



The Poetic Impulse



ROBERTSON KIRTLAND MYGATT

Philadelphia Collection 74

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Cover Illustrations

- top *Green Field with Trees*, checklist no. 27
- lower right *Sunset Strollers*, checklist no. 58
- lower left *Rural Path at Sunset*, checklist no. 31

ROBERTSON

KIRTLAND

MYGATT

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Robert Wilson Torchia

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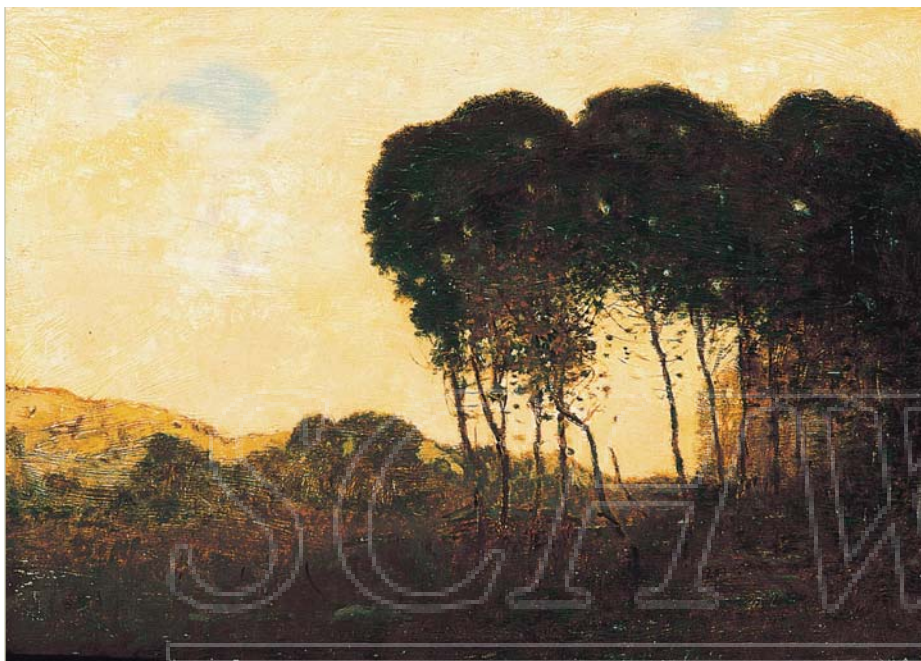


fig 1. Sunset Woods, checklist no. 86



ROBERTSON KIRTLAND MYGATT

ACKNOWLEDGEMENTS

This catalogue gives us a look into an artist who has remained relatively unknown for many years. I would like to thank the people involved in bringing him into the light. Foremost I would like to thank Robert Torchia for his research and expertise in putting the body of the catalogue together. This has been a project many years in the making and he couldn't have been more helpful, especially during the later stages when I was involved. As always, the catalogue couldn't have been completed without our excellent staff. Betty Mondros, Matthew North, Christine Poole, and Nathan Rutkowski have provided support to the gallery and me in every way possible. They have made possible the firm's transition from my father to me and I genuinely enjoy working with all of them. I also thank my family for their support: Pamela Schwarz, Marie Schwarz, Elizabeth Schwarz, and Jonathan Schwarz.

This is the first catalogue in the 75th year of the Schwarz Gallery. Though I have only been actively involved with the gallery for a few years, this is a very significant time for me and my family. The Mygatt catalogue recalls similar collections from our past, like Herman Herzog (December 1979) and the Gilman family (October 1996), displaying artists who have not had the recognition they deserve and are given that chance through our exhibition. Later this year you will receive our 75th catalogue—the number a remarkable coincidence—which will present paintings by artists working in New Jersey, the birthplace of the Schwarz Gallery. This milestone year and catalogue, one that over many years my father had been collecting paintings for, promises to be one of our most important.

—Robert Devlin Schwarz, Jr.

INTRODUCTION

Robertson Kirtland Mygatt¹ exhibited his paintings and etchings frequently, was active in prominent art circles in New York and New England, and often received favorable comments from critics. Nevertheless, he was destined to become one of those figures in the history of art whose reputation undeservedly fell into obscurity. This happened in part because Mygatt was an exponent of Tonalism, a movement in late-nineteenth- and early-twentieth-century American art that was eclipsed by the more popular styles of Impressionism, “Ash Can” Realism, and the various forms of European modernism that were introduced to the country at the Armory Show in New York in 1913. Tonalism was almost completely ignored by art historians until 1972, when the M. H. De Young Memorial Museum of Art in San Francisco organized the exhibition *The Color of Mood: American Tonalism, 1880–1910*, which was accompanied by a groundbreaking catalogue by Wanda M. Corn.

