Painting & Sculpture

National Survey of Historic Sites and Buildings
THE NATIONAL SURVEY OF HISTORIC SITES AND BUILDINGS

Theme XX

ARTS AND SCIENCES

Subtheme: PAINTING AND SCULPTURE

1965

United States Department of the Interior
Stewart L. Udall, Secretary

National Park Service
George B. Hartzog, Jr., Director
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The purpose of the National Survey of Historic Sites and Buildings, as outlined in the Historic Sites Act, is to "make a survey of historic and archeologic sites, buildings, and objects for the purpose of determining which possess exceptional value as commemorating or illustrating the history of the United States." In carrying out this basic directive, each site and building considered in the Survey is evaluated in terms of the Criteria for Classification, which are listed in the appendix to this report.

Each theme study prepared in the course of the Survey consists of two parts: a brief analysis of the theme itself, and a discussion of the sites and buildings which were considered in connection with the study.

This study is a joint product. The narrative section was written under contract by Mary Bartlett Cowdrey. Material on the individual sites was contributed by the Survey Historians in the Regional Offices of the National Park Service with the assistance of the Branch of History in the Washington office. The Southeast Regional Office coordinated and assembled this report.

The study as here presented is regarded as being in draft form, and will first be submitted to the Consulting Committee of the National Survey, which reviews and makes recommendations accordingly to the Director of the National Park Service. After recommended revisions have been made, the study will be presented to the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments for final evaluations and recommendations to the Secretary of the Interior.
FOREWORD

This short history of American painting and sculpture is based primarily on the lives and careers of the most prominent artists of each period. The names of lesser artists and other figures in the art world are also included in the proper perspective. In connection with the biography of each major artist, at least five works of art are listed, with the date, when known, and present location. Care was taken to list works of art in public collections. Works of art in private collections were not listed, except in a few cases where the works were of great importance, and well known through public exhibitions. Source material relating to each artist has been given at the end of each biographical account. Practically all the source material for any artist working by 1860 can be found in the biographical entries contained in The New-York Historical Society's Dictionary of Artists in America, 1564-1860. For those artists born after 1840, the major biographies and museum exhibition catalogues have provided most of the necessary information. There is no place in this short study to consider primitive artists or works of art by unidentified artists.

General histories of the whole period, and accounts of special periods are listed at the end under "Suggested Readings." Many of the publications contain bibliographies which will give the reader an idea of how extensive the literature on American art is.

Mary Bartlett Cowdrey

Passaic, New Jersey
June 1963
ACKNOWLEDGEMENTS

Assistance from the following persons in the preparation of the SUMMARY OF THE THEME, or the first part of the report, is gratefully acknowledged:

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CHAPTER I

EARLY PROFESSIONAL PORTRAIT PAINTERS, 1700-1760

INTRODUCTION

The history of American art derives its origin chiefly from English art of the 17th century. English art then had reached such a high stage of development that it was truly international. The leading artists were, Anthony Van Dyck (1599-1641), Peter Lely (1618-1690), and Godfrey Kneller (1646-1723). Art has always flourished where there was great wealth. The wealth was held by the rulers and nobility of Europe and they became the chief patrons of art. That the wealth was held by a numerically small number of people is one of the contributing causes for the emigration to, and the successful colonization of, North America in the 17th century. Another force that led the Europeans, the English Pilgrims and Puritans in particular, to cross the ocean and settle in a wilderness was the desire for religious freedom. The early settlers, many of them well educated, left highly developed civilizations behind them and came to the new world with hardly the barest necessities in worldly goods. They also came with a total lack of experience of the hardships of pioneer life.¹

where the Pilgrims landed in 1620, through the end of the century, the records are vague as to works of art brought with the emigrants or imported in succeeding decades. Inventories of estates are a disappointing source for exact or descriptive information concerning paintings. Although there are a number of portraits of 17th century Americans to be found in our museums, historical societies, and private collections, they are identified mostly as to the sitter but not as to the painter. The painters sometimes dated their work and gave the age of the sitter, but it was not their custom to sign the work. The one exception appears to be the self-portrait of Captain Thomas Smith, active during second half of the 17th century. But proof is still lacking that the subject actually painted his portrait in New England, although he painted a portrait of his daughter, Maria Catherine Smith, who was a New England resident.²

There are examples of the work of artisans and craftsmen in sign, over-mantle, and hatchment paintings, and both wood and stone carving. Although the records list names of tombstone carvers, either none of the stones they carved have survived, or the extant stones cannot be associated with a known carver. But their attempts at portraiture on tombstones, more primitive than some of the 17th century painting, is an indication of the industry of the primitive carver.³


The practice of memorializing the image of the deceased on the tombstone lasted in New England until the time of the Revolutionary War. Except for noticing the native unskilled art of the century at this point, later primitive art does not belong in this survey. Primitive painters and sculptors are, by definition, self-taught and it can be proven in many cases that they copied from examples of academic art they saw, albeit at times showed great ingenuity and humor. But the primitive craftsman, more often than not, remains anonymous.

Another aspect of art that is not properly part of this survey is the work of visiting foreign artists, who for the most part were draftsmen and not painters. Their American views have great historical value and are often unique, in that the subject was not touched upon by some native American artist. After the 16th century European explorers and naturalists who left pictorial records of North America, later visitors drew mainly topographical pictures. The earliest pictorial recorder of North America was Jacques le Moyne de Morgues. He accompanied Laudonniere's expedition of French Huguenots, 1564, who were unsuccessful in attempting to found a colony in Florida. Le Moyne traveled through Florida, Georgia and the Carolinas. His watercolor views were engraved by Theodore de Bry and published in Germany. John White (act. 1585-1593), an English watercolorist, came to Roanoke Island, Virginia, in 1585, with Sir Walter Raleigh's colonists. There he recorded scenes of Indian life, and maps of the area. In 1587, White was appointed
governor of the last colony but returned to London before the ill-fated settlement was destroyed. Another draftsman who left a record of views, charts of the coast, and maps of North America, was Samuel de Champlain (c.1567-1635), Governor of New France. Among the 17th century foreign draftsmen who visited the new world were Laurens Bloch from the Netherlands, who drew a view of New York in 1650 and Father Louie Hennepen, who made a drawing of Niagara Falls, which was engraved and published. Mark Catesby (c.1679-1749) visited Virginia 1712-1719, and other southern regions, 1722-1725. He was a naturalist, and etched his own plates for his work, Natural History of Carolina, Florida and the Bahama Islands, published in London, 1731-1743.

One of the best ways to understand the rapid growth of the major towns and cities in the English colonies is to study the early town views to see the growth of the European transplanted civilization, and the obvious growth of shipping which became the source of the wealth of the mercantile class. The Hartgers view of New York, drawn c. 1626, shows a wind mill, a fort, and about twenty houses; the Costello Plan of New York, 1660, shows rapid growth; while the Burgis view of 1716-1718, indicates a large and prosperous sea port.

4. Lorant, Stefan, The New World, The First Pictures of America, New York, 1946. This book contains reproductions of Theodore de Bry's engravings after the original work of Le Moyne and White. It also reproduces in color the original water color drawings by John White, which are now in the British Museum.

5. The early town views cited here are all in the Stokes Collection, New York Public Library, and are reproduced in Stokes, I. N. Phelps and Daniel C. Haskell, American Historical Prints, Early Views of American Cities. . .1497-1891, New York, 1933.
Views of other towns, such as the Burgis view of Boston, c.1722, the Roberts view of Charleston, c.1739, and the Heap view of Philadelphia, c.1754, reveal more dramatically the state of development of the towns than can be indicated by population statistics alone. The rapid growth of these towns in the first century clearly indicates that there was enough wealth for America to support European trained artists, to say nothing of the ability to pay for works of art imported from abroad by enterprising merchants who sought status symbols for their homes.

**Artists of the Period**

The history of early American art is relatively short. It starts with the arrival of professional portrait painters from Europe. The two earliest practitioners were Gustavus Hesselius from Sweden, and John Smibert from London. Other professional painters of the time were Jeremiah Theus, Robert Feke, John Greenwood, John Wollaston, and Joseph Blackburn. Artists of lesser fame at the time, whose life and work are known were Henrietta Johnston, active as a pastellist in Charleston, South Carolina, 1707-1728/29; and John Watson, active at Perth Amboy, New Jersey as a portraitist in pencil and wash, 1714-1768. Watson may have painted in oil but the evidence even from his account book is not positive and no key oil has been found. Thus it should be noted that these last named artists are draftsmen rather than painters. Perhaps the earliest well recorded painter is Justus Englehardt Kuhn, who came here from Germany and settled at Annapolis, Maryland, in 1707, where he lived until his death in 1717. Eleven of his paintings are now known. Charles Bridges painted portraits in Virginia, c. 1735 to 1740, but none of his
work has been positively identified. There were several members of the Duyckinck family working in New York as limners and glaziers, Evert I (1621-1702) to Evert III (1677-1727), but again none of their paintings have been identified with certainty. Many impressive portraits of the New York and Hudson River Valley, of the early 18th century, of identified people can not be attributed for lack of key paintings, or other documentation. Our knowledge of the art and artists of the period thus depends on what is known of the lives and works of the eight professional painters of this paragraph.

Chronology

The influence of one artist on another can be seen from a chronological listing of the working span of each painter under consideration. Geography is a factor to be considered also. Theus had little competition in Charleston, except for the fact that Charlestonians often went abroad and had their portraits painted. Hesselius painted in Philadelphia and south to Virginia. Smibert and Badger were Boston painters; Feke, Greenwood, and Blackburn, whose painting careers were comparatively short, worked at Boston and elsewhere while Wollaston, credited with the largest number of works, about three hundred, painted in New York, Maryland, and Virginia. Travel was necessary for most of these painters to find portrait commissions. Only three of the artists are known to be home owners, Theus in Charleston, Smibert in Boston, and Hesselius in Philadelphia.
Hesselius, act. 1712-1745, arrived here in 1712 and painted in Pennsylvania and Maryland until c.1745 when he turned painting over to his son, John Hesselius, while he occupied himself by building church organs. Smibert, act. 1729-1748, came to New England in 1729 and painted mainly in Boston, until his eyesight failed in 1748. Both Smibert and John Watson had brought examples of European painting to the Colonies. Badger, act. 1733-1760's, native-born American, having started his career as a house painter, taught himself to paint portraits. He was the most primitive of this group but gained the distinction of being the major portrait painter in Boston between the painting careers of Smibert c.1748 and Copley c.1753. Theus, act. 1735-1774, painted portraits and other subjects at Charleston. Feke, act. 1741-1750, a more skillful painter than Smibert, appeared with no known training and painted portraits in Boston, Newport, New York, and Philadelphia. He disappeared c.1750. Greenwood, act. 1747-1752, another native born artist, was trained in Boston as an engraver but turned to portrait painting and was active here for a few years before leaving to spend the greater part of his life abroad. Wollaston, act. 1749-1758, painted many portraits and traveled from New York to Philadelphia, and to Maryland and Virginia to seek commissions. Blackburn, act. c. 1754-1764, painted at Providence, Rhode Island, Boston, and Portsmouth, New Hampshire. Copley's career in America, act. 1753-1774 will be accounted for in the next chapter.
The Artists Occupations

By the early 18th century the British Colonies in North America were prosperous enough from foreign trade to support professional artists, although it has been pointed out that none until Copley's time could support themselves entirely by practicing their art.6

Hesselius built organs for churches. Smibert ran a "colour shop," where he sold pictures and prints, glass, frames, and artists' supplies, which he imported from England. Badger emerged as a portrait painter from having been a house painter and glazier. Greenwood turned from painting to print making and finally became an art dealer in London. Wollaston left the Colonies to become a writer for the East India Company in India. Feke was described as a mariner even after his death.

Training

Of the three native born Americans, Feke, it is supposed had traveled and seen the best of English and European painting. Greenwood had been an apprentice to the engraver, Thomas Johnston in Boston, while Badger was presumably self-taught as is evident in his primitive style. Hesselius and Theus had some training in Continental Europe, while Smibert, Wollaston, and probably Blackburn, had some training in London.

Style

The late Waldron Phoenix Belknap, Jr., in a recent posthumous book has discovered the key to the style seen in the majority of the early 18th century American portraits. Through the study of the English mezzotints of the late 17th and early 18th century, Belknap has demonstrated graphically the dependence of the American portraits on this source. The mezzotints were made by skillful print makers after portraits by Kneller, Highmore, Richardson and others, but chiefly after Kneller. Belknap has proved his point by showing the print in connection with each American portrait from which it derived the pose of the sitter. He shows how Smibert and Badger used the same mezzotint prototype of Sir Isaac Newton for portraits of Daniel Oliver by Smibert, and of Cornelius Waldo by Badger. And Badger turned again to the Newton print to stylize his portrait of Mrs. Cornelius Waldo. Copley also used these mezzotints as a guide for the pose of his sitters. This proven dependence by American painters on the English prints accounts for the great difficulty in attributing many of the American portraits. It should be pointed out here that few of these early painters signed their works. The images they painted during the 1730's-1750's dependant on English prints, now accounts for the confusion in attribution. If the images present pictorial similarities, then the authorship must be determined by the use of color,


8. Belknap, op. cit., plates XVII-XVIII
the modeling and the brush work of the individual painters, studies that for the most part still lie in the future.

**Attribution and Identification**

During the past thirty years intensive research has been carried on by art historians, museum curators, and private collectors, to properly identify the artists' works, as well as to definitely establish the identities of the subjects. But in many cases the work of painters in this period is still being re-discovered and re-attributed. Although there are about one hundred known portraits by Smibert, there are also records of destroyed and unlocated works, portraits of questionable attribution, copies of located portraits, and fakes, or deliberate misrepresentations. In the study of early American portraits, the correct and sound identification is often based on the collaboration of an art historian, a genealogist and scientific devices used by the painting conservator, such as ultra-violet light and x-ray.

Because of the constant work being done on the identification of early paintings, it should be pointed out that many errors now exist in publications of the earlier part of this century. It is, therefore,

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9. The late William Sawitzky in his lectures on *Early American Painting*, at New York University, in the fall of 1941, cites the T. B. Clarke and the John F. Lewis Collections as notable for the number of errors in attribution, wrong or false identification of subjects of portraits, and some with faked inscriptions and signatures. There are published catalogues of the Clarke Collection, 1928, and of the Lewis Collection, 1934. A transcript of Mr. Sawitzky's lectures is on file at the New-York Historical Society.
necessary to check recent publications for changes in attribution as well as for information on recently discovered early paintings.

Biographies of the Major Painters of the Period, 1700-1760

3. Badger, Joseph (1708-1765)
8. Blackburn, Joseph (act. 1752-c.1778)
5. Feke, Robert (b.c.1706-1710; act. 1741-d.c.1750)
6. Greenwood, John (1727-1792)
1. Hesselius, Gustavus (1682-1755)
2. Smibert, John (1686-1751)
4. Theus, Jeremiah (1716-1774)
7. Wollaston, John (act.1736-1767)

1. GUSTAVUS HESSELIUS (1682-1755), was the first professionally trained painter to come from Europe and settle in North America. He was born at Falun, Delecarlia, Sweden. His early training is conjectural but he must have seen the Royal art collections at Stockholm for his uncle, Bishop Swedberg, was a preacher at the Court of Charles XI. Emanuel Swedenberg, the famous religious leader, was his step-cousin. Bishop Swedberg eventually became Bishop of the Swedish congregations in North America and sent his nephew Andreas Hesselius as pastor of the Swedish Colony at Christiana (now Wilmington), Delaware. Gustavus accompanied his elder brother. The brothers traveled to London where they received letters of recommendation and passports from Governor William Penn to
They reached the Colonies in May 1712. He lived in Delaware and Maryland until about 1734 when he moved to Philadelphia. In the meantime he had supplemented his income by dealing in real estate, and building organs for churches. "In 1735 he bought a dwelling house in Philadelphia, on the north side of High Street (now Market), below Fourth Street, and occupied it until his death."11 Hesselius traveled many times through Delaware, Maryland, and Virginia. For he had the reputation for being the principal portrait painter in this area. His son, John, one of five children, became a prolific portrait painter. Toward the end of his life Gustavus turned portrait commissions over to his son while he gave his time to organ building. In 1746 he built an organ for the Moravian Church at Bethlehem, Pennsylvania.12

Works:

SELF-PORTRAIT, c.1740, and MRS. GUSTAVUS HESSELIUS, c.1740, Historical Society of Pennsylvania, Philadelphia.


MRS. HENRY DARNALL III. Maryland Historical Society, Baltimore, Maryland.


12. Pleasants, J. Hall, Two Hundred and Fifty Years of Painting in Maryland, 1945, p. 15.
John Smibert (1688-1751) was the second professional artist to settle in the Colonies. Born at Edinburgh, Scotland, he was apprenticed to a house painter until he was twenty-one. He then went to London where he worked as an artisan and studied drawing. From 1717 to 1720 he was in Italy, and was employed by the Grand Duke of Tuscany to paint several portraits. He returned to London where he continued portrait painting, and some of his work was engraved. But hardly any of his London paintings are known today and none of the prints have been found. In September, 1728 he joined Dean (later Bishop) Berkeley and his party in their voyage to Newport, Rhode Island, where they arrived in January, 1729. Dean Berkeley's original plan was to go on to Bermuda to found a college, but the plan failed to be carried out. That year at Newport, Smibert painted the first large group picture known to be executed in the colonies. Dean Berkeley and His Entourage contains eight figures, including the self-portrait of the painter. Within the year Smibert had settled at Boston, where he lived for the rest of his life, and where
he painted over one hundred portraits, accounted for today. To
supplement his income, Smibert ran a "Colour Shop," where he sold
imported pictures, gold leaf frames, glass, and artists supplies. His
nephew John Moffatt came to assist him in business about 1740, and
carried it on after the artist's death. Smibert was the architect of
Faneuil Hall, a market place and meeting room. The building (1740-1742)
was given to the town of Boston (and is still standing) by the
generous Peter Faneuil. Smibert painted several portraits of the
donor, one at full-length for the building.

In July, 1730, Smibert was married to Mary Williams of Boston. She
came from a wealthy family and brought him a dowry of £400. An
advertisement in the Boston Gazette, October 21, 1734, gave Smibert's
residence as, "in Queen Street, between the Town House and the Orange
Tree."13 This was a large house, which had been lived in by the
Williams family for several generations. The house was divided in two,
with the Smiberts occupying the western side, which Mrs. Smibert inherited
from her father in 1736. Smibert bought the eastern side from his sister-
in-law in 1743. He thus acquired a large amount of space for a painting
room where he could show paintings and casts that he had brought from
Europe. Generations later Chester Harding (q.v.) had his studio in the
same building and Washington Allston (q.v.) also worked there. Dr. Foote,

13. Foote, Henry Wilder, John Smibert, Painter With A Descriptive
Smibert's biographer, points out, "No other building in the colonies came so near being what might be called an 'art center' for the greater part of a century."14 Smibert's eye sight began to fail after 1748, but his son, Nathaniel (1735-1756), carried on as a portrait painter.

**Works:**

**DEAN BERKELEY AND HIS ENTOURAGE, 1729.** Yale University, New Haven, Connecticut.

**REV. JAMES MC SPARREN, D.D., 1729.** Bowdoin College, Brunswick, Maine. **NOTE:** Dr. McSparren, rector of St. Paul's Church, Narragansett, Rhode Island, for many years, baptised Gilbert Stuart *(q.v.)*.

**MRS. JAMES MC SPARREN, 1729.** Museum of Fine Arts, Boston, Massachusetts.

**JUDGE NATHANIEL BYFIELD, 1730.** Metropolitan Museum of Art, New York.

**RICHARD BILL, before 1740.** Art Institute of Chicago, Chicago, Illinois.

**MRS. EDWARD TYNG, 1744-1745.** Yale University, New Haven, Connecticut.

**SIR WILLIAM PEPPERELL, 1747.** Essex Institute, Salem, Massachusetts.

**Self-Portrait:**

The artist painted a portrait of himself in the group picture, **DEAN BERKELEY AND HIS ENTOURAGE, 1729.** He is standing at the far left, while the Dean is seen at the far right.

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Sources:


3. JOSEPH BADGER (1708-1765), portrait painter at Boston, was the first native born artist to live his full life in the Colonies as a professional. He was born at Charlestown, Massachusetts, and was living in Boston by about 1733. Badger was a house painter and glazier who became a portrait painter when he was over thirty. He was a self-taught, primitive, painter who gained success in his field because of the lack of competition. He became the principal portrait painter in Boston between Smibert and Copley. The crude realism of Badger's style is fairly easy to recognize. Many of his sitters have a cross-eyed expression which has been termed "the bee-stung look." He painted many portraits of children which turned out to be more successful pictures than his portraits of adults.

Works:

JAMES BADGER (The artist's son), 1760. Metropolitan Museum of Art, New York.

MRS. ISAAC FOSTER, 1755. National Gallery of Art, Garbisch Collection, Washington, D.C.
REV. JONATHAN EDWARDS, and MRS. JONATHAN EDWARDS. Yale University, New Haven, Connecticut.

MRS. JOHN EDWARDS, Museum of Fine Arts, Boston, Massachusetts.


Sources:


4. JEREMIAH THEUS (1716-1774), portrait painter, born at Chur, Canton Grison, Switzerland, came with his father and other members of his family to Charleston, South Carolina, in 1735. In 1740 he advertised in the South Carolina Gazette as a portrait painter. He further stated that he could paint, "landskips of all sizes, Crests and Coats of Arms for Coaches and Chaises." To gain portrait commissions he was willing to travel to the plantations. Theus became the leading portrait painter of Charleston which was a wealthy and sophisticated community with a civilization similar to that in England. He was a skillful painter, although nothing is known of his training. His portraits might be mistaken for the work of European painter except for the stiffness of the pose. A quality of elegance can be seen in the costume of his female portraits. His work is comparable to that of Robert Feke (q.v.), but his


position as artist in Charleston is comparable to that of Copley (q.v.) in Boston.

Theus made many friends in Charleston and was often mentioned in wills. His studio in 1740 was on Market Square. His residence, which he advertised for sale in September, 1773, was "at the Upper End of Broad-Street...".

Works:

GABRIEL MANIGAULT, and MRS. GABRIEL MANIGAULT, both 1757.
Metropolitan Museum of Art, New York.

MRS. PETER MANIGAULT, 1757. Charleston Museum, Charleston, South Carolina.

WILLIAM RICHARDSON. Yale University, New Haven, Connecticut

ELIZABETH ROTHMALER. Brooklyn Museum, New York.

Sources:


5. ROBERT FEKE (b.c. 1706-1710 -act. 1741 -d.c.1750) portrait painter, was probably born at Oyster Bay, Long Island, New York in the

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Matinecock\textsuperscript{19} region. His great-grand-father, Lt. Robert Feke, had come from London to Massachusetts Bay Colony in 1630. Feke family tradition states that the painter had been a mariner and imprisoned in Spain. He appeared in Boston as a painter in 1741, and was married in 1742, at Newport, Rhode Island. He painted there until 1750, when he went to Barbados (?) because of his health. There is no record of his death. He traveled to Philadelphia, New York, and Boston to paint portraits. In Boston he was in competition with Joseph Badger (q.v.) and for a few years with the aging John Smibert (q.v.). But Feke is the first American painter of distinction before Copley. Feke's life is documented mainly from identified extant portraits, such as the lengthy inscription on the back of the canvas of the painting, ISAAC ROYAL AND FAMILY, which the artist finished on September 15th, 1741. Any family records at Oyster Bay were probably destroyed when the Feke family homestead was burned down, about 1768.

Works:

ISAAC ROYAL AND FAMILY, 1741. Harvard University, Cambridge, Massachusetts.

BRIG. GENERAL SAMUEL WALDO, c.1748. Bowdoin College, Brunswick, Maine.

MRS. JOSEPH WANTON, c.1740. Redwood Library and Athenaeum, Newport, Rhode Island. \textbf{NOTE}: The flowers on the lady's bosom were painted in 1859 by Jane Stuart to cover what was then thought to be

\textsuperscript{19} Ibid., p. 17.
an immodestly low neck line of the dress.


Portraits of the Artist:

SELF-PORTRAIT, c.1725. Privately owned. Foote, p. 139, frontis.; Smith, frontis.

SELF-PORTRAIT, c.1749 or 1750. Privately owned. Foote, p. 140-141, illus., op. 96.

Sources:


6. JOHN GREENWOOD (1727-1792), portrait painter and engraver, was the first native American artist to leave this country after establishing himself here as a professional painter. Born at Boston, he was apprenticed to the engraver Thomas Johnston in 1745. In about 1747 he painted a large group portrait, THE GREENWOOD-LEE FAMILY. After the Smibert-Berkeley group, and the Feke-Royal group, this was the third picture of its kind to be painted in the Colonies. Like Smibert, Greenwood painted his self-portrait in the composition. Today there are about sixty portraits accounted for, many signed and dated, that
Greenwood painted for New England people before he left the Colonies for Surinam in 1752 where he stayed for five and a half years. During that period he painted a large (three by six feet) painting, SEA CAPTAINS CAROUSING IN SURINAM, which is an ambitious and amusing action picture. Greenwood went to Holland in 1758 and while there produced a number of mezzotint engravings. By 1762 he was living in London where he became an art dealer but continued to paint. Late in life he painted THE SEVEN SISTERS /Elm Trees/ OF TOTTENHAM, a landscape showing his country house, outside London, and figures of himself and family. Greenwood's painting style appears to be uneven in his American period. His work has often been wrongly attributed to his contemporaries, Badger, Feke, Blackburn, and early Copley. But the former confusion is gradually straightened out by the authorities cited in the sources for each artist.

Works:

THE GREENWOOD-LEE FAMILY, c.1747. Private Collection.

SEA CAPTAINS CAROUSING AT SURINAM, mid-1750s. City Art Museum, St. Louis, Missouri.

BENJAMIN FRANKLIN, c. 1746. Harvard University, Cambridge, Massachusetts.

ABIGAIL GERRISH AND HER GRANDMOTHER, c. 1749-1750. Essex Institute, Salem, Massachusetts.

Sources:


Burroughs, Alan, John Greenwood in America, 1745-1752, Andover, Massachusetts, 1943.

7. JOHN WOLLASTON (act. 1736-1767), portrait painter, born probably at London, where he studied under a drapery painter, possibly his father, who is thought to be J. Woolaston, a painter. In 1736 he was painting in London. From 1749 to 1758 he was in America, where he painted more than three hundred portraits. Then Wollaston went to India and served as a writer for the East India Company for nine years. He returned briefly to the Colonies in 1767 and then left. While in America, he painted in New York, 1749-1752; in Maryland, at Annapolis, and other towns, 1753-1754; he was in Virginia 1755?-1757; and at Philadelphia in 1758. After his stay in India, he came to Charleston, South Carolina, for a few months in 1767. He returned to England and settled at Bath. Charles Willson Peale (q.v.) reported him to have been a man of wealth, in a letter written in 1812. He was the most active portrait painter in his time for there are more Wollaston portraits recorded than by any other artist. Although his sitters
display an elegance of costume and affluence, his characteristic
traits were to give all his people almond shaped eyes and puffy hands.
He was a moderately skillful painter, a good colorist, but a poor
draftsman. He influenced John Hesselius (1728-1778) to the extent that
there is some confusion in distinguishing between the work of each
painter. Wollaston had a strong influence on young Benjamin West (q.v.)
and on the portraiture of John Mare.

Works:

PHILLIP PHILIPSE and MRS. PHILLIP PHILIPSE, both c. 1755.
Museum of the City of New York.

CADWALLADER COLDEN, c. 1750, and MRS. CADWALLADER COLDEN, c.1750.
Metropolitan Museum of Art, New York.

SIR WILLIAM JOHNSON, BART., c. 1750. Albany Institute of
History and Art, Albany, New York.

MARTHA WASHINGTON, 1757 (painted when she was Mrs. Daniel Parke
Custis, before her marriage to George Washington). Washington and
Lee University, Lexington, Virginia.

WILLIAM WALTON, and MRS. WILLIAM WALTON, New-York Historical
Society, New York.

Sources:

Bolton, Theodore & Harry L. Binsse, "Wollaston, an Early American
Portrait Manufacturer...." The Antiquarian, June 1931 (XVI), p. 30-33, 50, 52.
8. JOSEPH BLACKBURN (act. 1752-c.1778), portrait painter, probably of English origin, was active in Bermuda in the fall of 1752, before he came to the Colonies. In 1754 he was probably at Providence, Rhode Island. Many of his portraits were painted at Boston, 1755 to 1760. Between 1761 and 1763, he traveled frequently between Boston and Portsmouth, New Hampshire. In January, 1764, Blackburn was in London, where he may have been again in 1778. Among the many portraits signed by Blackburn is the family group, THE WINSLOW FAMILY, although containing four figures, it is far more graceful than Smibert's or Greenwood's family groups. Blackburn gave all his portraits a formal elegance that surpassed the style of Feke. His women were decorated with jewels and he even turned them into fancy shepherdesses as in the portrait of Mary Sylvester Deering. Many of his canvases are large (50 x 40 in.) and show the subjects at three quarter length

Works:


THEODORE ATKINSON, JR., c. 1760-65. Rhode Island School of Design, Providence, Rhode Island.

Sources:


The latter part of the 18th century can be called the age of Benjamin West. For this great American painter after he had established himself at London in the 1760's, became a friend and teacher to all American artists and art students who sought him out. Copley was not a pupil, but a professional painter, when he arrived in London in 1775, but West befriended him by helping him to get painting commissions. Art was flourishing in London where history and literary subject matter of all periods was in high style. The Royal Academy was founded in 1768 with Sir Joshua Reynolds its first president. It was a great honor for an artist to have his work included in the exhibitions and a far greater honor to be elected to the limited membership.

The Revolutionary War, 1776-1783, along with events that preceded and followed the American victory over the English, helped to influence the course of art and the lives of the native American painters. Before the start of the war, West had become historical painter to King George III, so he was not affected by the conflict. Other American artists of the period were divided in their political beliefs. Matthew Pratt, Charles Willson Peale, and Colonel John Trumbull were patriots who fought on the American side while John Singleton Copley, Ralph Earl, and Gilbert Stuart were Loyalists and left the Colonies to live in England. Copley remained there for the rest of his life, while Stuart and Earl returned to the
The most distinguished American painters of the period were those who had European training. But these men fall into three distinct groups. The history of American art revolves around the group of native born Americans who studied in London under Benjamin West, with a few exceptions. The second group under consideration were European trained artists who came here as professional painters. But these men were of lesser importance partly because few of them remained here long enough to exert any great influence on the development of American art. Of the American painters who did not go abroad, a few studied here with professionals and the others were self-taught professionals and some were primitives.

The two most talented and versatile American painters of this time were Benjamin West and John Singleton Copley. Both became expatriates before the American Revolution and lived to the end of their lives at London. West, however, from the point of view of the history of American art, was the most influential figure for he taught many American artists who came to London. He had received no formal training in art. But his self-taught efforts were appreciated by friends who arranged for his passage to Italy in 1760. He studied in Italy for three years, then went to London where he became the leading history painter of the British School, second President of the Royal Academy, and historical painter to King George III. Copley, a Loyalist, left Boston in 1774,
fearing that he might be isolated here during the inevitable
Revolutionary War. He had developed into the best American painter of
his time and was ambitious enough to realize that he could go further in
London. When he arrived there in 1775, after visiting other European
countries, Copley ceased to be an American artist.

The other pupils of West before 1800 who became influential painters
were Matthew Pratt (1734-1805), who studied with West in London, 1764 for
two years; Charles Willson Peale (1741-1827), who came in 1767, also
for two years; Ralph Earl (1751-1801), who went to England in 1778 and
remained until the end of the Revolutionary War; Gilbert Stuart (1775-1828),
who not only studied under West in 1777, but became his painting
assistant until 1782; and John Trumbull (1756-1843), who in 1784 received
instructions from West. Short biographies of these outstanding artists
are appended to this chapter.

Among the painters of lesser stature or known today by a comparatively
small number of paintings are the following Abraham Delanoy (1742-1795),
was at West's studio, 1766-1767, where he painted a portrait of
BENJAMIN WEST, 1766, now at New-York Historical Society. Robert Fulton
(1765-1815) went to England in 1786 and did not return to this country
until 1806. Although he exhibited his paintings in London his interests
turned from art to the invention of the steamboat. Fulton benefited from
the instruction he received from West, but today not enough of his work as
an artist is known to place him in the top rank. Effectively he left the

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art world for the field of science and invention. Edward Savage (1761-1817), arrived in London in 1791 for two years. He had already painted his best known picture, PRESIDENT WASHINGTON AND HIS FAMILY, 1789, now at the National Gallery, Washington, D.C. Savage's figures have a stiff pose and some are awkwardly drawn. He did not benefit as much as others from his visit to England. James Earl (1761-1796) went to London to study as a young man and became a Royal Academician. He returned to this country in 1794 and died at Charleston, South Carolina, two years later. Thus, his American career was too short to be considered. Joseph Wright (1756-1793) was a portrait painter and like his mother, Patience Lovell Wright (1725-1786), a modeler. He followed her to London where he studied under Benjamin West. After his return to this country, he is noted for his many portraits of GEORGE WASHINGTON, in oil, marble, alabaster, wax, plaster, and etching. Josiah Wedgwood's ceramic medallion of Washington is derived from Wright's etching. Otherwise he is hardly known as a painter beyond his family group, JOSEPH WRIGHT AND FAMILY, c.1793, owned by the Pennsylvania Academy of the Fine Arts. Henry Benbridge (1743-1812), portrait and miniature painter, had a wealthy step-father, who sent him to Rome to study art under Mengs and Batoni. James Boswell commissioned him to go to Corsica in 1768 to paint a portrait of the hero, Pascal Paoli. The portrait was brought to London in 1769 for exhibition. Benbridge was also in London the same year. He returned to this country and married Letitia Sage,
a miniature painter of Philadelphia. His career is mainly associated with Charleston, South Carolina, but he also lived at Norfolk, Virginia, and at Philadelphia. He was a skillful painter and miniaturist but not enough is known of his work to place him in the first rank of American painters.

Like West and Copley, other Americans went to London, never to return again. Mather Brown (1761-1831), painted in New York State and Massachusetts before going to London in 1781 to remain there until his death. His best known portraits, those of John Adams, 1788, owned by the Boston Athenaeum, and of Thomas Jefferson, 1786, privately owned, were done abroad. Another expatriate was Henry Pelham, (1749-1806), son of Peter Pelham, and Copley's half-brother. Being a Loyalist, he left this country in 1776 to continue his career in the British Isles. His likeness, as seen in Copley's painting, The Boy with the Squirrel, 1765, privately owned, is far better known than any of his original work. He is credited with a drawing of the Boston massacre, March 5, 1770, later copied by Paul Revere and published as his own work.

Of the European professional painters who came here to practice their profession, there are twelve worthy of notice, but none of them first rank. William Williams, an Englishman, was in Philadelphia about 1747 and had some influence on Benjamin West. He was an interesting painter, but a poor draftsman of the human figure. A man of many talents, he painted stage scenery, taught art and music,
and wrote a novel. In 1775, or shortly afterward, he left the colonies and returned to England. Lawrence Kilbrun arrived in New York, from London, in 1754. A portrait painter known only by a few examples, he, too, taught, sold painting supplies, and died in New York in 1775. John Durand, who may have come from France, was in New York 1766 to 1782. He painted in oil and watercolor, and advertised as a teacher in these media. He painted portraits in Connecticut and Virginia. His best known work is the highly colorful group portrait of THE RAPALJE CHILDREN, c. 1768, at the New-York Historical Society. Pierre Eugene Du Simitiere (c.1736-1784) came here from Switzerland, by way of the West Indies in 1765. He was a portrait painter but had a great interest in natural history. From about 1770 he lived in Philadelphia where he became curator of the American Philosophical Society, and helped to build up the collections of The Library Company of Philadelphia. He died in that city in 1784. Cosmo Alexander, the Scotsman who taught Gilbert Stuart, was in this country briefly, 1768 to 1771. Christian Gullager (1759-1826), portrait and theatrical painter, is known to have been active in this country for only twenty years, 1786-1806. His portraits display a curious stiffness of the sitter's posture. Robert Edge Pine came from England to the Colonies in 1784 and died at Philadelphia in 1788. He planned to paint a historical record of the American Revolution but aside from a few portraits, he left only one unfinished historical painting, CONGRESS VOTING INDEPENDENCE. This picture was completed by Edward Savage.
and hangs in Independence Hall, Philadelphia. John Ramage, an Irish miniature painter, was here for a twenty year period from 1774. He was a highly skillful painter and goldsmith as well, making the cases for his miniatures. But Ramage never became an American artist for he left this country to live in Montreal, at the very time that Edward Greene Malbone (q.v.) started his professional career in miniature painting at Providence, Rhode Island.

Of the painters already cited, all have been portrait painters, some painted theatrical scenery, others are recorded as painters of fancy pieces, but none has been a landscape painter with the exception of Ralph Earl, in a minor way. During the 1790's, four English landscape painters came to the United States bringing with them the spirit of English landscape painting which had been carried to such high development by Richard Wilson, R. A. (1714-1782). The four painters are, George Beck, who came to Norfolk, Virginia in 1795 and worked at Baltimore and Philadelphia and possibly as far west as Pittsburgh. He finally settled at Lexington, Kentucky, where he died in 1812. His VIEW OF BALTIMORE, 1796, Maryland Historical Society, shows a distant view of the town, with a good sense of perspective. Some of Beck's views were engraved by T. Cartwright and published in

London, 1801-1809. William Groombridge, after study in London, came to this country c. 1794 to settle in Philadelphia. He died at Baltimore in 1811. Today he is known through only three oil paintings and three drawings. Another painter known by only a few extant paintings was William Winstanley, who came from England in the early 1790's. In April 1793 he sold two Hudson River landscapes to George Washington. These paintings are still at Mount Vernon. He is known to have painted several views of the Potomac. After the turn of this group was Francis Guy, who came here from England in 1795. He lived in Baltimore c. 1798 to 1817, there he taught himself to paint. He skillfully painted distant landscape views of Maryland country houses and often included figures of the owner and his family. Two of his works give us a valuable record of city life, TONTINE COFFEE HOUSE, NEW YORK, 1797, New-York Historical Society and WINTER SCENE IN BROOKLYN, NEW YORK, 1817-1820, Brooklyn Museum. Three other versions of the Brooklyn scene also exist. These four Anglo-American landscape painters, arriving when they did in the 1790's, brought a new aspect of painting to the American art world of Baltimore, Philadelphia, New York and Boston. Beck, Groombridge, and Guy all exhibited their work at the Pennsylvania Academy of the Fine Arts before any American painter began to specialize in landscape.

Two native born American painters of middle rank, John Hesselius (1728-1778) and James Peale (1749-1831) were trained by more prominent relatives. John Hesselius, the son of Gustavus Hesselius (q.v.), having learned painting from his father, became a prolific painter in Maryland and Virginia. He married a wealthy wife in 1763 and settled
in Annapolis, Maryland. At present there are at least one hundred of
his portraits accounted for. Although he may have painted good
likenesses of his subjects, his faces are awkwardly drawn and his
figures display "colonial stiffness." James Peale studied painting
under his older brother, Charles Willson Peale (q.v.) starting in
1769. At first he painted portraits and still-lifes, but later
specialized in miniature painting, taking over that branch of painting
from his brother. He painted in Maryland and Philadelphia. His wife
was the daughter of an artist and four of his children became artists.

The final group of this period to be considered are the American
born, self-taught, professional painters. Examples of their painting
that so far have been identified show many curious individual
mannerisms. John Mare, born in New York, was active from 1739 to
1772, as a portrait painter in New York and up the Hudson River Valley
to Albany. Thomas McIlworth (act. 1757-1767) painted in New York
until 1762. After that he painted a number of portraits in the
Albany and Schenectady area. His manner of painting is closer to
the academic tradition than to the primitive, but nothing is
known of what training he might have had. Winthrop Chandler (1747-
1790) lived and painted mainly in Connecticut. A considerable number
of his paintings are known today. Many of his canvases are large
in size and filled with an unnecessary amount of decoration and detail.
Reuben Moulthrop (1736-1814) was another Connecticut primitive painter
whose work was not dissimilar to that of Winthrop Chandler. Finally two more primitive painters who worked in Connecticut and Massachusetts in the latter part of the 18th century must be mentioned, Richard and William Jennys. Although each has his individual style, the faces of their sitters are grim and expressionless. However, the extant identified portraits, primitive or semi-academic, add greatly to our knowledge of the period.

The art of any period is often enriched by the work of draftsmen. William Bartram (1739-1823), son of the botanist John Bartram, was painter of American flora and fauna, starting in 1755. Some of his drawings were published and a collection of his work is in the British Museum of Natural History at South Kensington. Charles B. J. Feveret de Saint-Memin (1770-1852), a versatile artist in crayon and water color and an engraver, came to this country about 1793 from France and worked here until 1810. He is chiefly known for his portrait profiles drawn with the aid of a mechanical device called the physionotrace. These life-size profile drawings on pink paper were then reproduced in small engravings by Saint-Memin. The Corcoran Gallery of Art, Washington, D. C., owns a large collection of the Saint-Memin engravings. The brothers, Archibald (1765-1835) and Alexander (1772-1841) Robertson emigrated to New York from Scotland in the early 1790's. They were draftsmen who conducted the Columbian Academy of Painting where they taught generations of art students.
The role of the engraver cannot be overlooked in the time before photographic reproduction. Among the chief print makers of this period were Paul Revere (1735-1818), well known American patriot, who was an engraver of current events and political cartoons, and a famous silversmith as well. Amos Doolittle (1754-1832), an engraver like Revere had a sense of the news value of prints. His fame rests on the four views of THE BATTLES OF LEXINGTON AND CONCORD, 1775, engraved after drawings by Ralph Earl. As a skilled stipple engraver, David Edwin (1776-1841), who came to the United States in 1797, made a quantity of reproductive prints based on original portraits of prominent Americans by American painters, which were published in books and periodicals.

**Biographies of the Major Painters of the Period-1760-1800**

3. John Singleton Copley (1738-1815)

5. Ralph Earl (1751-1801)

4. Charles Willson Peale (1741-1827)

1. Matthew Pratt (1734-1805)

6. Gilbert Stuart (1755-1828)

7. John Trumbull (1756-1843)

2. Benjamin West (1738-1820)

1. MATTHEW PRATT (1734-1805), portrait painter, was born in Philadelphia.21

21. The artist's birthplace was "between Walnut and Chestnut St., in a house that stood at the corner of Taylor's Alley...", Sawitzky, Op. Cit., 1942, p. 17.
He studied under his uncle, James Claypoole (act. 1749-c.1796), a portrait painter and engraver, from 1749-1755. The work of Gustavus Hesselius who died in 1755, must have been seen by Pratt as a young man. After a trading voyage to Jamaica, 1757-58, he began his career as a portrait painter in Philadelphia. In 1764, he went to London to study under Benjamin West for two years. While there he painted his most famous picture, THE AMERICAN SCHOOL, 1765, showing West instructing four young students. One is Pratt, another could be Abraham Delanoy, and the other two remain unidentified. Pratt also painted portraits of Benjamin West and of his wife, and copied West’s copy of Corregio’s MADONNA AND ST. JEROME. After leaving London in 1766 he went to Bristol, England, and worked there until March 1768, when he returned to Philadelphia. He made another brief visit to the British Isles in 1770. He painted in New York in 1772; was at Williamsburg, Virginia, in 1773; and remained in Philadelphia for the rest of his life, except for service in the Revolutionary War in 1781. Pratt was buried at Christ Church, Philadelphia.

