/8 x 4 7/8 inches (175 x 124 mm.).

Signed and dated at lower left, *H. Farrer 1877;* inscribed at lower center, *St. Paul's Church.*

Provenance: Old Print Shop, New York, 1965.

Bibliography: Koke 1982, 23, no. 973.

The New-York Historical Society, Abbott-Lenox Fund, 1965, Acc. no. 1965.24-A.

Farrer's drawing depicts the west facade of the chapel at Broadway and Fulton streets. This study is preparatory for an etching of the same subject (no. H153).

H153. *St. Paul's Chapel, New York,* 1877

Print: Etching.

Plate: 6 3/4 x 4 7/8 inches (152 x 124 mm.).

Signed and dated at lower left, *H. Farrer 1877;* inscribed at lower center, *St. Paul's Church.*

Bibliography: Koke 1982, 23, under no. 973; Marks 1982, 3.

Located impressions: The Metropolitan Museum of Art, New York, The Edward W.C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W.C. Arnold, 1954, Acc. no. 54.90.931; The New-York Historical Society, Abbott-Lenox Fund, 1965, Acc. no. 1965.24-A (with preparatory drawing).

St. Paul's Church lies south of the Woolworth Building, on Broadway between Vesey and Fulton streets in New York City. Part of Trinity Parish, it is the oldest church building in Manhattan. The church was constructed of stone quarried on the site; the quarry is the present-day graveyard. The church is surmounted by a tower at the west end.

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H154. *The Old Homestead,* 1877

Print: Etching.

3 1/4 x 5 inches (82 x 125 mm.)

Signed and dated at lower left, *H. Farrer 1877.*

Located impression: The Baltimore Museum of Art, Garrett Collection, Acc. no. 11621.

This etching probably relates to a watercolor made one year previously and shown in the Philadelphia Centennial exhibition (no. H139).

H155. *The Washerwoman,* 1877

Print: Etching and drypoint.

Plate size: 5 1/8 x 3 5/8 inches (132 x 93 mm.).

Signed and dated at lower left, *H. Farrer 1877.*

Bibliography: S.R. Koehler, *American Art Review* I (1880), 55 (listed); Koehler 1886, n.p.; *Dictionary of American Biography* 1960, 294; *Biographical Sketches of American Artists,* 114; Mandel 1979, 31; Schneider 1982, fig. 10; Schneider 1984, 2.

Located impressions: The British Museum, Department of Prints and Drawings (on Japan paper); Museum of Fine Arts, Boston (six impressions catalogued, only five seen, K1076, Koehler Collection, ink smudged through signature; K1077, Koehler Collection; K1078, Koehler Collection; K1080, Koehler Collection, proof on Japan paper; K1081, Koehler Collection); The Pennsylvania Academy of Fine Arts, Philadelphia, The John S. Phillips Collection (one impression on Japan paper); Davison Art Center, Wesleyan University, Middletown, Connecticut; The Wadsworth Atheneum, Bequest of George A. Gay, 1941.1667; Rona Schneider, Brooklyn Heights (impression on chine colle); Georgetown University, Lauinger Library, Special Collections; Connecticut College, New London, Print Collection.

In her article on French influences on the American etchers, Rona Schneider pointed out that *The Washerwoman* reveals Farrer's debt to Millet's etchings of French peasants at work. Farrer would have seen such etchings at the 1875 Water Color Society exhibition, where four prints by Millet from the Samuel

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Avery collection were exhibited (Schneider 1982, 47). Schneider also observed that Farrer's etching owes a debt to the prints of the French etcher Amand Gautier, particularly *Le Travail: Femme repassant,* exhibited in 1866 in New York by Cadart and later published by him several times.

In addition to these French influences, it seems clear that Farrer was looking back to Rembrandt's genre subjects and Whistler's "French Set." Both Rembrandt and Whistler were recognized for the care they took in inking, wiping and printing their plates, as well as their meticulous choice of fine papers. Whistler's fascination with these details gave him "old master" status among his contemporaries in America.

Farrer's *Washerwoman* exists in some very fresh impressions that were carefully printed on fine papers. The British Museum impression, for example, is printed with some surface tone on Japan paper, emphasizing the careful draughtsmanship of the print. In this etching, Farrer carefully etched some areas more deeply, showing a sophisticated use of stopping out and drypoint to vary the overall effect of the lines. The impression in the collection of Rona Schneider may have been from *American Etchings,* published in Boston by Estes & Lauriat in 1886, which included forty proofs on "India Paper" or chine colle (see Schneider 1984, 2).

H156. *The Washerwoman,* 1877

Drawing: Pencil on green-gray paper.

Sight measurements: 8 x 5 1/2 inches (203 x 140 mm.).

Collection of Rona Schneider.

This drawing is preparatory for Farrer's print of the same subject (no. H155). The drawing, executed with a soft lead pencil, is slightly larger in scale than the print. This is characteristic of his early studies for prints, particularly the series of drawings and etchings connected with the Old New York series. In this sketch, no background is indicated and the woman is in reverse of the print.

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H157. *Twilight on the Creek,* 1877

Print: Etching.

Plate: 3 3/16 x 5 3/8 inches (81 x 138 mm.).

Signed and dated at lower left in plate, *H. Farrer 1877.*

Bibliography: S.R. Koehler, *American Art Review* I (1880), 55.

Located impression: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Acc. no. 7 (printed on heavy paper).

H158. *A Break in the Clouds,* 1877 ca.

Drawing: Watercolor

Exhibition: New York, American Water Color Society, 1877, no. 190 ($25).

Unlocated.

H160. *A Cottage by the Wayside,* 1877 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1877, no. 126 ($600), illustrated.

Unlocated.

The American Water Color Society catalogues were first illustrated in 1877. The following year, the *New York Times* wrote, the "illustrated catalogue has become a popular institution in the exhibitions of the Water-color Society. It pleases every one, both artists and the public. Since most of these sketches are done by the same hand that painted the picture, it gives a chance for any individuality to appear; the artist shows himself again in a different role, and

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the public carries away from the exhibition a little of the show, purchased at a small price ("The Water-Color Exhibition," *New York Times*, 10 February 1878, 6, col. 7).

This watercolor is only known through the pen drawing illustrated in the 1877 catalogue.

H161. *A Sunny Day*, 1877 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1877, no. 493 ($250).

Unlocated.

H162. *After the Squall*, 1877 ca.

Drawing: Watercolor.

Bibliography: Naylor 1973, 284.

Exhibition: New York, National Academy of Design 1877, no. 3 ($350).

Unlocated.

H163. *Moonrise, Red Bank Light*, 1877 ca.

Drawing: Watercolor

Exhibition: New York, American Water Color Society, 1877, no. 277 ($25).

Unlocated.

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H164. *Portland Harbor,* 1877 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1877, no. 205 ($25).

Unlocated.

H165. *Sunset, New York Bay,* 1877 ca.

Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1877, no. 185 ($25); New York, American Water Color Society, 1878, no. 196 ($25); The Brooklyn Art Association, April 1878, no. 447 ($60); The Brooklyn Art Association, December 1878, no. B140 ($50).

Unlocated.

H166. *The Roadside Well,* 1877 ca.

Drawing: Watercolor.

Exhibition: The Brooklyn Art Association, December 1877, no. 50 ($600).

Unlocated.

H167. *Twilight,* 1877 ca.

Drawing: Watercolor.

Bibliography: Clarence Cook, "The American Water Color Society,"

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New-York Daily Tribune, 1 February 1879, 5; "American Water-Colors. Manner and Mannerism," *New York Times*, 9 February 1879, 7, col. 1.

Exhibitions: New York, American Water Color Society, 1877, no. 416 ($300); possibly New York, American Water Color Society, 1879, no. 83 ($350).

Unlocated.

The *New York Times* reviewer wrote at length about Farrer's watercolors exhibited at the 1879 American Water Color Society exhibition: "Mr. Farrer's contributions to the Twelfth Water Color Exhibition amount to 16. An important one in point of size hangs in the North Room—No. 83—"Twilight." Here we see an attempt on the part of a mind open to a certain picturesque and not unpleasant phase of nature to formulate the same under a few main colors, expressive of the mystery and solemnity of the closing day. But the formula has become so strong that no room is left for freshness and the individual grace of nature. All is schooled and subordinated to a method. The figure in the scene, the shadows in the smooth water, the very sky, look made on a set of rules, rather than felt. So, in the East Room, No. 118, "Early Winter in the Woods;" No. 164, "On the Edge of the Woods;" No. 180, "A Late Autumn Day;" No. 192, "Gathering Brush"—these all show an instinct for the picturesque which has not yet become vitalized into a really strong view of nature."

Clarence Cook also noted the uniformity of Farrer's watercolors in this exhibition, stating "Mr. Henry Farrer, who last year carried off the honors of the Exhibition with his "Quiet Pool," can hardly be said to pay trumps this time. He has sent a generous contribution, but no one piece of marked excellence, rather all, excepting the large subjects, of a uniform delicacy and finish, but not of much force."

This watercolor is possibly the same as an 1877 watercolor sold at Sotheby's, New York in 1942, lot 360 (17 x 24 3/4 inches).

H168. *A Quiet Pool*, 1878

Drawing: Watercolor.

Provenance: Robert Gordon (according to Clement and Hutton).

Bibliography: Clarence Cook, "Water-Color Society," *New-York Daily Tribune*, 2 February 1878, 2; Clarence Cook, "Water Color Society, The Exhibition at the Academy," *New-York Daily Tribune*, 5 February 1878, 5;

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"The Academy of Design. The Water-Colors by Daylight," *New York Times*, 6 February 1878, 4, col. 7; Clement and Hutton 1879, 247.

Exhibition: New York, American Water Color Society, 1878, no. 130 ($100); Paris Exposition, 1878 (according to Clement and Hutton).

Unlocated.

In his first review of the American Water Color Society exhibition, Cook noted that "Mr. Henry Farrer carries off, to our thinking, the honors of the exhibition with his "Quiet Pool," though his more pretending works cannot please us." Three days later he wrote at much greater length about this watercolor, commenting that the public wanted poetical art, and that there was very little of that in the present exhibition. Exceptions were Farrer's *A Quiet Pool* and William Trost Richards's *Paradise–Newport*. These apparently were the first works to be sold. Later in the review, Cook criticized some of Farrer's watercolors for being too large, but continued that in this watercolor, Farrer "husbands all his means, understands and enjoys his subject, and trusts with simple faith to the power of nature to help him through. The result is a drawing that in its way is nearly perfect—one that in its single self gives character to the Exhibition."

The reviewer for the *New York Times* wrote that of all of Farrer's contributions "only one deserves special attention. Yet this one is a very beautiful little landscape, which makes up for the commonplace in the others. It will be found in the East Room, labeled No. 130, and called "A Quiet Pool." It is charming in its feeling for late Autumn landscape, and very beautiful and delicate in drawing."

H169. *Dutch Street, New York*, 1878

Drawing: Pen and black ink, gray wash.

7 1/2 x 5 1/8 inches (190 x 130 mm.).

Signed and dated at lower center, *H. Farrer 1878.*

Bibliography: Koke 1982, 23, no. 974.

The New-York Historical Society, Purchased, 1949, Acc. no. 1949.44.

As Koke pointed out, Farrer's view looks south from Fulton Street to John

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Street in lower Manhattan. Although this drawing may have been made in connection with Farrer's Old New York series, it is much more painterly and not carefully inscribed like the others. It also does not relate to any known etching.

H170. *Early Winter in the Woods,* 1878

7 1/4 x 8 3/4 inches (184 x 222 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 639 ($25).

Bibliography: "American Water–Colors. Manner and Mannerism," *New York Times,* 9 February 1879, 7, col. 1.

Exhibition: New York, American Water Color Society, 1879, no. 118 ($35).

Unlocated.

See no. H167.

H171. *Fall,* 1878

Drawing: Watercolor.

8 3/4 x 11 3/4 inches (222 x 298 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 643 ($12.50).

Exhibition: New York, American Water Color Society, 1879, no. 242 ($60).

Unlocated.

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H172. *October*, 1878

Print: Etching.

6 5/8 x 10 7/8 inches (167 x 276 mm.).

Bibliography: S.R. Koehler, *American Art Review* I (1880), 55 (listed); Tyler 1984, no. 38, repr.

Exhibition: National Academy of Design, New York Etching Club, 1884, no. 54.

Unlocated.

Farrer's 1879 etching, *Hay Ricks* (no. H188), is a close-up view of the same hayricks that appear in this much more fully worked composition.

Farrer here used the conceit of a road with a figure on it to lead the eye into the background. The combination of this motif and the low horizon is reminiscent of some of Rembrandt's landscapes, particularly *The Sportsman and his Dog*.

H173. *Old House by the Roadside*, 1878

Print: Etching.

4 3/16 x 7 inches (106 x 178 mm.).

Bibliography: *American Art Review* I (1880), 55 (listed).

Unlocated.

H174. *On the Marshes*, 1878

Print: Etching.

4 1/8 x 6 9/16 inches (105 x 167 mm.).

Bibliography: *American Art Review* I (1880), 55 (listed).

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Unlocated.

H175. *Sunset,* 1878

Print: Etching.

Plate: 7 x 11 3/8 inches (178 x 289 mm.).

Bibliography: *American Art Review* I (1880), 55 (listed).

Unlocated.

Koehler wrote in the *American Art Review* that during the late 1870s Farrer's etchings were interesting "as efforts to render effects of air and light, the two elements upon which so much of the sentiment of the landscape depends." Koehler also pointed out that this is the largest of Farrer's etchings of this type.

H176. *Sunset, Coast of Maine,* 1878

Print: Etching and drypoint.

Plate: 5 1/16 x 7 1/4 inches (129 x 184 mm.).

Signed and dated at lower left in plate, *H. Farrer 1878.*

Bibliography: possibly Clement and Hutton 1879, 247 (it is unclear whether this reference is to the present etching or the watercolor of the same title); S.R. Koehler, *American Art Review* I (1880), 55 (listed); Koehler 1886, n.p.; O'Brien and Mandel, 1987, no. 94.

Exhibitions: New York, American Water Color Society, 1878 (presumably in lot nos. 530, 535, and 546 all of which included one or more unidentified etchings); Boston, Museum of Fine Arts, 1881, no. 109; Museum of Fine Arts, Boston, 1881, no. 109 ($5); The Parrish Art Museum, Southampton, New York, 1984, no. 13, repr.

Located impressions: The Parrish Art Museum, Southampton, New York, Dunnigan Collection, 76.1.143 (proof impression on Japan), 76.1.143

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(impression on heavy etching paper; formerly in the Henry E. Voigt collection); The Museum of Fine Arts, Boston (2 impressions, K2127, Koehler Collection; M404, gift of the artist, proof on Japan with price on mount of $5).

Sunset Coast of Maine is the only located print in which one can study first hand Farrer's attempt to depict a place at a particular time of day. The titles of his other etchings from 1878 show that he made quite a few etchings of this type. Unfortunately, none of these are known today.

The Parrish Museum's proof impression on Japan paper is a very rich, atmospheric impression which exploits the dramatic possibilities of the lighthouse, sea, and sky almost merging in the dusk. Interestingly, the impression on heavy etching paper is the one Henry E. Voigt chose for his collection. This is a much clearer, cleaner impression in part because the heavy etching paper absorbs the ink better than Japan paper does, but also because the plate has been wiped clean. The greater expressiveness and drama of the proof impression is missing from this impression, which was presumably meant for publication and sale.

This etching may relate to a watercolor of the same title (H184). A pencil sketch of a lighthouse on a cliff that may be preparatory for this etching is in the collection of Davis and Langdale (see no. H584). The lighthouse seems to be Portland Head Light.

H177. *Sunset, New York Bay,* 1878

Print: Etching.

2 15/16 x 4 11/16 inches (68 x 119 mm.).

Bibliography: *American Art Review* I (1880), 55 (listed).

Unlocated.

H178. *Twilight,* 1878

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Print: Etching.

4 3/16 x 6 9/16 inches (106 x 167 mm.).

Bibliography: *American Art Review* I (1880), 55 (listed).

Unlocated.

H179. *Winter in the Woods,* 1878

Print: Etching.

Plate: 3 1/4 x 5 inches (83 x 127 mm.).

Signed and dated, *H. Farrer 1878.*

Bibliography: *American Art Review* I (1880), 55 (listed).

Exhibition: National Academy of Design, The New York Etching Club, 1882, no. 72.

Unlocated.

H180. *Becalmed, Long Island Sound,* 1878 ca.

Drawing: Watercolor.

Bibliography: Clarence Cook, "The Water-Color Society," *New-York Daily Tribune,* 9 February 1878, 5; Russell Sturgis, "Fine Arts. Eleventh Exhibition of the Water-Color Society," *The Nation* 26, no. 661 (28 February 1878), 156.

Exhibitions: New York, American Water Color Society, 1878, no. 373 (\$75); The Brooklyn Art Association, April 1878, no. 431 (\$60); The Brooklyn Art Association, December 1878, no. B114 (\$50).

Unlocated.

See no. 181. Russell Sturgis wrote in *The Nation* that "*Becalmed* (373), by Farrer, is very happy in giving the wetness of water, as asserted when the penetration of noon-sunshine makes the blue element seem almost

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immaterial; his larger *November Day* (99) is also successful."

H181. *Moonrise, Long Island Sound,* 1878 ca.

Drawing: Watercolor.

Bibliography: Clarence Cook, "The Water-Color Society," *New-York Daily Tribune,* 9 February 1878, 5.

Exhibition: New York, American Water Color Society, 1878, no. 366 ($25).

Unlocated.

In his review of the American Water Color Society exhibition, Cook is critical of the hanging of the 1878 show. "There is only a very undecorative shabbiness produced," Cook wrote, "and many of the best drawings are swamped by their ill neighborhood. Who, in this confusion, can enjoy as they deserve such delicate drawings as Mr. Henry Farrer's "Moonrise, Long Island Sound," No. 366, though some one has spied it out and bought it; or the same artist's "Becalmed, Long Island Sound," No. 373."

H182. *On the Way Home,* 1878 ca.

Drawing: Watercolor.

25 x 36 inches (635 x 914 mm.). According to AWCS catalogue.

Exhibition: New York, American Water Color Society, 1878, no. 387 ($600), illustrated.

Unlocated.

This watercolor is only known through its illustration in the 1878 American Water Color Society catalogue.

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H183. *On the Way Home,* 1878 ca.

Print: Etching.

7 3/4 x 5 1/2 inches (197 x 140 mm.).

Located impression: Museum of Fine Arts, Boston, P12422 (under title "Landscape with Woman Driving Geese").

This print is identical to a watercolor of the same title Farrer exhibited and illustrated in the 1878 American Water Color Society catalogue (no. H182).

H184. *Sunset, Coast of Maine,* 1878 ca.

Drawing: Watercolor.

Bibliography: Clarence Cook, "Water Color Society, The Exhibition at the Academy," *New-York Daily Tribune,* 5 February 1878, 5.

Exhibition: New York, American Water Color Society, 1878, no. 138 ($75).

Unlocated.

Clarence Cook compared this watercolor favorably to Farrer's *A Quiet Pool* of the same year. He said it was "as good in its way, and generally he does well when he is content not to try to do too much. In his large drawings he loses delicacy and does not get strength." This watercolor is probably related to an 1878 etching of the same title (no. H176).

H185. *The Road through the Woods,* 1878 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1878, no. 231 ($25).

Unlocated.

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H186. *A November Day,* 1879

Drawing: Watercolor.

19 1/2 x 29 1/4 inches (495 x 743 mm.).

Provenance: sale, New York, Christie's, 22 May 1983, lot 476.

Bibliography: Russell Sturgis, "Fine Arts. Eleventh Exhibition of the Water-Color Society," *The Nation* 26, no. 661 (28 February 1878), 156; "The New Water-Colors," *New York Times,* 31 January 1880, 5, col. 1; Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Exhibition: possibly New York, American Water Color Society, 1878, no. 99 ($350).

Unlocated.

There are two watercolors with this same title (see also no. H122). However, they are presumably not the same, since one was shown at an 1876 exhibition and the other was not made until three years later.

A brief notice of this watercolor appeared in the *New York Times* with the comment "In No. 99, a marine, the sky is fine and so is the water."

H187. *A Shady Spot on a Sunny Road,* 1879

Print: Etching.

5 1/4 x 4 1/8 inches (133 x 105 mm.).

Signed and dated, *H. Farrer 1879.*

Bibliography: *American Art Review* I (1880), 55 (listed).

Unlocated.

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H188. *Hayricks,* 1879

Print: Etching.

Plate: 5 3/8 x 6 5/8 inches (138 x 167 mm.).

Signed and dated at lower left, *H. Farrer 1879.*

Bibliography: M.G. van Rensselaer 1883, 491, repr.

Located impressions: Blanden Memorial Art Museum, Fort Dodge, Iowa, Harold D. Peterson Collection, Acc. no. 1988.237; Rona Schneider, Brooklyn Heights, New York.

This etching seems to be a detail study of the etching *October,* made one year earlier (H172). Farrer returned to the subject in 1887, when he published an etching incorporating hay ricks into a landscape (no. H342).

H189. *New York City Dock Scene,* 1879

Print: Etching.

Plate: 8 x 11 3/4 inches (203 x 298 mm.).

Signed and dated in plate, *H. Farrer 1879.*

Provenance: Rona Schneider.

Located impression: Rona Schneider, Brooklyn Heights, New York (on Japan paper).

H190. *On New York Bay,* 1879

Print: Etching and drypoint.

Plate: 4 11/16 x 7 7/16 inches (190 x 118 mm.).

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Signed and dated at lower left in plate, *H. Farrer 1879.*

Bibliography: *American Art Review* I (1880), 55; *American Art and American Art Collections,* Boston, E.W. Walker & Co., 1889.

Located impressions: The British Museum, Department of Prints and Drawings; Museum of Fine Arts, Boston (K1066, Koehler Collection; K1067, Koehler Collection; K1068, Koehler Collection; 1069, Koehler Collection); The Parrish Art Museum, Southampton, New York, Dunnigan Collection, 76.1.273; Fine Arts Museums of San Francisco, Achenbach Foundation for Graphic Arts (from *Choice Etchings);* The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs; Davison Art Center, Wesleyan University, Middletown, Connecticut, Gift of Juwil C. and Virgil W. Topazio, 1987; Rhode Island School of Design (bound in *American Art & American Art Collections*); University of New Mexico Art Museum, Albuquerque, NM, Gift of Dr. Robert Bell and Stirling Puck; National Museum of American Art, Smithsonian Institution, Acc. no. 1971.191; Georgetown University, Lauinger Library, Special Collections.

In his caption for this print that appeared in the *American Art Review,* Koehler described Farrer's use of drypoint in *On New York Bay* as applied in such a way that it "steps into the background, and more reliance is placed on the etched line." Koehler's comment is an apt one for this rather subtle etching, which places three beached boats against a schematically etched background. Farrer also used the white of the paper extensively to suggest the sky and parts of the bay.

Farrer wrote to Koehler, "...but of the 'New York Bay' I had a few proofs on hand when I sold you the plate and of course I have not offered any for sale since, but they are so few, not half a dozen that I don't think they are worth advertising, but I am obliged to you all the same for making the offer" (Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1068). The Museum of Fine Arts has four very fine impressions all of which come from Koehler's collection.

This etching exists in quite a number of public collections, sometimes in multiple impressions. It is very delicately etched with lines lightly bitten to define the sky and background. The boats beached in the foreground are more strongly bitten, with cross hatching added to creater darker shading. Farrer's use of dark and light in this etching points toward a greater boldness that became increasingly dramatic in the 1880s, particularly in prints like *Sunset, Gowanus Bay* (no. H221).

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H191. *On the Beach at Bay Ridge,* 1879

Print: Etching.

Plate: 5 1/16 x 7 13/16 inches (129 x 198 mm.).

Bibliography: *American Art Review* I (1880), 55 (listed).

Exhibitions: New York, American Water Color Society, 1880, no. 474 ($8, Japan proof); Museum of Fine Arts, Boston, 1881, no. 107 ($8).

Located impressions: Museum of Fine Arts, Boston (M402, gift of the artist, impression on Japan paper, signed at lower left in pencil); Wadsworth Atheneum, Hartford, Connecticut, Bequest of George A. Gay, Acc. no. 1941.1666.

An impression of this print on Japan paper was sold at Farrer's estate sale on 5 February 1907, lot 603 for $3.

H192. *On the East River,* 1879

Print: Etching.

Plate: 4 7/16 x 8 5/8 inches (113 x 219 mm.).

Bibliography: *American Art Review* I (1880), 55 (listed).

Exhibitions: New York Etching Club, National Academy of Design, 1882, no. 60; The Brooklyn Art Association, March 1882, no. II, 25 ($20).

Unlocated.

An etching with this same title was also sold at Farrer's estate sale on 5 February 1907, lot 619 ($10). That lot was printed on vellum and was much larger in size—14 1/2 x 17 1/2 inches—than the measurements noted by Koehler in his article on Farrer's new etchings.

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H193. *Sandy Hook Light,* 1879

Print: Etching.

4 3/16 x 6 13/16 inches (106 x 157 mm.).

Signed and dated, *H. Farrer 1879.*

Bibliography: *American Art Review* I (1880), 55 (listed).

Unlocated.

H194. *Staten Island Shore,* 1879

Print: Etching.

Plate: 2 3/4 x 4 11/16 inches (70 x 119 mm.).

Bibliography: *American Art Review* I (1880), 55 (listed).

Unlocated.

H195. *Sunset, New York Harbor,* 1879

Print: Etching.

8 x 11 7/8 inches (203 x 300 mm.).

Signed and dated in plate, *H. Farrer 1879.*

Bibliography: Sylvester Rosa Koehler, "New Etchings by Henry Farrer,"*American Art Review* II (1881); Rona Schneider,*The Quiet Interlude: American Etchings of the Late Nineteenth Century, Prints from the Collection of Rona Schneider* (Amherst, Massachusetts: Mead Art Center, Amherst College, 1984), no. 16 and cover.

Exhibitions: Eighth Annual Fine Art Exhibition of the Inter-State Industrial Exposition of Chicago, 8 September–20 October 1881; Museum of Fine Arts, 1881, no. 102 ($12).

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Located impressions: Museum of Fine Arts, Boston (2 impressions: M405, gift of Henry Farrer, May 1881, proof impression on Japan paper, signed in pencil at lower left; K1063, Koehler Collection, inscribed at lower left, *Rough proof from electro sent to Vienna;* at right, *Wien*); Hartford, Connecticut, The Wadsworth Athenaeum, Bequest of George A. Gay, Acc. no. 1941.1670; Rona Schneider, Brooklyn Heights, New York (signed in pencil at lower left; inscribed on old mount, *J.D. Smillie from H.F., Nov. 5- 1880).*

In his article in the *American Art Review,* Koehler mentioned this as one of the larger prints that Farrer had made. The subject—New York Harbor—is one Farrer returned to frequently in his drawings and watercolors. Koehler remarked that "Mr. Farrer has preserved in these plates (even if he has not been equally happy in all) the poetical sentiment for which he is noted and. . . in his striving breadth he has lost nothing of his delicacy, nor impaired the subtlety of his effects." It is important to note that Koehler consistently listed the measurements of Farrer's prints placing width before height, the reverse of the standard way of measuring works of art today. I discovered this when I measured the impressions I was able to locate.

When this etching was shown in Chicago in 1881, a notice in the *American Art Review* remarked that it "interprets the true sentiment of the scene even more powerfully than the large water-color in the next room, of which it assumes to be only a transcript" ("The Exhibitions," *American Art Review* II, part 1 (1881): 19). Seventy etchings by members of the New York Etching Club were exhibited at this exhibition.

An impression of this etching inscribed *J.D. Smillie from H.F.* is in the collection of Rona Schneider. The son of an engraver, James D. Smillie, was one of the founding members of the New York Etching Club. During an etching demonstration at the club's first meeting on 2 May 1877, Smillie, an accomplished technician, prepared the plate and supervised as it was bitten by acid.

An impression in the Museum of Fine Arts, Boston carries the intriguing inscription, *Rough proof from electro sent to Vienna.* I have not been able to locate a reference to Farrer having shown his work in Vienna. This impression also shows a light brown base that was apparently laid down in the plate mark to give the etching an brown tone throughout. At first glance, this may be mistaken for surface or plate tone. This technique seems to appear in impressions that are printed for publication.

Another impression of this print on Japan paper was sold at Farrer's estate sale on 5 February 1907, lot 610 for $5. Although in the sale it is titled simply *In New York Harbor,* it is the same size as this print and most likely identical.

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H196. *Sunset on the East River,* 1879

Print: Etching.

Plate: 4 15/16 x 7 11/16 inches (120 x 190 mm.).

Signed and dated, *H. Farrer 1879.*

Plate owned by Wunderlich & Co., New York.

Provenance: Wunderlich & Co. (according to American Water Color Society catalogue).

Bibliography: *American Art Review* I (1880), 55 (listed); *American Prints in the Library of Congress,* 1970, no. 9, 149; Kennedy Galleries 1983, no. 5.

Exhibition: New York, American Water Color Society, 1880, no. 460 (Japan proof).