Mygatt also contributed to his own critical demise by insisting that his second wife, Margaret, destroy his entire oeuvre after his death in 1919. She died in 1962 without complying with this request, and her elder sister Amelia Tyers, who had intended to fulfill it, also died before doing so. Mygatt’s family kept his work from public view for almost half a century. Over fifty of his paintings were sold at an estate sale at his former home in Ridgefield, Connecticut, in 1966. The high quality of Mygatt’s work attracted the attention of the art dealer Kenneth Van Vechten Parks, who began to gather biographical material on the artist during the 1970s but abandoned the project because of the paucity of information. The Bowdoin College Museum of Art in Brunswick, Maine, acquired Mygatt’s *Stormy Sunset, Ridgefield, Connecticut* (1915), in 1973. The art dealers Helmut and Barbara von Zitzwitz purchased another group of his paintings at an auction in Vermont in 1990 and exhibited them the following year at the Riverdale Gallery in The Bronx. This event, the first public exhibition of Mygatt’s work since 1919, comprised twenty-seven oil



fig 2. Green Landscape with Trees and a Stream at Dusk, checklist no. 49



fig 3. Landscape with Variegated Ground, checklist no. 4



fig 4. Trees Reflected in a Stream, checklist no. 15



fig 5. House and a Figure in a Field, checklist no. 76

paintings, twelve etchings, and one watercolor. A favorable review of the exhibition in the *New York Times* was accompanied by illustrations of two small oil paintings, *Trees Reflected in a Stream* (figure 4) and *Trees in a Field* (checklist no. 5), and an etching entitled *New York Street Scene*.² Mygatt's undated *House and a Figure in a Field* (figure 5) was included in the exhibition *Art in Connecticut: The Impressionist Years* that was organized by the William Benton Museum of Art of the University of Connecticut in Storrs in 1993.³ Barbara von Zitzwitz held a second exhibition of the artist's work at her gallery in Greenwich, Connecticut, in 1996. The current exhibition at the Schwarz Gallery, the largest and most extensive show of Mygatt's work ever held, comprises eighty-nine oil paintings and sixteen etchings, all dating between 1902 and 1919.

ROBERTSON KIRTLAND MYGATT (1862–1919)

Robertson K. Mygatt was born in New York City on October 12, 1862, the son of Jared Potter K. Mygatt and Sarah Matilda Robertson.⁴ Jared, a native of Poland, Ohio, had graduated from the United States Naval Academy in Annapolis in 1853 and served in the Navy until 1861, when he resigned with the rank of acting lieutenant. Robertson inherited his interest in art from his mother, who was the granddaughter of the landscape and miniature painter Archibald Robertson (1765–1835). Archibald, along with his brother Alexander Robertson (1772–1841), had co-founded the Columbian Academy of Painting in New York, one of the first art schools in the United States. William Henry Rinehart (1825–1874) sculpted a bust portrait of Sarah (1860; Historical Society of Carroll County, Westminster, Maryland), and later made full-length statues of Robertson (c. 1868; location unknown) and his younger brother Otis Angelo (1874; Chrysler Museum, Norfolk, Virginia).⁵ After Jared died of tuberculosis in 1866, Robertson and Otis were raised by their mother, who took them on summer trips to Europe, where it is likely that Robertson began his art studies. He is documented as having traveled to Europe in the summer of 1881.⁶

Mygatt attended the Art Students' League in New York from October 1888 to January 1889, where his courses included the introductory "Preparatory Antique Class" taught by John Henry Twachtman (1853–1902).⁷ Other noted artists who taught there at that time and with whom Mygatt may have had contact were J. Carroll Beckwith (1852–1917), Edwin Howland Blashfield (1848–1936), William Merritt Chase (1849–1916), Kenyon Cox (1856–1919), and George de Forest Brush (1855–1941). Mygatt later owned a painting by the latter artist entitled *The Indian* (location unknown).⁸

It was during his student years that Mygatt began to make etchings, which he first exhibited at the New York Etching Club in 1889. The earliest examples depicted street scenes of the popular spa Carlsbad, Austria (since renamed Karlovy Vary and now part of the Czech Republic), as well as views from his New York studio, Van Cortland Park in The Bronx, and Provincetown and Stockbridge, Massachusetts. Later he made etchings of subjects encountered during visits to Santa Barbara, California, and Jacksonville, Florida. Mygatt listed thirty-three etchings by title in his sketchbook, but their chronology is uncertain. Six were included in the 1893 World's Columbian Exposition in Chicago, and later that year ten were shown at the New York Etching Club. The latter received mixed reviews from the critics, one of whom noted that, although in certain etchings such as *Market, Carlsbad, Austria* (checklist no. 89), the artist "has individuality, and employs the needle with plenty of vivacity, as well as with a sense of

economy of line," others are "less capable and less pleasing." Another critic opined that some works were praiseworthy for their delicacy, but that "in some of the smaller landscapes this delicacy and fineness of line run into prettiness and thinness."⁹

Mygatt joined the Salmagundi Club in New York in 1893. Some of the most important American painters of the period were members of the club, and he exhibited there regularly until his death.¹⁰ By 1898 he was sufficiently well known to be mentioned in the *New York Evening World*, along with Walter Shirlaw (1838–1909) and Thomas Moran (1837–1926), as a contributor to the club's annual exhibitions.¹¹ Mygatt exhibited a pastel, *St. Mark's Basin, Venice*, at the Art Institute of Chicago in 1895, an indication that he had recently visited Italy. He exhibited for the first time with the Society of American Artists in New York in 1896, and at some point joined the New York Watercolor Society and the Artists' Fund Society of New York. Mygatt joined the Architectural League of New York in 1899. The following year he had a joint show with the painter Roland Rood (dates unknown)¹² at H. Wunderlich & Co., New York, where Mygatt exhibited several Venetian subjects in addition to views of Ipswich, Essex, and Rowley, Massachusetts.¹³ His *Edge of the Swamp, Ipswich, Massachusetts* (location unknown), was included in the Louisiana Purchase Exposition in St. Louis in 1904, for which he was awarded a silver medal.¹⁴ Mygatt married Emily Tyers (died 1909), the daughter of an English tea merchant, in Ipswich on September 15, 1904. She was also a painter, and probably belonged to the circle of artists who lived and worked in Ipswich during the summer.¹⁵ Two

years after her death Mygatt married Emily's younger sister Margaret (died 1962); there were no children by either marriage.

