

CHARLES WALTER STETSON

Color and Fantasy



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UNIVERSITY OF TORONTO

LAWRENCE J. LANGSAM

DEPARTMENT OF CHEMISTRY

UNIVERSITY OF TORONTO

CHARLES WALTER STETSON

Color and Fantasy

Charles C. Eldredge

SPENCER MUSEUM OF ART
THE UNIVERSITY OF KANSAS
LAWRENCE, KANSAS

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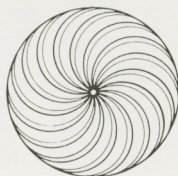
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The University of Kansas

Lawrence, Kansas

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Cover: *An Easter Offering, 1895-1896*, by Charles Walter Stetson
(No. 24). Photo by Jon Blumb.

Designed by Ruth Lawner

Layout by Annie Wheatley, Michael Cindrich

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El Paso Museum of Art, El Paso, Texas

November 1-November 30, 1982

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Aaron Gallery, Providence
Bowater Gallery, Los Angeles
Dorothy Stetson Chamberlin and Walter Chamberlin
Paul Galkin
Jerry Jackson
Maine State House Portrait Collection, Maine State Museum, Augusta
Mr. and Mrs. Joseph K. Ott
Museum of Art, The Pennsylvania State University
Museum of Art, Rhode Island School of Design, Providence
National Museum of American History, Smithsonian Institution
Providence Art Club
Beverly and Ray Sacks
Mrs. Frances Salk
Edward L. Shein
Spencer Museum of Art, The University of Kansas, Lawrence
Topeka Public Library Gallery of Fine Arts, Topeka, Kansas
Bruce Vanderhoff
Anthony F. Vincent
Anonymous lenders (4)

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Foreword

Artists who most exemplify the ideals of their generation are frequently the first to fall into obscurity when the generation passes. Charles Walter Stetson was exhibited and admired as a major artistic figure throughout Europe and America during his lifetime, yet since his large memorial exhibition of 1912-14 his name has almost vanished from histories of the period. His life and work, fascinating in themselves, open a window on the concerns of *fin-de-siècle* America. It is hoped that with this exhibition and catalogue, Stetson's wheel of fortune will begin another upward turn, and that his art can once again speak clearly of his own experience and that of his contemporaries.

Charles C. Eldredge, the departing director of the Spencer Museum of Art, explored the art of late nineteenth-century America in a pioneering exhibition, *American Imagination and Symbolist Painting* (1979-80). If that project provided a wide-angle view of the period, this one focuses on the evolution of a single artist toward a highly allusive and elusive form of expression. It is appropriate that this scholarly rediscovery of Charles Walter Stetson should occur at the Spencer Museum of Art, where during his eleven-year directorship Charles Eldredge emphasized the role of the Museum as a teaching and research institution. Under this leadership the Museum expanded into a new and larger building and greatly increased its schedule of exhibitions, programs, and publications. This final exhibition which Dr. Eldredge has organized for the Spencer Museum is a fitting tribute to his philosophy that art is best enjoyed when it is most understood. He will undoubtedly continue this tradition in his new position as Director of the National Museum of American Art in Washington, D.C.

Preparation of the exhibition and catalogue has been generously aided by the support of the Corporate and Business Fund of the Spencer Museum of Art and by the National Endowment for the Arts, a Federal agency. I want to thank these two organizations, and also express gratitude to the many lenders who so graciously offered their Stetson paintings for exhibition. Finally, I appreciate the excellent contribution of Ruth Lawner in editing and designing this catalogue.

Elizabeth Broun
Acting Director
August 1982

Catalogue of the Exhibition

The works in the exhibition are listed in generally chronological order. Measurements are given with height preceding width. Information regarding signatures and inscriptions is as provided by the lenders. The artist's known titles for the works are given without quotation marks; titles of recent or uncertain origin are given in quotation marks. Supplemental information from Stetson's "Opera Book" is noted where it amplifies or contradicts data available from inscriptions or exhibition records. Where it can be determined with certainty, information on exhibitions of the works during the artist's lifetime or shortly thereafter is noted.