Located impressions: The Metropolitan Museum of Art, New York, The Edward W.C. Arnold Collection of New York Prints, Maps, and Pictures. Bequest of Edward W.C. Arnold, 1954, Acc. no. 54.90.935 (etching on Japan paper); Library of Congress, Hubbard Collection; The Baltimore Museum of Art, Garrett Collection, Acc. no. 11618 (on Japan paper); Hartford, Wadsworth Atheneum, Bequest of George A. Gay, Acc. no. 1941.1668; Herbert F. Johnson Museum of Art, Cornell University, Bequest of William P. Chapman, Class of 1895, Acc. no. 62.2117.

In February 1875, Farrer exhibited a watercolor with the same title at the American Society of Painters in Water Colors (no. H90).

According to a letter Farrer wrote to Sylvester Rosa Koehler on 5 October 1879, the dealer Wunderlich owned this plate: "The plate marked *Sunset E.R. 1879* is owned by Wunderlich & Co" (AAA, SI, microfilm D184, frame 1059).

H197. *Van Sicklen's Landing, Coney Island,* 1879

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Print: Etching.

Plate: 4 5/16 x 8 5/16 inches (110 x 211 mm.).

Signed and dated, *H. Farrer 1879.*

Bibliography: *American Art Review* I (1880), 55 (listed).

Unlocated.

H198. *Winter,* 1879

Print: Etching.

Plate: 2 13/16 x 4 11/16 inches (70 x 110 mm).

Signed and dated, *H. Farrer 1879.*

Bibliography: *American Art Review* I (1880), 55 (listed).

Unlocated.

H199. *A Late Autumn Day,* 1879 ca.

Drawing: Watercolor.

Bibliography: "American Water-Colors. Manner and Mannerism," New York Times, 9 February 1879, 7, col. 1.

Exhibition: New York, American Water Color Society, 1879, no. 180 ($60).

Unlocated.

See no. H167.

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H200. *A Showery Day,* 1879 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1879, no. 449 ($70).

Unlocated.

See also no. H415.

H201. *Entering the Harbor,* 1879 ca.

Drawing: Watercolor

Exhibitions: New York, American Water Color Society, 1879, no. 283 ($25); The Brooklyn Art Association, April 1879, no. 371 ($25).

Unlocated.

H202. *Gathering Brush,* 1879 ca.

Drawing: Watercolor.

Bibliography: "American Water-Colors. Manner and Mannerism," New York Times, 9 February 1879, 7, col. 1.

Exhibition: New York, American Water Color Society, 1879, no. 192 ($60).

Unlocated.

See no. H167.

H203. *October,* 1879 ca.

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Drawing: Watercolor.

26 x 38 inches (660 x 965 mm.).

Bibliography: "The Water-Colors Again," *New York Times*, 1883, 4, col. 7.

Exhibitions: New York, American Water Color Society, 1879, no. 456 ($600), illustrated; possibly New York, American Water Color Society, 1883, no. 164 ($400).

Unlocated.

The review in the *New York Times* described the eight watercolors Farrer submitted in 1883: "Mr. Henry Farrer, the Secretary, shows eight of his quiet bits of sentiment, among which a "Twilight" in the Corridor is most pleasing. A windmill forms the chief break in the slightly monotonous scene. In the North Gallery are "The Landing, Sunset," and "A Woodland Pool;" in the East Gallery, "October" and "A Gray Evening;" in the South Room, a "Winter" and a view of a still creek, with farm buildings, a grove of tall trees, and a crescent moon above them, called "Now Came Still Evening On." This is hardly inferior to the "Twilight.""

It is probable that this watercolor was made in 1878, since an etching of this title is known from that year. The etching, however, measures 6 5/8 x 10 7/8 inches and is considerably smaller than this very finished watercolor. The illustration in the 1879 American Water Color Society catalogue confirms that the drawing and etching are identical in composition.

H204. *On the Edge of the Woods*, 1879 ca.

Drawing: Watercolor.

Bibliography: "American Water-Colors. Manner and Mannerism," New York Times, 9 February 1879, 7, col. 1.

Exhibition: New York, American Water Color Society, 1879, no. 164 ($125).

Unlocated.

See no. H167.

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H205. *Outward Bound,* 1879 ca.

Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1879, no. 212 ($25); The Brooklyn Art Association, April 1879, no. 372 ($25).

Unlocated.

H206. *A Fishing Station, Evening,* 1880

Print: Etching and drypoint.

Plate: 7 7/8 x 11 7/8 inches (200 x 301 mm.).

Signed and dated at lower left, *H. Farrer 1880.*

Bibliography: Koehler 1881, 184.; Schneider 1982, fig. 25.

Exhibitions: probably Panama-Pacific International Exposition, San Francisco, California, 1915; Museum of Fine Arts, Boston, 1881, no. 104 ($12).

Located impressions: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Keppel Gift (signed in pencil at lower right, *Henry Farrer;* numbered at upper right in pencil, *5;* impression on Japan paper); Rona Schneider; Museum of Fine Arts, Boston (2 impressions catalogued, only one viewed; K1082, Koehler Collection, inscribed *Rough proof from electro sent to Vienna;* inscribed at lower right, *Wien;* M401).

Farrer's views of the harbors and coastline around New York, often shown at sunset or evening, were an important part of his *oeuvre* in the late 1870s and the 1880s. *A Fishing Station, Evening* includes an old fishing station along the shoreline with sailboats moored at the dock. Rona Schneider had pointed out that this type of etching is similar in subject matter to the picturesque harbors popular with such 19th century French etchers as Adolphe Appian (see Schneider 1982, fig. 26).

Mariana Griswold van Rensselaer praised just this kind of etching when she wrote that Farrer, "one of the earliest and most prolific of our etchers, has tried subjects of many sorts, but all of local flavor, producing his best plates, perhaps, when depicting scenes in and about the harbor of New York"

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("American Etchers," *The Century Magazine* XXV (February, 1883): 493).

Farrer seems to have originally intended to include this etching in a Brooklyn Art Association exhibition. An undated form lists it as being submitted for sale for $14. However, it appears not to have been included in the exhibition. In 1915, it was shown at the Panama-Pacific International Exposition in San Francisco. Assembled by Robert Harshe, a professor of art at Stanford University and a founder of the California Society of Etchings, the print section of the Panama-Pacific exhibition included over 2,200 exhibits, among them four etchings by Henry Farrer. The other prints are impossible to identify precisely but are listed as *Sunset; In Port;* and *Sunset in the Lower Bay* (possibly the same as *In the Lower Bay* (no. H282).

An impression of this etching on Japan paper was sold at Farrer's estate sale on 5 February 1907, no. 615 for $5.

H207. *At Red Hook,* 1880

Print: Etching.

4 1/2 x 9 3/8 inches (114 x 238 mm.).

Signed and dated in plate at lower right, *H. Farrer 1880.*

Bibliography: Koehler 1881, 184.

Exhibition: Museum of Fine Arts, Boston, 1881, no. 105 ($8).

Located impression: Museum of Fine Arts, Boston (M409, gift of the artist, proof on Japan paper, signed in pencil at lower left, inscribed on mount $8).

H208. *Gravesend Beach,* 1880

Print: Etching.

Plate: 4 15 /16 x 7 11/16 inches (125 x 195 mm.).

Bibliography: Koehler 1881, 184.

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Unlocated.

The date of this etching is based on Koehler's comments in the *American Art Review*.

Gravesend is located in southwest Brooklyn between Bensonhurst and Sheepshead Bay. Five years before this print was made, three racetracks and the resort of Coney Island were developed in Gravesend (see Kenneth T. Jackson, ed., *The Encyclopedia of New York City* (New Haven and London: Yale University Press, 1995).

H209. *In New York Harbor: Sunset,* 1880

Drawing: Watercolor.

25 x 37 1/2 inches (635 x 953 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 766.

Unlocated.

H210. *Little Hell Gate, Harlem,* 1880

Print: Etching.

Located impressions: The Metropolitan Museum of Art, New York, The Edward W.C. Arnold Collection of New York Prints, Maps, and Pictures. Bequest of Edward W.C. Arnold, 1954, Acc. no. 54.90.934.

Little Hell Gate separates Ward's and Randall's islands. It is navigable only by very small boats so it is seldom used. It should not be confused with Hell Gate, the narrow channel between Astoria (Queens) and Ward's Island.

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H211. *Marine, Sailboats, and Tugboats,* 1880

Print: Etching and drypoint.

Plate: 5 x 7 5/8 inches (127 x 194 mm.).

Signed and dated at lower left in plate, *H. Farrer 1880.*

Located impressions: The Parrish Museum, Southampton, New York, Dunnigan Collection, Acc. no. 76.1.144 (proof impression on Japan, signed at lower left in pencil, *H. Farrer*).

H212. *Morning on the East River,* 1880

Print: Etching.

Plate: 7 x 8 inches (178 x 203 mm.).

Signed at lower left in plate, *H. Farrer 1880.*

Located impression: Hartford, Connecticut, Wadsworth Athenaeum, Bequest of George A. Gay, Acc. no. 1941.1667 (impression on Japan paper; signed at lower right in pencil, *H. Farrer).*

H213. *Morning on the River,* 1880

Print: Etching.

Plate: 7 11/16 x 5 inches (195 x 127 mm.).

Bibliography: Koehler 1881, 184.

Unlocated.

Although this print is unlocated, its size and date are taken from Koehler's catalogue of Farrer's etchings published in the *American Art Review.*

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H214. *Off Quarantine, New York,* 1880

Print: Etching.

Plate: 4 3/4 x 7 5/8 inches (121 x 194 mm.).

Signed and dated at lower left in plate, *H. Farrer 1880.*

Bibliography: Koehler 1881, 184; *The Art Union,* New York (January 1884), 13.

Exhibition: Museum of Fine Arts, Boston, no. 108 ($8).

Located impressions: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Gift of C.B. Curtis; Hartford, Connecticut, Wadsworth Atheneum, Bequest of George A. Gay, Acc. no. 1941.1672; Museum of Fine Arts, Boston (3 impressions: M406, gift of the artist, proof on Japan paper, signed at lower left in pencil; K1060, Koehler Collection, from the Art Union; K1061, Koehler Collection); The Pennsylvania Academy of Fine Arts, Philadelphia; The Baltimore Museum of Art, Garrett Collection, Acc. no. 11617 (impression on Japan paper).

The *Art Union* described this etching in 1884: "The Art Union is indebted to the generosity of Mr. Henry Farrer for the plate from which is printed the etching 'Off Quarantine, New York,' presented as a supplement with this issue of *The Art Union.* It represents a view from Staten Island with a steamer possibly awaiting the Quarantine Officers, in the for ground[sic], and shipping of various kinds in the distance."

An impression on Japan paper was sold at Farrer's estate sale on 5 February 1907, lot 602, for $5.

H215. *On the Hillside,* 1880

Drawing: Pencil; pencil trials at left.

Full sheet: 13 5/8 x 21 3/4 inches (345 x 550 mm.); design area: 12 x 18 inches (305 x 455 mm.).

Signed and dated at lower left in design area, *H. Farrer 1880;* inscribed by the artist, at lower center, *On the Hillside.*

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Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: The Morgan Library, *Report to the Fellows*, 1978-80, 190.

The Pierpont Morgan Library, New York, Gift of Roy Davis and Cecily Langdale, Acc.no. 1980.38:11.

This drawing is the final study for Farrer's etching *On the Hillside* of 1880 (cat. no. H216). The size of the design area of this drawing, 12 x 18 inches, is the same scale as the final print and generally corresponds to the relatively large plates that Farrer used throughout the 1880s. In many of these final compositional drawings, including the present one, he even added his signature in the same way it appeared in the final print and carefully drew an outline around the entire composition in preparation for his work on the copper plate.

In this drawing, Farrer used pencils of different hardness to define the details in the gnarled tree and other parts of the landscape. He even tried out his pencils first, as shown by the pencil trials at the left. Farrer made the contrasts in this drawing stronger than in the earlier preparatory study of the gnarled tree (no. H217). It was not until the final etching, however, that he successfully managed to produce an atmospheric landscape with a dramatic sense of depth.

H216. *On the Hillside*, 1880

Print: Etching in brown ink, on light brown paper.

Plate: 11 7/8 x 17 5/8 inches (300 x 450 mm.).

Watermark: ...L. BERVILLE [cut off].

Signed and dated at lower left in plate, *H. Farrer 1880.*

Published by H. Wunderlich & Co.

Bibliography: Sylvester Rosa Koehler, "New Etchings by Henry Farrer," *American Art Review* II (1881), n.p. (listed); *The Studio and Musical Review*, 26 February 1881.

Exhibitions: Society of Painter-Etchers, London, 1881 [according to The Studio and Musical Review, 26 February 1881]; Museum of Fine Arts, Boston, 1881, no. 110 ($25); National Academy of Design, New York Etching Club,

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1883, no. 51; Middletown, Connecticut, Davison Art Center 1999, no. 54, repr.

Located impressions: The Museum of Fine Arts, Boston (M410, gift of the artist, May 1881, signed and dated at lower left); The Baltimore Museum of Art, Garrett Collection, Acc. no. 11627 (on Lalanne paper; signed in pencil); Davison Art Center, Wesleyan University, Middletown, Connecticut (signed at lower left margin, in pencil).

On the Hillside is known in very few impressions. This fact lends credence to an old note inscribed on the mount of the Davison's impression, which indicates that only twenty-five impressions of the subject were printed and signed. All three located impressions were signed by the artist, suggesting that they are proofs. Although Koehler stated that this print was published by Wunderlich, no published copies have been located. The price included in the 1881 Museum of Fine Arts, Boston exhibition catalogue for this print is $25, the highest price I have ever seen quoted for an etching by Farrer.

The Studio and Musical Review (26 February 1881) said that *On the Hillside* was the largest etching ever made in this country at the time it was printed. The reviewer also mentioned that Farrer included this print among the thirteen etchings he sent to London for an exhibition in 1881. Although the exhibition is not identified, it was presumably the first exhibition of the Royal Society of Painter Etchers. Farrer exhibited with the Royal Society of Painter Etchers between 1881 and 1887 and was elected a Fellow in 1882.

In the same year Farrer sent this print to London, Sylvester Rosa Koehler singled it out for attention in an article in the American Art Review. Koehler wrote that "it betrays the artist's early schooling much more than any of the other etchings under consideration, but this does not detract from its artistic qualities. One would wish for a little more lightness in the distance, which would give a better relief to the magnificent study of a gnarled tree in the left foreground; but altogether this plate is a most splendid specimen of the etcher's art, and certainly the most ambitious effort yet put forth by any of our painter-etchers." Certainly, *On the Hillside* is one of Farrer's most impressive prints, full of natural detail, carefully drawn, and atmospherically etched. It is arguably Farrer's finest print.

Several preparatory drawings for the etching are known (see cat. nos. H215, H217).

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H217. *On the Hillside, Study of a Tree Trunk,* 1880

Drawing: Pencil.

9 x 12 inches (228 x 305 mm.).

Inscribed at lower right, *The light and shade should be much / stronger.*

Provenance: The Old Print Shop, New York, 1965; Theodore E. Stebbins, Jr.

Exhibition: Troyen 1977, no. 17, repr. 43; Ferber and Gerdts, *The New Path,* no. 105, repr.

Collection of Theodore E. Stebbins, Jr.

In her catalogue entry for the Heckscher Museum exhibition, Carol Troyen proposed that this pencil study, based on its size, inscription and its connection to a drawing *On the Hillside* (no. H215) was probably preparatory for a print. In fact, it is a study for Farrer's large etching, *On the Hillside* of 1880 (no. H216). Before Farrer executed the final etching, he incorporated his study into a highly finished drawing, now in The Pierpont Morgan Library, which is signed and dated 1880. There are minor differences between the two works, notably the presence of young saplings around the venerable tree in this early study, which are replaced in the Morgan's drawing by mature trees. Farrer's intention here, however, was to carefully record every detail of the tree, since it was intended to be the focal point of the finished drawing and its related etching.

The inscription at the lower right indicates that Farrer planned to increase the shading in subsequent drawings and perhaps the final etching. His careful rendering of detail and the subtle nuances of light and shade in the drawing of the tree trunk recall that his studies were influenced by Ruskin's dictum "truth to nature." Farrer's close attention to natural detail—a Pre-Raphaelite trademark—is presumably what led Koehler to characterize the etching as betraying "the artist's early schooling" (Koehler 1881, 184).

H218. *On the Shore, Staten Island,* 1880

Print: Etching.

Plate: 8 x 12 inches (203 x 305 mm.).

Bibliography: Koehler 1881, 184.

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Unlocated.

Although this print is unlocated, it was catalogued by Koehler in the *American Art Review*. Farrer used the same size plate for his *On Buttermilk Channel,* made the same year (no. H239).

An impression of this print on Japan paper was sold at Farrer's estate sale on 5 February 1907, lot 606 for $3.

H219. *Portland Head Light,* 1880

Drawing: Watercolor.

12 1/2 x 15 inches (318 x 381 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 731.

Unlocated.

Farrer made a watercolor of the same subject (no. H95) in 1875. It is possible that he may have returned to Maine in 1880 to make the present work.

H220. *Study for Sunset Gowanus Bay,* 1880

Drawing: Pencil and brown wash.

Sheet: 6 3/4 x 9 15/16 inches (171 x 252 mm.); design area (isolating ship): 4 3/8 x 7 1/2 inches (111 x 190 mm.).

Watermark: DE CANSON (embossed).

Inscribed along lower edge, *Hull of Ship entirely dark against the bright sky with objects in front light against the / dark ship.*

Bibliography: Schneider 1989, no. 38, repr.

Collection of Rona Schneider, Brooklyn Heights, New York.

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This drawing relates to the 1880 etching of the same title (no. H221).

Farrer's comments on this sheet indicate how intrigued he was with capturing the ship at sunset and setting the dark hull of the ship off against the sky. His inscription shows the dramatic change his work had undergone since the 1870s, when he was primarily interested in defining specific details in his prints, to a developing sensitivity toward light and dark masses in his work.

H221. *Sunset, Gowanus Bay,* 1880

Print: Etching and drypoint.

Plate: 6 3/8 x 9 3/8 inches (162 x 239 mm.).

Signed and dated at lower left in plate, *H. Farrer 1880.*

Bibliography: Koehler 1881, 184; O'Brien and Mandel 1987, no. 96.

Exhibitions: Boston Art Club, *Twenty-fourth Exhibition of Water Colors and Works in Black and White,* 1881, no. 399 (for $5); National Academy of Design, New York Etching Club exhibition, 1891, nos. 45 and 46 (listed as first, second, third and fourth states).

Located impressions: The British Museum, Department of Prints and Drawings; Davison Art Center, Wesleyan University, Middletown, Connecticut, Gift of Juwil C. and Virgil W. Topazio, Acc. no. 1984.29.132; National Museum of American Art, Smithsonian Institution, Division of Graphic Arts, Acc. no. 1971.187; National Academy of Design, New York (2 impressions, Acc. no. 1981-299 and 1981-300); The Museum of Fine Arts, Boston (4 impressions, 3 studied; M468, gift of the *American Art Review,* proof on Japan paper, K1084–86, Koehler Collection, one impression inscribed by Farrer, *This is good, but would be better / with a little more strength in the vessel and foreground;* The Parrish Art Museum, Southampton, New York, Dunnigan Collection, Acc. no. 1976.1.141; The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs (two impressions); Georgetown University, Lauinger Library, Special Collections; The Brooklyn Museum of Art (impression on Japan paper); University of New Mexico Art Museum, Albuquerque, New Mexico, Gift of Dr. Robert Bell and Stirling Puck; Fine Arts Museums of San Francisco, Achenbach Collection of Graphic Arts (bound in *Choice Etchings);* New York, National Academy of Design, Acc. no. 1981-299; Rona

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Schneider, Brooklyn Heights, New York; George Arents Research Library for Special Collections, Syracuse University.

This etching is one of Farrer's most dramatic images, and according to the New York Etching Club catalogue, it existed in four states. In the located impressions, however, it is difficult to see that there are actual changes to the plate which constitute a state change. Rather, the impressions have been inked dramatically differently. Some are printed with considerable surface tone on Japan paper, while others are cleanly wiped and printed on white etching paper. The British Museum proof impression, for example, is printed with a great deal of surface tone on a thin Japan paper. It is much more painterly than Farrer's *On New York Bay* of the previous year. The light scratches in the sky show a developing sense of his technique and dramatic interpretation of a sunset.

In a letter to Koehler, Farrer referred to a remark Koehler made about this etching being English in effect. "I am glad you like the etching. Your statement that it 'reminded you of some well known english plates' surprised me, for the idea had never occurred to me, and I can assure you that when I did the plate I had not the faintest recollection or thought of any plate I had ever seen, and even now that you have set me thinking on the subject, I can't recall any plate that it might remind one of, but then I am not near as well acquainted with english work as I ought to be, as to its 'popularity' I was inclined to think, not only from my own feeling on the subject, but from the opinions of those who had seen it, that it would be one of the most popular things I have done, and as an indication of my feeling on that point I will tell you that I meant to ask 100.00 for it, but I don't want to be unreasonable and should be very sorry to singe the hair off your publishers heads, so I will leave you to fix the price at whatever you think is reasonable" (Henry Farrer to Sylvester Rosa Koehler, 13 December 1880, Sylvester Rosa Koehler Papers, AAA, SI, Washington, D.C., microfilm D184, frame 1010).

Koehler mentioned this plate in his 1881 *American Art Review* article on Farrer's recent etchings. In order to help Koehler write this article, Farrer sent him proofs of these etchings, asking Koehler specifically to mention some of the work he had done since Koehler's first article about him appeared in the Review in 1879 (Henry Farrer to Sylvester Rosa Koehler, 31 January 1881, Sylvester Rosa Koehler Papers, AAA, SI, Washington, D.C., microfilm D184, frame 1098). At this time Farrer also sent a bill for *Sunset, Gowanus Bay*, charging Koehler $75 for the plate. The letters indicate that Kimmel and Voigt were publishing Farrer's plate.

Farrer apparently intended to include this etching in the 1881 exhibition of etchings at the Museum of Fine Arts in Boston. He wrote to Koehler in April of that year, "I am sorry the "Sunset" had to be turned out, I wanted very

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much to send one of my Japanese paper proofs, but then I thought that perhaps it would be stale in Boston" (Henry Farrer to Sylvester Rosa Koehler, 18 April 1881, Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1117).

In a review published in the *New York Times* in 1891, the writer commented that "New York scenes are well given by Mielatz, Thomas R. Manley, J.C. Nicoll, John M. Falconer, and Henry Farrer" *(New York Times,* 1 February 1891, 12, col. 7).

An impression of this print on Japan paper was sold at Farrer's estate sale on 5 February 1907, lot 604 for $4.

H222. *Sunset, New York Harbor,* 1880

Drawing: Watercolor and pencil.

25 x 37 1/2 inches (635 x 954 mm.).

Signed and dated at lower left, *H. FARRER. 1880.*

Provenance: Mrs. George Arden; sale, New York, Christie's 28 May 1992, lot 72, repr. in color (for $20,900).

Bibliography: *The Daily Graphic,* 26 January 1881, 638; Clarence Cook, "Fine Arts. The American Water-Color Society. Third Notice," *New-York Daily Tribune,* 14 February 1881, 5; M.G. van Rensselaer, "The Water-Color Exhibition in New York," *American Architect and Building News* 7, no. 218 (28 February 1880): 80–82.

Exhibitions: New York, American Water Color Society, 1881, no. 68 ($600); The Brooklyn Art Association, March 1881, no. 496 ($600); Eighth Annual Fine Art Exhibition of the Inter-State Industrial Exposition of Chicago, 8 September–20 October 1881.

Private collection.

This watercolor was described in the *American Art Review* as being the "largest, most prominent, and in some respects the best" watercolor in the Chicago Fine Art Exhibition of 1881 ("The Exhibitions," *American Art Review* II, part 1 (1881): 19). The reviewer also noted that Farrer not only chose to represent the beauty of the harbor but added that the watercolor was

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"so true to nature as to reflect...much that is disagreeable, in the water surroundings of a great city."

Cook's 1881 review of the American Water Color Society exhibition criticized watercolorists in general that year for not showing more variety in their work. "Mr. Henry Farrer, too, is in the same danger, and his drawings this year show no growth either in choice of subject or in execution. Again we are met by the well-known sickly yellow and faded black, repeating itself in drawing after drawing; the same vessels standing motionless in the same quiet water, and the same dull sky, while so little variety is there in the composition of these elements that we find it difficult to remember separate drawings...This lack of variety is not felt so much in Mr. Farrer's small drawings as it is in his larger ones, but in these the most obvious defect, as in the "Sunset," No. 68, is their poverty of incident, and this is not made up for, as it might be, by mystery, or by grandeur in the forms. Mystery might have been obtained in the present instance by choosing a time of day when the artist need only concern himself with the magical silhouette resulting from the network of sails, masts, and cordage seen against the sky, with the added richness of the reflections in the gleaming water. At such an hour detail cannot be seen, and would disturb the composition were it introduced. But if the artist chooses a time of day as Mr. Farrer has done in this large drawing, when all the bustling and crowded detail of the wharves is still plainly to be seen, and then leave it all out, for whatever reason, it is inevitable that we should find his picture less interesting than we had reason to demand."

Cook wondered why American artists did not animate their waterfronts with picturesque detail like Whistler or the English painters Turner and Samuel Prout did. He concluded, however, that although Farrer's work might lack "vigor," Farrer "has proved his right to consideration by some of the most attractive marine painting that has been done in America." His "sloops and fishing boats, afloat on the tranquil waters, with their reflections broken only by the long rippling lines, and all this under a soft and hazy sky—these things have seldom been done better than by this artist, and the etchings he has made from such subjects have given him a deserved celebrity among our homebred lovers of this art."

Mariana Griswold van Rensselaer agreed with Cook's assessment of Farrer's watercolor. In her review of the American Water Color Exhibition for *The American Architect and Building News* she wrote "Mr. Farrer's work was as conscientious as ever, but I could not but think, very uninteresting, especially in his large picture called Sunset, New York Harbor. Every one who has crossed the Jersey ferries, even, knows that New York Harbor at that hour is neither dull nor prosaic, and one can only hope for an artist who shall be more vivid and inspiring than is Mr. Farrer when he treats the subject. For it seems to me that neither he nor the others who have essayed its rendering,

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as, for example, Mr. Quartley and Mr. Miller, have quite given us the real thing."

This watercolor is related to an etching of the same title (no. H195).

H223. *The Bell,* 1880

Drawing: Pencil.

14 1/16 x 7 1/4 inches (356 x 185 mm.).

Signed and dated at lower left, *H. Farrer 1880.*

Provenance: Hirschl & Adler, Inc., New York (sold in 1977; APG 245).

Unlocated.

This drawing is probably preparatory for the etching *The Old Ferry Bell* (no. H225). See also Farrer's 1872 watercolor *The Silent Tongue* (no. H72).

H224. *The Lighthouse,* 1880

Print: Etching.

Plate: 7 x 4 7/8 inches (178 x 124 mm.).

Signed and dated at lower left in plate, *Henry Farrer 1880.*

Bibliography: Koehler, *American Art Review* (1881), 184; Beall 1970.

Exhibitions: National Academy of Design, The New York Etching Club, 1881, no. 71; The Brooklyn Art Association, March 1882, no. 29 ($7).

Located impressions: The Huntington Library Art Collections and Botanical Gardens, Acc. no. 86.13.13 (bound in *Poets and Etchers*); Library of Congress, Washington, D.C.; Rona Schneider, Brooklyn Heights, New York.

This etching, depicting Portland Head Light, Cape Elizabeth, Maine, was published in *Poets and Etchers,* a collection of poems and etchings, published

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in Boston by J.R. Osgood and Company in 1882. In his discussion of Farrer's recent etchings, Koehler described this plate as one of four that "are destined to form part of the illustrations of a book of poems, about to be issued by Messrs. James R. Osgood & Co." The other three prints are *Twilight, Woods in Winter,* and *The Last Walk in Autumn.*

The Portland Head Light first appeared in Farrer's highly finished watercolor of 1875 (no. H95). He depicted the subject again five years later in this etching. Here, however, he concentrated on isolating the lighthouse and adjoining building, creating a strong vertical composition.

H225. *The Old Ferry Bell,* 1880

Print: Etching.

Plate: 12 x 7 7/8 inches (305 x 200 mm.).

Signed and dated in plate at lower left, *H. Farrer 1880.*

Bibliography: Koehler 1881, 184; *The Studio and Musical Review,* 26 February 1881.

Exhibition: Society of Painter-Etchers, London, 1881 [according to The Studio and Musical Review, 26 February 1881]; Museum of Fine Arts, 1881, no. 101 ($12).

Located impression: The Museum of Fine Arts, Boston (M403, gift of the artist, proof on Japan paper, signed at lower left, marked on mount $12).

In 1881, Koehler wrote of Farrer's new prints, "in the etchings which Mr. Farrer has executed within the last two years he has aspired not only to attain a larger manner, but he has tended also towards a more material greatness,—that of size. Among these plates will be found some of the largest executed within late years."

The Studio and Musical Review noted that Farrer sent thirteen etchings to an exhibition in London, including this one.