THE AMERICAN SCHOOL is the only painting Pratt is known to have signed. On the basis of this signed painting and five documented portraits, William Sawitzky had attributed twenty-six portraits to the painter. In recent times many of the portraits had been thought

to be the work of Copley, West, and other contemporary artists. Mr. Sawitzky called the full-length portrait of Cadwallader Colden, the key portrait to the artist's technique. His figures are well placed and solid in composition. The backgrounds are rather plain but his women sitters are usually elegantly gowned. All his subjects have a far-away look to the eyes and an English flavor, but are not to be mistaken for the work of an English painter.

Works:


CADWALLADER COLDEN, 1772. Chamber of Commerce of the State of New York.

BENJAMIN WEST and MRS. BENJAMIN WEST, both c.1765. Pennsylvania Academy of the Fine Arts, Philadelphia.


Portrait of the Artist


Source:

Sawitzky, William, Matthew Pratt, 1734-1805, New York, 1942. This book contains the artist's autobiography up to 1770 and a memoranda of his son, Thomas Pratt, giving additional biographical information.
Thirty-four paintings given to Pratt are carefully catalogued and illustrated. There is also a detailed chronology of the artist's life.

2. BENJAMIN WEST (1738-1820), painter of historical, literary and biblical subjects, originally a portrait painter, who evolved to more dramatic compositions, to win an international reputation as one of the leading English painters of his time. Born at Springfield, Pennsylvania, on ground now part of Swathmore College campus, he grew up in a wilderness. His parents were Quakers, but tolerant enough to encourage him in his early untutored efforts at drawing. The local Indians showed him how to make earth colors. He drew and painted before he had seen any real work of art. About 1748, when he was ten years old, he visited the studio of William Williams, a versatile Englishman in the fields of art and music. The skill acquired by the self-taught painter at the age of twenty can be seen in the portrait of THOMAS MIFFLIN AS A BOY, c. 1758. West received encouragement on all sides and friends offered him a free passage to Leghorn, Italy, and some money. Thus he left for Italy and a life to be spent in England. In Rome in 1760 West came under the influence of the art historian Winckleman who urged artists to turn to ancient art and strive for the universal rather than the temporal effect. He copied old master paintings in the studio of Raphael Mengs, saw the great art collections in Rome, and gained for himself a good reputation as an artist. In
1763 he travelled to London, by way of Paris, on his way home to Pennsylvania. However, he stayed in London for the rest of his long life and never returned to the Colonies or the States. In London he became known as a leading painter of history. West was a founding member of the Royal Academy in London. In 1792 he succeeded Sir Joshua Reynolds as President, and held that office, with the exception of one year, until his death in 1820.

In 1772 West was appointed historical painter to King George III. The annual pension resulting from Royal patronage was his chief support until 1811, when the King went mad and the Prince of Wales was appointed Regent. By that time West was seventy-four and the Regency favoring newer styles in art, his career was effectively over. He had taught and aided two generations of American artists and in his late years dictated a not too trustworthy biography to John Galt which was published in 1820, the year West died.

Works:

THOMAS MIFFLIN AS A BOY, c. 1758, Historical Society of Pennsylvania.

WILLIAM PENN'S TREATY WITH THE INDIANS, 1772, Philadelphia Museum of Art.


DEATH ON A PALE HORSE. Sketch, 1802 Philadelphia Museum of Art.

Portraits of the Artist:

SELF-PORTRAIT, c.1771. Private Collection; another version in the National Gallery of Art, Washington, D. C.


---, Study for the above portrait, Amherst College, Amherst, Massachusetts.

Sources:


Morgan, Charles H. and Margaret C. Toole, Benjamin West, His Times, and His Influence, Art in America, Dec. 1950, P. 205-278.

3. JOHN SINGLETON COPLEYS (1738-1815), portrait painter and in later life a painter of history, was born near Boston. Information on Copley's early training in Boston is lacking. But after his father's death, his mother in 1748 married Peter Pelham (1697-1751), a London trained
engraver and portrait painter, and for the next few years Copley's teacher. He would have seen the work of Smibert, Blackburn, Greenwood, and limners of less ability. In 1753, Copley painted a portrait of Mrs. Joseph Mann and the pendant portrait of Joseph Mann. In this pair the artist shows more skill than one finds in the work of Badger. As a young professional painter Copley came under the influence of Blackburn and Feke but emerged with his own individual and superior style. From 1758 until 1774, he was steadily employed painting well over one hundred portraits in oil and some in pastel. In 1766 he sent THE BOY WITH THE SQUIRREL, a portrait of Henry Pelham, his half-brother, to London, where it attracted the attention of the Academicians, including Benjamin West and Sir Joshua Reynolds. He went to Salem, Massachusetts, in 1767 to paint portraits of the leading citizens and lived in the Thomas Ruck House. In 1769 he painted portraits at Portsmouth, New Hampshire. His income now averaged about 300 guineas a year. When he married Susanna Clark in 1769 he began to buy farm land on Beacon Hill in Boston. Copley owned about twenty acres running from Beacon Street, Walnut and Charles Streets and included most of Louisburg Square. His house is shown in a watercolor by Christian Remick, 1768. His early years were spent at his mother's tobacconist shop on the upper end of

23. House was demolished before 1938. Parker, Barbara N. and Anne B. Wheeler, John Singleton Copley, American Portraits, Museum of Fine Arts, Boston, Massachusetts, 1938, p. 6.

24. Ibid., p. 7.

25. Ibid., p. 125. The watercolor is owned by Concord Antiquarian Society, Concord, Massachusetts.
Long Wharf and in 1746 after her marriage to Peter Pelham, he lived in Pelham's house on Lindel's Row or Lane. 26

Copley was an excellent painter of human likenesses for he was able to portray the character of his sitters. His early portraits show interior backgrounds. In the 1760's, he painted a number of landscape backgrounds. He was known for his skill in painting textiles and still life accessories. His skill continued to develop to the extent shown in the elaborate full-length portraits of JEREMIAH LEE and MRS. JEREMIAH LEE. His colors were strong and harmonious and his faces were well lighted. Because Benjamin West left the colonies as a young man, Copley emerges as the first major figure in American art who painted here before going to Europe. Being a Loyalist, he left the colonies in 1774 to travel in Europe and live in England. He never returned. His English career was brilliant. He painted many charming group portraits and a number of successful historical scenes. His life and work in England has not been well documented. There is no definitive work on this period, possibly because Copley, in England, ceased to be an American artist. West, on the other hand, throughout his long career, was a great teaching influence on American artists.

26. Ibid., p. 4, where modern city street names are given for the old locations.
Works:

JOSEPH MANN, c.1753, and MRS. JOSEPH MANN, 1753. Museum of Fine Arts, Boston.


JACOB FOWLE, c. 1763. Corcoran Gallery of Art, Washington, D. C.

THOMAS BOYLSTON, c. 1767 and MRS. THOMAS BOYLSTON, 1766. Harvard University, Cambridge, Massachusetts.

JEREMIAH LEE, and MRS. JEREMIAH LEE, both 1769. Wadsworth Atheneum, Hartford, Connecticut.

ISAAC SMITH, and MRS. ISAAC SMITH, both c. 1769. Yale University Art Gallery, New Haven, Connecticut.


Portrait of the Artist:


Sources:

Parker, Barbara N. And Anne B. Wheeler, John Singleton Copley, American Portraits, Boston, Massachusetts., Museum of Fine Arts. The standard work on Copley's American period, it contains illustrations of nearly 200 portraits, with biographies of sitters and description of the paintings, sources and bibliography.

Flexner, James T. America's Old Masters, New York, 1939. Chapter II, P. 101-167, gives the story of Copley's whole life. It is undocumented, but a good bibliography is appended.
4. CHARLES WILLSON PEALE (1741-1827), portrait and miniature painter, was born at Queen Anne's County, Maryland. After apprenticeship to a saddler and wood carver, he set up his own business as a saddler in 1762. Soon after he received his first instruction in art from John Hesselius, son of Gustavus Hesselius (q.v.). In 1767 he went to London to study under Benjamin West and after two unhappy years there returned to Annapolis, Maryland, and lived there until 1775. His style was not greatly affected by his study in England and he never became a history painter, but remained a portrait painter. During this period, he painted portraits at Baltimore, Philadelphia, and Williamsburg. He painted his first of fourteen life portraits of George Washington at Mount Vernon in 1772. In the pre-Revolutionary period, Peale was competing for portrait commissions with Matthew Pratt, John Hesselius, and John Durand but Peale was a better painter than they were. Only Copley, in Boston, was a still better painter. Peale served as an officer during the Revolutionary War from 1776 to 1778, and served with Washington at Trenton. From accounts in his military diaries, Peale was continually pre-occupied in finding food for his soldiers. In 1778 he took up painting again in Philadelphia, where he lived for the rest of his life. Although he did paint portraits of a number of people prominent during the Revolutionary period, his interests broadened into other fields of activity.

In 1787, Peale's Museum, from a newspaper advertisement,\textsuperscript{27}

\textsuperscript{27} Sellers, Charles Colman, \textit{The Artist of the Revolution, The Early Life of Charles Willson Peale}, Hebron, Conn. 1939, P. 249.
was in his house, and contained "wonderful Works of Nature." (stuffed animals and birds, etc.) and portraits (his own). His house was at Third and Lombard Streets, Philadelphia, and there are two contemporary views of it. 28 Peale had been elected a member of the American Philosophical Society in 1786, and the Society had deposited some of its collections in Peale's Museum. Finally in 1794 Peale was allowed, for the payment of rent, to move his Museum into the building of the Society. 29 He also moved his family into the building and acted as the Society's librarian. The Museum remained there until 1802 when it was moved to the second floor of Independence Hall. Sellers gives detailed information on the growth of the Museum with its wide variety of scientific exhibits, and calls the period 1802-1826, the heyday of the Museum. 30 Another chapter in Peale's life concerns EXHUMING OF THE MASTODON, a painting dated 1806-1808, but an event that dates back to 1801, when he acquired mastodon bones, recently found in a marl pit near Newburgh, New York. Eventually, the skeleton, made from casts of different animals of the same specie, was erected in the Peale Museum. 31

Peale's life was so full of activity, he is the best recorded artist of his period, that it is difficult to account for all his


29. Sellers, Charles Willson Peale, Later Life, 1790-1827, Philadelphia, 1947, has drawing on jacket showing the Philosophical Hall as it appeared in the 19th century; text p. 55-61.

30. Ibid., p. 224-252.

activities in a condensed biography. Hoping to create an art school in Philadelphia, he opened the Columbianum in 1795. When nude models could not be found, Peale, in desperation, posed in the nude. He worked towards the founding of the Pennsylvania Academy of the Fine Arts and, with William Rush, (q.v.), the sculptor, became the only two artist members of the board, the other members were business and professional men. Peale had some of the ingenuity of his friend, Benjamin Franklin, and working with Thomas Jefferson invented the polygraph, a device which makes simultaneous copies of handwriting.

Peale continued to paint portraits until the end of his life. After the Revolutionary War, he painted a number of portraits from sketches he had made during the war. When portrait commissions fell off, he painted portraits of famous men in the fields of politics, science, and art for his Museum. Some of his more interesting portraits are those he painted of his large family. He was married three times and hopeful of finding a fourth wife, after his third wife died in 1821. Of his seventeen children, eleven lived to grow up. Many of his children painted and some of his wives were artists. Peale taught his brother James to paint and he developed into a good miniature painter. Of his sons, Rembrandt Peale, (q.v.) became a notable portrait painter.
Works:

All the paintings listed here are described and illustrated in Sellers, 1952, with the exception of the unlocated portrait of Thomas Jefferson.

WASHINGTON AT YORKTOWN, WITH LAFAYETTE AND AIDE DE CAMP TENCH TILGHMAN, 1784. State of Maryland, State House, Annapolis.


---, 1779, Pennsylvania Academy of the Fine Arts, Philadelphia.

JOHN ADAMS, c. 1791-1794. Independence Hall, Philadelphia.

THOMAS JEFFERSON, c.1791. Unlocated, but a copy hangs in Independence Hall, Philadelphia.


ALEXANDER HAMILTON, c. 1791. Independence Hall, Philadelphia.

JOHN PAUL JONES, 1781. Independence Hall, Philadelphia.

HENRY LAURENS, 1784. Independence Hall, Philadelphia.


Portraits of the Artist:


SELF-PORTRAIT, c. 1777-78. American Philosophical Society, Philadelphia.

THE PEALE FAMILY, 1773-1809 New-York Historical Society


Sources:


These three volumes comprise the standard work on C. W. Peale. Charles Coleman Sellers, the author, is a great grandson of the artist and has drawn upon information contained in 23 diaries and 1,600 letters written by Peale and other related papers. The catalogue of Peale portraits contains 1,046 items.

Flexner, James T., America's Old Master, New York, 1939.
The chapter of Peale, p. 171-244, with a two page bibliography, is largely based on the work of Mr. Sellers, but Mr. Flexner has compressed the full life of the artist into a short smoothly written biography.

5. RALPH EARL, (1751-1801), portrait and landscape painter, was born in Worcester County, Massachusetts. There is no record of his early years, but in 1775 he had a studio in New Haven. That summer he and the engraver, Amos Doolittle, traveled to Lexington and Concord, Massachusetts, to make a pictorial record of the first battles of the Revolutionary War. Doolittle made a set of four copper engravings based on sketches by Ralph Earl, which are among the most important views of the War, even though crudely executed. Two oil portraits of this period, (c.1775-77) the REVEREND JOSEPH BUCKMINSTER and ROGER SHERMAN, both owned by Yale University Art Gallery, have been attributed to Earl. In 1778, Earl, a Loyalist, went to England. While there he studied under Benjamin West and exhibited four portraits at the Royal Academy, 1783-1785. He also painted portraits in the County of Suffolk. Nine portraits of his English period, 1778-1785, survive today. He returned to this country a skilled portrait painter and practiced for the next fifteen years mainly in Connecticut. He painted some portraits in New York and at the end of his career, he painted at Bennington, Vermont, and at Northampton, Massachusetts. His health and skill declined

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during the last few years of his life, when he was assisted by his young son Ralph E. W. Earl (c.1785-1838). A brother, James Earl (1761-1796), a portrait and miniature painter, spent most of his career in England.

Ralph Earl's style was well developed, strong, and pleasing, with a good sense of color. He had skill as a landscape painter which often shows in the background of his portraits. For example, the double portrait of CHIEF JUSTICE OLIVER ELLSWORTH AND HIS WIFE, 1792, shows a view of the house in which they were sitting, through a window in the center of the composition. The Ellsworths lived at "Elmwood", Windsor, Connecticut. The background in the portrait of Elijah Boardman, 1789, a New Milford, Connecticut, merchant graphically conveys the fact that Boardman sold bolts of cloth. Because of the comparatively few documented or correctly attributed paintings, Earl has been a recent discovery in the history of American art. He was first given a one-man exhibition in 1935 at Yale University, after William Sawitzky had identified thirty odd Connecticut portraits. Ten years later Mr. Sawitzky wrote the catalogue for the Whitney Museum of American Art, Ralph Earl exhibition, which included additional works.

Works:

ROGER SHERMAN, c. 1775-77, attributed to Ralph Earl. Yale University Art Gallery, New Haven, Conn.

ELIJAH BOARDMAN, 1789. Private Collection.
BENJAMIN TALLMADGE AND HIS SON WILLIAM and MRS. BENJAMIN TALLMADGE WITH HER SON AND DAUGHTER, HENRY AND MARIA, both 1790.
Litchfield Historical Society, Litchfield, Connecticut.

MRS. WILLIAM MOSELEY AND HER SON CHARLES, 1791. Yale University Art Gallery.


Portrait of the Artist:

SELF-PORTRAIT, unsigned, undated. City Art Museum, St. Louis, Missouri.

Sources:


William Sawitzky, the authority on Ralph Earl, died in 1947, when his book on the life and works of the artist was practically finished. To date this work has not been published.

6. GILBERT STUART (1755-1828), the greatest American portrait painter of his time, was born in the Township of North Kingston, Rhode Island, (now Saunderstown), where his father operated a snuff mill. The family moved to Newport in 1761. There about 1770 Stuart became a pupil of Cosmo Alexander (c. 1724-1772), a Scotch portrait painter, resident in the Colonies, 1768-1772. Stuart went to Scotland with his teacher in 1772. Alexander died shortly after arrival in Scotland and Stuart, hard up for support, returned home in 1773. Fearing isolation here during a war, he left again for England in the spring of 1775 where he faced more poverty and earned some money as a church organist. Failing to establish himself as a professional artist, he entered Benjamin West's studio and assisted West on some of his heroic canvases. However, Stuart remained a portrait painter throughout the rest of his life. The training he received in West's studio from 1777 to 1782 enabled him to work successfully as a portrait painter in London from 1782 to 1787. That year he accepted an invitation from the Duke of Rutland to visit Dublin, Ireland, and paint portraits there. He returned to the United States in 1792. He painted in New York and in 1794 he went to Philadelphia with a letter of introduction to President Washington from John Jay. Washington sat to Stuart

first in 1795 and in the next few years he painted a number of Washington portraits, including the "Vaughan" type, the "Athenaeum" type, and the "Lansdowne" type (full-length). With Stuart's replicas and the work of uncounted copyists after Washington's death in 1799, it is the Stuart image of Washington that is the most famous. Stuart painted Washington as President of the United States, whereas Peale painted him as General of the Army.

After two years in Washington, painting many prominent people, Stuart permanently settled in Boston in 1805. A number of young and inexperienced painters came to Stuart's studio. While not actually teaching these young men, Stuart in one way or another assisted quite a few, including John Vanderlyn (q.v.), John Trumbull (q.v.), Rembrandt Peale (q.v.), Thomas Sully (q.v.), and Samuel F. B. Morse (q.v.).

Many of Stuart's 18th century portraits have an English flavor. But by the time he settled in Boston, from 1805 through the remainder of his painting career, a change took place where there was more emphasis on the face and less on the background and accessories. Like C. W. Peale, he limited himself to portraits. Unlike Peale was the personality of Stuart which makes an interesting study in contrasts. Stuart was gay, irresponsible in money matters, and made promises he did not keep, while Peale was a man of virtue to Colonial society. Sellers goes into this subject in detail.

Works:

GEORGE WASHINGTON, c.1795, the "Vaughan" type. National Gallery of
Art, Washington, D. C.

---, 1796, the "Landsdowne" type, full-length. Pennsylvania Academy of the Fine Arts, Philadelphia.


---, 1796, the "Athenaeum" type. Boston Athenaeum, on loan to Museum of Fine Arts, Boston.

Stuart also painted a portrait of Martha Washington as a pendant.

THE SKATER, 1782, full-length figure. National Gallery of Art, Washington, D. C.

BISHOP WILLIAM WHITE, 1795. Pennsylvania Academy of the Fine Arts.

THOMAS JEFFERSON, 1800. Bowdoin College, Brunswick, Maine.

MRS. PEREZ MORTON, c. 1802. Worcester Art Museum, Worcester, Massachusetts

MAJOR GENERAL HENRY DEARBORN, 1812. Art Institute of Chicago.

JOSIAH QUINCY, 1824. Museum of Fine Arts, Boston.

Portraits of the Artist:

SELF-PORTRAIT, 1778. Redwood Library, Newport, Rhode Island.


Sources:

Park, Lawrence, Gilbert Stuart, an Illustrated Descriptive List of His Works, 4 Vols., New York, 1926. This work now needs correction, revision, and additions.
7. JOHN TRUMBULL (1756-1843), portrait and historical painter, soldier and diplomat, was the son of the Colonial and Revolutionary Governor of Connecticut. He was a graduate of Harvard College in 1773 but is now remembered for his gifts to Yale College and his connection with that college in his late years when he became a Yale man. He was a self-taught painter, who served in the Revolutionary War, 1775-1777, and briefly as an aide to General Washington. He resigned his commission because of an imagined slight and returned to his home at Lebanon, Connecticut, to paint. In 1780 he went to London to study under Benjamin West, but was imprisoned by the British in reprisal for the hanging of the traitor, Major John Andre. While in prison he studied architecture. On release from prison, he returned to this country, but was again in London, at West's studio, in 1784. He remained there with travel in Europe until 1789, when he returned to the United States. His best years of painting were 1789 to 1794 during which time he traveled extensively to make portrait sketches and miniatures of the major figures in the American Revolution as part of his large program to paint pictures of recent American history. He did create the best history pictures of the American Revolution,
as shown by the eight small complete studies at the Yale University Art Gallery. Of these, Trumbull painted four enlarged replicas of poor quality to be placed in the Rotunda of the Capitol at Washington. Essentially a portrait painter, after his study with West, he developed into a skillful painter of dramatic group portraits based on historical events.

From 1794 to 1804 he was again in London serving on John Jay's commission to negotiate the treaty with Great Britain. During this time he became involved in some unsuccessful business ventures which left him in debt. He returned to the United States hoping to settle in Boston as a portrait painter. But Gilbert Stuart was already established there so Trumbull settled in New York for a few years, leaving again for England in 1808. He did not return to New York again until 1816. In the latter year he was elected President of the American Academy of the Fine Arts and held the office until 1835. Although looked upon as a major figure in the art world, he was well educated and had social and professional connections both here and abroad, he was not the right man to lead the American Academy. He defeated the purpose of the Academy by rebuffing the younger generation of artists. He was frustrated in not receiving more portrait commissions. In general his leadership caused the younger men to band together in 1825 and form the National Academy of Design, an organization still in existence today. The American Academy declined and soon went out of existence.

In 1817 Trumbull was commissioned by Congress to paint four large murals for the Capitol Rotunda and was paid $8,000 for each.
As Professor Sizer points out, these paintings were not murals but only enlarged easel paintings. The artist, having lost the sight of one eye as a child, was a competent miniature painter, but decidedly handicapped when painting on a large scale. West and Copley had benefitted from the sale of prints after their paintings. Trumbull's hopes in this field were unsuccessful because of the great delay in having prints ready for the market. Finally through his nephew-in-law, Professor Benjamin Silliman of Yale, Trumbull arranged to receive an annuity from Yale in return for his collection of paintings. Silliman obtained the money from the Connecticut State Legislature to build the Trumbull Gallery, opened in 1832, according to a plan worked out by Trumbull with the advice of the New Haven architect, Ithiel Town. This building stood on the Yale Campus until it was demolished in 1901. The bodies of Trumbull and his wife were buried under the Trumbull Gallery.

Professor Sizer makes the following summary of the artist in the preface of his edited edition (1953) of The Autobiography of John Trumbull, P. xvi-xvii:

(1) "Trumbull holds a number of unique distinctions; he was the earliest academically trained college graduate from the British-American colonies to become a professional painter (a fact that was too near him to be noticed);

(2) par excellence, the documentary recorder of the
Revolutionary War:

(3) the first American painter to be entrusted by the Federal Government, with a large and important commission;

(4) the founder, as well as the architect, of the earliest art museum in America connected with an art institution of higher learning, the Trumbull Gallery at Yale being among the earliest art museums in the Anglo-Saxon World;

(5) the author of the earliest extended account of an individual American artist to be written and published in this country;

(6) 'the Oldest Surviving American officer of the Army of the Revolution.'

(7) If Trumbull was the architect of the 1793 First Presbyterian Church at Philadelphia, as he might have been, he has the added honor of being among the first to introduce the neoclassic style in America."

Historical Paintings:
The following eight paintings, all at Yale University Art Gallery, are reproduced with portrait keys, in Sizer, 1950, Illus., nos. 30-37. In the list below, nos. 3, 6, 7, and 8, were copied by the artist, all figures life-size, for the Rotunda of the Capitol at Washington.
Large size replicas of Nos. 1, 2, 3, and 5 are owned by the Wadsworth Atheneum, Hartford, Connecticut.

1. **THE DEATH OF GENERAL WARREN AT THE BATTLE OF BUNKER'S HILL,**
   JUNE 17, 1775, painted in 1786 at London.

2. **THE DEATH OF GEN. MONTGOMERY IN THE ATTACK AT QUEBEC,**
   DEC. 13, 1775. Painted at London in 1786.

3. **THE DECLARATION OF INDEPENDENCE,**
   PHILADELPHIA, JULY 4, 1776. Painted at London 1786 or later.

4. **THE CAPTURE OF THE HESSIANS AT TRENTON,**
   NEW JERSEY, DEC. 26, 1776. 1786 or later.

5. **THE DEATH OF GENERAL MERCER AT THE BATTLE OF PRINCETON,**
   NEW JERSEY, JANUARY 3, 1777. 1787 or later.

6. **THE SURRENDER OF GEN. BURGOYNE AT SARATOGA,**
   NEW YORK, OCT. 19, 1781. Finished before 1797.

7. **THE SURRENDER OF LORD CORNWALLIS AT YORKTOWN,**
   OCTOBER 19, 1781. Finished before 1797.

8. **THE RESIGNATION OF GEN. WASHINGTON AT ANNAPOLIS,**
   MARYLAND, DECEMBER 23, 1783. Painted between 1816 and 1822.

**Portraits:**

Of the twelve portraits by Trumbull owned by New York City, and hanging in the City Hall, the following are full length and are described and illustrated in *Catalogue of Works of Art Belonging to the City of New York*, 1909.
GEORGE WASHINGTON, 1790.
GEORGE CLINTON, 1791.
ALEXANDER HAMILTON, 1805
JOHN JAY, 1805

Portraits of the Artist:

JOHN TRUMBULL, 1818. By Gilbert Stuart, Yale University Art
Gallery.

Yale University Art Gallery.

Sources:

Sizer, Theodore, The Works of Colonel John Trumbull, Artist of
The American Revolution, New Haven, 1950

---, ed., The Autobiography of Colonel John Trumbull,
Patriot-Artist, 1756-1843, New Haven, 1953.

---, "The American Academy of the Fine Arts," in M. B. Cowdrey,
CHAPTER III

ART & ARTISTS OF THE UNITED STATES,
THE AGE OF ROMANTICISM, 1800-1840

Education, Training, and Foreign Travel

Of this group of fourteen outstanding painters of the period, only two had the benefit of a college education. Allston graduated from Harvard in 1800 and Morse graduated from Yale in 1810. In 1800, Allston went abroad for nine years. He studied under Benjamin West at the Royal Academy in London, and spent more than four years in Italy. Morse became a pupil of Allston and went with him to London for study under Benjamin West. Dunlap had also gone to London, at an earlier time, to study under West. Malbone accompanied Allston to London, but stayed only a short time. Sully was over twenty-five before he went to study under West. Vanderlyn, under the patronage of Aaron Burr, spent five years studying in France, as a young man. Audubon, born in the West Indies, grew up in France and studied drawing briefly under Jacques Louis David.

The artists who received their training in this country as apprentices were less fortunate. Asher B. Durand was apprenticed to Peter Maverick, an engraver. John Wesley Jarvis was unhappily apprenticed to the painter-engraver Edward Savage. Henry Inman served his seven years with Jarvis, while Quidor stayed only several years in that studio. Thomas Cole had worked as an engraver's assistant in England but received no formal art training until he
studied at the Pennsylvania Academy of the Fine Arts, 1823 to 1825. The most unusual members of this group were the self-taught artists. Edward Malbone was a professional miniature painter in Providence at the age of seventeen, with no known training. Chester Harding had no formal education and no art training.

Many of these artists visited Europe as mature painters. Harding and Inman had success in painting portraits in England, while Allston, Morse, Cole, and Vanderlyn, all of whom derived great inspiration from European study and travel, brought their works back to this country with not too much commercial success. Two of the artists never studied in Europe and never visited there. They are Jarvis born in England but brought to this country at age five, and Quidor. But in spite of the various types of training, or lack of it, this group made a significant contribution to American art during the first four decades of the 19th century.

The Professional Artist, or Art and Economics

The romantic age allowed the artist a wider range of subject matter. This diversification gave the artist greater freedom and eventually led to the development of art patronage, art collection, and to the development of an art market in this country. Art institutions, historical societies, and museums were being founded in the early 19th century:

New-York Historical Society, founded in 1804;
Pennsylvania Academy of the Fine Arts, founded in 1805;  
American Academy of the Fine Arts, New York, founded in 1802; became an art exhibiting organization in 1816;  
National Academy of Design, founded in 1825-1826; held its first annual exhibition in 1826;  
Boston Athenaeum, founded in 1807; held its first annual exhibition in 1827.

The names of two art dealers during this period can be cited. They were Michael Paff, who founded an art gallery in New York in 1810 and in 1817 advertised that he had a stock of 300 original oil paintings and 2,000 prints. T. B. Clover, who was established as a frame maker in New York in 1816 and displayed the work of contemporary artists in his shop window. Among the auctioneers who handled art were Blake & Cunningham of Boston, founded in 1815; P. L. Mills of New York, founded in 1816; and William A. Collins, also of New York, founded in 1831.

The United States Government, as a patron of art, offered commissions for large paintings to be placed in the Rotunda of the Captiol in Washington. Colonel John Trumbull was paid $32,000 for


34. Ibid., P. 251

35. Lancour, Harold, American Art Auction Catalogues, 1785-1942, 1944.
four Revolutionary War scenes and Vanderlyn painted the picture of Columbus discovering America. Commissions for full length portraits from the City of New York were given to Trumbull, Morse, Jarvis, Vanderlyn, and Inman. These paintings are hanging today in the New York City Hall. Otherwise the artist had to depend on portrait commissions from private individuals, and these portraits hung in private homes. They were not publicly seen until the establishment of such art exhibiting organizations as the National Academy of Design in New York, and others mentioned above. The portrait painters had to travel to the large towns and cities along the eastern seaboard and New Orleans to seek portrait commissions. The newspaper advertisements of the artists provide documented evidence of their stay in Charleston, South Carolina, Savannah, Georgia, & C. Chester Harding and John Wesley Jarvis were among the more active itinerants.

Allston, somewhat like Trumbull, lived from the benefit of a trust fund raised by his friends. The artists who apparently were well off at the end of their careers were Rembrandt Peale, Chester Harding, and Asher B. Durand. Cole, Inman, and Malbone all died in their middle years while they were still actively engaged in their art. Audubon chose a most unusual way to bring in an income and to insure immortality, by the publication of his original drawings. Morse left the art world for great success as the inventor of the electromagnetic telegraph. Dunlap turned to writing and became the
first historian of American art. Quidor was to be forgotten even before he had retired as a painter of banners and fire engine panels. Vanderlyn died embittered and poor. Success was not easy for an artist in America at this time for there was only a very small buying public.

**Style:**

In the early 19th century Romanticism became the dominant style over the fading Neo-Classicism and gave the artist far greater freedom of expression. Only two of the artists of the earlier period lived on to influence the new generation. Benjamin West remained President of the Royal Academy at London until his death in 1820, and Gilbert Stuart continued to paint portraits, in an 18th century manner, into the 1820's. But both men always continued to be influential. The men of the new generation of painters were primarily portrait and miniature painters, a few were history and allegory painters, but the landscape painters brought something new to the art world in America. Portrait painting had an economically safe tradition. History painting flourished in so far as it depicted the history of this country. The history and allegory pictures of Allston, Rembrandt Peale, and Vanderlyn, and Dunlap were never widely accepted here. The mid-20th century can re-appraise some of Allston's work and Vanderlyn's and find it good painting to which the artists brought a high degree of imagination. Both painters gained much from their
European studies and probably would have been happier to have lived their lives out in Europe. But each returned to his native land and to a state of culture that had developed further in literature than in art.

Thomas Cole, although believing that his allegorical compositions were his noblest efforts, is now recognized as the finest landscape painter of his day. His allegories brought him success in his time but, as tastes change, we now appreciate power of his landscapes and place little value on his conscious efforts towards greatness. Landscape painting allowed the painter a greater freedom of expression than was allowed in the Neo-Classical period. Romanticism let the artist take liberties with nature, as did Samuel F. B. Morse.

This age saw the beginning of literary illustration by painters. Book illustration had previously consisted of wood engravings or copper plates which reproduced the work of draftsmen. The few who did paint illustrations for the works of Cooper or Irving were Allston, Durand and Quidor, who was by far the best painter-illustrator. Aubudon's great talent as a draftsman added greater diversification to the art of this period. If he were known only by his oil portraits and a few landscapes, he would be considered a minor painter. But as a draftsman of birds and quadrupedes, published under his supervision, the birds in aquatint, and the animals in lithography, he gained for himself a lasting place in the history of American art.
The New-York Historical Society owns a large collection of Audubon's drawings of birds.

Artists as Authors and Writers:

Allston wrote poems, and lectures on art. His poems were published in London and in this Country. Dunlap was a playwright, biographer of actors, historian of the American theatre, and of American art up to the year 1834. Audubon may have left the best record of an artist's life in his journals. Cole left an unpublished journal, which was published several years after his death. Sully left some writings, but his register of his work is the best of any artist of the period, and it has since been published. Chester Harding wrote an account of himself for Dunlap and later expanded it. His family published Harding's My Egotistigraphy, the year of his death, 1866.

Malbone, dying in 1807 at age thirty, is recorded mainly from a letter his sister wrote years later to Dunlap. Asher B. Durand's son published a biography of his father in 1894. But the Durand papers at the New York Public Library contain more important material than the son used in his book. John Quidor, the least known of this group, was the least articulate, judging from one extant letter.

The artists who have been given full length biographies in recent years are: Audubon by Herrick, in 1917, and reprinted in 1938; Allston by Richardson, in 1948; Dunlap by Coad in 1917, and publication of his diaries in 1931; Jarvis by Dickson in 1949; Malbone by Tolman
in 1958; Morse by Mabee in 1944; Quidor by Baur in 1942; and Sully by Biddle and Fielding in 1931. Cole was given an exhibition at the Wadsworth Atheneum, Hartford, Connecticut, in 1948 with a good catalogue written by Esther I. Seaver. Inman was given his first 20th century detailed article by Theodore Bolton in 1940. Both Cole and Inman need fuller study. The artists who have not received recent full length scholarly treatment are: Asher B. Durand, Chester Harding, Rembrandt Peale (although his work is somewhat accounted for in Sellers writings on C. W. Peale), and John Vanderlyn.

Other Professional Painters of the Period:

Other professional painters of this time were mainly portrait painters but in most cases these men had to turn to other means for making a living. Ezra Ames (1768-1836), primarily a portrait painter, lived and worked at Albany, New York, 1793 to the year of his death. Nearly five hundred of his portraits have been recorded.\(^36\) He was one of the few artists who were bankers. Henry Sargent (1770-1845), went to London to study under Benjamin West in 1793. He returned to Boston where he lived the rest of his life. He was not a very good portrait painter and his history and religious paints have been forgotten. But curiously, he has won a place in the history of American art for two genre paintings done in the early 1820's, and

now owned by the Museum of Fine Arts, Boston: A BOSTON TEA PARTY, and
A DINNER PARTY. Much of his time was devoted to the militia and
politics. Cephas Thompson (1775-1856) of Middleboro, Massachusetts,
was a competent itinerant portrait painter. He traveled up and
down the eastern seaboard painting portraits. His portraits today
are to be seen in the Boston area, Rhode Island, Washington, Baltimore,
Norfolk, and other southern cities. Jacob Eichholtz (1776-1842) of
Lancaster, Pennsylvania, worked as a coppersmith. In 1808 he studied
under Thomas Sully (q.v.), and became a professional painter in 1811.
He was chiefly a portrait painter in the then academic tradition.

Joseph Wood (c.1778-1830), a self-taught miniature painter, became
a partner of John Wesley Jarvis (q.v.) from New York in 1802 to about
1810. Wood later lived and worked in Washington but ceased to be a
professional miniaturist painter before the end of his life. Charles
Fraser (1782-1860) was a prolific miniaturist of Charleston, South
Carolina. He had been a friend of Washington Allston (q.v.) and
had known Edward Greene Malbone (q.v.) briefly. He left a sketch-
book of charming water color views of Charleston and the surrounding
country. Samuel Lovett Waldo (1783-1861), studied with Joseph Steward,
a Hartford, Connecticut, primitive painter. After painting at
Hartford and Charleston, South Carolina, Waldo worked and studied in
London, 1806 to 1808. He was painting in New York by 1809. In 1820,
with William Jewett, he formed the partnership of Waldo and Jewett
which lasted for thirty years. Charles Bird King (1785-1862), first studied with Edward Savage, then went to London, 1805 to 1812, where he roomed with Thomas Sully, and studied under Benjamin West and Allston. King is remembered for his speciality, portraits of American Indian visitors to the Capital at Washington, D. C., where he had a studio. John Neagle (1796-1865), was a portrait painter in Philadelphia. He married a step-daughter of Thomas Sully. There is no record that he studied under Sully, but his work bears a similarity to Sully's work. Neagle's only training was two months instruction from Bass Otis. His most famous painting is PAT LYON AT HIS FORGE, 1825. Francis Alexander (1800-1881), studied drawing under Alexander Robertson and later became a portrait painter. He visited Italy, 1831 to 1833. Then he settled in Boston until 1853 where he became a successful painter. He left this country, with his family, in 1853 and settled in Florence, Italy. Having married a wealthy wife, Alexander could and did retire from the practice of painting.

Two other artists of the period were quite versatile in their art production, Robert Walter Weir (1803-1889) and John Gadsby Chapman (1808-1889). Both painted portraits, landscape, and history pictures, and both were fluent draftsmen. Weir first engaged in business, then studied with John Wesley Jarvis (q.v.). He had a studio in New York in the late 1820's. In 1834 he succeeded Charles R. Leslie as drawing instructor at West Point and became a professor there in
1846. His two sons, John Ferguson (1841-1926) and Julian Alden Weir (1852-1919) became well known artists. Weir was awarded a commission from the federal government to paint the large picture, EMBARKATION OF THE PILGRIMS, for the Rotunda in the Capitol at Washington, D. C. He was at his best as a landscape painter. Chapman studied with Charles Bird King and at the Pennsylvania Academy of the Fine Arts. He became a professional artist in 1827 and went to Italy in 1831 for further study. In 1836 he was elected a member of the National Academy. His work was engraved and appeared as illustrations in The New-York Mirror, and other periodicals. He was commissioned to paint a historical picture for the Rotunda at the Capitol, Washington, D. C., THE BAPTISM OF POCAHONTAS, which does the artist little credit. He served a better purpose when he published a drawing book in 1847. After 1848 much of his life was spent abroad. The versatility of his work as an artist was seen in a one-man exhibition.37

Three foreign born artists, who lived here briefly and contributed to American art, are now cited. Robert Field (c. 1769-1819), like John Ramage, was an English born and trained miniature painter, who painted here, 1794-1808, then went to Montreal and later to Jamaica, B. W. I. He was a first rate painter but cannot be called an American artist. Adolph Ulrich Wertmuller (1751-1811), was born in

Sweden and well trained on the continent. He came here in 1794 for two years, and returned to Sweden. While here he painted more than one portrait of President Washington. He was here again in 1800 and lived in New Castle County, Delaware, until his death. Although a skillful painter in the French tradition, he was not here long enough to be an influential painter. Charles Robert Leslie (1794-1859), was born in England of American parents, and educated in Philadelphia. He returned to England in 1811 to study painting with Benjamin West and Washington Allston. Although he painted portraits, his speciality was literary illustration, which today is looked upon as not highly imaginative. He had a reputation as a teacher of art and was appointed Professor of Drawing at the United States Military Academy at West Point in 1833. He held the post only a short time before returning to England, as his wife did not like it here. Later he became Professor of Painting at the Royal Academy in London. He wrote several books on art, including his own memoirs.

There appeared in the early 19th century six landscape and marine painters of varying degrees of skill. Thomas Birch (1779-1851), marine and landscape painter, was born in England. He came to Philadelphia in 1794, with his father, who was an enamel painter and engraver. In 1807, after working with his father in the publication of engraved views, Thomas Birch turned to marine painting.
During the War of 1812 he painted a number of views of naval battles. Like Alvan Fisher his style of painting was labored and not up to the best academic manner. Alvan Fisher (1792-1863), studied painting under John R. Penniman, a Boston ornamental painter, about 1812. He was unfortunate in not having a better teacher for effectively his manner appears to be that of a self-taught painter. He was an ambitious landscape painter, often including farm animals or people in his compositions. He lived most of his life close to Boston and left a good record of rural life in New England. Fisher has recently been given an extensive exhibition at the Connecticut Historical Society in Hartford.

Joshua Shaw (c.1777-1860) and Thomas Doughty (1793-1856), were possibly the best American landscape painters before Thomas Cole. Shaw, born in England and apprenticed to a sign painter, taught himself to paint in a wide range of subject matter. His work was exhibited at the Royal Academy in London before he emigrated to America in 1817. Shaw lived at Philadelphia and, after traveling through the middle and Southern states, settled at Bordentown, New Jersey. Some of Shaw's landscapes were engraved and published by John Hill. After 1843 he worked on improvements in firearms, selling his inventions to the American and Russian Governments.

Thomas Doughty, born in Philadelphia, was apprenticed to a leather merchant. He left his trade in 1820 and turned to painting, specializing

in landscape. Self-taught, he painted remarkably well, developing a silvery atmosphere in muted colors. Geographically he moved around from Pennsylvania to New York and to Massachusetts. He was in Europe, 1837-1838 and again in 1845-1846. From 1841 on, he lived most of the time in New York. He was a prolific painter and his works were widely exhibited during his life time, particularly at the Apollo Association and the American Art-Union in New York. Robert Salmon (c.1775-c.1842), a highly skilled marine painter, came to Boston in 1828 and painted successfully until 1841. His style was European but he left a valuable pictorial record of shipping in Boston harbor, of whaling vessels, and a fine panoramic view of the city of Boston in 1829. Salmon and Thomas Sully are two of the few American painters who left a catalogue of their works. The last of this group of early landscape and marine painters was Albertus D. O. Browere (1814-1887), a landscape painter, with a self-taught almost primitive style, who first exhibited his paintings at the National Academy in New York in 1831. He was not successful in selling his paintings and became a clerk at Catskill, New York, in 1834. He went to California in 1852 for nearly four years and made paintings of his travels. His work is partly landscape and partly rather crude genre. In any case Browere painted American life and landscape according to his limited ability with the brush.

While Browere painted a few genre pieces along with his landscapes, a far more skillful practitioner of genre painting was John Lewis Krimmel
(1787-1821), a German painter, who emigrated to Philadelphia in 1810. He painted in this country less than ten years for he returned to Germany, 1817-1819. Krimmel was accidentally drowned at Germantown on July 15, 1821. But had he lived longer, he might have been considered the father of American genre. His pictorial record of life if Philadelphia is both ambitious and amusing. CENTRE SQUARE, PHILADELPHIA, c. 1812, Pennsylvania Academy of the Fine Arts, shows a festive crowd in the park, with William Rush's statue, WATER NYMPH AND BITTERN, in the center of the composition. An equally successful Philadelphia scene is, FOURTH OF JULY, 1819, Historical Society of Pennsylvania. Two other compositions must have influenced such later artists as William Sidney Mount and Richard C. Woodville: DANCE IN A COUNTRY TAVERN, exhibited at the Pennsylvania Academy in 1820 and known today through a later lithograph by George Lehman, C. 1833, and A WEDDING--BISHOP WHITE OFFICIATING, c. 1814, Pennsylvania Academy. Raphaelle Peale (1774-1825), son of Charles Willson Peale (q.v.) and elder brother of Rembrandt Peale (q.v.), painted miniatures but is today remembered for his interesting still-life compositions. Henry Sargent, as a genre painter has already been mentioned above with the portrait painters of the period.

Among the noteworthy draftsmen of the time were William James Bennett (1787-1844), a topographical artist; Nicolino Calyo (1799-1884), who painted many town views in gouache; David Claypoole Johnston
(1794-1865), a draftsman of genre with a humorous slant; William Strickland (1787-1854), known for his town views and for his career as a leading architect; William Guy Wall (1792-after 1864), another skillful topographical draftsman; and finally the Sharples family, known for their pastel portraits done in the late 18th century and in the early 19th century, before the family permanently returned to England. Their many portraits of George Washington in pastel have created problems of identification as to the individual family draftsman. In any event, which ever member of the family drew the pastel, a Sharples type portrait was created.