A critic summarized Mygatt's artistic development in 1905 by dismissing the etchings shown at the World's Columbian Exposition as "crude, although promising." He praised *Edge of the Swamp* as a "landscape full of bigness of conception, executed with a wealth of resource and a rich vein of fancy," and noted that two more recent paintings possessed "the same feeling of love of nature." The writer concluded on an optimistic note by predicting that Mygatt's work "will soon be sought for in every important American collection."¹⁶ The artist exhibited at the National Academy of Design in New York and the Art Club of Philadelphia in 1906. Mygatt, along with Arthur Wesley Dow (1857–1922), Henry Rodman Kenyon (1861–1926), and Francis Henry Richardson (1859–1934), took part in a three-day exhibition that was held in late July of that year to benefit of the Ascension Memorial Church in Ipswich. A writer for a local newspaper observed that although "Mr. Mygatt exhibits for the first time in Ipswich . . . his work is worthy of a place among any artists of the country."¹⁷ Mygatt had his only solo exhibition at the Louis Katz Art Galleries in New York in 1916.¹⁸ Two of his landscapes were included in the first annual exhibition of the Society of Independent Artists in 1917; the eclectic group's motto was "no jury, no prizes." He spent the final years of his life painting the countryside around his home on 7 Nod Road in Ridgefield, Connecticut. Mygatt died of heart disease at his mother's house at 130 East 67th Street in New York on December 16, 1919, and was buried in Sleepy Hollow Cemetery in Tarrytown.

Mygatt was profoundly influenced by the leading Tonalist landscape painters who emerged in the 1890s: J. Francis Murphy (1853–1921), Dwight Tryon (1849–1925), and Henry Ward Ranger (1858–1916). His work bears a pronounced similarity to that of Murphy, with whom he may have studied. Defined by Wanda M. Corn as "a style of intimacy and expressiveness, interpreting very specific themes in limited color scales and employing delicate effects of light to create vague, suggestive moods,"¹⁹ Tonalism evolved from the combined influences of French Barbizon painting, the Dutch Hague School, the innovations of James McNeill Whistler (1834–1903), Asian art, and the British Aesthetic movement. Its earliest exponents had been George Inness (1825–1894), Alexander Wyant (1836–1892), and Homer Dodge Martin (1836–1897). Tonalist landscape painters eschewed the spectacular, dramatic vistas characteristic of the Hudson River School in favor of poetic, generalized, and spiritual interpretations of unassuming segments of nature. Artists usually represented pastoral scenes at dawn or dusk and evoked specific seasons, especially spring and autumn. Simple, elegantly composed, and decorative, Tonalist landscapes were admired for their ability to induce a contemplative state within the mind of the viewer. Such scenes also had nationalistic undertones because the terrain was recognizably American; Mygatt and many of his colleagues, for example, favored the fields and marshlands of rural Connecticut.

With the exception of *Trees in a Field* (checklist no. 5), Mygatt's paintings in this exhibition are all small, mostly horizontal landscapes painted on wood panels taken from cigar boxes of the "Ionic" and "Flor" brands. Such works were often exhibited at

special shows held at the Salmagundi Club and various New York galleries, where they were called “thumb box sketches.” When Mygatt exhibited six of them at the Louis Katz Art Galleries in 1916, the catalogue defined them as “the original impression in miniature that is afterwards used as a monitor for a more pretentious painting (in point of size only). The word Thumb Box being used to designate size, the box being held by the thumb and forefinger, and must naturally be small. The word as used today is a misnomer, as they are really finished paintings of charm and merit.”²⁰ The fact that Mygatt carefully signed and dated so many of the panels indicates that he indeed regarded them as finished works of art. When he altered a number of pictures a few years after they had originally been painted, he carefully re-signed and re-dated them (checklist nos. 17, 29, 30, 54, and 60). Other Tonalist painters generally painted such sketches directly from nature to serve as aids for larger, more finished exhibition pictures that they executed in their studios. Mygatt seems to have preferred the thumb box format, because few large paintings by him are known.

The use of the term *sketch* to describe Mygatt’s small paintings is misleading, because it implies that he executed them in a rapid, spontaneous manner. William H. Gerds, however, has noted how



fig 6. Dusk Landscape with a Bridge and Trees, checklist no. 18

craftsmanship and technique were significant aspects of the Tonalist aesthetic, and Mygatt was no exception.²¹ He composed his small landscapes meticulously and used a variety of techniques. The artist achieved highly textured surfaces by carefully applying multiple glazes. Often he left the panel’s wood grain visible beneath the paint layers to heighten the visual effect of rural fields strewn with rocks and leaves. Occasionally he used the end of his paintbrush to incise the forms of pictorial elements such as tree



fig 7. Forest Interior, checklist no. 6



fig 8. Summer Landscape at Dusk,
checklist no. 3

trunks and branches. Mygatt also rendered the sky in a manner calculated to evoke specific seasons and weather conditions, and to provide a textural contrast with the landscape details below.

