

Seminary Roll of Honor.

The Roll of Honor for the Winter Term of the Evansville Seminary, as is herewith presented, comprises all the Students whose standing is seven or higher, and whose demerits are not over three.

GENTLEMEN.

Richard Adee,	B. B. Boynton,
Dwight R. Crowell,	James Carville,
George E. Champney,	J. Gillies,
Warren Howard,	W. H. Hauser,
Adam Luehsinger,	C. D. Manning,
George F. Martin,	T. Marty,
Geo. H. Brodrick,	Wm. T. Nott,
Seth H. Remington,	G. R. Mitchel,
Theo'd P. Robinson,	Fred H. Spencer,
Frank H. Winston,	John M. Tuller,
Hiram J. Tourtloott,	Henry A. Tolcott,
Willie Wheeler.	

LADIES

Anna G. Burdick,	Maggie Bonnett,
Maggie H. Clark,	M. Celia Clark,
Dora M. Campbell,	Aurora Dibble,
M. M. Davis,	Elvira Gilman,
M. A. Hoisington,	Julia A. Hersey,
L. Hayward,	E. F. Houser,
C. E. Mc Mullen,	M. J. Porter,
Ellen Starkweather,	R. M. Pike,
M. Amelia Straw,	M. E. Slawson,
C. J. West,	E. M. Warren,
E. S. Waldron.	

March 20, 1867, Evansville Citizen, p. 1, col. 7, Evansville,

Wisconsin

Evansville Seminary Roll of Honor for Spring Term, 1867.

LADIES.

M. H. Clark
M. C. Clark
M. J. Finn
N. C. Fish
E. Gillman
M. A. Hoisington
E. A. Hersey
A. M. Johnson
R. Pike
M. J. Preston
M. A. Straw
M. H. Stubbs
M. A. Sherron
J. Spencer
M. E. Slauson

GENTLEMEN.

A. Bennett
G. E. Champney
M. Enfield
J. Gillies
A. Hook
E. J. Hersey
S. J. Lewis
A. Luchsinger
J. C. Morgan
F. H. Porter
T. P. Robinson
D. Reed
F. W. Spencer
O. J. Taylor
D. Vervalin
W. H. Wheeler
J. W. West

Evansville Citizen, p. 4, col. 1, July 3, 1867,

Evansville Review

Young "Thed" has chosen an artists' profession – limner. He went to Chicago last week where he will take lessons of experienced teachers, with intentions to make perspective drawing and painting a profession. All who have seen Theodore's pencil sketches the past year or two, are convinced that he has selected a congenial profession. There is not a young man of better habits, purer morals, or one whom Evansville would delight to honor in any calling, more than Theodore Robinson. If health supports him a brilliant future lies within his reach.

November 16, 1870, Evansville Review, Evansville, Wisconsin

Correspondence.

MARYVILLE, Mo.,
Aug. 3, 1872.

Ed. Review.—Perhaps the best way to communicate to my Evansville friends, will be through your columns.

I arrived at Chicago safely, and have looked around the city pretty well. Building is progressing rapidly, and the crowds of workmen were going to their work from half-past six to seven a. m. almost surprised my expectations.

The prevailing character of the buildings is good and substantial, perhaps too much red brick being used for beauty, although several handsome brown stones are employed. The new Chamber of Commerce is one of the handsomest specimens of architecture: while the Tribune building, some of the banks, and business blocks are not far behind.

I miss the white marble in the rebuilt structures, none of it being used. It did not stand the fire, as the walls of the court house prove, while walls of other material, like the Tribune building, remained nearly intact. Bookkeepers' row is going up rapidly. It is of a dark brown stone—not near as handsome to my thinking, as before the fire.

In regard to the business of the city, a remarkable change has taken place. The West side has profited to a great extent by the fire. Half a dozen streets west of the river, which before the fire were quiet almost like a country town, are now teeming with business, also the South side down to 22nd st.

Art is not quite "played out." Many artists have left the city, but a few remain, principally portrait painters, and are doing very well.

Leaving Chicago on the night train, crossing the Mississippi at Burlington, I reached Maryville the next evening. I passed through a nice farming country in Southern Iowa. The towns on the route with few exceptions, are rather insignificant.

Maryville, the county seat of Nodaway Co., is a place of 2000 inhabitants, situated in a fine agricultural region, rather sparsely settled. Good land can be bought within a few miles of the village for 10 to 25 dollars an acre or less. Hundreds of acres near the village are free to all stray cattle, and their plump sides bear witness to the quality of the pasturage. Any enterprising man who wishes can go out on the prairie, cut and stack quantities of splendid hay.

The village has some good stores and blocks as well as private residences, although the majority of them are medium sized frame buildings. It straggles over a large territory, the houses manifesting an inclination to keep away from each other. When the lots between them are filled up, Maryville will be quite a city. Quite a number of former Evansvillians are here.

Dempster Vervain with prodigious beard, his mother and sister, the Semans, Joe Smith, and H. E. Robinson, who is doing a good business with the *Republican*. He has settled down cozily with

"A little farm well tilled,
A little house well filled,
And a little wife well willed."

There are five churches here, good schools, and a Good Templars lodge. They have plenty of liquor to fight, and are accomplishing some good, let us hope.

Politically, Grant will probably

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Politically, Grant will probably carry the town, they say, next fall.

THEO. ROBINSON.

Correspondence.

LIO

DYER'S RANCHE, COLORADO, }
Aug. 12, 1872. }

I arrived here on Friday the 9th inst. in a fine drizzling rain, which continued nearly two days, and propose to give your readers my impression of this country.

Dyer's Rancho is situated a little off Lemon Gulch—nearly all the houses here are in gulches—about 22 miles south of Denver, and five miles from Citadel, the nearest station on the Denver & Rio Grande Railway. It is about 6000 ft. above the level of the sea, and in the most beautiful stock region I ever saw. The country consists of hills from one to ten hundred feet high, with gulches or ravines, some of them half a mile wide, running between, all affording excellent pasturage.

It is thinly settled, and the people here wish it to remain so. In conversation with a farmer, he expressed his sentiments somewhat as follows: "We don't want this to become a rainy country, (it has rained here this Summer as much as in Wisconsin,) if it does, settlers will flock in and spoil it for stock." As it is now, all the springs are taken up, and the few stock farmers monopolize the country, with thousands of acres of government land for pasture. If good wells could be dug and wind mills put up, I see no reason why more could not settle here, but they often fail to get plenty of water in that way. The plain fact is, all the surface water is owned and there is room for no more settlers in this region.

Stock farming is perhaps the easiest of all kinds, and combined with a dairy is very lucrative. Farmers milk from half a dozen cows upward, and the butter they make can not be surpassed. One man a few miles from us, milks 25 cows, and carries 100 lbs. a week to Denver, disposing of it for 50 cents a pound. This you see, in addition to a few hundred cattle growing fat and doubling nearly, in numbers, every year, is profitable. The cattle, part American and part long-horned Texan, feed in the gulches and plateaus in summer, and in the winter, on the hillsides, where snow never lies any length of time, and very rarely are any lost.

One hears nothing but "stock" talked here. It gets about as tiresome as "horse" after a while. My host's little girl, of four years, discourses fluently of "naxericks," "roun dups," Texan cattle, etc., and knows all her father's cattle by name.

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We have here in addition to stock other attractions, mines of colors, equal to any, perhaps, if developed. Gold washing on a small scale is followed. Men taking out from \$8 a day *downwards*. No doubt there is considerable gold in these gulches, but water is hardly plenty enough to get it out.

Most of the farmers have gardens of half an acre or more, and they look flourishing. Most vegetables are later than in the states; we had new potatoes the other day, large and nice.

The weather, since the rain cleared off, is lovely. From the hill tops one can see Pike's Peak, 60 or 70 miles away to the south, while westward, nearer, stretch the beautiful snowy range of the Sierras. T. R.

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Letter from Colorado.

"OUR TRIP TO DENVER."

The afternoon of Sept. 23d, 1872, saw three travelers on their way to Denver from Willow Spring Ranch. The trio comprised mine host, a sick Missourian and the writer, two invalids, and a one legged man. A wagon that threatened continually to fall to pieces, and a mongrel team of an old balky horse and a young green one, completed the outfit. We had a good store of blankets, (for Colorado nights are cool,) and plenty of bread, butter and coffee, for refreshments.

About dark we went into camp, having accomplished ten or twelve miles, picketed the horses and kindled our pitch-pine fire. Pitch pine is the prettiest material in the world for a camp fire; making the most flame and heat from the least wood.

After supper, and an animated political discussion, we went to bed in the wagon, but my friends here made the discovery that they couldn't sleep. Because why? they only drank at supper about two quarts apiece of strong black coffee, clear. So we whiled the night away with song and story, getting a couple of hours sleep all around.

In the morning, the 24th of September, it snowed half an hour. Such is Colorado, but that wasn't as bad as the next thing. When within eight or ten miles of Denver, there came from the mountains, such a gale: as sharp and freezing as I ever felt in winter. It called forth from my Missouri friend the exclamation, "Dogmaticatz, if I ever saw such a wind." I don't know what "dogmaticatz" means, but such was his remarks.

Arriving at Denyer, we thawed out and went about our business. It was Fair week, and the city was, in consequence, lively. Larimer, P., and portions of other streets, remind one almost, of busy, bustling Chicago.

One interesting feature of Denver is the variety of character one meets on the streets. Here is Hon Chong, with his Asiatic face, and pigtail carefully coiled on the back of his head; his blue-black clothes and curious shoes, jostling the man of fashion. The "black brother" and the "noble man," the "greaser," or the Mexican, with swarthy face and jingling spurs, the ranchman, miner, and in fact, all classes and colors are represented.

We went home by the Cherry Creek road, the old established route from Santa Fe to Denver. A view

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miner, and in fact, all classes and colors are represented.

We went home by the Cherry Creek road, the old established route from Santa Fe to Denver. A view of the city 4 mile or two out of town, as the sun is setting behind the mountains which bound the horizon, is not surpassed in picturesqueness, perhaps, by any in the United States. The air is so clear that the mountains appear but a few miles distant, while they are in reality, fifteen.

We stopped at night with a camp of "bullyhackers." Colorado slang is peculiarly rich. A "bull whacker" is an ox driver, so called, because he continually whacks his cattle, swearing melodiously meanwhile. A "cow puncher" is a herdsman, which is equally as appropriate. "Out fit" is used for a collection of any thing. It may include a man, his wife and children, rancho, dog, gun etc. The outfits, with whom we camped, formed quite a settlement. There were two teams on their way to Denver with lumber. Each consisted of ten or twelve yoke of oxen drawing two huge wagons fastened together, making a load of perhaps fifteen tons. Then there are two or three unloaded outfits coming from Denver.

They generally travel in pairs, making about fifteen miles a day, stopping at noon and night to let their cattle graze. In the morning some are off after the oxen while others get breakfast. It is a funny sight to see a bull whacker grinding coffee, frying potatoes and bacon in a skillet, over the fire, or baking biscuit and pulling them open with his dirty paws to see if they're done.

After breakfast, the next morning, we bade adieu to our hospitable friends and moved homeward. On past the 12 mile house, Mexican outfits with little drivers no more than eight or ten years old, a short pause for dinner, past the 20 mile house, over Cherry creek, by the rancho of Mr. Ramshotton; lucky he has no children to

"Perpetuate the name,
And suffer for the same."

And finally home as the Jews begin to fall, or would if we were not in Colorado. T. R.

Letter from Colorado.

DENVER, COLORADO, JAN. 6, 1873.

Reading in the Review of the weather in your section, the thermometer 32° below zero, and the snow and ice which you have so plentifully, makes me rather elated finding myself in so favored a spot.

True, we have no skating or sleighing, our snows of two or three inches going off in a day or two, but to compensate, we have the weather of fall in Wisconsin, or spring after the rains have ceased. Not enough has been said of the value of Colorado's winters, especially to invalids. So far, at least, the climate of Colorado could scarcely be milder. And the sick folks are here in force; at every boarding house and hotel, and on the streets, are seen consumptives, asthmatics, bronchitics, to coin a word, and various others afflicted with some disease.