1. *The Forest Brotherhood*, 1876 (fig. 3)
Oil on canvas, 30 × 18 inches
Loaned by Aaron Gallery, Providence, R.I.
*Inscribed: verso, The Forest Brotherhood
Charles Walter Stetson
Providence, R.I.
1876*

2. *Misty Morning*, 1877 (fig. 4)
Oil on cardboard, 15¾ × 25 inches
Loaned by Mrs. Frances Salk
*Inscribed: recto, Ch. Walt: Stetson
1877*

3. *Blomidon from Near the Shad Fishery, Grand Pré*, 1882 (fig. 9)
Watercolor on paper, 9½ × 13½ inches
Loaned by Aaron Gallery, Providence, R.I.
*Inscribed: recto, Ch. Walt: Stetson
Blomidon from Near
the Shad Fishery Grand Pré
'82*
Exhibited: Providence Art Club, 1884, Stetson, no. 88

4. *Fog Coming at Sunset, Baddeck, Cape Breton*, 1882 (fig. 10)
Oil on canvas, 16 × 30 inches
Loaned by Mr. and Mrs. Joseph K. Ott
*Inscribed: recto, At Baddeck C.B. July 1[?] 1882
Ch. Walt. Stetson
verso, Fog Coming at Sunset Baddeck C.B.
Ch. Walter Stetson*
*Exhibited: Boston, New England Manufacturers and Mechanics In-
stitute, Exposition of American Painting, 1883
Providence Art Club, 1884, Stetson, no. 45 (as Fog
Gathering about Red Head at Twilight: Baddeck,
C.B.)?
Providence, 1888, Stetson Exhibition and Sale, no. 17 (as
Fog Gathering at Twilight; Baddeck, Cape Breton)?*

5. "Landscape with Sunset," early 1880s (fig. 92)
Watercolor on paper, 9½ × 13¾ inches (sight)
Loaned by Edward L. Shein
Inscribed: recto, Charles Walt: Stetson

6. *Dancer Resting*, 1822
Watercolor and ink on paper, 8¼ × 5¼ inches
Loaned by Dorothy Stetson Chamberlin and Walter Chamberlin
*Inscribed: recto, Monogram
Dancer Resting Aug 24 82*

7. "Standing Nude," ca. 1882-88 (fig. 47)
 Oil on wood panel, 16×8 inches
 Loaned by the Providence Art Club
Exhibited: Providence Art Club, ca. 1891
8. *In Grief*, 1885 (fig. 25)
 Oil on wood panel, 9 ¹⁵/₁₆ × 6 inches
 Loaned by Topeka Public Library Gallery of Fine Arts, Topeka, Kansas
Inscribed: verso, *Charles Walter Stetson 18[?]/5*
Stetson Opera Book, p. 68: "Sold Sept. 2d 85—to Col. A. S. Johnson, Topeka, Kansas. 6×10 inch panel called *In Grief*.—A study made at the sketch class but worked into a picture since. . . \$20."
9. *Self Portrait*, 1886 (fig. 6)
 Pen and ink on paper, 8 ¹/₈ × 5 ¹/₄ inches
 Loaned by David Goodale
Inscribed: recto, Monogram
 C. W. S.
 4th March 1886
 In studio
 For my wife
10. *Golden Afternoon*, 1888 (fig. 27)
 Oil on canvas, 9×20 inches
 Loaned by the Providence Art Club
Exhibited: Providence, 1888, *Stetson Exhibition and Sale*, no. 52
11. *Japanese Roses and their Hips*, 1888 (fig. 26)
 Oil on wood panel, 13 ⁷/₈ × 17 inches
 Loaned by the Museum of Art, Rhode Island School of Design,
 Bequest of Isaac C. Bates
Inscribed: recto, *Ch Walt Stetson Stone Lea Oct 1888*
Exhibited: Providence Art Club, 1888, Autumn Exhibition, no. 37
 Providence, Rhode Island School of Design, 1897, no. 84
 (as *Japanese Roses*)
 Philadelphia, Pennsylvania Academy of the Fine Arts, 1912, *Memorial Exhibition*, no. 51
 Washington, Corcoran Gallery, 1913, *Memorial Exhibition*, no. 29
 Boston, Museum of Fine Arts, 1913, *Memorial Exhibition*, no. 51
 Providence, Rhode Island School of Design, 1913, *Stetson*, no. 37