For our benefit today, the skilled engraver and lithographer has preserved many views and portraits that might have otherwise been unknown. Both John Hill (1770-1850), English born engraver in aquatint, and Anthony Imbert (act. 1825-died before 1838), French born lithographer, recorded a wealth of American pictorial material, which technically is outside the range of this study of American painting.
Biographies of the Major American Painters of the Period, 1800-1840

5. Washington Allston (1779-1843)
8. John James Audubon (1785-1851)
13. Thomas Cole (1801-1848)
1. William Dunlap (1766-1839)
11. Asher Brown Durand (1796-1886)
10. Chester Harding (1792-1866)
14. Henry Inman (1801-1846)
6. John Wesley Jarvis (1780-1840)
3. Edward Greene Malbone (1777-1807)
9. Samuel F. B. Morse (1791-1872)
4. Rembrandt Peale (1778-1860)
12. John Quidor (1801-1881)
7. Thomas Sully (1783-1872)
2. John Vanderlyn (1775-1852)

1. WILLIAM DUNLAP (1766-1839), first historian of American art, painter of portraits, miniatures, and history subjects, was born at Perth Amboy, New Jersey. The town was the capitol of the Province of East Jersey during colonial times and was the home of John Watson (1685-1768), a minor portrait painter and draftsman, who lived there from 1714 until his death. Thus there was some sort of art tradition there when Dunlap was growing up. Dunlap saw much of military life during the Revolutionary War, both at Perth Amboy and in New York,
where his family moved in 1777. His early art training came from
copying prints after Copley and West. In 1783 when he was seventeen,
he drew a crayon portrait of George Washington, from life. From
1784 to 1787 he studied art in London under Benjamin West. When he
returned to New York, he painted portraits, wrote plays, and produced
them. In 1789 he married Elizabeth Woolsey and entered his father's
business, a store that sold china, looking glasses, and hardware.
After his father's death in 1791 with the assistance of other business
partners, Dunlap had ample time to devote to the theatre and the
arts. In 1796 he became a theatre manager and eventually in 1811 met
with financial ruin, in connection with the Park Street Theatre in
New York. He then served as Assistant Paymaster General of the
New York State Militia, 1813-1816. During his travels through New
York State, 1815-1816, he painted fifty known water color views. A
number of these views were still in the possession of the Woolsey
family in 1914 when Theodore S. Woolsey wrote and described them in
an article in the Yale Review and called the artist, "The American
Vasari." Dunlap returned to New York and to painting in 1817. He
became involved with the American Academy of the Fine Arts and was
appointed Librarian and Keeper, positions he held until the newly
formed National Academy of Design came into the art world in 1825.
John Trumbull was president of the former organization which
failed to function in a way that would have helped the young artists.
Dunalp was a founding member of the new Academy and played a part in the rivalry between the two institutions.

In 1832 Dunlap's *History of the American Theatre* was published, and in 1834 his equally important work *History of the Rise and Progress of the Arts of Design in the United States* was published. The most productive author of any of the American artists within this study, Dunlap painted portraits of Charles Brockden Brown (and wrote his biography), of George Frederick Cooke (and also wrote his life), De Witt Clinton, George P. Morris, and James Henry Hackett, the actor. But his great effort as an artist went into large and now forgotten religious and allegorical paintings: THE CHRIST ON MOUNT CALVARY, CHRIST REJECTED, AND DEATH ON A PALE HORSE, all in imitation of Benjamin West. The *New-York Mirror*, (Feb. 11, 1832, p. 254), reported that Dunlap's composition of DEATH OF A PALE HORSE was based on an outline of West's picture for Dunlap had never seen the original. As a painter he lacked the skill shown by his contemporaries included in this study, but as an art historian of his period he made his great contribution to the history of American Art. Not only does he chronicle himself in his writings but he left a number of diaries and journals which have also been published.

Works:

SCENE FROM A PERFORMANCE OF "THE SCHOOL FOR SCANDAL."

Harvard University, Theatre Collection, Cambridge, Massachusetts.


THOMAS EDDY, 1827. The Society of the New York Hospital, New York.


Portraits of the Artist:


SELF-PORTRAIT, miniature. Yale University Art Gallery, New Haven, Connecticut.

Sources:


Barck, Dorothy C., editor, Diary of William Dunlap, 1766-1839...


Coad, Oral Sumner, William Dunlap, a Study of His Life and Works and of His Place in Contemporary Culture, New York, 1917.


2. JOHN VANDERLYN (1775-1852), portrait, history, and landscape painter, was born at Kingston, New York, the son and grand-son of painters. He studied drawing in New York under Archibald Robertson and later worked in the studio of Gilbert Stuart in Philadelphia. He won the patronage of Aaron Burr who provided him with money to go to Europe for five years study at Paris, 1796 to 1801. When he returned to the United States he painted two views of Niagara which were engraved and published in London in 1804. From 1803 to 1815 he was again in Europe, in England, Paris, and Rome. This was his most productive period. He painted THE DEATH OF JANE MC CREA, 1804, for Joel Barlow, and MARIUS AND THE RUINS OF CARTHAGE, 1807, in Rome. This picture shown at the Louvre in 1808 won for the artist the Napoleon gold medal. His ARIADNE was exhibited in Paris in 1812, but the picture was not well received in America because nudity was shocking. He was forced to paint a less nude, slightly draped, ARIADNE for public display. In the early 1830's Asher B. Durand (q.v.), then a professional engraver, bought Vanderlyn's ARIADNE, made his own oil copy, and engraved it. Durand had already pioneered in displaying an unclothed female to the American public in his MUSIDORA engraving. Back in the United States in 1815, Vanderlyn was painting portraits and opened his own exhibition gallery in the Rotunda, near the New York City Hall. There he exhibited his paintings and several panoramas, including that of VERSAILLES (in recent years restored and exhibited at the Metropolitan
Museum of Art, New York.) The Rotunda venture was not a success, and the artist became embittered about the lack of artistic appreciation in this country. Late in 1837 he received a commission from the Federal Government to paint an historical picture for the Rotunda in the United States Capitol, Washington, D. C. His subject was THE LANDING OF COLUMBUS. Vanderlyn went to Paris to work on the picture, which when completed did him no credit. He was too old and too far removed from the source of his original inspiration, that of Jacques Louis David (1748-1825), the great French historical painter.

Vanderlyn, like Dunlap, is better known today for his documentary portraits, many of them being of prominent people of his time. He painted several portraits of his benefactor, Aaron Burr, and his daughter, Theodosia Burr. He painted portraits of Presidents Washington, Monroe, Jackson, and Taylor, of Philip Hone, Mayer of New York in 1825, and of Robert R. Livingston, an Ambassador to France. Vanderlyn died, a discouraged and unhonored artist, at Kingston, New York, in 1852. He had been the first native American artist to study in France and found that his own country was not ready to appreciate his artistic efforts.

There is a collection of Vanderlyn's paintings and drawings at the Senate House Museum, Kingston, New York. The Senate House was the meeting place of the New York Legislature in 1777.

Works:

DEATH OF JANE MC CREA, 1804. Wadsworth Atheneum, Hartford, Conn.


JAMES MONROE, 1822; ANDREW JACKSON, 1823; ZACHARY TAYLOR, 1850; PHILIP HONE, 1827; and JOSEPH C. YATES, 1827. New York City Hall.

Portrait of the Artist:

SELF-PORTRAIT, c. 1800. Metropolitan Museum of Art, New York

Sources:

Catalogue of Works of Art Belonging to the City of New York, 1909.


3. EDWARD GREENE MALBONE (1777-1807), miniature painter, was born at Newport, Rhode Island, of unwed parents and later took his father's surname. He was of the fourth generation in this country and his
father was a prosperous business man before the Revolutionary War. Then he sustained great losses when Newport was held by the British forces. As a boy Malbone drew and copied pictures. He knew Washington Allston (q.v.), a few years his junior. Malbone had acquired enough skill to leave home and set himself up in Providence, Rhode Island, as a painter in 1794, when he was seventeen years old. That year he painted a miniature of Nicholas (?) Brown. In 1800 he painted at Newport and New York, and then went to Charleston, South Carolina, in February, 1801 with Washington Allston. These two artists sailed for Europe in May, 1801. In London, Benjamin West (q.v.) was impressed with Malbone's miniatures and encouraged him to remain. But Malbone returned shortly to this country. It was the custom of itinerant artists to announce their arrival in cities and towns in the local newspapers. Thus Malbone received commissions for miniatures from Boston to Savannah, Georgia. His health was impaired in 1806 and he died at Savannah in 1807. His obituary was written by his friend Charles Fraser of Charleston for the Charleston Times and reprinted in the Newport Mercury.

Malbone was the finest miniature painter of his time in this country. His nearest rival was the British miniaturist and engraver, Robert Field, who worked in this country at the same time. He won the praise of his contemporary artists and was generous and helpful to William Dunlap (q.v.), Joseph Wood, and John Wesley Jarvis (q.v.).
Works:

NICHOLAS (?) BROWN, 1794. New-York Historical Society

NICHOLAS POWER, c. 1797. Providence Athenaeum, Providence, Rhode Island.


LYDIA ALLEN, 1803. Rhode Island School of Design, Providence, Rhode Island.

MISS BRASHER, 1804. Brooklyn Museum, New York

Portraits of the Artist: (both oil on canvas)

SELF-PORTRAIT, c. 1798. Corcoran Gallery of Art, Washington, D. C.

SELF-PORTRAIT, c. 1800. Providence Athenaeum, Providence, Rhode Island.

Sources:


The standard work on the artist is the result of about thirty years study on the part of the late Mr. Tolman. Once Malbone's account book was found, it became possible to date many of the miniatures. The book, with many illustrations, contains a catalogue of 471 Malbone miniatures, and in addition lists unconfirmed attributions and misattributions. There is also a detailed chronology and extensive bibliography.

Museum of Fine Arts, Boston, New England Miniatures, 1750-1850, 1957. This catalogue includes twenty-nine miniatures by Malbone. Seven are illustrated (three in color).
4. REMBRANDT PEALE (1778-1860), painter of portraits, miniatures, and historical subjects, was born in Bucks County, Pennsylvania. He was the second son of Charles Willson Peale (q.v.) and grew up in a family that produced seventeen artists, both professional and amateur. In the fall of 1795, he painted a life portrait of George Washington, with his father sitting next to him, also painting another portrait of the President. With his older brother, Raphaelle, he traveled to Charleston, South Carolina. Then the brothers opened a museum at Baltimore in 1797. Peale exhibited the skeleton of a mastodon in England and studied at the Royal Academy, 1802-1803. When he returned he settled in Philadelphia. He went to Paris in 1808 for two years to study historical painting. By 1812 he began planning to re-establish his museum in Baltimore. In August, 1814 the first building in this country planned as a museum and art gallery was opened to the public. The architect was Robert Cary Long, Sr. Rembrandt Peale was not financially successful. By 1830 he had given up the building and it became the City Hall of Baltimore, until 1875. In 1931, it was restored as the Municipal Museum of Baltimore, and currently called the Peale Museum.

Peale was living in New York in the early 1820's and was a founding member of the National Academy of Design in 1825. After two more short visits to Europe, he settled in Philadelphia in 1831. He frequently exhibited his work at the National Academy, 1826-1860, at
the American Academy of the Fine Arts, 1822-1835, at the Pennsylvania Academy, 1811-1860, with a memorial exhibition of his work in 1862; and at the Boston Athenaeum, 1827-1860, where his work was shown for fourteen years after his death. He did not do much painting in later life and his fame then rested on a work of 1820, THE COURT OF DEATH. The picture was sent on an exhibiton tour of northern cities and earned approximately $9,000 for the artist. Among his many activities were lithography, lecturing on portraits of George Washington, and a lifelong interest in science and natural history. However, he was a good portrait painter and his reputation today rests on his portrait of Thomas Jefferson and portraits of the heroes of War of 1812.

Works:

THE COURT OF DEATH, 1820. The Detroit Institute of Arts.


THOMAS JEFFERSON, 1805 New-York Historical Society.


Portrait of the Artist:

Sources:


5. WASHINGTON ALLSTON (1779-1843), painter of historical and allegorical subjects, portraits, and romantic landscapes, was born at Georgetown, South Carolina, and grew up at Newport, Rhode Island. He was graduated from Harvard College in 1800 and the following year went with his boyhood friend, Edward Greene Malbone (q.v.) to study art at the Royal Academy in London. In 1803 he traveled with John Vanderlyn (q.v.) through Holland, Belgium, and to Paris. He was in Rome from 1804 to 1808 and while there met Samuel Taylor Coleridge, whose portrait he painted in 1806, and also Washington Irving. His paintings of the Roman period are the first by an American painter, to reflect romantic ideals. Allston returned to Boston in 1808 and remained there until 1811. During this period he married his first wife, Ann Channing, and painted sixteen known pictures, family portraits and landscapes. The poetry he composed at this time was later published in London. His studio in Boston was formerly occupied by John Smibert (q.v.) and the site is now part of Scolley Square. Allston, his wife, and his pupil Samuel F. B. Morse sailed for England in 1811. This period, which lasted until his eventual return to America in 1818 was the
happiest period of his life as a creative artist. There are about sixty paintings dated or documented to this period, including THE DEAD MAN REVIVED, ELIJAH IN THE DESERT and BELSHAZZAR'S FEAST.

He was extremely ill in 1813, and his first wife, Ann Channing (sister of William Ellery Channing) died in 1815. For financial reasons he returned to Boston in 1818 and spent the last twenty-five years of his life in this country. In 1830 he married a second time and settled in Cambridgeport (now Cambridge), Massachusetts, where land was cheap. He built a house on Auburn Street and his studio stood beside the house. Allston's second wife was Martha Remington Dana, a sister of his good friend, Richard Henry Dana, Sr. It was a literary world that Allston lived in and he knew many of the New England authors, such as Nathaniel Hawthorne, Henry Wadsworth Longfellow, and James Russell Lowell. But there was little appreciation of Allston's art toward the end of his life. His financial difficulties were somewhat eased by the creation of the Allston Trust. Ten of his friends contributed $1,000 each and the artist was allowed to draw from the fund. In theory the fund was the purchase price for the still unfinished picture, BELSHAZZAR'S FEAST, which the artist thought was to be his masterpiece. But his inspiration had long since left him although he painted on it at times. Working on the picture, the day he died, Allston succeeded in erasing the central figure but did not live to repaint it. In spite of his declining creativity toward the end of his life, Allston was the major American artist of his period.
Works:


DONNA MENCIA IN THE ROBBERS' CAVE. 1815. Museum of Fine Arts, Karelik Collection, Boston.

ELIJAH FED BY THE RAVENS, 1818. Museum of Fine Arts, Boston

MOONLIGHT LANDSCAPE, 1819. Museum of Fine Arts, Boston.

BELSHAZZAR'S FEAST, a study, 1817, Museum of Fine Arts, Boston.

Portraits of the Artist:


Sources:


6. JOHN WESLEY JARVIS (1780-1840), portrait and miniature painter, was born in England and baptized at South Shields, near New Castle-on-Tyne. His father had been born in the colonies; went to England and married a niece of the Reverend John Wesley, founder of Methodism. The Jarvis family came to this country about 1785 and settled in Philadelphia.
Jarvis was apprenticed to the engraver, Edward Savage, from 1796 to 1801. At the end of the period Savage brought Jarvis to New York. Jarvis set up a partnership with Joseph Wood in New York which lasted from 1802 to c.1810. He was listed in the New York directories as an engraver until 1805. That year Edward Greene Malbone (q.v.), the miniature painter, gave technical advice to both Jarvis and his partner. Jarvis now had become a portrait painter and was aware that, in New York City, he had no outstanding portrait painter to compete with, except the visiting Colonel John Trumbull (q.v.). In 1810 Jarvis was at Charleston, South Carolina, and then settled down in Baltimore from 1811 to 1813. Jarvis was a convivial man and an entertaining talker. Washington Irving meeting him in Baltimore called him an "agreeable rattle". In 1813 he came back to New York and started to paint a series of full-length portraits of the heroes of the War of 1812 for the New York City Hall. Jarvis knew the literary men of New York and painted portraits of Washington Irving, James Kirke Paulding, James Fenimore Cooper, and Fitz-Greene Halleck. Henry Inman (q.v.) was apprenticed to Jarvis in 1814 for seven years and during part of this period, John Quidor (q.v.) also worked in Jarvis's studio. During the 1820's and early 1830's Jarvis traveled a great deal. He was in New Orleans, 1820, 1821, 1822, 1828, and 1829; in Richmond, 1825 to 1827; 1833 in Savannah, Georgia; and after his return from New Orleans to New York in April, 1834, he gave up painting because he was incapacitated by paralysis. He lived with his sister in New York during the last six years of his life.
Works:

ALTIEA CARMER LENOX, 1809. New York Public Library.

Naval Heroes of the War of 1812: WILLIAM BAINBRIDGE, 1814-1815; ISAAC HULL, 1815; THOMAS MAC DONOUGH, 1815; OLIVER HAZZARD PERRY, 1816. All-full length and illustrated in Catalogue of the Works of Art Belonging to the City of New York, 1909.

DE WITT CLINTON, 1816-1820. New-York Historical Society. This is one of several portraits by Jarvis of the same subject.


JAMES FENIMORE COOPER, c. 1820-1822. Yale University Art Gallery, New Haven, Connecticut.

Portraits of the Artist:


Sources:


Dickson, Harold E., John Wesley Jarvis, American Painter, 1780-1840, with a Checklist of his works, New York, 1949.

7. THOMAS SULLY (1783-1872), portrait and miniature painter, was born at Horncastle, Lincolnshire, England. He was brought to Charleston,
South Carolina, by his actor-parents when he was nine years old. He received instruction in miniature painting from his brother-in-law, Jean Belzons, and from his older brother, Lawrence Sully, at Richmond, Virginia. After Lawrence died in 1804, Thomas married his brother's widow, the following year. He lived in New York for a while, where he knew John Trumbull (q.v.). He was encouraged in his work by Gilbert Stuart (q.v.), in Boston. He settled in Philadelphia in 1808. In 1808-1809 he studied under Benjamin West (q.v.) in London. On his return to Philadelphia he soon became the leading portrait painter in that city. With his daughter, he went to England, 1837-1838, commissioned by the Society of the Sons of Saint George of Philadelphia, to paint a portrait of Queen Victoria. He toured the major cities of the eastern states to paint portraits. Between the years 1815 and 1839, he painted eleven portraits of prominent Americans for the Military Academy at West Point, New York, including portraits of Presidents Jefferson and Madison. The Historical Society of Pennsylvania owns more than thirty Sully portraits. He was one of the few painters who kept a register of his paintings with a total count of more than twenty-five-hundred items. Sully's style was English and the influence of Sir Thomas Lawrence is noticeable. A quality of prettiness appeared in his later paintings, making his earlier work now appear more attractive. But throughout his work there is a quality of elegance.
Works:


STEPHAN DECATUR, 1814, New York City Hall.


ANDREW JACKSON, 1845. Corcoran Gallery of Art, Washington, D.C.


Portraits of the Artist:

SELF-PORTRAIT WITH MRS. SULLY. Yale University Art Gallery, New Haven, Conn.


Sources:

8. JOHN JAMES AUDUBON (1785-1851), painter, draftsman and naturalist, was born at Les Cayes, Santo Domingo (now Haiti), of unwed parents. When he was four he was brought briefly to the United States, on the way to France by his French father, who legally adopted him in 1794 at Nantes. Audubon studied drawing for a short time with Jacques Louis David at Paris, 1802-1803. The latter year he came to the United States and lived on his father's estate, Mill Grove, Montgomery County, Pennsylvania, twenty-four miles northwest of Philadelphia. He lived at Mill Grove for about a year learning English and presumably entering into trade, but much of his time was spent studying the local birds. He returned to his home in France in 1805; served briefly in the French Navy; acquired a business partner and returned to this country in 1806. Business matters took him to Louisville, Kentucky, in 1807. He was in New Orleans in 1812, at Henderson, Kentucky, in 1816, and failed in business in 1819. He was bankrupt and was sent to jail. During 1819-1820 he worked as a taxidermist at Cincinnati. In 1820, he began serious work toward his future book, *Birds of America*. He traveled extensively along the Ohio and Mississippi Rivers to New Orleans, and began keeping a regular journal of his observations. During this

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40. The house and grounds are preserved today by the Montgomery County Commissioners. It contains some Audubon material and is open to the public.
time he earned some money teaching drawing, tutoring, and producing portraits in crayon. He went to Philadelphia in 1824, from New Orleans, to make arrangements for the publishing of the drawings of his birds. There he was advised to take his project to Europe where he would find better print makers. While in Philadelphia, he met Thomas Sully (q.v.), who taught him oil painting. Sully gave him letters of introduction to New York and Boston artists. In New York, he met Vanderlyn (q.v.) and was not impressed with his work, but did pose for Vanderlyn's full-length portrait of Andrew Jackson. He was fortunate in meeting Dr. Samuel L. Mitchell, the leading scientist in New York at that time. While planning on visiting Boston, his funds gave out so he returned by way of Albany, Buffalo, Pittsburgh, and the Great Lakes, to his family who were then living near New Orleans. After fourteen months he had many more drawings of birds but no money. His wife was teaching school on a plantation and Audubon supplemented the family income by giving dancing lessons. In 1826, with his drawings, he sailed from New Orleans to Liverpool. He exhibited his drawings there, and at Manchester and at Edinburgh. At Edinburgh he made arrangements with William H. Lizars to engrave his drawings in aquatint. In November, 1826 Audubon saw proof of the first plate, THE TURKEY COCK. He went to London where he exhibited his work at the Royal Society and was elected a fellow. Audubon had issued a prospectus and was taking subscriptions for his planned publication, *Birds of America*, in 1827. That year Lizars gave up
and Robert Havell in London took over the task of engraving the plates and finished the series, a total of 435 plates (of which Lizars engraved the first ten), eleven years later, in 1838. During the period of engraving, Audubon returned to the United States several times. He visited Boston, Maine, and Labrador, where he saw new species of birds and made more drawings. Business took him to Philadelphia, Washington, Charleston, New Orleans, and Galveston, Texas. He was also preparing copy for his four volume work Ornithological Biography, published also in 1838, when the elephant folio edition of his birds was completed. The next year he started work on another series, The Quadrupeds of North America, a project in which he was assisted by his artist sons, Victor Gifford Audubon (1809-1860) and John Woodhouse Audubon (1812-1862), and also by the Reverend John Bachman, naturalist, great friend of Audubon, and father-in-law of his two sons. Victor Audubon assisted his father in business matters pertaining to publishing, while John had accompanied his father in field trips and assisted in collecting specimen birds and small quadrupedes and in painting copies of the latter. The Viviparous Quadrupedes of North America, two volumes of lithographic colored plates were issued, 1845-1848, with 150 plates. 42 The text in three volumes

41. Page size of the elephant folio edition is c.38 X 26 inches. The plate size of the aquatint varies according to the composition, but the printed image of each bird is life-size.

42. Page size is 22 X 28 inches.
appeared 1846-1854. An octavo edition was worked on by Audubon's sons and brought out in 1854. Several octavo editions of The Birds of America were produced, the first edition, 1840-1844, was published in seven volumes. From 1824 on Audubon contributed a number of articles to scientific publications, such as The Annals of the Lyceum of Natural History of New York, London's Magazine of Natural History, and the Edinburgh Journal of Science. He was a fellow or member of numerous scientific societies in this country and abroad and through his publications had won international fame. By 1847 his health began to fail and he died in 1851 at his home in New York, "Minnie's Land," in the Washington Heights section of Manhattan Island, near 155th Street and Broadway. [The house was still standing in 1916]

Sources:


Peattie, Donald Culross, ed., Audubon's America, Boston, 1940.


9. SAMUEL FINLEY BREESE MORSE (1791-1872), portrait and landscape painter, was born at Charlestown, Massachusetts, the son of Jedediah Morse, the first major American geographer. He was graduated from
Yale College in 1810. While at College he earned money by painting miniature portraits for $5.00 a piece. He was a pupil of Washington Allston (q.v.), in Boston, and went to London with Allston and his wife. In London he studied under Benjamin West (q.v.). He exhibited his painting, THE DYING HERCULES, at the Royal Academy in 1813 and won a gold medal for the plaster model, he had made of the same subject, from the Adelphi Society of Arts. In 1815 he returned to the United States and settled in Boston. During 1816-1817 he traveled through Vermont and New Hampshire painting portraits and then went to Charleston, South Carolina in 1818, where he received many commissions. He painted a life portrait of President James Monroe for the City of Charleston. He moved to New York City in 1823, and the following year painted the full-length portrait of the Marquis de Lafayette for the City of New York. The City commissioned two more portraits in 1826, those of the Reverend John Stanford and William Paulding, then the Mayor of New York. Morse, a founding member of the National Academy of Design, was elected its first President in 1825. He exhibited with that organization every year through 1837. In 1829 he went to continental Europe and lived in Paris and Italy. His way was paid for by commissions he had accepted to copy paintings in the Louvre, and for an Italian landscape. He spent fourteen months painting on his large canvas, THE EXHIBITION GALLERY OF THE LOUVRE, which contains thirty-seven recognizable copies of paintings, including the MONA LISA. Upon his return to this country, the Louvre
painting was successfully exhibited at New York and New Haven, and was sold for $1,300., not the price of $2,500, that Morse had hoped for. After the early 1830's his painting activity began to decline for his interest had turned to science and invention as a means of earning a living and to support his family.

On his return voyage to this country, in the fall of 1832, Morse having kept up with science, was pre-occupied with the theory of electro-magnetism, and the fact that an electric impulse passes instantly over a wire. The idea came to Morse that intelligence could be transmitted instantly to great distances by means of a code. He worked out the Morse code long before he had perfected the instruments used in the transmission. In 1835 he produced a working model of the telegraph and then invented the relay to strengthen electric impulses. Morse's inventions brought him world wide fame in his life time.

While working on the telegraph Morse was appointed Professor of the Literature of the Arts of Design at New York University. The new building on Washington Square, designed by Alexander Jackson Davis, was dedicated in June, 1837 and Morse was given rooms on the upper story, facing north. This building is seen in Morse's ALLEGORICAL LANDSCAPE, 1836. The building became a residence for many mid-19th century artists, who were originally attracted there by Professor Morse.

Although Morse ceased to be a professional artist in the late 1830's, he was not a forgotten figure in the American Art world. In the early 1850's he was wealthy enough, through income from his scientific ventures, to build a country home. The architect Alexander Jackson Davis\textsuperscript{44} helped him design "Locust Grove" on a site overlooking the Hudson River, three miles south of Poughkeepsie, New York. The house is still standing today.\textsuperscript{45}

**Works. Portraits:**

DE WITT CLINTON, before 1826. Metropolitan Museum of Art.

ELI WHITNEY, 1822. Yale University, New Haven, Connecticut.


MARQUIS DE LAFAYETTE, 1824. New York City Hall, New York.

**Figure Pieces:**

THE OLD HOUSE OF REPRESENTATIVES, 1822. Corcoran Gallery of Art, Washington, D. C.

THE EXHIBITION GALLERY OF THE LOUVRE, 1832. Syracuse University, Syracuse, New York.

**Landscapes:**

ALLEGORICAL LANDSCAPE, SHOWING NEW YORK UNIVERSITY, WASHINGTON

\textsuperscript{44} Mabee, Charleton, *The American Leonardo*..., New York, 1943, one of Davis's plans and elevations illus., op. 356.

\textsuperscript{45} The house is privately owned but opened to the public by permission of the owner.

APPLE HILL, COOPERSTOWN, NEW YORK, c. 1829. Formerly in the collection of the late Stephen C. Clark, privately owned.

Portraits of the Artist:


Sources:


Yale University Portrait Index, 1701–1951, New Haven, Yale University Press, 1951. Yale University owns seventeen portraits by Samuel F. B. Morse.

10. CHESTER HARDING (1792–1866), portrait painter, was born at Conway, near Northampton, Massachusetts. In 1806 his family moved to the wilderness of Madison County, in central New York State. He served as a drummer boy in the War of 1812. With his brother, he
set up a cabinet and chair making shop. After he was married, he ran a tavern but was financially unsuccessful. He then moved to Pittsburgh, Pennsylvania, and became a sign painter. There in 1817, the self-taught painter began producing portraits. The crude likenesses brought in money. In 1818 he moved to Paris, Kentucky, set himself up as a professional portrait painter and charged $25.00 for a portrait. Accumulating some money, he went to Philadelphia where he saw paintings by Thomas Sully (q.v.) and spent two months studying drawing at the Pennsylvania Academy of the Fine Arts. Hard times prevailed at Paris, Kentucky, upon his return, so Harding traveled to St. Louis, Missouri. In 1820, while in that area, he painted a portrait of Daniel Boone. He went to Boston in 1822 to meet Gilbert Stuart, "the greatest portrait painter this country ever produced," according to Harding. He was quite successful in his portrait painting in Boston and western Massachusetts, and earned enough money to go to Europe. In August 1823, he sailed for England where he again enjoyed success. He returned to Boston in 1826 and became friendly with Washington Allston (q.v.). In 1830, he settled in Springfield, Massachusetts, and then went to Washington to paint a portrait of John C. Calhoun. On another trip to Washington, Harding painted a full-length portrait of Chief Justice John Marshall for the Boston Athenaeum. He went again to England in August, 1846 and painted portraits in London. After his return to this country he spent his winters in Washington, New York, Boston, or St. Louis, where
he was the winter of 1865-66, painting a portrait of General Sherman.
He died suddenly in Boston while planning to go on a fishing trip.
Harding left an autobiography which was edited and expanded by members
of his family and published the year of his death. Dunlap in his
history of American art, 1834, said that Harding "is now acknowledged
in the foremost rank of portrait painters in the United States."

Works:

JOHN MARSHALL, c. 1829. Boston Athanæum, Boston, Massachusetts.

JOHN RANDOLPH OF ROANOKE, before 1830. Yale University, New Haven.

DANIEL BOONE, 1820. Formerly in the collection of H. L. Pratt,
privately owned.

BENJAMIN PICKMAN, c. 1843. Museum of Fine Arts, Karolik
Collection, Boston.

DANIEL WEBSTER. Massachusetts Historical Society, Boston.

BUSHROD WASHINGTON. Historical Society of Pennsylvania,

MRS. THOMAS BREWSTER COOLIDGE. Metropolitan Museum of Art

CHARLES CARROLL OF CARROLLTON. Capitol of the United States,
Washington, D. C.

Sources:

Dunlap, William, The Rise and Progress of the Arts of Design,
1834, II, p. 289-293.

Harding, Chester, My Egotistigraphy, Cambridge, 1866.
Note: This is the most comprehensive exhibition of Harding's work ever held. Portraits of Springfield people were exhibited at the Alexander House, Springfield, where Harding once lived.

11. ASHER BROWN DURAND (1796-1886), engraver, portrait, and landscape painter, was born at Jefferson Village (now Maplewood), Essex County, New Jersey. His father, John Durand, was a watchmaker and silversmith. The son practiced engraving on pieces of metal in his father's shop. He was apprenticed to the engraver, Peter Maverick, in New York from 1812 to 1817. He then became Maverick's partner, 1817 to 1820. The latter year he was commissioned by Colonel John Trumbull (q.v.) to engrave a large folio print of THE DECLARATION OF INDEPENDENCE. Durand did the work, which took three years, for the sum of $3,000. He engraved two other large plates, MUSIDORA in 1825, and ARIADNE in 1835, the latter after John Vanderlyn's (q.v.) painting. He engraved over one hundred and twenty portraits, chiefly of his American contemporaries, from portraits by Henry Inman, Thomas Sully, Rembrandt Peale, John Vanderlyn, John Trumbull, Samuel F. B. Morse, Waldo & Jewett, and others. By 1835, when he gave up engraving, he was the most noted American print maker. In the 1820's he had engraved bank notes with his older brother, Cyrus Durand, who stayed in that field and developed mechanical lathes for engraving the backgrounds of bank notes.
Durand had always been interested in sketching and painting, which he at first practiced as an amateur. By the early 1830's Luman Reed, a leading patron of American artists, commissioned Durand to paint a series of portraits of the Presidents of the United States. He painted Washington, Adams, Jefferson, Madison (from life in 1832), Monroe, J. Q. Adams, and Andrew Jackson (both from life). After Reed's death in 1836 the portraits became the property of the New York Gallery of Fine Arts, and in 1858 came into the possession of the New-York Historical Society. There are twenty-eight Durand portraits at the New-York Historical Society, including two self-portraits and twelve family portraits. His best known history picture, THE CAPTURE OF MAJOR ANDRE, 1833, was engraved by Alfred Jones and published by the American Art-Union in 1845. A founding member of the National Academy of Design and President, 1845-1861, his exhibition record shows him first as an engraver, then portrait painter, and gradually changing over to landscape. Durand, in his landscape painting, was far less romantic painter than Allston or Cole. He was particularly skillful with trees, which he sketched endlessly. Few of his landscapes are given geographical titles for he was painting pure landscape in a realistic manner. Coming into landscape painting late in this period he led the way for younger members of what was later called the Hudson River School. In full maturity, he visited Europe in 1840-1841. In 1869, he gave up his residence at 91 Amity Street, New York, and moved back to the place of his birth, called
at the time South Orange, New Jersey. After his death in 1886, his son published a biography which is lacking in detailed information. The Grolier Club in New York held an exhibition of Durand's engraved work and published a complete catalogue. But to date there has not been an extensive exhibition of the artist's paintings or any recent full-length study.

**Works:**

The New-York Historical Society owns the following portraits of Presidents of the United States by Durand, originally commissioned by Luman Reed who died in 1836. Washington, Adams, Jefferson, Madison, Monroe, all after Gilbert Stuart; and from life, J. Q. Adams, 1834 and Jackson 1835. The Society also owns Durand's life portrait of President Madison, started in 1832 and dated 1833.

- **THE BEECHES, 1845.** Metropolitan Museum of Art, New York.
- **SUMMER AFTERNOON, 1865.** Metropolitan Museum of Art.
- **CATSKILL CLOVE, 1866.** Century Association, New York.
- **KINDRED SPIRITS, 1849.** New York Public Library.

**Portraits of the Artist:**

- **SELF-PORTRAIT, c. 1825-1830.** New-York Historical Society.
Sources:


12. JOHN QUIDOR (1801-1881), painter of romantic illustrations, signs and banners, was born at Tappan, New York. About the year 1811 the Quidor family moved to New York City. Quidor's father, listed in the directories as a teacher, apprenticed his son to John Wesley Jarvis (q.v.). After a few years, being dissatisfied with his son's progress, he sued the artist. When Jarvis showed a painting by Quidor to the jury, Jarvis won the case. That ended the Jarvis-Quidor relationship. It was not until 1827 that Quidor appeared in the directories as a professional painter and from that year through 1839 he sent only five paintings to the National Academy of Design for exhibition. Quidor's time was taken up with sign, banner, and fire-engine panel painting, all ephemeral media. He had known Henry Inman while working in Jarvis's studio. Later he had as pupils Charles Loring Elliott and Thomas Bangs Thorpe, better known in later life as a writer rather than a painter. It is Thorpe who has left the best record of Quidor, who worked in an uncleaned studio with hardly any furniture and as a teacher who taught his pupils little. During the period 1843 to 1849 Quidor devoted himself to a series of seven large religious paintings that have now
disappeared. He planned to trade these paintings for a farm in Illinois. But the real estate deal fell through and he never claimed title to the land. He was absent from New York from 1837 to 1851, and when he returned began to paint the same literary subject matter he had done in his early period. His subjects were mainly chosen from the works of James Fenimore Cooper or Washington Irving. His early style was bright and almost impressionistic, but the later style was quite different. He became almost a monochrome painter with a misty romantic style. Neither of Quidor's styles were appreciated in his time. Although he was a far better illustrator of Cooper and Irving than either Allston or Morse, he was not recognized and even forgotten before he retired from commercial painting in 1868. He spent the remainder of his life with his daughter at Jersey City Heights. He was an unusual painter, far ahead of his time, who apparently was not influenced by his teacher or artists around him, and who did not influence his pupils or younger artists. His style did not lend itself to reproductive engraving which may account for the fact that his work was never published in editions of the authors he illustrated.

Quidor was re-discovered one hundred years later and was given a one-man exhibition at the Brooklyn Museum in 1942, in which only eighteen works were shown. No other paintings could be found at the time and none of his commercial work has survived.
Works:


LEATHER STOCKING MEETS THE LAW, 1832. New York State Historical Association, Cooperstown, New York.

A BATTLE SCENE FROM KNICKERBOCKER’S HISTORY OF NEW YORK, 1838. Museum of Fine Arts, Karolik Collection, Boston.

ICABOD CRANE PURSUED BY THE HEADLESS HORSEMAN, 1828. Yale University, Garvan Collection, New Haven, Connecticut.


Sources:


13. THOMAS COLE (1801-1848), landscape and allegorical painter, was born at Bolton-le-Moor, Lancashire, England. He came to this country with his family and settled at Steubenville, Ohio, where he worked as a block engraver. After seeing the work of an itinerant painter, he took up portrait painting in 1822. He then went to Philadelphia for two years and received some training in drawing. In 1825, he went to New York. Cole became a founding member of the National Academy of Design and exhibited there constantly from
1826 until his death. He went to Europe in 1829; was in England and London, 1830-1831; then traveled on the Continent. After his return in 1833 he exhibited several Italian landscapes at the National Academy in New York. From 1833 to 1836, Cole worked on a commission from Luman Reed, the first notable private patron of American artists, to paint the series COURSE OF EMPIRE: THE SAVAGE STATE, THE ARCADIAN or PASTORAL, THE CONSUMMATION OF EMPIRE, DESTRUCTION, and DESOLATION. But Reed died in 1836 before the series was completed. Cole's next major effort was a series of four very large paintings for Samuel Ward, THE VOYAGE OF LIFE: CHILDHOOD, YOUTH, MANHOOD, AND OLD AGE. Again his patron died before the completion of the series. But Cole completed the project and the paintings were publicized by the American Art-Union, through engravings, and became very well known throughout the country. Other ambitious paintings were DREAM OF ARCADIA, 1838, and THE ARCHITECT'S DREAM, 1840, a painting that remained in the artist's family until recent years. Cole went again to Europe in 1841 and was in Paris and Rome. In 1842 he visited Sicily, Taormina, and Mt. Aetna, and returned to this country in July of that year. At the end of his life he had started in on another series of paintings, THE CROSS AND THE WORLD, which was left unfinished, and known only through sketches and unfinished canvases.

Cole was the best American landscape painter of his time. But a great amount of his effort went into his series, THE COURSE OF EMPIRE, popular at the time, but today the pictures no longer have their romantic appeal. THE VOYAGE OF LIFE is no longer popular.
In fact his greatness at present rests in his landscapes alone.

He produced powerful landscapes when he remained close to the rugged wilderness such as in an early landscape, VIEW NEAR TICONDEROGA OR MOUNT DEFIANCE, 1826, and in THE LAST OF THE MOHICANS, 1827 (based on J. Fenimore Cooper's novel), THE CATSKILL MOUNTAINS, 1833, THE OXBOW, CONNECTICUT RIVER, NEAR NORTHAMPTON, MASSACHUSETTS, 1836, and THE TORNADO, 1835. Cole went to live at Catskill, New York, in 1836 and did a considerable amount of travel in the wild country of New York State and New England. He died at Catskill in 1848. William Cullen Bryant delivered his eulogy and the American Art-Union held a memorial exhibition. The following year Asher B. Durand (q.v.) completed his great romantic landscape, KINDRED SPIRITS, a rugged landscape showing Bryant and Cole standing on a precipice.

Works:


THE VOYAGE OF LIFE (series of four paintings), 1840. Munson-Williams-Proctor Institute, Utica, New York.

THE DREAM OF ARCADIA, 1838. City Art Museum of St. Louis, Mo.

THE ARCHITECT'S DREAM, 1840. Toledo Museum of Art, Toledo, Ohio.

VIEW NEAR TICONDEROGA OR MOUNT DEFIANCE, 1826, Fort Ticonderoga Association, Inc. Ticonderoga, New York.

46. Thomas Cole's house at Catskill, N. Y. is still standing. It has remained in the family and is now in the estate of the late Florence Cole Vincent, grand-daughter of the artist.

There is another version of the same scene at New York State Historical Association, Cooperstown, New York.

THE CATSKILL MOUNTAINS, 1833. Cleveland Museum of Art, Cleveland, Ohio.


THE TORNADO, 1835. Corcoran Gallery of Art, Washington, D. C.

Portraits of the Artist:


Sources:

Noble, Louis L., The Course of Empire, Voyage of Life, and other Pictures of Thomas Cole, N. A., with selections from his letters and miscellaneous writings...., New York, 1853.


14. HENRY INMAN (1801-1846), portrait, miniature and genre painter, was born at Utica, New York. His family moved to New York City in 1812, and in 1814 Inman was apprenticed to John Wesley Jarvis (q.v.)
for seven years. The master and apprentice got along well together and Inman often completed portraits started by Jarvis. Inman had planned to enter West Point Military Academy but decided to be an artist. Jarvis took Inman to New Orleans in 1815 and to Boston in 1822. Dunlap (q.v.) advised Inman to go to Europe for further study when he finished his apprenticeship. But Inman instead, married and pursued his career as a portrait painter in this country. He worked at 48 Vesey Street, New York, from 1823 to 1827 and took on his pupil, Thomas Seir Cummings, as a partner. Inman gradually gave up miniature painting and turned that branch of art over to Cummings. These two artists were both founding members of the National Academy of Design in 1825, and Cummings lived on to write the history of the Academy in 1865. Inman served two terms as Vice President of the National Academy, while Samuel F. B. Morse (q.v.) was President. He exhibited regularly at the National Academy and at the Pennsylvania Academy, from 1825 on, and frequently at the Boston Athenaeum.

In 1831, Inman went to Philadelphia and became a partner in the lithographic firm of Childs and Inman. Albert Newsam, an employee of the firm, made a number of lithographic copies of Inman's paintings which were published by the firm. In 1832, Asher B. Durand (q.v.) engraved Inman's portrait of the actor, James Henry Hackett, for The New-York Mirror. Although Inman had a home and studio in Philadelphia, for reasons of health he moved to Sterling Farm, Mount Holly, New Jersey, in 1832. In 1834, he returned to New York and his
studio and home addresses are given in the directories and recorded by Bolton. His health began to decline in 1843, but in 1844 he had acquired enough portrait commissions to go to England, where he painted portraits of Macaulay, Wordsworth, Thomas Chalmers, and the Earl of Cottenham, the Lord Chancellor of England. He returned to the United States in May, 1845. A few years earlier he had received a commission to provide a painting for one of the panels in the Rotunda of the Capitol at Washington, D. C. His subject was to have been DANIEL BOONE IN THE WILDS OF KENTUCKY, but he left only a few sketches when he died early in 1846. After his death his friends arranged a memorial exhibition consisting of one hundred and twenty-five paintings, for the benefit of his widow and five children.

Inman's skill in painting portraits increased during his short career. Although he lived in a romantic period, his portraits show considerable realism and a somewhat English flavor. He did not live long enough to be affected by photography as did his contemporaries, Daniel Huntington and George P. A. Healy. The Bolton catalogue of paintings by Inman includes more than two hundred pictures.

Works:

MADAM JUMEL. New York State Historical Association, Cooperstown, New York.


The following four portraits hang in the New York City Hall and are described and illustrated in Catalogue of the Works of Art Belonging to the City of New York, 1909.