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H226. *Twilight,* 1880

Print: Etching.

Plate: 4 7/8 x 6 7/8 inches (124 x 175 mm.).

Bibliography: Koehler 1881, 184.

Located impressions: Spencer Museum of Art, The University of Kansas, Lawrence, Kansas, Acc. no. 98.342; Montclair Art Museum, New Jersey, The Mobley Collection; The Huntington Library, Art Collections, Botanical Gardens, Acc. no. 86.13.9.

This etching was published in the 1882 *Poets and Etchers.* In his 1881 discussion of Farrer's recent etchings, Koehler described this plate as one of four that "are destined to form part of the illustrations of a book of poems, about to be issued by Messrs. James R. Osgood & Co." The other three prints are *The Lighthouse, Woods in Winter,* and *The Last Walk in Autumn.*

H227. *Woods in Winter,* 1880

Plate: 7 x 5 inches (178 x 127 mm.).

Signed and dated at lower left in plate, *H. Farrer 1880.*

Bibliography: Koehler 1881, 184.

Exhibition: National Academy of Design, New York Etching Club, 1882.

Located impression: The Huntington Library, Art Collections and Botanical Gardens, Acc. no. 86.13.11.

This etching was published in the 1882 *Poets and Etchers.* In his 1881 discussion of Farrer's recent etchings, Koehler described this plate as one of four that "are destined to form part of the illustrations of a book of poems, about to be issued by Messrs. James R. Osgood & Co." The other three prints are *The Lighthouse, Twilight,* and *The Last Walk in Autumn.*

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H228. *Bath Beach, Long Island,* 1880 ca.

Print: Etching.

Exhibition: New York, American Water Color Society, 1880, no. 489 ($8, Japan proof).

Unlocated.

H229. *Bit of Roadway, Staten Island,* 1880 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1880, no. 309 ($15).

Unlocated.

H230. *Castle Williams,* 1880 ca.

Print: Etching.

Plate: 7 3/4 x 11 7/8 (119 x 304 mm.).

Signed at lower left in plate, *H. Farrer.*

Exhibition: New York, American Water Color Society, 1880, no. 374 ($14; "Black and White Room").

Located impressions: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Keppel Gift (proof impression on Japan paper, signed in pencil, *Henry Farrer;* numbered at upper right, *10);* Hartford, Connecticut, The Wadsworth Atheneum, Bequest of George A. Gay, Acc. no. 1941.1671; Yale University Art Gallery, The Walter R. Callender, B.A. 1894, Memorial Collection, Gift of Ivy Lee Callender, Acc. no. 1962.45.152 (signed in pencil at lower left).

This etching looks back to Farrer's earlier prints of Old New York landmarks. However, here Farrer has used Castle Williams simply as an identifying architectural landmark set within a much fuller composition. This is the first etching Farrer exhibited at the American Watercolor Society that was

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specifically identified by name; earlier etchings were simply listed as "a frame of etchings." This change may be due to the fact that 1880 was the first year Farrer was on the catalogue committee.

Castle Williams is located on Governors Island in New York Bay near Bedloe's (now Liberty) Island. It was erected between 1807 and 1811. Castle Williams and nearby Castle Clinton (erected 1808-11) were built just prior to the War of 1812 as part of the New York Harbor defenses. Farrer's etching is taken from Manhattan and shows figures seated on a dock in the foreground, a ship in the middle background, and a clear view of Castle Williams in the right background.

H231. *Clearing-Up,* 1880 ca.

Bibliography: Naylor 1973, 284.

Exhibition: New York, National Academy of Design, 1880, no. 469 ($65).

Unlocated.

H232. *Evening, near a Fishing Station,* 1880 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1880, no. 542 ($20).

Unlocated.

See related etching (no. H206).

H233. *Fishing Station, Evening,* 1880 ca.

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Drawing: Pencil.

Full sheet: 4 1/4 x 8 1/2 inches (108 x 216 mm.); design area: 4 x 6 1/4 inches (102 x 159 mm.).

Provenance: Davis and Langdale, New York.

Collection of Jeff Rubin and Stephanie Wiles.

This sheet, preparatory for the etching *A Fishing Station, Evening*, is very close in composition to the finished print. The framing lines around the composition indicate that Farrer had already conceived of this study as an etching. The drawing was probably removed from a sketchbook and is the same size as two other known drawings by the artist (nos. H590, H591).

H234. *In the Harbor, Sunset,* 1880 ca.

Print: Etching.

Exhibition: New York, American Water Color Society, 1880, no. 391 ($14, Japan proof).

Unlocated.

H235. *Marshland,* 1880 ca.

Print: Etching.

2 1/4 x 5 inches (57 x 127 mm.).

Exhibition: Kennedy Galleries, 1983, no. 8.

Unlocated.

H236. *Moonrise, East River,* 1880 ca.

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Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1880, no. 143 ($35).

Unlocated.

H237. *Morning Glow,* 1880 ca.

Drawing: Watercolor.

11 7/8 x 17 7/8 inches (302 x 454 mm.).

Provenance: Spanierman Gallery, LLC, New York.

Exhibition: New York, "Works on Paper" show, March 1997 (offered for $12,000).

Spanierman Gallery, New York.

H238. *Off Quarantine,* 1880 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1880, no. 268 ($35).

Unlocated.

H239. *On Buttermilk Channel,* 1880 ca.

Print: Etching.

Plate: 8 x 12 inches (203 x 305 mm.).

Bibliography: Koehler 1881, 184, repr.

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Exhibitions: New York, American Water Color Society, 1880, no. 392 ($14, Japan proof); Museum of Fine Arts, Boston, 1881, no. 103 ($12).

Located impressions: Museum of Fine Arts, Boston (2 impressions: M401, gift of the artist, May 1881, proof on Japan paper; M407, gift of the artist, proof on Japan paper, signed at lower left in pencil).

This plate is one of ten that Koehler mentioned in the *American Art Review* in 1881. An impression on Japan paper was sold at Farrer's estate sale on 5 February 1907, lot 607 for $4.

Buttermilk Channel runs between Governors Island and South Brooklyn (Red Hook) in New York Harbor. It follows the Brooklyn shoreline into the East River.

H240. *On the Edge of the Marsh,* 1880 ca.

Drawing: Watercolor.

Bibliography: Naylor 1973, 284.

Exhibition: New York, National Academy of Design, 1880, no. 474 ($65).

Unlocated.

H241. *On the River, Early Morning,* 1880 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1880, no. 474 ($35).

Unlocated.

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H242. *Portland Head Light, Cape Elizabeth, Maine,* 1880 ca.

Drawing: Graphite.

Design area: 9 5/16 x 6 3/8 inches (236 x 162 mm.); section missing from the lower right side.

Amon Carter Museum, Fort Worth, Texas, Acc. no. 1991.16.

This drawing seems to be a tracing from another drawing or perhaps is simply the type of schematic drawing Farrer used to transfer his design to the copperplate. The drawing is related to Farrer's 1880 etching of the same subject (no. H224). It also repeats the subject of an earlier watercolor (no. H95). That watercolor, however, is in a horizontal format with as much emphasis placed on the lighthouse on the left as on the ocean view. It is interesting to note that the house that appears in the watercolor attached to the lighthouse is missing in this pencil drawing. Oriented vertically, this drawing also presents a more dramatic interpretation of the situation of the lighthouse on the cliffs.

Like many of Farrer's other drawings that are preparatory for etchings, this drawing is larger in scale than the final print.

H242a. *Pottery Beach, Long Island,* 1880 ca.

Print: Etching.

Plate: 5 x 9 inches (127 x 229 mm.).

Signed at lower left in pencil, *H. Farrer.*

Exhibitions: New York, American Water Color Society, 1880, no. 480 ($8, Japan proof); Museum of Fine Arts, Boston, 1881, no. 106 ($8).

Located impression: The Museum of Fine Arts, Boston (M408, gift of the artist, proof on Japan paper).

The careful attention to detail and the cautious but assured handling of the etching needle evident in this print point to a date in the mid- to late 1870s. It is interesting to compare this etching with a pencil drawing, also undated, of a similar subject (no. H).

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H243. *Prince's Bay, Staten Island,* 1880 ca.

Print: Etching.

Exhibition: New York, American Water Color Society, 1880, no. 410 ($14, Japan proof).

Unlocated.

H244. *Rocky Coast,* 1880 ca.

Drawing: Graphite and white gouache, on blue green paper.

Provenance: Mr. and Mrs. Lawrence A. Fleischman, New York.

Amon Carter Museum, Fort Worth, Texas, Gift of Mr. and Mrs. Lawrence A. Fleischman, Acc. no. 8.84.

This quick pencil sketch, heightened with white gouache, may once have been part of a sketchbook. In the foreground are two parallel sketches of rocky spits of land and beyond this a light sketch of a coast with what appears to be a lighthouse. The style of this drawing is very similar to one in The Pierpont Morgan Library (no. H585).

H245. *Study of Surf,* 1880 ca.

Drawing: Watercolor over graphite.

Inscribed at left in pencil, *the breaking of the ripples is hardly / perceptable except in the / near foreground and then they are / almost the color of the / sand;* inscribed across the entire lower section of the design area, *The wet sand (except in places where the Beach is very flat) does not extend more than a foot or two from the breaking ripples, that is, wet enough to take reflections;* inscribed at right above the previous, *the ripples are almost too dark.* Numbered at lower left corner, *6.*

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Provenance: Mr. and Mrs. Lawrence A. Fleischman, New York.

Amon Carter Museum, Fort Worth, Texas, Acc. no. 9.84.

This drawing seems to have been removed from a sketchbook. The number six inscribed at the lower left may have originally been a page number. This drawing cannot be connected with any known work. However, based on style, it may date to about 1880 or even earlier, ca. 1875, when Farrer was making this kind of sketch along the Maine coast.

H246. *Sunset on the River,* 1880 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1880, no. 316 ($35).

Unlocated.

A watercolor with an identical title was sold at the American Water Color Society exhibition in 1881 (no. 402). The price for this watercolor, however, was listed at $50.

H247. *Sunset over Long Island,* 1880 ca.

Drawing: Watercolor and gouache over graphite.

Provenance: possibly Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 653.

Provenance: Mr. and Mrs. Lawrence A. Fleischman, New York.

Amon Carter Museum, Fort Worth, Texas, Gift of Mr. and Mrs. Lawrence A. Fleischman, Acc. no. 10.84.

This brilliant watercolor, with its intense palette of blues and greens and a touch of pink in the evening sky, shows a body of water in the foreground with a field and woods beyond. It has been traditionally dated to about 1880. It may date slightly earlier. There are general similarities to other watercolors by Farrer, including *City and Sunset* (no. H526) and *Marshland* (no. H560).

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Both of these drawings are also undated.

H248. *"Sweet is the Hour of Rest"*, 1880 ca.

Drawing: Watercolor.

Bibliography: Clarence Cook, "Fine Arts. The Water-Color Society. First Notice," *New-York Daily Tribune*, 31 January 1880, 5; "The New Water-Colors," *New York Times*, 31 January 1880, 5, col. 1; "Fine Arts. American Water-Color Society," *The Independent* 32 (19 February 1880): 10; Clarence Cook, "Fine Arts. The Water-Color Society. Second Notice," *New-York Daily Tribune*, 13 February 1880, 5; "Art Gallery. A Notable Water-Color Exhibition," *The Art Amateur* 2 (March 1880): 70-71.

Exhibition: New York, American Water Color Society, 1880, no. 175 ($600), illustrated.

Unlocated.

This watercolor is reproduced in pen and ink in the 1880 American Water Color Society catalogue. The title may have been inspired by a line that appears in the second verse of an 1828 ballad "The Tyrolese Evening Hymn" written by a Mrs. Felicia Dorethea Hemans and composed by Augusta Brown Garrett: "Sweet is the hour of rest, / Pleasant the wood's low sigh, / And the gleaming of the west, / And the turf whereon we lie; / When the burthen and the heat, / Of labour's task are o'er, / And kindly voices greet, / The tir'd one at his door."

A review in the *New York Times* noted that "In no. 175 he leaves the season most natural to his artistic expression and fails to render equally well a midsummer scene on a larger scale. The foliage is wanting in life, and the color is not satisfactory." The reviewer for *The Art Amateur*, however, wrote that "Sweet is the Hour of Rest" by Mr. Henry Farrer—a soft twilight scene—is a poem in aquarelle. It is a poem, however, in which the artist has taken the poet's license of somewhat sacrificing truth to effect. The picture is large and imposing, and won much favorable comment."

Clarence Cook wrote "If there be a place of honor in the present exhibition, it may be said to be held in the east room by the large drawing by Mr. Henry Farrer, who has, besides, a number of smaller drawings in which he still remains faithful to the themes he finds so abundantly in our beautiful bay." In his second notice of this exhibition, Cook wrote more extensively about this drawing: "Comparison may be made between the works of a single

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artist, between, let us say, the large drawing by Mr. Henry Farrer in the East Room, no. 175, "Sweet is the Hour of Rest," and his smaller drawings scattered throughout the five rooms. It is true that the large and stately drawing is far in advance of this artist's previous works of like importance as to size, both in its composition and in the unity of impression; but to our thinking it is not more important, so far as pictotial quality is concerned, than several of the smaller works by Mr. Farrer in the exhibition. Certainly it is not more effective than some of his etchings in the Northwest Room and much of the effectiveness, which does undoubtedly belong to it, is due to a solidity of mechanical treatment which allies it to oil-painting."

The most positive review of this watercolor appeared in *The Independent*. The reviewer commented "Mr. Farrer's largest picture in the Exhibition, "Sweet is the Hour of Rest" (No. 175), is full of the results of these lessons. It is Nature in her supremest glory of silence. It is not the silence of death, but the silence of rest. The quality of light is luminous in the extreme, and its luminosity is hightened [sic] by the dark group of trees in the very heart of the picture—their deep shades a foil to the otherwise too great intensity. Mr. Farrer has no less than eighteen pictures in the Exhibition, and they are not too many when one considers their general excellence and the varied conditions of Nature which they illustrate."

An etching with the same title and which is identical in composition was published by Koehler in his 1885 book *Etching*.

H249. *The Lower Bay,* 1880 ca.

Print: Etching.

Plate: 7 11/16 x 11 7/8 inches (195 x 301 mm.).

Signed at left in plate, *H. Farrer.*

Located impressions: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Keppel Gift (impression signed in pencil at lower right, *Henry Farrer;* numbered at upper right, *6.;* rich plate tone, some foul biting).

This etching shows ships in full sail on a stormy bay. The central ship is heavily inked, thrown into shadow, and set off against a bright sky.

According to an unidentified and undated catalogue, an artist's proof on Japan paper was offered at one time for $6 (AAA, SI, microfilm N88, frame

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213).

H250. *Twilight on the Creek,* 1880 ca.

Drawing: Watercolor.

Bibliography: "The New Water-Colors," *New York Times,* 31 January 1880, 5, col. 1.

Exhibition: New York, American Water Color Society, 1880, no. 33 ($35).

Unlocated.

A *New York Times* review noted "The Secretary of the society has at No. 33 one of his most restful landscapes, a twilight scene in Autumn, with dead, still water in front, next marshes, then a bank of trees, broken by tall cedars or cypresses, and behind all long clouds that repeat the same note of utter quiet."

H251. *Two Studies of a Clipper and a Steamship,* 1880 ca.

Drawing: Graphite, on blue paper.

11 x 6 3/4 inches (280 x 170 mm.); trimmed irregularly around inscription.

Inscribed at top below clipper, *norweigen* [sic]; at center, next to steamship, *Bright Red Flag against Brownish / Black Smoke, smoke stack Red / with Black top;* below, next to same ship, *Just in.*

Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: The Pierpong Morgan Library, *Report to the Fellows,* 1978-80, 190.

The Pierpont Morgan Library, New York, Gift of Roy Davis and Cecily Langdale, Acc. no. 1980.38:9.

This drawing is a study for the etching *Off Quarantine, New York,* executed in 1880. It may once have been part of a sketchbook. The study was clearly

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made on the spot and reflects the immediacy of the scene. In the etching, Farrer more fully developed the sky and water, making the composition horizontal rather than vertical. He also increased the amount of smoke emitted by the steamer, although details such as the direction which the wind is blowing (seen from the smoke and the movement of the water) are the same.

H252. *Black Smoke,* 1881

Print: Etching.

Plate: 11 15/16 x 19 1/16 inches (303 x 485 mm.).

Exhibition: Kennedy Galleries 1983, no. 6 (signed in pencil on chine colle).

Unlocated.

H253. *Evening in the Atlantic Docks,* 1881

Print: Etching.

Plate: 10 1/16 x 8 1/4 inches (256 x 207 mm.)

Signed and dated at lower center, *H. Farrer 1881.*

Exhibition: National Academy of Design, New York Etching Club, 1882, no. 63.

Located impression: Yale University Art Gallery, The Walter R. Callender, B.A. 1894 Memorial Collection, gift of Ivy Lee Callender, Acc. no. 1962.45.154.

H254. *Off the Coast of Maine,* 1881

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Drawing: Watercolor.

10 x 16 inches (254 x 406 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 699.

Unlocated.

H255. *Road to the Landing,* 1881

Drawing: Watercolor?

Bibliography: Naylor 1973, 285.

Exhibition: New York, American Water Color Society, 1881, no. 632 ($100).

Unlocated.

H256. *The Tow,* 1881

Print: Etching.

Plate: 3 x 5 5/16 inches (76 x 135 mm).

Signed and dated at lower left in plate, *H. Farrer 1881.*

Bibliography: O'Brien and Mandel 1987, no. 98.

Exhibitions: National Academy of Design, New York Etching Club, 1882, no. 61; The Boston Art Club, "26th Exhibition...of Water Colors and Works in Black and White," 28 April - 27 May 1882, no. 39 (offered for $19); The Brooklyn Art Association, March 1882, no. 28 ($17).

Located impressions: Parrish Art Museum, Southampton, New York, Dunnigan Collection, Acc. no. 76.1.142 (impression evenly wiped on heavy white wove paper); New York Public Library, Gordon Lester Ford Collection (impression numbered at upper right in pencil, *8;* printed on heavy paper probably removed from New York Etching Club catalogue); Rona Schneider,

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Brooklyn Heights, New York.

There are similarities between this etching and Farrer's *The Tow (New York Harbor)* published in 1886.

H257. *The Tow*, 1881

Drawing: Watercolor.

25 1/4 x 38 1/4 inches (641 x 972 mm.).

Signed and dated at lower left, *H. FARRER 1881.*

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 761.

Exhibition: New York, American Water Color Society, 1882, no. 276 ($600), illustrated.

Unlocated.

An etching with the same title was also executed in 1881 (no. H256).

This watercolor is only known through its illustration in the 1878 American Water Color Society catalogue.

H258. *Untitled (New York Dock Scene and Brooklyn in the Distance)*, 1881

Print: Etching.

Plate: 8 7/16 x 12 5/16 inches (213 x 311 mm.).

Signed at lower left in plate, *H. Farrer 1881.*

Exhibition: *Forgotten Etchers, Nineteenth-Century Prints from the Collection of Reba and Dave Williams*, New-York Historical Society, 1998, repr. p. 17.

Collection of Reba and Dave Williams.

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H259. *View with Ships near a Port,* 1881

Drawing: Graphite.

Verso: Central group of ships traced through.

Full sheet: 14 1/8 x 21 7/8 inches (360 x 556 mm.); design area: 12 x 19 1/2 inches (305 x 496 mm.).

Signed and dated at lower left, *H. Farrer 1881;* inscribed with various computations, probably having to do with the possible size of a copper plate.

Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: Morgan Library 1978-80, 190.

The Pierpont Morgan Library, Gift of Roy Davis and Cecily Langdale, Acc. no. 1980.38:12.

This large drawing was almost certainly intended to be translated into an etching. The computations outside of the framing line may have to do with the size of the copper plate.

H260. *Evening,* 1881 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1881, no. 479 ($50).

Unlocated.

H261. *Gray Day, East River* , 1881 ca.

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Drawing: Watercolor.

7 3/4 x 13 inches (197 x 330 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 640 ($15).

Exhibitions: New York, American Water Color Society, 1881, no. 538 ($50); The Brooklyn Art Association, March 1881, no. 500 ($50); possibly New York, American Water Color Society, 1884, no. 411 ($50).

Unlocated.

H262. *Moonlight, East River,* 1881 ca.

Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1882, no. 368 ($100); The Brooklyn Art Association, March 1882, no. 652 ($100).

Unlocated.

H263. *On the Shore, Staten Island,* 1881 ca.

Drawing: Watercolor.

Provenance: Rev. Henry Ward Beecher; his sale, New York, American Art Galleries, 10 November 1887, lot 458.

Exhibition: New York, American Water Color Society, 1881, no. 335 ($75).

Unlocated.

See related etching (no. H218).

H264. *Sunset, Gowanus Bay,* 1881 ca.

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Painting: Oil (according to Henry Farrer estate sale).

23 1/2 x 36 1/2 inches (597 x 927 mm.).

Bibliography: "The Studios," *The Studio and Musical Review*, 26 February 1881; Naylor 1973, 285.

Exhibition: New York, National Academy of Design, 1881, no. 100 ($150).

Unlocated.

This work is presumably related to Farrer's etching of the same subject (no. H221). It was described in *The Studio and Musical Review* in 1881: "Mr. Farrar [sic] is painting for the Academy *Sunset, Gowanus Bay*. In the foreground the huge hulk of a vessel under repairs looms up while across the bay the shores of Staten Island stretch along the background."

H265. *Sunset, off Shore*, 1881 ca.

Print: Etching.

Exhibitions: National Academy of Design, New York Etching Club, 1882, no. 62; The Brooklyn Art Association, March 1882, no. 27 ($14); Boston Art Club, *26th Exhibition of Water Colors and Works in Black and White*, 28 April - 27 May 1882, no. 22 (offered for $14).

Unlocated.

An impression of this print on Japan paper was sold at Farrer's estate sale on 5 February 1907, lot 608 for $7.

H266. *Sunset, off Shore*, 1881 ca.

Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1882, no. 607 ($350); Boston Art Club, *26th Exhibition of Water Colors and Works in Black and White*, 28 April - 27 May 1882, no. 111 ($250).

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Unlocated.

See no. H265.

H267. *The Lake,* 1881 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1881, no. 325 ($35).

Unlocated.

H268. *The Last Walk in Autumn,* 1881 ca.

Print: Etching.

Plate: 4 3/8 x 7 inches (111 x 178 mm.).

Bibliography: Koehler 1881, 184; "The Water-Color Society," *Harper's Weekly* 26, no. 1311 (4 February 1882): 75.

Exhibitions: National Academy of Design, The New York Etching Club, 1882, no. 70; Brooklyn Art Association, March 1882, no. 30 ($7).

Located impression: The Huntington Library, Art Collections, and Botanical Gardens, Acc. no. 86.13.18.

This etching was one of four intended to be included in *Poets and Etchers* published by James R. Osgood & Co. in 1882.

An article on the American Water Color Society exhibition in *Harper's Weekly* stated that the etchings exhibited here were "the noblest display ever seen of American genius in this department of the fine arts." Farrer's etching was singled out as being "tender and pure in its feeling for the beauty of the ripening year." The reviewer cited this print as being one of the objects that explains "why an intelligent foreigner like M. PHILIPPE BURTY is moved to exclaim, 'Hurrah, pour la jeune école américaine!'"

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H269. *"The rocky ledge runs far into the sea, And on its outer point, some miles away, the lighthouse lifts its massive masonry"*, 1881 ca.

Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1881, no. 597 ($100); The Brooklyn Art Association, March 1881, no. 495 ($100).

Unlocated.

The title of this watercolor is taken from the first stanza of Henry Wadsworth Longfellow's poem "The Lighthouse," published in *The Seaside and the Fireside* (1850). The opening lines read: "The rocky ledge runs far into the sea, / And on its outer point, some miles away, / The Lighthouse lifts its massive masonry, / A pillar of fire by night, of cloud by day."

In the poem, Longfellow personifies the lighthouse as "a new Prometheus, chained upon the rock;" at the end of the poem the lighthouse even speaks.

H270. *Winter*, 1881 ca.

Drawing: Watercolor.

Bibliography: "The Water-Colors Again," *New York Times*, 1883, 4, col. 7.

Exhibitions: The Brooklyn Art Association, March 1881, no. 650 ($350); New York, American Water Color Society, 1883, no. 257 ($250); The Brooklyn Art Association, March 1883, no. 124 ($250).

Unlocated.

See no. H203.

H271. *A Fishing Fleet*, 1882

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Print: Etching.

5 15/16 x 11 15/16 inches (151 x 304 mm.).

Signed and dated in plate, *H. Farrer 1882.*

Located impression: Cincinnati Art Museum, Gift of Mr. and Mrs. Guy B. Taylor, Acc. no. 1963.435 (impression signed at lower left in pencil, *H. Farrer;* at lower right in red, *Cincinnati / Art Museum D).*

H272. *A Seaside Residence,* 1882

Print: Etching in brown ink.

Plate: 5 1/2 x 11 1/2 inches (140 x 302 mm.).

Signed in plate at lower left, *H. Farrer.*

Bibliography: Beall 1970.

Exhibition: New York Etching Club, 1882, no. 66.

Located Impressions: Library of Congress; Davison Art Center, Wesleyan University, Middletown, Connecticut (bound in Hitchcock 1885); Minneapolis Institute of Arts, Gift of George A. Goddard, 1919 (2 impressions; one on Japan paper, one on India paper); Rona Schneider, Brooklyn Heights, New York (impression signed at lower right in pencil, *Henry Farrer)* .

This etching was published in James Ripley Hitchcock's *Recent American Etchings,* published in New York in 1885. Hitchcock's book contains original plates by Farrer and other etchers extremely well regarded at the time, including J.S. King, J.C. Nicoll, J.A.S. Monks and Kruseman Van Elten. The book essentially provided a history of etching in America.

Hitchcock described this etching as "a sun-lit sketch of a sea-side Rudder Grange. There is nothing of twilight melancholy here. The odd old boat, hauled up on the beach and converted into a rude dwelling, has tickled the artist's fancy, just as the boat turned into a home has enlisted the descriptive powers of more novelists than one. It is a theme suggesting humor or pathos, as the writer or artist may choose. Mr. Farrer depicts it with less care for details and values than sometimes appears in his work, and he leaves us an etching, not conclusive, to borrow a word from the amateur, but full of suggestions."

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H273. *Autumn,* 1882

Drawing: Watercolor.

Bibliography: *The Gallery of Contemporary Art* I (Year unknown; from xerox at Hirschl & Adler).

Exhibition: The Brooklyn Art Association, March 1883, no. 231 ($400).

Unlocated.

This watercolor, showing a body of water in the foreground surrounded by trees, is very similar to Farrer's watercolors and etchings of landscapes in the late 1880s and early 1890s.

H274. *Cottage at Dusk,* 1882

Drawing: Watercolor.

13 1/4 x 19 inches (337 x 483 mm.).

Exhibition: New York, NY, "Works on Paper" show, March 2000 (offered for $12,000).

Spanierman Gallery, New York.

H275. *Twilight near South Hampton,* 1882

Drawing: Watercolor.

6 1/2 x 11 3/4 inches (165 x 298 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 636 ($15).

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Unlocated.

H276. *Two Windmills,* 1882

Print: Etching.

Plate: 3 7/8 x 5 5/8 inches (98 x 143 mm.).

Signed at lower left in plate, *H. Farrer 1882.*

Located impressions: The Pennsylvania Academy of Fine Arts, Philadelphia; The Baltimore Museum of Art, Garrett Collection, Acc. no. 11624.

This etching may relate to an undated drawing of a windmill formerly at Kennedy Galleries (no. H642).

H277. *Winter,* 1882

Drawing: Watercolor.

17 1/2 x 27 inches (445 x 686 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 775.

Unlocated.

H278. *Brigantine on the Ways,* 1882 ca.

Print: Etching.

Exhibition: National Academy of Design, New York Etching Club, 1882, no. 64.

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Unlocated.

H279. *By the Water-side,* 1882 ca.

Print: Etching.

Exhibition: National Academy of Design, New York Etching Club, 1882, no. 66.

Unlocated.

H280. *"Gone hath the Spring with all its flowers, and gone the Summer's pomp and show",* 1882 ca.

Drawing: Watercolor.

Bibliography: Clarence Cook, "The Water-Color Society," *The New-York Daily Tribune,* 28 January 1882, 5.

Exhibition: New York, American Water Color Society, 1882, no. 94 ($450).

Unlocated.

The title of this watercolor is taken from the first stanza of John Greenleaf Whittier's poem "Autumn Thoughts," from *Songs of Labor* published in 1850: "Gone hath the Spring, with all its flowers, / And gone the Summer's pomp and show, / And Autumn, in his leafless bowers, / Is waiting for the Winter's snow."

Cook described this drawing in 1882: "Mr. Henry Farrer has made a vigorous effort to be more cheerful and not less true, and in his large drawing in the North room, No. 94, he puts forth all his skill in the painting, with delicacy and feeling, of the edge of an autumn wood."

H281. *In Casco Bay,* 1882 ca.

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Drawing: Watercolor.