12. *Mariposa Lilies*, 1889 (fig. 32)
 Oil on canvas, 24×20 inches
 Loaned by the Bowater Gallery, Los Angeles
Inscribed: verso, Mariposa Lilies
Pasadena, Calif April 1889
Ch Walt: Stetson
Exhibited: Providence Art Club, ca. 1891
 New York, American Artists Association, 1891, *Harrison/Dodge/Stetson*
 Philadelphia, Pennsylvania Academy of the Fine Arts, 1912, *Memorial Exhibition*, no. 34
 Boston, Museum of Fine Arts, 1913, *Memorial Exhibition*, no. 50
13. "*Landscape with Palm Trees*," 1889 (fig. 80)
 Oil on canvas, 9×6 inches
 Loaned by Mr. and Mrs. Joseph K. Ott
Inscribed: recto, Ch Walt Stetson 89
14. *A Twilight*, 1889 (fig. 93)
 Oil on canvas, 5×8 inches
 Loaned by Bruce Vanderhoff
Inscribed: recto, Ch Walt Stetson 89
verso, To G E C 1889 Pasadena
 Monogram
Stetson Opera Book, p. 98: "Signed in Pasadena 1889. . . . *A Twilight* 5×8." Eucalyptus at left near adobe home. Road leading into picture. Given to Miss Channing."
15. *From My Window After Rain, Pasadena*, 1889-1890 (fig. 30)
 Oil on canvas, 20×24 inches
 Loaned by Aaron Gallery, Providence, R.I.
Inscribed: recto, Ch. Walt: Stetson
Pasadena, Calif
verso, From my window
after rain
Pasadena
Exhibited: Rome, International Exhibition ("Belle Arti"), 1905,
 no. 271 (as *Dopo la pioggia*)?
Stetson Opera Book, p. 116: "From my window Pasadena. After rain. Signed in lower right [actually left]. 20×24. Clouds on mountains—hedge, one house—orange tree at right a woman + child in the road. Oct. 1890."

16. *Susannah and the Elders*, 1890-1911 (fig. 82)
 Oil on canvas, 83½ × 36 inches
 Loaned by the Bowater Gallery, Los Angeles
Exhibited: Providence Art Club, 1897, *Stetson*
 Philadelphia, Pennsylvania Academy of the Fine Arts,
 1912, *Memorial Exhibition*, no. 41
 Washington, Corcoran Gallery, 1913, *Memorial Exhibition*, no. 37
 Boston, Museum of Fine Arts, 1913, *Memorial Exhibition*, no. 65
 Muskegon, Michigan, Hackley Art Gallery, 1913 *Memorial Exhibition*, 1913, no. 3
 Chicago, Art Institute of Chicago, 1914, *Memorial Exhibition*, no. 3
 St. Louis, City Art Museum, 1914, *Memorial Exhibition*, no. 3
17. *Pan Teaching the Pipes*, 1891 (fig. 41)
 Oil on canvas, 25 × 21 inches
 Loaned by Anthony F. Vincent, Providence
Inscribed: recto, *Ch. Walter Stetson 1891*
Exhibited: New York, American Art Association, 1891, *Harrison/Dodge/Stetson*
18. *A Pagan Procession*, 1892 (fig. 85)
 Oil on canvas, 12 × 20 inches
 Loaned by Museum of Art, Rhode Island School of Design,
 Bequest of Isaac C. Bates
Inscribed: recto, *Ch—Walt. Stetson 1892*
Exhibited: Providence, Rhode Island School of Design, 1897, no. 85
Stetson Opera Book, p. 122: "'Paganism and Xianity' 12 × 20—I. C. Bates"
19. "Reclining Nude," 1892 (fig. 16)
 Oil on canvas, 4½ × 12 inches
 Loaned by Edward L. Shein
Inscribed: recto, *Ch. Walt: Stetson*
 verso, 92
For Mr. Bates
C. W. Stetson 189[2?]
20. *Two Women*, ca. 1895 (fig. 48)
 Watercolor on paper, 14 × 5⅜ inches
 Loaned by Dorothy Stetson Chamberlin and Walter Chamberlin
Inscribed: recto, *To my friend Augusta Senter*
Charles Walt: Stetson
7th Aug 189[?]