MARTIN VAN BUREN, Governor of the State of New York, 1829. 1830 Full-length.

GIDEON LEE, Mayor of New York, 1833-1834.

WILLIAM HENRY SEWARD, Governor of New York, 1839-1842. 1844. Full-length

JAMES HARPER, Mayor of New York, 1844-1845. 1845.

Portrait of the Artist:


Note: A landscape painting, PIC-NIC IN THE CATSKILL MOUNTAINS, owned by Brooklyn Museum and reproduced many times as the work of Henry Inman, is no longer attributed to the artist by the museum.

Sources:

CHAPTER IV
THE AMERICAN SCHOOL, MID-19th CENTURY, 1840-1876

The decades from the 1840's through the 1870's were ones of growing prosperity and population. The frontier was rapidly moving from the Mid-west to the Far West. Each year miles of railroads pushed farther west until the year 1869, when the last spike was driven connecting the East and West Coasts. The fearful Indians were being subdued, their land being taken from them, and the buffalo was fast disappearing from the western plains. The most unfortunate event was the Civil War, 1861-1865, fought by a divided country over the question of slavery, and in the end ruinous to the economy of the Southern States. The American art world probably expanded more rapidly than the overall national growth for at this time as the best professional painters became famous through their work, an ever increasing number of artists of lesser ability appeared, who also were economically successful. Americans had become proud of their literature and art. Wealthy men, building large houses in the then big cities began to buy large paintings by the most popular (if not always the best) American artists. The art market expanded from personal dealing with an individual artist to a dealers who acted as agents for many artists. Two enterprising dealers of the time who promoted American art were Michael Knoedler and Samuel Putnam Avery. Art critics appeared and filled columns of space in the newspapers and periodicals with verbose and flowery comment.
But unfortunately very few of the art works were reproduced because of the expense of producing a wood or steel engraving. A few large folio lithographs were published by Currier & Ives. Ten of William S. Mount's paintings were lithographed in Paris. These high quality prints sold well in this country because they were "suitable for framing." Some of the Art-Unions and magazines distributed large reproductive prints as membership or subscription premiums. Prints as such had not yet begun to be collected. That sophisticated pastime will be mentioned in the next chapter. But oil paintings were very definitely being collected during this golden period of American art, before the field gave way to a tremendous influx of contemporary European art, brought on by the Centennial Exhibition held in Philadelphia in 1876. There is no history of American collectors and collecting during the 19th century but Tuckerman, 1867, lists some of the major collectors and some of their holdings. Clement and Hutton, 1879, and later editions, 1884 and 1889. also mention owners' (collectors) names in connection with titles of works of art. From this information the next step is to study the art auction catalogues, which give the most complete information available on individual collections.  


49. Lancour, Harold, American Art Auction Catalogues, 1785-1942, A Union List, New York, 1944.
The portrait painters had tradition and the personal vanity of the subject on their side. They flourished to the unfortunate degree that quality was not always recognized or demanded in their workmanship. The development of photography starting with the daguerreotype in 1839, the much less expensive ambrotype c. 1850 and the cheap, carte-de-visite, paper positive of the 1860's has preserved for us thousands of faces that would never have been drawn or painted. On the other hand, the photograph created a competitive situation which seriously threatened the creativity of the portrait painter. By the 1860's the photographic image dominated portrait painting. The painted image had to conform to the photographic, or real image, thus the painters tended to paint from a photograph, even though they continued the practice of painting from life. The scientific realism of photography reached the landscape painters but with lesser impact since more freedom is allowed in landscape painting, which developed and flourished as never before in American art. Taste in this country was still under-developed as shown in the wide popularity of Leutze's WASHINGTON CROSSING THE DELAWARE, and in the grand and tremendous composition by Bierstadt, THE ROCKY MOUNTAINS, and in the HEART OF THE ANDES by Church. Individually these three painters turned out some better paintings than their famous money-making "pot boilers." The rise of genre painting, a blending of portrait and landscape painting in the creation of the

50. Samuel F. B. Morse (q.v.) was the first American to write about Daguerre's new invention. He was possibly the first American to produce a Daguerreotype some time before Sept. 28, 1839. Mabee, op. cit., 1944, P. 226-229.

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social scene, took place at this time, and the chief practitioners were William Sidney Mount, George Caleb Bingham, and Eastman Johnson.

**Portrait Painters:**

Charles Loring Elliott, George P. A. Healy, and Eastman Johnson were the leading portrait painters. Other professionals were William S. Mount, Daniel Huntington, William J. Hubard, Thomas W. Wood, Thomas Hicks, and William Page. Several of these men became popular as they were extremely successful portraitists. Henry Peters Gray is known by a few portraits and figure pieces, and James Reid Lambdin painted portraits at Pittsburgh and Philadelphia. Frank B. Carpenter (1830-1900), after scant training, painted some fairly good portraits in the 1850's and through the mid-1860's. His great work was the large canvas, THE FIRST READING OF THE EMANCIPATION PROCLAMATION, 1865, and like Leutze's Washington action picture, almost as widely reproduced in school text books. Carpenter's studies for the portraits of Lincoln and the seven members of his Cabinet, shown in the composition, are of excellent quality. His portrait of Lincoln, engraved by Frederick Halpin, from his early portrait sketch, received wide publicity, and is one of the better life portraits of the martyred President. But in the latter part of his life, Carpenter failed to paint as he had done in his early period.

**Landscape Painting:**

By the mid-19th century landscape painting had become a fully accepted type of art. Thomas Cole and Asher B. Durand were the
pioneers in this type of painting. But Cole, curiously, filled many of his landscapes with allegory or religious subject matter as if to justify his great and lofty aims as an artist. By the mid-50's no apology was needed for pure landscape and the leading painters were: John F. Kensett (1816-1872), Worthington Whittredge (1820-1910), Frederic E. Church (1826-1900), and Albert Bierstadt (1830-1902). These men all knew each other but were not members of any school, other than elected members of the National Academy of Design. But years later the term "Hudson River School" was coined. Thus today most any landscape painter of the mid-century, is now called a member of "The School." Samuel Isham, in 1905, in his chapter, "The Hudson River School," lists some of the other members who today are judged to be of lesser stature and more limited scope. Jasper F. Crospey, Sanford R. Gifford, John Bunyon Bristol, Jervis McEntee, William Bradford, William Troast Richards, and R. Swain Gifford. Other landscape and marine painters whose work has merit, regional appeal, or who were specialists in certain types of atmospheric effects are: Martin Johnson Heade, Fitz Hugh Lane, Thomas Hill, Thomas P. Rossiter, Alexander H. Wyant, the brothers James and William Hart, and James Hope. There is another group of artists, whose work is highly collectable today, who were

51. F. A. Sweet, in his exhibition catalogue, The Hudson River School, 1945, included fifty painters ranging in time from Francis Guy (1760-1820) to Thomas Moran (1837-1926). This is an indication of broad meaning of this anachronistic term.

draftsmen of the frontier regions. Some painted both in oil and water color and work of a few is known from contemporary prints. But much of the interest in the regional painters is in the scientific, geographic, and ethnological content of their pictures. In other words, these regionalists provide the present day historian with authentic illustrations. Bernard De Voto in his book, Across the Wide Missouri, (1947), covering only the short time from 1833 to 1838, has well illustrated his text with eighty-one plates of pictures by Alfred Jacob Miller, George Catlin, and Charles Bodmer. These men were actually illustrators like John Mix Stanley, William Ranney, and Charles Deas, who also painted frontier and Indian life. George Catlin was actually a primitive painter, who failed in academic portrait painting in the 1820's. But his technical limitations, strangely, were no handicap when he turned to painting the frontier landscape and Indian portraits.

Genre Painters:

This new form of art, a record of the social scene, or pictures of people at work or play, found a ready audience in this period. William Sidney Mount specialized in the American scene around him from 1830 into the 1860's. All his scenes were of North Shore, Long Island, farm life and none are artifically contrived. Eastman Johnson's genre pictures range in subject matter from the Wisconsin scene to life on Nantucket Island, from maple sugaring to cranberry picking. While George Caleb Bingham documented life in the mid-west. He was a good draftsman but a few of his pictures of crowds bear a
faint resemblance to the work of Hogarth. These three men, all of whom depended on portrait painting, were leaders in the field of American genre. Some other interesting compositions showing other aspects of rural and city life were painted by John W. Ehninger, Francis W. Edmonds, John O'Brien Inman (son of Henry Inman, q.v.), Thomas LeClear, William Ranney, Cephas Giovanni Thompson, and his brother Jerome Thompson, Lily Martin Spencer, and R. Caton Woodville, Sr., and J. G. Brown. The last three named painters need to be commented upon. Mrs. Spencer having a large family of children and a non-income producing husband was literally forced into the art business. Many of her pictures, including sentimental portraits of her children were published in lithography. Woodville lived a short life. His last few years were spent abroad at Dusseldorf and London. He painted some excellent American genre scenes but the heavy hand of Dusseldorf history painting might have been the major influence had he lived beyond his thirty-one years. John George Brown, known for his street urchins, portrayed the most sentimental, contrived, and cloying type of social scene. But he was immensely popular in his time.

Caricature, Humor, and Illustration:

The field of illustration had its hundreds of draftsmen who illustrated books and periodicals. But before citing illustrators, the one caricaturist in painting, David Gilmour Blythe (1815-1865) must be mentioned. His work was quite unlike other American painters.
Lacking technical skill and draftsmanship, he produced genre of the Civil War period which is unique. He was essentially a primitive painter who transcended his handicaps by producing original and sophisticated pictures. The brothers, James Henry and William Holbrook Beard, painted a variety of subject matter including animals, portraits, and genre. Later members of the Beard family known as illustrators were James Carter and Daniel Carter Beard, the founder of the Boy Scouts. The major illustrator of the period was Felix O. C. Darley (1822-1888), but because he worked in wash and watercolor and not in oil, his work is beyond the limits of this present history.

**History Painting:**

The illustration of historic events in oil painting, on large size canvases, was on the decline, once the panels in the Rotunda at the Capitol in Washington were filled. Leutze failed to persuade Congress to purchase his *WASHINGTON CROSSING THE DELAWARE*, but did paint a very inferior mural fresco, *WESTWARD THE COURSE OF EMPIRE TAKES ITS WAY*, twenty by thirty feet, for the West Wing of the Capitol. William H. Powell, (1823-1879) in 1847 was commissioned to paint the last of the dreary historical scenes for the Capitol Rotunda, *DE SOTO'S DISCOVERY OF THE MISSISSIPPI IN 1541*. F. B. Carpenter's *EMANCIPATION PROCLAMATION* has already been mentioned. Thomas Buchanan Read is now better known as a minor poet than as a painter. He is now the forgotten painter of the heroic production, *SHERIDAN'S RIDE*. 

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Currier & Ives:

This great publishing house of lithographs kept the poor man in the United States supplied with an endless number of cheap prints of a tremendously varied subject matter and some of them after the work of established painters. The firm published a number of reproductive prints after oil paintings by George Henry Durrie, a specialist in snow scenes. HOME TO THANKSGIVING, was one of his compositions. A number of marine subjects painted by James E. Butterworth were also reproduced in large folio. The third and extremely popular painter was Arthur Fitzwilliam Tait, known for his wild animal and life on the frontier subjects, including THE LIFE OF A HUNTER, "A TIGHT FIX." Three other skillful artists connected with the firm must be mentioned although none painted in oil. The most gifted draftsman was Fanny Palmer, who like Louis Maurer, had the unusual ability to draw her landscapes and architectural scenes directly on the lithographic stone. Louis Maurer was a skilled draftsman of horses and sporting subjects. He took up oil painting late in life after he had retired from Currier & Ives. The third staff artist was Thomas Worth, a specialist in comics and caricature. The life and taste of the American public is well reflected in the work of these six popular artists.

The Major Painters of the Period

Short biographies of the ten major painters of the period follow.

In studying the lives of these men it becomes apparent that a few artists became wealthy through the sale of their pictures with landscapes in the lead. There was now a wide, popular audience who appreciated and praised the grandiose views of nature. Collectors vied with each other to send the prices higher than ever before in the auction rooms. The artist and his public were in rapport, a healthy relationship that suddenly ended in 1876, and probably will never exist again. This great age was one of peace in the art world for there were no noticeable conflicting forces and only slight competition from the work of foreign artists. Public collections were being created. For example, the Metropolitan Museum of Art, in New York, was incorporated by the State Legislature on April 13, 1870. Among its original trustees were William Cullen Bryant, and collectors John Taylor Johnston, William H. Aspinwall, A. T. Stewart, and Marshall O. Roberts. Other trustees were the artists, Eastman Johnson, Frederic E. Church, John Q. A. Ward, Richard M. Hunt (architect), and John F. Kensett. That same year the Museum of Fine Arts in Boston was founded and incorporated. Earlier the Wadsworth Atheneum at Hartford had been established in 1842. In 1858, the New-York Historical Society received a large collection of paintings from the New York Gallery of Fine Arts, which included the Luman Reed Collection. In 1859, the Corcoran Gallery of Art, in Washington, was founded by the art collector William Wilson Corcoran. Thus the artist's work could now
be shown in public. In the meantime the private collectors were building their own stock of paintings which eventually would be offered to the established art institutions. To look at the store rooms of some of the older art galleries, it would appear that what was offered as a gift was uncritically accepted. In any case this was the most prosperous period of the artist.

Biographies of The Major Painters of the Period:

10. Bierstadt, Albert (1830-1902)

2. Bingham, George Caleb (1811-1879)

9. Church, Frederick Edwin (1826-1900)

3. Elliott, Charles Loring (1812-1868)

8. Johnson, Eastman (1824-1906)

4. Healy, George P. A. (1813-1894)

5. Kensett, John F. (1816-1872)

6. Leutze, Emanuel (1816-1868)

1. Mount, William Sidney (1807-1868)

7. Whittredge, Worthington (1820-1910)
1. WILLIAM SIDNEY MOUNT (1807-1868), portrait and genre painter, was a native and life-long resident of the north shore of Long Island. Born at Setauket, he grew up at Stony Brook. Two of Mount's older brothers were painters, Henry Smith (1802-1841), and Shepard Alonzo Mount (1804-1868). William went to New York in 1824 and became an apprentice to his brother, Henry, a sign painter. At that time his uncle Micah Hawkins, composer of the first American comic opera, was still living. A volume of poetry written by Hawkins contained six illustrations by the humorous draftsman David Claypoole Johnston. Thus Johnston's work would have had some influence on young William. He studied for about a year at the National Academy School, and from 1828 through the end of his life exhibited paintings at each annual Academy exhibition. His earliest known work showing biblical and literary illustrations was rather crude. However, from 1830 on he painted a number of excellent rural genre pictures. Although he painted a number of good portraits of the living and the dead as a means of earning a living he became the first American painter of the social scene and is looked upon today as one of the best painters of his time. During his life time a number of his paintings were published as large folio engravings and lithographs. Small engravings of his work appeared as illustrations in various periodicals.

54. Mount recorded in his diary his objection to suddenly being asked to paint portraits of subjects immediately after death and before burial. This was a custom of the time when there was no life portrait of the deceased. This gruesome task was eventually taken over by the photographer. Mount Papers, Ward Melville Collection, Stony Brook, Long Island, New York.
Mount's genre paintings of rural and farm life provide a remarkable record of human activity. His titles alone indicate his range of interest: THE RUSTIC DANCE, 1830, BARGAINING FOR A HORSE, 1835, RAFFLING FOR A GOOSE, 1837, CATCHING RABBITS, 1839, RINGING THE PIG, 1842, and EEL SPEARING AT SETAUKET, 1845. Although a convivial man, he enjoyed the solitude of his portable studio which brought him as close to nature as possible. Toward the end of his life Mount appears to have painted to suit himself and he produced nothing of importance during the last decade of his life. Of the Mount brothers, William was, by far, the best painter. Shepard had a family to support and painted mostly portraits. Henry, the sign painter, died young and is known today as the painter of a few still-life subjects. William, who never went abroad, and who disliked city life, remains the remarkable delineator of the American Scene. He may be called the father of American genre painting.

Works:


EEL SPEARING AT SETAUKET, 1845. New York State Historical Association, Cooperstown, New York.
LONG ISLAND FARM HOUSES, c. 1855, Metropolitan Museum of Art, New York.

Portraits of the Artist:


WILLIAM SIDNEY MOUNT, 1848, by Charles Loring Elliott. Private collection.

Sources:

Cowdrey, Bartlett and H. W. Williams, Jr., William Sidney Mount, 1807-1868, An American Painter, New York, 1944. The major change since this first book on W. S. Mount was published is the growth of the Melville Collection. Many privately owned paintings listed in the book are now in the Melville Collection at Stony Brook, Long Island.

Cowdrey, Bartlett, The Mount Brothers, An Exhibition. Suffolk Museum, Stony Brook, Long Island, 1947. The exhibition included 134 works by the three Mount brothers. A genealogical chart showing eight generations of the Mount family is included. Photographs of the interior and exterior of the Hawkins-Mount house at Stony Brook, Long Island, are reproduced. This house, lived in by the artist and his family is owned by Mr. Ward Melville, who has restored it and it is open to the public. A map shows the location of this and other Mount related houses.
2. GEORGE CALEB BINGHAM (1811-1879), portrait, genre, and landscape painter, was born in Augusta County, Virginia. In 1819, his family moved to Missouri, where the artist spent most of his life. His father died in 1824, and in 1827 he was apprenticed to a cabinetmaker at Boonville, Missouri. By 1833 he was painting portraits in central Missouri. After painting at Columbia, Missouri, 1834-1835, he went to St. Louis to paint. He was married in 1836 and bought land at Arrow Rock, Missouri. In 1838, he went to Philadelphia for several months study at the Pennsylvania Academy of the Fine Arts. The same year the Apollo Gallery in New York exhibited one of his paintings. For the next few years he did much travelling in and out of St. Louis. He was in Washington, D. C., during the fall of 1841 seeking portrait commissions. The painting of portraits, an economic necessity, was his chief occupation until 1845 when he began to exhibit the first of his famous western genre pictures, FUR TRADERS DESCENDING THE MISSOURI, which was shown at the American Art-Union in New York. That organization purchased a number of Bingham's pictures until it went out of business in 1852. His JOLLY FLATBOATMEN was shown there in 1847. That same year Bingham exhibited RAFTSMEN PLAYING CARDS, and THE STUMP ORATOR, both at St. Louis. He was painting in New York in 1849 and 1851. In the early 1850's some of Bingham's important compositions were engraved. 1856 was a busy year for Bingham painted at Columbia, Missouri, St. Louis, Louisville, Kentucky; Philadelphia, and Boston, he then sailed for Europe in August of that year. He lived at Dusseldorf, Germany, painting on commissioned pictures, and

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was back at Jefferson City, Missouri, by January, 1859. During the Civil War, Bingham gave much of his time to politics. After holding minor elective positions, he became President of the Board of Police Commissioners at Kansas City in 1874 and Adjutant General of Missouri in 1875. In October, 1877 he was installed as Professor of art at the University of Missouri, Columbia.

Bingham was a skillful draftsman in pencil, ink, and wash. One hundred and twelve sketches from the Bingham Sketchbook, owned by the St. Louis Mercantile Library, have been reproduced in Professor John Francis McDermott's recent book. A study of these sketches shows pioneer men, single, and in groups, with very intense faces. Many of the sketches are easily recognized studies for figures in his major paintings. Most of Bingham's western genre pictures contained well grouped figures in landscapes with distant backgrounds. He handled problems of perspective well. His academic portraits are not as well conceived as his genre subjects for they have many of the faults of a primitive painter.

Works:


THE JOLLY FLATBOATMEN, 1846. Private collection, but known through the Thomas Doney mezzotint, published by the American Art-Union in 1847.

THE COUNTY ELECTION, 1852. City Art Museum, St. Louis, Mo.

ORDER NO. 11, 1868, State Historical Society of Missouri

Portrait of the artist:

SELF-PORTRAIT, 1877?, Kansas City Board of Education, on loan to William Rockhill Nelson Gallery of Art, Kansas City, Missouri.

Sources:

McDermott, John Francis, George Caleb Bingham, River Portraitist, 1959. This book contains nearly 200 plates, a chronology and a check-list. It is the most complete publication on Bingham.

3. CHARLES LORING ELLIOTT (1812-1868), portrait painter, was born at Scipio, Cayuga Co., New York. His father wanted him to become an architect, but the son was determined to become an artist. Elliott went to New York in 1829 with a letter of introduction to Colonel John Trumbull (q.v.). As usual Trumbull tried to discourage the art student but finally let him into the American Academy to study the casts. Then Elliott and Thomas Bangs Thorpe found easel space in John Quidor's (q.v.) studio. Elliott and Thorpe became life long friends, while the latter left art and became a journalist and writer. It is Thorpe who left a record of this early period and leads us to believe that Elliott was a truly self-taught painter. Elliott then returned to Central New York State where he painted portraits for ten years. He came back to New York about the year 1839, when two of his portraits were shown at the National Academy. During the next few years he was hard up
financially but finally made a name for himself in the mid-1840's. Lewis Gaylord Clark introduced Elliott to Henry Inman (q.v.) and they became friends. By 1850, the art critics of the day, placed Elliott at the head of the profession of portrait painting. Inman had died in 1846 and Elliott carried on from where Inman left off.

The art historian and critic, Henry T. Tuckerman, reported in 1867 that Elliott had painted nearly seven hundred portraits. But Theodore Bolton could only account for about one hundred and fifty portraits in 1942, and many of these were unlocated. Elliott painted a number of literary men of his time: Fitz-Greene Halleck, Henry Wadsworth Longfellow, Washington Irving, and James Fenimore Cooper. Six of his portraits are in the New York City Hall: Governors Bouck, Hunt, and Seymour (all full-length), and Mayors Kingsland, Opdyke, and Fernando Wood (all bust-length). One of his handsomest full-length portraits is that of Matthew Vassar, 1861. Toward the end of his life Elliott painted from photographs, which may have helped him turn out more portraits in less time, but his early style, inherited from Henry Inman disappeared as he depended first on the daguerreotype and later on the photograph.

Works:

WILLIAM C. BOUCK, 1847, Governor of New York State, 1842-1844. Full-length. New York City Hall.

HENRY J. BRENT, Oil study, 1851. Minneapolis Institute of Arts, Minneapolis, Minnesota. As no finished portrait has been located, this
may have been the original for the steel engraved vignette by J. Rogers for the *Knickerbocker Gallery*, 1855, p. 249.

**WILLIAM CULLEN BRYANT, 1854?** Corcoran Gallery of Art, Washington, D. C. Engraved by J. C. Buttre for the *Knickerbocker Gallery*, 1855, p. 81.

**MATTHEW B. BRADY, undated.** Metropolitan Museum of Art, New York.

**HENRY INMAN, 1847-1848.** Century Association, New York.

**Portraits of the Artist:**

**SELF-PORTRAIT, C. 1834.** Syracuse Museum of Fine Arts, Syracuse, New York.

**SELF-PORTRAIT, undated.** Metropolitan Museum of Art, New York.

**Sources:**


4. **GEORGE PETER ALEXANDER HEALY (1813-1894),** portrait painter, was born and grew up in Boston. There is no record of formal art training for Healy, but his grandmother Hicks, with whom he lived, was a professional painter in watercolor. In 1830, when Thomas Sully came to Boston, it was Jane Stuart, daughter of Gilbert Stuart, who introduced Healy to him. After seeing a portfolio of Healy's work, including copies of Copley and Stuart, Sully encouraged him. That year Healy opened a studio in Boston and within a year was a successful portrait painter. He went abroad in 1834 and studied for one year at Paris, under Baron Gros. This was his only formal
art training. He painted many portraits in France and England. In 1839, Healy painted a portrait of Louis Philippe, King of France, and as a result was commissioned to copy some paintings at Windsor Castle, to be placed in the galleries at Versailles. By 1842, he returned to this country with portrait commissions from the French king. He was again here in 1845 to paint a portrait of ex-Presidents John Quincy Adams, Andrew Jackson, and Henry Clay. He painted Webster in 1847, and produced his most ambitious picture in 1851, WEBSTER REPLYING TO HAYNE, shown in the Senate Chamber with one hundred and thirty portraits. He lived in Chicago, 1854 to 1867. He then went abroad to paint more portraits including those of the royal family of Roumania, and did not permanently return to this country until 1892.

There is no complete catalogue of Healy's work. But since he worked quickly and constantly, he may have been the most prolific painter of his period. The artist often painted replicas of portraits of his more famous sitters. The catalogue of the Healy exhibition held at Richmond, Virginia, in 1950, included sixty-five portraits and classified them as follows: Kings and Statesmen, Famous People, United States Presidents (eleven portraits), Brave Gentlemen, Lovely Ladies, and Healy Family. His best portraits were painted in the period 1840's to mid-1860's. After that his portraits show the influence of photography. Not that he did not paint from life, but he was perhaps trying to make his work look more photographic. The
influence of photography on painting can be demonstrated in the painting ARCH OF TITUS, 1869, formerly thought to be painted by Healy alone. Now it is known that Healy did the figures of Longfellow and his daughter Edith, standing under the Arch, and the figures of the three collaborating artists, at the right. F. E. Church, seated, painted the Arch, while, Jervis McEntee, Church's pupil standing next to Healy, painted the Colosseum which is seen in the background. An old photograph exists showing the Longfellow group in the exact same pose as seen in this painting, and the Arch itself has been endlessly photographed from the same angle shown in the painting.

No American painter ever had such a large number of foreign commissions for portraits and although he lived many years abroad, his work is well known here through his many portraits of prominent Americans.

Works:

PRESIDENT JOHN TYLER, 1842. Corcoran Gallery of Art, Washington, D. C. A replica, 1859, is in the National Collection of Fine Arts, Washington, D. C.

JOHN C. CALHOUN, 1845. Replica, C. 1851. Virginia Museum

Richmond, Virginia.

WEBSTER'S REPLY TO HAYNE, 1851. The scene is in the Senate Gallery where the event took place in 1830. One hundred and thirty portraits are included in the composition. Faneuil Hall, Boston, Massachusetts.

Note: Healy painted many portraits of Daniel Webster.

CHARLES GOODYEAR, JR., 1855. Privately owned, on loan to the Smithsonian Institution, Washington, D. C.

ABRAHAM LINCOLN, 1860. Corcoran Gallery of Art, Washington, D. C.

GENERAL PIERRE G. T. BEAUREGARD, 1861. City of Charleston, South Carolina.

ARCH OF TITUS, ROME, 1869. Longfellow and his daughter, Edith are shown under the arch, while the three American artists who painted this picture are seen at the right: F. E. Church, seated Jervis McEntee standing in center, and Healy standing at right. Newark Museum, Newark, New Jersey.

Portraits of the Artist:

SELF-PORTRAIT, undated but early. Redwood Library, Newport, Rhode Island.


Sources:

Virginia Museum of Fine Arts, Richmond, Virginia, Healy's Sitters...

Important Personages of Europe and America...,1950.

De Mare, Marie, G. P. A. Healy, American Artist, New York, 1954.
This biography by Healy's grand-daughter, for what it lacks in
facts, must be used with the Virginia Museum catalogue. The Virginia catalogue contains more illustrations and chronological information which serve to supplement the text of this volume.

5. JOHN FREDERICK KENSETT (1816-1872), landscape painter, born at Cheshire, Connecticut, was the son of Thomas Kensett, a map engraver. After his father's death, John was apprenticed to his uncle, Alfred Daggett, a bank-note engraver. He worked briefly for a bank-note firm in New York. In 1840, he went to England to study painting. His traveling companions were Asher B. Durand (q.v.), John W. Casilear, and Thomas P. Rossiter. At first he was in Paris, sharing a studio with Benjamin Champney then went to London for two years, where he earned money by engraving. There he painted a number of pictures, some of which were shown in New York at the National Academy Exhibition in 1845. He then went to Rome and traveled in Italy, Switzerland, and Germany from 1845 to 1847. Kensett returned to New York in 1848, and was elected a member of the National Academy of Design in 1849. From 1848 through 1851, he lived and worked at New York University on Washington Square. His reputation as a landscape painter had been established and he traveled widely during the next twenty years to gain first hand experience of the White Mountains, Newport, Rhode Island, the Adirondack Mountains, and Lake George, New York in 1866 he went to Colorado. His work had become popular and some of it was engraved. The major New York art collectors, such as Robert Hoe, Robert L. Stuart, Morris K. Jessup, and Marshall O. Roberts, all bought his paintings. His work was exhibited at the Paris Exposition
in 1867, and again in 1878 (after his death). Kensett was elected a Trustee of the newly established Metropolitan Museum in 1870. He was acclaimed by the art critics James Jackson Jarves and Henry T. Tuckerman. Shortly after Kensett's death, following a memorial exhibition of several hundred of his paintings at the National Academy, the collection was put up at auction and brought a total of $137,715.00 in March, 1873.

Kensett, fortunately, had no interest in history painting, and in his landscape painting he was far better than Bierstadt. Kensett's style in painting is more like the English landscapists. It is colorful and bright, and he was particularly good in his marine subjects. He did not try to be dramatic, and chose his subjectmatter very well. His rocks are authentic, while Durand's rocks have the softness of a down pillow. A photographic record of the Kensett Memorial Exhibition as it hung on the walls of the National Academy, show that many of the artist's paintings were small in size, a virtue unrealized by the Dusseldorf students.

Works:


HIGH BANK, GENESSEE RIVER, NEW YORK, 1857. Corcoran Gallery of Art, Washington, D. C.


**Portrait of the Artist:**

JOHN F. KENSETT, 1854. By Charles Loring Elliott, Detroit Institute of Arts, Detroit, Michigan.

**Sources:**


6. **EMANUEL LEUTZE** (1816-1868), historical and portrait painter, was born in Germany. He was brought to this country soon after he was born and grew up in Philadelphia, where he studied under John Rubens Smith. As a young professional artist Leutze won the patronage of Edward L. Carey, and other Philadelphians, who made it possible for him to go abroad. In 1841, he went to Dusseldorf to study under Karl Friederich Lessing. He devoted himself to history painting and particularly to subjects relating to American History. During the years 1843 to 1845 he traveled in Germany and Italy, to study at Munich, Venice, and Rome. He returned to his home in Dusseldorf and except for visits to this country remained there until 1859 when he returned here to live. Among his European works are such
titles as COLUMBUS BEFORE THE COUNCIL OF SALAMANCA, LANDING OF THE
NORSEMEN IN AMERICA, NEWS FROM LEXINGTON, and THE SETTLEMENT OF
MARYLAND BY LORD CALVERT. But his most famous work is WASHINGTON
CROSSING THE DELAWARE, painted in Dusseldorf. The picture won a gold
medal at Berlin in 1850. The original composition, while nearly
finished, was damaged by fire. Leutze collected from an insurance
company and re-created the picture. Goupil & Company, New York
art dealers, purchased the "duplicate" picture, when nearly completed
from the artist for $7,000. In April, 1852 Congress was urged to
purchase the painting, which was then on temporary exhibition in
the Rotunda of the Capitol.

Congress did not approve the purchase of the painting and eventually
it was bought by the collector, Marshall O. Roberts. Another collector
presented it to the Metropolitan Museum in 1897. Because of its
popularity, the picture has been reproduced in innumerable books on
American history. As tastes have changed, the picture finally became
a source of embarrassment to the Metropolitan Museum and the picture
in recent years has been transferred to a museum at Washington Crossing,
Pennsylvania. The painting is roughly twelve by twenty feet in size,

56. An impressive list of titles of Leutze's work is given in
Champlin & Perkins, Cyclopedia of Painters and Paintings, New York,
1886-87.


58. Fairman, 1927, p. 135, Charles E., Art and Artists of the
Capitol of the United States, 1927, p. 135.
considerably larger than another popular favorite of the time, Ropsa Bonheur's THE HORSE FAIR, 1853-55, which is about eight by seventeen feet, and also owned by the Metropolitan Museum, Through the decades, the critics have made disparaging remarks about Leutze's Washington masterpiece, calling it "Washington Crossing the Rhine," and pointing out that no one would stand upright in a row boat in an ice-filled river. However, Leutze did dramatize one of the most important events in the American Revolution, the night of December 25, 1776, when Washington led a surprise attack on 1500 Hessian mercenaries at Trenton, New Jersey. Another Revolutionary War scene is Leutze's WASHINGTON AT THE BATTLE OF MONMOUTH, 1852-54, also painted in Germany, and it, too, was refused a place in the Capitol at Washington.59

Leutze's only commission for the Capitol at Washington was the fresco, WESTWARD THE COURSE OF EMPIRE TAKES ITS WAY, or referred to unofficially as WESTWARD HO! The contract was signed in 1861. The painting was finished two years later and the artist received $20,000 for his work. Since then the critics have had time to comment. Fairman, the historian of the art in the Capitol, quotes James Jackson Jarves, a very knowledgeable historian-critic as saying, to paraphrase, Leutze's composition was sloppy, mad and frantic.


60. Fairman, 1927, p. 204.
The most intelligent and knowledgeable art critic of the time, James Jackson Jarves, turned his criticism on Leutze and his "slop work." Jarves continues, "Of all his frantic compositions, the fresco of 'Westward Ho!' in the glass method, painted in the Capitol at Washington, is the maddest. A more vicious example in composition and coloring, with some cleverness of details, could not be presented to young painters. Confusion reigns paramount, as if an earthquake had made chaos of his reckless design, hot, glaring coloring, and but ill comprehended theme." Thus Jarves dismisses Leutze, who he labels chief of the melodramatists.

61. Jarves, J. J., Art Thoughts, New York, 1868, p. 298
Leutze's career came at the end of the period when history painting had flourished and although his ambitious figure compositions were popular in America during the mid-19th century, his efforts to depict history now have the flavor of fiction. In the same way colossal size today, does not denote greatness of a composition. The historian Isham writing in 1905 points out that although he had great technical ability as a figure painter, he was not as good a painter as many of his American associates. 62

Works:

WASHINGTON CROSSING THE DELAWARE. 1851 Metropolitan Museum of Art, New York, on loan to the State Park Memorial Building, Washington's Crossing, Pennsylvania.

WASHINGTON AT THE BATTLE OF MONMOUTH, 1852-54. Monmouth County Historical Society, Freehold, New Jersey.


CHARLES M. LEUPP, 1859. Chamber of Commerce of the State of New York, New York


NATHANIEL HAWTHORNE, 1862 National Gallery of Art, Washington, D. C.

Photographs of the Artist:


Sources:


Century Association, New York, Exhibition of Work by Emanuel Leutze. 1946. The exhibition included thirty-one items and a checklist of ninety-six additional titles, but no illustrations.

7. WORTHINGTON WHITTREDGE (1820-1910), landscape painter, was born on a farm near Springfield, Ohio. With no formal education, he went to Cincinnati, worked as a house painter and then as a sign painter. He became a self-taught portrait painter and then turned to landscape painting. There was art to be seen in Cincinnati at the time in the collection of Nicholas Longworth, a wealthy lawyer, who had aided the sculptors Hiram Powers and Shobal V. Clevenger in their careers. Whittredge went abroad in 1849. He spent some time in Belgium, traveled up or down the Rhine, and lived in Paris for a short time where Frederic E. Church was studying. His interest in landscape painting took him to Barbizon, but he was not then impressed with the work of the Barbizon painters. However, in his Journal,
written a half century later, Whittredge admits that he had changed his opinion of the Barbizon School. He then went to Dusseldorf late in 1849, and remained there until 1854. Leutze was there working on his WASHINGTON CROSSING THE DELAWARE, and pressed Whittredge into serving as a model for George Washington, although the face was painted from Houdon's bust in profile. Bierstadt arrived there in 1852 at the beginning of his career. Karl Friederich Lessing and Andreas Achenbach were the leading painters at Dusseldorf, but Whittredge was officially not a pupil of either. However, he did manage to have an attic studio in Achenback's house. He then moved on to Rome, where he worked and enjoyed himself until 1859, when he returned to this country. Whittredge's work was shown at the National Academy in New York from 1860 on. He took an active interest in the affairs of the Academy and was elected President in 1865, and again, 1874 to 1877 when through his efforts he raised enough money to free the Academy from debt.

Whittredge made an extensive tour of the West, from June, 1865 to October, 1866. He accompanied General John Pope, who was making a tour of inspection of the department of the Missouri. This area covered the land east of the Rocky Mountains and New Mexico. On this long journey, much of it made on horseback, Whittredge was constantly sketching, whenever he stopped to camp. His interest in the wide plains grew as he found the rugged mountains did not interest him. The critic, Samuel Isham, points out that this western trip marked a
change in Whittredge's style. He grew away from the tight handling and dullness of the Dusseldorf School and his color became richer and more varied.

Whittredge's paintings were sent to the Paris Exposition of 1867, and 1878. Five of his paintings were included in the Centennial Exhibition at Philadelphia in 1876. Professor John F. Weir, writing the official report on American art in the exhibition, said this of the artist's work, "Mr. Whittredge's pictures of forest solitudes, with their delicate intricacies of foliage, and the sifting down of feeble rays of light into depts of shade are always executed with rare skill and feeling." Weir points out further that Whittredge was not too skillful at painting the open sky. This criticism probably accounts for Whittredge's concentration on woodland interiors which he produced with great success. He was financially successful and his paintings were in many of the major American art collections. Although he maintained a studio in New York, he lived at Summit, New Jersey for the last twenty-five years of his life.

Works:


HOME BY THE SEA (near Newport, R. I.), 1872. Addison Gallery of American Art, Andover, Massachusetts.


Portrait of the Artist:

WORTHINGTON WHITTREDGE, undated (as an old man). By William Merritt Chase, Private Collection.


Sources:


Macbeth Gallery, New York, Loan Exhibition, Worthington Whittredge 1820-1910. 1944 (p. 3)

Sweet, Frederick A., The Hudson River School, 1945, P. 87-93.

8. EASTMAN JOHNSON (1824-1906), genre and portrait painter, was born in Maine and grew up in Augusta, the state capitol. He received his early art training at John Bufford's lithographic shop in Boston. He then became an itinerant crayon portraitist traveling from Maine to Washington, D. C. from 1841 to 1849. That year he went abroad to study with Emanuel Leutze and at the Academy at Dusseldorf for two years. Johnson then went to the Hague in Holland for further study. Before
returning to America in the fall of 1855, he studied in Paris for a short time at the atelier of Couture. By the summer or fall of 1856 Johnson was at Superior, Wisconsin, where his married sister lived. After returning to Washington, D. C. he again set out for Wisconsin in 1857 where he painted pictures of frontier life and Indians. Later he had a studio at Cincinnati. He then returned to Washington in 1859. There he painted one of his best pictures, now known as, OLD KENTUCKY HOME and shown that year at the National Academy of Design in New York. In 1860, Johnson was elected a member of the Academy. About that time he had taken a studio in the New York University Building on Washington Square. During the Civil War, Johnson witnessed several battles in order to get subject matter for his paintings. But he did not paint battle scenes, rather he painted genre such as THE WOUNDED DRUMMER BOY, and A RIDE FOR LIBERTY--THE FUGITIVE SLAVE. Another well known picture is CORN HUSKING, 1860, which Currier & Ives copied in lithography and published. GIRL PICKING WATER LILIES, 1865, has great charm and is somewhat like the early work of Winslow Homer. Most of Johnson's Nantucket scenes date from the 1870's and 1880's. THE OLD STAGE COACH, CRANBERRY PICKERS, CORN HUSKING BEE, and THE NANTUCKET SCHOOL OF PHILOSOPHY, are some of his better known pictures of the period. Johnson painted a number of academic portraits of economic necessity. But his portraits are, on the whole, extremely dull. After 1887 most of his painting was portraiture rather than the genre which he liked and did so well. Occasionally he was highly
successful in combining genre and portrait painting, for example, in TWO MEN, and HATCH FAMILY GROUP, a remarkable interior scene with portraits of fourteen members of the family.

**Works:**


CORN HUSKING BEE, 1876. Art Institute of Chicago.

THE NANTUCKET SCHOOL OF PHILOSOPHY, 1887. Walters Art Gallery, Baltimore, Md.


**Portraits of the Artist:**


SELF-PORTRAIT, C. 1860. Detroit Institute of Arts, Detroit, Michigan.

**Sources:**

Baur, John I. H., Eastman Johnson, 1824-1906, An American Genre Painter, Brooklyn Museum, 1940. This illustrated exhibition catalogue contains a biography of the artist and a catalogue of four hundred and seventy-two works.
9. FREDERIC EDWIN CHURCH (1826-1900), landscape painter, was born at Hartford, Connecticut. After studying under two minor artists, he became Thomas Cole's first pupil in 1844. Working at Catskill, New York, he learned from Cole how to interpret nature, and after Cole's death, Church grew to become one of the leading American landscape painters in the 1860's. From 1845 through 1878 he exhibited at the National Academy and was elected a member in 1849. He traveled to South America in 1853 and again in 1857, where he studied and sketched scenery in Ecuador and Columbia. From his studies he later painted his mammoth master pieces, MOUNTAINS OF ECUADOR, 1855, 48 X 75 inches; HEART OF THE ANDES, 1859, 65 X 119 inches; CHIMBORAZO, 1864, 48 X 84 inches. He traveled considerably in this country, painting views of Maine and other New England states. Perhaps his most popular work was the gigantic NIAGARA, 1857, 43 X 92 inches. He painted iceberg scenes off the Coast of Labrador, views of the West Indies, and views in the Near East in the early 1870's. His career as a painter slowly ended for inflammatory rheumatism gradually was crippling his right hand in the 1870's.

By the time he ceased to paint, Church was very wealthy. He had built for himself a large ornate oriental palace-castle, on high ground, south of Hudson, New York. The site has a remarkable view of the Hudson River. He filled his house with a large collection

63. Vaux and Withers drew the plans in 1870, but Church supervised all decoration. Larkin, 1949, P. 246, Illustrated,
of paintings, many of them his own, and numerous objects d'art acquired during his travels. From the mid-1850's the major art patrons in America began to acquire his work. His paintings were in the collections of William H. Osborn, John Taylor Johnston, James Lenox, and Marshall O. Roberts. As patrons died, many collections were disposed of at auction. At the W. T. Blodgett sale in New York, 1876, Church's HEART OF THE ANDES brought $10,000. At the John Taylor Johnston sale the same year, Church's NIAGARA was sold to the Corcoran Gallery in Washington for $12,500. It must have been gratifying to the artist, who could no longer paint, to realize how successful he had been. His extraordinary technical ability, his masterly aerial perspective, his painting with bright color at times, combined to make the type of picture that was most appreciated in the 1860's and 70's. Then there was a change in taste, and interest in Church's paintings began to decline. This can be clearly seen in the prices brought at auction sales. In later life he spent many winters in Mexico. When he died in 1900, the Metropolitan Museum held a memorial exhibition for the prominent artist, who was also one of the original members of the Board of Trustees.

Works:

NIAGARA, 1857. Corcoran Gallery of Art, Washington, D. C.


10. ALBERT BIERSTADT (1830-1902), landscape painter, was born near Dusseldorf, Germany and was brought by his parents to New Bedford, Massachusetts, when he was about one year old. He was self-taught and had to overcome his family's objection to a career in art. In 1851, he exhibited a crayon picture at Boston and then took up oil painting. He went to Dusseldorf in 1853 to study. Upon arrival he learned that his cousin Johann Hasenclever, a popular German genre painter had recently died.