Bibliography: "A Study of the Pictures," *New York Times*, 6 February 1882, 5, col. 2.

Exhibition: New York, American Water Color Society, 1882, no. 24 ($100).

Unlocated.

The writer for the *New York Times* noted "with a discreet hand he adds a little color to quiet marines like "In Casco Bay," "On the Sound," and "New–York Bay—Moonlight." Such fastidiousness might be happily imitated by painters like Hovenden, Leon, Moran, Lippincott, Bricher, De Thulstrup, Fredericks, and Fenn. For though the gamut may be very restricted, discretion in painting is the better part of valor, and if an artist does not know how to use color, the less he employs the better. Mr. Farrer has not yet learned to please the eye greatly, but he understands thoroughly how not to displease it. The tender melancholy of a brownish-gray sunset furnishes a chord which will always vibrate to his touch. The touch of it is art."

H282. *In the Lower Bay, New York,* 1882 ca.

Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1882, no. 354 ($50); The Brooklyn Art Association, March 1882, no. 654 ($50).

Unlocated.

This drawing may be related to the 1880 etching of the same subject (no. H249).

H283. *Moonlight, New York Bay,* 1882 ca.

Drawing: Watercolor.

Bibliography: "A Study of the Pictures," *New York Times*, 6 February 1882, 5, col. 2.

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Exhibitions: New York, American Water Color Society, 1882, no. 246 ($50); The Brooklyn Art Association, March 1882, no. 653 ($50).

Unlocated.

The writer for the *New York Times* noted "with a discreet hand he adds a little color to quiet marines like "In Casco Bay," "On the Sound," and "New-York Bay—Moonlight." Such fastidiousness might be happily imitated by painters like Hovenden, Leon, Moran, Lippincott, Bricher, De Thulstrup, Fredericks, and Fenn. For though the gamut may be very restricted, discretion in painting is the better part of valor, and if an artist does not know how to use color, the less he employs the better. Mr. Farrer has not yet learned to please the eye greatly, but he understands thoroughly how not to displease it. The tender melancholy of a brownish-gray sunset furnishes a chord which will always vibrate to his touch. The touch of it is art."

H284. *Near Rockaway, Moonlight,* 1882 ca.

Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1882, no. 313 ($150); The Brooklyn Art Association, March 1882, no. 656 ($150).

Unlocated.

H285. *On the Creek, Long Island,* 1882 ca.

Print: Etching.

Plate: 8 x 11 7/8 inches (203 x 303 mm.).

Signed and dated at lower left in plate, *H. Farrer 1881;* inscribed on sign, *ALL KINDS OF COLD / DRINKS, SEGARS.*

Exhibition: National Academy of Design, New York Etching Club, 1882, no. 68.

Located impression: Yale University Art Gallery, The Walter R. Callender, B.A. 1894, Memorial Collection, Gift of Ivy Lee Callender, Acc. no. 1962.45.153

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(proof on Japan paper).

This print shows what might be a small grocery store on a dock intended for boaters and fishermen.

H286. *On the Shore, Gowanus,* 1882 ca.

Print: Etching.

Plate: 7 7/8 x 11 7/8 inches (200 x 302 mm.).

Signed at lower left in plate, *H. Farrer.*

Bibliography: O'Brien and Mandel 1978, no. 105.

Exhibition: National Academy of Design, New York Etching Club, 1882, no. 65.

Located impression: The Parrish Art Museum, Southampton, New York, Dunnigan Collection, 76.1.148.

H287. *On the Sound,* 1882 ca.

Drawing: Watercolor.

Bibliography: "A Study of the Pictures," *New York Times,* 6 February 1882, 5, col. 2.

Exhibitions: New York, American Society of Painters in Water Colors, 1882, no. 233 ($50); The Brooklyn Art Association, March 1882, no. 655 ($50).

Unlocated.

The writer for the *New York Times* noted "with a discreet hand he adds a little color to quiet marines like "In Casco Bay," "On the Sound," and "New-York Bay—Moonlight." Such fastidiousness might be happily imitated by painters like Hovenden, Leon, Moran, Lippincott, Bricher, De Thulstrup, Fredericks, and Fenn. For though the gamut may be very restricted, discretion in painting is the better part of valor, and if an artist

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does not know how to use color, the less he employs the better. Mr. Farrer has not yet learned to please the eye greatly, but he understands thoroughly how not to displease it. The tender melancholy of a brownish-gray sunset furnishes a chord which will always vibrate to his touch. The touch of it is art."

H288. *The Twilight is Sad and Cloudy,* 1882 ca.

Print: Etching.

Exhibitions: National Academy of Design, The New York Etching Club, 1882, no. 69; The Brooklyn Art Association, March 1882, no. 26 ($7).

Unlocated.

H289. *"The twilight is sad and cloudy, the wind blows wild and free",* 1882 ca.

Drawing: Watercolor.

17 x 28 inches (432 x 711 mm.).

Bibliography: "Water-Colors To Be Seen," *New York Times,* 24 January 1881, 2, col. 7.

Exhibition: New York, American Water Color Society, 1881, no. 202 ($400), illustrated.

Unlocated.

The title of this watercolor, which is illustrated in the 1881 American Water Color Society catalogue, was taken from Longfellow's poem "Twilight," published in *The Seaside and the Fireside* (1850). The opening stanza reads: "The twilight is sad and cloudy, / The wind blows wild and free, / And like the wings of sea-birds / Flash the white caps of the sea."

Longfellow's poem explored the anxiety of a fisherman's family as they await the absent husband and father's return from the sea. The small illustration in the American Water Color Society catalogue and the description published in the *New York Times* show that Farrer closely followed Longfellow's poem

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describing a stormy night in a cottage by the sea.

The *New York Times* reviewer wrote, "Nor is Mr. Henry Farrer, the courteous Secretary of the society, so happy as usual in the contributions of this season. The note of melancholy which he used to sound so pleasantly is, however, not entirely absent, especially in the windy picture numbered 202. A cold foreground, a faint-colored, rather dead sea in the distance, the mast of a rocking sail-boat coming up from behind the bluff, a cabin with lighted window, against which appears a head, and a clump of trees bending to the gale. All these form a melancholy scene, which is not without its point of comfort in the interior of the cabin, so cleverly indicated by the bright window. Some of his marines, on the other hand, confess to being painted without inspiration; they have the mournful air of pictures painted to order."

H290. *Winter: "The day is ending the night is descending"*, 1882 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1882, no. 398 ($400).

Unlocated.

The title of this watercolor is taken from the first stanza of Longfellow's poem "Afternoon in February," published in 1845 in *The Belfry of Bruges and Other Poems:* "The day is ending, / The night is descending; / The marsh is frozen, / The river dead."

See no. H332 for an 1886 etching of the subject.

H291. *Marsh in Late November*, 1883

Drawing: Watercolor.

Sight measurements: 7 x 11 inches (178 x 279 mm.).

Provenance: sale, Hyannis, Massachusetts, Richard A. Bourne, 12 August 1980, lot 50.

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Bibliography: Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Unlocated.

H292. *"Now Came Still Evening On"*, 1883

Print: Etching.

Bibliography: Russell Sturgis, "Fine Arts. The New York Etching Club Exhibition," *The Nation* 36, no. 921 (22 February 1883), 177–78.

Exhibitions: National Academy of Design, New York Etching Club, 1883, no. 50; The Brooklyn Art Association, March 1883, no. 33 ($22).

Unlocated.

Farrer's title is taken from John Milton's *Paradise Lost*, Book IV, line 598: "Now came still evening on, and twilight gray / Had in her sober livery all things clad; / Silence accompany'd; for beast and bird, / They to their grassy couch, these to their nests, / Were slunk, all but the wakeful nightingale..." See also no. H335.

Sturgis commented in his review of the 1883 New York Etching Club exhibition that Farrer's etchings showed "progress in command of some of the technical means of expression, but they do not show an entirely right use of those means. There is marked gain in what relates to the mechanical operations of the process, rather than in the more artistic qualities of etching as a mode of delineation." He added that many of the American etchers also showed a lack of elementary training. "This etching," he said, "has a pleasantly solemn sentiment of twilight, and is up to the artist's usual mark of technical excellence, which is a comparatively high one."

H293. *Pond with a Fisherman*, 1883

Print: Etching.

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Plate: 11 3/4 x 18 1/8 inches (298 x 460 mm.).

Located impression: Rona Schneider, Brooklyn Heights, New York (impression on Japan paper).

H294. *Sunset,* 1883

Print: Etching.

Plate: 8 3/8 x 13 3/8 inches (213 x 340 mm.).

Signed at lower left in plate, *H. Farrer.*

Bibliography: "The Etching Club," *New York Times,* 29 February 1884, 3; O'Brien and Mandel 1987, no. 101.

Exhibition: National Academy of Design, New York, New York Etching Club, 1884, no. 56, repr.

Located impressions: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Keppel Gift (impression on Japan paper, signed below platemark in pencil, *Henry Farrer;* numbered at upper right in pencil, 2); Fine Arts Museums of San Francisco, Achenbach Foundation for the Graphic Arts (transferred from De Young Museum Collection, 1964); Parrish Art Museum, Southampton, New York, Dunnigan Collection, 76.1.147.

This etching was reproduced in a smaller format in the 1884 catalogue of the New York Etching Club (impression at Georgetown University, Lauinger Library, Special Collections). The New York Public Library has an impression of the smaller print that was removed from the catalogue.

In February 1884, the New York Etching Club exhibition was reviewed in the *New York Times.* The reviewer particularly noted that the "handsome catalogue of the collection in the West and North-west Rooms at the Water-colors is illustrated by Messrs. S. Colman, Henry Farrer, Peter Moran, McCutcheon, Parrish, J.D. Smillie, K. Van Elten, and Mrs. Moran." He commented on the proliferation of landscape subjects as being characteristic of American etching versus European, which often focused on figure and genre etching—but added that the American works' "artistic force would not be found inferior...How pleasantly Mr. Farrer in "Sunset" contrasts the mass of willows and larger trees with the road and meadows before it and the bright sky behind, placing the rise of the bridge timbers well against the same

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dark clump."

Russell Sturgis also mentioned this etching in his 1884 review of the New York Etching Club exhibition, pointing out that it was after a watercolor. "The etching of the *sunset,* No. 56, which is a reproduction of a twilight effect with a golden and glowing sky," Sturgis wrote, "—a successful drawing in all its attempts, i.e., tone and broad sunset effect—is singularly ineffective and unsubstantial. The reason is simple: the artist has attempted to translate directly as black and white a drawing whose brilliance is due to color, without any of the compensation which the loss of color makes necessary. The white and black must be reenforced in such cases, and the tone translated into terms which shall give the etching the force of the original. This is characteristic of all Mr. Farrer's etched work, and it is not explicable until one sees the drawing and the etching from it together" ("Fine Arts. The Etching Club Exhibition," *The Nation* 38, no. 974 (28 February 1884), 200).

The 1915 Panama-Pacific International Exhibition showed four etchings by Henry Farrer. It is impossible to determine exactly which sunset print was used, but it may well have been this one from 1883, since it is a more fully worked pictorial etching.

H295. *"When the Silver Habit of the Clouds Comes Down upon the Autumn Sun"*, 1883

Drawing: Watercolor.

24 x 37 inches (609 x 940 mm.).

Signed and dated at lower left, *H. FARRER. 1883.*

Bibliography: "The Water-Color Exhibition," *Harper's Weekly* 28, no. 1416 (9 February 1884): 94; Russell Sturgis, "Fine Arts. The Water-Color Exhibition," *The Nation* 38, no. 972 (14 February 1884), 149–50.

Exhibition: New York, American Water Color Society, 1884, no. 156 ($600).

Unlocated.

A pen and ink sketch of this watercolor by Farrer was reproduced in the 1884 American Water Color Society catalogue. This illustration connects the watercolor with a drawing in The Pierpont Morgan Library (no. H553). Farrer also made an etching of the same subject for which the Morgan Library

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drawing is almost certainly preparatory (no. H317).

The title is taken from the first stanza of Longfellow's poem "Autumn": "With what a glory comes and goes the year! / The buds of spring, those beautiful harbingers / Of sunny skies and cloudless times, enjoy / Life's newness, and earth's garniture spread out; / And when the silver habit of the clouds / Comes down upon the autumn sun, and with / A sober gladness the old year takes up / His bright inheritance of golden fruits, / A pomp and pageant fill the splendid scene." This poem is one of Longfellow's early poems written before the age of nineteen (H.E. Scudder, *The Complete Poetical Works of Henry Wadsworth Longfellow* (Boston and New York: Houghton, Mifflin and Company, 1893), 7).

This watercolor and *Sweet Restful Eve* (no. H315) were described by Russell Sturgis as being "admirable examples of the traditions of the orthodox water-color school of England, of which Copley Fielding and Barrett were the early masters—strong in effect of color, with a purely transparent method, and deep, quiet, golden-gray tones in entire harmony; good tonality without any attempt at range in color-harmony, but the most complete attainment of the self-imposed limitation of the artist's form of art." Sturgis specifically noted that this watercolor "has a peculiar tenderness and subtlety in the rendering of the local color of the middle distance against the twilight sky; and though the foreground is not well selected in reference to the lines of the picture, it is in excellent keeping, and the shimmering reflections in the pool are well rendered."

A brief mention of this watercolor also appeared in *Harper's Weekly:* "Mr. Henry Farrer's fine sense of repose is reflected in the large, cool landscape entitled, 'When the silver habit of the clouds comes down upon the autumn scene.'"

H296. *Winter Evening* , 1883

Print: Etching.

Plate: 8 7/8 x 13 3/8 inches (225 x 330 mm.).

Signed and dated at lower left in plate, *H. Farrer 1883.*

Bibliography: Russell Sturgis, "Illustrated Holiday Books.–II," *The Nation* 37, no. 964 (20 December 1883), 513; "The Etching Club," *New York Times,* 29

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February 1884, 3; O'Brien and Mandel 1987, no. 99.

Exhibition: National Academy of Design, New York Etching Club, 1884, no. 53 (with note in catalogue that the etching was from *Original Etchings by American Artists).*

Located impressions: Parrish Art Museum, Southampton, New York; Davison Art Center, Wesleyan University, Middletown, Connecticut, Acc. no. 1987.3.6; Smith College Museum of Art, Gift of Mrs. Charles R. Bragdon (Helen Field Cobb, class of 1907) in memory of Dorothy S. Winslow (class of 1907), Acc. no. 1967:6-1; National Museum of American Art, Smithsonian Institution, Acc. no. 1979.105.3; National Academy of Design, New York (in portfolio *Original Etchings* given by 1903); The Vivian and Gordon Gilkey Center for Graphic Arts, The Portland Art Museum, Acc. no. 88.29.7; Cincinnati Art Museum, Gift of Maria Longworth Storer, Acc. no. 1907.31; Detroit Institute of Arts, Acc. no. X1989.6362; Minneapolis Institute of Arts, Gift of George A. Goddard, 1919 (2 impressions, one a signed proof on Japan paper); The Baltimore Museum of Art, The Mary Frick Jacobs Collection (Acc. no. 1986.61.1); Georgetown University, Lauinger Library, Special Collections; Museum of Fine Arts Boston (K1065, Koehler Collection).

This etching is fairly common, primarily because it was published in Sylvester Rosa Koehler's *Original Etchings by American Artists* in 1883 and used again in a portfolio entitled *Gems of American Etchers* published in 1885. Both books were published by Cassell and Company, New York, which made it cost effective to reuse plates in different publications. *Gems of American Etchers* was a compilation of plates and text that had appeared in the earlier *Original Etchings by American Artists* and *Twenty Original American Etchings* (see Bruhn 1985, 21).

In 1883, *Original Etchings by American Artists* was reviewed by Russell Sturgis in *The Nation*. Sturgis took issue with the title, believing as he did that the artists included in the book are not all American. Farrer is cited, along with Gaugengigl, Dielman, and Van Elten, as being "in no sense of the word American artists, nor have they become artistically so naturalized as to have thrown off their old allegiance and caught American ways" ("Illustrated Holiday Books," *The Nation* 37, no. 964 (20 December 1883), 513). Sturgis was the only critic who considered Farrer not to be an American artist. Sturgis particularly criticized Farrer's etching *Winter Evening*, which he described as having "nothing genuine about it—no shadow from his twilight, no woodiness in his trees, no solidity in his earth, no invention in his forms, and no breadth in his masses; neither naturalistic nor artistic, but evidently made out of his inner consciousness."

This etching was also mentioned in an 1884 review in the *New York Times*,

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which commented that *Winter Evening* and other prints like it "represent a degree of skill and talent that fully warrant the popular success of the club."

The impression in the Parrish Art Museum is inscribed in pencil, "V" / "Selected for myself " / "Henry E.F. Voigt," indicating that it was formerly in the collection of printer Henry Voigt, who printed regularly for Koehler's publications.

H297. *Winter Landscape,* 1883

Drawing: Pen and black ink, over preliminary indications in graphite, on wove paper. Verso: Barn and surrounding trees traced from the recto, in graphite.

Full sheet: 4 3/4 x 7 inches (121 x 178 mm.); design area: 4 5/8 x 7 inches (110 x 178 mm.).

Inscribed at lower edge in pen and black ink, *Study for Etching of* Winter; signed and dated on verso, in graphite, *H. Farrer 1883.*

Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: The Pierpont Morgan Library, *Report to the Fellows,* 1978–80, 190.

The Pierpont Morgan Library, New York, Gift of Roy Davis and Cecily Langdale, Acc. no. 1980.38:1.

This drawing, which appears to have been removed from a sketchbook, is an early idea for the etching *Winter Evening* of 1883 (no. H296). Although the compositions differ in details, notably the type of house and the defined road in the foreground of the print, the general layout is very similar. Also, Farrer has inscribed this drawing "Study for etching of Winter," almost certainly referring to *Winter Evening.*

This drawing is considerably smaller than the etching and clearly an early working sketch. Farrer generally developed his compositional ideas on a smaller scale in pen and ink. When he had worked out the composition to the extent that he was almost ready to draw on the copperplate, he often made a finished pencil drawing (as in, for example, his *On the Hillside* (no. H215).

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H298. *A Woodland Pool,* 1883 ca.

Drawing: Watercolor.

Bibliography: "The Water-Colors Again," *New York Times,* 1883, 4, col. 7.

Exhibition: New York, American Water Color Society, 1883, no. 122 ($350).

Unlocated.

See no. H203.

H299. *Autumn,* 1883 ca.

Print: Etching.

Exhibition: National Academy of Design, New York Etching Club, 1883, no. 45.

Unlocated.

H300. *Evening, New York Bay,* 1883 ca.

Print: Etching.

Exhibitions: National Academy of Design, New York Etching Club, 1883, no. 46; The Brooklyn Art Association, March 1883, no. 47 ($18).

Unlocated.

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H301. *Evening, Still and Gray,* 1883 ca.

Drawing: Watercolor.

17 x 25 inches (432 x 635 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 738.

Bibliography: "The Water-Colors Again," *New York Times,* 1883, 4, col. 7.

Exhibition: possibly New York, American Water Color Society, 1883, no. 203 ($50).

Unlocated.

See no. H203.

H302. *Landing, Sunset,* 1883 ca.

Drawing: Watercolor.

Bibliography: "The Water-Colors Again," *New York Times,* 1883, 4, col. 7.

Exhibitions: New York, American Water Color Society, 1881, no. 389 ($50); New York, American Water Color Society, 1883, no. 106 ($50); The Brooklyn Art Association, March 1883, no. 238 ($50).

Unlocated.

See no. H203.

H303. *"Now Came Still Evening On",* 1883 ca.

Drawing: Watercolor.

38 x 25 inches (965 x 635 mm.).

Bibliography: "The Water-Colors Again," *New York Times,* 1883, 4, col. 7.

Exhibition: New York, American Water Color Society, 1883, no. 341 ($600),

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illustrated.

Unlocated.

See no. H203.

H304. *Off Staten Island,* 1883 ca.

Print: Etching.

Exhibition: National Academy of Design, New York Etching Club, 1883, no. 47.

Unlocated.

H305. *The Windmill, Long Island,* 1883 ca.

Print: Etching.

Provenance: Gordon Lester Ford.

Exhibitions: National Academy of Design, New York Etching Club, 1883, no. 49; The Brooklyn Art Association, March 1883, no. 43 ($20).

Unlocated.

According to a letter from Farrer to Gordon Ford, this etching was purchased by Ford in April 1883 for $17.60 (Henry Farrer to Gordon Lester Ford, 16 April 1883, Ford Autograph Collection, The New York Public Library, box 10).

This may be related to Farrer's 1882 etching *Two Windmills* (no. H276).

H306. *And the night serene and still, Fell on Village, Vale, and Hill,* 1884

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Print: Etching.

Exhibition: Pennsylvania Academy of Fine Arts 1884, no. 269 (for sale as part of a set of etchings).

Located impression: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs.

The title of this print is taken from the third stanza of Longfellow's poem "Daylight and Moonlight," published in *Birds of Passage:* "But at length the feverish day / Like a passion died away, / And the night, serene and still, / Fell on village, vale, and hill."

This etching probably relates to Farrer's watercolor of the same title (no. H322).

H307. *Autumn's Gray and Melancholy,* 1884

Print: Etching.

Plate: 4 x 6 inches (102 x 153 mm.).

Signed and dated at lower left in plate, *FARRER.1884.*

Exhibition: National Academy of Design, New York Etching Club, 1885, no. 61.

Located impressions: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Keppel Gift; The British Museum, Department of Prints and Drawings (impression on Japan paper); Brooklyn Museum of Art, Gift of Dr. Clark Marlor, Acc. no. 88.6.4 (signed in pencil, *Henry Farrer;* inscribed at lower left in pencil, *Dr. Hunt / wth compliments of the Etcher*).

This etching was published in the New York Etching Club catalogue for 1885. It is the reduced version of the etching that was exhibited in the show.

H308. *Evening by the River,* 1884

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Print: Etching.

Plate: 12 x 18 3/4 inches (305 x 476 mm.).

Bibliography: Koehler 1882; Bruhn 1985, 14, note 34; O'Brien and Mandel 1987, no. 100.

Exhibition: National Academy of Design, New York Etching Club, 1884, no. 58.

Located impression: Parrish Art Museum, Southampton, New York, Dunnigan Collection, 76.1.150 (impression signed at lower left in pencil, *Henry E. F. Voigt / with compliments of Henry Farrer;* inscribed at lower right, *May 27 / 84 / Voigt).*

This print was listed in Koehler's 1882 United States Art Directory. As Thomas Bruhn noted, *Evening by the River* is an example of a print not offered for sale by an individual dealer or published in a book. Instead, it was offered as a promotion for the *Magazine of Art.* Subscribers who signed up for a single year's subscription received an impression of this print "on first quality etching paper." As a subscriber purchased more subscriptions, the nature of the etchings offered changed in value to proof impressions on India paper or Japan paper. If the Japan paper copies ran out, two impressions on India paper were substituted (see Bruhn 1985, 14).

The impression in the Parrish Art Museum makes it clear that Henry Voigt was responsible for printing this etching.

H309. *Evening: New York Harbor,* 1884

Print: Etching.

Plate: 9 1/2 x 13 3/8 inches (241 x 340 mm.).

Signed and dated at lower left, *H. Farrer.1884.*

Bibliography: Sylvester R. Koehler, *Twenty Original American Etchings* (New York: Cassell and Company, 1885); Supplement to *The Illustrated American,* 1890; Schneider 1989, no. 108, repr.

Located impressions: Museum of Fine Arts, Boston (K1064, Koehler Collection); The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Keppel Gift; Library of Congress; The Metropolitan Museum of Art, The Edward W.C. Arnold Collection of

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New York Prints, Maps and Pictures, Bequest of Edward W.C. Arnold, Acc. no. 54.90.946; National Museum of American Art, Smithsonian Institution, Acc. no. 1969.20.5 (on parchment); National Academy of Design, New York, Acc. no. 1982-2239; The Minneapolis Institute of Arts, Gift of George A. Goddard, 1919 (on Japan paper); The Baltimore Museum of Art, The Mary Frick Jacobs Collection, Acc. no. 1986.64.4 (on Japan paper); Rona Schneider, Brooklyn Heights, New York (on Japan paper).

This etching was included in the 1885 portfolio *Twenty Original American Etchings*, edited by Koehler and published by Cassell and Company. This portfolio followed Cassell's very successful 1883 portfolio, *Original Etchings by American Artists*.

Twenty Original American Etchings was conceived as a competition, with the rules set by the New York Etching Club: the plate submitted must not have been exhibited or published previously; it must be no smaller than 6 x 9 inches and no larger than 10 x 14 inches; and the artist must agree to be paid in royalties. A final condition was that "three years after the etching was published, the plate and all electros therefrom are to be destroyed. Previous to so doing, each artist may have made, at his expense, 15 proofs" (Bruhn 1985, 20; AAA, SI, microfilm 2715).

The prints in *Twenty Original American Etchings* were printed on various supports. The vellum impression in the National Museum of American Art is one of six copies printed for a deluxe edition of *Twenty Original American Etchings*, while the impression in Minneapolis was one of 250 on Japan paper.

H310. *Sunset through the Trees*, 1884

Drawing: Watercolor.

10 1/2 x 16 inches (267 x 406 mm.).

Signed and dated at lower left, *H. Farrer 1884.*

Bibliography: Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Unlocated.

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H311. *An Opening in the Woods,* 1884 ca.

Print: Etching.

Exhibition: National Academy of Design, New York Etching Club, 1885, no. 60.

Unlocated.

This etching probably relates to Farrer's watercolor of the same subject (no. H321).

H312. *Early Winter,* 1884 ca.

Print: Etching.

9 x 12 inches (229 x 305 mm.).

Signed.

Exhibition: National Academy of Design, New York Etching Club, 1884.

Unlocated.

An impression of this etching on Japan paper was sold at Henry Farrer's estate sale on 5 February 1907, lot 614 for $4.

H313. *Late Fall, Long Island,* 1884 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1884, no. 222 ($35).

Unlocated.

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H314. *Sunset,* 1884 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1884, no. 109 ($400).

Unlocated.

H315. *"Sweet Restful Eve",* 1884 ca.

Drawing: Watercolor.

Bibliography: Russell Sturgis, "Fine Arts. The Water-Color Exhibition," *The Nation* 38, no. 972 (14 February 1884), 149–50.

Exhibition: New York, American Water Color Society, 1884, no. 359 ($500).

Unlocated.

Sturgis described this watercolor and *"When the Silver Habit of the Clouds Comes Down upon the Autumn Sun"* (no. H317) as admirable examples of the English watercolor school. He commented specifically about this drawing that "the sky...is a glorious golden, cirrus-filled sunset, composed with great feeling, and glowing like a sunset of Copley Fielding's. The foreground again is the weakest point, and seems to be chosen for its difficulty, but there is no success in meeting it. The painting of a common highway with no object to break its absolute uniformity, the converging lines of rut and road filling the entire breadth of the foreground, is not an inviting task, and Mr. Farrer has only done with it what any one could have done."

H316. *The After-glow, South Brooklyn,* 1884 ca.

Drawing: Watercolor.

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Exhibition: New York, American Water Color Society, 1884, no. 245 ($25).

Unlocated.

H317. *"When the Silver Habit of the Clouds Comes Down upon the Autumn Sun"*, 1884 ca.

Print: Etching.

12 x 18 inches (305 x 457 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, lot 617 ($10).

Bibliography: Russell Sturgis, "Fine Arts. The Water-Color Exhibition," *The Nation* 38, no. 972 (14 February 1884), 149–50.

Exhibition: National Academy of Design, New York Etching Club, 1884, no. 57.

Unlocated.

See no. H315.

H318. *"Flows the stream so still and slow That it hardly seems to flow"*, 1885

Drawing: Watercolor.

24 x 36 inches (610 x 914 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 762.

Unlocated.

The title of this watercolor is taken from the second stanza of Longfellow's poem "Songo River," published in *Birds of Passage* (see also no. H306). The first two stanzas of this poem read: "Nowhere such a devious stream, / Save in fancy or in dream, / Winding slow through bush and brake, / Links together lake and lake. // Walled with woods or sandy shelf, / Ever doubling

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on itself / Flows the stream, so still and slow / That it hardly seems to flow."

According to the Riverside edition of Longfellow's works, the Songo River is a winding stream connecting Lake Sebago with Long Lake in Cumberland County, Maine. Longfellow's poem was written on September 18, 1875, after a late summer visit to the river (H.E. Scudder, *The Complete Poetical Works of Henry Wadsworth Longfellow* (Boston and New York: Houghton, Mifflin and Company, 1893), 328).

H319. *Forest Clearing with Pond,* 1885

Drawing: Watercolor.

16 x 23 inches (406 x 584 mm.).

Signed and dated at the lower left, *H. Farrer 1885.*

Locust Grove (Samuel Morse Historic Site), Poughkeepsie, New York, Bequest of Annette Innis Young, Acc. no. NY-00085.

H320. *Sweet is the Hour of Rest,* 1885

Print: Etching and drypoint.

Plate: 7 7/8 x 11 1/2 inches (200 x 302 mm.).

Bibliography: Koehler, *Etching,* 1885, facing 156; Beall 1970, ??.