21. *An Almond Branch*, 1895 (fig. 4)
 Oil on canvas, 20 × 12 inches
 Loaned by the Bowater Gallery, Los Angeles
Inscribed: recto, Monogram
 Pasadena
 1895
 verso, *An Almond Branch*
22. *Magnolia*, 1895 (fig. 33)
 Oil on canvas, 24 × 19½ inches
 Loaned by the Bowater Gallery, Los Angeles
Inscribed: recto, C W S
 Pasadena 1895
 verso, *To Miss Augusta Senter*
 3[?] July 1895
 Ch—Walt: *Stetson Pasadena*
23. *Water Play*, 1895-1896 (fig. 52)
 Oil on canvas, 29¾ × 35¾ inches
 Loaned by Museum of Art, Rhode Island School of Design,
 Bequest of Isaac C. Bates
Inscribed: recto, Ch: *Walt. Stetson 1895*
 verso, —*Water Play*—
 Ch- *Walt: Stetson*
 Pasadena 1895
Exhibited: Providence Art Club, 1897, *Stetson*
 Philadelphia, Pennsylvania Academy of the Fine Arts,
 1902, no. 560 (as *A Dance on the Shore*)?
 Boston, Museum of Fine Arts, 1913, *Memorial Exhibition*,
 no. 14
 Providence, Rhode Island School of Design, 1913, *Bates*,
 no. 57 (as *Girls Playing by the Pacific*)?
 Providence, Rhode Island School of Design, 1913, *Stetson*
Stetson Opera Book, p. 127: "Children playing on a beach. Brilliant
 coloring. Begun in Sept. 1895. 30 × 36. Finished Feb.
 1896. 'Water Play' (Sold to Bates 1898)"
24. *An Easter Offering*, 1895-1896 (fig. 57 and cover)
 Oil on canvas, 40 × 50 inches
 Loaned by the Spencer Museum of Art, University of Kansas
Inscribed: recto, Ch-Walt: *Stetson*
 Pasadena, Cal. 1896
 verso, —*An Easter Offering*—
 Ch-Walt: *Stetson*
 1895-96
 Pasadena, Cal.

Exhibited: Providence Art Club, 1897, *Stetson*
(as *A Southern Night and Callas*)
Philadelphia, Pennsylvania Academy of the Fine Arts,
1912, *Memorial Exhibition* (not in catalogue; men-
tioned in press as *Lilies by Moonlight*)
Boston, Museum of Fine Arts, 1913, *Memorial Exhi-
bition*, no. 19 (as *Calla Field by Moonlight. 1897*. Lent
by The Rhode Island School of Design, Providence,
Rhode Island.)
Stetson Opera Book, p. 138: "Callas by Moonlight—40×50 March
1897. 'An Easter offering'."
"Callas by Moonlight—Night in Southern California.
40×50. Bought by Mrs. Radeke and Walter Callender
Esqr. for Rhode Island School of Design.

25. *Hill with Wild Mustard*, 1896 (fig. 83)

Watercolor on paper, 14×10 inches

Loaned by Edward L. Shein

Inscribed: recto, *Ch. Walt. Stetson Pasadena, Cal.*
May 1896

Exhibited: New York, Macbeth Gallery, 1899, *Stetson* (as *A Flowery
Hill—Pasadena*)?

Stetson Opera Book, p. 132: "Hill with wild mustard—two figures,
one in rose, one in blue. [vertical] 10×14 watercolor.
May 1896. Pasadena."

26. *The Child (Not the Christ Child)*, 1897 (fig. 58)

Oil on canvas, 42½×59 inches

Private collection

Inscribed: recto, *Ch. Walter Stetson*
Pasadena, California 1897
verso, *The Child (Not the Christ Child)*
Ch. Walter Stetson 1897

Exhibited: Providence Art Club, 1897, *Stetson*
(as *The Child (Not the Christ)*)
London, 1897
Chicago, Art Institute of Chicago, 1902, *Stetson*, no. 1
(as *The Child (Not the Christ)*)
Rome, International Exhibition ("Belle Arti"), 1905, no.
230 (as *Il bambino*)?
Philadelphia, Pennsylvania Academy of the Fine Arts,
1912, *Memorial Exhibition*, no. 61 (as *The Child*
(*Not the Christ*), 1897-1905)
Boston, Museum of Fine Arts, 1913, *Memorial Exhi-
bition*, no. 56 (as *The Child (Not the Christ)*. 1897-1905)

Stetson Opera Book, p. 137: "Begun in Sept. 1896—Reverence of the Child. 43×60 Took it to London in 1897. Finished in Pasadena in Feb. 1899. 'The Child not the Christ'."
———, p. 139: "The Child 43×60. . . Begun in 1896—repainted in 1898. Shown in London 1897."