Mygatt seldom included human figures in his compositions, and whenever they do appear they are dwarfed by their surroundings. His subjects are instead “civilized landscapes” that contain unobtrusive signs of human activity—farmhouses, stone fences, cultivated fields—by which nature has been domesticated. The artist favored the horizontal format because it was conducive to his penchant for using the horizon line to divide the composition into clearly delineated sections of sky and earth that he punctuated with carefully placed trees. There are some notable exceptions to this pattern, however: the two-dimensional *Summer Landscape at Dusk* (figure 8) is distinguished by its nearly abstract, decorative quality; *Forest Interior* (figure 7) is filled with foliage and thus devoid of a horizon line; and the unusually atmospheric *Sunset Marine* (checklist no. 10) is reminiscent of the marine scenes of Joseph M. W. Turner (1795–1851). There is little evidence of stylistic growth and development in Mygatt’s mature work, and he was certainly a follower rather than an innovator. Nevertheless, he was remarkably successful in imbuing these small, poetic landscapes with an exceptional aura of atmosphere and mystery.

—Robert Wilson Torchia

Robert Wilson Torchia is a specialist in nineteenth- and twentieth-century American art who received his Ph.D. from the University of Pennsylvania in 1989. He is particularly interested in the art and history of Philadelphia, was guest curator of the Historical Society of Pennsylvania’s exhibition *John Neagle, Portrait Painter of Philadelphia* (1989), and has published a series of exhibition catalogues devoted to the Smith family, as well as articles on Thomas Eakins and Thomas Sully. He is also the author of the *Systematic Catalogue of Nineteenth-Century American Painting*, Volume N-Z, National Gallery of Art, Washington, D.C. (1998). Torchia currently teaches art history at Lyon College in Batesville, Arkansas.

PAINTINGS

1 **Trees and Birds Against a Gray Sky**

Oil on panel, 6 $\frac{1}{8}$ × 8 $\frac{1}{8}$ inches
Signed and dated at lower left: "R K Mygatt 1902"
RS 5357

2 **Moonrise**

Oil on panel, 9 $\frac{7}{8}$ × 14 inches
Signed and dated at lower left: "Robertson K Mygatt 1903"
RS 5377

3 **Summer Landscape at Dusk**

Oil on panel, 6 $\frac{3}{8}$ × 5 inches
Signed and dated (over earlier signature) at lower left: "R K Mygatt 1903"
RS 4230

4 **Landscape with Variegated Ground**

Oil on panel, 8 × 11 $\frac{1}{2}$ inches
Signed and dated at lower right: "Mygatt 04"
RS 4234

5 **Trees in a Field**

Oil on prepared board, 6 $\frac{1}{4}$ × 9 $\frac{3}{4}$ inches
Signed and dated at lower right: "Mygatt 05"
RS 5361

6 **Forest Interior**

Oil on panel, 5 × 6 $\frac{5}{8}$ inches
Signed and dated at lower left: "R K Mygatt 1905"
RS 5359

7 **Evening Glow**

Oil on panel, 6 × 8 $\frac{1}{8}$ inches
Signed and dated at lower right: "Mygatt 07"
RS 5448

8 **Trees by a Small Pond**

Oil on panel, 5 $\frac{1}{8}$ × 6 $\frac{3}{8}$ inches
Signed and dated at lower left: "Mygatt 07"
RS 5386

9 **Marine Scene**

Oil on panel, 5 $\frac{1}{4}$ × 7 inches
Signed and dated at lower left: "R K Mygatt 07"
RS 5375

10 **Sunset Marine**

Oil on panel, 6 × 8 $\frac{1}{8}$ inches
Signed and dated at lower right: "Mygatt 07"
RS 5385

11 **Trees**

Oil on panel, 6 $\frac{5}{8}$ × 5 $\frac{1}{8}$ inches
Signed and dated at lower left: "Mygatt 07"
RS 5350

12 **Trees**

Oil on panel, 5 $\frac{1}{8}$ × 6 $\frac{3}{4}$ inches
Signed and dated at lower right: "Mygatt 07"
RS 5354

13 **Sundown**

Oil on panel, 6 × 8 inches
Signed and dated at lower right: "Mygatt 07"
Printed exhibition label on verso: Thumb-box
Exhibition, Salmagundi Club, New York, undated
RS 4242

14 **Uplands**

Oil on panel, 5 $\frac{1}{4}$ × 6 $\frac{5}{8}$ inches
Signed and dated at lower left: "Mygatt 07"
Printed exhibition label on verso: Thumb-box
Exhibition, Salmagundi Club, New York, undated
RS 5364

15 **Trees Reflected in a Stream**

Oil on panel, 5 $\frac{1}{4}$ × 6 $\frac{3}{4}$ inches
c. 1907
RS 5367

16 **Farmhouses by a Stone Fence**

Oil on panel, 6 $\frac{1}{8}$ × 8 $\frac{3}{8}$ inches
c. 1907
RS 5381

17 **Marsh at Sunset**

Oil on panel, 9 $\frac{7}{8}$ × 14 inches
Inscribed on verso at upper right: "April 6/07/Aug
24 08/ Sept 10 [08?]/5 17 13"
RS 5465