Exhibition: National Gallery of Art, Washington, D.C., *Prints by James McNeill Whistler and his Contemporaries,* 1995 (as *A View of Venice).*

Located impressions: Davison Art Center, Wesleyan University, Middletown, Connecticut, Gift of Juwil C. and Virgil W. Topazio, Acc. no. 1984.29.134; Library of Congress; Museum of Fine Arts, Boston (2 impressions; K1087, Koehler Collection, inscribed *Trial proof, from bare plate;* K1088, Koehler Collection, proof on Japan paper); Rhode Island School of Design, Gift of the Fazzano Brothers, Acc. no. 84.198.876.16; National Gallery of Art, Washington, D.C., Rosenwald Collection, Acc. no.

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1980.45.2343.k; Minneapolis Institute of Arts, Gift of George A. Goddard, 1919; Spencer Museum of Art, The University of Kansas, Lawrence, Acc. no. 00.483; Yale University Art Gallery, Gift of Theodore E. Stebbins, Jr., B.A. 1960, in honor of Alan Shestack, Acc. no. 1978.1.9; Grunwald Center for the Graphic Arts, University of California at Los Angeles/Armand Hammer Museum of Art, Acc. no. 1976.36.5.

This etching was published by Koehler in his 1885 book on etching, in which he commented that it "is a much more elaborate performance, in which complete tonality has been aimed at by the use of a multiplicity of lines employed without any special regard to their quality as lines, and merely with a view to their ultimate effect when seen as a mass. The skill of the printer, directed, as a matter of course by the intelligence of the artist, has also been drawn upon to reach the desired result...Mr. Farrer has for some time made a specialty of such twilight scenes, and the best quality of his paintings are embodied in this etching of his."

An impression of this print on Japan paper was sold at Farrer's estate sale on 5 February 1907, lot 605 for $4.

See also no. H248 for an 1880 watercolor of this subject.

H321. *An Opening in the Woods,* 1885 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1885, no. 677 ($60).

Unlocated.

See no. H311.

H322. *"And the night serene and still, Fell on Village, Vale, and Hill",* 1885 ca.

Drawing: Watercolor.

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Exhibition: New York, American Water Color Society, 1885, no. 432 ($650).

Unlocated.

See no. H306 for an 1884 etching of this title.

H323. *Autumn,* 1885 ca.

Drawing: Watercolor.

Bibliography: "The Water Color Society," *New York Times,* 31 January 1885, 4, col. 7.

Exhibition: New York, American Water Color Society, 1885, no. 42 ($40).

Unlocated.

This watercolor may be the one referred to in an article in the *New York Times:* "Mr. Henry Farrer has in this room one of his pale, gray-brown Autumn scenes with brook and slender bare trees scattered about the field, defined very nicely against a neutral sky."

H324. *November Evening,* 1885 ca.

Print: Etching.

Exhibition: National Academy of Design, New York Etching Club, 1885, no. 62.

Unlocated.

H325. *Solitude,* 1885 ca.

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Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1885, no. 64 ($500); possibly New York, American Water Color Society, 1888, no. 342 ($200).

Unlocated.

It is interesting to note that Thomas Charles Farrer exhibited an etching with the same title two years earlier, at the 1886 New York Etching Club exhibition (no. T213).

H326. *"The fading, many-colored woods"*, 1885 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1885, no. 121 ($200).

Unlocated.

The title of this watercolor was taken from the opening verses of James Thomson's "To Autumn" published in *The Seasons:* "But see the fading many-colour'd Woods, / Shade deepening over Shade, the Country round/ In brown; a crowded Umbrage, dusk, and dun, / Of every Hue, from wan declining Green / To sooty Dark. These now the lonesome Muse, / Low—whispering, lead into their leaf-strewn Walks..." The same year Farrer produced another watercolor also with a title taken from Thomson's "To Autumn" (see no. H327).

The English poet Thomson (1834–1882), who was greatly influenced by Percy Shelley and the German Romantic poet Novalis, wrote a critical study of Walt Whitman. He apparently was popular among American naturalists. The same quotation from Thomson appeared in Henry David Thoreau's essay "Autumnal Tints" and Susan Fenimore Cooper (daughter of James Fenimore Cooper) used it in her poem "Autumn," published in *Rural Hours* in 1887.

H327. *"The pale descending year, but pleasing still, a gentler mood inspires"*, 1885 ca.

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Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1885, no. 383 ($500).

Unlocated.

See also no. H326.

The title of this watercolor was taken from verses in James Thomson's "To Autumn," published in *The Seasons:* "The pale descending Year, yet pleasing still, / A gentler Mood inspires; for now the Leaf / Incessant rustles from the mournful Grove, / Oft startling such as studious, walk below, / And slowly circles thro' the waving Air."

H328. *The River, Sunset,* 1885 ca.

Print: Etching.

Exhibition: National Academy of Design, New York Etching Club, 1885, no. 63.

Unlocated.

This etching or the following one may be identical with an impression on Japan paper sold at Henry Farrer's estate sale on 5 February 1907, lot 621 ($11) under the title *The River.*

H329. *The River, Sunset,* 1885 ca.

Print: Etching.

Exhibition: New York, American Water Color Society, 1885, no. 51 ($40).

Unlocated.

H330. *"Amid that flush of crimson light, the new moon's modest bow*

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grows bright", 1886

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1886, no. 99 ($650).

Unlocated.

The title of this watercolor is taken from the first stanza of William Cullen Bryant's poem "The New Moon": "When as the garish day is done, / Heaven burns with the descended sun, / 'Tis passing sweet to mark, / Amid that flush of crimson light, / The new moon's modest bow grow bright / As earth and sky grown dark."

The poet and critic Bryant (1794–1878) was an editor of the New York *Evening Post*. Politically, Bryant was a liberal Democrat, supporting freedom of speech and freedom for slaves. He was an active supporter of Lincoln.

H331. *Sunset Landscape with Pond*, 1886

Drawing: Watercolor.

8 x 14 inches (203 x 354 mm.).

Signed and dated at lower left, *H.FARRER.1886.*

The Art Museum, Princeton University, Museum purchase, gift of Leonard L. Milberg, Class of 1953, Acc. no. X1988-109.

H332. *The Day is Ending, Night Descending*, 1886

Print: Etching.

Plate: 20 x 32 3/4 inches (508 x 832 mm.).

Signed and dated at lower left in plate, *H. Farrer 1886;* inscribed at upper left in plate, *Copyrighted 1886, by Fishel, Adler & Schwartz, New York.*

Published by Fishel, Adler & Schwartz, New York.

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Bibliography: "Etchings at the Academy," *The New-York Times,* 7 February 1887, 5, col. 3; Beall 1970, no. 3; O'Brien and Mandel 1985, no. 14, repr.; O'Brien and Mandel 1987, no. 102, repr.

Exhibition: National Academy of Design, New York Etching Club, 1887, no. 33.

Located impressions: Yale University Art Gallery, given in Memory of Milton J. Goodfriend, M.D., Acc. no. 1988.20.1 (impression inscribed on verso in graphite, *for protection during shipment / Filmoplast P / (water soluble);* Parrish Art Museum, Southampton, New York, Dunnigan Collection; Library of Congress, Washington, D.C. (Copyright deposit. Remarque proof: a crow perched on a branch; a number of crows on the wing).

This etching is the largest plate Kimmel and Voigt produced for Farrer. An 1887 *New-York Times* review singled out this etching: "Mr. Henry Farrer's large plate with the legend "The day ending the night descending" preserves that remarkably even skill and sentiment which have always characterized his etched as well as his painted work, leaving a distinct impression always, though not a vehement one, and always agreeable." The poetic quality of etchings like this one and its large size suggest that Farrer was trying to achieve similar effects in his etchings and watercolors from the late 1880s throughout the 1890s.

An impression of this print on Japan paper was sold at Farrer's estate sale on 5 February 1907, lot 625 ($13).

A preparatory drawing for this etching is in the collection of Roy Davis and Cecily Langdale (see no. H290). The view is the same in *A Winter's Eve* of 1890 (no. H369).

H333. *The Tow (New York Harbor),* 1886

Print: Etching.

Plate: 6 x 8 1/4 inches (150 x 210 mm.).

Signed, inscribed, and dated in plate, *Copyright / H. Farrer 1886.*

Bibliography: O'Brien and Mandel 1987, no. 103 (as *Marine, Sailboats and Tug).*

Located impressions: Parrish Art Museum, Southampton, New York,

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Dunnigan Collection, 76.1.145 (proof impression on Japan paper. Stamped in margin in purple ink, *FROM / KIMMEL & VOIGT / AUG 1887 /* illegible / *...CANAL);* The Brooklyn Art Museum, Gift of Dr. Clark Marlor, Acc. no. 88.6.2; Rona Schneider, Brooklyn Heights, New York (impression on Japan paper).

This etching is presumably the same as the etching of the same title on Japan paper sold at Farrer's estate sale on 5 February 1905, lot 618 for $10. However, the measurements recorded for the latter are somewhat larger.

H334. *After a Day of Cloud and Rain,* 1886 ca.

Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1886, no. 83 ($100); New York, American Water Color Society, 1890, no. 637 ($50).

Unlocated.

H335. *"And the Twilight Gray Had in Her Sober Livery All Things Clad",* 1886 ca.

Drawing: Watercolor.

24 x 36 inches (610 x 914 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 763.

Exhibition: New York, American Water Color Society, 1886, no. 437 ($550).

Unlocated.

The title of this watercolor is taken from Milton's *Paradise Lost,* Book IV, line 599. It directly follows the line "Now Came Still Evening On," which Farrer had used for the title of an 1883 print (see no. H292).

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H336. *"But now the season of rain is nigh"*, 1886 ca.

Print: Etching.

Exhibition: National Academy of Design, New York Etching Club, 1886, no. 33.

Unlocated.

This etching is related to a watercolor of the same title (no. H337).

H337. *"But now the season of rain is nigh"*, 1886 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1886, no. 543 ($500).

Unlocated.

H338. *Close of a December Day*, 1886 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1886, no. 792 ($50).

Unlocated.

H339. *Evening*, 1886 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1886, no. 30 ($200).

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Unlocated.

H340. *Landscape,* 1886 ca.

Drawing: Pencil.

4 3/4 x 6 3/4 inches (121 x 171 mm.).

Inscribed at lower right corner, *Done 1886.*

National Museum of American Art, Smithsonian Institution, Washington, D.C., Gift of Michael J. Ettner, Acc. no. 1995.69.3.

H341. *Golden Twilight,* 1887

Print: Etching.

Plate: 14 1/3 x 22 1/3 inches (364 x 568 mm.).

Signed and dated in plate.

Published in New York, C. Klackner, copyright 1888.

Bibliography: Beall 1970, no. 5, 149.

Located impression: Library of Congress, Copyright deposit (remarque proof, grass and flowers).

H342. *River Landscape with Hayricks and Barn,* 1887

Print: Etching.

Plate: 9 3/4 x 13 9/16 inches (247 x 345 mm.).

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Signed and dated in plate.

Published in New York and St. Louis, Ferdinand P. Kaiser, copyright 1887.

Located impression: Spencer Museum of Art, The University of Kansas, Lawrence.

The hayricks in this etching appeared earlier in two of Farrer's etchings (nos. H172, H188).

H343. *The Close of a Gray Day,* 1887

Drawing: Watercolor.

Bibliography: "The Water Colors and Etchings," *New York Times,* 28 January 1888, 4, col. 7.

Exhibitions: New York, American Water Color Society, 1888, no. 229 (for $550); Boston Art Club, "38th Exhibition-Water Colors," 7-28 April 1888, no. 14 (not for sale).

Unlocated.

The review in the *New York Times* commented: "Of the eight contributions by Henry Farrer, one of the largest and best is in the East Gallery, 'The Close of a Gray Day.'"

H344. *When the Shadows Veil the Meadows,* 1887

Print: Etching.

Plate: 19 5/16 x 29 11/16 inches (490 x 755 mm.).

Signed and dated in plate.

Published in New York by Fishel, Adler & Schwartz, copyright 1887.

Bibliography: Beall 1970, no. 13, 149.

Exhibition: National Academy of Design, New York Etching Club, 1888, no.

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47.

Located impression: Library of Congress, Copyright deposit (remarque proof, two sprays of grass in blossom).

An impression of this etching on vellum was sold in Farrer's estate sale on 5 February 1907, lot 624 ($14).

H345. *Woods at Dusk,* 1887

Drawing: Watercolor.

Vassar College Art Gallery, Poughkeepsie, New York.

H346. *"A Gentle, Gentle Sadness the Old Year Takes",* 1887 ca.

Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1887, no. 84 ($550); Boston Art Club, "38th Exhibition-Water Colors," 7-28 April 1888, no. 22 (not for sale).

Unlocated.

The title is presumably taken from a poem or song, although it remains unidentified.

H347. *Autumn Evening,* 1887 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1887, no. 118 ($100).

Unlocated.

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H348. *"Leafless are the trees; their purple branches spread themselves abroad, like reefs of coral, rising silent in the red sea of the winter sunset"*, 1887 ca.

Drawing: Watercolor.

36 x 24 inches (914 x 610 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 773.

Exhibitions: New York, American Water Color Society, 1887, no. 41 ($550); Boston Art Club, "38th Exhibition-Water Colors," 7-28 April 1888, no. 44 (not for sale).

Unlocated.

This title is taken from the first stanza of Longfellow's poem "The Golden Mile-Stone," published in *The Birds of Passage.* The opening stanza reads: "Leafless are the trees; their purple branches / Spread themselves abroad, like reefs of coral, / Rising silent / In the red Sea of the Winter sunset."

The Riverside edition of Longfellow's poems cites a quotation from the poet's diary: "December 20, 1854. The weather is ever so cold. The landscape looks dreary; but the sunset and twilight are resplendent. Sketch out a poem, *The Golden Mile-Stone"* (H.E. Scudder, *The Complete Poetical Works of Henry Wadsworth Longfellow* (Boston and New York: Houghton, Mifflin and Company, 1893), 195).

H349. *The Old Mill,* 1887 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1887, no. 633 ($100).

Unlocated.

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H350. *When Shadows Veil the Meadows,* 1887 ca.

Drawing: Watercolor.

29 1/2 x 46 inches (749 x 1,168 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 771.

Exhibition: New York, American Water Color Society, 1887, no. 370 ($1,000).

Unlocated.

This watercolor is probably related to an 1887 etching of the same title (no. H344).

H351. *Farmhouse by a River,* 1888

Drawing: Pencil.

Inscribed at lower right, *Done 1888 / Ex. 1889.*

Provenance: Roy Davis and Cecily Langdale, New York.

Roy Davis and Cecily Langdale, New York.

This drawing and another in the collection of Roy Davis and Cecily Langdale are presumably preparatory for etchings. The other landscape is inscribed *Done. March 1889 / sent to Kepples* [sic] *and sold.* This reference is to Frederick Keppel & Co., the well-known print dealer in New York.

H352. *"And day, with all its hours of light, was slowly sinking out of sight",* 1888 ca.

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Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1888, no. 277 ($1,000).

Unlocated.

This title was taken from Longfellow's "The Occultation of Orion," published in *The Belfry of Bruges and Other Poems* (1845). The opening stanza reads: "I saw, as in a dream sublime, / The balance in the hand of Time. / O'er East and West its beam impended; / And Day, with all its hours of light, / Was slowly sinking out of sight, / While, opposite, the scale of Night / Silently with the stars ascended."

Longfellow commented about this poem "Astronomically speaking, this title is incorrect; as I apply to a constellation what can properly be applied to some of its stars only. But my observation is made from the hill of song, and not from that of science; and will, I trust, be found sufficiently accurate for the present purpose" (H.E. Scudder, *The Complete Poetical Works of Henry Wadsworth Longfellow* (Boston and New York: Houghton, Mifflin and Company, 1893), 62).

H353. *Moonrise,* 1888 ca.

Print: Etching.

Plate: 15 x 23 inches (381 x 584 mm.).

Signed.

Bibliography: "Society of American Etchers," *New York Times,* 25 November 1888, 13, col. 2.

Exhibitions: National Academy of Design, New York Etching Club, 1889, no. 34; New York, Ortgies Gallery, Society of American Etchers, 1888; Philadelphia, Pennsylvania Academy of Fine Arts, 1889, no. 274.

Unlocated.

The Society of American Etchers, most of whose members were also in the New York Etching Club, held a small show at the Ortgies Gallery in New York in 1888. A notice in the *New York Times* mentioned that Farrrer showed a *Moonrise* at this exhibition. The reviewer further commented that "the plates by Parrish, Platt, Nicoll, Mrs. Moran, and Farrar [sic] have no ordinary prints at all, the edition being limited to artists' proofs and other first impressions." This reflected the taste of the time: collectors only wanted

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to acquire proofs or impressions on fine papers. However, the idea of "first" or early impressions really has no meaning when the plate has been steelfaced. This was simply a market-driven idea of rarity.

The *Times* review concluded by stating the "publisher who prints and sells the works of the society is J.D. Waring, 19 East Sixteenth street." In 1888, Farrer wrote to Waring about this plate, "according to our agreement the final payment on my plate was to be made on the 1st of this month, please let me know what success you have met with, and when it will be convenient for you to call upon me or for me to call upon you, and oblige" (Henry Farrer to J.D. Waring, 7 November 1888, University of Florida, Gainesville, George A. Smathers Libraries, Special Collections).

An impression of this print on Japan paper was sold at Farrer's estate sale on 5 February 1907, lot 620 ($13).

H354. *Near the Sea,* 1888 ca.

Print: Soft ground etching.

Plate 4 7/16 x 6 5/8 inches (113 x 168 mm.).

Bibliography: O'Brien and Mandel 1987, no. 104.

Exhibition: National Academy of Design, New York Etching Club, 1888, no. 48.

Located impressions: Parrish Art Museum, Southampton, New York, Dunnigan Collection, Acc. no. 76.1.294; The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, no. 9; Yale University Art Gallery, Everett V. Meeks, B.A. 1901, Fund, Acc. no. 1988.21.10 (inscribed in graphite at lower left, *Near the Sea;* signed at lower right, *H. Farrer).*

This is one of the few prints Farrer made using soft ground etching. On 5 December 1889, he wrote to Koehler about his method "the character of the work on the plate after the first proof was taken is the same as that shown in first proof i.e. done by laying a new ground (soft) and refastening the original drawing to plate (a rather difficult task) and working over those parts that needed strengthening, and biting a second time" (Henry Farrer to Sylvester Rosa Koehler, 5 December 1889, Sylvester Rosa Koehler Papers, AAA, SI, microfilm 2715). A number of etchers wrote to Koehler about their methods,

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including James D. Smillie on his soft ground plate etching, J.M. Falconer about artists' colors, Charles A. Walker about roulette, and John Henry Hill on aquatint (see microfilm quoted above).

This etching, which may relate to a watercolor of the same title (no. H355), was reproduced in the New York Etching Club catalogue for 1888. See also no. H356.

H355. *Near the Sea,* 1888 ca.

Drawing: Watercolor.

17 1/4 x 25 1/4 inches (438 x 631 mm.). Measurements from Farrer estate sale catalogue.

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 745.

Exhibitions: New York, American Water Color Society, 1888, no. 36 ($50); possibly New York, American Water Color Society, 1895 ($150).

Unlocated.

See no. H355.

This may be the watercolor Farrer referred to in 1894 when he wrote to dealer Daniel Macbeth that he could sell this and another watercolor, *Misty Sunset,* for "$100 net 65" (Henry Farrer to Daniel Macbeth, 17 December 1894, AAA, SI, microfilm NMc6, frames 1131-32). Although the two watercolors were not specifically identified in the 17 December 1894 letter, Farrer identified them as "Near the Sea" and "Misty Sunset" when he later wrote Macbeth to thank him for the check for one watercolor sold (Henry Farrer to Daniel Macbeth, 18 May 1895, AAA, SI, microfilm NMc6, frame 1134).

H356. *Near the Sea,* 1888 ca.

Print: Etching.

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19 x 29 inches (483 x 737 mm.).

Signed.

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 622 ($4, on Japan paper).

Unlocated.

This etching may be identical to Farrer's print of the same title (no. H354).

H357. *November Evening,* 1888 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1888, no. 386 ($100).

Unlocated.

H358. *November Evening, East River,* 1888 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1881, no. 316 ($100).

Unlocated.

H359. *October Evening,* 1888 ca.

Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1888, no. 338 ($200); New York, American Water Color Society, 1889, no. 636 ($200).

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Unlocated.

See no. H432.

H360. *The House by the Pond,* 1888 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1888, no. 60 ($50).

Unlocated.

H361. *"When the dry leaves strew the path",* 1888 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1888, no. 327 ($550).

Unlocated.

This title is taken from the first stanza of Longfellow's poem "Aftermath," published in *Birds of Passage:* "When the summer fields are mown, / When the birds are fledged and flown, / And the dry leaves strew the path; / With the falling of the snow, / With the cawing of the crow, / Once again the fields we mow / And gather in the aftermath." See also no. H449.

The Riverside edition of Longfellow's poems notes that this poem was placed last in the book and gave the title to the volume published in 1873, which contained the third part of *Tales of a Wayside Inn* and the third flight of *Birds of Passage.* The completion of the *Tales* on Longfellow's sixty-sixth birthday may have inspired this poem (H.E. Scudder, *The Complete Poetical Works of Henry Wadsworth Longfellow* (Boston and New York: Houghton, Mifflin and Company, 1893), 297).

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H362. *October,* 1889 ca.

Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1889, no. 479 ($50); possibly New York, American Water Color Society, 1894, no. 520 ($50); possibly New York, American Water Color Society, 1902, no. 126.

Unlocated.

Farrer named a number of his works *October,* although this watercolor does not seem to correspond with any of the others.

H363. *"The Autumn Woods were Waning",* 1889 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1889, no. 447 ($225).

Unlocated.

H364. *The Close of Day,* 1889 ca.

Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1889, no. 250 ($50); possibly New York, American Water Color Society, 1895, no. 168 ($150); possibly New York, American Water Color Society, 1899, no. 250.

Unlocated.

An etching of this subject was exhibited at the New York Etching Club exhibition in 1893 (no. H413).

H365. *"The golden autumn day in silence and sunshine glides away",* 1889 ca.

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Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1889, no. 385 ($500); possibly New York, American Water Color Society, 1897, no. 39.

Unlocated.

H366. *"The river, hemmed with leaning trees, wound through its meadows green"*, 1889 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1889, no. 375 ($500).

Unlocated.

See no. H367.

H367. *"The River hemmed with leaving trees wound through its meadows green"*, 1889 ca.

Print: Etching.

Exhibition: National Academy of Design, New York Etching Club, 1889, no. 35.

Unlocated.

See no. H365.

H368. *"When the hours of the day are numbered"*, 1889 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1889, no. 488 ($1,000).

Unlocated.

The title of this watercolor is taken from the first line of Longfellow's poem

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"Footsteps of Angels" which appeared in *Voices of the Night* (1839), his first collection of original poems. The first stanza reads: "When the hours of Day are numbered, / And the voices of the Night / Wake the better soul, that slumbered, / To a holy, calm delight."

This poem was first published under the title "Evening Shadows." It makes reference to Longfellow's recently deceased first wife (Mary Storer Potter) and his friend and brother-in-law George W. Pierce, who died less than a month after Mrs. Longfellow (H.E. Scudder, *The Complete Poetical Works of Henry Wadsworth Longfellow* (Boston and New York: Houghton, Mifflin and Company, 1893), 4).

H369. *A Winter's Eve*, 1890

Drawing: Watercolor.

16 x 27 1/2 inches (406 x 698 mm.).

Exhibition: Old Lyme, Connecticut, Cooley Gallery, "Gallery News," 1996 (repr. in color).

The Cooley Gallery, Old Lyme, Connecticut.

This watercolor is based on the 1886 etching *The Day is Ending, Night Descending* (no. H332), the largest plate Kimmel and Voigt printed for Farrer. In 1882, Farrer exhibited another watercolor with the title *Winter, The Day is Ending, Night Descending* (no. H290) that presumably depicted the same or a very similar subject.

A preparatory drawing in pencil for either the etching or this watercolor is in the collection of Roy Davis and Cecily Langdale (no. H378).

H370. *Evening Glow*, 1890

Drawing: Watercolor over pencil.

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17 x 25 inches (432 x 635 mm.).

Signed and dated at lower left, *H. FARRER.1890.*

Provenance: The Cooley Gallery, Old Lyme, Connecticut.

Exhibitions: Old Lyme, Connecticut, Cooley Gallery, "Gallery News," 1996 (repr. in color on front of brochure); Pittsburgh, Pennsylvania, "Recent Acquisitions: Works on Paper," January 16–April 11, 1999.

Carnegie Museum of Art, Pittsburgh, Pennsylvania, Foster Charitable Trust Fund, Acc. no. 1996.76.

H371. *The Hour of Rest,* 1890

Print: Etching.

Plate: 18 1/16 x 29 9/16 inches (480 x 753 mm.).

Signed and dated in plate.

Bibliography: Beall 1970, no. 6, 149.

Exhibition: National Academy of Design, New York Etching Club, 1891, no. 47.

Located impression: Library of Congress, Copyright deposit (remarque proof, a spray of woodbine).

An impression of this print on vellum was included in Farrer's estate sale on 5 February 1907, lot 626 ($13).

H372. *A Quiet Afternoon, October,* 1890 ca.

Drawing: Watercolor.

12 1/4 x 18 1/4 inches (311 x 464 mm.). [Measurements are from Farrer estate sale]

Provenance: possibly Henry Farrer estate sale, New York, American Art

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Galleries, 5 February 1907, lot 654 ($22.50).

Exhibition: National Academy of Design, American Water Color Society, 1890, no. 293 ($225).

Unlocated.

H373. *Autumn Afternoon,* 1890 ca.

Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1890, no. 316 ($200); possibly, New York, American Water Color Society, 1896, no. 328 ($125).

Unlocated.

H374. *Calm Twilight Veils the Sky,* 1890 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1890, no. 588 ($500).

Unlocated.

This watercolor was probably reproduced in the etching of nearly the same title published in 1893 (see no. H405).

H375. *Near the Village,* 1890 ca.

Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1890-91, no. 315 ($1,000); New York, American Water Color Society, 1898, no. 220.

Unlocated.

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H376. *October Afternoon,* 1890 ca.

Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1892, no. 262 ($50); possibly New York, American Water Color Society, 1899, no. 453; possibly New York, American Water Color Society, 1900, no. 169a; possibly New York, American Water Color Society, 1901, no. 48.

Unlocated.

H377. *On the Marshes,* 1890 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1891, no. 280 ($100).

Unlocated.

H378. *Sketch for "A Winter's Eve",* 1890 ca.

Drawing: Pencil. Verso: Sketch of a river landscape with man in a rowboat.

14 1/2 x 22 inches (368 x 558 mm.) various framing lines.

Inscribed at lower right, *16 x 30.*

Collection of Roy Davis and Cecily Langdale, New York.

This drawing depicts the same subject of Farrer's watercolor made in 1890 (no. H369). It may also be preparatory for an unlocated etching.

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H379. *The River,* 1890 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1891, no. 428 ($500).

Unlocated.

H380. *'The River Banks are Brown",* 1890 ca.

Drawing: Watercolor.

24 x 36 inches (610 x 914 mm.).

Exhibition: New York, American Water Color Society, 1890, no. 402, repr. ($500).

Unlocated.

H381. *Twilight,* 1890 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1890, no. 390 ($100).

Unlocated.

H382. *"When daylight's toil is o'er",* 1890 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1890, no. 567 ($1,000).

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Unlocated.

Although this drawing is unlocated, it is almost certainly the same image that appears in Farrer's etching of the same title made one year later (no. H385). The etching was published in 1891 and clearly was intended to make Farrer's watercolor composition more readily available at an affordable price.

H383. *Landscape with Pond,* 1891

Drawing: Watercolor.

11 1/4 x 18 1/4 inches (286 x 464 mm.).

Signed and dated at lower left, *H. FARRER 1891;* inscribed across bottom, *HENRY FARRER.*

Provenance: Hirschl & Adler Galleries, Inc., New York (APG 12656D); sold to Mr. and Mrs. Thomas L. Colville (1986).

Collection of Mr. and Mrs. Thomas L. Colville, New Haven, Connecticut.

H384. *Sweet Morning's Calm,* 1891

Print: Etching.

18 7/16 x 29 9/16 inches (468 x 752 mm.).

Signed and dated in plate.

Published in New York by Radtke, Lauckner & Co., copyright 1892.

Bibliography: Beall 1970, no. 10, 149.

Exhibition: National Academy of Design, New York Etching Club, 1892, no. 23.

Located impression: Library of Congress, copyright deposit.

This etching was published in 1892 in New York. An artist's proof was shown

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in 1892 at the National Academy of Design.

H385. *When Daylight's Toil is Over,* 1891

Print: Etching.

18 1/16 x 29 1/2 inches (480 x 759 mm.).

Signed and dated in plate.

Published in New York, Radtke, Lauckner & Co., copyright 1891.

Bibliography: Beall 1970, no. 12, 149.

Located impression: Library of Congress, copyright deposit (remarque proof, oak leaf; sumac leaf).