Lessing and Achenbach were teaching at the Dusseldorf Academy, and both Leutze and Whittredge were living there at that time. Bierstadt made many sketching trips through Germany and Switzerland.
He spent one winter in Rome with Worthington Whittredge before returning to this country in the fall of 1857. That summer he painted in the White Mountains, and the following year he went to St. Louis, Missouri to join General Lander's expedition to map an overland wagon route to the Pacific. Bierstadt spent the summer of 1859 sketching in the Wind River and Shoshone Country, then in Nebraska Territory and now Wyoming. His first Rocky Mountain painting was exhibited at the National Academy in New York in 1860, and he was elected a member of the Academy. In 1863 he traveled across the continent to California, and north to Oregon. The many sketches of western scenery served him while painting in New York during the winter months. His many large paintings of western scenery were sold at high prices, higher than any other American artist had yet received. In the mid-1860's he built himself a thirty-five room studio at Irvington-on-Hudson, overlooking Tappan Zee. He visited Europe in 1867 to work on the painting, DISCOVERY OF THE NORTH RIVER BY HENDRIK HUDSON, commissioned by the federal government for the Capitol at Washington. He was again on the West Coast, with a studio at San Francisco, 1872-1873. At this time he visited the Yosemite. The years 1878-1879 were spent in Europe. His studio on the Hudson, filled with many of his works, burned in 1882. By the end of the 1880's taste in art had so changed that Bierstadt's paintings were no longer highly regarded, and he was in financial difficulties. However, he exhibited SUMMIT LAKE, COLORADO,
at the National Academy annual exhibition, for sale at $3,000.
Bierstadt's trips to Florida and Nassau were for the sake of his wife's health. She died at Nassau in 1893. The following year he married Mary Hicks Stewart, the widowed step-mother of that Great American patron of European arts, Isabella Stewart Gardner. With his financial position thus stabilized, he continued to paint until his death in New York, in 1902.

From his training at Dusseldorf and his taste for wild and rugged landscape, Bierstadt managed to master the panoramic effect. The size of some of his canvases were gigantic and as a recent critic has pointed out, the artist, "indulged in elephantism all too frequently." Bierstadt may have suffered from lack of appreciation of his work toward the end of his career, but today a century after his great success, his paintings of the West are appreciated for the honest record of the wilderness, with glimpses of Indian and animal life that have long since disappeared.

Works:

THE ROCKY MOUNTAINS (Mt. Lander, Now called Fremont Pass), 1863. Metropolitan Museum of Art, New York. Formerly in the collection of James McHenry, of London, who paid the artist $25,000.00 for the painting.

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MERCED RIVER, YOSEMITE VALLEY, 1866. Metropolitan Museum of Art.


MT. CORCORAN, SIERRA NEVADA, COLORADO, 1878. Corcoran Gallery of Art, Washington, D. C.

Portrait of the Artist:

ALBERT BIERSTADT. Line drawing, in Champlin & Perkins, 1888.

Sources:


An account of the artist's life is given along with nineteen reproductions of his work.

CHAPTER V
THE FULFILLMENT OF REALISM, 1876-1913

The last quarter of the 19th century and on to the beginning of World War I was a period of phenomenal growth of population, as well as of wealth. But the American public was woefully ignorant of the realm of the fine arts. In architecture and decoration the then cultivated taste accepted the Victorian styles from England, with a time lag of about twenty years. This period under consideration is neatly bounded by two revolutionary events. The Philadelphia Centennial Exhibition of 1876, where the American public saw for the first time contemporary European Art, and the Armory Show in New York in 1913, where again the American public first learned about such new and shocking styles from Europe as cubism, and abstract art. The force of the Philadelphia event was more exciting than shocking. Young artists realized the necessity of study in Europe, while wealthy collectors began buying more and more European paintings as it appeared to be the sophisticated thing to do. The American artist was now meeting the stiffest competition he had ever known. From now on the American painters and sculptors had to study in order to survive professionally. The age of the self-taught artist was a thing of the past. And gradually our provincialism began to wear off. In 1869, John F. Weir was appointed Professor of Art at Yale and Director of the Art School, where he served for many years. Charles Eliot Norton
was lecturing on the Fine Arts at Harvard, and brought the American
Pre-Raphaelite artist Charles Herbert Moore there to teach drawing
in 1871. Through Norton and Moore, the influence of John Ruskin
was brought to the Harvard art students. Ruskin's works had been
published in this country but read mainly by those with a taste
for literature, up to that time.

Of the major artists of this period, three went abroad as art
students. The Americans were attracted to Paris. William Morris
Hunt was there in 1844, having first tried Dusseldorf. In Paris,
Hunt studied under Couture. John La Farge was also a Couture pupil
in 1856. Thomas Eakins went to Paris in 1866 and studied under
Gerome, and gained inspiration as an independent traveler in Spain
from the paintings of Velasquez. Other major figures in American
painting were professional artists before going to Europe. Winslow
Homer, was in Paris 1866 and 1867. This was his only trip abroad
although he traveled widely from the West Indies to Canada. George
Inness studied in New York under a minor artist who had been a pupil
of Paul Delaroche in Paris. But Inness like Homer was an independent
traveler and painter when he made his first visit to England and Italy
in 1847. Albert P. Ryder, the most independent and self-contained
artist of them all, sailed across the ocean for the sheer joy of it.
He cared little for what he saw in Europe. His inspiration came
from the ocean itself. Although all but Hunt were members of the
National Academy of Design in New York, there is no evidence that they ever knew each other or had any particular interest in each other's work, except Hunt and La Farge, who worked together on the interior of Trinity Church in Boston. Hunt, born in 1824, perhaps should have been included in the previous chapter. But his art and intellect matches the times of the late 1870's, when his greatest painting was done, and his influence lasted to the end of the century through his pupils. These six painters were truly outstanding American artists at a time when painting as a profession was being recognized, and accepted as part of our cultural life, even among the vast reaches of the middle class. And it was this class that provided us with practically all of our artists, especially the outstanding ones.

The National Academy of Design, after it's period of growth and influence in the mid-19th century, stiffened with age and rejected new ideas. The younger artists, particularly those trained abroad, formed a new art organization in 1877 called the Society of American Artists. After thirty years, when there was less divergence in points of view, the two organizations came together in the Academy and the Academy took a new lease on dominating the American art world.

Cooper Institute had been a source of good art instruction in New York from 1857. It aided the working class by holding night classes, which Saint-Gaudens (q.v.) attended. Rimmer (q.v.) taught there in the late 1860's. The Art Students League in New York was founded in 1875, and has proved until this time to be an excellent training ground for artists and illustrators. This organization is
run by the art students who elect their teachers, and sign petitions to let their wants or grievances known. It awards no degrees or certificates, and a student remains there as long as he finds the instruction useful to him. Remington (q.v.) was a student there in the early 1880's. Many good artists have taught there. To sample the faculty, as listed for the years 1885-1886, among the instructors were: Kenyon Cox, Walter Shirlaw, William Merritt Chase, J. Alden Weir, Edwin H. Blashfield and Thomas Eakins (q.v.). Eakins taught anatomy during the first term, but was safely lecturing on perspective early in 1886, when the scandal broke in Philadelphia, forcing him to give up teaching at the Pennsylvania Academy. To avoid any impropriety, Weir and Chase jointly conducted classes for men and women to paint from a draped model. A number of other active art societies are described at length in a rather remarkable book compiled by Clara Erskine Clement and Laurence Hutton, *Artists of the Nineteenth Century and their Works*, first published in 1879. The third edition, 1889, contains more than 750 pages of biographies of artists of all nationalities active in the second half of the 19th century. Here an American art student could learn that Munich was in the ascendency, while Dusseldorf "was more prominent a quarter of a century ago;" that art schools in Italy are not up to date; and that foreign students are not eligible to receive the *prix de Rome* from the Ecole des Beaux Arts in Paris.
Landscape Painting

George Inness was the leading landscape painter of the period. His patron, Ogden Haggerty, made it possible for him to travel in Europe when he was fairly young. This helped the artist and his talent developed steadily. He passed through long years of financial struggle in trying to get fair prices for his work. Not until he was fifty years old did he find himself financially secure with an annual income of $20,000. By then the dealer Thomas B. Clarke was his agent. When an American painter tried to gain a fair price for his work, he was more than ever in competition with cheaper foreign pictures. Among the American landscape painters who came to the fore in the last quarter of the 19th century were Homer Dodge Martin (1836-1896). He was self-taught and did not go abroad until 1876. After studying the work of French painters Martin's painting improved. His best known work, HARP OF THE WINDS, A VIEW OF THE SEINE, 1895, was done late in his career. Of equal importance with Martin, Alexander H. Wyant (1836-1892), had even fewer advantages. With little schooling, after sampling a few uncongenial jobs, Wyant first saw paintings in Cincinnati at age twenty-one. One was by Inness. Young Wyant promptly traveled to visit Inness to seek advice. John C. VanDyke points out that Kensett and Church then were the leaders in landscape and Inness was considered ultra-modern.65

Wyant went to study at Dusseldorf in 1865, but was not sympathetic with the instruction he received. Later Wyant was to be the teacher in this country of Bruce Crane (1857-1937). To summarize Wyant's work, it may be said that it shows an influence of both Kensett and Inness. Still other landscape painters presented more dull, more empty, and more moody landscapes which were strangely like at the time. R. Swain Gifford (1840-1905), not to be confused with Sanford R. Gifford, of the earlier Hudson River School, who was a much better painter, turned out many dull landscapes. J. Francis Murphy (1853-1921), popular in his time, painted somewhat inarticulate, quiet, and empty landscapes. At the end came Dwight W. Tryon, (1849-1925) whose painting have a negative quality of misty nothingness. Yet Tryon was patronized by Charles Lang Freer and John Gellatly. Thus at the Smithsonian Institution, Washington, D. C., both in the Freer Gallery and in the Gellatly Collection, can be found a number of Tryon's works. Freer handled Tryon's investments and when Tryon died he left his money to build a new building for the Smith College Museum of Art, at Northampton, Massachusetts, where there are still more Tryon paintings to be seen.

On the bright side, there were the landscape painters who painted in a positive manner and handled color well. Thomas Moran (1837-1926) is known for many colorful western landscapes. William Merritt Chase (1849-1919), also painted charming, bright landscapes. But he was better known as figure painter and will be mentioned later.
Theodore Robinson (1852-1926), was fortunate enough to be able to study in Paris when he was young. He absorbed the impressionists methods and his paintings done in this country have a French flavor. He was given a one-man exhibition in New York in 1895 by the perceptive William Macbeth, whose gallery was the first to feature the work of living American artists. Childe Hassam (1859-1935), was another painter of cheerful genre and landscape, in the French manner. This period at the close of the century is one where the force of light and color finally triumphed over the forces of misty, moody, darkness. Americans were gradually being exposed to the French impressionists and post-impressionists although the actual collecting of masterpieces in this foreign area had hardly begun.

Landscape and Figure Painting

Of the first rank landscape and figure painters of the period was Albert P. Ryder, a man of extreme eccentricity, both personally and in his painting. He cared not for the world he lived in and solved his problems, especially household ones, by living in a dream world. As a bachelor, he survived in a rather irresponsible way until illness forced him to take refuge with friends in the last years of his life. Ralph Albert Blakelock (1847-1919), whose work was somewhat like Ryder, achieved recognition later than Ryder. But the torment of non-recognition, combined with a large family which he could not support, had driven the poor artist out of his mind.
Like Ryder, Blakelock's canvases were forged when the real work began to bring high prices in the art market. George Fuller (1822-1884), a portrait and landscape painter, aligned himself also with the misty and vague imagemakers. Like Ryder, he was inclined to use a lot of paint on one canvas. Critics of the time remarked about Fuller's richness of tone and dreaminess of conception. It is such qualities that are not fully appreciated today when one can turn to the fine painting quality found in Copley, William S. Mount, and Winslow Homer, and who were more obvious in their expression of the image. Robert Loftin Newman (1827-1912), another painter of misty figures in obscure landscapes, studied in Paris in the studio of Thomas Couture. After serving in a Virginia Regiment during the Civil War, he worked in Baltimore. He then came to New York, but lived a life of great obscurity. Finally he won the patronage of Thomas B. Clarke, Stanford White, and John Gellatly. The first public exhibition of his work was held in New York in 1894. Another painter, who in his life time was ignored, and classified generally as a queer character, was Louis M. Eilshemius (1864-1941). He seems to have been influenced by Ryder, and when he was not recognized for his art, he screamed for recognition. He thus created a situation which did not help to gain him favor from the public, or from any other segment of the art world. Like Blakelock, Eilshemius became unbalanced, and finally gave up painting. But before he did, he had done a prodigious amount of painting. Since his death in the
psychopathic ward in Bellevue Hospital, New York, a number of dealers
and collectors have tried to establish Eilshemius as a major figure
in American Art. Eilshemius was the subject of a full-length
biography by William Schack, And He Sat Among The Ashes, published
in 1939. He too may have been ahead of his times, but his anti-
anatomical nude females could not be appreciated at the time he
painted them. Today his figures and compositions are found to be
somewhat amusing.

**Portrait and Figure Painting**

There are a great number of good and adequate portrait painters,
during this period, in spite of the growing skills of the portrait
photographer. But only the outstanding and influential painters
can be considered here. The leaders in the field were William
Morris Hunt, and Thomas Eakins. But these major painters, whose
biographies are given at the end of this chapter, were far more
versatile. Hunt painted the large allegorical murals for the State
Capitol in Albany, and Eakins was the best genre painter of his
period. Other good painters at the time were William Merritt Chase
(1849-1916). Born in Ohio, and living in Indianapolis by the time
he was twelve, his father had hoped to make a business man out of
William. Finally he studied under a local portrait painter. Later
he had a studio in St. Louis, where in 1871, friends raised money to
send Chase abroad. Along with Frank Duveneck and Walter Shirlaw, Chase
got to study at the Royal Academy in Munich. At the time Chase was
there the Academy was directed by William von Kaulbach, and later by Karl von Piloty. In 1877, after having made good progress with his painting, he went with Twachtman and Duveneck to Venice. In 1878, Chase returned to teach at the Art Students League in New York. He was elected President of the newly founded Society of American Artists. Later he founded his own art school and conducted summer classes at Sinnecock, Long Island, where he had a summer house. He was one of the best art teachers of his time, and taught thousands of art students. Chase's New York studio on West Tenth Street was a show place, with ornate furniture and excessive bric-a-brac. The City Art Museum of Saint Louis owns a painting of the studio, C. 1880.

As a painter Chase was primarily a portraitist. In 1885, he painted a handsome full-length portrait of James A. McN. Whistler, while Whistler painted Chase's portrait, which is now lost. He painted portraits of his fellow artists, Thomas W. Dewing, 1887, and Robert Blum, 1889, and George Inness, 1893. One of his own self-portraits is owned by the Detroit Institute of Arts. He was the most successful still-life painter in a realistic manner, in his day. His landscapes are bright, colorful and French in feeling. Two other figure and portrait painters born before the mid-century were Elihu Vedder (1836-1923), and Abbott Handerson Thayer (1849-1921). Vedder

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66. Metropolitan Museum of Art, New York

67. All three portraits are owned by the National Academy of Design, New York.
went to Paris and Italy to study, by the time he was twenty. He became an accomplished figure painter, but a specialist in allegory with classical overtones. The story telling content of his pictures is not appreciated today, but his small landscapes of Italy are well liked. His best known work is the LAIR OF THE SEA-SERPENT, 1864, owned by the Museum of Fine Arts, Boston. Thayer, after studying in this country, went to Paris in 1875, and studied for three years under Gerôme. Eventually he became one of the major figure painters in this country. Whereas Vedder's work was styled to the classical idiom, Thayer specialized in idealizing women. His solidly painted, and colorful picture, THE VIRGIN, 1893, is a popular favorite in the Freer Collection, Washington. Thayer at times made winged angels out of his models, for example, WINGED FIGURE, c. 1889 Art Institute of Chicago, and the rather Pre-Raphaelite full figure STEVENSON MEMORIAL ANGEL, c. 1895, given to the Smithsonian Institution by John Gallatly. With the styles of both Vedder and Thayer hardly appreciated today, it should be pointed out that Thayer made a considerable contribution through another aspect of art. In 1909, he published a book, Concealing Coloration in the Animal Kingdom, a subject that had always interested Thayer. Although by 1911 he had argued with Theodore Roosevelt on animal coloration, eventually Thayer's theories were taken seriously in the study of camouflage during World War I.

Among the painters born during the 1850's, the more competent
the more competent portrait and figure painters were: Thomas W. Dewing (1851-1938), J. Alden Weir (1852-1919), and Maurice Prendergast (1859-1924). These widely divergent artists provide an indication of the growth and acceptance of new styles, hitherto not found in American art. Prendergast was far ahead of his time and his career will be discussed below with "The Eight." Three painters born in the 1860's were notable in the late 19th century and early 20th for their figure compositions: Gari Melchers (1860-1932), Arthur B. Davies (1862-1929), and Robert Henri (1865-1929). Melchers, born in Detroit, left in 1877 to study at the Royal Academy in Dusseldorf. Although his paintings were seen in this country at various exhibitions and expositions, he did not return to live here permanently until 1914. He settled at Falmouth, Virginia, in 1916. His house, "Belmont" and studio are still standing. Melchers was a painter of sound and robust figures. His most famous painting, known in two different versions, THE FENCING MASTER (facing the spectator), painted before 1913, is owned by the Detroit Institute of Arts. Davies and Henri, both members of "The Eight," will be accounted for with that group. To sum up the figure painters, who had brought a new type of picture to the American public, the figure painter was highly successful. Either ideal or story telling, the figure painter had an audience both among the public and particularly among the patrons. The collector could commission an ideal female figure, with or without wings, while for some curious reason the work of Thomas W. Dewing, whose figures
of women existing in a weightless, dreamlike atmosphere with no wings, were thought much of and avidly collected. The Smithsonian Institution, in Washington, can show much of the work of these late 19th century men in the Freer and Gellatly collections. J. Alden Weir was a highly versatile painter who studied in the studio of Fréron in 1873. He returned to New York and became one of the founders of the Society of American Artists in 1877. He kept in touch with the development of French painting toward the end of the 19th century, which accounts for the fact that his painting style developed, while many of his contemporaries continued to paint as they did when they were young. Much of Weir’s painting was done in the 20th century. His well known portrait of Albert P. Ryder was painted in 1902. Weir exhibited with "The Ten," a group mentioned later on.

Genre

Winslow Homer was the best painter of his period. An illustrator in his early period up to 1875, when his work was published widely by periodicals in the form of wood engraving. After that date he found that he could sell his watercolors and easel paintings and make a living. He was an excellent genre painter in his early years, depicting children and young ladies in charming small paintings. Later his attention turned to pioneer life in the Adirondacks, life in the West Indies, and finally the forces of the ocean. The only painter whose work comes close to Homer’s, and then in only certain aspects, was
Frederic Remington. Neither painter cared about what was fashionable, and both had started out as illustrators. Edward Lamson Henry (1841-1919), was a skillful painter, in a photographic manner, of life and times. But he illustrated times before his own. If Henry, like Mount and Eastman Johnson, had painted what he saw around him, he would have made a greater contribution to American Art. But it was Thomas Eakins, another isolated artist, who carried on the genre tradition, painting sporting life, musical performers, and whatever interested him. Eakins carried on from where Winslow Homer left off. He also was a masterful portrait painter, who was not fully appreciated by his sitters or his times. Eakins, Homer, and Ryder all shared the same latent appreciation by the public.

After the mid-century a considerable amount of genre painting came from Philadelphia artists. It is therefore interesting to notice who the art instructors at the Pennsylvania Academy were. Christian Schussele (c.1824-1879), a pupil of Paul Delaroche in Paris, came to this country in 1848. After working at chromolithography, he turned to painting in the 1850's. In 1863, he was disabled by palsy in the right hand, and in 1868 he was appointed to fill the newly founded position of teacher of painting and drawing at the Academy. A decade later, when Schussele's health was failing, Eakins began to teach there. He received a permanent appointment at the Academy when Schussele died in 1879. Eakins taught in a far more modern manner than
did his predecessor, and he was appreciated by the young art students. After Eakins was unfortunately forced to resign in 1886, Thomas Hovenden (1840-1895), began teaching at the Academy. One of his pupils was Robert Henri, who enrolled in the fall of 1886. It is interesting to note that Hovendon used Henri as a model for the principal figure in his best known painting, BREAKING HOME TIES. Two versions of the painting are known, one at the Philadelphia Museum of Art, and the other owned by the Art Institute of Chicago. Thomas Anshutz (1851-1912), a pupil of Thomas Eakins, also started to teach at the Academy in 1886, and he is remembered as a most influential teacher. He was a good and versatile painter who depicted life around him. Among his pupils were: John Marin, Robert Henri, John Sloan, William Glackens, Charles Demuth, and Charles Sheeler.

Mural Painting

John La Farge was perhaps the greatest American mural painter of the end of the 19th century, when mural painting was flourishing. William Morris Hunt had completed his non-surviving murals at Albany in 1878, and this was a great feat in mural painting. La Farge had done his greatest work in the mural for the Church of the Ascension in New York by 1888. Then came the planning for the Library of Congress, under E. P. Casey. The building, completed in 1897, was completely decorated, in fact it was and is a riot of decoration. The most facile muralists in the country were commissioned to cover tremendous areas of ceiling space. Among the commissioned were: John W. Alexander (1856-
1915), the academic portrait painter; Elihu Vedder (1836-1923), the specialist in allegory; Walter McEwen, Charles S. Pearce, Edward Simmons, William de L. Dodge, George W. Maynard, Robert Reid, Walter Shirlaw, F. W. Benson, Kenyon Cox, Gari Melchers, Edwin H. Blashfield, Henry O. Walker, and others. A great number of sculptors were also employed: Herbert Adams, Frederic W. Ruckstuhl, J. Scott Hartley, Olin L. Warner, Philip Martiny, Charles H. Niehaus, Cyrus E. Dallin, Daniel Chester French, and Paul W. Bartlett, to cite some of the better known artists. The Library of Congress provides the student of the end of the 19th century with a great amount of contemporaneous art and decoration, which although it existed elsewhere in the country, is gradually disappearing. The New York hotels employed many muralists but much of the work done for these institutions by H. Siddons Mowbray, Blashfield, and Vedder is already destroyed. The mural painter is actually an illustrator, who enlarges his original cartoons and then paints usually at great heights where it is difficult for the viewer on the ground to read the pictures. Some of the more successful murals in this country are in the Boston Public Library, a building designed by McKim, Mead, and White, 1888-1895. The best murals are by the French painter Puvis de Chavannes, followed by some good mural painting by John Singer Sargent and Edwin Austin Abbey. Mural painting in this country after the first fruits done in the late 19th century, took on a new lease in the depression decade of the 1930's,
when miles of story telling pictures were painted in all types of public buildings. But this government sponsored activity is too close to the recent past to be considered now.

Still Life

Still life painting, a branch of art which was never fully developed in America, revolves around a few painters such as, William M. Harnett (1848-1892), John F. Peto (1854-1907), and Richard La Barre Goodwin (1840-1910), and others. The subject of still life painting in America has been fully treated by Alfred V. Frankenstein in his book, After the Hunt, William Harnett and other American Still Life Painters, 1870-1900. Mr. Frankenstein has done very well in presenting Harnett, the American master of trompe l'oeil, and disentangling his work from that of the master of the scrap-basket, John F. Peto. In past decades as Harnett's slick work sold well, many Peto paintings appeared on the art market with false Harnett signatures. But being an excellent detective, Mr. Frankenstein straightened out this confusion. Goodwin specialized in the huntsman's still life. The trophies of the hunt hung against a door was his particular triumph. Mugs, jugs, photographs, and torn envelopes, in fact unrelated objects appear to be the basis of composition for many of the still life painters. Much of this branch of art was practiced by unskilled artists who could

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do nothing better than paint still life, for they could not paint figures or landscapes. The one exception to all this is the work of William Merritt Chase, who could paint in a remarkable manner, a composition of dead fish, or a bowl or roses. Chase had good academic training and was far too versatile to be classified as a still life painter.

The Ex-Patriates

Three major painters, James Abbott McNeil Whistler (1834-1903), Mary Cassatt (1844-1926), and John Singer Sargent (1856-1925, were all born of American parents. Whistler was born at Lowell, Massachusetts, and spent a few years in Russia, where his father, Major George W. Whistler, a civil engineer, was employed building the railroad from St. Petersburg to Moscow. In 1851 Whistler entered West Point, but was discharge in 1854 for deficiency in chemistry. He then worked briefly for the Coast and Geodetic Survey in Washington. By the summer of 1855 he was in Paris. That was the start of his great career in art. He never returned to this country, although he had many American friends. While he painted portraits of Americans in London, and Americans collected his paintings and etchings, Whistler was a leading figure in the London art world. In fact, he was a great international personality. But for the purpose of this study, he can not be regarded as an American artist. The literature on Whistler is quantative, and some of it is from his own pen.

Miss Cassatt was born at Allegheny City, Pennsylvania, lived for a while in Pittsburgh, and then moved to Philadelphia. Her first trip
to France was in 1863. She returned to Paris in 1866 to settle permanently. She began to paint in the impressionist manner, and won praise from Degas and Gauguin. Although she always considered herself an American, she lived and worked abroad. Her brother, Alexander J. Cassatt, became President of the Pennsylvania Railroad. Perhaps Mary Cassatt's greatest accomplishment, aside from her fine painting, was to serve as an advisor to Mrs. Henry O. Havemeyer while she was making her famous collection of paintings. Many of these paintings are now in the Havemeyer Collection at the Metropolitan Museum, New York.

Sargent was born at Florence, Italy, and did not visit the United States until May, 1876, and he was back in Paris by October of that year. He returned to this country in 1887, when he exhibited some of his work at St. Botolph Club in Boston. Two of his well known works were included, THE BOIT CHILDREN (now in the Museum, Boston). Known as a first-rate portrait painter, Sargent also painted many landscapes and a number of watercolors. Although he spent very little time in this country, he had many contacts abroad with Americans. He painted murals for the Boston Public Library and for the Museum of Fine Arts. But Sargent was, like Whistler, an international figure, more at home in Europe than in this country. Here Sargent seems to be associated with Boston and David McKibben prepared an informative biographical account and exhibition catalogue, Sargent's Boston, for the Museum of Fine Arts in 1956.

All of these ex-patriate artists are well accounted for in Frederick A. Sweet's catalogue for an exhibition held at the Art Institute
of Chicago, in 1954, entitled, Sargent, Whistler, and Mary Cassatt.

Art Organizations

The National Academy of Design founded in 1825, has held annual and other exhibitons each year since 1826. The early presidents have been mentioned in previous chapters. Morse and Durand between them held the high office from 1826 to 1862. Daniel Huntington was president 1862-1870, and 1877-1890. In the 1870's through 1915 the following men were elected president of the organization: Henry Peters Gray, William Page, John Q. A. Ward, Worthington Whittredge, Thomas Waterman Wood, Frederick Dielman, and John White Alexander.

The Tile Club was a unique organization for it was purely social. Among the members who met in each others studios and went on summer excursions were: Winslow Homer, Augustus Saint-Gaudens, J. Alden Weir, F. Hopkinson Smith, Francis D. Millet, and William Merritt Chase. Work by members of the Tile Club was exhibited by the Lyman Allyn Museum, New London, Connecticut, in 1945. The organization lasted from 1877 to 1887, and some work relating directly to the Club still survives, such as a title showing a shepherdess done by Winslow Homer.

all had studied in Paris under Boulanger and Lefèbvre. While William Merritt Chase, Joseph R. DeCamp had studied at Munich, and J. Alden Weir studied with his father, Robert W. Weir, and in Paris with Gerôme. When Twachtman died in 1902, Chase was brought in as a member. These men broke from the Society of American Artists, and in order to exhibit together they formed their own organization. Twachtman, Hassam and Weir, were painting in a modified impressionist manner which they brought from France. An exhibition of "The Ten" including the works of all but Simmons, who was a mural painter, was held at the Montclair Art Museum, New Jersey, January and February, 1946.

"The Eight," or "The Ash Can School," in recent years has had considerable publicity. The group composed of painters of widely differing styles included: Arthur B. Davies (1862-1928), William J. Glackens (1870-1938), Robert Henri (1865-1929), Ernest Lawson (1873-1939), George B. Luks (1867-1933), Maurice Prendergast (1859-1924), Everett Shinn (1876-1953), and John Sloan (1871-1951). These artists joined together in revolt against the National Academy in 1907. Their first and most famous exhibition was held at the Macbeth Gallery in New York in 1908. In 1943, the Brooklyn Museum held a reconstructed exhibition of "The Eight," and Everett Shinn contributed his recollections to the catalogue. Four of the painters had started their careers as newspaper illustrators. They were Luks, Glackens, Shinn, and Sloan. Lawson and Prendergast, were America Impressionists; the latter painted some fine water colors in his early period. Henri, the great teacher
and fluent painter, can be compared with none of the group. He and the mystical Arthur B. Davies stand out as individuals. These men in their own ways were forging ahead, leaving the high academic principles of the late 19th century behind them. Finally the public recognized their individual skills. "The Eight" as an organization did not last long for soon other events radically changed the American art world.

In 1910, the Exhibition of Independent Artists took place in New York. This was a further move away from the Academy, which then was considered impossibly stuffy by the younger artists. The Independent Artists exhibition, showing more than six hundred works of art, paintings, sculpture, and drawings, was a sign of growth of art in this country. In the painting section of the catalogue names of "The Eight" are listed, along with such other young artists as: Rockwell Kent, George Bellows, Guy P. DuBois, Jerome Myers, Walt Kuhn, Leon Dabo, Walter Pach, Edward Hopper, and Stuart Davis. Among the sculptors were Gutzon Borglum, James E. Fraser, and Gertrude Vanderbilt Whitney. Drawings by Albert Gallatin and Glenn O. Coleman were also included. In 1960, the fiftieth anniversary of this exhibition was honored by a retrospective exhibition held at the Delaware Art Center, Wilmington, Delaware.

The next event in the American art world, the Armory show of 1913, was both revolutionary and shattering to the old academic artists. The provincial public, and the press could not understand what they saw, so all manner of fun was made of many of the European works
shown there. It all happened when an organization, innocently named Association of American Painters and Sculptors, Inc., decided to hold an exhibition in New York. Arthur B. Davies was the President, and other active members were Elmer Livingston MacRae, the treasurer Walt Kuhn and Walter Pach, who acted as collecting agents abroad. Davies and Kuhn, with the help of Pach, searched the art centers of Europe for the then new and vital in art. What they collected for the exhibition had hardly been seen in New York, except in a small gallery run by Alfred Stieglitz, at 291 Fifth Avenue. Among the foreign artists represented were: Cezanne, Degas, Kandinsky, Matisse, Monet, Picasso, Redon, and Van Gogh. Sculpture by Maillol and Lehmbrock was also shown. But of equal interest are the name of the Americans who participated. They included Arthur B. Carles, Jo Davidson, Katherine Dreier, Marsden Hartley, Leon Kroll, Gaston Lachaise, John Marin, Alfred Maurer, Eli Nadelman, Albert P. Ryder, Charles Sheeler, Abraham Walkowitz, Marguerite, and William Zorach, as well as all the members of "The Eight" except Sloan and Shinn, and most of the artists mentioned above as exhibitors in the 1910 Independent exhibition. This great event, in the end, did not please the American artists. Their works did not sell, but works of the European artists were bought by discriminating collectors and museums. The organizations disbanded. All the business papers relating to the Armory show went into the barn of Elmer MacRea at Cos Cob, Connecticut, only to be found a few years ago, after his death, pretty much intact. The papers are now in the
possession of a private collector. In 1938, Walt Kuhn wrote an account of the Armory Show from his own memory, in which he tells us that the art critic, Henry McBride "was in his glory," and that Miss Lillie (formerly Lizzie) P. Bliss "here first found her introduction to modern art." As a great friend of Davies, Miss Bliss through the ensuing years and through his influence, amassed a fine collection which she bequeathed to the newly founded Museum of Modern Art in 1931. Frank Crowninshield made many discoveries at the show. Kuhn reports that Mrs. Meredith Hare, "had the time of her life" at the show, and that Mrs. Astor, later Lady Ribblesdale, "came every day after breakfast." Kuhn continues, "Students, teachers, brain specialists--the exquisite, the vulgar, from all walks of life, they came." Other now famous collectors bought from the Show, John Quinn and Arthur Jerome Eddy of Chicago added to their extensive collections. The Metropolitan Museum of Art bought a Cezanne painting from the Show. The Armory Show was then sent to Chicago and Boston to mystify and upset the public. But one of the remarks best remembered is the press title for Marcel Duchamp's NUDE DESCENDING THE STAIRS, 1912, which was termed "an explosion in a shingle factory." It was an explosive event, and it was memorialized this spring by a recapitulation of the exhibition. The 1963 version of the Armory Show, held in the same place, the 69th Regiment Armory, at 26th Street and Lexington Avenue, New York. The art of the 20th century developed and carried on from

Another type of art organization was extremely beneficial to the growth of art in this country, although it tended to support and strengthen the academic, rather than to lead to greater development. Starting with the Philadelphia Exhibition in 1876, honoring the Centennial of the United States as a Nation, government in art played a substantial role. It provided the exhibition space and all the machinery to bring together large exhibitions of both native and foreign art. There is a considerable amount of literature published regarding the major national exhibitions. Since there is no serious history of exposition art yet written, it will suffice to list some of the organizations which featured art exhibitions, along with all manner of objects from decorative objects to heavy and light machinery. Credit should be given here to Prince Albert, Consort to Queen Victoria, who was one of the moving spirits behind the first modern international exposition which was held in the newly designed pre-fabricated Crystal Palace in London in 1851. This lead, with the more than usual time lag of nearly a quarter of a century, to the establishment of the Philadelphia Fair in 1876. Some of the other later exhibitions of art were:

- Southern Exposition, Louisville, August-October, 1884
- Columbian Exposition, Chicago, 1893
- Atlanta (Ga.) Exposition, 1895
- Pan-American Exposition, Buffalo, New York, 1901
Charleston (S. C.), 1902
St. Louis (Mo.), Louisiana Purchase Exposition, 1904
Alaska-Yukon Exposition, 1909
Appalachian Exposition, Knoxville, Tennessee, 1911
Panama-Pacific International Exposition, San Francisco, California, 1915.

This last named exposition, in its two volume deluxe catalogue summarizes the history of academic American art, for it includes works of art by practically all Americans who had attained academic or respectable rank, as well as works by major and minor European artists. These major fairs offered gold, silver, and bronze medals, to the delight of the winners, who could then list their honors in their biographies. It is easy to see the dichotomy in the early 20th century art world. Officially the academic artists were praised and awarded medals, while the young who were not recognized welcomed the new influences from Europe, as seen in the Armory Show. They went ahead in new directions. The radical change that took place in the American art world, during the decade 1910-1920, started with the Armory Show in 1913 and continued through the period of World War I.

Biographies of the Major Painters of the Period, 1876-1913

5. Thomas Eakins (1844-1916)
4. Winslow Homer (1836-1910)
1. William Morris Hunt (1824-1879)
2. George Inness (1825-1894)
1. WILLIAM MORRIS HUNT (1824-1879) painter, was born at Brattleboro, Vermont. His younger brother was Richard Morris Hunt, the architect. His father, Judge Jonathan Hunt, died in 1832, while serving as member of the House of Representatives. His mother, having been denied art training as a school girl, arranged for herself and five children to receive instruction from the Italian painter, Spiridione Gambardella, who was then boarding at the Hunt home, in New Haven, Connecticut. William was sent to Harvard College in 1840. But caring nothing for academic life, he was rusticated by the college in his third year. Mrs. Hunt took William and her other children to live in the south of France. Hunt planned to study sculpture and worked for a while at Henry Kirke Brown's studio in Rome. In 1844, he studied briefly with the great French animal sculptor, Antoine Louis Barye. Then he went to Düsseldorf, but did not like the German method of training. By December, 1846 he was in Paris, and took up the study of painting in the studio of Thomas Couture. Having mastered Couture's technique, he continued to develop as a painter. Hunt was impressed by paintings of the Barbizon School. At Barbizon he met Jean François Millet, and the two artists became good friends. Hunt was the first to introduce Barbizon paintings to the America art world, when he returned to Boston in 1855. That year he married Miss Louisa Perkins of Boston.

After a short residence at Brattleboro, Vermont, Hunt settled at Newport, Rhode Island, in 1856. He left there in 1862 and moved to

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Boston. In 1859, he obtained the commission from the Essex County Bar Association for a portrait of CHIEF JUSTICE LEMUEL SHAW, which he painted in a small rented studio in Boston. This is one of his best portraits. In 1871, Hunt painted another highly successful portrait, that of FRANCIS GARDNER, Master of the Boston Latin School. If Hunt liked his subject he painted very rapidly. The Gardner portrait was completed in three days, while his portrait of WILLIAM SIDNEY THAYER was completed in four hours. Hunt was the best portrait painter in Boston at the time. Bostonians would pay for portraits, of which he did many, but he found it hard to sell his figure paintings. His figure pieces ranging from the early work, THE BELATED KID, which was probably painted in France, to the late work, THE BATHERS, show great imaginative qualities. He also like to paint pastoral landscapes. However, we can never know the full extent of Hunt's work for his studio in Boston burned in 1872 with the total loss of its contents. A skilled draftsman in crayon, he learned to draw on the lithographic stone. But the sale of his lithographs was not successful. Hunt was a successful and influential teacher of art in Boston. Helen M. Knowlton, one of his pupils, was a gifted scribe who recorded much of what he said in the book, *Talks on Art* (Boston, 1875). She also wrote a biography of Hunt which includes many of the artist's witticisms.

In 1878 Hunt received a commission to paint large murals for the new Capitol at Albany, New York. Leopold Eidlitz and H. H. Richardson were the architects. Having recently painted views of Niagara Falls,
Hunt wanted to paint giant landscapes, but was persuaded that allegorical figures were desired. Hunt felt that this was a great opportunity, not realizing that he was not given sufficient time to carry out the work. He spent five months in Boston preparing his great work which was to be painted from a scaffold, high up in the Assembly Chamber, each a lunette, 16 X 40 feet in size. He made about thirty charcoal drawings and twenty oil paintings of his subjects. He had two panels to paint based on the story of Columbus, and entitled them THE DISCOVERER, and THE FLIGHT OF NIGHT. Hunt completed the work in less than sixty days, with the help of his assistant Mr. Carter. Within ten years moisture, from the leaky roof of the Albany Capitol, had cracked the walls and the dampness so nearly obliterated the murals that a false ceiling was built which covered the murals from view. Today the great murals can only be judged from old photographs, and existing studies and sketches. Hunt spent his strength in producing the murals and for the next nine months his health declined. He was found drowned in a pool of water at Appledore, Isle of Shoals, New Hampshire, on September 8, 1879. Hunt's self-portrait done toward the end of his life, makes him look a lot older than his actual age, the early fifties. His influence extended through his teaching far beyond his own career as a painter. It extended into the last decades of the 19th century, as did that of the sculptor, Dr. Rimmer (q.v.). Hunt, while living at Newport, had as pupils, John La Farge (q.v.) and the James brothers, Henry and William.
Works:

CHIEF JUSTICE \( \text{of Massachusetts} \) LEMUEL SHAW, 1859. Court House, Salem, Massachusetts.

WILLIAM SIDNEY THAYER. Smith College Museum of Art, Northampton, Massachusetts.

WILLIAM MAXWELL EVARTS, c. 1871. Yale University, New Haven, Connecticut.


THE BALL PLAYERS, 1877. Detroit Institute of Arts, Detroit, Michigan.

THE DISCOVERER, and THE FLIGHT OF NIGHT, 1878. Murals painted in the New York State Capitol at Albany, New York. These are no longer on public view.

Sources:

Angell, Henry C., Records of William M. Hunt, Boston, 1881

Knowlton, Helen M., Art-Life of William Morris Hunt, Boston, 1899.

2. GEORGE INNESS (1825-1894), painter, was born on a farm near Newburgh, New York. With his family he moved to New York, and then to a farm near Newark, New Jersey, where he grew up and attended grade school. At fourteen he worked in a grocery store, and received drawing instruction for a Mr. Barker. 70 He was apprenticed to Sherman and Smith, New York

70. Possibly John Jesse Barker, active in New Brunswick, New Jersey, 1815-1860, as a drawing teacher.
map engravers in 1841. But painting was his chief interest and he first exhibited at the National Academy of Design in 1844. In 1845 the American Art-Union purchased two of his paintings and continued to do so each year through 1850. Inness received his only formal training in 1846 when he spent one month in the studio of Regis F. Gignoux, a former pupil of Paul Delaroche. In 1847, his patron Ogden Haggerty sent him abroad to visit England and Italy. In 1850, Inness married Elizabeth Hart of Newark and went to Italy for two years. He was elected an Associate Member of the National Academy in 1853, but did not become a member until 1868. By the mid-1850's he was painting significant landscapes, such as THE LACKAWANNA VALLEY, 1855, HACKENSACK MEADOWS, SUNSET, 1859, and DELAWARE WATER GAP, painted the same year. From 1859 to 1864 Inness lived and painted at Medfield, Massachusetts. While there he painted a number of bright and peaceful pastoral scenes such as CLEARING UP, 1860, as well as his best known work PEACE AND PLENTY (although it bears the date 1865). The next period of Inness' life, 1865 to 1870, was spent at Eagleswood, New Jersey, near Perth Amboy, in Middlesex County. While there his friend, the portrait painter, William Page, introduced him to the religious theories of Emanuel Swedenborg. Inness had leanings toward mysticism, and he responded by trying to work out a philosophy where art and nature merged. During this period he painted several landscapes of the Hudson River and the Delaware River. In 1869, he painted from memory LAKE ALBANO, ITALY. There was a more tranquil quality noticeable in the landscapes of the 1860's.
In 1870, the Inness family went abroad for four years residence. The summers of 1870 and 1871 were spent in Perugia, Italy; the summer of 1872 at Albano. In 1874, Inness was painting in France, where he was apparently influenced by the French artist, Gustave Courbet. After his return from Europe, he painted a number of notable American landscapes THE APPROACHING STORM, 1875, and AUTUMN OAKS, about the same year. That year the influential New York dealer, Thomas B. Clarke, began to buy his work and from then on Inness, whose fame had been steadily growing, became financially secure. In 1878, he moved and settled permanently in Montclair, New Jersey.

Inness carried on from the work of the early Hudson River School painters, Thomas Cole (q.v.) and Asher B. Durand (q.v.). But Inness as a painter developed independently. His early benefactor, Ogden Haggerty had encouraged the painter to see with his own eyes. It is noticeable that Inness, with all the time he spent abroad, was not overcome by any of the current schools of art. The charm of his middle period is due to his ability to select the elements of nature he wished to portray. He had a remarkable sense of color and a fluent manner of painting. His late period, the 1880's until his death, brought forth a new and then highly popular style. His work became dim, misty, foggy and more impressionistic. Ironically these late paintings, which brought top prices, are today of little interest to connoisseurs of American painting. Inness had an immediate influence on Louis Comfort Tiffany and Carleton Wiggins, for they were his pupils. But he had a
far greater influence generally on the younger men around him. Today
Inness' early and middle periods are greatly appreciated for his
painting through the 1870's represents the culmination of the Hudson
River School.

Works:

LACKAWANNA VALLEY, 1855. National Gallery of Art, Washington, D. C.
The scene, at Scranton, Pennsylvania, shows the first Roundhouse of
the Delaware, Lackawanna and Western Railroad.

HACKENSACK MEADOWS /New Jersey/, SUNSET, 1859. New-York Historical
Society, R. L. Stuart Collection, on loan from the New York Public
Library.

DELAWARE WATER GAP /Pennsylvania & New Jersey/, 1859. Montclair
Art Museum, Montclair, New Jersey. Currier & Ives published a large
folio reproductive lithograph of this painting in 1860.