18 **Dusk Landscape with a Bridge and Trees**

Oil on panel, 5 $\frac{1}{4}$ × 6 $\frac{3}{4}$ inches
Signed and dated at lower left: "Mygatt/08"
RS 4232

19 **Trees and a Stream at Dusk**

Oil on panel, 6 $\frac{3}{4}$ × 5 $\frac{1}{8}$ inches
Signed and dated at lower left: "Mygatt/08"
RS 4233

SPECIAL NOTE

This catalogue illustrates only a small number of the 105 works in this exhibition. The gallery has created a companion component to this catalogue on the web where all works are illustrated: www.schwarzgallery.com

- 20 **Figures under the Moon**
Oil on panel, 8 $\frac{1}{8}$ × 6 inches
Signed and dated at lower right: "Mygatt/08"
RS 5368
- 21 **Trees by a Stream**
Oil on panel, 6 × 8 $\frac{1}{8}$ inches
Signed and dated at lower right: "Mygatt 08"
RS 5368
- 22 **Green Landscape with Trees and a Gray Sky**
Oil on panel, 6 $\frac{1}{8}$ × 6 inches
Signed and dated at lower right: "Mygatt 08"
RS 4237
- 23 **Two Trees by a Hillside**
Oil on panel, 8 $\frac{1}{8}$ × 6 inches
Signed and dated at lower right: "Mygatt/0[8]"
RS 5380
- 24 **Landscape with a Tree**
Oil on panel, 5 $\frac{1}{8}$ × 6 $\frac{7}{8}$ inches
Signed and dated at lower right: "Mygatt/08"
RS 4224
- 25 **Autumn Landscape**
Oil on panel, 6 × 9 $\frac{7}{8}$ inches
Inscribed on verso at upper right: "May/28 08"
RS 4241
- 26 **Overcast Valley**
Oil on panel, 5 $\frac{1}{8}$ × 8 $\frac{5}{8}$ inches
Signed and dated at lower right: "Mygatt/08"
RS 5453
- 27 **Green Field with Trees**
Oil on panel, 5 $\frac{1}{4}$ × 8 $\frac{1}{4}$ inches
Signed and dated at lower left: "Mygatt 09"
RS 4236
- 28 **Green Field with Orange Trees**
Oil on panel, 6 × 8 inches
Signed and dated at lower left: "Mygatt 09"
RS 4240
- 29 **Trees in a Field**
Oil on panel, 6 $\frac{1}{4}$ × 9 $\frac{3}{4}$ inches
Signed and dated at lower left: "Mygatt 09"
Inscribed on verso at lower left: "Nov. 25/13"
RS 5370
- 30 **Moonlit Path**
Oil on panel, 6 $\frac{1}{8}$ × 8 $\frac{1}{4}$ inches
Signed and dated at lower left: "R K Mygatt 1911"
Inscribed on verso at lower right: "12 14 12"
RS 5383
- 31 **Rural Path at Sunset**
Oil on panel, 5 $\frac{1}{8}$ × 6 $\frac{3}{4}$ inches
Signed and dated at lower right: "Robertson K Mygatt 1912"
RS 5373
- 32 **Spring Landscape with Green Trees**
Oil on panel, 6 $\frac{1}{8}$ × 8 $\frac{1}{8}$ inches
Signed and dated at lower left: "Mygatt 1912"
RS 4238
- 33 **Trees in a Green Landscape**
Oil on panel, 5 $\frac{7}{8}$ × 8 $\frac{3}{8}$ inches
Signed and dated at lower left: "Mygatt 1912"
Inscribed on verso at upper right: "Aug 2"
RS 4220
- 34 **Mountain View**
Oil on panel, 4 $\frac{1}{2}$ × 6 $\frac{5}{8}$ inches
Signed and dated at lower right: "Mygatt 1912"
RS 5369
- 35 **Forest Path**
Oil on panel, 4 $\frac{7}{8}$ × 6 $\frac{7}{8}$ inches
Signed and dated at lower right: "Mygatt 1912"
RS 5376
- 36 **Poplars**
Oil on panel, 4 $\frac{7}{8}$ × 6 $\frac{7}{8}$ inches
Signed and dated at lower left: "Mygatt 1912"
RS 5452
- 37 **Summer Landscape**
Oil on panel, 6 $\frac{1}{8}$ × 8 $\frac{1}{8}$ inches
Signed and dated at lower left: "R K Mygatt 1912"
RS 5456
- 38 **Moonlit Woods**
Oil on panel, 4 $\frac{7}{8}$ × 6 $\frac{7}{8}$ inches
Signed and dated at lower left: "Mygatt/1912"
Inscribed at lower right: "R"
RS 5451
- 39 **Distant Hills**
Oil on panel, 5 $\frac{1}{4}$ × 6 $\frac{3}{4}$ inches
Signed and dated at lower left: "Mygatt 1912"
RS 5457
- 40 **Figure in a Forest**
Oil on panel, 5 $\frac{5}{8}$ × 3 $\frac{7}{8}$ inches
c. 1912
RS 5355
- 41 **Rural Field with a Hill**
Oil on panel, 10 × 14 inches
Signed and dated at lower left: "Robertson K. Mygatt 1913"
RS 5460
- 42 **Landscape at Dusk**
Oil on panel, 5 $\frac{1}{8}$ × 7 $\frac{3}{4}$ inches
Signed and dated at lower left: "R K Mygatt 1913"
RS 4244