This etching is almost identical in size to *Hour of Rest* (1890) and *Sweet Morning's Calm* of 1891 (nos. H320, H384). See also no. H382.

H386. *Clearing Weather,* 1891 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1891, no. 157 ($50).

Unlocated.

H387. *Cloudy Day, October,* 1891 ca.

Drawing: Watercolor.

12 1/4 x 18 1/4 inches (311 x 464 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5

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February 1907, lot 652 ($25).

Exhibition: New York, American Water Color Society, 1891, no. 56 ($200).

Unlocated.

H388. *Evening,* 1891 ca.

Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1891, no. 234 ($50); possibly New York, American Water Color Society, 1892, no. 255 ($50); possibly New York, American Water Color Society, 1893, no. 339 ($50).

Unlocated.

It is impossible to determine whether the watercolors exhibited at three successive exhibitions of the American Water Color Society in 1891, 1892, and 1893 are the same or variant works. For simplicity sake, I am cataloguing them together with my uncertainty reflected in the designation "possibly."

H388a. *Near the Village: Twilight,* 1891 ca.

Drawing: Watercolor.

29 1/2 x 46 inches (749 x 1,168 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 769.

Exhibition: New York, American Water Color Society, 1891, no. 315 ($1,000).

Unlocated.

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H389. *Sunset,* 1891 ca.

Drawing: Watercolor.

Exhibitions: National Academy of Design, American Water Color Society, 1891, no. 149 ($200); possibly National Academy of Design, American Water Color Society, 1893, no. 217 ($100); possibly National Academy of Design, American Water Color Society, 1894, no. 427 ($50).

Unlocated.

It is impossible to determine whether Farrer exhibited the same watercolor of this title at the 1891, 1893, and 1894 exhibitions of the American Water Color Society or whether it is a variant on the same theme. For the sake of simplicity, I am cataloguing them together with my uncertainty noted in the word "possibly."

A watercolor of a sunset was sold at Farrer's estate sale on 5 February 1907, lot 631 ($12). It is recorded as being 3 x 5 inches. Another watercolor at the sale with the same title was lot 688, 24 x 36 inches.

H390. *By the Sea,* 1892

Drawing: Watercolor.

17 3/4 x 25 1/4 inches (451 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 752.

Unlocated.

H391. *House by the River,* 1892

Drawing: Watercolor.

10 3/4 x 17 1/4 inches (273 x 450 mm.).

Exhibition: New York, "Works on Paper" show, March 1999, included in

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checklist of works for sale ($18,000).

Spanierman Gallery, New York.

H392. *September Sunset,* 1892

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1892, no. 431 ($100).

Unlocated.

H393. *The Marsh,* 1892

Drawing: Watercolor.

17 3/4 x 25 1/4 inches (451 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 753.

Unlocated.

H394. *The Stillness of Eventide,* 1892

Drawing: Watercolor.

29 1/2 x 46 inches (749 x 1,168 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 770.

Unlocated.

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H395. *View of Provincetown,* 1892

Drawing: Pencil and ink.

7 1/2 x 9 1/2 inches (190 x 241 mm.).

Inscribed and dated at lower left, *Provincetown / Sept. 1. 92.*

National Museum of American Art, Smithsonian Institution, Washington, D.C., Gift of Michael J. Ettner, Acc. no. 1995.69.2.

Although this drawing is traditionally attributed to Farrer, it is very different in character from his other known works from this period. The inscription does not match any samples of Farrer's handwriting known to me. In my opinion it cannot be attributed to Farrer with any certainty. Also, there are not other Cape Cod subjects recorded by Farrer.

H396. *A Wayside Inn,* 1892 ca.

Print: Etching.

18 1/16 x 29 7/16 inches (480 x 756 mm.)

Published in New York, Fishel, Adler & Schwartz, copyright 1892.

Bibliography: Beall 1970, no. 11, 149.

Located impression: Library of Congress, copyright deposit (remarque proof, grape vine branch on the right; acorn branch on the left).

On 30 July 1889 Farrer wrote to Koehler that he had recently finished a large plate for Fishel, Adler and Schwartz (Henry Farrer to Sylvester Rosa Koehler, 5 December 1889, Sylvester Rosa Koehler Papers, AAA, SI, microfilm D184, frame 1157). Farrer may have been referring to this print, although it was not copyrighted until 1892.

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H397. *Evening,* 1892 ca.

Print: Etching.

Exhibitions: National Academy of Design, New York Etching Club, 1892, no. 24; National Academy of Design, New York Etching Club, 1893, no. 32.

Unlocated.

Farrer showed an etching proof of *Evening* at both the 1892 and 1893 New York Etching Club exhibitions. It is impossible to determine whether these were the same image.

H398. *In the Twilight's Thoughtful Hour,* 1892 ca.

Drawing: Watercolor.

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 734 (undated), 759 (dated 1892).

Bibliography: "The Water Color Exhibition. East Gallery," *New York Times,* 13 February 1897, 4, col. 4.

Exhibitions: New York, American Water Color Society, 1892, no. 475 ($500); New York, American Water Color Society, 1897, no. 122.

Unlocated.

Two watercolors of this same title were included in Farrer's estate sale of 1907. Lot 759 is dated 1892.

A review of this watercolor in the *New York Times* stated: "The poet–painter, Henry Farrer, in the "Twilight's Thoughtful Hour," gives us the best of his examples in the present display–a curious color scheme of greenish yellow pervaded with his usual sentiment."

H399. *Landscape with Cottage,* 1892 ca.

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Drawing: Pencil; framing line along top.

Inscribed along upper edge, *Done with some changes for Ex W.C.S. 1892.*

Collection of Roy Davis and Cecily Langdale, New York.

Based on the inscription noted above, this drawing was preparatory for a watercolor, now impossible to identify, intended for the American Water Color Society exhibition of 1892.

H400. *October on the Marshes,* 1892 ca.

Drawing: Watercolor.

Sight measurements: 17 x 25 inches (432 x 635 mm.).

Bibliography: Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Exhibition: New York, American Water Color Society, 1892, no. 547 ($200), repr.

Paterson Free Public Library, Paterson, New Jersey.

H401. *On Gowanus Bay,* 1892 ca.

Print: Etching.

Exhibition: National Academy of Design, New York Etching Club, 1892, no. 25.

Unlocated.

The 1892 exhibition at the National Academy of Design featured only artist's proofs (see Chapter 8 for further discussion).

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H402. *River Landscape with Sailboat and Buildings,* 1892 ca.

Drawing: Pencil; framing line along top.

Inscribed at upper right, *Done with some changes / and sent to W.C.S. Ex 1892.*

Collection of Roy Davis and Cecily Langdale, New York.

Like no. H399, this drawing was preparatory for a watercolor, now impossible to identify, for the American Water Color Society exhibition of 1892.

H403. *The Afterglow,* 1892 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1892, no. 355 ($200).

Unlocated.

A watercolor titled *The Afterglow,* along with three other watercolors, was mentioned by Farrer in a letter to the dealer Macbeth. The price quoted was $100, net $65. The other watercolors mentioned were two sunsets and one titled *A Showery Day* (Henry Farrer to Daniel Macbeth, 17 December 1894, AAA, SI, microfilm NMc6, frame 1146).

A watercolor with the same title but dating to 1899 is also known (no. H461).

H404. *The Stillness of Eventide,* 1892 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1892, no. 652 ($1,000).

Unlocated.

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H405. *Calm Twilight Veils the Summer Sky,* 1893

Print: Etching.

18 x 29 3/8 inches (482 x 754 mm.).

Signed and date in plate.

Published in New York, Fishel, Adler & Schwartz, copyright 1893.

Bibliography: Beall 1970, nos. 1 and 2, 148.

Located impressions: Library of Congress, copyright deposit (2 impressions; remarque proof, flowers).

An impression of this etching on vellum was included in Farrer's estate sale on 5 February 1907, lot 627 ($11).

H406. *Calm Twilight with the Summer Sky,* 1893

Drawing: Pencil.

22 x 30 inches (559 x 762 mm.).

Inscribed at bottom, *Calm Twilight with the Summer Sky 1893.*

Unlocated.

A note in the files at Hirschl & Adler compares this drawing to *Landscape,* 1860 by William Trost Richards (see Linda S. Ferber, *William Trost Richards, American Landscape & Marine Painter, 1833–1905* (Brooklyn, New York: The Brooklyn Museum, 1973, no. 23, repr.). The compositions of the two works share a few characteristics: a bridge which leads to an open field with a town beyond. Farrer's drawing is, understandably, much less detailed than Richards's finished painting. Farrer's work, however, also seems to look back to the work of John Constable and the English tradition of rural landscape art. Farrer's handling of this drawing is very close in style and technique to the highly-worked pencil drawings Constable made in the 1820s.

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H407. *Fisherman at Dawn,* 1893

Drawing: Watercolor.

12 1/2 x 19 3/4 inches (318 x 501 mm.).

Provenance: sale, New York, Christie's, 30 September 1982, lot 45a.

Bibliography: Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Unlocated.

H408. *October Evening,* 1893

Drawing: Watercolor.

17 1/2 x 25 1/4 inches (445 x 631 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 751.

Unlocated.

H409. *A Gray Afternoon near the Sea,* 1893 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1893, no. 363 ($225).

Unlocated.

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H410. *A Quiet Spot,* 1893 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1893, no. 285 ($225).

Unlocated.

H411. *At Twilight's Peaceful Close,* 1893 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1893, no. 467 ($500).

Unlocated.

H412. *Late October,* 1893 ca.

Exhibition: New York, American Water Color Society, 1893, no. 326 ($50).

Unlocated.

H413. *The Close of Day,* 1893 ca.

Print: Etching.

Bibliography: "New-York Etching Club," *New York Times,* 29 January 1893, 16.

Exhibition: New York, National Academy of Design, *Catalogue of Etching*

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Proofs, 1893, no. 31.

Unlocated.

This print was shown in an 1893 exhibition of proofs. It was included in the National Academy of Design catalogue and a notice in the *New-York Times*, which remarks that "the catalogue has five etchings by club members and five photogravures of their makers, who are Messrs. Farrer, Twachtman, J.C. Nicoll, Lauber, and Mielatz. Mr. Farrer's contribution is a grave little landscape, a reduction of his large etching "The Close of Day." Farrer's portrait is reproduced as the frontispiece.

H414. *The Heavens Yet Touched with Sunset Glow; Brightness above, and hushed, submissive Calm below,* 1893 ca.

Drawing: Watercolor.

29 1/2 x 46 inches (749 x 1,168 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 772.

Bibliography: "The Fine Arts. Water-Color Society," *New-York Times*, 28 January 1893, 4.

Exhibition: New York, American Water Color Society, 1893, no. 572 ($1,000).

Unlocated.

The review in the *New York Times* noted that this watercolor was not a candidate for the Evans prize since its price exceeded $500 limit for the prize.

H415. *A Showery Day*, 1894

Drawing: Watercolor.

17 1/4 x 25 1/4 inches (438 x 631 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6

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February 1907, lot 748.

Exhibitions: New York, American Water Color Society, 1895, no. 250 ($225); New York, American Water Color Society, 1898, no. 176.

Unlocated.

A watercolor titled *A Showery Day* was mentioned by Farrer, along with three other watercolors in a letter to the dealer Macbeth. The price quoted is $100, net $65 (see no. H403).

H416. *After the Rain,* 1894

Drawing: Watercolor.

11 1/4 x 17 1/4 inches (286 x 438 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 707.

Unlocated.

H417. *Among the Sand Dunes: Moonrise,* 1894

Drawing: Watercolor.

17 1/4 x 25 1/4 inches (438 x 631 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 749.

Unlocated.

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H418. *"And Once Again Comes the Dreamy Haze"*, 1894

Drawing: Watercolor.

11 1/4 x 17 1/4 inches (286 x 438 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 709.

Unlocated.

H419. *On the Edge of the Marsh*, 1894

Drawing: Watercolor.

10 1/4 x 16 1/4 inches (260 x 413 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 700.

Exhibitions: New York, American Water Color Society, 1895, no. 351 ($100); possibly New York, American Water Color Society, 1899, no. 158.

Unlocated.

H420. *"September Stillness Broods o'er Everything"*, 1894

Drawing: Watercolor.

11 1/4 x 17 1/4 inches (286 x 438 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 705.

Unlocated.

According to the Farrer estate sale catalogue, this title is based on a quotation from John Addington Symonds (1840–1893). Symonds, an English historian and translator, wrote *History of the Renaissance in Italy* (1875-86) and translated a number of books, including the *Autobiography of Benvenuto*

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Cellini (1888). Symonds also published pioneering studies on homosexuality, was the first modern historian of male homosexuality, and popularized the works of many homosexual writers, including Walt Whitman.

H421. *Solitude,* 1894

Drawing: Watercolor.

17 1/4 x 25 1/4 inches (438 x 631 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 742.

Unlocated.

H422. *Sunset, Long Island,* 1894

Drawing: Watercolor.

17 1/4 x 25 1/4 inches (438 x 631 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 744.

Exhibition: New York, American Water Color Society, 1896, no. 315 ($60).

Unlocated.

H423. *A Rift in the Clouds,* 1894 ca.

Drawing: Watercolor.

Exhibitions: New York, American Water Color Society, 1894, no. 504 ($225);

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New York, American Water Color Society, 1901, no. 81.

Unlocated.

H424. *Evening, Long Island,* 1894 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1894, no. 378 ($100).

Unlocated.

H425. *"In deep tranquillity the day declined",* 1894 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1894, no. 494 ($1,000).

Unlocated.

H426. *Misty Morning,* 1894 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1894, no. 425 ($225).

Unlocated.

H427. *"The Day was closing o'er the marsh",* 1894 ca.

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Drawing: Watercolor.

17 1/4 x 25 1/4 inches (438 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 743.

Exhibition: New York, American Water Color Society, 1894, no. 481 ($225).

Unlocated.

H428. *"Wrapped in twilight the valley lay"*, 1894 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1894, no. 500 ($500).

Unlocated.

H429. *A Gray Day near the Sea,* 1895

Drawing: Watercolor.

11 1/4 x 17 1/4 inches (286 x 438 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 715.

Unlocated.

H430. *Evening on the Marsh,* 1895

Drawing: Watercolor.

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9 x 13 inches (229 x 330 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 695.

Unlocated.

H431. *"Expectant Nature Turns to Rest as Evening Draweth on"*, 1895

Drawing: Watercolor.

11 1/2 x 17 1/2 inches (292 x 445 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 721.

Unlocated.

H432. *October Evening*, 1895

Drawing: Watercolor.

12 1/4 x 17 1/4 inches (311 x 438 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 651 ($20).

Unlocated.

Another watercolor of the same title was exhibited at the National Academy of Design in 1889 (no. H359).

This may be the watercolor Farrer referred to in an undated letter to Daniel Macbeth. Farrer wrote, "I send you three pictures which I hope will please some of your customers, the titles and prices are as follows: November $225 net $125; Sunset 100 net 65; October Evening 100 net 65." Although the letter is undated, it appears in the correspondence between letters dated 1 November 1895 and 13 October 1896 (Henry Farrer to Daniel Macbeth, AAA,

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SI, microfilm NMc6, frame 1137).

H433. *Sunset,* 1895

Drawing: Watercolor.

11 1/4 x 17 1/4 inches (286 x 438 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lots 716 and 717.

Unlocated.

Lots 716 and 717 of Farrer's estate sale were both watercolors of a sunset dated 1895. For convenience I have listed them together.

One of these may be the watercolor Farrer referred to in an undated letter to Daniel Macbeth. Farrer wrote "I send you three pictures which I hope will please some of your customers, the titles and prices are as follows: November $225 net $125; Sunset 100 net 65; October Evening 100 net 65." Although the letter is undated, it appears in the correspondence between letters dated 1 November 1895 and 13 October 1896 (Henry Farrer to Daniel Macbeth, AAA, SI, microfilm NMc6, frame 1137). See also no. H432.

H434. *Sunset on the Marshes, Long Island,* 1895

Drawing: Watercolor.

15 3/4 x 25 1/4 inches (400 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 736.

Unlocated.

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H435. *Sunset, West Virginia,* 1895

Drawing: Watercolor.

12 1/2 x 17 1/2 inches (355 x 495 mm.).

Signed and dated at lower left, *H.FARRER 1895.*

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 650 ($20); Hirschl & Adler Galleries, Inc., New York; private collection.

Exhibition: New York, American Water Color Society, 1896, no. 156 ($150).

Unlocated.

Another West Virginia watercolor, *The Close of a Stormy Day, West Virginia,* is undated but was presumably made about the same time as the present work.

H436. *The Path to the Ferry,* 1895

Drawing: Watercolor.

18 1/4 x 25 1/4 inches (465 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 678.

Exhibition: New York, American Water Color Society, 1896, no. 492 ($225).

Unlocated.

H437. *A September Haze,* 1895 ca.

Drawing: Watercolor.

11 1/4 x 17 1/4 inches (286 x 438 mm.).

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Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 711.

Exhibition: New York, American Water Color Society, 1895, no. 360 ($75).

Unlocated.

H438. *After a Day of Wind and Rain,* 1895 ca.

Drawing: Watercolor.

18 1/4 x 25 1/4 inches (465 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 681 ($27.50).

Exhibition: New York, American Water Color Society, 1896, no. 236 ($250).

Unlocated.

H439. *In Solemn Mood the Day Declines,* 1895 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1896, no. 265 ($225).

Unlocated.

H440. *"When Leaves are Brown and the Year is Old",* 1895 ca.

Drawing: Watercolor.

24 x 36 inches (610 x 914 mm.).

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Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 757.

Exhibitions: New York, American Water Color Society, 1895, no. 312 ($1,000); New York, American Water Color Society, 1899, no. 273.

Unlocated.

H441. *After the Storm,* 1896

Drawing: Watercolor.

8 3/4 x 12 1/4 inches (222 x 311 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 644 ($12.50).

Unlocated.

See also no. H517.

H442. *Landscape,* 1896

Drawing: Watercolor.

18 x 12 inches (457 x 305 mm.).

Bibliography: Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Montclair Art Museum, Montclair, New Jersey.

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H443. *"The Glories of the Dying Day Still Lingered in the West"*, 1896

Drawing: Watercolor.

24 x 36 inches (610 x 914 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 758.

Exhibition: New York, American Water Color Society, 1897, no. 291.

Unlocated.

This title may have been inspired by William Cullen Bryant's *A Walk at Sunset,* the fifth stanza of which reads: "So, with the glories of the dying day, / Its thousand trembling lights and changing hues, / The memory of the brave who passed away / Tenderly mingled; –fitting hour to muse / On such grave theme, and sweet the dream that shed / Brightness and beauty round the destiny of the dead."

H444. *"'Twixt Serious Night and Cheerful Day"*, 1896 ca.

Drawing: Watercolor.

24 x 36 inches (610 x 914 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 760.

Exhibition: New York, American Water Color Society, 1896, no. 415 ($600).

Unlocated.

H445. *When the Leaves are Thinning Fast,* 1896 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1896, no. 378 ($378).

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Unlocated.

H446. *On the River,* 1897 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1897, no. 11.

Unlocated.

H447. *"The Clouds Yet Touched with Sunset's Glow,* 1897 ca.

Drawing: Watercolor.

12 1/4 x 18 1/4 inches (311 x 465 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 662 ($32.50).

Exhibition: New York, American Water Color Society, 1897, no. 319.

Unlocated.

H448. *The Pool,* 1897 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1897, no. 32.

Unlocated.

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H449. *"When the summer fields are mown, And the birds are fledged and flown"*, 1897 ca.

Drawing: Watercolor.

12 x 18 inches (304 x 457 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 726.

Exhibition: New York, American Water Color Society, 1897, no. 255.

Unlocated.

This title is taken from the opening lines of Longfellow's "Aftermath," published in *Birds of Passage:* "When the summer fields are mown, / When the birds are fledged and flown, / And the dry leaves strew the path; / With the falling of the snow, / With the cawing of the crow, / Once again the fields we mow / And gather in the aftermath."

See also no. H361.

H450. *Village Pond*, 1898

Drawing: Watercolor.

17 x 25 inches (432 x 635 mm.).

Provenance: sale, New York, Sotheby's, 1943, lot 453.

Bibliography: Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Unlocated.

H451. *Close of an October Day*, 1898 ca.

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Drawing: Watercolor.

Bibliography: "The Week in the Art World," *New York Times*, 12 February 1898, 98, col. 3.

Exhibition: New York, American Water Color Society, 1898, no. 312.

Unlocated.

The *New York Times* review listed Farrer's watercolor along with those of D.W. Tryon, Bruce Crane, and Thomas Moran and several others as being "all good and worthy of their painters."

H452. *"Day was Slowly Declining"*, 1898 ca.

Drawing: Watercolor.

24 x 36 inches (610 x 914 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 761.

Exhibition: New York, American Water Color Society, 1898, no. 247.

Unlocated.

H453. *Near Flushing, Long Island,* 1898 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1898, no. 395.

Unlocated.

H454. *November,* 1898 ca.

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Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1898, no. 377.

Unlocated.

H455. *The Path to the Village,* 1898 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1898, no. 118.

Unlocated.

H456. *When Autumn Leaves are Falling,* 1898 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1898, no. 236 (illustrated).

Unlocated.

H457. *A Gray Day,* 1899

Drawing: Watercolor.

12 x 18 inches (305 x 457 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 660 ($20).

Bibliography: Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue),

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www.siris.si.edu.

Exhibitions: possibly New York, American Water Color Society, 1900, no. 176.

Newark Museum of Art, Newark, New Jersey.

H458. *Moonrise,* 1899

Drawing: Watercolor.

8 3/4 x 13 1/4 inches (222 x 337 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 646 ($12.50).

Exhibitions: New York, American Water Color Society, 1900, no. 140; possibly New York, American Water Color Society, 1903, no. 78.

Unlocated.

H459. *On the Hillside,* 1899

Drawing: Watercolor.

17 1/4 x 25 1/4 inches (438 x 631 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 747.

Exhibition: New York, American Water Color Society, 1900, no. 198.

Unlocated.

Farrer made an etching of this subject in 1880 (see no. H216).

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H460. *Sun Setting Over Water,* 1899

Drawing: Watercolor.

Sight measurements: 8 1/2 x 13 1/2 inches (216 x 343 mm.).

Bibliography: Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Private Collection.

H461. *The Afterglow,* 1899

Drawing: Watercolor on paper laid down on board.

25 x 36 1/2 inches (635 x 930 mm.).

Signed and dated at lower left, *H. FARRER. 1899.*

Provenance: sale, New York, Christie's, 28 September 1989, lot 86, repr. in color.

Exhibitions: New York, American Water Color Society, 1899, no. 356; possibly New York, American Water Color Society, 1900, no. 31; possibly New York, American Water Color Society, 1903, no. 79.

Unlocated.

A watercolor of the same title was shown at the American Water Color Society exhibition in 1892 (no. H403).

H462. *Sunset Near Great South Bay,* 1899 ca.

Drawing: Watercolor.

12 x 18 inches (305 x 457 mm.).

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Provenance: Kennedy Galleries, New York.

Bibliography: Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Exhibition: New York, American Water Color Society, 1899, no. 380.

Unlocated.

Great South Bay is an arm of the Atlantic between the southern shore of western Long Island and a barrier beach.

H463. *"The Sunset Light Still Lingered"*, 1899 ca.

Drawing: Watercolor.

12 1/4 x 18 1/4 inches (311 x 465 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 658 ($32.50).

Exhibition: New York, American Water Color Society, 1899, no. 163.

Unlocated.

H464. *Cottage at Evening*, 1900

Drawing: Watercolor.

9 3/4 x 14 1/4 inches (249 x 363 mm.).

Provenance: sale, Christie's, New York, 30 September 1982, lot 45b.

Bibliography: Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Unlocated.

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H465. *Landscape at Sunset,* 1900

Drawing: Watercolor.

12 1/4 x 18 inches (311 x 457 mm.).

Provenance: sale, New York, Sotheby Parke Bernet, 24 October 1986, lot 29.

Bibliography: Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Unlocated.

H466. *Calm Evening,* 1900 ca.

Drawing: Watercolor.

11 1/4 x 17 1/4 inches (286 x 438 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 710.

Exhibitions: New York, American Water Color Society, 1900, no. 89; possibly New York, American Water Color Society, 1901, no. 360.

Unlocated.

H467. *Landscape at Sunset,* 1901

Drawing: Watercolor.

9 x 13 1/2 inches (228 x 343 mm.).

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Signed and dated at lower left, *H. FARRER. 1901.*

Provenance: art market, New York, 1968; Spanierman Gallery, LLC, New York.

Bibliography:*125 Years of American Watercolor Painting,* Spanierman Gallery, New York, 1998, no. 18, repr. in color.

Collection of Richard and Gloria Manney, New York.

H468. *Sunset in Early Autumn,* 1901

Drawing: Watercolor.

12 1/4 x 18 1/4 inches (311 x 465 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 661 ($27.50).

Unlocated.

H469. *Sunset near Long Island Sound,* 1901

Drawing: Watercolor.

11 1/4 x 17 1/4 inches (286 x 438 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 704.

Exhibitions: New York, American Water Color Society, 1901, no. 250; possibly New York, American Water Color Society, 1901, no. 123.

Unlocated.

There were two watercolors of the same title included in the American Water Color Society exhibition in 1901.

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H470. *Sunset on the North Shore, Long Island,* 1901

Drawing: Watercolor.

9 x 13 inches (229 x 330 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 697.

Unlocated.

H471. *Sunset, Staten Island,* 1901

Drawing: Watercolor.

8 3/4 x 13 1/4 inches (222 x 337 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 646a ($17.50).

Exhibition: New York, American Water Color Society, 1903, no. 77.

Unlocated.

H472. *The Hour of Rest,* 1901

Drawing: Watercolor.

5 1/4 x 8 3/4 inches (133 x 222 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 634.

Unlocated.

This drawing, which is dated 1901 according to the Farrer estate sale

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catalogue, may be based on Farrer's etching of the same title made in 1890 (no. H371).

H473. *The Path near the Stream,* 1901

Drawing: Watercolor.

18 1/4 x 25 1/4 inches (465 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 676 ($32.50).

Exhibition: New York, American Water Color Society, 1903, no. 75, illustrated.

Unlocated.

H474. *"The Twilight's Thoughtful Hour",* 1901

Drawing: Watercolor.

24 x 36 inches (610 x 914 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 689 ($67.50).

Bibliography: "American Water Colors," *New York Times,* 22 April 1902, 8, col. 6.

Exhibition: New York, American Water Color Society, 1902, no. 128, illustrated.

Unlocated.

Another watercolor with this title was exhibited at the American Water Color Society in 1892 (no. H398).

The *New York Times* described this watercolor thusly: "Mr. Henry Farrer has

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seven of his contemplative landscapes, among which his "Twilight's Thoughtful Hour" is perhaps the best, with its Corot trees vanishing into the evening sky, its pale hoop of moon, and its band of reddish distance along the horizon."

H475. *View of a River,* 1901

Drawing: Watercolor.

Signed and dated, *H.FARRER 1901.*

Provenance: Hope Davis Fine Art, 1989.

Harvard University Art Museums, Fogg Art Museum.

H476. *View of a River, Autumn,* 1901

Drawing: Watercolor over pencil.

Sight measurements: 18 x 25 inches (457 x 635 mm.).

Exhibition: New York, "Works on Paper" show, March 1997 (offered for $12,000).

Estelle Riback Fine Arts, Inc., New York.

H477. *"When the Leaves are Falling Fast",* 1901

Drawing: Watercolor.

12 x 18 inches (304 x 457 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6

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February 1907, lot 724.

Exhibition: New York, American Water Color Society, 1901, no. 356.

Unlocated.

H478. *Winter Landscape,* 1901

Drawing: Watercolor over pencil.

14 1/8 x 19 inches (359 x 483 mm.).

Signed at lower left, *H.FARRER. 1901.*

Harvard University Art Museums, Fogg Art Museum.

H479. *The Old Mill at Twilight,* 1901 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1901, no. 274.

Unlocated.

H480. *Autumn Afternoon,* 1902

Drawing: Watercolor.

18 1/4 x 25 1/4 inches (465 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 673 ($25).

Unlocated.

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H481. *"Autumn's Earliest Touch"*, 1902

Drawing: Watercolor.

12 1/4 x 18 1/4 inches (311 x 465 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 665 ($32.50).

Unlocated.

Although the exact poem remains unidentified, according to the Farrer estate catalogue, the title of this watercolor is based on a quotation from John Greenleaf Whittier (1807-1892). A poet and abolitionist, Whittier devoted himself to anti-slavery causes, writing *Justice and Expediency* in 1833. Later he found his voice as a poet, became part of the New England literary circle, and was a founder member of the *Atlantic Monthly*. Interestingly, he also wrote a poem "The Singer" about the poet and abolitionist Alice Cary (see no. H581).

H482. *Gray September Day*, 1902

Drawing: Watercolor.

11 3/4 x 17 3/4 inches (298 x 451 mm.).

Provenance: sale, New York, Sotheby Parke Bernet, 1947, lot 828.

Bibliography: Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Unlocated.

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H483. *On the Edge of the Marsh,* 1902

Drawing: Watercolor.

18 1/4 x 25 1/4 inches (465 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 671 ($30).