But the unrivalled healthfulness of the climate could not keep off the epizootic. Street cars are stopped, the stables are full of barking nags, some of the busses and transfer wagons do not run, while the express business suffers. One express wagon was hauled by four men, while in another a siber cow was harnessed with a bit, bridle and harness all complete. The *News* sagely says that many lazy animals are taking advantage of the epizootic to feign sickness, and get out of work for a few days.

I was at a fire a few days since and saw Denver's resources, in this line. They seem to me very inadequate. At another conflagration last night, the inefficiency of the water works was again shown. If a fire should commence in the business part of the town, we should have a second Boston or Chicago fire here.

Building is progressing at a rapid rate; some five hotels, business blocks, and private residences are going up. Nothing hinders build-

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Building is progressing at a rapid rate; some five hotels, business blocks, and private residences are going up. Nothing hinders build-

The attractions of the city are

A span of horses attached to a sleigh, in which was a man, woman and child, were dug out of an enormous snow drift, between St. James and Mankato, Minn. during the cold weather that so extensively prevailed week before last, all frozen dead. They probably got swamped in the drift during the storm and perished. But a small portion of the horses' heads was visible above the snow when found.

various. Beautiful scenery, fine horses, excellent beef, churches, libraries, handsome girls, etc., combine to render it a desirable place to live in. Finally, let me advise the "dear readers" to come to Colorado: If you are rich, to become wealthier, if poor, to improve your circumstances, and lastly, such is the preponderance of the male sex to the female, that I will warrant any young lady, passably handsome, who wants to get married, that she will accomplish this desirable object within six months after coming here.

THEODORE.

RETURNED.—Theodore Robinson
 who went to Colorado last Summer
 for his health, returned home Satur-
 day morning last. He is suffering
 from an attack of chills and fever
 that seems to require more attention
 than his asthmatic difficulties, which
 he had strong hopes of relief, from
 the purity of the Colorado atmos-
 phere. He has been pretty closely
 confined to his room since his re-
 turn. Everybody is pleased to wel-
 come Evansville's young artist.

March 12, 1873, p. 1, col. 4, Evansville Review, Evansville, Wisconsin

—A pleasant hour was enjoy-
 ed at the residence of L. T. Pullen
 Esq, the other evening, on the occa-
 sion of a visit from Miss Tucker, of
 Chicago, a young *Prima donna*,
 whom we are pleased to call as such.
 While Mr. Charles Pullen and Mr.
 Theodore Robinson were in Chicago
 pursuing their studies, they were in-
 mates of Mrs. Tucker's house, hence
 their acquaintance with her daugh-
 ter, and consequently a visit was
 claimed from her on the occasion of
 her return from Madison, where she
 had been visiting friends. We are no
 judge of music other than by its me-
 chanical execution, but Miss Tucker
 certainly excels any effort in the
 beautiful art we have ever listened to.
 Her manners were easy, graceful
 and elegant. Her rich, clear-toned
 voice sang out above the higher
 notes of the piano to the admira-
 tion of all present. We understand
 of the lady will sail for Europe in May
 where she will put herself under
 competent teachers for thorough
 musical instructions.

April 30, 1873, Evansville Review, p. 1, col. 3, Evansville,

Our young artist, Theodore, is stopping in Janesville for the purpose of giving instructions in the beautiful art of crayon drawing, and executing his life-size portraits from photographs, so pleasing and popular with many of our people here.

December 3, 1873, Evansville Review, p. 1, col. 2, Evansville, Wisconsin

EVANSVILLE, ROCK

DONATION.

The Patrons of Husbandry have kindly tendered the use of their spacious Hall, with lights, tables, etc., and instructed their Gate keeper, Mr. Drisback, to have all things in order for the Donation, this, Wednesday evening. It is hoped by the friends of Mr. Craig, that with the co-operation of that order, a pleasant and profitable time will be enjoyed.

The special committee are:

Mr. & Mrs. Clifford,	Mr. & Mrs. M. Bargewell,
Mr. & Mrs. Bemis	Mr. & Mrs. W. H. Doolittle.

GENTLEMAN.	LADIES.
Mr. Wm. Stevens	Miss Elvira Gillman,
Mr. Frank Jones	Miss Ella Livingston,
Mr. Marcus Fish	Miss Martha Smith,
Mr. John Tuller	Miss Orissa Taggart,
Mr. Norris Adair	Miss Lina West,
Mr. Theodore Robinson	Miss Clara West.

GENERAL COMMITTEE.
Stewards of the M. E. Church

February 19, 1874, The Evansville Review, p. 1, col. 3, Evansville, Wisconsin

AN ARTIST.—Theodore Robinson, of Evansville, a young man, now occupying a room in the office of Main & Barney, over the National Bank, has taken a life sized crayon portrait of A. H. Main's son, Eddie. It can be seen at Moseley's book store, and is an admirable likeness. A fine artist declared to-day that it must be an enlarged photograph, everything about it being so natural and perfect. It was taken, however, by Mr. Robinson, from a small photograph, without the aid of a machine of any kind.

Mr. Robinson has a genius for this kind of work, and those wishing to avail themselves of his services, can secure accurate portraits at very reasonable rates. He intends to visit New York to perfect his studies in art this fall.—*State Journal*.

July 1, 1874, Evansville Review, p. 1, col. 2, Evansville, Wisconsin

Philalathean Society.

Meets every Thursday Evening at their room in the Seminary building.

PROGRAMME FOR SEP. 24.

Select Reading.....	Chas. Pullen
Question--Resolved that the events of the first fifteen years of the United States were of greater importance than the events of the last fifteen years.	
Aff. B. H. Standish. T. Wallis.	
Neg. T. C. Richardson, C. D. Waldo.	
Essay.....	D. C. Griewold.
Clippings.....	Theo. Robinson.
Question Box.....	A. Bishop.
Music	Under direction of Robinson

September 23, 1874, Evansville Review, . 1, col. 4, Evansville, Wisconsin

Mr. Theodore Robinson arrived home Tuesday morning, after almost two years' absence in New York, attending the Art Institute. Always glad to welcome Theo.

June 9, 1875, Evansville Review, p. 1, col. 2, Evansville, Wisconsin

Mr. Theo. Robinson intends leaving for Europe about the 1st of September to prosecute his art studies. All persons wishing crayon portraits or anything else in his line, will do well to see him as soon as possible.

August 11, 1875, The Evansville Review, p. 1, col. 2, Evansville, Wisconsin

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October 6, 1875, p. 3, col. 3, Evansville Review, Evansville,

Wisconsin

Theodore has been heard from across the waters. He had a pleasant voyage, although says, he “was taken by the mal du mer,” but recovered without any great inconvenience. He arrived duly at Liverpool, proceeding directly to London, and then departed for France, arriving in Paris, October 22. He is in good spirits and goes immediately into a studio.

November 10, 1875, Evansville Review, p. 3, col. 2, Evansville, Wisconsin

The friends of Theodore Robinson who had heard he was sick, will be glad to learn that he is on the amend. He had overtaxed himself and was obliged to leave his studies but soon to resume them with a little more caution. Theodore finds friends in that French City. A lady learning that he was ill, invited him to spend a week at her house, which he did very pleasantly.

June 13, 1876, Evansville Review, p. 3, col. 2, Evansville, Wisconsin

LETTER FROM FRANCE.

GREZ, FRANCE, Sept. 17, 1876.

I dare say none of my friends at home ever heard of Grez—pronounced Gray, with a trill of the “r.” It is a little French village, perhaps 30 miles from Paris, near the forest of Fontainebleau, and is much frequented by artists. I am stopping at an inn, kept by mine host Chevillon, an old place, stone house—there is no other kind in any French village, a charming garden back of the inn leads down to a little river, across which is an old stone bridge. We have a number of boats, two canoes, ticklish craft, in which my stout friend B. upset the other day, much to the amusement of numerous spectators. The pretty young lady of the guests, looks charming in one of them, in her bathing suit, showing her plump bare arms as she handles the paddle with graceful skill.

I must tell you of our crowd here. It consists entirely, with one exception, of artists. First, in my enumeration come the ladies, of course. These are: a French lady, wife of a Russian artist, and three American ladies from California, which is well represented, one of the men also hailing from that state. Two of the said ladies, mother and daughter are artists. Of the men, are three Englishmen, an Irishman, a Swede, a Russian, one Frenchman and two Americans, and one small boy, also American. It is a curious mixed crowd you see in the old dining room in the evening, before dinner, gathered round the wood fire place, before which on the spit are the

hailing from that state. Two of the said ladies, mother and daughter are artists. Of the men, are three Englishmen, an Irishman, a Swede, a Russian, one Frenchman and two Americans, and one small boy, also American. It is a curious mixed crowd you see in the old dining room in the evening, before dinner, gathered round the wood fire place, before which on the spit, are the chickens or mutton for the evening repast, which fill the room with an appetizing odor. The men loaf around, their work over, in their rough blouses and corduroys; the landlady garrulous, and her pretty daughter attending to the cooking. An equal mixture of French and English is heard, some Peasants who have dropped in add their share to the general conversation, while the small Yankee quarrels with a juvenile Gaul. Dinner is attacked with a will, after which black coffee, and cigarettes follow, the ladies, also as well as the men, contributing their share of the smoke.

It is a delightful little place for its scenery, to the artists, and the boating and swimming afforded by the river. A good deal of work is done, loafing, reading, flirting, and billiard playing, although not much of the latter, perhaps as it is rather unsuited to amusement and a little incongruous in the country.

Life among the peasantry is very simple. The women wear kerchiefs around their heads, short skirts, exposing their stout ankles, and coarse dresses—the men blouses, and both men and women as well as children, sabots or wooden shoes. I have a

smoke.

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Life among the peasantry is very simple. The women wear kerchiefs around their heads, short skirts, exposing their stout ankles, and coarse dresses—the men blouses, and both men and women as well as children, sabots or wooden shoes. I have a pair they are excellent to wear in wet grass. They are worn generally with a soft cloth slipper inside, though sometimes, they wear them with bare feet, stuffed around with straw to avoid abrasure.

The employment of the women during the day is to lead one or more cows out to the meadows, and let them graze while they sit under a tree and knit. It is a common sight near the river, to see a score of women, all over the meadows, working, while the herd feeds. At noon they lead them home and after dinner return.

Life here is very pleasant after Paris, which is so fascinating to most Americans. For my part, were it not for the marvelous facilities for study in every branch of knowledge, the incomparable collections and museums, and the opportunities for instruction, afforded gratis, by the French government—were it not for all this, Paris as a place of residence has few attractions, except for one who would live in a whirl of dissipation or excitement. Many Americans appreciate this, and live in some village convenient to Paris, where they can live more quietly and simply.

I return to Paris at the opening of the schools, which take place the 1st of October.

THEODORE ROBINSON.

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October 25, 1876, Evansville Review, p. 2, col. 4,

An Honor to Rock County.

The Janesville *Gazette*, in copying the article from the *Chicago Times* concerning Theodore Robinson, now in Paris, justly claims the honor to Rock county, but is in error in some other regards, not essential to the main feture of the article in question, however. The family of Rev. E. Robinson never lived in Janesville; Milwaukee and Whitewater, save a short period on a farm in Koshkonong, are the only places of residence in the State previous to locating in Evansville. Mr. Robinson's family have been residents here for nearly thirty years, and for the last half dozen years, he has been in the clothing trade, besides occasionally doing pulpit labor. His health being so poor, that lately, he has nearly abandoned that.

Theodore P. Robinson, subject of the following article, is all the writer claims for him. At one time he was a compositor in the *Review* office, and is one of the steadiest and most industrious young men we ever knew. He rendered valuable aid in getting out the first number of the *Review* in its present form.

He is a close student, and what he applies himself to, learns it correctly. The success that has attended him while pursuing his art studies, is noted with pride by all of his old friends and associates in Evansville.

But the article in question:

"Many in this vicinity will remember Theodore Robinson, son of Rev. T. P. Robinson, who at one time lived in this city, and who afterwards lived for years in Evansville. Young Robinson showed at an early age a strong penchant for drawing and a few years ago on a visit to this city drew some most excellent crayon portraits of several of our citizens. He afterwards commenced his regular art studies in New York, won several prizes, and then proceeded to Europe, where in large classes of students he took a high rank, and won several honors. He is still a very young man and promises to gain great reputation as an artist."