43 Forest Sunset

Oil on panel, 5 $\frac{1}{8}$ × 8 $\frac{1}{2}$ inches
Signed and dated at lower right: "R K Mygatt 1913"
RS 5356

44 Autumn Trees

Oil on panel, 5 $\frac{1}{8}$ × 6 $\frac{3}{4}$ inches
Signed and dated at lower left: "R K Mygatt 13"
RS 5374

45 Cloudy Day with Trees in the Foreground

Oil on panel, 5 $\frac{1}{4}$ × 7 inches
Signed and dated at lower right: "R K Mygatt 1914"
RS 4235

46 Trees

Oil on panel, 5 × 7 inches
Signed and dated at lower right: "R K Mygatt 1914"
RS 5366

47 Copse of Trees

Oil on panel, 5 $\frac{1}{8}$ × 6 $\frac{3}{4}$ inches
Signed and dated at lower left: "R K Mygatt 1914"
RS 5351

48 Figure on a Road at Dusk

Oil on panel, 5 $\frac{1}{4}$ × 6 $\frac{3}{4}$ inches
Signed and dated at lower right: "R K Mygatt 1914"
RS 4245

49 Green Landscape with Trees and a Stream at Dusk

Oil on panel, 6 $\frac{1}{4}$ × 8 $\frac{1}{4}$ inches
Signed and dated at lower left: "R K Mygatt 1914"
Printed exhibition label on verso: Thumb-box
Exhibition, Salmagundi Club, New York, undated
RS 4246

50 Spring Landscape with Trees

Oil on panel, 5 × 6 $\frac{3}{4}$ inches
Signed at lower left: "R K Mygatt"
Inscribed on verso at upper right: "4 17 14"
RS 4225

51 Three Trees in a Field

Oil on panel, 5 × 7 inches
Signed at lower left: "R K Mygatt"
Inscribed on verso at upper right: "11/15/14"
RS 5353

52 Three Trees in a Field

Oil on panel, 4 $\frac{7}{8}$ × 7 inches
Signed at lower left: "R K Mygatt"
Inscribed on verso at upper left: "11/16/14"
RS 5372

53 Three Trees in a Field

Oil on canvas, 13 × 17 inches
Signed and dated at lower left: "Robertson K.
Mygatt 1914"
RS 5378

54 Sunset with Trees on the Horizon

Oil on panel, 5 $\frac{1}{8}$ × 8 $\frac{3}{8}$ inches
Signed and dated over illegible earlier signature at
lower left: "R K Mygatt 1915"
Inscribed on verso at lower left: "4 14 14/18"
RS 4239

55 Almost Home

Oil on panel, 10 × 14 inches
Signed and dated at lower left: "Robertson K.
Mygatt 1915"
RS 5466

56 Autumn Field

Oil on panel, 9 $\frac{7}{8}$ × 14 inches
Signed and dated at lower left: "Robertson K.
Mygatt 1915"
Inscribed on verso at lower right: "11 17 14"
RS 5464

57 Afternoon Landscape

Oil on panel, 5 $\frac{1}{8}$ × 8 $\frac{3}{8}$ inches
Signed and dated at lower right: "R K Mygatt 1915"
RS 5454

58 Sunset Strollers

Oil on panel, 4 $\frac{1}{4}$ × 6 inches
Signed and dated at lower left: "R K Mygatt 1915"
RS 5449

59 Wooded Landscape

Oil on panel, 4 $\frac{1}{4}$ × 5 $\frac{7}{8}$ inches
Signed and dated at lower left: "R K Mygatt 1915"
RS 5450

60 Sunset with Trees

Oil on panel, 5 × 6 $\frac{3}{4}$ inches
Signed and dated at lower left: "R K Mygatt 1917/R
K Mygatt 1915"
RS 4247

61 Spring Landscape with a Gray Sky

Oil on panel, 8 × 9 $\frac{7}{8}$ inches
Inscribed at lower left: "5 15 15"
RS 4221

62 Misty Landscape

Oil on panel, 7 $\frac{7}{8}$ × 9 $\frac{7}{8}$ inches
Signed and dated at lower left: "Robertson K
Mygatt 1915"
RS 4243