PEACE AND PLENTY, 1865. Metropolitan Museum of Art, New York,
New York. This best known work of Inness in his largest composition.
It measures 77 X 112 inches. A detailed version of the painting was
reproduced on the cover of Sears, Roebuck & Company's catalogue in
1944, and was declared the most popular cover up to that time.
(Life, September 10, 1945)

LAKE ALBANO, ITALY, 1869. Phillips Collection, Washington, D.C.

AUTUMN OAKS, c. 1875. Metropolitan Museum of Art.
Portrait of the Artist:


There are several castings of this work made by the Roman Bronze Works, New York.

Sources:

McCausland, Elizabeth, George Inness, An American Landscape Painter, 1825-1894, George Walter Vincent Smith Art Museum, Springfield, Massachusetts, 1946. This monograph and exhibition catalogue covers Inness' career admirably. It is well illustrated, and contains a chronology and an extensive bibliography.

3. JOHN LA FARGE (1835-1910), painter and stained glass designer, was born in New York City. His father, an officer in the French Navy, was at Santo Domingo during the time of a political uprising. He escaped to the United States and became a sugar-grower in Louisiana. He married Louisa, daughter of Louis Binsse de St. Victor, a Santo Domingo sugar-planter. The La Farge family moved to New York where John was born. His father supervised his education and John read widely in French and English literature. At six he received drawing instruction from his grandfather Binsse, who in his old age, became a drawing teacher. He attended Columbia College, then Fordham, and in 1853 was graduated from Mount St. Mary College in Maryland. Although interested in art, he entered a lawyer's office to read law. La Farge went to Europe in 1856. His cousin, Comte de St. Victor, was a brilliant journalist in Paris, and through him La Farge met all the
prominent literary men of the time. He met the artists Gérôme and Chasseriau, and was deeply impressed by the work of Delacroix. On his father's urging, La Farge became a student of Thomas Couture. But he only practiced drawing. He then toured the European art centers before returning to this country. In 1859, La Farge went to Newport to study painting with William Morris Hunt (q.v.). He had gained an extensive knowledge of art, and in practice he was always interested in the study of light, color and texture. In 1860, he married Margaret Brown Perry and definitely decided to become an artist. He made a number of illustrations which were published as wood engravings for books and periodicals, such as The Riverside Magazine, which was later absorbed into St. Nicholas Magazine. In the 1860's he painted a number of flower pictures, a few portraits, HENRY JAMES, in 1861, and his first major landscape, PARADISE VALLEY, NEWPORT, in 1866-1868. But La Farge found that his landscapes did not sell well, only his flower paintings were sought by private collectors. He had developed in another direction, that of religious painting. In fact it was not only biblical themes that intrigued him but all mythology as well. It was his sense of decorative significance that led to his success as an illustrator and mural artist. In 1876, he planned and carried out the interior decorations of Trinity Church in Boston, assisted by Augustus Saint-Gaudens (q.v.). He also designed the beautiful three-lancet window, over the west gallery, made from American opalescent glass. Other painters who assisted
him were Frank Millet, Francis Lothrop, and George Maynard. The success of this project led to numerous commissions for decorations in other churches, public buildings, and private homes. His work for St. Thomas's church, New York, was destroyed by fire, and his decorations for many private homes no longer exist because of inevitable demolition. However, one of his greatest works, a mural in the Church of the Ascension, New York, ASCENSION OF OUR LORD, painted in the late 1880's, is still intact. It was a happy collaboration of artists who produced the altar and elevated mural painting. Beneath the La Farge painting are the altar and reredos designed in mosaic by D. Maitland Armstrong, and the sculptured angels above the altar were executed by Louis Saint-Gaudens, younger brother of Augustus Saint-Gaudens, and sculptor of the lions in front of the Boston Public Library.

Another aspect of La Farge's varied interests was his great knowledge of Japanese prints, which he had first seen in Paris in 1863. Finally in 1886 he pulled away from his art commissions, and with Henry Adams, visited Japan. He returned with many watercolors and sketches of eastern scenes and wrote a book, An Artist's Letters from Japan. In 1890-1891, he again traveled to the far east with Henry Adams. This time to the South Sea Islands, Hawaii, Society Islands, Samoa, and Tahiti. His many sketches and paintings brought a new pictorial subject matter before the American public. And La Farge thoroughly enjoyed what he saw of oriental life. His pictorial sense matched his literary ability for he was a valuable writer. He is credited with advising
young Henry James to take up literature. He was impressed by Ruskin at an early age, and by the writing and art criticism of Eugene Fromentin (1820-1876). Art came easily to La Farge and he not only showed himself to be a fine painter, a distinguished designer of stained glass, a teacher, writer, and a philosopher.

Works:

HENRY JAMES (age 18), 1861. Century Association, New York

PARADISE VALLEY, NEWPORT, R. I., C. 1866-1868. Private Collection


The painting is reproduced in color in the frontispiece of *The American Spirit in Art*, Vol. XII, Pageant of America Series, 1927.


MAUA, OUR BOATMAN, Samoa, 1891. Addison Gallery of American Art, Andover, Massachusetts.

Sources:

Cortissoz, Royal, *John La Farge, A Memoir and A Study*, Boston, 1911


Museum of Fine Arts, *Catalogue of Paintings and Drawings in Watercolor*, Boston, 1949. More than seventy-five watercolors by La Farge are described and illustrated in this catalogue.

4. **WINSLOW HOMER** (1836-1910), illustrator and painter, was born at Boston and spent his childhood at Cambridge, Massachusetts. When he
was nineteen he was apprenticed to the lithographer, J. H. Bufford, in Boston. By 1857 he was an independent illustrator for Ballou's Pictorial, in Boston, and for Harper's Weekly, in New York. His illustrations appeared regularly in Harper's Weekly until 1875. His work also appeared in Harper's Bazar, Appleton's Journal, The Galaxy, and other periodicals. The approximately two hundred published wood engravings after Homer's illustrations represent a vast number of watercolors, pencil sketches, and oil paintings, for in many cases several studies were combined to make the composition cut by the wood engraver. His illustrations appeared in twenty-four books. Homer himself, sometimes drew the illustration directly on the wood block, and when he did this, the resulting print was always far superior to prints copied on the wood block by the wood engraver. In 1859, Homer moved to New York. In 1861, he was living in the New York University building at Washington Square, he studied painting briefly with Frederic Rondel, but he was effectively a self-taught painter. During the Civil War, Homer served at the front as artist-correspondent for Harper's Weekly, and turned out some of his finest illustrations. In the 1860's and up to 1875 he painted a number of complete compositions both in watercolor and oil, but it was not until the latter year that he found his work was selling well enough for him to give up illustrating. By then he had proved himself one of the best illustrators of his time. In 1866, Homer went abroad. He was in Paris in 1867 and saw the Universal Exposition, which included two of his own works. Seventeen
paintings he did while abroad are known, and they show no radical change in his style. But after his return to this country his painting improved. His style grew stronger, and everything had a clear form, for Homer was a superb draftsman. It was probably his training as an illustrator that helped make Homer one of the best American genre painters. But the critics of the time could not appreciate such homely subject matter, and this delayed Homer's recognition. The public, on the other hand, liked and understood his pictures.

Homer, having to compete in the art market with the work of Bouguereau and Meissonier was lucky to get a few hundred dollars for an oil painting. A noticeable change in his style took place while the artist spent two summers at the English fishing port of Tynemouth. This marked the end of Homer's genre painting. Among his major works painted in the 1860's and 1870's are CROQUET SCENE, 1866, LONG BRANCH, NEW JERSEY, 1869, SNAP THE WHIP, 1872, and THE CARNIVAL, painted in 1877. His watercolors are too numerous to be listed here, but in that medium Homer displayed a wide range of emotion, showing a great interest in the people around him.

In the 1880's a definite change took place in Homer's work. The forces of the ocean seem to become dominant. Another aspect of his work shows camping in the Adirondacks, life in the West Indies, but always with water as part of the composition. Homer settled at Prout's Neck, Maine, in 1883, which became his home for the rest of his life. He became something of a recluse and cared nothing for the
for the work of other artists. All sentiment went out of his pictures, and he concerned himself with the elements of nature. He traveled to Nassau, Bahamas, in 1884-1885, and the same year visited Cuba. He was painting in Florida in 1886; he was in the Adirondacks, New York, in 1889, 1891, 1892, and 1894, and again in 1900. Other trips were made to Florida, Bermuda, and Quebec. He painted very little after 1905, because of ill health. Some of his major paintings done during the last decades of his life are: EIGHT BELLS, 1886, THE GULF STREAM, 1899, THE FOX HUNT, 1893, and RIGHT AND LEFT, dated 1909, but probably the composition dates a few years earlier. Homer was a great American painter.

Works:

CROQUET SCENE, 1866. Art Institute of Chicago.
LONG BRANCH, NEW JERSEY, 1869. Museum of Fine Arts, Boston.
SNAP THE WHIP, 1872. Butler Institute of Art, Youngstown, Ohio.

Sources:

Mr. Goodrich, the authority on Homer, is now preparing a catalogue raisonné of the artist's work.

5. THOMAS EAKINS (1844-1916), painter, was born at Philadelphia. His grandfather Eakins, and his wife, came from the north of Ireland, and settled at Valley Forge, Pennsylvania, where he earned a living as a weaver. His father, Benjamin Eakins, was a writing master, and an engrosser of legal documents. Eakins' mother was a Quaker from southern New Jersey, of Dutch and English ancestry. The house where the artist was born stood at Tenth Street, below Green Street, in Philadelphia. When he was about two years old, the family moved to 1729 Mount Vernon Street, where Eakins lived for the rest of his life. He attended local schools, graduating from high school with an A. B. degree, in 1861. He did very well in high school, and developed a great interest in mathematics. He was interested in animals, especially horses, and enjoyed swimming and sailing. From 1861 to 1866, Eakins was a student at the Pennsylvania Academy. There he studied drawing, but grew to dislike routine copying of casts from the antique. There were no organized classes at the Academy. When the students hired a model, the curator was always present to see that no one talked to her, while she posed in a mask to hide her identity and her shame. There is a charcoal drawing by Eakins, done about 1866, showing a masked model, which now serves to document the curious custom of the time. 71 To

supplement the lack of education from the Academy, he studied anatomy at Jefferson Medical College in Philadelphia. The only other artist of his time to study anatomy seriously was Dr. Rimmer (q.v.), the sculptor.

In 1866, Eakins went to Paris to study. It was not until March, 1867 in the studio of Jean Leon Gerome, that Eakins started to paint. Up to that time he had studied and practiced drawing. During the summer of 1868 he traveled with his father and sister through France, Italy, Switzerland, and into Germany. Back in Paris, Eakins worked for a while in the studio of Leon Bonnat. In the autumn of 1869 Eakins went to Spain where he was profoundly impressed by the work of Velasquez. He had come to despise the superficiality of the French Salon painters, but had great admiration for the realism and sound structure which he found in some of the Spanish masters.

On his return to Philadelphia in 1870, he painted many portraits of members of his family. In 1875, he painted one of his most notable pictures, THE GROSS CLINIC, showing the great American surgeon, Dr. Samuel D. Gross, performing an operation. The painting was rejected by the Centennial Exhibition Committee at Philadelphia in 1876, because the subject matter was then thought to be abhorrent. Later the Jefferson Medical College bought the painting from the artist for $200.00. Years later in 1889 when Eakins was asked to paint the portrait of another famous Philadelphia surgeon, he was not satisfied with painting the portrait alone. Eakins, with greater skill, created another

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large canvas showing Dr. D. Hayes Agnew talking to a class about an operation he had just performed, THE AGNEW CLINIC, completed in three months, was Eakins largest and most ambitious work. Again art organizations refused to exhibit this medical composition, but it was finally exhibited at the World's Columbian Exposition at Chicago in 1893, where it and other paintings by Eakins won a bronze medal.

In 1876 Eakins started to teach anatomy at the Pennsylvania Academy, and was promoted to professorship in 1879. He was an excellent teacher. Proof of his earnestness and thoroughness was his undoing. Being too far ahead of his times, and convinced that "art knows no sex," he allowed a nude male model to appear before women art students. At Philadelphia in 1886, this constituted a scandal, and Eakins was forced to resign his teaching post. Many of his students were loyal to him and they organized the Philadelphia Art Students League so that they could continue to study with him. Eakins, to help the new school along, charged nothing for his teaching. Among the students at the League was Samuel Murray. He and Eakins became life-long friends. Murray introduced Eakins to the world of organized sport, to boxing and wrestling in particular. As a result of this interest, Eakins painted TAKING THE COUNT, and SALUTAT, both in 1898. Earlier in the 1870's, he had painted his sculling scenes on the Schuykill River, MAX SCHMITT IN A SINGLE SCULL, 1871, and JOHN BIGLIN IN A SINGLE SCULL, 1873. Also through Murray, Eakins met members of the Roman Catholic clergy, with resultant portraits of prelates. But Eakins had previously painted his only
religious subject, a heroic CRUCIFIXION showing the single figure of Christ, with the foot-rest which is symbolized in the Greek Orthodox cross.

In the late 1870's, Eakins was interested in the work being done by Eadweard Muybridge on photography of motion. In 1884, having perfected a mechanical device of his own, Eakins lectured on this subject showing a series of stills of rapid motion. This was a further development of his interest in anatomy, but it was also a precursor of what is known now as the moving picture. As early as 1879 Eakins had used photography, and wax models of horses to successfully compose his painting, FAIRMAN ROGERS FOUR-IN-HAND. In this composition he produced a picture that was photographically correct, as well as a very attractive painting. Through the work of Muybridge and Eakins a new scientific break-through had been accomplished. No longer was there any need to argue about muscular action, whether it be the gait of a man or of a horse. Interested in sailing, Eakins told his students that the visual problems of drawing a boat in motion were not dis-similar to the study of the human figure.

Throughout his career, Eakins was constantly painting portraits. The results, however, were not always pleasing to the sitter, nor profitable to the artist. He was too much of a realist, and had nothing of impressionism or prettiness in his style. One of his best known portraits is of WALT WHITMAN, who was a satisfied sitter. A look of intensity, and at times a look of suffering, can be noticed in
some of Eakins faces, such as in the portrait of EDITH MAHON. While the portrait of AMELIA C. VAN BUREN typifies another Eakins style showing the sitter in a state of thought or reverie. His portraiture went far beyond the merely photographic image for the artist sought and found the character of the sitter.

Although Eakins taught at the National Academy of Design in New York from 1888 to 1894, he was not elected a member until 1902. Teaching interested Eakins, but academic honors were not what he sought. It was not until 1914, two years before his death, that he ever received a large sum of money for a painting. It was then that Dr. Albert C. Barnes paid him $5,000 for the study of THE AGNEW CLINIC. In 1917, a year after Eakins had died, the Pennsylvania Academy gave the artist his first one-man exhibition.

Works:


Note: The theme so intrigued Eakins that in 1908 he made two more studies of the subject. Eakins was more than willing to recognize the genius of the wood carver William Rush (q.v.).


Note: The painting hung for many years at St. Charles Seminary, Overbrook, Pennsylvania.


MISS AMELIA C. VAN BUREN, c. 1891. Phillips Collection, Washington, D. C.

SALUTAT, 1898. Addison Gallery of American Art, Andover, Massachusetts.


Portraits of the artist:


THOMAS EAKINS, 1889. one of the many figures in THE AGNEW CLINIC. This portrait was painted by his wife.

Sources:

Goodrich, Lloyd, Thomas Eakins, His Life and Work, New York, 1933. Goodrich is the authority on Eakins and this volume contains a full length biography, catalogue of his work, and seventy-three plates.

Porter, Fairfield, Thomas Eakins, New York, 1959. Based on Goodrich, this paper-back volume contains more reproductions of Eakins work, and a chronology.

6. ALBERT PINKHAM RYDER (1847-1917), painter, was born at New Bedford, Massachusetts, of parents whose ancestors had lived in New England for generations. His formal education ended with grade school. Then
he worked for some commercial organization, but the exact facts are missing. From the time he was four, he had been fascinated with the world of pictures and more particularly with color. He was handicapped by some kind of eye affliction, which caused inflammation when he painted for too long a period. With his parents, he came to New York about 1870. Ryder's formal art training was a brief period of study with the portrait painter William E. Marshall, who had studied under Thomas Couture in Paris. Albert Bierstadt also grew up in New Bedford, and Ryder must have known him and his early work. He also studied for a short time at the National Academy of Design School. But for practical purposes, he was essentially a self-taught painter. By 1873, he was exhibiting at the National Academy. In 1875, Ryder's work was rejected by the National Academy. He and four other rejected artists were invited by Cottier and Company to exhibit their paintings at that New York gallery. This led to the founding in 1877 of the Society of American Artists. He exhibited a number of paintings during the 1880's. Ryder's creative period lasted about twenty-five years, from 1873 to 1898. After that his eccentricities grew upon him, and in painting he developed the habit of painting over and over the same composition some times for years. He did not understand the chemistry of paint and varnish. The existing technical defects show up in modern reproduction. His work does not lend itself favorably to reproduction in black and white, but is more readable in color reproduction. Ryder was not one to date his work so it is difficult to establish a chronology. Roughly from the few documented paintings, his early work
shows farm scenes and animals. In the 1880's his work becomes less realistic and much of it is figure painting based on literary themes. His more visionary canvases were painted in the 1890's.

Ryder was a poet and mystic. After his early realism, he did not paint in a representational manner. He had a consuming interest in the sea, which to him was nature untamed. Some of his paintings show the desolation of a lonely ship in moonlight. The best known example is, TOILERS OF THE SEA, 1884. Ryder was no mere illustrator, but based his compositions on great themes, and then worked on the composition in a purely personal way. For example, THE TEMPLE OF THE MIND, 1885, SIEGFRIED AND THE RHINE MAIDENS, c. 1891, and THE RACE TRACK, often called DEATH ON THE RACE TRACK, c. 1890's, are all important American paintings. In no way do they show the influence of contemporary art on the artist. Ryder made several trips abroad, but strangely was not touched by contemporary European art. The pleasure he derived from crossing the ocean came from the sight of the ocean itself, in all its varied aspects.

Toward the end of his life, when Ryder was producing few paintings, collectors were paying high prices for his work. His manner of over-painting was successfully reproduced by forgers. In fact Ryder is the most widely forged of all American painters. This fact creates serious problems in the correct identification of his work. Actually the most reliable proof of Ryder's authorship is a history of ownership of the work of art. Another serious problem presented by Ryder's painting is the constant deterioration of the paint which shows up in comparing photographs taken years ago with recent prints.
No other American painter displayed as much independence or freedom from traditional and academic techniques as Ryder. His personal life was strange and lonely. In fact he was a "nocturnal genius" who lived at 308 West 15th Street, New York, in a junk-filled tenement where he slept on the floor, and used moth eaten overcoats as blankets. His wonderful imagination carried him beyond the needs of most human beings.

Works:


RESURRECTION, 1885, The Phillips Collection, Washington, D. C.


THE RACE TRACK, first record of the painting was in 1895, and the artist continued to work on it until 1910. Cleveland Museum of Art, Cleveland, Ohio.

Sources:


This is an expansion of Ryder Centennnary Exhibition catalogue, 1947, with many more illustrations, some in color, added.

Sargeant, Winthrop, "Albert Ryder, Nocturnal Genius," *Life*, Feb. 26, 1951, p. 86 ff. Along with the text telling of Ryder's personal life, are color reproductions of his paintings, and photographs of two buildings associated with Ryder. His brother owned the Hotel Albert, New York, and Ryder died at the home of friends at Elmhurst, Long Island. These two buildings are still standing.
The Beginning, 1800 to 1850

Sculpture had no tradition in the colonies and no practitioners. There were wood carvers who created ship figure heads and master craftsmen who carved decoratively for furniture and architectural embellishment. There was no real need for sculpture. As has been shown in earlier chapters, portraits were painted and drawn in great quantity. But during the 18th century sculpture was flourishing in Italy and the dominant figures at the close of the century were the Italian, Antonio Canova (1757-1822), and the Dane, Albert Bertel Thorwaldsen (1770-1844). Canova was listed as an honorary member of the American Academy of the Fine Arts, 1825-1835, and his busts of NAPOLEON and JOSEPHINE, presented by John Jacob Astor, were exhibited there in 1833 and 1835. Thorwaldsen was elected an Honorary Professional Member of the National Academy of Design in 1831. In 1833, Samuel F. B. Morse lent a bas-relief by Thorwaldsen to the National Academy for exhibition. These two Italian sculptors, for Thorwaldsen spent most of his time at Rome, were the most influential sculptors from the American point of view. In the meantime, the great French sculptor Jean Antoine Houdon (1741-1828), came to this country, with Benjamin Franklin, in 1785 to make studies for a full-length figure of GEORGE WASHINGTON at Mount Vernon. His stay here was brief and he returned to France to work on the marble figure for the State Capitol at Richmond, Virginia.
This is the most satisfactory image of Washington. Bronze copies were later made of the statue. Thus the Houdon WASHINGTON is well known. Houdon made bust portraits of other American heroes: THOMAS JEFFERSON, LAFAYETTE, and JOHN PAUL JONES. His own portrait was painted by Rembrandt Peale (q.v.). Another foreign sculptor, of lesser ability, Giuseppe Ceracchi (1751-1802), came to this country twice, first in 1791 and again in 1793. He had conceived a colossal multi-figured monument, GODDESS OF LIBERTY, and offered it to Congress for $30,000. Congress was not interested. During his time here Ceracchi, who had worked in Rome under Canova, made a number of portrait busts of prominent people including: GEORGE WASHINGTON, THOMAS JEFFERSON, GEORGE CLINTON, ALEXANDER HAMILTON, and JOHN JAY. The WASHINGTON bust was not a success. This proved to be doubly unfortunate for the great sculptor Canova used it as a model for the face of his heroic seated statue of GEORGE WASHINGTON, executed in Rome, 1817-1821, for the State of North Carolina. The statue was installed in the State House at Raleigh in December, 1821. For ten years it was looked upon as a marvelous work of art and travelers went out of their way to see it. Then the building burned and the statue was ruined. Judging from a lithograph, after a painting by J. Weisman and Emanuel Leutze (q.v.), 1840, the statue was hideous. But such was the state of culture in

73. Gardner, A. T., Yankee Stonecutters, frontis.
backwoods America at the time that an inferior work, done at the very end of Canova's life was accepted as a great work. 74

Having given an outline of influence of European sculptors on the American civilization, it is interesting to notice that the first two native American sculptors were self-taught and never went abroad. These two men, William Rush, working in wood, and John Frazee, working in marble, were the outstanding figures in American sculpture during the first half of the 19th century, by virtue of their limitations. The other well-known sculptors of the time, Horatio Greenough, Hiram Powers, Clark Mills, and Thomas Crawford all indulged in heroic, monumental or classical subjects, and all but Mills spent long periods working in Italy. Not only were they overly ambitious, they lacked talent and taste. But a tremendous amount of praise was given to them by the American public and local art critics, who actually knew nothing about the art of sculpture. To read contemporary accounts of the accomplishments of these four men, they achieved phenomenal success, particularly Crawford who least deserved it. Fortunately the work of later sculptors has somewhat raised the level of the art in this country and education has helped the public discriminate to the point where there is a sense of feeling for what is fine and an abhorence for the false values in sculpture that prevailed in the 1850's.

There were suddenly a considerable number of professional sculptors

74. Ibid., p. 5-6.
active in this country, and from the 1830's on their numbers increased
decade by decade. Robert E. S. von der Launitz (1806-1870), a Russian
who had studied under Thorwaldsen at Rome, came to this country in 1828.
From 1831 to 1839 he and John Frazee (q.v.) were partners in the marble
cutting business in New York. Launitz taught both Thomas Crawford (q.v.),
and Truman Howe Bartlett, who later was the biographer of Dr. Rimmer (q.v.).
Specializing in monuments, Launitz created the gothic monument to
CHARLOTTE CANDA, in 1845, and other memorials in Greenwood Cemetery,
Brooklyn. In 1850, he completed the MILITARY MONUMENT at Frankfort,
Kentucky. This is a column of Italian marble, crowned by THE GODDESS OF
LIBERTY, with overall height of sixty-two feet. He also produced the
PULASKI MONUMENT, at Savannah, Georgia. Launitz has been called the
father of monumental art in America, but unfortunately he ran into great
financial difficulties with his costly productions. A member of the
National Academy of Design, he was active in the affairs of that
organization, and frequently exhibited portrait busts at the annual
exhibitions. Erastus Dow Palmer (1817-1904) had a studio in Albany
from 1846 for twenty-five years. He started out as a carpenter, then
became a self-taught cameo cutter, and finally took up modeling. As a
sculptor, he worked competely within the framework of his time. He did
not go to Italy until 1873. A contemporary genre artist, Tompkins
H. Matteson painted a picture of PALMER IN HIS ALBANY STUDIO, which is
as good as a photograph. The Albany Institute of History and Art, owner
of the painting, gave Palmer a retrospective exhibition in 1942.

75. Richardson, Helen Ely, "Erastus Dow Palmer: American Craftsman
Chauncey B. Ives (1810-1894), after apprenticeship to a New Haven wood carver, took up marble carving. He went to Italy in 1844 for seven years. Being mainly a portrait sculptor, his work is less spectacular than that of his fellow American sculptors in Italy. Hezekiah Augur (1791-1858) was a self-taught New Haven sculptor, who invented a wood carving machine exhibited his work widely in the late 1820's and 1830's. His most ambitious work, JEPThA AND HIS DAUGHTER, is owned by Yale University. His talent was so highly regarded at the time that the University awarded him an honorary Master of Arts degree in 1833. Shobal Vail Clevenger (1812-1843) learned stone cutting in Cincinnati and became a portrait sculptor. In 1840, under the patronage of Nicholas Longworth, he went to France and Italy. He unfortunately died quite young on his return voyage. He is known today by his toga draped bust of HENRY CLAY. There are many other Yankee stonecutters whose work is interesting individually but who were not influential. Robert Hall Hughes (1806-1868), whose work shows great talent, was academically trained in England, at the Royal Academy. He came here in 1829, and was elected an Honorary Member of the National Academy of Design. His best work was the full-length figure of ALEXANDER HAMILTON for the Merchants' Exchange in New York. The statue was installed in 1835. That same year the building burned, and the statue was destroyed. However, the work is known through a miniature plaster model, several copies of which exist today. The model shows Hamilton in civilian clothes; the anatomy is correct; yet Hughes apparently had little influence on American sculptors around him.
In fact he succumbed to the prevailing bad taste of the 1840's when he created the seated figure of Dr. Nathaniel Bowditch at Mount Auburn Cemetery, Cambridge, Massachusetts. Toward the end of his life he abandoned sculpture and turned his artistic skill to burning pictures in wood with a poker. The first fifty years of American sculpture, while seemingly a popular success, was on the whole rather disappointing.

Biographies of the Major Sculptors of the Period

6. Crawford, Thomas (1814-1857)
2. Frazee, John (1790-1852)
3. Greenough, Horatio (1805-1852)
5. Mills, Clark (1810-1883)
4. Powers, Hiram (1805-1873)
1. Rush, William (1756-1833)

1. WILLIAM RUSH (1756-1833), sculptor, was born in Philadelphia, the son of a ship carpenter. He was a cousin of Dr. Benjamin Rush, an early America physician and a signer of the Declaration of Independence. About the year 1771 he was apprenticed for three years to Edward Cutbush, a ship figurehead carver from London. Rush was commissioned as ensign in the Revolutionary War, and served from 1777 to 1779. He did some work for the American Navy during this time. By 1791, he had set up his own wood-carving shop. Rush worked with Charles Willson Peale (q.v.) in establishing the first art school in this country, the Columbianum, in Philadelphia in 1794. In 1805, Rush and Peale were among the
organizers and served on the original Board of Trustees of the Pennsylvania Academy of the Fine Arts. Rush was a member of the building committee which selected the foremost architect of the day, Benjamin Henry Latrobe, to design a building for the Academy. This building, ready in 1806, stood on the north side of Chestnut Street, between Tenth and Eleventh Streets. A quantity of plaster casts were ordered from France for display at the Academy, and these undoubtedly influenced Rush. He became a fellow in 1810 and contributed his work to the annual exhibitions from 1811 through 1832.

Rush was the first native-born American to devote himself professionally to sculpture. From developing into the best ship figurehead carver of his period (the latter part of the 18th century), through keen observation of natural forms, he developed further into a neo-classic sculptor of allegorical figures but more creatively into a portrait artist. He not only carved in wood but modelled in clay, which was preserved by baking, and called at the time "clay burnt." He never learned marble cutting and none of his sculptures were cast in bronze until after his death. Nearly all Rush's extant work dates from after 1800. Previously his work on ship figureheads did not survive weather and other forms of destruction. However, a number of his carvings for ships, figureheads, and tail boards are well recorded in contemporary documents.

His best known work, and perhaps his most important one, is the full-length figure WATER NYMPH AND BITTERN, carved from wood and from a
known model, about 1809. This figure decorated one of the first public fountains in Philadelphia, at the Centre Square Waterworks. It was later moved to Fairmount Park, while Rush was a member of the Watering Committee to choose a new site. Fortunately a bronze cast of the figure was made in 1854, because the original wood carving, installed out of doors, had practically disintegrated by 1900, when it was removed.

Not only did Rush have severe criticism from Philadelphians at the time for carving, for public display, a thinly clad female figure, but later Thomas Eakins (q.v.) in his painting, WILLIAM RUSH CARVING HIS ALEGORICAL FIGURE OF THE SCHUYKILL RIVER, 1877, met the same kind of criticism for painting a nude model into his composition. The painting is now owned by the Philadelphia Museum of Art.

Another notable Rush wood sculpture is the full-length of GEORGE WASHINGTON, 1814. It is assumed that Rush had seen Washington in life, from extant records. The sculptor tried unsuccessfully to raise money by subscription to have this statue cast. He then, in a letter to President James Madison, offered it to the Nation. Finally he received $500.00 for it and it was placed in the State House (now known as Independence Hall), Independence Square, Philadelphia. The statue was not cast into bronze until 1916. The bronze is owned by the Pennsylvania Academy of the Fine Arts.

Along with ornamental wood carvings for ships, Rush did architectural work on church decorations; gilded eagles; anatomical models for the noted physicians of his period, now in the collection of the University
of Pennsylvania, Medical School; and a number of portrait busts; and some full-length figures that are now unaccounted for, such as carvings or models of Linneaus, c. 1812; William Bartram, c. 1812, Commodore Oliver H. Perry, c. 1814, Major General Winfield Scott, c. 1817, and Major General Andrew Jackson, c. 1820.

Works:


DR. BENJAMIN RUSH. Plaster bust, 1812-1813. Pennsylvania Hospital, Philadelphia.

GEORGE WASHINGTON. Wooden full-length figure, 1814. Independence Hall, Philadelphia.


Portrait of the Sculptor:


Sources:

2. JOHN FRAZEE (1790-1852), sculptor and architect, was born at Rahway, New Jersey, and with no formal education he was apprenticed to a brick layer c. 1804. He cut his first stone lettered tablet in 1808 and then became a stone cutter, working on Queens College in 1810 (now the oldest building on Rutgers University Campus, New Brunswick, New Jersey). From 1814 to 1817, he and a partner conducted a stone cutting business in New Brunswick. With his brother, William, he opened a marble yard in New York in 1818. The business was chiefly carving of tomb stones and marble mantle pieces. When Frazee finally met Colonel John Trumbull (q.v.), President of the American Academy of the Fine Arts, in New York, Trumbull made discouraging remarks about the future of sculpture in America. This caused Frazee to wonder if such a man was fit to be President of the Academy of Fine Arts. By 1828, he terminated the partnership with his brother in order to work on portraits. In the early 1830's he formed a partnership with Robert Launitz, a European born, Italian trained, sculptor. In 1826, he had become a founding member of the National Academy of Design and exhibited a number of his works there through 1841.

Having taught himself the art of tomb stone designing and cutting in marble, he went on to excel in lettering for monuments. One of his best examples is the bust and memorial tablet to JOHN WELLS, which Frazee completed in 1825 and is now in St. Paul's Chapel, New York City. He did life portrait busts of CADWALLADER COLDEN, JOHN JAY, and PRESIDENT ANDREW JACKSON. In 1833-1834, he produced seven life busts for the Boston Athenaeum: NATHANIEL BOWDITCH and DANIEL WEBSTER, in
marble, CHIEF JUSTICE JOHN MARSHALL (done at Richmond), JOHN LOWELL, JUDGE WILLIAM PRESCOTT, COLONEL THOMAS S. PERKINS, and JUSTICE JOSEPH STORY. In 1841, he exhibited a bust of HENRY C. SHYMWAY, the miniature painter, at the National Academy. Shumway had painted miniatures of the sculptor and his second wife. Shumway and Launitz were fellow members of the Seventh Regiment, New York.

From May, 1834 to May, 1841 Frazee was involved with the planning and building of the New York Custom House. The building is still standing at the north east corner of Wall and Nassau Streets, New York, and was described in Ballou's Pictorial, 1858, as modelled after the Parthenon at Athens. The ornamental sculpture was executed by Horace Kneeland. The land cost $1,195,000 and the building, of marble, cost $950,000. Frazee's health became impaired while working on the Custom House, and he was finally employed there as a clerk. He gave up sculpture and died at the home of his daughter in New Bedford, Massachusetts, according to the obituary in the International Magazine, April, 1852.

Works:


JOHN JAY. Bust in marble, 1831. U. S. Capitol, Washington, D. C.

Seven portrait busts, 1833-34, Boston Athenaeum. Already mentioned

Portraits of the Sculptor:

SELF-PORTRAIT. Marble bust, exhibited at Pennsylvania Academy, 1832.

Sources:


In connection with the following four sculptors, Greenough, Powers, Mills, and Crawford, their major works are mentioned in the short biographies, and not separately listed. Since there is little available, recently-published material on these men, the sources used were Lorado Taft, History of American Sculpture, A. T. Gardner, Yankee Stone Cutter, and C. E. Fairman, Art and Artists of the Capitol of the United States of America.
3. HORATIO GREENOUGH (1805-1852), sculptor, born at Boston of a well-to-do family. From an early age he practiced modeling and was impressed with a marble figure his father had bought and placed in the garden. After four years at Harvard College, on the advice of Washington Allston (q. v.), with a little knowledge of marble cutting and some training in modeling, Greenough sailed for Italy. He studied and worked in Rome for a year, and returned home because of illness. While here he made portrait busts of JOHN QUINCY ADAMS and CHIEF JUSTICE JOHN MARSHALL. He returned to Italy and studied technical aspects of handling marble at Carrara. Greenough then settled at Florence where he produced CHANTING CHERUBS, commissioned by James Fenimore Cooper, and MEDORA for Robert Gilmor of Baltimore. The nude cherubs, in the group for Cooper, shocked the puritanical Americans here at home. Greenough went on to what he expected would be his great triumph, his heroic (twice life size) seated figure of George Washington. When the massive piece arrived at the Capitol in Washington in 1843, it was found to be too big to pass through any doorway, as well as too heavy for the floor of the Rotunda. It was therefore placed outside near the main entrance, where it remained for decades. Highly ridiculed at the time, the oversize, seated, half-clothed figure was a monstrous mistake, second only to Canova's

76. In 1908 the statue, never intended to be an outdoor sculpture, was moved into the Smithsonian Institution for safe keeping. Gardner, op. cit., p. 40.
Washington, mentioned above. Greenough created another unfortunately ambitious work for the Capitol, THE RESCUE, designed in 1837 and completed in 1857, after the sculptor's death. This group of four figures and a dog is a story telling piece. It illustrates civilization subduing the Indian. As a work of art it is better forgotten. Greenough is best remembered today by his few portrait busts, some at the Boston Athenaeum and others at the New-York Historical Society.

4. HIRAM POWERS (1805-1873), sculptor, born at Woodstock, Vermont, and when a child moved westward with his family, who finally settled near Cincinnati, Ohio. After working at various mechanical jobs in Cincinnati, he showed considerable skill in making wax figures for a display of a scene from "Dante's Inferno" at Dorfeuille's Western Museum, where he worked from 1829 to 1834. From portraits in wax he turned to more serious forms of sculpture. Having won the encouragement of Nicholas Longworth, the mid-western art patron, Powers went to Washington, D. C., where he made portrait busts of DANIEL WEBSTER, JOHN C. CALHOUN, and GENERAL ANDREW JACKSON; and the latter was his best work. Through assistance from General John Preston, Powers was able to go to Italy in 1837. He settled in Florence and remained there the rest of his life. Greenough had already been there for twelve years before. Ambitious American sculptors, wishing to work in marble, at this time had to work in Italy, because Italian marble was of a far finer quality than any found in America, and because the necessary skilled labor was not available here. By 1838 Powers had produced
a statue called EVE TEMPTED which was praised by Thorwaldsen. Then
in 1843 he produced his most famous work the GREEK SLAVE, which
was shown in London in 1845, and again there at the Crystal Palace
Exhibition in 1851. Six copies were commissioned of the sculptor,
many casts were made including small size inexpensive parian-ware
statuettes. Some of the charm of the GREEK SLAVE was recaptured by
Powers in ideal busts such as PROSERPINE, in its two versions. His
full-length standing figure of JOHN C. CALHOUN, gesticulating in a
toga, commissioned by the State of South Carolina, in 1845, which ar­
rived with a missing left arm due to shipwreck, was sent from Charles­
ton to Columbia, during the Civil War. The building it was housed in
burned in 1865, thus destroying the work. His portrait busts of
prominent men of the time are to be found in the older American
museums and historical societies. He had great technical skill and
developed a method of working in plaster, thus bypassing a clay model
which then had to be cast in plaster. His son, Preston, was also a
portrait sculptor.

5. CLARK MILLS (1810-1883), sculptor and pioneer bronze founder, was
born at Syracuse, New York. He had a hard time in his youth, drift­
ing from one job to another. He was in New Orleans, Louisiana, in
1830 and went the same year to Charleston, South Carolina, where he
settled. There he saw numerous works of art and began to model in
clay, and learned to make life masks by a process which he invented.
He also studied marble carving there and by 1846 his bust of JOHN C. CALHOUN was purchased by the city of Charleston. Through John S. Preston, the benefactor of Hiram Powers (q. v.), Mills received a number of commissions for portrait busts. He planned to go to Italy (but never left this country), and on his way to Washington, he stopped at Richmond, Virginia, to see the Houdon statue of WASHINGTON. This was the first statue he had seen. When he arrived in Washington, he received a commission to make an equestrian statue of ANDREW JACKSON. The statue, dedicated in 1853, is standing today in Lafayette Square, Washington, D. C., was from the first considered a great success. The horse stands on his hind legs, while Jackson the rider manages to hang on. This was a great engineering feat and the stunt still goes on today within sight of the White House. As Lorado Taft points out the members of the Jackson Monument Committee "had expected something original and American and they got it." Mills received $32,000 for his work and an order for a duplicate statue for New Orleans. In devising his own methods of bronze founding, which he supervised, Mills made a more important contribution to the development of American sculpture than by his awkward, self-taught efforts in sculpture. His sons, Theodore A. (1839-1916) and Theophilus Mills became sculptors.

6. THOMAS CRAWFORD (1814-1857), sculptor, was born in New York, and apprenticed to a stone cutter when he was fourteen. Later he worked in the marble yard of Frazee and Launitz (q. q. v.). Encouraged by Launitz, Crawford went to Rome to study under Thorwaldsen, in 1835. With a few portrait busts to his credit, Crawford turned out a number of neo-classic fancy pieces such as ORPHEUS, FLORA, MERCURY AND PSYCHE, and GANYMEDE. His fame grew to tremendous proportions and far beyond his actual artistic ability. In 1849 he was commissioned by the State of Virginia to design and produce a monument to GEORGE WASHINGTON for the City of Richmond. He made an equestrian statue of WASHINGTON, placed it on a white granite pedestal, which was decorated with six full-length statues, including PATRICK HENRY, THOMAS JEFFERSON, and HENRY LEE, and further decorated by six fierce bronze eagles. The over-all height of this "beautiful piece of workmanship," "unique" in this country, is about sixty feet, to quote from Gleason's Pictorial, April 16, 1853, when the monument was being erected. Crawford received several commissions from the federal government, one to sculpt the pediment for the Senate wing of the Capitol at Washington, and another for a figure to decorate the dome. He created the hideous statue, ARMED FREEDOM, now lost to sight and proper identification, on top of the Capitol dome. This ugly overly draped female is nineteen and a half feet tall. She arrived in this country in December, 1858, more than a year after Crawford's death, and the plaster was cast in bronze by Clark Mills (q. v.),
at his Bladensberg, Maryland, foundry. When the bronze was installed in her final resting place, late in 1863, she was given a national salute of thirty-five guns, which was answered by a similar salute from each of twelve forts which marked the line of fortification then surrounding the City of Washington. The plaster model survives and can now be seen and studied at the Smithsonian Institution (often called the Nation's attic), in Washington. Crawford, the father of F. Marion Crawford, the late 19th century novelist, died young, and unfinished work in his Rome studio and commissions were taken over and completed by the American sculptor, Randolph Rogers.

American Sculpture, 1850 to 1913

By 1850s the neo-classical influence was giving way to realism. The Italianate toga was viewed with less favor than contemporary clothing for figures in public monuments. Sculptors who carried on the neo-classic tradition still carved in marble, while the realists preferred bronze. In either case, it should be emphasized, it often took many hands to produce a work of sculpture of any considerable size, as well as many horses to move it into position. This is in great contrast to the working habits of an easel painter who, until the late 19th century, usually worked alone and turned out his paintings single handed.

As the 19th century passed decade by decade, neo-classicism died, while realism flourished and can be seen today in public monuments
in the older cities of this country. It is unfortunate that some monuments, made to last forever, have little sculptural value, but what is fortunate is the new growth of the art of sculpture that came forward the end of the century when photographic realism lost its vitality. The new figures in the field of sculpture who brought different types of creativity, techniques and intellectual conceptions to the field were a disparate group, but great sculptors, within the American framework. They were Dr. William Rimmer, John Rogers, Augustus Saint-Gaudens, Daniel Chester French, and Frederic Remington. Dr. Rimmer was the first American sculptor to study and teach art-anatomy. His book on the subject is a classic and the demand for it today is such that it has recently been reprinted. In his sculpture he was so far ahead of his times that he achieved no success to speak of, and was known in Boston and New York as an art teacher. John Rogers, a self-taught modeler, displayed great ingenuity in his many American genre subjects. After a brief trip to Europe, he returned home untouched by European styles. As a sculptor he could display all types of people, sentiment and emotion. No other sculptor of his period showed such great versatility. The greatest artist of the period was Augustus Saint-Gaudens. He was better trained in this country than any sculptor previously mentioned, and had the good fortune to be able to continue his studies abroad while still a young man. Saint-Gaudens excelled in imaginative figures, in high and especially in low relief, in
lettering and in understanding the relationship of sculpture to architecture. His professional association with the painter John La Farge (q. v.) and later with the architect Stanford White were beneficial to his work. Saint-Gaudens brought a new form of creativity to American sculpture which was beyond the limited talents of many of the sculptors of his time. Daniel Chester French received most of his training in this country. Although he had a year of training at Florence, in later life his style was closer to the work being done in France. Critics praised French later in his life as being the best American sculptor. He lived until 1930 and always maintained the high academic standards of sculpture current around the turn of the century. He was not touched by new ideas or experimentation of the younger sculptors. Frederic Remington was as independent a sculptor as Dr. Rimmer. Not only was he a skillful illustrator, a painter in oils, but in mid-career he became a highly successful sculptor in bronze. Remington had been elected an Associate Member of the National Academy of Design in 1891, but art organizations and academic honors meant nothing to him for he had a greater popular audience than any artist of his time. His skill in modeling figures and groups in wax was not appreciated by the stiffly academic who could not understand his work. Lorado Taft, writing in 1903, remarks, "Mr. Remington is not an interpreter, nor is he likely ever to conceive a theme sculpturally; but his dashing compositions not only picture with much skill the machinery and
paraphernalia of the four-footed locomotion, but occasionally sug-
gest somewhat of the spirit of the centaur \textit{sic}/ life of West."\textsuperscript{78}
Remington, if he read this, would have been unperturbed. He was
much too busy to be put off by art critics.