27. *Evening*, 1899 (fig. 95)
Oil on canvas, 36×30 inches
Private collection
Inscribed: recto, Ch. Walt. Stetson
99
verso, *Evening Ch. Walt. Stetson, 1899*
28. *Centaurs in Pursuit*, 1899 (fig. 38)
Oil on canvas, 6×13¾ inches
Loaned by Edward L. Shein
Inscribed: recto, Ch. Walt: Stetson '99
Stetson Opera Book, p. 142: "Centaurs in Pursuit. [horizontal] 6×14 Pasadena 1899."
29. *Sketch for the "Invitation to Dance"*, 1899 (fig. 39)
Oil on canvas, 9×14 inches
Loaned by the Bowater Gallery, Los Angeles
Inscribed: recto, Ch. Walt: Stetson
June 1899
Sketch for the Invitation to Dance
verso, *Sketch for the Invitation to Dance*
Ch. Walt: Stetson 1899
Stetson Opera Book, p. 145: "Girl + a Satyr, on a bluff with dark trees by the sea. 9×14 [horizontal] 1st July [1899] (Sketch) 'An Invitation to Dance.'"
30. *Procession and Moonrise*, 1900 (fig. 86)
Oil on canvas, 30¼×36 inches
Loaned by the Bowater Gallery, Los Angeles
Stetson Opera Book, pp. 158-160: "Since [August 1, 1900] I have painted . . . a Procession and Moonrise, 30×36. . . . 24th Oct. 1900."
31. *Song Forgotten*, 1900 (fig. 94)
Oil on canvas, 7×9 inches
Loaned by the Bowater Gallery, Los Angeles
Inscribed: recto, Ch W. Stetson
verso, *Song Forgotten*
Ch Walt: Stetson
Exhibited: Chicago, Art Institute of Chicago, 1902, Stetson, no. 12 Philadelphia, Pennsylvania Academy of the Fine Arts,

1912, *Memorial Exhibition*, no. 53 (as 1900-1910)
Washington, Corcoran Gallery, 1913, *Memorial Exhibition*, no. 45 (catalogued but withdrawn from exhibition)

Boston, Museum of Fine Arts, 1913, *Memorial Exhibition*, no. 90 (as 1901-1910)

Stetson Opera Book, pp. 158-160: "Since [August 1, 1900] I have painted . . . Two Lovers, man in red, woman naked 7×9" lying in sunshine 'Song Forgotten'. . . 24th Oct. 1900"

32. *Near Zaandam*, 1901 (fig. 63)

Watercolor on paper, 8¼ × 10⅞ inches

Loaned by Dorothy Stetson Chamberlin and Walter Chamberlin

Inscribed: recto, near Zaandam

Ch: Walt. Stetson

June 1901

verso, *Homes on the Zaan shore*

33. *Sunset on the Maas*, 1901 (fig. 62)

Watercolor on paper, 8¼ × 10⅞ inches

Loaned by Dorothy Stetson Chamberlin and Walter Chamberlin

Inscribed: recto, On the Maas

Ch Walt: Stetson

June 1901

verso, *Sunset on the Maas*

34. *Girls with Banner*, 1901 (fig. 42)

Oil on canvas, 6 × 14 inches

Loaned by Mr. and Mrs. Joseph K. Ott

Exhibited: Philadelphia, Pennsylvania Academy of the Fine Arts, 1912, Memorial Exhibition, no. 55

Washington, Corcoran Gallery, 1913, *Memorial Exhibition*, no. 74

Boston, Museum of Fine Arts, 1913, *Memorial Exhibition*, no. 96

Stetson Opera Book, p. 160: "A lot of girls with a banner in a landscape. 6×14 Sept. 1901"

35. *Summer Joy*, 1901 (fig. 54)