Unlocated.

Another work of the same title was exhibited at the National Academy of Design in 1880 (no. H240) and at the American Water Color Society in 1895 (no. 419).

H484. *Sunset, Long Island,* 1902

Drawing: Watercolor.

12 1/2 x 18 1/2 inches (318 x 470 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 733.

Exhibition: New York, American Water Color Society, 1902, no. 127.

Unlocated.

H485. *The Close of Day,* 1902

Drawing: Watercolor.

18 1/4 x 12 1/4 inches (465 x 311 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 670 ($32.50).

Exhibitions: New York, American Water Color Society, 1902, no. 124; possibly

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New York, American Water Color Society, 1903, no. 83.

Unlocated.

H486. *"The Last Gleam"*, 1902

Drawing: Watercolor.

12 x 18 inches (304 x 457 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 725.

Unlocated.

The title of this watercolor may be based on Lord Byron's poem "On a Distant View of the Village and School of Harrow on the Hill," written in 1806: "Or round the steep brow of the churchyard I wander'd, / To catch the last gleam of the sun's setting ray."

H487. *"The Setting Sun Paints Sky and Stream"*, 1902

Drawing: Watercolor.

12 x 18 inches (304 x 457 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 727.

Unlocated.

H488. *Woman Walking beside a River,* 1902

Drawing: Watercolor over pencil.

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9 1/4 x 14 3/16 inches (236 x 360 mm.).

Signed and dated at lower left in black watercolor, *H.FARRER.1902.*

The Metropolitan Museum of Art, New York, Purchase, Bequest of Vera Ruth Miller, by exchange, 1983, Acc. no. 1983.375.

This twilight landscape, with a woman shown walking along a road with her back to the viewer, is similar to some of Farrer's early etchings, including *December* (no. H147). A pencil sketch of a woman walking along a riverbank in the collection of Roy Davis and Cecily Langdale may be an early idea for this watercolor.

H489. *The Edge of the Wood,* 1902 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1902, no. 129.

Unlocated.

H490. *The River Path,* 1902 ca.

Drawing: Watercolor.

18 1/4 x 25 1/4 inches (465 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 672 ($27.50).

Exhibition: New York, American Water Color Society, 1902, no. 125.

Unlocated.

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H491. *A Gray Day on the Moor,* 1903 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1903, no. 84.

Unlocated.

H492. *A Pensive Hour,* 1903 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1903, no. 86.

Unlocated.

H493. *After the Toils of Day,* 1903 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1903, no. 82.

Unlocated.

H494. *At the End of the Day,* 1903 ca.

Drawing: Watercolor.

18 x 25 inches (457 x 635 mm.).

Exhibition: American Water Color Society, 1903, no. 75 (as *The Path near the Stream).*

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Cooley Gallery, Old Lyme, Connecticut.

This image makes clear the difficulty of cataloguing Farrer's works. In 1903, this watercolor was exhibited at the American Water Color Society under the title *The Path near the Stream.* Because it was illustrated in that catalogue, it is possible to link it up with a watercolor owned by the Cooley Gallery. In its brochure, the watercolor was titled *At the End of the Day.* It is probable that many of the watercolors that have been located probably now carry different names than those Farrer originally gave them.

This watercolor is also very similar to a late watercolor, *Woman Walking Beside a River,* dated 1902 (no. H488).

H495. *Near the Mill,* 1903 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1903, no. 88.

Unlocated.

H496. *October Sunset,* 1903 ca.

Drawing: Watercolor.

18 1/4 x 25 1/4 inches (465 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 677 ($30).

Exhibition: New York, American Water Color Society, 1903, no. 91.

Unlocated.

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H497. *"Silent are the Sounds of Day"*, 1903 ca.

Drawing: Watercolor.

18 1/4 x 12 1/4 inches (465 x 311 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 669 ($25).

Exhibition: New York, American Water Color Society, 1903, no. 81.

Unlocated.

H498. *The Closing Day*, 1903 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1903, no. 89.

Unlocated.

H499. *The Closing of an Autumn Day*, 1903 ca.

Drawing: Watercolor.

18 1/4 x 25 1/4 inches (465 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 675 ($27.50).

Exhibition: New York, American Water Color Society, 1903, no. 90.

Unlocated.

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H500. *The Golden Prime of Evening,* 1903 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1903, no. 85.

Unlocated.

H501. *The Setting Sun,* 1903 ca.

Drawing: Watercolor.

8 3/4 x 13 3/4 inches (222 x 337 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 691.

Exhibition: New York, American Water Color Society, 1903, no. 76.

Unlocated.

H502. *What Visionary Tints the Year Puts On,* 1903 ca.

Drawing: Watercolor.

Exhibition: New York, American Water Color Society, 1903, no. 87.

Unlocated.

The title of this watercolor is taken from the opening line of James Russell Lowell's poem "An Indian-Summer Reverie": "What visionary tints the year puts on, / When falling leaves falter through motionless air / Or numbly cling and shiver to be gone!"

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H503. *"With Angry Flush, the Day Gave Way to Night"*, 1903 ca.

Drawing: Watercolor.

12 1/4 x 17 1/4 inches (311 x 438 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 649 ($30).

Exhibition: New York, American Water Color Society, 1903, no. 80.

Unlocated.

H504. *A Brisk Breeze,* n.d.

Drawing: Watercolor.

6 3/4 x 12 inches (171 x 305 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 638 ($12.50).

Unlocated.

H505. *A Cloudy Sunset,* n.d.

Drawing: Watercolor.

12 x 17 inches (304 x 432 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 723.

Unlocated.

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H506. *"A Golden Haze Spread o'er the Scene"*, n.d.

Print: Etching.

8 3/4 x 13 1/4 inches (222 x 337 mm.).

Signed.

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 613 ($6, on vellum).

Unlocated.

H507. *"A Golden Haze Spread o'er the Scene"*, n.d.

Drawing: Watercolor.

8 3/4 x 13 1/4 inches (222 x 337 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 645.

Unlocated.

Farrer made another watercolor, also undated, with the same title (no. H506).

H508. *A Peaceful Twilight*, n.d.

Drawing: Watercolor.

24 x 36 inches (610 x 914 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 764.

Unlocated.

See also no. H511.

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H509. *A Quiet Hour,* n.d.

Drawing: Watercolor.

11 1/4 x 17 1/4 inches (286 x 438 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 713.

Unlocated.

H510. *A Quiet Nook,* n.d.

Drawing: Watercolor.

18 1/4 x 25 1/4 inches (465 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 680 ($22.50).

Unlocated.

H511. *A Restful Twilight,* n.d.

Drawing: Watercolor.

12 1/4 x 18 1/4 inches (311 x 465 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 666.

Unlocated.

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See also H508.

H512. *A Sky Study*, n.d.

Drawing: Watercolor.

9 x 11 1/4 inches (229 x 286 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 692.

Unlocated.

H513. *A Stormy Day*, n.d.

Print: Etching.

Plate: 4 1/2 x 8 1/2 inches (114 x 216 mm.).

Bibliography: Tyler 1984, no. 37, repr.

Located impression: The Baltimore Museum of Art, Garrett Collection, Acc. no. 11625 (impression on Japan paper).

H514. *"A tender glow, exceeding fair,*

A dream of day without its glare", n.d.

Drawing: Watercolor.

24 x 36 inches (610 x 914 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 765.

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Unlocated.

The title of this watercolor is a quotation from the third stanza of John Greenleaf Whittier's poem "The River Path." The first three stanzas read: "No bird–song floated down the hill, / The tangled bank below was still; / No rustle from the birchen stem, / No ripple from the water's hem. // The dusk of twilight round us grew, / We felt the fallin- of the dew; / For, from us, ere the day was done, / The wooded hills shut out the sun. // Bunt on the river's furthest side / We saw the hill-tops glorified,— / A tender glow, exceeding fair, / A dream of day without its glare."

When Whittier's poem was first published, the editor remarked that his poem "will be recognized by those who have ever been near his cottage, as a Picture of a Sunset on the Banks of the Merrimac" (*The Living Age* 66, no. 850 (15 September 1860).

H515. *A View of the Marshes,* n.d.

Drawing: Watercolor.

11 x 17 1/4 inches (279 x 438 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 701.

Unlocated.

H516. *A Windy Day,* n.d.

Print: Etching.

Plate: 3 3/4 x 5 3/4 inches (95 x 146 mm.).

Signed.

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 601 ($2).

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Unlocated.

H517. *After the Storm,* n.d.

Drawing: Watercolor.

11 1/2 x 16 inches (292 x 406 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 718,

Unlocated.

Another watercolor of the same title, dated 1896, was also sold at Farrer's estate sale (no. H441).

H518. *"All Silent as a Dream",* n.d.

Drawing: Watercolor.

18 1/4 x 25 1/4 inches (465 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 679 ($27.50).

Unlocated.

This title is taken from the third stanza of Longfellow's "The Revenge of Rain-in-the-Face," published in *Birds of Passage:* "In the meadow, spreading wide / By woodland and river-side / The Indian village stood; / All was silent as a dream, / Save the rushing of the stream / And the blue-jay of the wood."

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H519. *Along Shore,* n.d.

Print: Etching.

Signed at lower left, *H. Farrer.*

Bibliography: photocopy (undated and unidentified) in Archives of American Art, Smithsonian Institution, Washington, D.C., N88, frame 213.

Unlocated.

H520. *Atlantic Pier,* n.d.

Print: Etching and drypoint.

Plate: 10 1/16 x 8 1/2 inches (256 x 216 mm.).

Signed at lower right center in plate, *H. Farrer.*

Located impression: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Keppel Gift (impression on Japan paper, signed below platemark in pencil, *Henry Farrer;* numbered at upper right in pencil, *3).*

An unidentified and undated catalogue clipping offers a signed artist's proof of this etching on Japan paper for $6 (AAA, SI, microfilm N88, frame 213).

H521. *Beached Boats,* n.d.

Drawing: Watercolor.

8 x 10 15/16 inches (204 x 279 mm.).

Collection of Mr. and Mrs. Stuart P. Feld, New York.

The technique of this watercolor is reminiscent of such English watercolorists of the late 19th century as William Payne (ca. 1760–ca. 1830).

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H522. *Boats to Let,* n.d.

Drawing: Pencil.

5 x 8 inches (127 x 203 mm.).

Signed at lower left, *H. Farrer.*

Provenance: Mr. and Mrs. Wilbur Ross, Jr.

Hirschl & Adler Galleries, Inc., New York.

This drawing is preparatory for the etching *On the Beach at Bay Ridge* (no. H191).

H523. *"Calm and still, the mingled current glided to the waiting sea",* n.d.

Drawing: Watercolor.

24 x 36 inches (610 x 914 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 687.

Unlocated.

Farrer took the title of this watercolor from the second stanza of John Greenleaf Whittier's poem "The Meeting Waters." The first two stanzas of that poem read: "Close beside the meeting waters, / Long I stood as in a dream, / Watching how the little river / Fell into the broader stream. // Calm and still the mingled current / Glided to the waiting sea; / On its breast serenly pictured / Floating cloud and skirting tree."

A poet and abolitionist, John Greenleaf Whittier (1807-1892) devoted himself to anti-slavery causes, declaring himself an abolitionist in his famous *Justice and Expediency* in 1833. He was a corresponding editor of the Washington abolitionist weekly, the *National Era.* Whittier later became part of the New England literary circle, and was a founder member of the *Atlantic Monthly.* Interestingly, Whittier also wrote a poem "The Singer"

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about the poet and abolitionist Alice Cary (see no. H581).

H524. *Canal Scene,* n.d.

Drawing: Watercolor.

25 x 39 inches (635 x 991 mm.).

Provenance: sale, Washington, D.C., C.G. Sloan, February 1978, sale 707, lot 1645.

Bibliography: Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Unlocated.

H525. *Cedars on the Hudson,* n.d.

Drawing: Watercolor and gouache.

19 x 12 inches (482 x 305 mm.).

Signed at lower left, *H. FARRER.*

Provenance: sale, Shannon's Fine Art Auctioneers, Greenwich, Connecticut, 21 October 1999, lot 181 (sold for $1,680).

Unlocated.

The vertical format of this drawing is unusual for Farrer. The only other known drawing of this type is one in a private collection dated 1876 (no. H117). Although the palette of these two watercolors is somewhat different, the present drawing being much more intense, the two may very well have been made at the same time. Another drawing of cedars, now unlocated, was exhibited at the American Water Color Society exhibition in 1876 (no. H134).

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H526. *City and Sunset,* n.d.

Drawing: Watercolor.

9 1/16 x 11 3/8 inches (229 x 289 mm.).

Signed at lower left in graphite, *H. Farrer.*

Provenance: Kennedy Galleries, New York.

Bibliography: Rubin 1991, 125, repr. in color.

The Metropolitan Museum of Art, New York, Purchase, Gifts of Mrs. Louis Lamson and Mrs. Alfred N. Lawrence, Bequest of Antoinette D.T. Throckmorton, in memory of Jules and Ella Turcas, and Bequest of May Blackstone Huntington, by exchange; Mr. and Mrs. Harry L. Koenigsberg, Walter Knight Sturges and Vain and Harry Fish Foundation Gifts and Maria DeWitt Jessup Fund, Acc. no. 1985.107.2.

This watercolor has a similar palette and handling to Farrer's drawing *Twilight* of 1871 (no. H164). It is on heavy watercolor paper and is dramatically lit. This may suggest an earlier date, perhaps in the early 1870s, since Farrer's later watercolors became much more subdued in tonality.

H527. *Cloudy Sky,* n.d.

Drawing: Pencil and chalk.

6 3/8 x 9 1/4 inches (162 x 235 mm.).

Provenance: Hirschl & Adler Galleries, Inc., New York (APG 242).

Unlocated.

H528. *Coastal View,* n.d.

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Drawing: Pencil.

Sight measurements: 4 1/4 x 8 3/4 inches (108 x 222 mm.).

Provenance: Ira Spanierman, New York.

Collection of Mr. and Mrs. Stuart P. Feld, New York.

This topographical drawing is much broader in scope than Farrer's other harbor scenes. Although the main elements of the composition are fairly fully worked out, it is clear that Farrer was still experimenting with the boat in full sail, the rowboat and the small islets. He has sketched these lightly at the top right side of the sheet.

H529. *Cottage Landscape,* n.d.

Drawing: Pencil.

18 3/4 x 29 1/4 inches (477 x 744 mm.).

Signed at lower right, *H. Farrer.*

Provenance: Sally Turner, New Jersey (dealer); on consignment to Hirschl & Adler Galleries, Inc., New York (returned to Sally Turner in 1975).

Collection of Sally Turner.

H530. *"December Brings a World of White",* n.d.

Drawing: Watercolor.

11 1/2 x 17 1/2 inches (292 x 445 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 719.

Unlocated.

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H531. *Dutch Kills, Haarlem* , n.d.

Print: Etching.

Plate: 4 x 6 inches (102 x 152 mm.).

Located impression: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs (impression numbered in pencil at upper right, *24).*

The handling of the sky is similar to Farrer's 1869 watercolor *Winter Scene in Moonlight* (no. H33). Although *Dutch Kills* is undated, it may be one of Farrer's earliest landscape prints.

H532. *Early Home,* n.d.

Drawing: Graphite.

8 1/2 x 4 1/4 inches (216 x 108 mm.).

National Museum of American Art, Smithsonian Institution, Washington, D.C., Gift of Michael J. Ettner, Acc. no. 1995.69.1.

H533. *Early Morning Rowing,* n.d.

Drawing: Watercolor.

24 x 36 inches (610 x 914 mm.).

Provenance: Kennedy Galleries, New York.

Bibliography: Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

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Exhibition: New York, Kennedy Galleries, *Watercolors & Drawings of the 19th Century*, 1981, fig. 53.

Unlocated.

H534. *Edge of the Pond, Evening*, n.d.

Print: Etching and drypoint.

18 1/8 x 24 inches (461 x 610 mm.).

Located impressions: Northampton, MA, Smith College Museum of Art, Gift of Mary C. Shaub, Acc. no. 1987.32; Museum of Fine Arts, Boston (M16637, Bequest of Mrs. Arthur Croft, proof on Japan paper, signed at lower left in pencil).

Although this etching is not signed or dated, it was probably made in the late 1880s, when Farrer was producing larger etchings with a relatively high finish. A preparatory study for this print is in The Pierpont Morgan Library (no. H559).

The composition is very fully developed, with emphasis placed on carefully working out reflections of the trees and vegetation. Farrer used extensive hatching and cross hatching to create a pictorial effect throughout the composition. The carefully drawn landscape looks back to his detailed Pre-Raphaelite technique of the 1860s. Farrer used brown ink in his proof impression on Japan paper in the collection of the Museum of Fine Arts, Boston.

The use of trees as a screen in the composition also appears in Farrer's *Winter Evening* of 1883. In that print, as well as in *Edge of the Pond*, Farrer added horizontal strokes across the sky to suggest twilight and then layered trees over this as he built the composition in distinct layers. In both prints, Farrer very lightly etched the horizon to give a sense of depth to the landscape.

The style of this print is comparable to some of Farrer's late watercolors, in which he emphasized reflections and developed a more atmospheric style (see, for example, *Sunset through the Trees* [no. H604]). In his watercolors, Farrer achieved atmosphere by applying successive layers of watercolors. In this etching, he also layered his strokes, using various kinds of hatching that from a distance may even be mistaken for plate tone. This technique also

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appeared in the etching *A Stormy Day* (no. H513), which is also undated and uses the same graphic mannerisms.

H535. *Elm Tree in a Field,* n.d.

Drawing: Watercolor.

7 x 4 1/2 inches (177 x 114 mm.); top arched.

Signed on verso, *H. Farrer.*

Provenance: Hirschl & Adler Galleries, Inc., New York [APG 1044]; sold in 1971 to a private collector.

Private Collection.

H536. *Evening along the River,* n.d.

Drawing: Watercolor.

18 1/2 x 25 1/4 inches (470 x 641 mm.).

Exhibition: "American Works on Paper," The Cooley Gallery, Old Lyme, Connecticut, 1999, n.p.

The Cooley Gallery, Old Lyme, Connecticut.

Although undated, this watercolor was probably made in the 1890s and may have been executed as late as 1902. It is very similar in mood to *Evening Glow* of 1890 (no. H370). The size of this drawing is also comparable to others from that period.

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H537. *Evening on the Bay,* n.d.

Drawing: Watercolor.

3 x 5 inches (76 x 127 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 629 ($5).

Unlocated.

H538. *Evening: River Landscape with Crescent Moon,* n.d.

Print: Etching.

11 15/16 x 18 1/16 inches (303 x 480 mm.).

Located impression: The Baltimore Museum of Art, Garrett Collection, Acc. no. 11626 (impression on Japan paper; signed in pencil at left, *Henry Farrer).*

H539. *Farm Landscape,* n.d.

Drawing: Graphite on gray-green wove paper.

5 1/8 x 8 inches (130 x 203 mm.).

Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: The Morgan Library, *Report to the Fellows,* 1978-80, 189.

The Pierpont Morgan Library, New York, Gift of Roy Davis and Cecily Langdale, Acc. no. 1980.38:3.

H540. *Field with Haystacks,* n.d.

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Drawing: Watercolor.

9 x 8 1/4 inches (229 x 210 mm.).

Provenance: Kennedy Galleries, New York.

Exhibition: Kennedy Galleries 1968, no. 45, repr.

Unlocated.

H541. *Fifth Avenue Buildings from Grace Church,* n.d.

Drawing: Graphite.

8 9/16 x 6 1/2 inches (217 x 165 mm.).

Inscribed along lower edge in graphite, *Buildings from Grace Church / [illegible] / mostly red & Brown with strips of white here & there / observed by Grey mist;* along left side, *Buildings on this side in shadow-strips of Brown / and white all the way up-sign, little spots / of Red Blue Yellow etc.;* inscribed along top, *church grey with patches of golden light breaking through.* Color notes inscribed above buildings.

Provenance: Robert S. Pirie.

National Gallery of Art, Washington, D.C. Gift of Robert S. Pirie, Acc. no. 1979.78.3.

Although this drawing is traditionally attributed to Henry Farrer, it is very difficult to accept the attribution. The inscription is certainly not in Farrer's hand. Furthermore, the subject is unusual for Farrer except perhaps for his early drawings of old New York, which are, however, quite different in style and clearly preparatory for etchings.

H542. *Fishing Boats and Shack,* n.d.

Drawing: Graphite.

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7 7/8 x 11 1/16 inches (200 x 281 mm.).

Signed at lower left in graphite, *H[enr]y Farrer.*

Provenance: Robert S. Pirie.

National Gallery of Art, Washington, D.C. Gift of Robert S. Pirie, Acc. no. 1979.78.4.

H543. *Geese,* n.d.

Print: Etching.

8 x 12 inches (203 x 305 mm.).

Signed.

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 611 ($2, on Japan paper).

Unlocated.

H544. *"Green, not alone in summer time, But in the winter's frost and rime",* n.d.

Drawing: Watercolor.

8 x 12 inches (203 x 305 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 642 ($17.50).

Unlocated.

Farrer's estate sale catalogue remarked that the title of this watercolor is based on a poem by Longfellow. In fact, it is taken from the first stanza of Longfellow's "The Hemlock Tree": "O hemlock tree! O hemlock tree! how faithful are thy branches! / Green not alone in summer time, / But in the winter's frost and rime! / O hemlock tree! O hemlock tree! how faithful are

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thy branches!." This poem is a part of a series of works translated by Longfellow from the Swedish and Danish.

H545. *"How Soft the Light that Lies on All the Scene"*, n.d.

Drawing: Watercolor.

9 1/2 x 14 1/2 inches (241 x 368 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 698.

Unlocated.

According to the estate sale catalogue, this quotation is taken from William Cullen Bryant. I have been unable to identify the specific source.

See also no. H330.

H546. *In the Shadow of the Wood*, n.d.

Drawing: Watercolor.

11 1/4 x 17 1/4 inches (286 x 438 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 708.

Unlocated.

H547. *"In the Soft Light of an Autumn Day"*, n.d.

Drawing: Watercolor.

12 1/4 x 18 1/4 inches (311 x 465 mm.).

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Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 668 ($25).

Unlocated.

According to the Farrer estate sale catalogue, the title of this work is based on a line written by the New England poet Sarah Helen Power Whitman (1803-1878). Whitman was greatly admired by Edgar Allan Poe, who titled his second poem "To Helen" in her honor and asked her to marry him, an offer she declined.

H548. *"It is a Solemn Time, the Sunset of the Year"*, n.d.

Drawing: Watercolor.

12 1/4 x 18 1/4 inches (311 x 465 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 663 ($25).

Unlocated.

This title is taken from the first stanza of Richard Henry Stoddard's "Ode" published in his *Early Poems* (1851). The first stanza reads: "Pale in her fading bowers the Summer stands, / Like a new Niobe with clasped hands, / Silent above the flowers, her children lost, / Slain by the arrows of the early frost. / The clouded Heaven above is pale and gray, / The misty Earth below is wan and drear, / The baying Winds chase all the leaves away, / As cruel hounds pursue the trembling deer; / It is a solemn time, the Sunset of the Year." See also no. H611.

Richard Henry Stoddard (1825-1903) was a Massachusetts poet and editor. He wrote book reviews for the *Evening Mail and Express* and was friends with Nathaniel Hawthorne and Herman Melville.

H549. *Landscape*, n.d.

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Drawing: Watercolor.

8 1/2 x 13 3/8 inches (216 x 340 mm.).

Signed at lower left, *H. Farrer. 1899.*

Bibliography: O'Brien and Mandel 1985, no. 15, repr.

Private collection.

Farrer's late watercolors show similar effects to those he captured in his etchings from the late 1880s. Like the watercolors, the etchings are very poetic and atmospheric, with the majority of subjects depicted at twilight or sunset. The trees quickly sketched in the upper left of this composition are very similar in handling to Farrer's use of watercolor in *The Afterglow* of the same year (no. H461).

H550. *Landscape at Sunset,* n.d.

Drawing: Watercolor.

8 1/8 x 11 inches (205 x 280 mm.).

Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: The Morgan Library, *Report to the Fellows,* 1978-80, 190.

The Pierpont Morgan Library, New York, Gift of Roy Davis and Cecily Langdale, Acc. no. 1980.38:15.

The intense green ground and blue mountains behind dark green trees relate this drawing to the brilliant colors of *City and Sunset* in the Metropolitan Museum of Art (no. H526). Like *Study of Sky and Clouds* (no. H595), this drawing may have once been part of a sketchbook.

Although undated, this sketch and the two others mentioned above should probably be dated in the 1870s.

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H551. *Landscape at Sunset,* n.d.

Drawing: Pencil; a few stains of watercolor (yellow and blue).

14 3/8 x 22 5/16 inches (365 x 568 mm.).

Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: The Morgan Library, *Report to the Fellows,* 1978-80, 190.

The Pierpont Morgan Library, New York, Gift of Roy Davis and Cecily Langdale, Acc. no. 1980.38:19.

H552. *Landscape by a Stream,* n.d.

Drawing: Graphite on gray-green wove paper.

5 1/8 x 8 inches (130 x 203 mm.).

Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: The Morgan Library, *Report to the Fellows,* 1978-80, 189.

The Pierpont Morgan Library, New York, Gift of Roy Davis and Cecily Langdale, Acc. no. 1980.38:2.

This drawing was almost certainly removed from a sketchbook. It is the same size and on the same color paper as no. H539.

H553. *Landscape by a Stream with a Figure Rowing a Boat,* n.d.

Drawing: Pen and black ink, over graphite.

Full sheet: 14 3/8 x 21 inches (365 x 571 mm.); design area: 12 x 18 inches (305 x 455 mm.).

Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: The Pierpont Morgan Library, *Report to the Fellows,* 1978-80,

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190.

The Pierpont Morgan Library, New York, Gift of Roy Davis and Cecily Langdale, Acc. no. 1980.38:13.

This drawing is preparatory for Farrer's etching "When the silver habit of the clouds comes down upon the autumn sun" (no. H317). Although the etching is unlocated, Farrer published a sketch of the watercolor related to this etching in the 1884 American Water Color Society catalogue (no. H295). This sketch shows a fully worked up composition, in contrast to the Morgan Library drawing, which is clearly preparatory for the etching plate.

H554. *Landscape, looking down a Road toward a Bridge,* n.d.

Print: Etching.

Plate: 3 1/8 x 5 inches (80 x 125 mm.)

Signed in plate.

Bibliography: Beall 1970, no. 7, repr.

Located impression: The Library of Congress, Pennell Fund (impression has a pencil sketch of another landscape in the margin).

Although it is undated, this plate's small size suggests that it may be an early etching. It is the same size as the etching *The Old Homestead* of 1877 (no. H154).

H555. *Landscape with a Fallen Tree and Two Figures,* n.d.

Print: Etching.

Plate: 3 1/2 x 5 1/8 inches (90 x 130 mm.).

Signed at lower left in plate, *H. Farrer;* inscribed at lower right in plate, *G.W.H. Ritchie. Imp.*

Located impression: The Brooklyn Museum of Art, Gift of Dr. Clark Marlor, Acc. no. 88.6.3.

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H556. *Landscape with a Pond,* n.d.

Drawing: Pencil.

14 3/8 x 22 3/8 inches (365 x 568 mm.).

Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: The Morgan Library, *Report to the Fellows,* 1978-80, 190.

The Pierpont Morgan Library, New York, Gift of Roy Davis and Cecily Langdale, Acc. no. 1980.38:16.

Given the similarity between this drawing and a watercolor in the Princeton Art Museum (no. H331), the present work may date to the mid- to late 1880s.

H557. *Landscape with Crane,* n.d.

Print: Etching.

Plate: 2 3/8 x 5 1/4 inches (60 x 133 mm.).

Signed at lower left in pencil, *H. Farrer.*

Provenance: Skinner's Auction house (ca. 1980).

Private Collection, Massachusetts.

This very small landscape with a tree and a crane on the near bank of a stream may be related to a series of sketches of cranes in the collection of Roy Davis and Cecily Langdale (see introduction to catalogue).

H558. *Landscape with Figure on a Trail; Two Small Figure Studies,* n.d.

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Drawing: Graphite on light brown paper.

6 1/8 x 10 7/8 inches (156 x 276 mm.).

Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: The Morgan Library, *Report to the Fellows*, 1978-80, 190.

The Pierpont Morgan Library, New York, Gift of Roy Davis and Cecily Langdale, Acc. no. 1980.38:8.

This drawing is reminiscent of the compositions of several of Farrer's etchings, particularly *December* of 1877 (no. H147). At the upper right of this sheet, Farrer worked out the small figure of a man (see also no. H297).

H559. *Landscape with Trees at the Edge of a Pond, and Seated Woman Bundling Sticks; Two Studies of Same Woman in Margin*, n.d.

Drawing: Pencil; pencil trials outside design area.

Full sheet: 13 13/16 x 21 11/16 inches (345 x 556 mm.); design area: 12 x 18 inches (305 x 455 mm.).

Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: The Morgan Library, *Report to the Fellows*, 1978-80, 190.

The Pierpont Morgan Library, New York, Gift of Roy Davis and Cecily Langdale, Acc. no. 1980.38:17.