Among the other sculptors of the period from the mid-19th
century into the 20th century, we have to return to the sculptors
who carried on the neo-classic tradition, although it had lost its
life force, and the tradition-following portrait makers. None of
these men were innovators. Henry Kirke Brown (1814-1886), after four
years study abroad created his equestrian statue of GEORGE WASHINGTON.
This, his best work, was unveiled at Union Square, New York, in 1856.
Thomas Ball (1819-1911), started his career as a self-taught por-
trait painter. In 1850 he patented a head of Jenny Lind, and in
1854 went to Italy to study sculpture for three years. His statue
of GEORGE WASHINGTON in Boston is his best known work. Much of his
later life was spent in Italy, where for a few years he taught young
Daniel Chester French (\textit{q. v.}). William Wetmore Story (1819-1895),
educated at Harvard College and Harvard Law School, 1840 eventually
decided to become a sculptor. He went to Rome in 1856 and remained
there the rest of his life. Although he did produce portrait busts
and monuments, like the figure of PROFESSOR JOSEPH HENRY at Washington,
and EDWARD EVERETT, in the Public Gardens, Boston, his great con-
temporary fame revolves around his fictional creation of CLEOPATRA,

\textsuperscript{78} Taft, \textit{op. cit.}, p. 488.
which was shown at the London Exposition in 1862. The Metropolitan Museum owns a later replica of this now highly unfashionable work. Hawthorne praised CLEOPATRA, and described Story's Roman studio in The Mable Faun. After the sculptor's death, Henry James became his biographer. The book, William Wetmore Story and His Friends, was first published in 1903 (reprinted in 1957). Story carried on with neo-classical themes, as a long list of titles indicate, and he just happened to be successful. William Henry Rinehart (1825-1874), a sculptor, started as a stone cutter but studied at night at the Maryland Institute of Mechanic Arts in Baltimore. After earning some money and encouragement he went to Italy in 1855, where he settled permanently. He was one of the last of the American classical school sculptors in Italy. His late marble figure CLYTIE, 1872, is in the collection of the Peabody Institute, Baltimore. A plaster cast of CLYTIE, at the Corcoran Gallery in Washington, may be compared with Powers GREEK SLAVE, in the same collection. The critic-historian Lorado Taft found Rinehart's work vastly superior to Powers. In retrospect the work of Story and Rinehart has only antiquarian interest. Randolph Rogers (1825-1892), self-taught sculptor, returned from Italy in 1853 after several years study at Rome and Florence. Although he created ideal figures such as his popular NYDIA, owned by the Art Institute of Chicago, he is chiefly known for works of an historical and monumental nature. He
made the COLUMBUS bronze doors for the Capitol at Washington, borrow­
ing heavily from Ghiberti's portal at Florence. Rogers completed
all the unfinished work and commissions left by Thomas Crawford (q. v.),
after his sudden death in 1857. Edward V. Valentine (1838-1930),
sculptor, was born at Richmond, Virginia. His training was radically
different from the artists already cited. He studied painting in
Paris under Thomas Couture in 1859. From 1861 to 1865 he studied sculp­
ture in Berlin under August Kiss. He returned to Richmond that same
year and began making busts and statues of Confederate heroes. Most
all of his subjects were modeled from life. His most ambitious pro­
ject, and unusual at the time, was the full-length recumbent marble
figure of GENERAL ROBERT E. LEE, for the mausoleum attached to the
chapel at Washington and Lee University, Lexington, Virginia. Work
on this statue was begun in 1871, and the unveiling took place in 1883.
Valentine carried on the neo-classic tide with a few figure pieces
but was chiefly concerned with portraiture. His last work in 1908 was
a bronze statue of JOHN JAMES AUDUBON (q. v.) for Audubon Park, New
Orleans. Living a long life in Richmond, Valentine gave much time to
the cultural life of the city. He was president of the Virginia Histori­
cal Society, and of the Valentine Museum. The Valentine House, built
in 1812, was given to the Museum in 1892 by the will of Mann S. Valentine,
II, elder brother of the sculptor. It was restored in 1930, and today
is open to the public.
Among other sculptors active toward the end of the 19th century, some living well into the 20th, were Thomas Eakins and Frank Duveneck, (q.q.v) both better known as painters, they are included in Chapter V. As Morse had done decades before in making the model of DYING HERCULES so that he might paint a picture of the subject, Eakins made plaster models of figures he wished to include in his paintings, WILLIAM RUSH CARVING THE NYMPH OF THE SCHUYKILL, and modeled horses for the painting, THE FAIRMAN ROGERS FOUR-IN-HAND. Newark Museum owns five models done for the Rush composition. Duveneck is known for the memorial he designed for his wife who died in 1891. A gilt bronze replica is at the Metropolitan Museum. It shows a draped recumbent figure, with a palm leaf. Traditional statues and busts were turned out by John Q. A. Ward (1830-1910), by Jonathan S. Hartley (1845-1912), and by Charles Henry Niehaus (1855-1935). Olin Levi Warner (1844-1896), had the advantage of study in France, and became one of our best decorative sculptors. His work can be seen in the interior of the Library of Congress, Washington. Frederick W. Mac Monnies (1863-1937) an expert modeler, produced rather silly statues, for example, BACCHANTE, copies of which are at the Metropolitan Museum, Brooklyn Museum, and elsewhere.

The major influence in the world of sculpture toward the end of the 19th century was Auguste Rodin (1840-1917), the great French artist. In his early years the work of George Grey Barnard (1863-1938) showed the influence of Rodin. In later life Barnard did not fulfill his early
promise, and he became involved with projects of gigantic images. Also he was a serious student of the history of sculpture. His own collection of medieval sculpture now forms the basis of the present Cloisters, a department of the Metropolitan Museum. Lorado Taft (1860-1936), the sculptor-critic, was a follower of Saint-Gaudens, whose work also showed the influence of Rodin. His *History of American Sculpture*, first published in 1903 (and subsequent additions, the last in 1930), shows him to be an adequate historian and critic, within the bounds of his academic limits. In his time there were academic standards and those sculptors who did not follow traditional rules were not acceptable.

Great changes were in store for sculpture in the early 20th century. The older academic rules were broken by the younger men such as Gutzon Borglum (1867-1941) and Mahonri Young (1877-1957). Sculptors born in the 1880s, Jacob Epstein (1880-1959), Gaston Lachaise (1882-1935), Elie Nadelman (1882-1946), Jo Davidson (1883-1952) and William Zorach (1889-living today), were the new men of the 20th century, who made history in sculpture after 1913.

The histories of American sculpture appear to make a noticeable omission in not mentioning THE STATUE OF LIBERTY. This monument, designed by a French sculptor, is only mentioned in guide books, thus the student of American sculpture is not well informed about one of the more important sculptural works in this country. It would seem fitting to include here a brief account of the statue, which in 1937 came under the jurisdiction of the National Park Service.
THE STATUE OF LIBERTY, officially named LIBERTY ENLIGHTENING THE WORLD, the best known statue in this country, is the largest statue in the world. But because it was designed by a French sculptor, Frederic Auguste Bartholdi (1834-1904), it is as a rule not mentioned in histories of American sculpture. The idea for the statue had been conceived by a group of Frenchmen as early as 1865. Bartholdi had been in this country to choose a site and after going as far as San Francisco, chose Bedloe's Island. Using his mother for the model, Bartholdi started work on the statue. The right forearm with torch was exhibited at the Centennial Exhibition in 1876. In the meantime money was being raised by the French people to pay for the cost of the colossal figure which they planned to give to the people of America. The American people were frantically trying to raise the approximately $300,000 needed to build the foundation and elevated base. In October 1886, with great ceremony, the statue was unveiled. The statue itself measures one hundred and fifty feet in height, and the overall height, including the base from the mean low-water mark in New York harbor, is three hundred and five feet, eleven inches. The American architect Richard Morris Hunt designed the pedestal. One of the most important of Bartholdi's collaborators was Alexandre Gustave Eiffel, the engineer who designed the iron interior supporting structure around which the figure of LIBERTY is draped in thin sheets of hammered copper. Eiffel's Tower in Paris was

a later production. This monument to French-American friendship with its patina of malachite green, is an impressive landmark, when seen from a distance, but overpowering at close range. THE STATUE OF LIBERTY is an extreme example of late 19th century false philosophic belief that great emotion or a noble thought expressed or implied, in a work of art, can grow in intensity as the scale of the work is enlarged. The thought that there is something truly great in bigness, in itself, unfortunately still survives today in some areas.

Biographies of the Major Sculptors of the Period, 1850 to 1913

4. French, Daniel Chester (1850-1931)
5. Remington, Frederic (1861-1909)
1. Rimmer, Dr. William (1816-1879)
2. Rogers, John (1829-1904)
3. Saint-Gaudens, Augustus (1848-1907)

1. WILLIAM RIMMER (1816-1879), sculptor and painter, was born at Liverpool, England, and taken by his family to Boston, by way of Nova Scotia, by the time he was two years old. Mystery surrounds his father's parents. The father, Thomas Rimmer, thought he was the Dauphin, son of Louis XVI and Marie Antoinette. In any case, he was brought up by English foster parents in South Lancashire, educated like a prince, speaking Latin and many European languages, he also learned mathematics and sciences. But after the Battle of Waterloo, when Louis XVIII
entered Paris, Thomas Rimmer gave up his military commission, married, and shortly after left England to live an obscure life in the new world, settling in Boston. He supported his family by shoemaking. Audubon (q. v.) also circulated his claim to being the lost Dauphin. The frustrated man provided his children with an excellent education. They were taught French, Latin, science, and music. William, the eldest child, was self-taught in art. In a neighboring stone yard, in South Boston, he carved figures out of gypsum blocks. After serving an apprenticeship as a type setter, at twenty-one he went to the lithographic shop of Thomas Moore in Boston. Other draftsmen employed by the firm were David Claypoole Johnston, Alexander Jackson Davis and Benjamin Champney. He then became a sign painter. Rimmer married in 1840 and spent several years as an itinerant portrait painter. He settled at Randolph, Massachusetts, in 1845 for ten years, and supported his family by painting portraits and shoemaking. Rimmer studied medicine in his spare time and practiced it from about 1855 to 1863 at East Milton, Massachusetts. There were granite quarries nearby where he practiced sculpture also, while as a doctor he ministered to the injured quarry workers. He had a keen interest in anatomy, which led him into medicine, and into sculpture. Brought up a Catholic, he executed paintings and sculpture for Roman Catholic churches in the Boston area. Through his friendship with Ralph Waldo Emerson and the Alcott family he became a Christian Transcendentalist, while his wife was a Quaker.
Rimmer could draw, paint and sculpt with great skill, yet he was in no sense a successful artist, for he was too far ahead of his time. He was a constant student of the art of the past and knew the work of the Englishman, John Martin, the sketches of Washington Allston, and studied the art exhibitions at the Boston Athenaeum. He knew the drawings of Vesalius and other later anatomists. In fact Rimmer was perhaps the best educated artist of his time, without having been abroad. Through the patronage of Stephen Higginson Perkins, he was able to commence his remarkable sculpture, FALLING GLADIATOR, 1861, which was cast into plaster. His DYING CENTAUR, 1871, was an even more remarkable work, and FIGHTING LIONS, the same year, are all works that no other American sculptor could have done at that time, for none had Rimmer's knowledge of anatomy and his creative sense. These last three groups remained in Boston until 1906 and 1907 when Daniel Chester French (q. v.) a Rimmer pupil, arranged to have them cast in bronze. His nine and one half foot granite statue of ALEXANDER HAMILTON, unveiled on Commonwealth Avenue, Boston, in 1865, was not too successful. But Rimmer had never attempted anything heroic before. He gradually assumed the career of an art teacher and in this role was most influential. He conducted a school of art in Boston, 1864 to 1866. Then he went to New York to direct the School of Design for Women at Cooper Institute, from 1866 to 1870. When he left Cooper Institute, he returned to Boston again to teach art-anatomy. In 1871 he gave sixteen lectures at the National Academy
of Design in New York and twelve lectures at Worcester, Massachusetts. He prepared plates for his book, *Art Anatomy* in 1876, and it was published the following year. Through this work he had a direct influence on the next generation of artists. Rimmer's first biographer was his friend and fellow sculptor, Truman Howe Bartlett, who taught at the Massachusetts Institute of Technology.

**Works:**


**FALLING GLADIATOR**, 1861. The original plaster was cast in bronze in 1906. Two casts were made, one for the Metropolitan Museum in New York, and the other for the Museum of Fine Arts in Boston.

**DYING CENTAUR**, 1871. The original plaster is owned by the Museum of Fine Arts, and a bronze cast in 1907, is owned by the Metropolitan Museum.

**FIGHTING LIONS**, c. 1871. The original plaster is owned by the Boston Art Club, and a bronze cast, made in 1907, is owned by the Metropolitan Museum.

**Sources:**


Bartlett, Truman Howe, *The Art Life of William Rimmer, Sculptor*,

Kirstein, Lincoln, William Rimmer, 1816-1879. Whitney Museum American Art, New York, 1946. This exhibition catalogue is the most complete recent work on Dr. Rimmer. It contains a short account of his life, a detailed chronology, selected bibliography, and catalogues ninety-four works by Rimmer, including sculpture, paintings, drawings and prints.

2. JOHN ROGERS (1829-1904), sculptor, was born at Salem, Massachusetts. One of his ancestors, of the same name, became the fifth president of Harvard College in 1683. His mother's grandfather was Elias Hasket Derby, a prosperous merchant of Salem. The Rogers family moved to Cincinnati, then returned to Massachusetts, living first in Northampton, and later in Roxbury. His father had not been successful in business, so Rogers at the age of sixteen went to work in a dry-goods store in Boston. Later he worked in a machine shop at Manchester, New Hampshire, while spending his spare time modeling figures in clay. In 1858 he went abroad to study at Paris, Rome, and Florence. At the end of eight months he returned and took a job as a draftsman in the office of the City Surveyor of Chicago. He had gained little from his trip abroad, for the reason that he was unsympathetic with the currently popular neo-classicism. In 1859 he won success through a clay group, THE CHECKER PLAYERS, which he submitted to a charity bazaar in Chicago. The group was raffled and brought $75. Rogers moved to New York where he successfully produced a group called THE SLAVE AUCTION in 1859, which was followed by Civil War subjects. He
published more than eighty groups during thirty-five years of
activity, and it is estimated that he sold 80,000 copies of his
work. Rogers modeled his compositions in clay and then duplicate
copies were cast in plaster of paris. As his business grew, a num­
ber of his models were cast into bronze because the originals wore
out from repeated castings. Later plaster models could be taken
from the bronze castings. It is in these bronzes, at the New-York
Historical Society, that the artistry of John Rogers can best be
seen. Rogers was a highly imaginative, but slightly sentimental,
genre sculptor. He portrayed the life and times around him, and was
very successful in his sculptural publications. The publication
was planned deliberately for by controlling the price of his fac­
similes, every middle class home could own a Rogers Group. Rogers
has been compared with the publishing firm of Currier & Ives. There
is a close similarity in the popular success of each business venture,
but Rogers alone as a genre sculptor produced his groups, supervised
and controlled the marketing and in the end was an extremely suc­
cessful sculptor-businessman. Because he was wise enough to patent
each published group, he had no apparent competition.

Works:

THE SLAVE AUCTION, 1859.

THE PICKET GUARD (two versions), 1860.

TAKING THE OATH AND DRAWING RATIONS, 1865.

THE COUNCIL OF WAR (President Lincoln, General Grant and
Secretary Stanton), 1868.
COMING TO THE PARSON, 1870.

CHECKERS UP AT THE FARM, 1877.

THE PHOTOGRAPHER, and the companion piece THE SITTER, 1878.

Source:

Smith, Mr. and Mrs. Chetwood, Rogers Groups, Thought & Wrought by John Rogers, Boston, 1934. This is the most complete book on John Rogers. It contains one-hundred and ten illustrations of his work. The groups are dated and the dimensions are given. Portrait busts and statues are also catalogued.

3. AUGUSTUS SAINT-GAUDENS (1846-1907), sculptor, was born at Dublin, Ireland, and brought to this country as a baby. He grew up in New York City. Educated in the public schools, he knew very early in life that he wanted to be an artist. At thirteen years of age he was apprenticed to a cameo cutter. During this period he attended evening drawing classes, first at Cooper Union, and then at the National Academy of Design Art School. In 1867 his father gave him the money to go to Paris to see the Exposition. He remained there studying under Francois Jouffroy at the École des Beaux-Arts until 1870. Then he went to Rome where he produced his first statue. Saint-Gaudens returned to this country in 1875. In 1876 he assisted John La Farge (q. v.) in the decorations for Trinity Church, Boston. His first public statue commenced in 1878 was of ADMIRAL DAVID G. FARRAGUT for Madison Square, New York. The full-length figure stands on a large
stone base, which he designed in collaboration with the architect Stanford White. The base is handsome in itself, with figures carved in low relief and decorative lettering. The features of this monument were widely copied by sculptors of lesser creativity. Saint-Gaudens worked on the SHAW MEMORIAL from 1884 for a number of years. This public monument was erected in memory of Colonel Robert Gould Shaw who led a Massachusetts Negro regiment into action in the Civil War. In the summer of 1863, Shaw and a number of his men were killed in action. This is an exceptionally well designed composition in high relief with many figures indicating that it memorializes not only Shaw's death but all his men who fell with him. The Shaw monument was inaugurated in Boston in 1897. His charming figure of DIANA graced the top of old Madison Square Garden in New York, a building designed by Stanford White. Another one of Saint-Gaudens justly famous works is the memorial to Mrs. Henry Adams in Rock Creek Cemetery, Washington, D. C. The draped figure has been called variously GRIEF, or DEATH, but Henry Adams called it THE PEACE OF GOD. Significantly this memorial is unlettered. The unidentified figure, symbolically draped, has a quality that evokes emotion in all who see it. It is a masterpiece of American sculpture. Saint-Gaudens' equestrian statue of GENERAL SHERMAN, installed in New York, at Fifth Avenue and 59th Street, in 1903, is a late work. Although considered by many to be one of his best works, it appears in retrospect to bear the mark of the then current "exposition" style, particularly in the figure of VICTORY, who
walks before the General. The work is popular and admired by many. It shows great technical skill, but lacks the inspiration that went into the creation of his FARRAGUT or his LINCOLN in Chicago. The Sherman statue is awkwardly installed facing buildings on West 58th Street, and should be reversed to face Central Park.

Saint-Gaudens was our best American sculptor. He was a man of great original style who understood the whole field of art and architecture. His sculpture in the round was always new, in the sense that he copied no one. His great ability to handle low relief, as seen in his bronze tablets memorializing Robert Louis Stevenson, brought a new form of art to the public. In a small scale his low relief is monumental. To quote the critic-historian Charles Rufus Morey, "To an intelligent foreigner American sculpture would be summed up in a single name, that of Augustus Saint-Gaudens." 80

The sculptor spent his summers at Cornish, New Hampshire, and his studio there is open to the public.

Works:

ADMIRAL DAVID G. FARRAGUT, 1878-1881. Public Monument, New York City.

MEMORIAL TO MRS. HENRY ADAMS. Rock Creek Cemetery, Washington, D. C.

SHAW MEMORIAL, to Colonel Robert Gould Shaw and soldiers of his Negro regiment who were killed in 1863, 1884-1897. Public monument, Boston, Massachusetts.


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Sources:


4. DANIEL CHESTER FRENCH (1850-1931), sculptor, was born at Exeter, New Hampshire, of parents with deep roots in New England. He studied art-anatomy in Boston under Dr. William Rimmer (q. v.). His first practical experience was gained from one month's study in the New York studio of John Q. A. Ward. During the time 1873-1875 he worked on his statue of THE MINUTE MAN, which was unveiled on April 19, 1875 and modeled from a cast of Apollo Belvedere, commemorating the centenary of the start of the Revolutionary War. Many prominent people were there to celebrate the occasion including Ralph Waldo Emerson, James Russell Lowell, Henry Wadsworth Longfellow and George William Curtis. French missed the ceremony as he was on his way to study for a year at Florence, Italy, with the American painter-sculptor, Thomas Ball. Working under Ball, French learned to carve in marble. Returning to this country, he settled for a while in Washington, D. C., and made a number of portrait
busts. He first exhibited at the National Academy in 1879. One
of his early ambitious pieces of sculpture was THE ANGEL OF DEATH
STAYING THE HAND OF THE SCULPTOR, which was shown in plaster at the
Paris Salon, 1891, and won the first medal ever awarded to an American
sculptor. The bronze, with allegorical figure of death and the
sculptor, stands in Forest Hills Cemetery, Boston, as a memorial to
his friend Martin Milmore (1845-1883), a sculptor who had also
studied with Thomas Ball. A plaster cast of this group was shown at
the World's Columbian Exposition at Chicago in 1893. Many govern­
ment commissions for sculpture were awarded to French. Four groups
decorate the New York Custom House and two statues, HERODOTUS and
HISTORY, are at the Library of Congress in Washington. During 1902
and 1903, French worked on his heroic seated figure ALMA MATER, now
placed in front of the Low Library at Columbia University, New York.
According to Lorado Taft, "This figure may be said to epitomize,
as well as any one work can do, the general character of Mr. French's
art. In it one recognizes a refined and poetic thought combined with
a singular purity of technique. Grace and plastic charm are quali­
ties inherent in almost everything that Mr. French has done."81


During his life time, which
came well into the 20th century, styles were beginning to change
radically but change did not affect French. His successful career as a sculptor culminated in the creation of his heroic seated figure of ABRAHAM LINCOLN for the Lincoln Memorial in Washington. It is the largest stone statue ever cut in America, measuring 4,360 cubic feet of Georgia marble. Like Saint-Gaudens, French had learned how to work with architects so that his own work fit harmoniously into the architectural frame-work for which it was designed. Around the turn of the century, French built a summer studio, and home called "Chesterwood," near Stockbridge, Massachusetts, where many of his well known works were designed. His home is still standing.

Works:


MARTIN MILMORE MEMORIAL, c. 1891. Forest Hills Cemetery, Boston, Massachusetts.


ABRAHAM LINCOLN, 1918-1919. Lincoln Memorial, Washington, D. C.

THE DUPONT FOUNTAIN, 1922. Washington, D. C.

Sources:


5. FREDERIC REMINGTON (1861-1909), sculptor, illustrator, and painter, was born at Canton, New York, and grew up at Ogdensburg, New York. His father, a Civil War Veteran, was appointed Collector of the Port of Ogdensburg on the St. Lawrence River. From early childhood, Remington with no instruction, drew constantly. When he was seventeen he entered Yale College where he studied art under Professor John F. Weir. While there he was known as a football player. The captain of his team was his classmate Walter Camp. He left college within two years after his father died and he inherited a small amount of money. After leaving Yale, Remington studied drawing for a while at the Art Students League in New York. Then he went out west and traveled through the Dakotas, Montana, Wyoming and Kansas. He saw that area at a time when civilization was moving in by way of railroads, and the old west was fast disappearing. He had always loved horses and found life in the west much to his liking. Remington's first published sketch of western life, re-drawn by W. A. Rogers, appears in Harper's Weekly, February 25, 1882. In a short time he was a regular contributor to most of the well known illustrated periodicals. Working quickly and easily in pencil, ink, watercolor and oil, he turned out thousands of sketches and paintings. Harold McCracken, Remington's biographer, includes a catalogue of 2,739 published pictures by the artist; lists the books which contain 142 illustrations; describes eight books written and illustrated by him; and in other ways accounts for other books containing Remington illustrations. He was the most widely reproduced
illustrator of his time and was fortunate that the half-tone print-
ing was being improved to the point where color illustrations could successfully be printed during his time. His art output was pro-
digious, and Dr. McCrackens remarks that his work habits would have killed most artists.

In 1895 Remington turned to sculpture, and although entirely self-taught, he was even more successful than in painting. He modeled his figures in wax, then had them cast in bronze. At first the sand process was used and casts were made by Henry Bonnard Bronze Company. From 1901 he used the "lost wax" process and had his cast-
ing done by Ricardo Bertelli at the Roman Bronze Works in New York. Working with Bertelli the quality of his work greatly improved. Remington and Bertelli became good friends and much of the success of the bronze castings was due to the patience of the latter.

Remington's first bronze figure THE BRONCO BUSTER, 1895, was the only one, of more than twenty sculptures, that was published in a large edition. Two hundred and fifty copies were sold at $25 each. It is so popular that many fake reproductions have appeared on the art market. In 1905 this statuette was cast in the wax process, and a comparison between it and the earlier casting show the superiority of the wax casting. Although Remington's bronzes were modest in size, seldom higher than two feet, he made at least two multi-figured groups, COMING THROUGH THE RYE, 1902, which shows four pistol-shooting mounted cow boys, and the highly popular and scarce group, THE STAMPEDE, cast in 1910 after the artist's death.
Remington was a great artist whose techniques were never bound by tradition. He cared nothing for the conventional art of his time. He hated to go to art exhibitions. Life in the wild west so appealed to him that he despised city life and city clothes. His college classmate, Poultney Bigelow, persuaded him to go abroad. As a representative of Harper's Weekly, Remington had a bad time in Russia and was asked to leave the country, which he gladly did. On the whole Remington liked nothing about Europe, except the chance to see Buffalo Bill's Wild West show in London. He started his career as an artist-reporter and his skill as a draftsman grew along with his sense of selection and composition. His western work has the look of being drawn on the spot. Much of it was, but through copious notes that he took in the field, Remington was able to compose painting and sculpture when back in his studio. He was a strict realist and a man of no compromise in matters relating to art. Remington's great love was the horse in action, and not the static type seen in so many American public monuments produced by sculptors with academic training. His interest in the horse led him to do some military subjects. When the Spanish-American War started, Remington went to Cuba as an artist reporter for Harpers and for Hearst's New York Journal. Richard Harding Davis was also there at the front as a correspondent. Remington was under intense fire at the Battle of San Juan Hill. Later he painted a picture of the battle which his friend Theodore Roosevelt used to illustrate his own account of the Spanish-American War. It is believed
that Remington's picture, \textit{CHARGE OF THE ROUGH RIDERS UP SAN JUAN HILL}, had a lot to do in furthering Roosevelt's political career. On the other hand, Remington had no interest in politics and made no portraits of prominent people of the period. In fact all his human figures are anonymous, but through his skillful handling they are real Indians, cowboys, pioneers, or soldiers. Most of his sculpture was created during the last decade of his life and he was hard at work when he became ill and died suddenly.

In 1923 the artist's widow established the Remington Art Memorial at Ogdensburg, New York, as a gift to the city. The contents of Remington's studio were acquired by the Whitney Gallery of Western Art at Cody, Wyoming, in 1959.

\textbf{Works:}

\textit{THE BRONCO BUSTER}, 1895, cast by Henry Bonnard; another version with different dimensions, was cast in 1905.


\textit{COMING THROUGH THE RYE} (group of four mounted cowboys), 1902. An enlarged plaster cast of this group was shown at the St. Louis Exposition in 1904.


Source:


This is the first biography of the artist. Following an account of Remington's life, there is a long section, "Bibliographic Check List of Remingtonians," which lists all known published work of Remington, and catalogues his bronzes. There are forty-eight plates illustrating thirty-two pictures in color and reproducing nine bronzes.
Suggested Reading


This book is the basic reference work for artists working in America by 1860 (those born before c. 1840). Biographical entries are sourced and keyed to the most extensive bibliography so far published.

Barker, Virgil, American Painting, History and Interpretation, New York, 1950.


----, America's Old Masters, First Artists of the New World, New York, 1939.

----, American Painting, First Flowers of Our Wilderness, Boston, 1937.


Larkin, Oliver W., Art and Life in America, New York, 1949.

Mather, Frank Jewett, Jr., et al., The American Spirit in Art, New Haven, 1927, vol. XII, in the series, Pageant of America.

Mellquist, Jerome, The Emergence of an American Art, New York, 1942. This study is concerned with art during the last half of the 19th century and continues into the 20th century.
Perlman, Bennard B., *The Immortal Eight, American Painting from Eakins to the Armory Show, 1870 - 1913*, New York, 1962


Museum exhibition catalogues which contain extensive text and many illustrations:


---, *From Colony to Nation, An Exhibition of American Painting, Silver and Architecture, from 1650 to the War of 1812*, Chicago, 1949.

Baltimore Museum of Art, *Two Hundred and Fifty Years of Painting in Maryland*, Baltimore, Md., 1945. Text by Dr. J. Hall Pleasants.


---, *100 American Painters of the 20th Century*, New York, 1950. About one third of the painters included were working here before 1913.

---, *The 75th Anniversary Exhibition of Painting & Sculpture by 75 Artists Associated with the Art Students League of New York*, New York, 1951.


Books and Catalogues on American Sculpture:

Caffin, Charles H., American Masters in Sculpture, Garden City, 1913.


Many American art collections have been cited in connection with individual works of art. The following list will indicate some of the major collections, already mentioned in the text, which have published catalogues listing their permanent collections:

Art Institute of Chicago, Chicago, Ill.
Brooklyn Museum, New York, N. Y.
Butler Art Institute, Youngstown, Ohio
Chamber of Commerce of the State of New York, N. Y.
Metropolitan Museum of Art, New York, N. Y.
Museum of Fine Arts, Boston, Mass.
National Gallery of Art, Washington, D. C.
National Collection of Fine Arts, see Smithsonian Institution.
New York, works of art belonging to the City of New York
New-York Historical Society, New York, N. Y.
Newark Museum, Newark, N. J.
Rhode Island School of Design, Museum of Art, Providence, R. I.
Smithsonian Institution, Washington, D. C., which houses the
National Collection of Fine Arts, the Gellatly Collection,
and the Freer Art Gallery.
United States Capitol, Washington, D. C.
Wadsworth Atheneum, Hartford, Conn.
Walters Art Gallery, Baltimore, Md.
Whitney Museum of American Art, New York, N. Y., owned a
fine collection of 19th century American paintings until
the past decade when the early paintings were sold.
Yale University, New Haven, Conn.

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SURVEY OF SITES AND BUILDINGS

General Discussion

The heaviest concentration of sites for this theme lies in the Northeastern area of the United States. The earlier urbanization of this area created an environment in which the arts could develop.

For much of the Middle West, Far West, and Southwest, the frontier environment is too recent for the fine arts to have been cultivated until relatively recently. A number of prominent artists traveled through the Western areas to paint its superlative scenery and natural life. All of these maintained both their residences and studios in the East. It was some years before a well-rooted artistic life had its beginnings in these sections of the country.

Portrait painting was widely appreciated in the Southern colonies. British paintings were imported at an early date. A number of factors, however, hindered the development of resident artists. Life on the widely scattered plantations of much of the South was not of the kind to stimulate native artistic activity.

Within half a century after its founding in 1670, Charles Town in South Carolina had begun to emerge as an art center. Before 1750 many painters from England and France had established themselves in
the city together with artists from Philadelphia and New York. There were other Southern colonial cities which served to a degree as centers. In general, however, the artists working in the South were not natives. Henry Benbridge (1744-1812) serves as an example. A Philadelphian with European training, Benbridge settled in South Carolina and radiated over the Southern field, executing many portraits, family groups, and an occasional miniature.

During the forty years of prostration and recovery which followed the Civil War, the South experienced an artistic doldrums.

Thus, while there has been considerable artistic activity in the South in the period treated, there are relatively few sites to illustrate it.

The Thomas Cole House and the Frederick E. Church House, both in New York State, fall properly within the framework of this theme study. These two sites were considered earlier and have already been classified as possessing Exceptional Value.
Name of Site: The Frederic Remington House
Location: Ridgefield, Fairfield County
Ownership- Mr. Griswold Forbes, Ridgefield
Administration:

Significance:

Frederic Remington's art portrays the land, animals, and inhabitants of the post-Civil War West with great artistic skill and historical accuracy. Painter and historian, Remington's work remains a unique national artistic and documentary asset.

Remington's youth did not portend his subsequent career. Born on October 4, 1861, in Canton, New York, the young Remington possessed a literary rather than an artistic background. His grandfather had been a clergyman of a literary bent and his father published a newspaper. Furthermore, despite an early penchant for drawing, Remington favored the strenuous life. He did poorly in school, but excelled in every athletic endeavor. His love for horses arose during his boyhood. In 1878, he matriculated at Yale, supposedly to study art. Instead, he concentrated on sports, becoming an excellent football player and a fine boxer. After two years at college, he departed in 1880.

Bidding Yale farewell, the robust, vigorous Remington traveled to the West. Seeking adventure, the nineteen-year-old youth also hoped to
to better his financial position. As events proved, he remained poor, but he discovered his life's work, painting the West. He thrived in the free and spacious land, soon becoming the friend of Indians, cowboys, and soldiers. With the deepening of this Western experience, he soon recognized that what he saw would disappear as the years passed and as enterprise remade the West he knew. Thus developed a resolution to record Western life before the Indian had been humiliated and the horse had been supplanted by the steam engine.

Remington returned to the East in 1883, married, and by 1886 had begun to achieve success as an artist. Following his marriage to Eva Caten, on October 10, 1884, Remington made another excursion west and drew Indians, cowboys, and horses. By the time he had rejoined his wife in New York City, his knowledge of the West had been greatly expanded and his artistic skill had greatly improved. Nevertheless, he suffered many rejections of his work until Harper's Weekly accepted a drawing of his for the cover of its January 9, 1886 issue. Entitled "The Apache War," the illustration portrayed Indian scouts following the trail of Geronimo.

The artist's initial success with Harper's Weekly ended Remington's days of discouragement. His pictures began to appear regularly in that magazine, and by 1887-88 he had exhibited a number of paintings. A painting of his won a silver medal at the Paris Exhibition of 1889. In the following year, Harper's Weekly, Harper's Monthly, and Century Magazine published a total of 173 of Remington's illustrations. The recorder of
the West had made his mark. From 1888 on, he visited the plains at least once each year, renewing memories and gathering new impressions.

Although he had begun as an illustrator, Remington developed as an artist until his death. His early drawings are not outstanding, but they helped to develop his skill in portraying action. Even his first paintings lacked good technique, but as time passed his pictures reflected a growing ability to handle colors. The artist's night scenes, such as "The Winter Campaign," especially displayed the maturing of his painterly qualities. At the very end of his life, Remington produced some lovely landscapes that showed a further increase in his ability to handle whites and russets. Only his premature death at 47 stopped his artistic growth.

Aside from his artistic prowess, Remington portrayed what he had observed sympathetically and honestly. He knew the Indian and the white man of the West and he reproduced them simply and directly. There was no effort to capitalize on his subject, either to glorify or insult. The Indian appeared both in all of his dignity and bravery and in his defeat and degradation at the hands of the white man. The soldier and cowboy also appeared as they lived, not as it was thought they lived. Moreover, the artist's accuracy in costume, accouterment, and scene never failed. To help him be accurate, Remington's studio contained Indian gear, cowboy clothes, army equipment, and numerous sketches done in the West.
Perhaps Remington loved the horse even more than his human subjects. Here again, however, he pictured the horse in work and play as he appeared, not as the imagination pictured him.

In addition to his drawings and paintings, Remington produced a number of notable pieces of sculpture. He dealt with his favorite subjects, and in the same honest manner. Perhaps as well known as any of his sculpture is the "Bronco Buster," which shows a bucking horse in unrivaled fashion.

Remington was also a good writer. Both his fiction and factual pieces are straightforward and honest. He served as his own illustrator, and his *Pony Tracks* (1895), *Crooked Trails* (1898), *Stories of Peace and War* (1899), and *The Way of an Indian* (1906) remain interesting works.

Remington moved into his new home in Ridgefield, Connecticut, on May 17, 1909. Ensconced in the house he had designed and whose construction he had supervised, he toiled long hours during the summer, producing some of his finest works—such as the painting, "The Love Call," and the sculpture, "The Stampede." Then in late fall appendicitis struck him, and he died on December 26, 1909.

Present Condition of the Site

Remington's Ridgefield home is largely as it was when the artist died. It is a two-story, gambrel-roofed structure, with the first floor front wall made of large field stones. Three dormer-like windows are on the second floor and there is a stone chimney at either
end of the house. The sides and back are shingled. A columned portico in front leads into a wide hallway. Remington's studio is at the back of the house and off to the left of the hallway. The studio, the house's most interesting room, is a large, high ceilinged room that looks into the backyard. An unusual feature of the room is the great window in the back wall of the studio. Opposite to the window is a massive fireplace, also made of large field stones. When Remington was alive, Indian costumes, cowboy clothes and military equipment cluttered the room. Today, there are no Remington articles in the studio or in the rest of the house.

The Frederic Remington House, Ridgefield, Connecticut
NPS photo, 1963
The back of the Remington house. The large window looks out from Remington's studio.

NPS photo, 1963
Name of Site: The Winslow Homer Home

Location: Prouts Neck, Scarborough (Cumberland County)

Ownership: Mr. Charles Homer Willauer, 322 Marble Street,
Administration: Boston, Massachusetts

Significance:

The most striking aspect of Winslow Homer's home at Prouts Neck, Scarborough, Maine, is its outlook over the Atlantic Ocean. That view, even more than the building, best evokes Homer, an artist of rare talent and integrity.

From almost his birth, on February 24, 1836, Homer seemed destined to become an artist. As a child, he sketched constantly, and his father encouraged that, which increases our respect for the father. Homer exhibited such skill by his nineteenth birthday that a lithographer employed him, and Homer produced titles for sheet music and other items. In 1859 the young artist settled in New York, took some lessons, and soon became an illustrator for Ballou's Monthly and for Harper Brothers. This work, which he continued until 1876, afforded him his best training. He probably derived from it his clarity and directness. After the Civil War began, Homer visited the Army of the Potomac several times, recording in sketches and oils scenes that he observed. Out of those experiences came his notable "Prisoners from the Front," still the most striking Civil War painting. Homer exhibited the work, completed in 1865, at the Paris
International Exhibition in 1867, and his prestige ballooned. Subsequent to the Civil War, Homer continued to be an illustrator, but he also painted a number of oils depicting American life. "Snap-the-Whip," painted in 1876, culminated this period of Homer's career. This painting of a group of boys outside a country school snapping-the-whip continues to please today's viewer.

The year 1876 remains a crucial one in Homer's life because by that time he had decided to devote himself to art alone. The year before he had finally broken his informal engagement to a school teacher from Hurley, New York, whom he had been seeing between 1869-1875, and his total commitment to painting made his work more intense and powerful. Personally reserved, the painter observed life with a singular honesty, as is displayed in his remarkable Civil War drawing, "The Walking Wounded," which reflects the horror of war, not its pseudo-glory. Homer's addiction to his art is also underscored by his settling on Prout's Neck in 1884, where he would be undisturbed, as well as next to the sea.

The individualistic and independence character of Homer's career is mirrored in his work. Homer himself stated in 1907 that "He i.e., Homer works now, as he did at the beginning, in utter independence of schools and masters."\(^1\) even though in all probability he was influenced by some French artists prior to the Civil War to

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\(^1\) Quoted in Albert Ten Eyck Gardner, Winslow Homer, American Artist: His World and His Work (New York, 1961), 47.
shun romanticism. That Old World traditions had little impact on him, however, is underscored by the fact that when he visited the Louvre in 1867 he ignored the old masters and sketched the attractive girl copyists instead. When Homer began to journey to the Adirondack Mountains after the Civil War, his startling honesty, as well as his "American-ness," appeared in a picture in which in unsportsmanlike style a hunter in a canoe kills a young deer struggling in the water.

The mountains had always exhilerated Homer, but by 1881 he had turned increasingly to the sea, and time spent at Tynemouth, England, in 1881-1882 led him to concentrate on the ocean. After moving to Prout's Neck, Homer spent hours watching and studying the ocean, even building a portable studio in which he could paint by the shore as storms raged. Although criticized as not being a master in the handling of oils, Homer's marvelous sea scenes make the criticism meaningless, like the carping of a critic who complains because a great novelist omitted some commas.

"The Gulf Stream" is the quintessence of Homer's work. The artist's fascination with man's struggle against the sea, his realism, and his ability to paint are execplified by the scene of a single, stoic Negro on a storm-damaged sailboat in a churning, shark-filled sea, awaiting the fury of an approaching water spout. The meaning and beauty of the painting escaped some would-be purchasers, however, they being most concerned if the Negro would be rescued. When Homer's dealer told him that, the painter's irritation showed itself when he
sarcastically directed his dealer to assure the women that the Negro would be rescued and would live happily ever after.

Although Homer had to develop his style in oils, he possessed a natural ability as a water-colorist, and is commonly regarded as one of America's best workers in that medium, if not in the Western World. On his various travels, Homer did many water colors; those resulting from his visits to the West Indies are particularly fine.

Homer never undervalued his own ability, or the value of his work. By the time of his death, on September 29, 1910, many Americans also appreciated the painter's pictures. Since 1910, his reputation has steadily risen.

**Present Condition of the Site**

When Homer first went to Prout's Neck, he lived at his brother's home, but soon felt the need to have his own quarters. He thus moved into an old and empty stable on his brother's place that stood nearer the ocean and turned it into his residence. The stable was rather small, was made of wood, and had a mansard roof. After the stable had been renovated, there were two rooms on the ground floor, one of them being a studio-living room. The other room apparently served as a store room, where a large birch canoe sat during the winter. Upstairs, there was a single large room, used as a bedroom. Aside from the studio, the most important part of the house was the second floor balcony. Homer, from the balcony, observed the ocean for years, striding back and forth as he gazed at the sea. Today, the house is in excellent condition and is much as Homer knew it, excepting some minor changes.
Homer lived at Prout's Neck from 1884 until 1910. He braved some of the winters there, even though the house had no furnace. In December 1886, Homer, in writing his father, noted that he had to wear two pairs of drawers and rubber boots because the house was so cold. He also had to break through four inches of ice to get water. Frequently, however, he traveled to Florida and the West Indies in winter, where he produced many of his water colors.

The house is not open to the public.

The Winslow Homer Home, Prouts Neck, Scarborough, Maine
This picture shows the porch that Homer added to the house.
NPS photo, 1964
The view constantly observed by Homer from the porch of his home.

NPS photo, 1964
Name of Site: The Daniel Chester French Home and Studio, "Chesterwood"

Location: On a dirt road two miles from Stockbridge (follow directional signs from the intersection of State Routes 102 and 183 west of Stockbridge), Berkshire County.

Ownership-Administration: The Daniel Chester French Foundation
Mr. Robert K. Wheeler, Chairman
(same address)

Significance:
"Chesterwood," beautifully situated in the lovely Berkshire Mountains of western Massachusetts, was the home of Daniel Chester French. French, an instinctive and largely self-taught sculptor, gave America two of its best known statues, the "Minute Man" at Concord, Massachusetts, and the heroic figure of Abraham Lincoln in the Lincoln Memorial in Washington, D. C. Both of these works are singularly appropriate for the United States, the "Minute Man" commemorating the rallying of Americans to the cause of liberty and the "Lincoln" honoring the remarkable individual who brought full freedom and dignity to the individual in the United States.

French, who was born on April 20, 1850, in Exeter, New Hampshire, exhibited little early evidence of artistic talent. Not until he was 19 did he begin to sculpt, first using modelling tools that Miss Mary Alcott, the Amy of Little Women, had loaned him. His family encouraged his early efforts. The young man, recognizing the need of instruction, soon entered the studio of John Quincy Adams Ward, a leading

(11)
American sculptor of the era, in Boston. He worked with Ward for about a month. French's progress was such by 1870 that he sold his first piece, a bas-relief.