Oil on canvas, 18 × 24 inches

Loaned by Beverly and Ray Sacks

Inscribed: recto, Ch Walt. Stetson

1901

verso, *Summer Joy 1901*

Exhibited: Chicago, Art Institute of Chicago, 1902, Stetson, no. 25

Philadelphia, Pennsylvania Academy of the Fine Arts,

1912, *Memorial Exhibition*, no. 1
Washington, Corcoran Gallery, 1913, *Memorial Exhibition*, no. 1
Boston, Museum of Fine Arts, 1913, *Memorial Exhibition*, no. 1
Muskegon, Michigan, Hackley Art Gallery, 1913, *Memorial Exhibition*, no. 19
Chicago, Art Institute of Chicago, 1914, *Memorial Exhibition*, no. 18
St. Louis, City Art Museum, 1914, *Memorial Exhibition*, no. 18
San Francisco, Panama-Pacific International Exposition, 1915, no. 3851

36. *Moonlight and a Dance*, 1901 (fig. 96)

Oil on canvas, 16 × 23½ inches

Private collection

Inscribed: recto, Ch Walt Stetson 1901

Exhibited: Boston, Museum of Fine Arts, 1913, Memorial Exhibition, no. 41

37. *Poppies and Pines, Viareggio*, 1903 (fig. 99)

Watercolor on paper, 11½ × 9 inches

Loaned by Dorothy Stetson Chamberlin and Walter Chamberlin

Inscribed: recto, Ch Walt. Stetson

Viareggio 1903

verso, Poppies and Pines

Viareggio

May 1903

Exhibited: Rome, International Exhibition ("Belle Arti"), 1905, no. 223 (as Pini e papaveri)

Paris, Galeries Georges Petit, 1910, Stetson, no. 44 (as Pins et pavots)

Philadelphia, Pennsylvania Academy of the Fine Arts, 1912, Memorial Exhibition, no. 63 (as Pines and Poppies)

Boston, Museum of Fine Arts, 1913, Memorial Exhibition, no. 102 (as Pines and Poppies)

Muskegon, Michigan, Hackley Art Gallery, 1913, Memorial Exhibition, no. 38 (as Pines and Poppies)

Chicago, Art Institute of Chicago, 1914 Memorial Exhibition, no. 38 (as Pines and Poppies)

St. Louis, City Art Museum, 1914, Memorial Exhibition, 1914, no. 38 (as Pines and Poppies)

38. *A Vigil*, 1903 (fig. 76)

Watercolor on paper, 11½ × 9 inches

Loaned by Dorothy Stetson Chamberlin and Walter Chamberlin

Inscribed: verso, A Vigil

Exhibited: Rome International Exhibition ("Belle Arti"), 1905, no. 270 (as Vigilia)?

Boston, Museum of Fine Arts, 1913, *Memorial Exhibition*, no. 147 (as 1901)

Stetson Opera Book, p. 175: "W.C. [watercolor] 9½ × 11 [vertical] Nuns with a Big Candle. Viareggio 1903 'A Vigil.'"

39. *A Glimpse of the Sea*, 1903 (fig. 87)

Oil on canvas, 12 × 19¾ inches

Loaned by Jerry Jackson

Inscribed: recto, Ch Walt. Stetson

Roma 1903

verso, A Glimpse of the Sea

Ch. Walt. Stetson Rome 1903

Exhibited: Rome, International Exhibition ("Belle Arti"), 1905, no. 231

40. *The Picnic, Pineta*, ca. 1903-07 (fig. 69)

Oil on canvas, 13¾ × 16½ inches

Loaned by the Bowater Gallery, Los Angeles

41. *Moonrise in the Pineta, Viareggio*, 1904 (fig. 97)

Oil on canvas, 20 × 23 inches

Loaned by Paul J. Galkin

Inscribed: recto, Ch Walt Stetson

Exhibited: Paris, Galleries Georges Petit, 1910, Stetson, no. 26 (as Clair de lune. La Pineta, Viareggio)?

Philadelphia, Pennsylvania Academy of the Fine Arts, 1912, *Memorial Exhibition*, no. 36 (as *Moonlight in the Pineta, Viareggio*)?