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Blanche Tucker in writing from Paris to the *Chicago Times*, the other day says:

"Theodore Robinson, of Evansville, Wis., is considered by all at the school of *beaux art* in Paris as one who will make a great name as a portrait painter. His style approaches more nearly that of the old masters than any other student here, and his increasing labor has already received its reward. His first canvas offered for the exposition at the salon was immediately received and well placed, the work being most favorably remarked by all connoisseurs. It was the head of a little girl, daughter of his "conclerge" and without flattery, it is exquisitely painted. The child looks natural and withall very pretty. Our young friend has a quality which will not help him much as a portrait painter in Paris, in the nineteenth century. He is too truthful, and let me say it as a friend, he does not flatter people enough. His pictures are exact

LETTER FROM ITALY.

Special Correspondent of the Review.

A journey from Paris to Turin, 3d class, is fatiguing enough. We, that is, an art student friend, and myself left Paris at half-past one, p. m., and arrived in Italy the next night. Our compartment was crowded; soldiers, with unknown quantities of bread and wine, women with babies, and the French horror of a draft, keeping the windows shut all night, hard board seats, and the inability to lie down, all these items make a journey in Europe, not an mixed bliss. We arrived at Macon, famous for its wines, in the early morning, and rode all the forenoon through the forte hills of the Jura and Savoy. Already the landscape had an Italian look, terraced hillsides, and low flat tiled roofs. We passed Aix-les-bains, famous as a watering place. Chambery, where Rousseau lived with Mad. de Varenocoe, as told in his *Confessions* and toiled up the valley of the Arc, a swift running mountain stream. The scenery is quite like ones idea of Switzerland and the guide book says cretinism is quite prevalent. At 4 p. m., the station Modane, at the entrance to the famous M'Cenis tunnel, custom-house formalities and demands for tobacco and spirits. The entrance to the tunnel is by a winding ascent and the passage itself takes about 30 minutes.

At a little station near the Italian frontier we stopped a half-hour. The hour and the scenery were undesirably fine. We were on the side of a hill, looking across an immense valley—the view shut in by mountains, below us Peasants drive home their cattle, beyond a little village on the hillside, apart, are old monastery. One could imagine himself looking at the original of one of Jacob Rugsdael's landscapes. At Turin at last, and a comfortable wash and bed. We found French very well spoken, and had no trouble. It is generally, at the R. R. Stations and hotels. Further on, however and especially at Venice, one is constantly accosted in German,—as it is assumed that all foreigners are of that nationality. It is a change, at any rate, for being considered an Englishman as in France.

Turin is a fine modern city, a smaller Paris, arcades everywhere so that one has continual shelter from the sun or rain. It is a pity we couldn't have this system at home.

effects, a piece of baked squash, a handful of pumpkin seeds, and various kinds of fruit, for a centime or two. And this leads to the remark, that haggling is universal. One is expected to banter with a gondolier before engaging him and generally after. When told the price of a thing express the utmost astonishment, say it is "too dear," and offer half. The merchant waxes angry but as you walk off he calls you back and asks a price between the two. This is invariable. Another way I have seen, is to ask the price of a bunch of grapes. The dealer says "7 centimes." The purchaser puts down a sou, or cent, 5 centimes and leaves, pursued by curses.

The beauty of the women is something astonishing. One sees the purest types, both blonds, and brunettes, wonderfully, clear, olive complexions. They invariably have superb *cheretures*, even little children. They are fond of powder—which is rather conspicuous, as you may imagine, on rich, dark complexions. I have had a good many posing for me, which they are generally glad to do,—as they make by stringing beads, about the only thing they can do, as far as I can see, 15 cents a day. There is an adorable little girl of 12 or thereabouts, who possesses quite often and very badly for me, and her face, that of an angel, is sometimes a sight to behold. Three or four different kinds of dirt, with a ring of squash around the mouth. Another day she will have cuffs, and white powder on her face. She will be a woman at 14 and a hag at 30, I suppose.

One thing surprises me, the amount of Indian corn, in North Italy. *Polenta* is eaten by the poor, it is hasty pudding, cold, sold by pound, as most everything else. Another eatable, reminds me of home—baked squash—even the seeds are sold as well.

We are beginning to have wet, rainy weather. The sun does not always shine, even in Italy. And when it rains, with a wind blowing from the Alps, the effect is decidedly unpleasant.

T. R.

Hunting in Luxuriant Style.

(From the Chicago Tribune.)

BISMARCK, D. T., Oct. 27.—A car arrived here yesterday that is worth noticing. It hails from Worcester, Massachusetts, and is the hunting palace car of Jerome Marble. He is a wealthy gentleman, who has a ma-

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Englishman as in France.

Turin is a fine modern city, a smaller Paris, arcades everywhere so that one has continual shelter from the sun or rain. It is a pity we couldn't have this system at home. At the picture gallery, there are a few fine things notably; Vandyek's *Common of Venice of England*. The little child at the left holding an apple in his chubby hands, was later, the pig-headed James II, last of the royal line of Stuarts. The picture is a chief d'œuvre, the most charming Vandyek I have seen.

At Milan we stopped a day, to see the cathedral, which, the costly and beautiful, is less interesting than Modern Gothic. The last supper of Liornado, tantalizing, because one can't see much, and there is a suspicion that what you can't see has been repainted. There are many charming frescos by a pupil of his. Luini in the churches and galleries. The women are very handsome and wear the very appropriate Spanish Mantilla with a fan to shade the face.

Verona is perhaps the most picturesque, medieval town I have seen. The arena, perfectly preserved, the market place, the tombs, to the Scaligers, to Juliet, etc., are interesting monuments of the middle ages. One gets a foretaste of Venice in the architecture, people, customs, and a three hours ride, brings us to the latter place. We get into a gondola and by starlight row down the grand canal.

I won't try to say anything about the wonderful art treasures of Venice. One can not see elsewhere Tintoret, Bellini and Carpaccio. The beautiful architecture, Byzantine, Gothic and Venetian, perhaps the airiest, most pleasing for dwellings, in the world. It is, in spite of the noisy tongues of the natives, a quiet city, no horses or vehicles of any kind, excepting wheel barrows. A good deal of shipping comes in the harbor. There are always lots of tourists. Mark Twain has been here lately. When asked if he would have a cup of tea, at a good ladies' one evening, he replied that he never took anything but whiskey. The evenings everyone spends in the cafes at St. Mark's place, drinking black coffee, reading the papers, or listening to the band. In the daytime, there are the innumerable pigeons to feed. They are as big and tame as young chickens.

The people are wretchedly poor. Everything is sold by the centine, 1-5 of a cent, as is France, only here the centines are in common use. You can buy a drink of water, with something in it to take away the bad

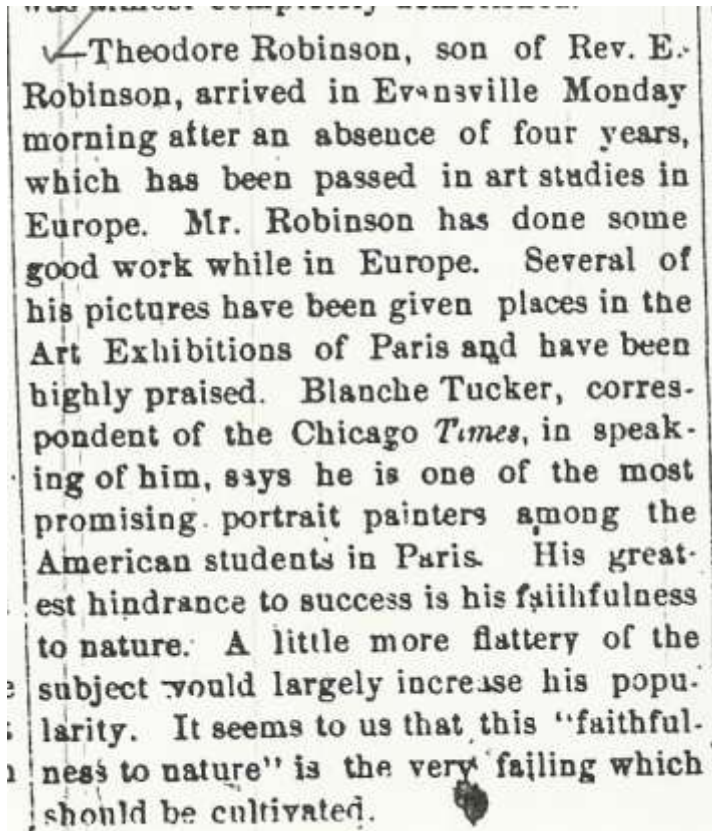
BISMARCK arrived his noticing. Massachusetts palace car a wealthy man for our has not country. exhibition considered ship. Th his own. company guests. It has a 6 four feet for dining ments. C pet, with rockers, ladies as well regu neat kitel machiner ment. T room. T bell, and notice it. car is a e platform buckets, common other nec in an ele The prop the railro any train when he party has Ducks, c have bee

What more col says the open fire smoke at together the open love to look into hours wi ting the of life as pictures to those them. I ment too but, abo one, for tilated. during a joy the the open the desi evenings more tru Congr in the di

1879 Diary had address for Theodore Robinson
Theodore Robinson
81 Boulevard
Mont Parnasee
Paris, France

A letter from Mr. Theodore Robinson, received by his father last week, contains the welcome news that he expects to be home about the 25th inst. He was to leave Paris the 1st and London about the 9th, arriving in New York about the 20th.

August 20, 1879, Evansville Review, p. 3, col. 4, Evansville, Wisconsin



✓ Theodore Robinson, son of Rev. E. Robinson, arrived in Evansville Monday morning after an absence of four years, which has been passed in art studies in Europe. Mr. Robinson has done some good work while in Europe. Several of his pictures have been given places in the Art Exhibitions of Paris and have been highly praised. Blanche Tucker, correspondent of the *Chicago Times*, in speaking of him, says he is one of the most promising portrait painters among the American students in Paris. His greatest hindrance to success is his faithfulness to nature. A little more flattery of the subject would largely increase his popularity. It seems to us that this "faithfulness to nature" is the very failing which should be cultivated.

September 3, 1879, Evansville Review, p. 3, col. 3, Evansville, Wisconsin

Theodore Robinson intends leaving Evansville about January 1st. All wanting work done, either crayon or in oil, please leave orders immediately.

December 3, 1879, Evansville Review, p. 3, col. 1, Evansville, Wisconsin

1880 Census, Evansville: Theodore Robinson, age 28, artist.

✓—Theodore Robinson left Evansville Monday morning for New York, where he intends to try and win fortune and fame as an artist. "Ted" is an Evansville boy of whom we are all proud, and having had the best of training, both in this and the old country we see no reason why he should not succeed.

January 21, 1880, Evansville Review, Evansville,

Wisconsin

Theodore Robinson writes to his parents that he enjoys better health in New York, where he now is, than he did here. Sea breezes agree with him.

February 11, 1880, Evansville Review, p. 3, col. 2, Evansville, Wisconsin

please have a little charity for poor us.

—A New York correspondent of the *Chicago Tribune* in speaking of a recent Art Exhibition in that city has the following with regard to a picture by Theodore Robinson.

"And Mr. Theodore Robinson, of Wisconsin, gives us one of those shabby little peasant girls, whom we may have stumbled over in the streets or on the old bridge at Grez, on the edge of the forest of Fontainebleau,—gives her in a charming sketch, in which every line shows power and brilliant promise of what he is going to do."

B. E. M.

February 18, 1880, Evansville Review, p. 3, col. 3, Evansville Review, Evansville, Wisconsin

Theodore Robinson came from N. Y. Saturday to see his father who has been very ill, but is better now.

April 14, 1880, Evansville Review, p. 3, col. 2, Evansville, Wisconsin

Mr. Theodore Robinson, our artist, started for New York city Wednesday night to ply his profession. He has formerly done sketching for Harper's illustrated publications.