- 63 Autumn Landscape**
Oil on panel, 5 × 6 ⁷/₈ inches
Signed at lower right: "R K Mygatt"
c. 1915
RS 5365
- 64 Field**
Oil on panel, 4 ⁷/₈ × 8 inches
Inscribed on verso at lower left: "R K Mygatt (Prob. 1916)"
RS 5360
- 65 Field with a Fence**
Oil on panel, 7 ¹/₈ × 10 inches
Signed and dated at lower left: "R K Mygatt 1918"
RS 5459
- 66 Spring with Yellow-Orange Trees**
Oil on panel, 7 ⁷/₈ × 9 ⁷/₈ inches
Signed and dated at lower left: "R K Mygatt/1918"
RS 4228
- 67 Landscape with Trees**
Oil on panel, 6 × 8 ¹/₂ inches
Signed and dated at lower left: "R K Mygatt/1918"
Inscribed on verso at upper right: "1 28 14"
RS 4231
- 68 Field with Orange Trees**
Oil on panel, 8 × 10 inches
Signed and dated at lower left: "R K Mygatt 1919"
RS 4229
- 69 Fall Sunset**
Oil on panel, 5 ¹/₈ × 6 ⁵/₈ inches
Signed at lower left: "R K Mygatt"
RS 4219
- 70 Sunset Reflecting on a Stream**
Oil on panel, 5 ¹/₄ × 8 ¹/₂ inches
Signed at lower left: "R K Mygatt"
RS 4222
- 71 Spring Landscape with Cypress Trees**
Oil on panel, 8 × 10 inches
RS 4223
- 72 Fall Landscape with Trees**
Oil on panel, 5 ¹/₄ × 8 ³/₄ inches
Signed at lower right: "R K Mygatt"
RS 4226
- 73 Landscape at Dusk**
Oil on panel, 7 ⁷/₈ × 9 ⁷/₈ inches
RS 4227
- 74 Trees**
Oil on panel, 6 ¹/₈ × 8 ¹/₈ inches
RS 5352
- 75 Field and Trees**
Oil on panel, 6 × 8 ¹/₈ inches
Signed at lower left: "R K Mygatt"
RS 5358
- 76 House and a Figure in a Field**
Oil on panel, 5 ⁷/₈ × 8 ¹/₂ inches
Exhibited: William Benton Museum of Art, University of Connecticut, Storrs, *Art in Connecticut: The Impressionist Years*, March 23–May 23, 1993
RS 5371
- 77 Green Field and a Barn**
Oil on panel, 6 ¹/₈ × 9 ⁷/₈ inches
RS 5379
- 78 Autumn Landscape**
Oil on board, 6 ¹/₈ × 8 ¹/₄ inches
RS 5382
- 79 Country Field**
Oil on panel, 4 ⁷/₈ × 8 ¹/₄ inches
RS 5384
- 80 Rural Field with Trees**
Oil on panel, 4 ¹/₂ × 6 ¹/₂ inches
Signed at lower left: "R K Mygatt"
RS 5387
- 81 October Haystacks**
Oil on panel, 6 × 8 ¹/₂ inches
Inscribed on verso at upper right: "18 10/12/26 11/13"
RS 5447
- 82 Autumn Sunset**
Oil on panel, 4 ³/₄ × 7 ⁷/₈ inches
Signed at lower left: "R K Mygatt"
RS 5455
- 83 Autumn Landscape**
Oil on panel, 8 × 10 inches
RS 5458
- 84 After the Rain**
Oil on panel, 9 ⁷/₈ × 13 ⁷/₈ inches
RS 5461
- 85 Morning Haze**
Oil on panel, 9 ¹/₄ × 14 inches
RS 5462
- 86 Sunset Woods**
Oil on panel, 10 × 14 inches
RS 5463

87 Harbor Scene (recto and verso)

Oil on panel, 4 $\frac{3}{4}$ × 8 inches
RS 5468

88 Moonlit Field

Oil on blue paper, mounted on board;
7 $\frac{1}{2}$ × 9 $\frac{1}{2}$ inches
Inscribed on verso at lower left (in pencil): "Rober"
RS 5363

ETCHINGS

89 Market, Carlsbad, Austria

Etching, 9 $\frac{1}{4}$ × 12 $\frac{3}{8}$ inches
c. 1893
RS 5469

90 House in a Landscape

Etching, 4 $\frac{1}{4}$ × 5 $\frac{1}{2}$ inches
Signed and dated at lower right: "R. K. Mygatt 05"
RS 4251

91 Houses on a Country Road

Etching, 5 $\frac{1}{4}$ × 7 inches
Signed and dated at lower right: "R K Mygatt 05"
RS 4252

92 Landscape with Trees

Etching, 4 $\frac{1}{4}$ × 6 $\frac{1}{2}$ inches
Signed and dated at lower right: "R K Mygatt 09"
RS 4249

93 Trees Blowing in a Storm

Etching, 4 $\frac{1}{8}$ × 6 $\frac{1}{2}$ inches
Signed and dated at lower right: "R K Mygatt 09"
RS 4250

94 Street View at Night

Etching, 6 × 3 $\frac{3}{4}$ inches
RS 4248

95 Pond with a Duck and Willows

Etching, 7 $\frac{1}{4}$ × 9 $\frac{5}{8}$ inches
RS 5470

96 Moonlight over the Marsh

Etching, 9 $\frac{1}{2}$ × 12 $\frac{3}{8}$ inches
RS 5471

97 Venice

Etching, 12 $\frac{3}{4}$ × 10 $\frac{7}{8}$ inches
RS 5472

98 Swamp Scene

Etching, 6 × 8 $\frac{3}{4}$ inches
RS 5473

99 Interior of a Boathouse with Two Figures

Etching, 5 $\frac{1}{2}$ × 8 $\frac{7}{8}$
RS 5474

100 Cromwell Creek

Etching, 7 $\frac{3}{4}$ × 10 $\frac{1}{8}$ inches
Inscribed on verso at upper left: "Cromwell creek
Harlem/sketch from [?]"
RS 5475