Boston, Museum of Fine Arts, 1913, *Memorial Exhibition*, no. 54 (as *Moonlight in the Pineta, Viareggio*)?

Washington, Corcoran Gallery, 1913, *Memorial Exhibition*, no. 31 (as *Moonlight in the Pineta, Viareggio*)?

Muskegon, Michigan, Hackley Art Gallery, 1913, *Memorial Exhibition*, no. 27 (as *Moonlight in the Pineta, Viareggio*)?

Chicago, Art Institute of Chicago, 1914, *Memorial Exhibition*, no. 26 (as *Moonlight in the Pineta, Viareggio*)?

St. Louis, City Art Museum, 1914, *Memorial Exhibition*, no. 26 (as *Moonlight in the Pineta, Viareggio*)?

Stetson Opera Book, p. 158: "Moonrise in the Pineta, Viareggio. 20 × 24 Signed in Providence—April 1900. One sitting and a glaze. Sold to Robt. P. Brown."

42. *A Song by the Sea, Rome, 1904* (fig. 100)
 Oil on canvas, 30½ × 25 inches
 Loaned by the Bowater Gallery, Los Angeles
Inscribed: recto, Ch Walt: Stetson Roma 1904
verso, Painted for Miss Augusta Senter
A Song By the Sea Roma 1904
Ch Walt Stetson
43. *A Place of Peace, 1905* (fig. 67)
 Oil on canvas, 39¾ × 67 inches
 Loaned by Museum of Art, The Pennsylvania State University
Inscribed: recto, Rome—1905—Ch. Walt: Stetson
verso, —A Place of Peace—
Charles Walter Stetson
Rome
1905
Exhibited: Rome, International Exhibition ("Belle Arti"), 1905, no. 235
Muskegon, Michigan, Hackley Art Gallery, 1913, Memorial Exhibition, no. 1
Chicago, Art Institute of Chicago, 1914, Memorial Exhibition, no. 1
St. Louis, City Art Museum, 1914, Memorial Exhibition, no. 1
San Francisco, Panama-Pacific International Exposition, 1915, no. 3845
44. *Portrait of Franklin Simmons, 1906* (fig. 72)
 Oil on canvas, 37¼ × 31¾ inches
 Loaned by Maine State House Portrait Collection, Maine State Museum, Augusta
Inscribed: recto, Ch. Walt. Stetson
Roma 1906
Exhibited: Rome, International Exhibition ("Belle Arti"), 1907(?)
45. *Portrait of Elihu Vedder, ca. 1906* (fig. 91)
 Oil on canvas, 51½ × 39½ inches
 Loaned by the Providence Art Club
Exhibited: Philadelphia, Pennsylvania Academy of Fine Arts, 1912, Memorial Exhibition, no. 20
Washington, Corcoran Gallery, 1913, Memorial Exhibition, no. 18
Boston, Museum of Fine Arts, 1913, Memorial Exhibition, no. 30
Muskegon, Michigan, Hackley Art Gallery, 1913, Memorial Exhibition, no. 12

- Chicago, Art Institute of Chicago, 1914, *Memorial Exhibition*, no. 11
 St. Louis, City Art Museum, 1914, *Memorial Exhibition*, no. 11
46. *Burning Vines on the Road to Naples*, 1906 (fig. 88)
 Oil on canvas, 7×9 inches
 Private collection
Inscribed: recto, 1906 Ch: Walt: Stetson
verso, Burning Vines on
the road to Napoli
Ch: Walt: Stetson
 1906
Exhibited: Philadelphia, Pennsylvania Academy of the Fine Arts,
 1912, *Memorial Exhibition*, no. 59
 Boston, Museum of Fine Arts, 1913, *Memorial Exhibition*, no. 118
47. *Villa Falconieri*, 1906 (fig. 90)
 Oil on canvas, 35½×29½ inches
 Loaned by the Bowater Gallery, Los Angeles
Exhibited: Paris, Galeries Georges Petit, 1910, Stetson, no. 37 (as
Clair de lune dans un jardin italien)?
 Boston, Museum of Fine Arts, 1913, *Memorial Exhibition*, no. 23
Stetson Opera Book, p. 184: "Twilight Behind Big Cypresses, by a
pool, with sisters of San Carlo. Reminiscence of Villa
Falconieri, Frascati. July 1906. Oil 30×36 inches [ver-
tical]."
48. *Franciscan Sisters*, 1907 (fig. 101)
 Watercolor on paper, 14¼×9¼ inches
 Loaned by Dorothy Stetson Chamberlin and Walter Chamberlin
Inscribed: recto, Viareggio
Ch: Walt: Stetson 1907
Exhibited: Boston, Museum of Fine Arts, 1913, Memorial Exhibition,
no. 142
49. *Sunset with Pine on a Cliff*, 1907 (fig. 74)
 Watercolor on paper, 9⅞×14½ inches
 Loaned by Dorothy Stetson Chamberlin and Walter Chamberlin
Inscribed: recto, Ch. Walt: Stetson
Roma 1907
verso, Sunset with Pine on a Cliff