Feb. 2, 1881, Evansville Review

THE WATER-COLOR ARTISTS.

PREPARING FOR THE RIVAL EXHIBITION

WHICH OPENS NEXT THURSDAY.

The Executive Committee of the nameless association of artists whose pictures were rejected by the American Society of Painters and Water-colorists have decided to open their rival exhibition in the American Art Gallery, on Twenty third-street, on Thursday next. A private view and reception will be given to members of the press on Wednesday afternoon. The committee announces that artists desiring to contribute may send in lists up to 10 P. M. on Monday next to Hamilton Hamilton, No. 872 Sixth avenue, after which hour no contributions will be received. There had been received for the exhibition up to last evening a list of over 800 pictures, and it is expected that nearly as many more will be sent in before Monday, as the rejections from the Water-colorists' exhibition numbered at least a thousand. The exhibition will consist solely of these rejections, and the artists think that an impartial comparison with those exhibited by the Water-colorists' Association will reveal an equal amount of talent. Over a hundred artists have already sent in lists, and a number of exhibitors are expected from Boston and Philadelphia. The additional names of artists who have sent in lists since Tuesday are as follows: Nelson Blackford, Seymour Bloodgood, S. M. Barstow, Hugo Breul, E. R. Bowditch, John Donaghy, F. Dietrich, M. H. Davenport, G. Gibson, W. Hamilton Gibson, F. M. Gregory, Mrs. L. L. Kellogg, Miss Mary Kellogg, Frank French, G. W. Fordham, W. C. Filler, J. R. Buckingham, W. H. Shelton, M. Seymour, Miss S. B. Skelding, H. O. Schmidt, R. Sayer, J. H. Hill, Hughson Hawley, W. M. Hyde, Robert W. Harrington, E. T. Harrington, Theodore Robinson, A. J. Roux, R. E. Rudell, W. C. Bauer, Miss A. Brewster, W. A. Coffin, A. D. Crocker, E. Z. Coffin, W. M. Carr, F. S. Cozzens, Lylo Carr, Leon Delachaux, Philadelphia, Calvin Rae Smith, Robert Jewell, E. M. Richards, E. K. Rossiter, J. Lawrence Giles, Frank Melville, C. W. McCord, G. H. McCord, W. S. Musgrave, A. B. Tompkins, J. Tuzo, J. S. Tyler, E. T. Fisher, J. H. Fairbanks, Emma E. Lamport, P. W. Lith, Warren Sheppard, William L. Sheppard, G. S. Snell, H. Snell, Mrs. J. Alfred House, Mr. Hart, Anna Halser, F. W. Kost, F. Lee Hunter, M. C. Holmes, A. Placo, Miss Prouty, Miss Mary F. Peck, Cornelia S. Post, John Mazzanovich, E. F. Miller, Schuyler Matthews, A. H. Williams, William Walton, Leonard Ochtman, James Orroo, (London, England), J. Durkin, F. Roudel, G. Reynolds, W. Alkman, James G. Tyler, Miss Jennie Lee Southwick, Miss Marion Lois Wright, Mrs. Elizabeth Brainard, and F. R. Rives.

These names include a number of well known exhibitors. The exhibiting artists have given no name to their organization as yet, as this would entail the necessity of a charter, but the members state that a permanent and regularly organized association is likely to result from this exhibition. They wish it understood, however, that they entertain no animosity toward the association of water-colorists and merely exhibit the rejected paintings in justice to themselves. A very singular circumstance, they state is the fact that a large

The New York Times, February 17, 1882, p. 2, New York,

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The New York Times, February 17, 1882, p. 2, New

York, New York

Theodore Robinson arrived from the East Thursday afternoon. We are all glad to see him home once more.

May 9, 1884, Evansville Review, p. 1, col. 2, Evansville, Wisconsin

Mr. Theodore Robinson, of Boston, Mass., arrived in town, Thursday. He will spend this month in visiting with friends here, after which he goes to Europe for an extended tour.

May 13, 1884, Enterprise, p. 1, col. 4, Evansville, Wisconsin

We have heard that Theodore Robinson, the artist is quite sick in a foreign land, but have been unable to learn the facts.

February 17, 1885, Enterprise, p. 1, col. 4, Evansville, Wisconsin

From Dr. John M. Evans papers, Wisconsin State Historical Society archives:

E. Robinson estate, 1887, \$1914.16

Widow received \$1,202.29; John C. received \$202.29; Hamlin received \$202.29; Theodore received \$303.29.

An Evansville Artist Won the Prize.

Theodore Robinson, a former resident of Evansville, won the "Shaw Prize" of \$1,000 for the finest painting at the recent exhibition of the Society of American Artists at New York, against 224 competitors.

June 15, 1892, Enterprise, p. 1, col. 3, Evansville, Wisconsin

Artists Build a Book.

From The New York Evening Telegram,
Monday, March 26, 1894.

A very remarkable book, differing essentially in character from anything ever before published, will be completed and in the hands of fortunate art lovers before the end of another month. This is the work comprising the written record of Daniel Hudson Burnham, chief of construction and director of works for the Columbian exposition, with the art reproductions arranged by Francis Davis Millet, director of decoration, which are due to a numerous company of artists. An inconceivable amount of labor and care has been devoted to this work.

Yesterday for the first time, the genial art chief could tell freely about the great book which is to contain the work of a number of artists. In his studio in Clinton place he looked the nappy victor amidst the treasures of a newly conquered kingdom. To nearly that time he had continued unable to definitely assure himself of the character in which the treasures in every case were to show up. That was the reason he was reticent and denied his confidence on this subject to men who loved him.

The book, as Mr. Millet explained, will be published in twenty-five parts. It is to be issued by a company organized for the purpose—the Columbian Memorial Publication Society. The title is as follows: "The Book of the Builders"—with the subtitle, "Being the chronicle of the origin and plan of the world's fair, the architecture of the buildings and landscape; of the work of construction; of the decoration and embellishments and of the operation." This publication, Mr. Millet states, has been a scheme in the mind of Mr. Burnham ever since he got well into the work in Chicago, in the active constructive period. "It is really," he continues, "the outcome of a refusal on the part of the exposition authorities to publish a report for wide circulation. This would have cost \$100,000. They were not ready to agree to such an expenditure, nor could it be expected that they would do so for purely educational purposes. The motive was then prompted to do this privately—with a plan to make public the history of the construction of the exposition work in not too technical a manner.

That was the broad idea of the enterprise. When considering the means it was found best to place this work in the hands of artists. The ordinary way would be to write the history and illustrate this with

technical a manner.

That was the broad idea of the enterprise. When considering the means it was found best to place this work in the hands of artists. The ordinary way would be to write the history and illustrate this with photographs. But to supplement the written record with sketches by artists would give an individual and art interest to be prized.

A photograph concession was given by the exposition to an official photographer. The record of the exposition as it exists in large photographs was limited to the work of this single person. If artists wished to take photographs they could only do so with small kodaks. Now, official photographs, however good they may be in their way, are not like those taken from an artistic point of view. Therefore, to satisfy the people of sensitive taste, it is needful to have something other than the dull photographs.

This "something other" is to be a book containing one hundred reproductions in fac simile colors of original paintings. The work in these sketches is by artists of eminence.

"The series begins," as Mr. Millet states, "with the choice of the site, and goes through to the end of the exposition. This arrangement gives it a human interest. Here is a sketch of the site of the administration building. This is Whittmore's 'Old Vienna.' He could not put the figures in while there, with the rush of movement, but painted in figures afterward. Mr. Colman was out there about a year. Harry Fenn was there a good deal, and made his sketches which he has since finished. Hassam's were all painted on the spot. J. Francis Murphy was a Chicago artist and made the painting in that locality.

The Atlanta Constitution, Atlanta Georgia, April

ment, but painted in figures afterward. Mr. Colman was out there about a year. Harry Fenn was there a good deal, and made his sketches which he has since finished. Hassam's were all painted on the spot. J. Francis Murphy was a Chicago boy, and used the painting in that locality. We asked him to do the landscape. Frank Russell Green was out there a good deal. So was Thomas Moran, and we have good things from him. H. Bolton Jones was out there a good deal. Francis C. Jones was, also, and so was Blashfield. I was there a year and a half; the only one I have finished so far is that statue of the republic."

This stood on the easel, a beautiful work over which the artist has thrown the witchery of poetic imagination. The other paintings shown were of a high order, and Mr. Millet viewed one after another with constantly increasing delight. He ran a forefinger fondly down over the names of his list of artists which was spread before him on the table. He said them over in the tone of one who offers thanksgiving prayer: Curray, Blashfield, the two Joneses, Theodore Robinson, Whittmore—"who did very well indeed"—Frederick Dielman, Fenn, Gifford, Childe Hassam—"who has done some of the very best things"—Reinhart Smedley, Harry B. Snell and T. de Thulstrup. But these were not half the cherished names.

"You will agree with us," the artist said, "that no such congregation of artists have ever been united in any publication. The men who made the decorations reproduced their own work."

"The point of chief interest is that so many painters are working on the same thing, making in a serious way a record of their different impressions all under a single impulse. I have never known of men working on anything in the same way. If you have any account of such a thing in art or literature we will say no more about it."

"The work," he said, "is in a perfect free spirit of fraternal co-operation. We have been trying to build the book as the fair was built. It is put on an entirely artistic basis. We do not tell a man to do a hundred dollars' worth of work. We want each to do his very best work for his own reputation as for that of the book."

"In the same way that the fair was built by calling together the architects of the country our book is being built by artists. The work is different—some impressionistic, some elaborate, some in sketches—but all individual."

The body of Theodore Robinson, of New York City, was brought here on the early morning train, Monday, for interment in the Evansville cemetery. The deceased was a son of Rev. John E. Robinson, and born in Evansville in 1862. He was a great artist and spent many years in Europe studying; he was awarded the Vanderbilt medal four times, and his pictures attracted a good deal of attention at the World's fair.

For a number of years he has made his home in New York City where his death occurred at the age of 43 years. The funeral was held from the M. E. Church on Monday afternoon, April 6, 1896, at 2 o'clock, Rev. Faville, formerly of this place but now of LaCrosse, conducted the funeral services. The floral tributes were very fine, many of them being sent here from away.

He leaves two brothers, John, who lives a few miles from town, and Hamlin, who is editing a paper in Kansas.

April 7, 1896, Tribune p. 1, col. 1, Evansville, Wisconsin

DIED.

News reached this city of the death of Mr. Theodore P. Robinson, which occurred at New York City, Thursday, April 2, 1896, aged about 44 years.

Mr. Robinson was a son of Rev. E. Robinson, who was a M. E. Minister here for several years. While living here he was a student at the Seminary.

For a number of years he has been a proficient artist in New York City, having made several trips to Europe in the interest of his work. He leaves two brothers, John of this city, and Hamlin of Missouri, besides many friends, to mourn his loss.

April 7, 1896, Tribune p. 1, col. 5, Evansville, Wisconsin

tion of many years with the conference of that church in this state.

His mother was a woman of peculiar strength and charm of character, who by her sweet life did much to mold the future of those who knew her. After her death the deceased frequently spoke of her to his friends as his inspirer and most helpful critic.

From youth Theodore Robinson manifested a taste for art and many families in the community are proud to own some of his first boyish efforts.

In 1871 he first started in the systematic study of art in Chicago. After his return from Chicago he worked for some time in crayon, enlarging photographs for his friends, to procure means to pursue his studies. In 1874 he studied in New York and then received a medal for superior drawing from life.

In 1877 he began his studies in Paris and there under the more favorable conditions made rapid progress in his work.

The years 1880 and 1881 he spent in this country, returning again to France, remaining this time about eight years, spending much time at Barbizon and Giverny. At the latter place he became a student and intimate friend of Claude Monet. For the past few years Mr. Robinson has spent the greater part of his time in New York City, going many times to his native state. Some of his latest famous pieces have been reproductions of Vermont landscapes.

His paintings at the Columbian Exposition created great interest among the art world, and he won many prizes to himself by winning the Webb prize in 1890 for his "Winter Landscape" and by carrying off the \$1,000 shaw prize in 1892 for his peasant girl "In the Sun."