101 Lobsterman Approaching a Dock

4 impressions
Etching, 7 $\frac{3}{4}$ × 10 inches
RS 5478

102 Dockside

3 impressions
Etching, 7 $\frac{7}{8}$ × 11 $\frac{1}{8}$ inches
Inscribed on verso at upper left: "first state/artist's
proof"
RS 5484

103 Blacksmith's Shop

4 impressions
Etching, 9 × 5 $\frac{5}{8}$ inches
RS 5485

104 Dismantled Whaler, Provincetown, Massachusetts

2 impressions
Etching, 4 $\frac{7}{8}$ × 8 inches
An early reviewer singled this etching out for praise: "The lines of the old vessel with the shadow masses at the bow and stern are well given, and the white cloths that hang over the vessel's rail, while not as emphatic in light pitch as they might have been rendered, are nevertheless in tone and keep their place."²²
RS 5476

105 Man in a Sailboat

Etching, 11 × 9 $\frac{3}{8}$ inches
Inscribed at lower left: "1/50 [monogram]"
Signed at lower right: [illeg.]
RS 5489

NOTES

1. The most comprehensive summary of Mygatt's career to date is Peter Hastings Falk, ed., *Who Was Who in American Art, 1564–1975*, vol. 3 (Madison, Conn.: Sound View Press, 1999), p. 2380. 2. Vivien Raynor, "Celebrating a Little-Known Artist," *New York Times*, June 30, 1991. 3. Mygatt was discussed in a review of the exhibition by Hildegard Cummings, "Art in Connecticut: The Impressionist Years," *American Art Review* 5 (spring 1993), p. 126. 4. Some of the early sources, which are followed by *Art in Connecticut*, give Mygatt's birth date as 1861, but his death certificate clearly states 1862. 5. Marvin Chauncey Ross and Anna Wells Rutledge, in *A Catalogue of the Work of William Henry Rinehart, Maryland Sculptor, 1825–1874* (Baltimore: The Peabody Institute and The Walters Art Gallery, 1948), p. 60, noted that the now-lost marble statue of Robertson "was for many years deposited at The Metropolitan Museum of Art, New York." A plaster version that was formerly owned by the Peabody Institute, Baltimore, is now in the National Museum of American Art, Washington, D.C. 6. Mygatt's name is listed in "Departures for Europe," *New York Times*, July 7, 1881. 7. According to the *Art Students' League of New York, Season of 1889–90 Class Bulletin* (New York, 1889), n.p., the "Preparatory Antique Class has been found of great value, enabling the League to maintain a higher standard in the other classes, and to direct from the start the method of study. No examination is required before entering this class, and students are advanced as soon as qualified to work in higher classes." 8. "Estate of Robertson K. Mygatt, Deceased. Inventory, May 18, 1921," Court of Probate, District of Ridgefield, Connecticut, vol. 15. 9. These quotations are from unidentified and undated newspaper clippings that Mygatt pasted in his sketchbook, Schwarz Gallery Archives. 10. For a history of the club see William Henry Shelton, *The History of the Salmagundi Club* (New York: The Charles Francis Press, 1927); Mygatt's years of membership are documented in *Centennial Roster of the Salmagundi Club since Its Inception in 1871 to 1972* (New York: Salmagundi Club, 1972), p. 87. 11. Salmagundi Club Scrapbook, Salmagundi Club Archives, New York. 12. On Rood see Falk, *Who Was Who in American Art*, vol. 3, p. 2819. 13. H. Wunderlich & Co., New York, *Catalogue of Oil Paintings by R. K. Mygatt and Roland Rood* (March 1900). 14. See *Illustrations of Selected Works in the Various National Sections of the Department of Art with a Complete List of Awards by the International Jury, Universal Exposition, St. Louis, 1904* (St. Louis: The Louisiana Purchase Exposition Company, 1904), p. xxxix, for the names of the ninety artists who were awarded silver medals. 15. Tyers was listed in Florence N. Levy, *American Art Annual 1910–1910*, vol. 7, (New York: American Art Annual, 1910), p. 170. She exhibited at the Pennsylvania Academy of the Fine Arts in Philadelphia between 1895 and 1897 and at the Boston Art Club in 1898 and 1900. 16. This quotation is taken from an article entitled "Art Critic" from an unidentified source that Mygatt inscribed "in number of /May 1st," Schwarz Gallery Archives. 17. *Ipswich Chronicle*, July 26, 1906. 18. Louis Katz Art Galleries, New York, *Exhibition of Recent Paintings by Robertson K. Mygatt* (February 9–26, 1916). 19. Wanda M. Corn, *The Color of Mood: American Tonalism, 1880–1910* (San Francisco: M. H. De Young Memorial Museum of Art and the California Palace of the Legion of Honor, 1972), p. 4. 20. Louis Katz Art Galleries, New York, *Catalogue of an Exhibition of Thumb Box Sketches By American Artists* (December 2, 1915–January 8, 1916), n.p. 21. William H. Gerdtz, Diana Dimodica Sweet, and Robert R. Preato, *Tonalism: An American Experience* (New York: The Grand Central Art Galleries Art Education Association, 1982), pp. 25–26. 22. Undated and unidentified newspaper clipping from Mygatt's sketchbook, Schwarz Gallery Archives.



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