50. *A Lyric*, 1908 (fig. 77)
 Oil on canvas, 20¼ × 12¼ inches
 Private collection
Inscribed: recto, Ch. Walter Stetson
 1908
verso, Ch. Walter Stetson
A Lyric 1908 Rome
Exhibited: Paris, Galeries Georges Petit, 1910, Stetson, no. 32
Boston, Museum of Fine Arts, 1913, Memorial Exhibition, no. 52
51. "*Figures on Hillside*," 1908 (fig. 98)
 Oil on canvas, 19½ × 23½ inches
 Loaned by the Bowater Gallery, Los Angeles
Inscribed: recto, Ch Walt: Stetson 1908
Roma
52. *After the Bath*, 1910 (fig. 89)
 Oil on canvas, 68 × 39¾ inches
 Loaned by the Bowater Gallery, Los Angeles
Inscribed: recto, Ch Walt: Stetson Roma
verso, After the Bath
Ch. Walt: Stetson
Roma
Exhibited: Philadelphia, Pennsylvania Academy of the Fine Arts, 1912, Memorial Exhibition, no. 2
Washington, Corcoran Gallery, 1913, Memorial Exhibition, no. 3
Boston, Museum of Fine Arts, 1913, Memorial Exhibition, no. 4
Muskegon, Michigan, Hackley Art Gallery, 1913, Memorial Exhibition, no. 2
Chicago, Art Institute of Chicago, 1914, Memorial Exhibition, no. 2
St. Louis, City Art Museum, 1914, Memorial Exhibition, no. 2
53. *Pool with Slender Trees*, 1911 (fig. 79)
 Oil on canvas, 20 × 24 inches
 Loaned by the Bowater Gallery, Los Angeles
Exhibited: Boston, Museum of Fine Arts, 1913, Memorial Exhibition, no. 21
54. "*A Head*" (*Katharine Beecher Stetson?*) (fig. 102)
 Oil on canvas, 10 × 8 inches
 Private collection
Inscribed: recto, Charles W. Stetson

55. *Bathers by Moonlight* (fig. 75)
Charcoal on paper, 19 × 11 $\frac{7}{8}$ inches
Loaned by Dorothy Stetson Chamberlin and Walter Chamberlin
Inscribed: recto, Ch Walt Stetson

56. *Cabinet*, ca. 1894
Art Workers Guild (Sydney R. Burleigh and Charles Walter Stetson)
Painted wood with columns of mahogany; polychromed carvings attributed to Burleigh. Framed paintings by Stetson, oil on canvas mounted on composition board.

Height: 58 inches; width: 63 $\frac{1}{2}$ inches; depth: 7 $\frac{1}{2}$ inches

Loaned by the National Museum of American History, Smithsonian Institution (Exhibited in Lawrence only.)

Paintings by Stetson

Left to right, exterior:

A. "Two Women Dancing," 1892

Inscribed: recto, Sketch

C. W. Stetson 92

B. "Woman Seated before Arch," ca. 1890-1894

Inscribed: recto, Ch. W. Stetson

9[?]

C. "Women with Book and Mandolin," 1894

Inscribed: recto, To my friend Bates

Ch. W. Stetson 94

Left to right, interior:

D. "Woman Reclining"

Inscribed: recto, Chas Walt Stetson

E. "Woman's Head, with Flowers in Hair," 1886

Inscribed: recto, Ch— Walt Stetson 1886

F. "Women Walking"

Inscribed: recto, Ch: Walt. Stetson