In the present exhibition of the Society of American Artists there are five paintings from the brush of Mr. Robinson. They are "Washing Day," "The Little Mill—Autumn," "West River Valley—Vermont," "Vermont—Hillside—October Afternoon" and "Correspondence."

The funeral occurred in New York City Saturday afternoon at 4 o'clock at the Assembly Hall at the Club House of the Society of American Artists in West 57th street. There was a large gathering of artists and friends although his death was sudden and not expected by his closest friends who had become accustomed to his wasted appearance.

The burial service of the Protestant Episcopal church was said by the Rev. Percy S. Grant of the Church of the Ascension in that city.

The Artists Society contributed profuse floral decorations of Easter lilies which covered the casket.

Monday afternoon services were held in this city at which time the Rev. Henry Faville of Oskosh, an intimate friend of the family, spoke briefly upon the struggles and victories of Mr. Robinson.

Mr. Will H. Low, an artist of New York in writing of Theodore Robinson in the Evening Post says:

"The oft-quoted definition by Zola of the artist as one 'who sees a corner of nature through his own personality' applied to Mr. Robinson in a marked degree. Theodore Robinson leaves to his friends the memory of a man most sincere and most lovable, and to the art of his country the legacy of inspired and personal work which merits the eulogium 'Well done, good and faithful servant.'"

OBITUARY.

Died:--In New York City, Thursday April 2, 1896 of pulmonary consumption, Theodore P. Robinson, aged 43 years and 10 months.

Theodore Pierson Robinson was born in Trasburg, Vermont, June 8, 1852. He was the second son and third child of the Rev. Elijah and Ellen Brown Robinson both of whom were natives of Jamaica, Vermont. From infancy the deceased was afflicted with asthma and was always a sufferer from that wasting disease.

In 1855 he removed with his family to Wisconsin, coming to Evansville in 1856, and from that time this has been the family home. Here he buried his parents, a brother and two sisters.

His father was a Methodist minister in his native state and after coming west became well known here by his connection of many years with the conference of that church in this state.

His mother was a woman of peculiar strength and charm of character, who by

In the dimmed lecture room of the Society of American Artists, surrounded by the followers whose opinion he valued, was said on Saturday last the simple but impressive words of the Episcopal burial service over the remains of Theodore Robinson.

"Dust to dust, ashes to ashes" and as I listened there passed before my eyes the vision of his life as I had known it from his boyhood with many glimpses of the Paris years more full of brightness than sorrow and again of the later life where in fame and recognition had repaid him for all the sacrifices and struggles in pursuit of the Goddess of Art.

Theodore Robinson was one who made few friends because he thought much of the ones whom he did know and begrudged the time necessary to keep up with social demands. When only sixteen he left Evansville to study painting in Chicago, and there conceived the idea of going to Paris. I had been only a few months in a French school 1877, when I was called out one day, to see a young gentleman who proved to be Theodore newly arrived in the Capital intent on studying at the Beaux Arts. I was delighted to see a familiar face and I think my family were the only Americans whom he knew there at that time. He was admitted to the school and worked diligently, living in the "Latin Quarter" among the students who at first were inclined to look down on the unattractive serious youth but who soon were compelled to admit his talent. It was said that he painted more like the old masters than any of his contemporaries and when he carried off first prize for anatomical drawing in a competition with several hundreds of artists, his position among them was assured. The great Gerome became especially interested in him and gave him private lessons and always referred to him as among the most promising of his pupils.

In 1878 the exposition year, all the art world was preparing for the Salon. Theodore had been much interested in Powers' Statue of the "Veiled Nun" which had impressed him a year or two previously in passing through Washington on his way to Europe and he conceived the idea of painting a "Veiled Lady" with the object of producing a certain natural flesh coloring underneath the net. He suggested my posing for the lady and I was delighted to comply with the request if the difficulty of getting out of school for the sittings could be overcome, as my mother had left Paris and the rules of the Pension were most rigidly observed regarding outings. It didn't take two young Americans long, however, to concoct a plan whereby with the aid of a little gold the doors could be opened. I got permission to go out with an attendant on various excuses and after the gates were passed I bribed her to go shopping or visiting while I flew to the Atelier posed two or three hours and ended up with lunch or dinner for a few sous in one of the famous student cafes. When the time came I would meet the attendant by appointment and return demurely to my studies until the next rendezvous which for the sake of caution had to be put off several days. In this way I saw much of the students' life and once or twice joined their excursions for sketching into the country. I regretted when the portrait was finished but was proud that under the title of "Portrait of a Lady" it obtained "Honorable Mention." it was presented to me later and has graced two or three American exhibits where it has never failed to attract special attention.

But portrait work was not to be his specialty and indeed I believe he had very little taste for it. He delighted in figure work and had no superior in that line especially in this country as evidenced by his exquisite picture "In the Sunlight" which secured him the Shaw prize three years ago.

In the early eighties he returned to New York and established himself here being at that time interested in water color which seemed to be very popular. He exhibited both in New York and Boston without marked success but his style was broadening all the time and he was advancing step by step. He went back and forth to Europe visiting France and Italy sketching always; especially in Brittany and Normandy which he dearly loved. He made the acquaintance of John Armstrong Chauler and his sister who are patrons of art and who became his pupils and admirers. Gradually his influence was felt in the American Art World. In 1892 he took the Webb prize for the best landscape by an American Artist under forty years of age. His subject was a winter woodland scene full of naturalness and charm. The coloring was soft and beautiful and already suggested the impressionist school of which he was soon to become the brilliant exponent. This was followed the next year by his taking the Shaw prize above referred to and after that his name was known to everyone who cared

anything about good pictures. He exhibited much and attracted great attention and admiration and he was also very fond of teaching. His late works were in curious contrast to his early preferences and when I look at the "Portrait of a Lady" so suggestive in coloring of the oldest of the old masters I can hardly realize that it was done by the same artist that has earned fame by such delicate idealized tracings as we find in Theodore Robinson's best known works.

Of his death I do not care to speak. The facts of that are easily known. In writing these few lines I have only thought of his happy days and his successes of what lived and lives in him and cannot die, his admirable talent. As one of his oldest friends I rejoice that he has not been called too soon to have tasted the sweets of recognition. He was an honor to Wisconsin and especially to Evansville where I understand he is to lie.

Fannie Tucker Low

The Badger, p. 4, col. 2 & 3, April 11, 1896, Evansville, Wisconsin

OBITUARY.

Theodore Robinson

Died in New York City, at 2:10 p. m., Thursday, April 2, 1896. aged 43 years and 10 months.

Theodore Pierson Robinson was born at Irasburg, Vt., June 3, 1852; he was the second son and third child of Rev. Elijah and Ellen (Brown) Robinson, both of whom were natives of Jamaica, Vt. Theodore was afflicted with asthma from his birth, and was always a patient and steady sufferer from that wasting disease.

In 1855 the family moved from Vermont to the West, coming to Evansville in 1856, which place has ever since been his home, and here his parents and deceased brothers and sisters are buried. His father was for years a well known Methodist preacher in Vermont, and became equally well known by his long time connection with the Wisconsin Conference of the same church.

From early youth Theodore manifested a taste and love for art, and made that his life work. In 1871 he attended an art school in Chicago; coming home from there he worked for months at crayon enlargements of photographs to earn money with which to pursue his studies. In 1872 he went to Colorado for his health, visiting on his way the family of his brother Hamlin, then as now a resident of Maryville, Mo.

In 1874 he was a student in New York City, receiving there a medal for life drawing. Soon thereafter he went to France and there remained some four years, 1880 and '81 he spent in the United States, then went again to France and remained there some 8 years, part of which time was spent at Barbizon and part at Giverny, where he was a student and intimate of Claude Monet. The last few years of his life were spent in a studio in New York City, although he revisited France and Italy several times.

In 1892 he was awarded the Shaw prize for figure painting, since which time he has received several prizes and has grown steadily in public favor and estimation. At the time of his death he was considered a leader in the impressionist school.

Besides Hamlin he leaves one more brother, John C. Robinson, who resides a few miles from here.

The funeral took place from the M. E. church, Monday afternoon, Rev. Faville of LaCrosse, leading the services,

The paintings of Theodore Robinson which have been on exhibition by the High School the past week are valued at \$1,500 and are very large at that price.

June 17, 1898, Enterprise, p. 1, col. 3, Evansville, Wisconsin

Theodore Robinson – at the World's Fair he received the first American Prize for excellence.... September 27, 1898, ? Evansville, Wisconsin

Mr. and Mrs. John Robinson donated 4 of Theodore Robinson's paintings to the high school and they were hung on the assembly room wall.

April 28, 1899, Evansville Review, Evansville, Wisconsin

A Bad Blaze.

On Saturday morning last, as Mr. John Robinson, residing about three miles north west of this city, went to remove a boiler from his cook stove, containing a preparation for a sheep wash in which was kerosene oil, he spilled a small amount upon the hot stove; which at once seemed to fill the entire room and lower part of the house with a blaze of fire, although Mr. Robinson carried the boiler out doors at once containing the liquid, which did not take fire. But some clothing near the stove and the wood work upon the interior of the house which was finished in oil, was all in a complete blaze within a very short time, and it was only with the almost superhuman efforts of Mr. Robinson and five of his neighbors that they were able to extinguish the flames, after doing considerable damage.

Mr. Robinson has one of the finest and most expensive new farm residences, if not the very best, in this vicinity. Five of his most valuable paintings were consumed by the fire, which were works of high art by his deceased brother Theodore of New York City and very valuable, these alone being worth at least \$2,000, upon which there was no insurance. The damage to the residence has not yet been adjusted by the Town of Union Insurance Co., which holds the risk; but it must be quite extensive as the inside wood work in the kitchen and dining rooms is badly burned and the smoke penetrated throughout the house, causing a total damage hard to estimate.

Mr. Robinson's face and hands are badly burned, especially the right side of his face which is almost one solid sore, and it is the greatest wonder to all that he did not lose his life in his great effort to save the burning building. He says if it had not been for the convenience of a large tank of water close by, the whole would have certainly been destroyed.

February 3, 1903, p. 3, col. 7, The Tribune, Evansville,

IN MEMORY OF THEODORE ROBINSON

The pupils of the grades and a number of the high schools students marched to Maple Hill cemetery Tuesday afternoon to decorate the grave of Theodore Robinson, Evansville's great artist. Miss Ludington arranged for the observance of the birthday of Mr. Robinson, and much credit is due to her for the manner in which it was carried out.

Miss Dorothy Richmond read "Genius," by Emerson, after which D. Quincy Grabill made a few remarks appropriate to the occasion. The flowers, a large bouquet of beautiful peonies, were carried by Miss Olive Robinson, a niece of the artist, and laid upon the grave. The program was closed with prayer.

Theodore Robinson was born in Vermont, June 3 1852, and died in 1896. Soon after his birth the home was made in Evansville. Of the three brothers to reach manhood, one became a journalist, one a farmer, and one the artist. Of the three but one survives, Mr. John Robinson, who resides on his beautiful farm west of the city.

Theodore Robinson studied in this country, then completed his studies in Paris, making in all six trips to the great center of the artistic world. His paintings may be found in many parts of the world today.

June 5, 1913, Evansville Review, p. 1, col. 6, Evansville, Wisconsin

"Old Settlers Series,"

EVANSVILLE HISTORY RE-
LATED BY BRYON CAMPBELL

(Continued from last week.)

Theodore Robinson

(Read before the Woman's Literary
club by Mrs. Hattie Boyd.)

Here and there upon the leaflets of our past appear the names of those who have by their talents or genius become illustrious in the world's annals and in some measure illumined our city by the reflection of their brilliant achievements. One of these gifted sons of Evansville it is my privilege to bring to your remembrance this evening. To the artist world Evansville is known and made famous as the village that nurtured the childhood and youth and now guards the mortal dust of Theodore Robinson. To many of you the name recalls from the storehouse of memory pleasant personal reminiscences of the childhood and youth of this gifted artist. Born on June 3, 1852 at Irasburg, Vt., he came with his parents to this place in 1856 at the age of four years. His father was the officiating minister of the M. E. church and resided in the M. E. parsonage on the corner of Main and Third streets. I dimly recall Theodore's appearance at that time as a slender, delicately-formed child with beautiful brown eyes, full and expressive. The almost ethereal transparency of his complexion through which the blue veins could be distinctly traced, producing an effect highly spirituelle.