This drawing is preparatory for the etching *Edge of the Pond, Evening* (no. H534). The final etching is about 4 inches larger than the drawing. In this compositional study, Farrer tried out his pencil (upper left side) and also carefully sketched the woman gathering wood in the right margin. The pencil drawing, although relatively schematic, includes all the major compositional elements that appear in the print. Farrer managed to suggest the reflection of the tree in the water, a portion of the composition that was clearly very important to his conception of the landscape. The framing lines surrouding the composition make it clear that Farrer was already thinking of the final etching when he made this drawing.

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H560. *Marshland,* n.d.

Drawing: Watercolor.

8 x 11 inches (203 x 280 mm.).

Provenance: Kennedy Galleries, New York.

Exhibition: Kennedy Galleries 1968, no. 49, repr.

Unlocated.

This drawing may relate to Farrer's etching of the same subject (no. H235).

H561. *Moonlight on Vanderveer Creek,* n.d.

Print: Etching.

12 x 18 inches (305 x 457 mm.).

Signed.

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 616 ($6 on Japan paper).

Unlocated.

A watercolor of this same title was exhibited at the Brooklyn Art Association in April 1874 (no. H88). It is likely that this etching was made at then or shortly after.

H562. *Moonrise,* n.d.

Print: Etching.

Plate: 11 3/4 x 17 7/8 inches (298 x 454 mm.).

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Signed at lower left in plate, *H. Farrer.*

Bibliography: O'Brien and Mandel 1978, no. 106.

Located impression: The Parrish Art Museum, Southampton, New York, Dunnigan Collection, 76.1.149.

H563. *Moonrise,* n.d.

Drawing: Watercolor.

3 x 5 inches (76 x 127 mm.).

Provenance: possibly New York, American Watercolor Society, 1887, no. 654 ($200); Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 630 ($10).

Unlocated.

H564. *Moonrise on the Marshes,* n.d.

Drawing: Watercolor.

12 1/4 x 18 1/4 inches (311 x 465 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 667 ($22.50).

Unlocated.

H565. *Near the Creek,* n.d.

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Drawing: Watercolor.

12 1/4 x 18 1/4 inches (311 x 465 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 655 ($30).

Unlocated.

H566. *Near the Farm,* n.d.

Drawing: Watercolor.

17 1/4 x 25 1/4 inches (438 x 631 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 740.

Unlocated.

H567. *Near the Stream,* n.d.

Drawing: Watercolor.

18 x 25 1/2 inches (457 x 648 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 756.

Unlocated.

H568. *Old Boat House,* n.d.

Print: Etching.

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5 3/8 x 11 9/16 inches (138 x 293 mm.).

Bibliography: Beall 1970, no. 8, repr.

Located impression: Library of Congress (impression signed in pencil).

H569. *Old Storm Beaten Cedar on the Sound,* n.d.

Print: Soft ground etching.

Plate: 4 x 5 1/8 inches (102 x 130 mm.).

Signed at lower right in plate, *H. FARRER.*

Exhibition: possibly National Academy of Design, New York Etching Club, 1891, no. 44.

Located impression: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs (impression numbered in pencil at upper right, *23;* inscribed at lower left, *Etched by H. Farrer).*

The entry in the 1891 New York Etching Club catalogue does not give the title of no. 44, listing it simply as a soft ground etching. I have located only two soft ground etchings by Farrer. The other is *Near the Sea* (no. H354), which is very similar to this print in style and technique. *Near the Sea* dates to about 1888 and was included in the New York Etching Club exhibition of that year.

H570. *On the Coast of Maine,* n.d.

Drawing: Watercolor.

12 x 18 inches (305 x 457 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 647 ($27.50).

Unlocated.

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H571. *On the Hudson,* n.d.

Drawing: Watercolor.

9 x 12 inches (229 x 305 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 694.

Unlocated.

H572. *On the Road to the Village,* n.d.

Drawing: Watercolor.

12 1/4 x 18 1/4 inches (311 x 465 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 656 ($22.50).

Unlocated.

H573. *Japanese Teapot and Sake Server,* n.d.

Drawing: Watercolor.

Sight measurements: 9 7/8 x 9 1/8 inches (251 x 232 mm.).

Gerdts 1971, 246; Mead Art Museum 1998, pp. 50 and 101.

William and Abigail Gerdts Collection, New York.

Farrer was an avid collector of Asian art. His collection of Asian objects was sold, along with the watercolors and etchings in his estate sale, at the

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American Art Galleries in New York on February 5-6, 1907. The introduction to the catalogue remarked that Farrer became interested in collecting particularly Japanese art after visiting the Philadelphia Centennial Exhibition in 1876.

Many American collectors were first exposed to Japanese art and culture at the Philadelphia Centennial Exposition, and this was the beginning of a great vogue for collecting Japanese art. In addition to what was exhibited at the Centennial exhibition, the Japanese apparently brought in "truckloads of pottery to the fair and sold most of it" (Warren I. Cohen, *East Asian Art and American Culture, A Study in International Relations* (New York: Columbia University Press, 1992), 18.) It is likely that Farrer bought some Japanese pottery at this time.

The two objects depicted in Farrer's watercolor are Japanese stoneware pieces. The small pot on the left with the side-mounted handle is a traditional Japanese teapot of the shape called *ky us u*, used for the type of tea called *sencha*. The larger vessel on the right—with the handle constructed from one piece of bamboo that is shaved off and folded up—is probably a sake server. The elegant design of the server suggests that it comes from Kyoto. Both the sake server and the teapot were used within a Japanese cultural context and were not made exclusively for export. (I am grateful to Louise Cort, Curator for Ceramics at the Freer Gallery of Art and the Arthur M. Sackler Gallery, for identifying the objects in this watercolor.)

This work is similar in style to Farrer's watercolors of fruits and flowers. He carefully calculated the source of light to suggest the gleaming surface of the stoneware. Writing about Farrer's *Study of Apples* in 1867, a reviewer for the *New York Herald* remarked upon his "photographic fidelity in imitation." The reviewer added that "such pre-Raphaelitism as this the most prejudiced must accept" ("Art Notes," *New York Herald*, 29 December 1867, 8).

H574. *River Landscape with Houses and Figure*, n.d.

Drawing: Pencil.

Full sheet: 14 3/8 x 21 11/16 inches (365 x 550 mm.); design area: 14 3/8 x 19 1/2 inches (365 x 495 mm.).

Inscribed with measurements outside design area at right, *14 1/4 x 9 1/2;* below this, *12 x 18;* at lower right, *24 x 36.*

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Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: The Morgan Library, *Report to the Fellows*, 1978-80, 190.

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The standard "12 x 18" measurement is inscribed in the margin and is doubled below. These figures may relate to a finished etching of that size.

H575. *Riverscape*, n.d.

Drawing: Pencil.

5 5/8 x 12 3/8 inches (142 x 320 mm.).

Provenance: Stuart P. Feld, New York.

Archives of American Art, Smithsonian Institution, Washington, D.C., Gift of Stuart P. Feld.

H576. *Rowboat*, n.d.

Drawing: Pencil.

7 x 9 7/8 inches (178 x 251 mm.).

Provenance: Hirschl & Adler Galleries, Inc., New York (APG 235).

Unlocated.

H577. *Rural Road*, n.d.

Drawing: Watercolor.

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18 x 12 inches (457 x 305 mm.).

Provenance: Kennedy Galleries, New York.

Bibliography: Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Exhibition: Kennedy Galleries 1968, no. 48, repr.

Unlocated.

H578. *Schooner,* n.d.

6 3/4 x 12 inches (171 x 305 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 637 ($15).

Unlocated.

H579. *September on the Marshes,* n.d.

Drawing: Watercolor.

11 1/4 x 17 1/4 inches (286 x 438 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 702.

Unlocated.

H580. *Setting Sun,* n.d.

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Drawing: Watercolor.

7 1/2 x 10 5/8 inches (184 x 269 mm.).

Provenance: Hirschl & Adler Galleries, New York; sold to Babcock Galleries, 1982; ; [to a Mr. St. Claire now deceased].

Unlocated.

This watercolor should be compared with two others, one in the collection of The Pierpont Morgan Library (no. H550) and one in the Metropolitan Museum of Art (no. H526). They may all have once been part of the same sketchbook.

H581. *"Shorter and Shorter Now the Twilight Clips the Days"*, n.d.

Drawing: Watercolor.

11 1/4 x 17 1/4 inches (286 x 438 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 703.

Unlocated.

Farrer took this title from the first two lines of Alice Cary's poem "Autumn" published in *Poems of Nature and Home.* The first stanza of that poem reads: "Shorter and shorter now the twilight clips / The days, as though the sunset gates they crowd, / And Summer from her golden collar slips / And strays through stubble-fields, and moans aloud" (Mary Clemmer, *The Poetical Works of Alice and Phoebe Cary with a Memorial of their Lives* (Boston: Houghton, Osgood, 1880), 205).

A poet and prose writer, Alice Cary (1820-1871) moved from Ohio to New York, where she was an important advocate of abolitionist and suffragist causes. Her sister Phoebe (1824–1871) was also a poet.

H582. *Side-Wheelers,* n.d.

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Drawing: Pencil.

Provenance: Hirschl & Adler Galleries, Inc., New York (sold September 1974; APG 232).

Unlocated.

H583. *Sketch (A Row of Trees)*, n.d.

Drawing: Watercolor.

4 1/4 x 6 3/4 inches (108 x 171 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 632 ($9).

Unlocated.

H584. *Sketch of a Lighthouse.*, n.d.

Drawing: Pencil.

Inscribed, *Port is left, starboard, Right / one whistle signifies passing to / port or right, two whistles passing to starboard or left.*

Collection of Roy Davis and Cecily Langdale.

This drawing may be connected with *Portland Head Light* of 1875 (no. H95).

H585. *Sketch of a Rocky Coast*, n.d.

Drawing: Graphite on blue wove paper.

7 3/16 x 11 inches (182 x 279 mm.).

Provenance: Roy Davis and Cecily Langdale, New York.

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Bibliography: The Morgan Library, *Report to the Fellows*, 1978-80, 189.

The Pierpont Morgan Library, New York, Gift of Roy Davis and Cecily Langdale, Acc. no. 1980.38:5.

This drawing and no. H586 were probably once part of the same sketchbook. These two drawings may also be related to a drawing of a rocky coast in the Amon Carter Museum (no. H244).

H586. *Sketch of Three Sail Boats*, n.d.

Drawing: Graphite on blue wove paper.

7 3/16 x 10 15/16 inches (182 x 278 mm.).

Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: The Morgan Library, *Report to the Fellows*, 1978-80, 189.

The Pierpont Morgan Library, New York, Gift of Roy Davis and Cecily Langdale, Acc. no. 1980.38:6.

This drawing and no. H585 were probably originally part of the same sketchbook.

H587. *Still Life*, n.d.

Drawing: Watercolor.

8 x 8 1/2 inches (203 x 216 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 641 ($5).

Unlocated.

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H588. *Still Life,* n.d.

Drawing: Watercolor.

8 1/2 x 10 1/2 inches (216 x 267 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 774.

Unlocated.

H589. *Studies of Cows and Figures; Small Landscape,* n.d.

Drawing: Graphite.

7 x 8 15/16 inches (177 x 227 mm.).

Landscape framed in graphite border (measuring 1 11/16 x 3 3/8 inches (43 x 85 mm.) and inscribed, *Catfish Hall.*

Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: The Morgan Library, *Report to the Fellows,* 1978-80, 189.

The Pierpont Morgan Library, New York, Gift of Roy Davis and Cecily Langdale, Acc. no. 1980.38:7.

H590. *Studies of Pine Trees,* n.d.

Drawing: Pencil.

8 1/2 x 4 1/2 inches (216 x 114 mm.).

Provenance: Roy Davis and Cecily Langdale, New York.

Collection of Jeff Rubin and Stephanie Wiles.

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H591. *Studies of Ships and Sailboats,* n.d.

Drawing: Pencil.

8 1/2 x 4 1/2 inches (216 x 114 mm.).

Provenance: Roy Davis and Cecily Langdale, New York.

Collection of Jeff Rubin and Stephanie Wiles.

This drawing was presumably taken from the same sketchbook as were several other pencil studies by Farrer (nos. H590), one of which may date to about 1880 based on its connection with an etching of that year.

H592. *Study of a Boat in Dry Dock,* n.d.

Drawing: Graphite on light brown wove paper.

4 7/16 x 8 1/2 inches (113 x 216 mm.).

Inscribed on verso, in graphite, *30.00.*

Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: The Morgan Library, *Report to the Fellows,* 1978-80, 189.

The Pierpont Morgan Library, New York, Gift of Roy Davis and Cecily Langdale, Acc. no. 1980.38:4.

H593. *Study of a Steamship,* n.d.

Drawing: Graphite.

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7 1/8 x 4 3/8 inches (182 x 111 mm.).

Inscribed among rigging, *one line;* numbered on verso, *24.*

Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: The Morgan Library, *Report to the Fellows,* 1978-80, 190.

The Pierpont Morgan Library, New York, Gift of Roy Davis and Cecily Langdale, Acc. no. 1980.38:10.

H594. *Study of Plants,* n.d.

Drawing: Pencil.

4 3/4 x 4 1/4 inches (121 x 108 mm.).

Provenance: Mr. and Mrs. Wilbur L. Ross, Jr.; Hirschl & Adler Galleries, Inc., New York.

Hirschl & Adler Galleries, Inc., New York.

This drawing is most likely an Ruskin-inspired still life, dating to the early 1860s. It clearly is very close in style to Thomas Charles Farrer's pencil drawngs, and, were the traditional attribution not to Henry, one might attribute it to his older brother.

H595. *Study of Sky and Clouds with Steamship in the Distance,* n.d.

Drawing: Watercolor.

8 1/16 x 11 inches (205 x 278 mm.).

Signed at lower left in point of brush and green watercolor, *H. FARRER.*

Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: The Morgan Library, *Report to the Fellows,* 1978-80, 190.

The Pierpont Morgan Library, New York, Gift of Roy Davis and Cecily

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Langdale, Acc. no. 1980.38:14.

A brilliant study in blue and green, this watercolor was probably made on the spot. Although this drawing is slightly smaller, the low horizon is very similar to two watercolors in the Achenbach Foundation (nos. H629, 630).

H596. *Summer Sunset,* n.d.

Drawing: Watercolor.

11 x 17 inches (279 x 432 mm.).

Signed at lower left, *H. FARRER.*

Provenance: Shannon's Fine Art Auctioneers, sale, Greenwich, Connecticut, 21 October 1999, lot 180 (sold for $3,920).

Unlocated.

This highly finished, atmospheric watercolor probably dates to the 1890s or perhaps even as late as the early 1900s.

H597. *Sunset,* n.d.

Drawing: Watercolor.

8 x 11 inches (203 x 280 mm.).

Provenance: Hirschl & Adler Galleries, Inc., New York; Babcock Galleries, 1982; [to a Mr. St. Claire now deceased].

Unlocated.

The free handling of this watercolor and its size connects it with a watercolor in The Pierpont Morgan Library, *Landscape at Sunset* (no. H550).

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H598. *Sunset,* n.d.

Print: Etching.

8 1/2 x 13 inches (216 x 330 mm.).

Signed.

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 612 ($2, on Japan paper).

Unlocated.

H599. *Sunset from the River Bank,* n.d.

Drawing: Watercolor.

18 1/4 x 25 1/4 inches (465 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 683 ($27.50).

Unlocated.

H600. *Sunset in the Wetlands,* n.d.

Drawing: Watercolor.

12 1/4 x 18 1/4 inches (311 x 464 mm.).

Signed at lower left, *H. FARRER.*

Provenance: Richard York Gallery.

Exhibition: Herbert F. Johnson Museum of Art, Cornell University and elsewhere, 1998, no. 18, repr.

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Private Collection.

Although this work is undated, it was probably executed in the late 1880s or 1890s, when Farrer made the majority of his highly worked yet subtle tonal watercolors. The loose handling of the trees calls to mind several other known watercolors, including one in the Metropolitan Museum of Art (no. H488).

H601. *Sunset on the Bronx,* n.d.

Drawing: Watercolor.

12 1/2 x 18 1/2 inches (318 x 470 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 732.

Unlocated.

H602. *Sunset on the Marshes,* n.d.

Drawing: Watercolor.

17 1/2 x 25 1/2 inches (445 x 648 mm.).

Signed at lower left, *H.FARRER.*

Provenance: M.A. Newhouse Gallery; Chester Adgate Congdon, Glensheen (purchased in 1904 for $300).

Bibliography: Sweeney 1982, 172-73; Smithsonian Institution Research Information System (National Museum of American Art's Art Inventories Catalogue), www.siris.si.edu.

Glensheen, University of Minnesota at Duluth.

This watercolor is very similar to Farrer's *Evening Along the River* (no. H536). Although undated, these watercolors probably date to the late 1880s or 1890s. They are comparable in style and technique to *Evening Glow* of 1890

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(no. H370).

H603. *Sunset on the Marshes,* n.d.

Drawing: Watercolor.

18 1/4 x 25 1/4 inches (465 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 674 ($32.50).

Unlocated.

H604. *Sunset through the Trees,* n.d.

Drawing: Watercolor.

Exhibition: "Gallery News," Cooley Gallery, Old Lyme, Connecticut, 1991, repr. in color.

The Cooley Gallery, Old Lyme, Connecticut.

This watercolor is a rather unique composition for Farrer. He generally depicted open, atmospheric landscapes, but here captured a wonderfully intimate marsh, surrounded by trees.

H605. *Sunset, Ulster Co., New York,* n.d.

Drawing: Watercolor.

12 1/4 x 18 1/4 inches (311 x 465 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 659 ($57.50).

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Unlocated.

H606. *The Bridge,* n.d.

Drawing: Watercolor.

9 x 13 inches (229 x 330 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 696.

Unlocated.

H607. *The Calm of a Summer Eve,* n.d.

Drawing: Watercolor.

12 x 18 inches (304 x 457 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 729.

Unlocated.

H608. *The Cascade,* n.d.

Drawing: Watercolor.

12 3/4 x 19 1/4 inches (324 x 489 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 735.

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Unlocated.

H609. *The Close of a Stormy Day, West Virginia,* n.d.

Drawing: Watercolor.

12 1/4 x 18 1/4 inches (311 x 465 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 657 ($22.50).

Unlocated.

See also no. 435.

H610. *The Close of an Angry Day,* n.d.

Drawing: Watercolor.

11 1/4 x 17 1/4 inches (286 x 438 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 706.

Unlocated.

H611. *"The Clouded Heaven Above is Pale and Gray",* n.d.

Drawing: Watercolor.

11 1/4 x 17 1/4 inches (286 x 438 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 714.

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Unlocated.

This title is taken from the first stanza of Richard Henry Stoddard's "Ode" published in his *Early Poems* (1851). The first stanza reads: "Pale in her fading bowers the Summer stands, / Like a new Niobe with clasped hands, / Silent above the flowers, her children lost, / Slain by the arrows of the early frost. / The clouded Heaven above is pale and gray, / The misty Earth below is wan and drear, / The baying Winds chase all the leaves away, / As cruel hounds pursue the trembling deer; / It is a solemn time, the Sunset of the Year." See also no. H548.

H612. *The Darkening West,* n.d.

Drawing: Watercolor.

24 x 36 inches (610 x 914 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 690 ($55).

Exhibition: possibly New York, American Water Color Society, 1895, no. 105, under title "The day dies out in the darkening West" ($225).

Unlocated.

See also no. H613.

H613. *The Darkening West,* n.d.

Drawing: Watercolor.

11 1/2 x 17 1/2 inches (292 x 445 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 720.

Exhibition: possibly New York, American Water Color Society, 1895, no. 105, under title "The day dies out in the darkening West" ($225).

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Unlocated.

See also no. H612.

H614. *"The Evening Shadows Gather, Wan and Drear"*, n.d.

Drawing: Watercolor.

12 1/4 x 18 1/4 inches (311 x 465 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 664 ($25).

Unlocated.

H615. *The Glory of Departing Day*, n.d.

Drawing: Watercolor.

18 1/4 x 25 1/4 inches (465 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 684 ($45).

Unlocated.

H616. *The Harbor*, n.d.

Drawing: Watercolor.

9 x 12 inches (229 x 305 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6

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February 1907, lot 693.

Unlocated.

H617. *The Last Furrow,* n.d.

Drawing: Pencil on brown paper; framing lines. Verso: Sketches of a man with scythe.

Sight measurements: 6 x 8 inches (152 x 203 mm.).

Collection of Roy Davis and Cecily Langdale, New York.

The framing lines around this drawing of a man with a hand-held plow and two horses in a landscape suggest that it was an early idea for an etching.

H618. *The Owl's Nest in the Gloaming,* n.d.

Drawing: Pencil; extensively inscribed with color notes; some watercolor around edges. Design area outlined with pencil.

Inscribed at lower edge, *THE.OWLS NEST / IN THE GLOAMING.*

Collection of Roy Davis and Cecily Langdale.

This scene of a ruined abbey in a landscape is very close in sentiment to Caspar David Friedrich's romantic moonlit scenes of abbeys and owls. It seems likely that Farrer intended to work this drawing up into an etching or a highly finished watercolor, although no such work is known.

H619. *The Path to the Beach,* n.d.

Drawing: Watercolor.

18 x 25 1/4 inches (457 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6

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February 1907, lot 754.

Unlocated.

H620. *The Path to the Woods,* n.d.

Drawing: Watercolor.

18 1/4 x 25 1/4 inches (465 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 685 ($30).

Unlocated.

H621. *"The Stream is Touched with Sunset's Glow",* n.d.

Drawing: Watercolor.

12 x 18 inches (304 x 457 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 730.

Unlocated.

H622. *The Wagon,* n.d.

Drawing: Pencil

6 1/4 x 10 1/8 inches (155 x 257 mm.).

Signed at lower left, *H. Farrer.*

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Provenance: Hirschl & Adler Galleries, Inc., New York (sold in 1976; APG 252)

Collection of Elizabeth Daley Kvam (according to Hirschl & Adler).

H623. *The Windmill,* n.d.

Drawing: Watercolor.

5 1/4 x 8 3/4 inches (133 x 222 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 633 ($8).

Unlocated.

H624. *Trees and Pond,* n.d.

Drawing: Pencil.

14 1/2 x 22 1/2 inches (369 x 572 mm.).

Provenance: Hirschl & Adler Galleries, Inc., New York (sold 1970).

Pomona College Gallery, Pomona, California.

H625. *Trees by a Stream,* n.d.

Drawing: Pencil. Verso: Unfinished sketch of a village on a river.

Full sheet: 14 3/8 x 22 inches (365 x 558 mm.); design area: 12 x 18 inches (305 x 458 mm.).

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Provenance: Roy Davis and Cecily Langdale, New York.

Bibliography: The Morgan Library, *Report to the Fellows*, 1978-80, 190.

The Pierpont Morgan Library, New York, Gift of Roy Davis and Cecily Langdale, Acc. no. 1980.38:18.

The design area of this drawing is the same as several others in The Pierpont Morgan Library (see nos. H215, H553, H559).

H626. *Twilight Landscape,* n.d.

Drawing: Watercolor.

12 x 17 inches (305 x 432 mm.).

Signed at lower left, *H. Farrer.*

Provenance: Howard Bristol.

New Britain Museum of American Art, New Britain, Connecticut, Bequest of Howard Bristol.

H627. *Twilight's Glow,* n.d.

Drawing: Watercolor.

17 1/4 x 25 1/4 inches (438 x 631 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 746.

Unlocated.

H628. *Untitled (Rocks by the Seashore),* n.d.

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Drawing: Watercolor.

6 x 9 1/16 inches (153 x 230 mm.).

Fine Arts Museums of San Francisco, Achenbach Foundation for Graphic Arts, Gift of Robert Flynn Johnson in memory of Veronica di Rosa, Acc. no. 1991.2.40.

H629. *Untitled (Water, Sky and Land)*, n.d.

Drawing: Watercolor.

8 15/16 x 11 7/16 inches (227 x 290 mm.).

Provenance: Roy Davis and Cecily Langdale, New York.

Fine Arts Museums of San Francisco, Achenbach Foundation for Graphic Arts, Gift of Roy Davis and Cecily Langdale, Acc. no. 1981.2.24.

This watercolor may have been removed from a sketchbook. It is related in palette to another work also in the Achenbach Foundation (no. H630). The two drawings are on the same type of paper, they are almost identical in size, and the conception of the landscape is the same. They are studies of light, different aspects of the same view, probably drawn on the spot and almost certainly made at the same sitting.

H630. *Untitled (Water, Sky and Land)*, n.d.

Drawing: Watercolor.

9 x 11 3/8 inches (228 x 288 mm.).

Provenance: Roy Davis and Cecily Langdale, New York.

Fine Arts Museums of San Francisco, Achenbach Foundation for Graphic Arts, Gift of Roy Davis and Cecily Langdale, Acc. no. 1981.2.25.

See no. H629.

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H631. *View on the Bay, New York,* n.d.

Print: Etching.

Plate: 2 3/8 x 3 3/4 inches (60 x 95 mm.).

Located impression: The New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs (impression numbered in pencil at upper right, 22).

H632. *Waiting for a Breeze,* n.d.

Drawing: Watercolor.

3 x 5 inches (76 x 127 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 628 ($6).

Unlocated.

H633. *"Warm and Still is the Summer Eve",* n.d.

Drawing: Watercolor.

18 1/4 x 25 1/4 inches (465 x 641 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 682.

Unlocated.

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H634. *Washed Ashore,* n.d.

Drawing: Watercolor.

19 x 30 inches (483 x 762 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 686 ($40).

Unlocated.

H634a. *"When Autumn Skies are Gray",* n.d.

Drawing: Watercolor.

17 1/4 x 25 1/4 inches (438 x 631 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 741.

Unlocated.

H635. *"When Daylight's Toil is O'er",* n.d.

Drawing: Watercolor.

29 1/2 x 46 inches (749 x 1,168 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 768.

Unlocated.

There is an 1891 etching of the same title (no. H385).

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H636. *"When Days of Gold Have Come"*, n.d.

Drawing: Watercolor.

11 1/2 x 17 1/2 inches (292 x 445 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 722.

Unlocated.

H637. *When the Day's Work is Done,* n.d.

Drawing: Watercolor.

18 x 25 1/2 inches (457 x 648 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 755.

Unlocated.

H638. *"When the Hours of Day are Numbered"*, n.d.

Print: Etching.

19 x 29 inches (483 x 737 mm.).

Signed.

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 5 February 1907, lot 623 (on vellum).

Unlocated.

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This etching is probably based on a watercolor with the same title that was exhibited at the American Water Color Society in 1889 (no. H368).

H639. *When the Leaves are Brown,* n.d.

Drawing: Watercolor.

17 1/2 x 25 1/4 inches (445 x 631 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 750.

Unlocated.

H640. *"When the Sky is Gray",* n.d.

Drawing: Watercolor.

12 x 18 inches (304 x 457 mm.).

Provenance: Henry Farrer estate sale, New York, American Art Galleries, 6 February 1907, lot 728.

Unlocated.

H641. *Windmill on Long Island,* n.d.

Drawing: Watercolor.

8 3/4 x 8 1/2 inches (222 x 216 mm.).

Provenance: Kennedy Galleries, New York.

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Exhibition: Kennedy Galleries 1968, no. 47, repr.

Unlocated.

This watercolor may have some connection with an etching Farrer exhibited at The Brooklyn Art Association in 1883 of the same title (no. H305).

641a. *Windmill at East Hampton,* n.d.

Drawing: Watercolor on paper laid on board.

11 x 8 inches (280 x 203 mm.).

Provenance: Richard York Gallery, New York; sale, New York, William Doyle Galleries, 24 May 2000, lot 10 (sold for $5,000).

Exhibition: New York, Richard York Gallery, *Determined Realists: The American Pre-Raphaelites,* 27 November 1992–6 February 1993.

Unlocated.

Although the windmills are different, this watercolor is very close in style to one that was sold by Kennedy Galleries in 1968 (see no. H641). Both works may have some connection with an etching Farrer exhibited at The Brooklyn Art Association in 1883 (no. H305).

A date of about 1860 was suggested for this watercolor when it was sold. It is more likely that it dates to the late 1860s or early 1870s when Farrer began exhibiting landscape watercolors. The earliest recorded watercolor of a windmill by Farrer is *Windmill, Sunset* (no. H71) that was exhibited at the American Society of Painters in Water Colors in 1872.

H642. *Study of a Flower,* n.d.

Drawing: Graphite.

Sight measurements: 3 9/16 x 4 5/16 inches.

Provenance: Davis & Langdale, New York.

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William and Abigail Gerdts Collection, New York.

This drawing is most likely an Ruskin-inspired still life, dating to the early to mid–1860s. It is very close in style to Thomas Charles Farrer's early pencil drawngs.

Farrer made a number of drawings of flowers that he exhibited at the American Water Color Society and other venues from 1866 to 1867. Although unlocated today, these were presumably more fully–worked watercolors made for exhibition purposes (see nos. H5–6, H13–14, H25 and H28). Farrer's intimate and generally small–scale pencil drawings like the present one were probably early studies for this type of watercolor (see also no. H594).

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