

September 1981

Announcements and Comments

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Recommended Citation

Colby Library Quarterly, Volume 17, no.3, September 1981

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THE COVER PICTURES for the present issue are both by John Marin (1870–1953), and are both from the John Marin Collection in the Colby College Museum of Art. The picture on the front cover is from an oil painting entitled *From Seeing Cape Split, 1935*. The picture on the back cover is from a watercolor entitled *White Waves on Sand, Maine* (1917). Both pictures were gifts to the museum from Mr. and Mrs. John Marin, Jr.

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JHS

THE MUSEUM OF ART recently received five works by Reginald Marsh (1898–1954) in the bequest of his widow, Felicia Meyer Marsh. Marsh was born in Paris of American parents, both of whom were painters. He attended Yale University, where he was art editor of the *Record*. After graduation he was an illustrator for a number of New York newspapers, *Vanity Fair*, *The New Yorker* and *Harpers Bazaar*. In 1924 he had his first one-man exhibition at the Whitney Studio Club, which was to evolve into the Whitney Museum of American Art. He studied abroad and at the Art Students League in New York.

Marsh had a realistic approach to his subject matter and was strongly influenced by Renaissance and Baroque traditions. His aim was to depict the contemporary world—crowded New York streets, subways, Coney Island, circuses—in a style based on the old masters.

The five works included in Mrs. Marsh's bequest are two oil sketches, two watercolors and one drawing. Each oil sketch shows a woman striding along a New York sidewalk. Behind her are Victorian posts that could be at the end of a flight of steps leading to a brownstone house. In one of the sketches, a derelict sits against a post. Although many of Marsh's compositions are filled with people, the theme of a single woman walking along a New York street is recurrent in his work. The sketches were done in 1953 and 1954.

Marsh spent time in the Caribbean and in Florida and trips there are recorded in the two watercolors. The earlier one, dated 1929, is a view of Havana. The second, dated 1937, is a beach scene and was probably done on one of the Florida keys. The drawing, which is pencil, pen and ink with wash and dated 1952, is of a circus or amusement park building called the Palace of Wonders. A barker stands in the entrance to the building, the facade of which is decorated with advertisements for side shows.

This bequest complements other works by Marsh in the Museum's permanent collection. They include *New York from the Hudson River*, 1928, a watercolor, the gift of Rowland Burdon-Muller; *View in Key West, Florida*, 1929, a watercolor, the gift of John D. MacDonald; and an egg tempera painting, *Merry-go-round*, 1954, the gift of Senator William Benton.

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