His artistic faculties were early developed and manifested themselves in numerous sketches—upon all subjects, many of which are still treasured by his early friends. In 1871 he attended an art school in Chicago, afterwards in New York City, where his work gave promise of unusual talent, and soon after he went to Paris, where he entered the studio of Duran and afterwards of Gerome. In 1878 he returned to New York, where he remained until 1884, when he returned to France. At this time he became interested in the impressionistic movement in art and the friendship and counsels of Monet, the great leader and expounder. That movement seemed to denote the true path in which his genius manifested itself at its best.

ment seemed to denote the true path in which his genius manifested itself at its best.

In 1892 he returned to New York with the avowed determination of remaining and devoting his talent to studying and delineating the rare beauties of his native land, and here he remained for the few short years that were left to him. From his birth he was a victim of asthma and with a constitution never rugged, it slowly but surely sapped his strength and vitality, and in the prime of manhood in his forty-fourth year, with his life work but just begun, as he deemed it, the frail body succumbed.

On April 2, 1896, at the home of a friend in New York City, Theodore Robinson ceased this earthly life.

After impressive funeral services which were attended by artist friends, his body was brought to this place and interred in Maple Hill cemetery, April 6, 1896, to rest beside his father and mother.

His 1890 winter landscape was given the Webb prize of \$1,000, and in 1892 he received the Shaw prize for best figure drawing for his painting entitled "In the Sun." It is the picture of a young girl lying at full length in the sun. One says of it: "The complete abandon, the delight of living in the open air, the relaxation of the youthful body of the young girl as she has thrown herself at full length amidst the meadow grass are all suggested. The color is no less happy, and technically the picture is most direct to its method, the effect of the whole being apparently achieved at ease."

A brother artist and personal friend, Mr. W. H. Low, says of him: "Mr. Robinson's work, following as it did the tenets of a new belief in painting was nevertheless characterized by a fine sanity which kept him free from the exaggerations of his school. In pursuance of his desire to make his work smack of the soil he had momentarily relegated a rare gift of imagination and decorative quality, and had addressed himself to the reproduction of the simplest subjects, generally of landscapes. Perhaps his rarest quality, one which in any time and in all schools is essentially precious, was the faculty of endowing these simple subjects with a reflection of his own artistic tem-

May 27, 1915, Evansville Review,

perament.

"His work, artistic to a degree that made him essentially a painter, had, however, all the elements which would have achieved for him a wider popularity, and already many of our collectors who followed his work with interest possess examples of it. The last summer of his life was passed in Vermont and in his return to his native state he felt convinced that he had found the character of landscape best suited to his temperament. Various experimental studies seemed to bear this out and his plans were to return, when, early in the following spring his death occurred. Dying before a general recognition of his work was attained, the appreciation of its merits is necessarily confined for the present, but a wider knowledge of it will undoubtedly give Mr. Robinson an honored and important place in art. In his person the most modest and unassuming of men, endowed with a keen sense of quaint humor shining through a life which was a constant battle with physical weakness, treasuring every fitful return of partial strength to make fresh effort in the art he loved, Theodore Robinson leaves to his friends the memory of a man most sincere and lovable, and to the art of his country the legacy of inspired and personal work."

(To be Continued.)

May 27, 1915, Evansville Review, p. 1, col. 2, Evansville, Wisconsin

DECORATE THE GRAVE OF NOTED ARTIST

Last Friday, several teachers of the High School, including Miss Ludington, Miss Hendricks and Miss Wagner, together with relatives of the deceased, decorated the grave of Theodore Robinson, the great artist, who was a brother of J. C. Robinson, of The Maples. The grave was beautifully covered with flowers. Due deference has thus been made once a year to the memory of Mr. Robinson and by custom has become an annual affair of the High School teachers.

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June 9, 1921, Evansville Review, p. 1, col. 1,

Evansville, Wisconsin

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The December Scribner can be found at the Public Library and it is through the courtesy of Miss May Phillips that we are able to publish the above excerpt of the article.

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The current issue of Scribner's Magazine publishes quite an extensive article on the life and work of Theodore Robinson, the great artist, who spent a part of his life in this city and who is buried at Maple Hill.

The article states that as a depic-
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IN MEMORIAM

THEODORE PIERSON ROBINSON

Theodore Robinson was an artist of international repute.

Evansville was especially honored in his life for it was here he spent his youth and young manhood. She is also honored in his death for his grave is in Maple Hill cemetery.

The Art Class, in order to express appreciation of his work and to honor his memory, decorated his grave on Wednesday, June 3rd, the birthday anniversary of this illustrious man.

Miss Luddington read Whittier's "In Memory".

Elijah Robinson was born in 1817 at Jamica, Vermont, and grew up on his father's farm. He studied for the ministry, entering the Methodist Episcopal Conference in 1843. June 10, 1844, at New Fane, Vermont, he married Ellen Brown who was born at Jamica, Vermont, in 1826.

He filled appointments in Vermont until 1855, then moved west, on account of ill health. They bought a farm at Barry, Ill., but soon moved from there to Milwaukee, Wis., join-



THEODORE PIERSON ROBINSON

ing the Wisconsin Conference. He also preached at Evansville, Wis., 1856-1858 — Whitewater 1858-1859. Then he moved back to Evansville, his health being so poor that he gave up the ministry. He then had a men's clothing store at Evansville for years.

Theodore Pierson Robinson was born at Irasburg, Vermont, June 3, 1852. He was a student at the Evansville Seminary, where he took prizes in penmanship. In later years he tried to disguise his writing also dropped his middle initial as he did not care for extra flourishes.

During vacations he used to do lathing. At one time he was compositor at the Review office. He rendered valuable aid in getting out the first number of the Review in its present form, under I. A. Hoxie.

He was always apt at drawing from a wee child. His mother encouraged him and was his most sympathetic friend. He was also a musician, writer and linguist. On the leaves of many old hymnals were accurate portraits of members of his father's congregation.

Theodore went to Chicago to study when seventeen years old. He made crayon portraits, which were considered excellent likenesses, to pay expenses. He then went to Denver a year, on account of his health. From a child he had always been a great sufferer of asthma, always frail; it was a constant battle with physical weakness, and he treasured every spasmodic return to health. In later years he used to write, "when I've taken cold and cough all night it interfered sadly with my work, not to mention the inconvenience it causes." He was always extremely sea sick both going and coming from France, and it would usually take him several weeks to get into working condition.

At the age of twenty-two he entered the National Academy of Design in New York. He won a medal for excellence in drawing from life. Always a lover of nature and live things, he kept a sketch book in his pocket and on trips to his brother's farm, would sketch all the sheep and calves, horses and cows that pleased his fancy. At one time he wanted a live mouse caught to use as an illustration for an article, but he fed it so much cheese, it died.

He now went to France and studied, first under Carolus Duran, then Gerome and later Claude Monet, under whom he developed his keen sense

(Continued on Page 8)

IN MEMORIAM

(Continued from Page 1)

of color. Monet showed him how to turn his special talents to the best account. Impressionism—the doctrine that natural objects should be painted so as to reproduce only their larger and more immediate effect, or impression, without selection or elaboration of details.

Nearly every summer he would sail in May for France and return in December.

He with a number of fellow artists organized "The Art Students' League" the name of which he suggested, for the purpose of continuing their studies. His early training proved advantageous as to technical knowledge and understanding of line and form. He traveled with a group of artists called "Society of American Artists" organized in 1817, he himself being made a member in 1881.

In 1882 he spent the summer at Nantucket, a four hour trip from the mainland. During 1881-1882 he worked with Will Low for John LaFarge decorating the Vanderbilt houses and Prentice Trendwell. He painted glass in Bangor church, an "Ascension." His own description of the painting of glass follows: "one a series of six large figure subjects for a hall. The thing is done in mosaic, that is, different pieces of colored glass and then the pieces that need it are painted as heads, etc., also parts of drapery architecture or other objects."

The year 1884 he spent at Barbizon. In July 1886 he had two pictures at an exposition at Paris. He went to Barbizon, March 1887, returning in December 1888. Again in May 1889 he sailed for France. 1890-1891 was spent in Capri, Rome, and Giverny. In France 1887 there were rumors of war between France and Germany, which caused uneasiness.

The picture of a girl sewing and a red and white cow, the figure which is life size, was painted in 1888 at Giverny.

In 1889 he had an exhibition at Chicago, one a portrait of a little Boston girl with her violin, the other "A King's Daughter" (a girl picking a lily).

He describes Capri, Italy, as an island off Naples, which is very old, settled almost before the Romans. Many tourists go there. The natives are very friendly and inquiring; a mischievous minx asked after bidding me good day, "where's your lady?"

In 1890 he won the Webb prize for

"Winter Landscape" and in 1892 the Shaw prize for figure. "In the Sun", a picture of a girl lying in the field, shading her eyes with her hat, was painted in Giverny, 1891.

In May 1892 he sailed for France, and had many unfinished pictures to do, one especially he wanted to finish. He says "was glad to get back to Giverny, it seems like home, all the old women stop and ask me how I am and we talk about our ailments, quite sociably. Having spent five summers here I feel like one of them." The French country people are immensely ahead of the Italian for politeness, cleanliness and civilization.

In 1893 he had four pictures at the Exposition at Chicago. "A Charcoal of Monet", "A Marriage Procession in the Street", "Vachere", a large one (young wife sewing under an apple tree in a garden).

"Have a camera to help in painting. Painting directly from nature is difficult, things do not remain the same, the camera helps to retain the picture in your mind."

He conducted a school in Brooklyn in 1893 and '94 "which became a nuisance", also in the summer of 1894 he had a class at Brielle, N. J., at the sea shore. "Some students are capable, while others never will know one color from another. They range in ages from 17 to 50."

In 1895 he had twenty-nine pictures at Atlanta, Ga., on exhibition one of which won a gold medal and was sold to the Atlanta Museum.

He taught temporarily in the Pennsylvania Academy of Fine Arts, in 1895. After his return from France in 1892, Robinson wished to be known as a thoroughly American painter. Although his knowledge was gathered from many sources, he did not lose his originality and produced works, which in the judgment of most eminent critics, will live eternally.

He was lovable, sincere, modest, unassuming, had a keen sense of humor, hence he brought charm, human and intimate association to his pictures. He says, "there is more color to real nature than most observers are aware of."

His touch was delicate, deliberate, masterful. Ofttimes asked how long he spent on certain canvasses, he replied, "Oh about 2½ years."

Although he was subject to much unjust criticism, he occupies much the same place to impressionistic movement that Wm. Morris Hunt did as apostle to the Barbizon masters. He was a pioneer in American Impressionism and set out to portray youth, sunshine, airiness, new truths rather than follow accepted standards and unanimated life.

He treasured the appreciation of

long he spent on certain canvasses, he replied, "Oh about 2½ years."

Although he was subject to much unjust criticism, he occupies much the same place to impressionistic movement that Wm. Morris Hunt did as apostle to the Barbizon masters. He was a pioneer in American Impressionism and set out to portray youth, sunshine, airiness, new truths rather than follow accepted standards and unanimated life.

He treasured the appreciation of such fellow artists as, Luvenek, Will H. Low, J. Alden Weir, August F. Jaccaci (Jacatsee) art editor of Scribner's Twachtman, a great cronie, Kenyon Cox, Hamline Garland, Ritter and Taylor and many others.

His last summer was spent in Townsend, Vermont, where he misered his little store of strength to make a fresh effort in his art.

Blanche Tucker says of his work in Paris, "his style approaches more nearly that of the old masters than any other student in Paris. His pictures were exact resemblances."

On returning the last winter to New York he gradually grew weaker and his frail body could no longer withstand the hard toils of the art world. He died April 2, 1896, and was buried in the family lot at Evansville, Wisconsin, where the students each year on the 3rd of June, decorate his grave.

Works:

A Winter Landscape, The Layette, Washing Day, The Little Mill, Autumn, West River Valley, Vermont, Vermont Hillside, October Afternoon, On the Towpath, In the Sun, Making Pumpkin Pies, Fontaine Bleau Forest.

A critic of his "In the Sun" says "to get any comprehension of Mr. Robinson's prize work one must have the range of the gallery. To exhibit it properly in his house, the owner will have to show it at the end of a tunnel and even then the paint will testify most eloquently of its existence. The form is exquisitely rendered, shadows thin, painting direct and emphatic.

Mrs. Madge Robinson and Mrs. R. J. Antes attended an art exhibit at Beloit college Wednesday where they saw one of the pictures painted by their uncle, Theodore Robinson, artist of national fame. The picture, "Peeling Apples" was said to be one of the most beautiful the artist ever painted.

December 18, 1930, Evansville Review, Evansville, Wisconsin

1 ART EXHIBIT TO
2 BE HELD HERE
3
4 Arrangements are being made this
4 week for an exhibition of the work
4 of Evansville artists to be sponsored
3 in Library hall Friday, Jan. 23 by the
5 Afternoon club. The committee in
charge of the exhibit is composed of
1 Mrs. Earl Gibbs, Mrs. W. A. Dake,
1 Mrs. Irving Wallace, and Mrs. Glenn
3 Morrison.
5 The display will include hand-made
3 pewter articles, examples of wood
1 cuts, etchings, water colors, pen and
3 ink sketching, oil studies, and art
rugs. All Evansville artists are in-
vited to contribute. A canvass by
Theodore Robinson, nationally known
artist born in Evansville, will be
loaned from his brother's collection.
The public is cordially invited. A col-
lection will be taken for the promo-
tion of club projects.

January 12, 1933, Evansville Review, p. 8, col. 4, Evansville, Wisconsin



Friday, Oct. 19, 1962

Robinson Revisited

"Looking at my things." Theodore Robinson wrote in his diary, "I feel pretty blue. There are glimmers here and there of refined good painting—but a woeful slackness—a lack of grasp, of inspiration, interest." Once, on seeing some of his paintings in an exhibition, he spluttered: "My things are bum with one exception, the girl sewing, which has something redeeming." Actually, Robinson was rarely slack and almost never bum: he was one 19th century American artist who deserves more than the comparative obscurity that has been his fate. Last week a welcome retrospective of his work (see color) opened at Manhattan's Florence Lewison Gallery, from where it will go to the Albany Institute of History and Art. Impressed by Impressionism. The paintings cover his development from his sharply focused early realism to the sun-swatched impressionism of his later work. He was, in fact, perhaps the first American to be attracted by the impressionists' vision. But he was never an imitator of his great French contemporaries. Critic John Baur notes that he was always torn between his loyalty to line and solid form and his wish to achieve the effect that the impressionists got by dissolving line and form in color and atmosphere. Robinson never solved the dilemma, but this failure may have been all to the good. What Robinson wanted, as he himself put it, was to attain a delicate balance between "the brilliancy and light of real outdoors and the austerity, the sobriety, that has always characterized good painting."

The type of painting that many collectors thought good in Robinson's day was the storytelling picture that would run a sugary gamut from coy to mawkish. Robinson himself turned out a few canvases with titles such as *A Canine Patient* and *A Rail Fence Flirtation*, but he did not tolerate that kind of "potboiling" for long. He first went to France when he was only 24, and there he gradually fell under the spell of the new painters. Though the paintings of his good friend Monet made him "blue with envy," he took away only a fresh appreciation of light and color, which added to his traditional realism rather than replacing it.

Racked by Asthma. In person, according to one acquaintance. Robinson was "far from handsome in the classic sense. An enormous head, with goggle eyes and a whopper jaw, was balanced on a frail body by means of a neck of extreme tenuity; and stooping shoulders with a long slouching gait did not add anything of grace or beauty." Yet grace and beauty were Robinson's hallmarks both as a man and as an artist. He was racked by asthma throughout his 44 years, but he let no sense of pain enter his paintings.

He saw the world with an affectionate eye: a stark interior he would somehow make snug; a winter street would lose its chill; and in his scores of landscapes—from his native Wisconsin to Giverny in France to Maine and Vermont—he never showed a storm or the sun as anything but gentle. Robinson may have been a minor figure, but his talent was genuine and warm. It was—as so many of his friends said about his laugh—infectious

THEODORE ROBINSON'S WORK ON EXHIBITION

The first important exhibition of the work of Theodore Robinson, American impressionist, to be held in his native state will be Oct. 29 through Nov. 10 in the main gallery of the Wisconsin Memorial Union building in Madison.

Robinson, who was born in 1852 and died in 1896, spent a large part of his life in this area and was one of Evansville's most famous sons.

His works are being borrowed from leading American museums and from members of the Robinson family. The exhibition will include 35 paintings and drawings and is being sponsored by the department of Art and Art Education and University Humanistic Foundation.

On Monday, Nov. 2 at 8 pm. a lecture will be given on Robinson by Frederick Sweet, Curator of American Painting and Sculpture at the Art Institute in Chicago. The event will be held in room 19 of the Commerce building on the University campus. The public is invited.

October 29, 1964, Evansville Review, p. 1, Evansville,



Artist Theodore Robinson is shown as he looked after becoming internationally famous as one of the leading American Impressionists.

Theodore Robinson

Exhibit Honors Wisconsin Artist

Wisconsin is giving deserved attention this fall to a native son and artist, Theodore Robinson, 68 years after his death.

A retrospective show, "Theodore Robinson: Impressionist Artist" is hung now in the Memorial Union's main art gallery. It is open to the public daily from 9 a.m. to 10 p.m. through Nov. 10.

Robinson, the frail semi-invalid who spent his youth in Evansville, was born in New England, but grew up in Evansville, and returned there frequently even after he had won prominence as a painter. He died at the age of 44 in 1896 and is buried in Evansville's Maple Hill cemetery.

Studying and working in the United States and Europe, Robinson painted in the manner known as descriptive realism until his mid-30s. Then largely through a close relationship with Claude Monet, the leading French Impressionist, Robinson changed his style.

He saw color and structure with a fresh viewpoint and loosened his brush stroke. The result wasn't total Impressionism in the French sense; it was still realism, but filtered, softened, and brightened. Robinson is considered one of the most important of American 19th century painters and the leading American Impressionist.

Paintings from the latter period earned Robinson first place among American Impressionists, and these are the works which are deemed important in American and European museums.

Museums have loaned about half of the 35 works on exhibit, and relatives of the painter who live in the Evansville area have contributed the other half. Many of the Evansville paintings represent the early period of the artists' life.

Evansville relatives include Mrs. Robert Antes and Miss Madge Antes, nieces; Mrs. Hugh Robinson, wife of a nephew; and Richard Antes, Philip and Harold Robinson, grand-nephews.

The Also Runners

(Continued From Spotlight, Page 1)

gress, opposing Republican Cecil R. Hill in the Sixth District.

Two Famous Names

What's in a name?—Two young men may find out just how famous their fathers are. They have taken the family name into politics. Lowell Thomas Jr., son of the well known newscaster, is running for the House on the Republican ticket in Alaska. John V. Tunney, whose father is former boxing champion Gene Tunney, is trying for congress on the Democratic ticket in California.

Dallas contest—Rep. Bruce Alger, a conservative Republican, is facing his toughest fight in 10 years to continue representing the largest congressional district in the nation. Former Dallas mayor Earle Cabell is



THOMAS



PAGEANT

POLL REPORTS

PROXMIRE FOURTH WORST SENATOR

The least effective senators as ranked in Pageant's poll of the Washington Press

1. J. Strom Thurmond, S.C.
2. Jack R. Miller, Iowa
3. Wayne Morse, Oregon
4. William Proxmire, Wis.

ELECT WILBUR
RENK



T. P. Robinson always considered Evansville his home, although he travelled throughout Europe. Above, a picture of the American artist. Below, one of his paintings done in 1882, entitled "Haying."

Theodore Robinson

By Bill Fellows

Although he's been buried at Maple Hill Cemetery for more than 75 years, the works of Evansville's greatest artist have emerged into prominence. The personal style and keen vision of Robinson have come to the attention of art critics and art lovers alike.

Born in 1852 in Frisburg, Vermont, Theodore Pierson Robinson came West to Evansville with his parents during his early youth. A student at the Evansville Seminary, he was a musician, writer, and linguist, and was always apt at drawing since his earliest years. During church services conducted by his father he would draw the faces of many of the people in the congregation.

At seventeen, Theodore went to Chicago to study. In order to pay expenses, he drew portraits of willing passers-by. He was a very frail, asthmatic person, constantly battling with physical weaknesses.

He studied in France several years later, first under Carolus Duran, then Gerome, and later Claude Monet, from whom he developed his keen sense of color and came to understand the newest art style—Impressionism—the doctrine that natural objects should be painted so as to reproduce only their larger

and more immediate effect, or impression, without elaboration of details.

Nearly every summer he would sail for France in May and return in December. During his stay in Europe he would travel in different areas of France and Italy, showing his paintings and charcoals at major expositions. After nearly 25 years of sailing the oceans and walking the continents, Theodore Robinson returned to the United States. He conducted art schools in Brooklyn, N. Y. and throughout New England in 1893 and 1894 and suggested to his students that they use a camera to help in painting. "Painting directly from nature is difficult, things do not remain the same. The camera helps to retain the picture in your mind."

In 1895 he had 29 pictures exhibited in Atlanta, Georgia, one of which won a gold medal and was sold to the Atlanta Museum.

He taught temporarily in the Pennsylvania Academy of Fine Arts in 1895 after returning from his last voyage to France. Upon his return he wished to be recognized as a thoroughly American painter. Although he had learned from a variety of artists, he retained his originality and

produced works which in the opinions of most critics will live eternally. He was lovable, sincere, modest, and unassuming, and was admired for his keen sense of humor which brought the charm of intimate association to his pictures. Oftentimes, when asked how much time he spent on certain canvases, he replied, "Oh about two and a half years. There is more color to real nature than most observers are aware of."

Although he was subject to much unjust criticism, he was a pioneer in American Impressionism and set out to portray youth, sunshine, airiness, new truth, rather than follow accepted standards and unanimated life.

One artist said of his work, "His style approaches more nearly that of the old masters than any other student in Paris. His pictures were exact resemblances."

Robinson's last winter was spent in New York where he tried to withstand the toils of the art world. He gradually grew weaker and weaker, and died April 2, 1896. Buried in the family lot in Evansville, Theodore Pierson Robinson maintains a definite and unique place in American painting.



January 2, 1975, Evansville Post, Inc, p. 4, Evansville, Wisconsin

Magazine Article Refers To Robinson

In the July, 1984 issue of 'Connoisseur' an article appears, written by Robin Dothy, editor of the 'Alternative Investment Reports'. Doughty names Theodore Robinson as one of the principal figures of the American Impressionists Movement, that also included Childe Hassam, Maurice Prendergast and Mary Cassatt. Though Evansville is not mentioned in the article, residents here will recognize his name.

Robinson moved to Evansville with his family from Vermont in 1856. His father, Elijah, was the Methodist minister here until illness forced him to retire and he opened a clothing store.

Theodore Robinson, in the 1880's, was in France and was a friend of Claude Monet.

Dothy comments in his article: "Robinson's technique was fully matured by the mid-1890's and the paintings done in France, particularly at Giverny and in Normandy, are the most highly regarded."

July 25, 1984, Evansville Review, p. 1, col. 5, Evansville, Wisconsin

Robinson Art Works on Display At Madison

The Seasons-American Impressionist Painting is the current art show at the Madison Art Center extending through Feb. 3.

This collection is of particular interest to Evansville and area residents as four of the paintings of Evansville artist Theodore Robinson are on display.

Robinson (1852-1896) spent his boyhood in Evansville and is buried in Maple Hill Cemetery. Several in Evansville are descendants of Robinson and his former home at 340 W. Main St. is often pointed out on historic tours of Evansville.

Robinson was one of the few American impressionists who resided at Giverny, France, and formed a personal friendship with Claude Monet, who was a strong influence on Robinson.

One of the four paintings in the exhibit is "Port Ben, Delaware

and Hudson Canal." This was painted in the U. S. after Robinson returned from France in 1892. The painting is from the Sheldon Memorial Art Gallery, University of Nebraska at Lincoln. His other paintings to be viewed are "Afternoon Shadows, 1891"; "Valley of the Seine, 1892; and "Creek at Low Tide", which is from Beloit College.

Other paintings are the works of Childe Hassam, John Singer

Sargent, John Twachtman and Frederic Remington. The paintings have been brought together from The Minneapolis Institute of Arts, The Fine Arts Museums of San Francisco, The Phillips Collection in Washington, D.C., and many other galleries and museums throughout the U. S.

The Madison Art Center is located next to the Madison Civic Center and is part of the Civic Center Complex.

More Inside . . .

Warm up with a

"Sunny Trip to Spain"

(travelogue by Edythe Kazda)

Caution . . . Fire Chief Request

"Splinters" from the County Board

New Business in Brooklyn

January 23, 1985, Evansville Review, Evansville, Wisconsin

Two Primary Positions Stir Interest

The Town of Union will hold a primary election on Tuesday, February 19 at the Hagen Insurance building, 15 N. Madison.

Although some of the positions are not contested, there is a great deal of interest in two positions. One is for Supervisor No. 1, formerly held by Dean George, Sr., and the other race is for Town Treasurer, now held by Ruth Templeton.

Those running for the position of Supervisor No. 1 are Dean K. George, Jr., Harold F. Abey, Sr., and Lawrence Myrland.

Lawrence Myrland is employed at General Motors and is a longtime resident of the Town of Union. He and his wife, Anita, have three children, Sandy, 13, and Brian, 21, live at home on Emery Road, and Laurie Hardy lives in Evansville.

He is a member of the Cookville Masonic Lodge and the Tri-County Riders. Previously he has tried for the position of Rock County Sheriff. He has always taken an active interest in the government of the Town of Union.

Myrland is interested in the functions of the township and is anxious to see everyone's interests represented. "It's expensive and I'd like to be one of the watchdogs and help our excellent town chairman," Myrland comments.

Harold Abey, Sr., says "I like to take an interest in local affairs." That is why he is running for the Town Board. Abey was born in the Town of Union and has always owned land in the Township. He attended Prairie School and Evansville High School. He has been active for many years in 4-H and was also a member of the Union Co-op board for 14 years. He is a member of St. Paul's Catholic Church. He and his wife, Mary, have four children: Mindy is employed at Stark Realty, Mrs. Steve Hoffman lives in Sun Prairie, Harold Abey Jr. farms with them, and John, is a freshman at Evansville High School.

Abey said "the board is run ex-

ments.

Harold Abey, Sr., says "I like to take an interest in local affairs." That is why he is running for the Town Board. Abey was born in the Town of Union and has always owned land in the Township. He attended Prairie School and Evansville High School. He has been active for many years in 4-H and was also a member of the Union Co-op board for 14 years. He is a member of St. Paul's Catholic Church. He and his wife, Mary, have four children: Mindy is employed at Stark Realty, Mrs. Steve Hoffman lives in Sun Prairie, Harold Abey Jr. farms with them, and John, is a freshman at Evansville High School.

Abey said, "the board is run extremely well; they are very tax minded. We haven't paid any township taxes as its done on grants. They've done one terrific job and I want to run it the same way."

Dean George, Jr., also a candidate for Supervisor No. 1, is married. He and his wife, Sharon, have three children, Jenny, 10, Bethany, 9, and Justin, 6. He is in partnership with his brother, Paul, in George Auction Service, and also in farming with his father just north of Evansville. He is a lifelong resident of Union. Dean George Jr. is a Past President of the Wisconsin Duroc Assn. and Rock County Pork Producers and has been on many committees of the Wisconsin Auctioneer Assn., as well as a member of the National Auctioneer Assn. He is a graduate of Mason City Iowa Auction School. He is also a member of the UCC Church and the Evansville FFA Alumni.

He says, "I have always been interested in all community affairs and have long been associated with township business."

There are three candidates vying for the position of Town Treasurer currently held by Ruth Templeton. The candidates are Eloise Wethal, Kathryn Lohr and Sheila Olson.

Kay Lohr has lived in the Town of Union for 33 years. She is recently retired from the Evansville Manor where she was Ward Clerk for 8½ years. Prior to

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that, she was employed in Madison at Central Colony. She is president of St. Paul's Parish Council. She and her husband, Ernest, who is also retired, live on Hwy. 14 North. Her hobbies are golf and bowling; she also is interested in 4-H and is a teacher of knitting and crocheting.

Eloise Wethal, also a candidate for treasurer, has lived in the Town of Union for four years, but has been in Evansville since 1963. During the tax season, she is employed full time at Madison Bookkeeping. Her husband, Bryant, is employed as a foreman at Baker Manufacturing. They have one son, Kendall, who is a junior in high school. She is president of the Thursday Afternoon Coffee Clutch and also bowls on Monday too. She is past Head Co-ordinator of the Junior Bowlers and has also been treasurer. She is a member of the United Methodist Church, VFW Auxiliary and the Evansville Boy Scouts.

Eloise says, "Now that I am no longer involved as treasurer of these organizations, I have the time and interest for the Town of Union."

Sheila D. Olsen is married to Trygve Olsen, Jr., and they have two children of school age. She is a substitute teacher in the Oregon School District. She has currently been serving on the Town of Union Election Board.

Positions not being contested at this primary election are Chairman of Supervisors- held by Wayne Disch, Supervisor No. 2- by Norman Hatlen, Town Clerk- by Deanna Jeans, and Town Constable- held by Donald Elmer.

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Tour to View Robinson Paintings

The Paine Art Center in Oshkosh is having a showing of 19th Century impressionist-painter Theodore Robinson. The Grove Society feels that this exhibit of Robinson's is of great interest to citizens of Evansville and is therefore sponsoring a bus tour Thursday, May 7.

Robinson lived and painted in Evansville as well as Paris. He is buried here in Maple Hill Cemetery.

The bus will leave from the parking lot of St. John's Lutheran Church at 8:00 am. To be a part of this interesting tour, send a check (made out to the Grove Society) to Mary Halbman, 33 Grove St., Evansville, WI 53536, in the amount of \$18.00.

The cost covers bus, lunch and entrance fee for the Paine Art Center. When sending your check indicate your choice of Chicken Teriyaki (boned breast of chicken) or Shrimp in the Shell for lunch at The Granary. The Granary is located in an historic building, a 101 year old stone flour mill, and will also be of interest to tour members.

The Paine Art Center and Arboretum opened to the public in 1948. It is an English Revival Manor House with a collection of fine and decorative arts. The home was designed to serve as the summer home of Nathan and Josie Paine.

Besides the Robinson paintings, drawings and photographs, the group will visit the Gothic Gallery with a collection of Greek and Russian icons. The house itself is of interest as it is designed from 500 years of English architecture.

It is not necessary to be a member of the Grove Society to take this tour. Men who are interested in architecture and painting are encouraged to join the tour.

April 8, 1987, Evansville REview, p. 1, col. 5, Evansville, Wisconsin



"Josephine In The Garden" (ca. 1890) oil on canvas, by pioneer American Impressionist painter Theodore Robinson, will be exhibited at the Paine Art Center and Arboretum, Oshkosh, WI April 12-June 7. "The Figural Images of Theodore Robinson, American Impressionist,"

organized by the Paine Art Center staff, includes 40 paintings by the Wisconsin-raised prominent American impressionist painter. From Oshkosh, the exhibit will travel to the Dixon Galleries and Gardens in Memphis, Tennessee and later to the Indianapolis Museum of Art.

Still Time To Reserve For Tour

There is still space available on the bus the Grove Society is sponsoring to Oshkosh to visit the Paine Art Center to see the Theodore Robinson Exhibit.

The bus leaves on Thursday, July 7, at 8 am. from St. John's Lutheran Church parking lot. A fee of \$18 includes the bus, en-

trance fee and lunch at the Granary Restaurant, located in an 1883 stone flour mill.

Call Mary Halbman at 882-4171 to make a reservation, by April 23. Checks are payable to the Grove Society, 33 Grove Street, Evansville, WI 53536.

April 22, 1987, Evansville Review, Evansville, Wisconsin

Letter from Kendall Schneider to Ruth Ann Montgomery 10/29/07

Hi Ruth Ann,

Kyle says Hello. We went straight to Giverny when I got in on Saturday and the first thing we did was have lunch at the Hotel Baudy. I took a picture of the room where T. Robinson, R.L. Stevenson and others were painted by Willard Metcalf in "Ten Cent Breakfast". I also took a picture of the courtyard behind the Hotel where T. Robinson painted the 2 pictures through the apple blossoms from the second story. Its sure is strange having a chicken salad sandwich for lunch on Friday and then having a Hotel Baudy special omlette for lunch the next day!

The cows being tended by women, that Theodore had mentioned in his 1874 letter from Grez, was not the case in Giverny in 2007! I did take a picture of cows grazing on their own though! It still amazes me that he didn't paint "With the Cows" until 1892, 18 years after he mentioned it in his article written to the "Review". I have re-written that article and have given it to Stan Gildner to use in the future. It had probably taken 2-3 weeks to get it back then and now it goes in just minutes.

Kyle and I stayed down the road 2 km from the American Art Museum at an old grist mill turned into a bed and breakfast "Le Moulin de Villez". The owner, Nicole Guillemard, says that she has mostly english speaking guests and her english gets better throughout the year (Monet's House and the Art Museum close for the winter months, Nov.- March), so she is a little rough in the spring. I was interested in the mill with its working wheel (generating electricity) and the water flowing down the Epte river (small stream off of the Seine), Nicole says that since she speaks and entertains the guests her husband is responsible for maintaining the website and internet connection. I was able to watch a video of the mill before we booked our stay on the internet and to take a tour of the rooms! We had a wonderful dinner in Vernon at the Hotel d'Evreux Le Relais Normand, I was a little disapointed that they didn't have any wild boar, but they made up for it with a wonderful pumpkin soup and beef entree. We did get to travel around the area on both Saturday and Sunday. On Sunday we traveled North to visit a UW Madison Alumni that lives in a small village only 35 minutes away from Giverny and about 45 minutes out of Paris. We had left her a picture book of Madiakon because it's been 40 years since she graduated from the UW and she liked all the changes that have occurred in Madison (she can't wait to come back and visit)

I have a few projects to do in Kyle's apartment as well as a couple of museums to visit, so I better get back to work. Oh, I also was able to get a couple of more copies of the "American Artists in Giverny" exhibit books (in English) for the libraries.

See you soon,
Kendall

Theodore Robinson

American, 1852-1896
Beacon Street, Boston, 1884

Oil on canvas

The Wadsworth Atheneum

Beacon Street, Boston, an early work in Robinson's career, demonstrates his solid academic training as well as the beginning of his interest in impressionism. He may have first become acquainted with French impressionism when an exhibition of these paintings entitled "Foreign Exhibition" opened in Boston in 1883, a year before he painted *Beacon Street, Boston*. Robinson's view of Beacon Street beautifully demonstrates his concern for color, tone, and the qualities of sunlight in a broadly painted, firmly constructed composition. The subject itself is an intriguing one: the street scene, flanked by Boston Common to the right and Beacon Hill townhouses to the left, is in the process of being torn up, as seen by the pile of rubble in the left foreground and the men with their cart and tools at work.

One of the most admired American impressionists, Theodore Robinson spent much of his career in France, where he was influenced by a succession of styles, including academic realism, Barbizon painting, and impressionism. As an American artist, he provided the most direct link with the masters of the impressionist movement in France, particularly Pissarro and Monet. Robinson returned frequently to America, however, where he turned his attention to capturing the American landscape.

Dr. A.K. Chapman Sale
September 2010 – Online auction

Theodore
Robinson **Stream Side In Woods**



Paper Is Stamped HR
In Circle, Numbered
7519 In Ink. No
Other Marks.

Dimension: Image 17
1/2" X 21 1/2", oil on
canvas, signed lower
left Th. Robinson, no
date.

\$8,000.00 \$12,000

Condition: Excellent



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