Three years after selling his first bit of work, French received the commission for the "Minute Man." Using some money left for a statue to honor the fight that had occurred in 1775 at Concord, the Town of Concord accepted French's design for the memorial in March, 1873. French's self-confidence is attested to by his taking on of the job, and, as time proved, neither he nor the Town of Concord disapproved of the work he produced. The "Appollo Belvidere" served as an inspiration for the young sculptor, but French, in using his own nude body as a model and in following his own artistic point-of-view, created a very personal and forceful statue. The "Minute Man" not only represents surprising skill for one so young and inexperienced, but bespeaks a great restraint and sensitivity within the artist. How many other artists have resorted to bombast and superficiality in dealing with a patriotic subject? Brass from melted down cannon was used to cast the statue, which was unveiled on April 19, 1875, one century after the beginning of the American Revolution.

French remained remarkably personal in all of his subsequent work, despite his study abroad. He was in Italy when the "Minute Man" was unveiled, and there he became more familiar with many of the techniques of sculpture, such as marble cutting, the making of plaster casts, and the construction of armatures, but he escaped becoming an
adherent of any particular style. He did produce a "Sleeping Endymion," which reflected the classical style and showed a serious lack of imagination, but French apparently recognized the falseness of the work. When he returned to America, he adhered to his own taste, as he did after a quick trip to Paris in 1886.

Once the "Minute Man" had become well known, French never lacked commissions. Some of his best work was executed for various people in his own State. He produced a bust of Ralph Waldo Emerson in 1879 that won the praise of the subject, whom French knew as a friend. Later, in 1884, his statue of John Harvard was unveiled, and it exhibited the growing power of the sculptor. What some regard as French's best work, his Milmore memorial, was created after the death of the young sculptor whom French had known. French had long considered the treatment of death, and in this memorial he shows the angel of death gently staying the hand of a young sculptor as he shapes his stone. The memorial represents the tragic death of the young man in a sensitive and poignant fashion, and in so doing also reflects the humanity of the sculpture. The sculptor's regard for life is also shown in his "Flanders Fields," a World War I memorial in Melton, Massachusetts. As his daughter writes in her biography of her father,

For the life of him, . . . French could not do a war memorial that bespoke only victory. To him war was the supreme tragedy and every way in which he approached it brought out, . . ., the pain and sense of loss. ¹

¹ Margaret French Cresson, Journey Into Fame (Cambridge, Mass., 1947)
During the 1890's, French began to work in collaboration with architects, an undertaking that culminated in his "Abraham Lincoln" in Washington. An early example of this work was his colossal statue, the "Republic," for the Columbian exposition in Chicago in 1893. This gigantic work stood sixty-four feet high and served as the dominant inspirational and physical feature of the fair. Subsequently, French became associated with Charles F. McKim, a leading architect, and collaborated with him in many instances. His "Alma Mater," in front of Low Memorial Library at Columbia University, is a fine example of a statue that holds a cardinal position in an architectural composition.

When the Lincoln Memorial was planned and French received the commission for the statue, the sculptor studied Lincoln for some time before he began work. He then labored over the statue for seven years, between 1915 and 1922, when in the latter year it was unveiled on May 30. And French's triumph is attested to by the fact that when mention is made of the Lincoln Memorial, one immediately thinks of the forceful but contemplative statue, not the striking building in which it sits.

**Present Condition of the Site**

"Chesterwood" has hardly changed since French's death in 1931. His wife, Mary, whom he had married in 1888, discovered the site of "Chesterwood" in 1895, which, although it did not overlook water, had, as French said, the best "dry view" he had ever seen. The original house was demolished and the present residence was erected in 1900-1901,
following a design by Henry Bacon, a prominent architect. A three-story, stucco building, the house faces the distant mountains, a view one immediately sees as he enters the house and looks through the broad hallway that extends through the building. The sitting room on the first floor is a duplicate of the parlor in the old French home at Chester.

French's studio, also designed by Bacon, stands near the main house. A reception room in front of the studio faces a garden designed by the architect. Behind the reception room is the studio proper, which measures thirty feet square and thirty feet high. The height of the studio stems in part from the fact that French was working on an equestrian statue of George Washington when the studio was built. Thirty-foot doors still stand on the west side of the building, which, when opened, enabled the sculptor to push his large modeling table out into daylight. Even now, the studio contains numerous pieces of French's work, the early models of his great Lincoln statue possessing especial interest.

In addition to the house and studio, a barn near the studio contains several exhibits concerning French and his work.

"Chesterwood" is open daily, 10 to 6, June 15-September 15 (and on weekends until October 15). Admission: 50 cents.

The Daniel Chester French Studio at "Chesterwood." The residence can be seen at the left end of the studio. Note the tall doors on the near side of the studio, which, when opened, enabled the sculptor to roll his work into the daylight.

NPS photo, 1963
The wood path at "Chesterwood." French derived great pleasure from this trail, and he placed some of his works along it.

Courtesy of Mrs. Margaret French Cresson
Name of Site: George Caleb Bingham Home (1864-1870)

Location: 313 West Pacific Street, Independence

Ownership: Harry K. Waggoner, 313 West Pacific Street, Independence

Administration: Independence

Significance:

In a studio now disappeared, adjacent to the George Caleb Bingham Home (1864-1870), Bingham is claimed to have started his painting, Order No. 11, which depicted the horrors of the Civil War in Jackson County, Missouri.

Born on a plantation in Augusta County, Virginia, March 20, 1811, George Caleb Bingham was a famous portrait, genre, and landscape painter. In 1819, the family migrated to Franklin, Missouri, then on the frontier. Bingham spent most of his life in Missouri.

Apprenticed to a cabinet maker, he, by 1833, was painting portraits in Missouri. By 1834-1835, he definitely made painting his vocation and painted at Columbia, Missouri, after which he went to St. Louis. He married Elizabeth Hutchinson in 1836 and bought land at Arrow Rock, Missouri. Two years later, he went to Philadelphia for several months to study at the Pennsylvania Academy of Fine Arts. He traveled in and out of St. Louis. During the fall of 1841, he was at Washington, D.C., seeking portrait commissions.

The painting of portraits, an economic necessity, was his chief occupation until 1845 when the first of his famous western paintings,
Fur Traders Descending the Missouri, appeared in the American Art Union in New York. He was in Dusseldorf, Germany, from 1856-1858. At different times he sent up his studio in Arrow Rock, Columbia, Independence, Jefferson City, St. Louis, and Kansas City, where he died. His other noteworthy pictures are Raftsmen Playing Cards (by 1847), Canvassing for a Vote (by 1851), Emigration of Daniel Boone (1851), County Election (1851-1852), Stump Speaking (1853-54), General Lyon and General Blair Starting for Camp Jackson (about 1862), Mayor Dean in Jail (1860), Order No. 11 (about 1868), and The Puzzled Witness (1874).

During the Civil War, Bingham gave much of his time to politics. He served as state treasurer from 1862-1865, and was made adjutant general of Missouri in 1875. In October, 1877, he was installed as Professor of Art at the University of Missouri, Columbia. He died June 7, 1879, at Kansas City.

A skillful draftsman in both pencil, ink and wash, Bingham sketched pioneer men, single and in groups, with very intense faces. He handled problems of perspective very well. In his genre work, although the coloring is faulty, he has preserved with realism human characteristic scenes in old-time Missouri life.

**Condition of the Site**

The George Caleb Bingham Home, remodelled about 1898, was owned, and served from about 1864 to 1870 as the home of George Caleb Bingham.
The studio, which was adjacent to the house and used by Bingham, disappeared many years ago.

The George Caleb Bingham House - 313 W. Pacific Street, Independence, Missouri

NPS Photo, 1963
Name of Site: Charles M. Russell Home and Studio

Location: 1217-1219 Fourth Avenue N., Great Falls

Ownership: City of Great Falls (Mrs. Marianne Erdman, Mayor)

Administration:

Significance:

In this home (1900-1926) and studio (1903-1926) the Western artist Charles M. Russell lived and painted during the most productive years of his life.

Born of a prosperous St. Louis family on March 19, 1864, Charles M. Russell was the great-nephew of William Bent, noted fur trader of the trans-Mississippi West. At an early age, Russell developed a deep interest in the West and revealed artistic tendencies. He loved to hear stories of pioneer life. At the age of four he showed artistic tendencies by modeling horses and Indians.

From childhood, he wanted to see the West, the Indians, cowboys and their horses. He did not like school and frequently played "hookey." He planned to run away and become an Indian fighter.

After several unsuccessful attempts to run away to the West, he was sent to a military school at Burlington, New Jersey. Here he would not study but would spend his time drawing Indians and animals. However, he did read history, particularly that of the trans-Mississippi West. He was soon dismissed from school because he failed to study.
Following his dismissal from the military school, his father decided to let him go West, hoping that by roughing it, young Russell would return home and willingly go to school. Just before his sixteenth birthday, he and Pike Miller set out for Helena, Montana. There the two outfitted and set out for Miller's sheep ranch. There young Russell stayed for only a few weeks because the sheep and Charlie did not get along well. Russell packed his horse and started out. At the end of the first day, Charlie arrived in the camp of Jake Hoover, a trapper. He spent the next two years with Hoover hunting, trapping, selling bear and elk meat to the settlers, and sending furs to Fort Benton to trade. Charlie attempted to picture the scenery about him with a small set of water color, charcoal, and wax. After spending a short time in St. Louis in 1882, he returned to Montana and was hired as a horse wrangler. He later set up a studio in Utica, where he painted and modeled between roundups. During the severe winter of 1886-1887, he was employed as a herder for Stadler and Kauffman. It was at that time he sketched his famous "Waiting for a Chinook."

From 1888 to 1892, he wandered throughout the Northwest traveling among the Indians, serving as a horse wrangler, painting and modeling in clay. In 1892, he settled in Great Falls and permanently engaged in recording the Old West. He married Nancy Cooper in 1896. She became his business manager and arranged exhibits in larger cities. His talents became recognized and his profits from his work were large.

Through a legacy received from his mother he, in 1900, built a home on 1219 Fourth Avenue North at Great Falls. There he lived and worked
until the end of his life. In 1903, the log studio was erected next to the home. From the day this studio was finished and as long as he lived, he loved this log building and never finished a painting anywhere else. On the walls, Charlie hung the articles given him by his Indian friends and the "horse jewelry," as he called it, accumulated on the range.

During the period from 1900 until his death on October 26, 1926, Russell received his proper recognition as a western artist. During the period from 1900 to 1910, he received as much as one thousand dollars for a large canvas. In 1914, he had a very successful exhibition in the Dore galleries in London. From 1915 to the time of his death, his work received rapidly increasing prices until during the last period of his life. Russell's canvases brought the highest sums ever paid to a living American artist. His last unfinished painting "Father De Smet Relating the Story of Christ to the Flatheads" brought $30,000.

Condition of the Site

The two-story frame home occupied by Russell from 1900 to 1926 has undergone practically no changes on the exterior or interior. It is not open to the public but serves as the home for the Museum Curator. The log studio used by the artist from 1903 to 1926 has a recent addition on the west side. The studio is now a museum and is open to the public. Both the home and studio were purchased from the widow of the
artist by the Russell Memorial Committee of the Great Falls Chamber
of Commerce and presented to the city of Great Falls. The Charles M.
Russell Memorial was opened to the public in 1930.

References: Ramon Adams and Homer Britzman, Charles M. Russell--The
Cowboy Artist (Pasadena, 1948); Harold McCracken, Portrait of the Old
West (New York, 1952), and The Log Cabin Studio of Charles M. Russell
(Great Falls, n. d.)
NEW YORK

Name of Site: The Metropolitan Museum of Art
Location: Fifth Avenue at 82nd Street, New York City
Ownership: The Metropolitan Museum, Mr. James J. Rorimer,
Administration: Director

Significance:

The Metropolitan Museum of Art, less than a century old, is the preeminent American art museum. The immensity and diversity of its collections are hardly rivaled elsewhere in the world.

A speech by John Jay in Paris on July 4, 1866, stimulated the movement that resulted in the establishment of the museum. His suggestion, during the course of his talk, that a "National Institution and Gallery of Art" be created in America, inspired several men in his audience to form a committee to promote that idea. The committee, apparently comprised of a majority of citizens of New York City, wrote to the Union League Club of New York and proposed the founding of a museum. The Union League's Art Committee took the proposal under consideration. Three years later, the Art Committee sponsored a public meeting apropos the establishment of a museum. On November 3, 1869, many of New York's most prominent individuals, numbering among them William Cullen Bryant, George William Curtis, Joseph Choate, and Frederick Law Olmsted, met and discussed the proposition. Bryant was the main speaker of the day. The chief result of this affair was a new committee, which was to work for the incorporation of a museum.
Jay's suggestion of 1866 became a reality on April 13, 1870, when the legislature of the State of New York passed an act incorporating The Metropolitan Museum of Art. Those behind the new institution held their first annual meeting on May 24, 1870. The outstanding accomplishment of the meeting was the resolution to raise $250,000 by public subscription for the museum. Within less than a year, by May 3, 1871, over $250,000 had been pledged. Also in 1871, the state legislature authorized New York City to raise $500,000 for the construction of a museum building in Central Park. The site designated by the legislature was known as the Deer Park, on Fifth Avenue, between 79th and 85th Streets.

Complementing the progress made in raising money and securing a building site, the barely-born institution moved into its first building in 1871. It rented the former Allen Dodworth Dancing Academy, at 681 Fifth Avenue, turning a large dance hall into an exhibition room. The first exhibition opened on February 20, 1872. It consisted of paintings already owned by the museum and of loaned objects. Some 5,000 people viewed the exhibition during the first two months of the show. Within a relatively short time the museum moved to new quarters, at 128 West 14th Street, that building providing needed additional room, and it was here that the museum remained until moving to its own building.

Following the legislature's act of 1871, the museum's trustees spurred the erection of a building. A permanent site had been chosen by 1872 and construction was soon inaugurated. On March 30, 1880, the President of the United States formally opened the new home of the Metropolitan.
But within eight years a new wing, Wing B, had been added. Subsequent additions followed steadily for the next several decades. On December 22, 1902, the present Fifth Avenue entrance of the Metropolitan was completed. A notable addition occurred in 1924, when the American Wing, to house American works, was opened.

The amazing growth of the museum stemmed from the interest in and contributions to the Metropolitan Museum by numerous wealthy people. The initial gift of a Roman sarcophagus in 1870 was followed in succeeding years by large gifts of money and works of art. In 1883, the museum received its first bequest of money, some $100,000. Fifty-two years later, Frank A. Munsey left the institution about $10,000,000. Prominent people not only gave to the museum, but played important roles in its daily life. J. P. Morgan, for example, became president of the board of trustees in 1904.

In addition to the collection and preservation of art, the museum sought to promote the appreciation of art. Between 1880 and December 31, 1898, over 9,000,000 people visited the museum. In 1872, the Metropolitan presented its first public lectures. In expanding its education role, the museum began to cooperate with the public schools in 1905. The first museum instructor was appointed in the following year. Since 1906, the educational program of the museum has expanded greatly, both in size and scope.

Present Condition of the Site

The Metropolitan now contains an amazing wealth of art. Its collections range from the earliest days of man until the current epoch.
Furthermore, it possesses outstanding research material for the scholar.

The main entrance faces Fifth Avenue and is fronted by a broad flight of steps. Upon entering, one is in a spacious hall, which has wings on either side. Straight ahead is a handsome flight of stairs that leads to the second floor. Behind those stairs, on the first floor, is the original building, now almost in the center of the vast complex of buildings that comprise the museum. The best way to visit the institution is to use a guide-leaflet, which may be picked up in the front hall, as it contains a diagram of the building that locates the various galleries.

Name of Site: The William Sydney Mount House

Location: Northeast corner of State Route 25 and Gould Road, Stoney Brook (Suffolk County), Long Island, New York

Ownership-Administration: Suffolk Museum at Stony Brook, Miss Jane des Grange, Director

Significance:

The genre paintings of William Sydney Mount reflect the artist's deep feeling for and attachment to the people and land of his birthplace. No other American artist has so faithfully and honestly painted his local environment. Perhaps this is so because no other nature painter has ever implied that Adam and Eve were delighted to leave the Garden of Eden because of the attractions of the artist's birthplace.

Mount, who was born on November 26, 1807, at Setauket, Long Island, manifested an early interest in painting. An elder brother, Henry, was a painter and he probably stimulated Sydney's artistic ambition. In 1824, Mount, only seventeen, became an apprentice to Henry in New York City and under his brother's direction produced signs and ornamental work. Henry, who also painted landscapes, urged his younger brother along the same path; and the younger man's enthusiasm was further whetted when he viewed works of Benjamin West and Colonel John Trumbull. Mount entered the art school of the recently founded National Academy of Design in 1826 and studied there until 1827, when he returned to Stony Brook because of ill health. He continued painting, attempting to do some historical scenes, but
his inexperience clearly showed itself in those works. His "Christ Raising the Daughter of Jarius" not only shows a poor technique, but his lack of general knowledge, as in the background of the painting is a colonial four-post bedstead. Realizing the need for additional training, Mount returned to New York in 1829 to resume his study of painting.

Although Mount strove to succeed in painting historical scenes and portraits in New York, a genre painting of 1830, "The Rustic Dance," marked a turning point in his career. The painting depicts a merry rural dance and the public expressed its quick admiration for the realistic and happy scene. Mount speedily discerned the public reaction and he correctly surmised that a ready market existed for the realistic portrayal of American rural life, the country still being very much a rural one. Personally deeply committed to his own community, he henceforth concentrated on local scenes and succintly summarized his mature views on painting by writing in his journal,

Paint pictures that will take with the public—never paint for the few, but the many.¹

Mount's decision to paint genre scenes led to quick recognition. Such paintings as "Truant Gamblers," "Bargaining for a Horse," "Farmers Nooning," and "The Long Story" became very popular, especially when engravers and lithographers reproduced them. The artist moved back

¹ Quoted in Bartlett Cowdrey and Herman Warner Williams, William Sydney Mount (New York, 1944), 11.
to Stony Brook in 1836, where he remained for the rest of his life, except for an occasional visit to New York. By 1850, Mount had painted about fifty genre scenes, as well as roughly fifty portraits, the latter being done to supplement his income. In his later years, his always delicate health grew worse, and in his last eight years he finished few paintings. A horse-drawn studio was built for him in 1861 and he made many sketches from it, but the sketches had led to almost no paintings by the time of his death on November 19, 1868. He died from pneumonia.

While alive, Mount continually refused requests for information about himself. Yet it is obvious that he was a warm and interesting person. His love of his own region curtailed any inclination to travel; his farthest trip west in the United States was to Athens, Pennsylvania. He never went to Europe. Mount thoroughly enjoyed life at Stony Brook, once saying that he wanted

\[\text{to take all the comfort I can in this world, believing that I shall thereby be happy in the next.}\]

Very strong in Mount was his love of people, including Negroes—the latter never being treated in a mocking, condescending fashion in his paintings. An inventive streak accompanied his talent for art, and Mount took pride in a violin that he had invented, calling it "Yankee Fiddle or Cradle of Harmony." Politically, he was a Democrat.

\[\text{2 Quoted in James Thomas Flexner, That Wilder Image. The Painting of America's Native School from Thomas Cole to Winslow Homer (Boston, 1962), 31.}\]
Perhaps Mount's most obvious characteristic as a painter is his individualism. Other artists may have had some influence on him, but he studiously followed his own inclination as he matured. Thus his statement apropos of the old masters:

I never speak highly of an Old Master unless I see a servant advancing with some choice wine and refreshments. 3

He avoided any literary treatment of his subjects, insisting upon a realistic portrayal of the people and country that he knew so well. In his pursuit of realism, Mount painted out of doors, posing his models under the sky. Moreover, he was a meticulous worker, thoroughly planning his paintings and making certain of every detail. Today, criticism is made of his rendering of figures and of his use of color, but the overall ability and sincerity of the artist continue to please a host of admirers.

Mount's "Eel Spearing at Setauket," done in 1845, is probably his best work. Our urbanized society continues to enjoy it, and appreciate the man who mirrored bucolic pleasure so well.

Present Condition of the Site

Mount's Stony Brook home is a large, rambling, and shingled building. The original section is the rear wing that was erected in 1725 and was an ordinary for many years. The part of the house directly in front of the old ordinary was built about 1810 and the addition to it was constructed at a later time. It seems that the

3 Quoted in Flexner, That Wilder Image. 32.
ordinary appears much as it did when Mount lived there and as he sketched it in the picture that accompanies this report. Little change has apparently occurred in the rest of the building, and the dining and living rooms in the latter section have an appealing simplicity. Of especial interest on the second floor is the door that leads to Mount's studio on the third floor, for on the door Mount inscribed "Wm. S. Mount" in a gold-like color on a red background.

The house is presently used as a private residence and an appointment must be made to visit it.


NPS photo, 1964
A sketch of the kitchen in the Mount House done by the artist in 1874.

Courtesy of the Suffolk Museum at Stony Brook
Name of Site: The Thomas Eakins House

Location: 1729 Mount Vernon Place, Philadelphia (Philadelphia County)

Ownership-Privately owned

Administration:

Significance:

Thomas Eakins' dedication to his career and artistic principles has seldom been equalled by any other painter. Rebuffed and scorned by his native city, Eakins' realism and robustness appear in his work and testify to the triumph of his vision over the pettiness of a parochial Philadelphia society.

Eakins' inherent artistic ability appeared during the formative years after his birth in Philadelphia on July 25, 1844. While in high school, he studied drawing for four years, never receiving less than a perfect score in the subject. Following study at the Pennsylvania Academy of the Fine Arts, Eakins journeyed to the center of the art world, Paris, in 1866 and remained there for three years. The best teachers became his, and although they taught him much, Eakins' point-of-view remained his own. While in Europe, the young artist also travelled, finding a trip to Spain in December, 1869, especially valuable. That excursion stimulated a great admiration for the Spanish masters, but apparently for their personalities as much as for anything, and he never became their imitator. He returned to Philadelphia in 1870, where he lived until his death on June 25, 1916.
By the time of Eakins' death, Philadelphia was well aware of the artist and his character. Although not a great talker, Eakins enjoyed people and their company; and his sense of humor often appeared in the practical jokes that he worked on friends. Neither publicity nor fame pleased him—indeed, his adherence to principle eventually stimulated attacks on his work and reputation. Completely individualistic, Eakins was an agnostic, and his only version of the crucifixion shirks any religiosity, showing rather a human being dying a cruel death. He remained a bachelor until January, 1884, when he married Susan Hannah Macdowell.

Eakins' "Crucifixion" illustrates the realism of the artist. Throughout his long painting career, Eakins remained the realist in immediate contact with the people and environment of his own community. There is almost nothing of the exotic, the romantic, or the literary in his work. He never labored for beautiful effect, but

Disregarding small truths, he concentrated on the most significant elements of reality, searching always for essential structure, character, and action.1

It is not odd, therefore, that in portraiture Eakins probed his sitters for their personalities and that their portraits exposed their characters. Walt Whitman at first expressed irritation at the portrait Eakins did in 1887, but "the more I get to realize it," Whitman subsequently said, "the profounder seems its insight."2 Unlike Whitman,

1 Lloyd Goodrich, Thomas Eakins, His Life and Work (New York, 1933), 143-44.
2 Quoted in Goodrich, Eakins, 122.
other of Eakins' sitters could not accept the artist's insight into their inner souls.

In his painting, Eakins' concentration on his subject always was dominant. He paid little attention to design, background, or color for color's sake. At the same time, one never loses sight of his great appreciation and understanding of the human body, which he studied and knew as a surgeon would. It was Eakins' insistence that the artist know the human body, moreover, that brought him into conflict with society.

Eakins was a superlative teacher, and it was he who made the art school of the Pennsylvania Academy the leading one in the country in the 1870's and 1880's. He began to teach there in 1873, immediately introducing revolutionary methods, which stimulated the students greatly. Central to his teaching was his emphasis on the study of the human anatomy, and Eakins invited surgeons to lecture on the body and dissect cadavers for his pupils. The artist also insisted upon the use of nude models, scorning the use of plaster casts of statues. Until a change in the board governing the school occurred, Eakins successfully applied his theories in spite of some criticism. But when his best defender retired from the board, Eakins' support evaporated, and a furor over his use of the nude forced his retirement in February, 1886. After Eakins' departure, the school reverted to its former methods and became innocuous.

The disaster in 1886 not only affected the school, but Eakins. He had lost a position of leadership, and thereafter was somewhat
ostracized by the affluent in the city. Even more important, Eakins began to turn from his earlier painting of the nude, landscape, and genre pieces, and did more and more portraiture. His concentration on portrait painting has left us with many notable portraits, but he probably would have developed his art more broadly and with even greater results if he had not been a victim of outraged Victorian sensibilities.

Since Eakins' death in 1916, his art has achieved popularity. His scenes of the Schuylkill River are now well known, as are his two famous "Clinics," "The Gross Clinic" and "The Agnew Clinic." But on the part of many there is a deeper appreciation of his portraits, such as his "Walt Whitman," which reflect a universal fascination with the individual.

Present Condition of the Site

The Eakins House dates from about 1854. In 1857, Eakins' father purchased the building, when his son was two years old. The house became the painter's home for the rest of his life, he inheriting it from his father in 1899.

The house is a four-story structure, the first three of brick, the last of wood. White marble steps led into the house, and the front door and first three floor windows have marble sills and lintels. The rooms are high-ceilinged and dark. Today, the building is in one of Philadelphia's blighted areas and has been turned into an apartment building. It apparently is in poor condition and is not well maintained.
The house is not open to the public.

The Thomas Eakins House, 1729 Mount Vernon Place, Philadelphia, Pennsylvania. The Eakins House is the four-story building in the center of the photograph.

NPS photo, 1964
"The Peaceable Kingdom" of Edward Hicks, in one or another of Hicks' versions of the scene, must be one of the better known American primitive paintings today. The picture's simplicity and imaginative quality, which belie the burning religious conviction of the artist, have a great appeal. Nevertheless it seems ironic that "The Peaceable Kingdom" should be famous, for its Quaker artist held painting "to be one of those trifling, insignificant arts, which has never been of any substantial benefit to man." ¹

Religion and an artisan's mastery of painting coaches and signs eventually stimulated Hicks to paint in a serious vein. Born on April 4, 1780, the young Hicks apparently had a hapless future before him when his mother died and his father abandoned him. Fortunately, a prosperous Quaker family befriended the youngster and Hicks remained with it until he was thirteen. During this time, he showed little scholarly inclination, only devouring one book, the Bible.

Hicks' coachmaking and sign painting career began in the spring of 1793, when he was apprenticed to a coachmaker. During his apprenticeship, Hicks expressed great interest in painting coaches. When

he ended his term in 1799, he set out on his own, with varying fortune, building and painting coaches, sometimes working with others and sometimes on his own. Marriage on November 17, 1803, to Sarah Worstall (by whom he had five children), plus the added expense of a house, increased his financial burden, and by 1804 he had a shop of his own in Milford, Pennsylvania. He charged $15.50 for painting an old carriage and $25 for a new one. By 1811, Hicks had moved to Newtown, where he spent the remainder of his life. In the early 1820's he built the stone house in Newtown that still stands. But he always had to struggle to earn enough money to support his family, especially as his religious enthusiasm led him to devote much time to his church.

Hicks' religiosity was intense. That had not been the case after he had become an apprentice in 1793, for when thrown into the company of other youths, he quickly assumed their dissolute ways. Drinking and dancing both attracted him. But when about twenty-one, Hicks almost died during a snowstorm as he returned from a gay jaunt to Philadelphia. Thenceforth, he turned more and more to religion and in 1803 he joined a Quaker meeting. He soon exhibited a zealot's faith and his now intense disgust with drinking stimulated fervent attacks upon the use of liquor.

When he erected a house in Milford he prided himself on the fact that it was the first house in the county to have been built
without any of the workmen having had a single nip. Hicks' passionate Quakerism aroused little enthusiasm in Milford, and it played a role in causing him to move to Newtown in 1811. In Newtown, he became the leader of a new Quaker meeting and began to travel, preaching wherever he went. His fervor carried him as far north as Canada in late 1819 and early 1820; nine years later he travelled to western Pennsylvania and eastern Ohio, preaching where he could. So religion became the dominant force in his life, and his painting of landscapes was but an expression of his faith.

Just as Hicks' artisananship had trained his hand, so did his religion inspire the scenes he painted. He was paid for his paintings, but in them he endeavored to illustrate the beauty of faith, or the value of honest labor. Hicks never attempted to improve his style by training (indeed, he felt that both Christianity and the United States were endangered by education), and he relied on engravings of the works of Benjamin West, John Trumbull and Thomas Sully for backgrounds and human figures. Animals in readily available prints became the models for the lions, lambs, birds, and cattle that appear in his "Peaceable Kingdom."

Hicks produced around a hundred copies of "The Peaceable Kingdom." In them, the painter sought to portray Isaiah's prediction that the kid and calf would one day mingle with wild animals and that "a little child shall lead them." As a recent biographer of Hicks says,
This mirror in oils /the Peaceable Kingdom/ of the idealist, dreamer, visionary, poet, mystic and above all, religious perfectionist is Edward Hicks, pure and distilled, portrayed through traditional symbols of innocence and beauty.

Hicks died on August 23, 1849, painting almost to the end.

Present Condition of the Site

Hicks erected his Newtown residence in 1821, building it on a piece of ground he had purchased in 1815. The building is made of stone, except for one end which is clapboarded, has two stories, and includes eight rooms and an attic. The present kitchen is an addition. Apparently, the interior has been somewhat changed since Hicks' death, although the room arrangement is essentially the same. At the present time, the building is used as a residence and can be visited only by appointment.


Alice Ford, Edward Hicks, Painter of the Peaceable Kingdom (Philadelphia, Pa., 1952), 50.
Name of Site: The Charles Willson Peale house, "Belfield"

Location: 2100 Clarkson Avenue, Germantown (Philadelphia County), Pennsylvania

Ownership- Administration: Dr. Daniel Blaine (same address)

Significance:

Charles Willson Peale, the preeminent painter in America between 1774 and 1793, was born in Queen Anne's County, Maryland, in 1741. The future artist's skill with his hands quickly showed itself and before he was twenty-two he had constructed coaches, built clocks, produced silver, and made saddles. Peale's ability to make things is probably best remembered by the set of false teeth that he subsequently made for George Washington, which imperfect denture caused the sunken mouth that appears in Gilbert Stuart's portraits of Washington.

About 1763, Peale turned from saddling to painting, having previously exhibited an interest in art, and paid for some instruction by John Hesselius by giving the old artist a saddle. Desiring additional advice, the Marylander travelled to Boston in 1765 and sought guidance from John Singleton Copley. Subsequently, Peale's progress and determination influenced some of his wealthier acquaintances in Annapolis to sponsor his going to London to study under Benjamin West, the American expatriate artist who was a major force in British painting. West, in his kindly, paternal fashion, accepted Peale, even taking the young artist into his household when
he was almost indigent, and Peale worked under the master between January, 1767-March, 1769. Historical painting, portraiture in oils, and miniature painting were all studied by Peale while in London. Upon his return to America, Peale began painting portraits, and by 1776 had established himself in Philadelphia.

Peale's artistic career and Southern background notwithstanding, he in many respects conforms to our idea of the shrewd, practical, and mechanically talented Yankee. And if there is something of a "mechanical" quality in his painting, then perhaps that is due to Peale's conviction that anyone could learn to paint, that native talent was not necessary. There is no doubt that Peale had ability, but evidence indicates that he finally concentrated on painting because he realized that it could afford a better income and greater prestige than coach-making or saddling. His pragmatic approach to painting is also shown by the fact that he taught his brother James to paint miniatures and then eliminated himself as a competitor; and that in his later years he taught his sons to paint portraits and then practically ceased painting himself. The man's practicality also helped to lead him into a myriad of other activities: he served as a captain of volunteers during part of the American Revolution; he became a member of the Pennsylvania legislature in 1779; he opened a museum in 1782 (which he moved to the second floor of Independence Hall--mastodon skeleton, stuffed birds, portraits of Revolutionary leaders, and all-in 1802); and he played a major role in the establishment of the Pennsylvania Academy of the Fine Arts in 1803.
The painter was as personable as he was industrious. As John Adams said, Peale was "a tender, soft, affectionate creature." Peale married three times and outlived all of his wives, by the first two of whom he had a dozen children who survived infancy. The sons received such names as "Raphael," "Rembrandt," and "Reubens," and some of them achieved minor fame as artists.

As he matured, Peale became a very good portrait painter, attracting sitters from even Canada and the West Indies. His early portraits exhibit a stiffness, but subsequently that quality disappeared, perhaps because of his training under West. A rapid worker, Peale usually began with the forehead and worked down; and in some of his portraits he experimented with his colors, some of which have faded. As a portrait developed on his canvas, Peale attempted to portray the character of his sitter, but more often than not the finished painting evidenced the friendly, moderate temper of the painter. His portrait of Thayendanegea, a noted Indian of the time, literally pictures the man, but the face expresses the artist's "hopes for peace and interracial fraternity rather than . . . the Indian's complex character."\(^1\) Besides his portraits, Peale produced innumerable miniatures, all of which show his great talent for that branch of painting.

Today, a great body of Peale's work is not only valued because of its artistic merit, but also because of its historical value. During

\(^1\) Quoted in Charles Coleman Sellers, Portraits and Miniatures by Charles Willson Peale (Philadelphia, 1952), 3.
the Revolution and after 1783, Peale painted a host of portraits of prominent Americans. When at Valley Forge during the bitter winter of 1778, the then soldier-artist painted forty miniatures of his companions, as well as a portrait of Washington. Peale's Washingtons are extremely well known, especially as the artist had the unique opportunity to portray the general at various stages of life. Peale's first Washington was done in 1772, when Washington was forty, and then followed portraits in 1776, 1777, 1779, and 1783. Subsequently, Washington sat for Peale in 1787 and 1795. Whether painting the commander-in-chief during the Revolution or any other officer, Peale paid meticulous attention to uniforms, and the accurate reproduction of Revolutionary military dress has great historical value.

Tremendously energetic, Peale remained active until his death on February 22, 1827.

**Present Condition of the Site**

Peale purchased his Germantown residence in 1810 and lived there until 1820, when he moved back to Philadelphia. When the artist settled on his farm, it consisted of 104.5 acres, the house sitting on top of a hill. The house remains on that site, but its land now consists of only about eight acres. Peale first named his estate "Farm Persevere," he much admiring individual perseverance, but in 1812, he
renamed it "Belfield." Today, the box hedge that Peale planted on the west side of the house is still enjoyed by "Belfield's" present owners.

Erected around the middle of the eighteenth century, "Belfield" has been altered over the years. Peale himself made changes in the house which he said in 1810 had a gambrel roof, dormer windows, and numerous rooms. During Peale's occupancy, the house's main entrance was on the east, which had two-and-a-half stories and faced a road. Now, the main entrance is on the garden and one-and-a-half-story side on the west. A nineteenth-century owner added a story to the house and the present gambrel roof dates from about 1900. Despite such changes, the house still appears much as it did in Peale's day.

The interior of the house has also been altered to some degree. But the living room apparently has remained largely unchanged. Located on the north side of the house, the living room is said to have been Peale's studio.

"Belfield" is not open to the general public.


NPS photo, 1964
Name of Site: The John LaFarge summer house

Location: 10 Sunnyside Place, Newport (Washington County)

Ownership: Mrs. Vladimir A. Behr (same address)

Administration:

Significance:

America numbers few artists who have been as broadly cultured, devoted to art, and talented as John LaFarge. He was born on March 31, 1835, to wealthy French parents who lived in New York. Beside their material comfort, the LaFarge's reflected the French point-of-view apropos of learning and art, and young LaFarge grew up in an intellectual and artistic milieu. His parents owned works of contemporary European artists, and when six years old his grandfather taught him to draw. In his adolescence he read widely, especially the classical authors, as he continued to do throughout his life. Thus, upon being graduated from college, LaFarge possessed a broad cultural background; and although interested in art, he had not yet decided to become a painter. Even when he journeyed to Europe in 1856 and participated in the Parisian artistic life, he apparently did so more in a spirit of extending his knowledge rather than to develop his artistic bent. He also travelled while abroad, which travels by 1858 had nourished a deep admiration for Reubens. Nevertheless, when LaFarge returned to America in 1858, he resumed his study of law.
Although LaFarge had again picked up his law books when in New York, he soon abandoned the law for art. He left New York shortly and moved to Newport, Rhode Island, to study under William Morris Hunt, a leading American artist of the day. But LaFarge's inherent ability stimulated an artistic individualism which enabled him to do without teachers. Furthermore, his intrinsic draftsmanship, coloring ability, and depth of understanding empowered him to paint almost any subject—figures, still lifes, and landscapes. Even a serious illness in 1866 did not completely halt his hand, for during his recovery he produced some notable illustrations. In 1873 the artist enjoyed a brief trip to Europe, further broadening his familiarity with the old and new in art.

After returning from Europe, LaFarge undertook two forms of artistic endeavor for which he is best known today: the painting of murals and the creation of stained glass windows. Trinity Church in Boston invited LaFarge to finish the interior decoration of its new church in 1876 and he accepted. Little had been done in mural painting in America previously, so LaFarge faced an almost unprecedented artistic challenge in this country. Despite the need to complete the commission within six months and the necessity of working in an unheated building in winter, LaFarge's genius won out. He and his assistants successfully decorated the church's interior and thus inaugurated American mural painting. Many subsequent commissions
for murals fell to LaFarge. Perhaps his most notable mural is "The Ascension," in the Church of the Ascension in New York City.

In addition to murals, LaFarge also created innumerable stained glass windows. His original interest in stained glass arose during his trip to Europe in 1873, when he observed defects in the stained glass in churches in England. Following his return to the United States, LaFarge began to experiment with glass and finally developed his "opalescent glass." Not since the thirteenth century had such beautiful colors been obtained in glass. Using his opalescent glass, LaFarge then made numerous windows. Indeed, LaFarge's talent as a colorist is brilliantly exhibited in his stained glass, a particularly fine example of which is the "Peacock Window."

The man responsible for the numerous easel-produced pictures, the lovely murals, and luminous stained glass windows never lost his French background or his American penchant for work. Always well dressed, LaFarge's six-foot frame and green-gray eyes unfailingly reflected his dignity and reticence. At the same time, his cultural inheritance had not chained him to a particular point of view and it was his curiosity and willingness to experiment that had stimulated his interest in stained glass. Moreover, LaFarge was a tremendous worker, and great preliminary effort preceded everything that he produced. In addition to his painting and glass windows, LaFarge wrote a number of books. Some of them concerned his travels, such as the volumes he wrote about his trips to Japan and the South Seas, while
others, such as One Hundred Masterpieces of Painting, represented his views on painting. Of great help to LaFarge in all that he did was his wife, Margaret Mason Perry, whom he married in 1860 and by whom he had nine children.

LaFarge died on November 19, 1910.

Present Condition of the Site

The LaFarge summer house is a one-story gabled roof structure, covered by clapboard. It is now painted pink, with grey trim. There are two dormer windows respectively on either side of the front section of the house, which hides a rear wing. The house is now divided into apartments, the owner living in one of them. It appears to be in excellent repair.

The owner's illness when the author visited Newport prevented him from seeing the inside of the house.

The house is not open to the public.

The John LaFarge House, 10 Sunnyside Place, Newport, Rhode Island.

NPS photo, 1964
The Albert Bierstadt Site
San Francisco (San Francisco County)

Albert Bierstadt was born at Solingen, near Düsseldorf, Germany, in 1830. His parents emigrated to the United States and settled in New Bedford, Massachusetts, when the boy was about one year old. The son struggled to become an artist, first exhibiting crayon pictures in Boston in 1851. In 1853 he went to Germany to study painting at Düsseldorf. Returning to the United States in 1857, he began to concentrate on the painting of mountain scenery in the White Mountains. In 1858, he went West as a member of General F. Landers' expedition to the Pacific. He exhibited his first Rocky Mountain paintings at the National Academy in New York in 1860, and they won for him immediate acclaim. Americans liked his huge canvases with the grandeloquent expressions of massive mountains. He made a second trip across the continent in 1863 and traveled through California and Oregon.

By 1866, at the age of 36, Bierstadt was riding the crest of a great wave of success. His huge, colorful canvases were bringing him extravagant praise, both in the United States and Europe, and they were sold at prices higher than any previous American painter had commanded.

He built a great 35-room studio house at Irvington-on-Hudson, just above New York City. Here he largely painted his canvases, after first making sketches in the field.

With the completion of the first transcontinental railroad in 1869, Bierstadt was able to make other and much less difficult trips to the Far West. In 1872-1873 he had a studio in San Francisco and made sketches in the field for a series of paintings of Yosemite.

In 1882 Bierstadt's great studio at Irvington-on-Hudson burned down—the first of a series of misfortunes to befall him. The critics now turned against him and condemned his grandiose tendencies in painting. The artist, now working in a New York City studio, however, continued to produce bold and striking mountain scenes until his death in 1902. Bierstadt managed to master the panoramic effect in his wild and rugged landscapes. While the size of some of his canvases were gigantic, his paintings and sketches of the West are today appreciated
for the honest record of the wilderness, with glimpses of Indian and animal life that have now disappeared.

There are no surviving sites in San Francisco or California that can be closely linked with Albert Bierstadt.

The California School of Fine Arts
800 Chestnut Street, San Francisco (San Francisco County)

The California School of Fine Arts, founded in 1874 by the San Francisco Art Association as the San Francisco Institute of Fine Arts, was the first school devoted exclusively to painting and sculpture to be established in the West, and was also among the first of such schools to be established in the United States.

Prior to 1913 the Far West failed to produce painters or sculptors of the first rank. On the other hand, San Francisco, the queen city of the frontier region, did develop a surprising number of young painters and sculptors by 1900. The World's Columbian Exposition at Chicago in 1893 included an exhibition of works of 60 California painters and one sculptor, and by 1900 San Francisco, unlike the rest of the Far West, was able to produce its own works of sculpture. Much of the rapid rise of painting and sculpture in California can probably be attributed to the influence of the San Francisco Institute of Fine Arts.

The Institute was housed originally in the Museum Room of the Mercantile Library. In 1893 the Institute moved into the palatial former Mark Hopkins mansion on Nob Hill which had been deeded to the Regents of the University of California in trust for the San Francisco Art Association. During this period the school was known as the Mark Hopkins Institute of Art. When the great mansion was destroyed in the great earthquake and fire of 1906, the school was rebuilt on the same site. In 1923 the school erected its existing building at its present site on Russian Hill, and moved to this new location, at 800 Chestnut Street, in 1924.

Many examples of works by early California sculptors, who studied under the direction of Douglas Tilden at the San Francisco School of Fine Arts, are still to be seen in San Francisco.

Among the most interesting are:

(1) Frank Happersberger's Pioneer or Lick Monument, completed in 1894. Located on Marshall Square, near the intersection of Hyde Street with Market Street, this
work is really a group of five monuments. The central figure represents California and the others characterize significant periods in the state's history. The sculpture of this monument was modeled and cast in San Francisco. Happersberger was assisted in this work by V. Guglielmo, an Italian modeller.

Happersberger's monument to President Garfield, a bronze standing figure, is also to be seen in Golden Gate Park.

(2) Robert Ingersoll Aitken's Victory Monument was completed in 1901. Located in Union Square, this 96-foot granite shaft is topped with a bronze female figure that symbolizes naval conquest. The monument commemorates Admiral Dewey's victory at Manila Bay.

Aitken's monument to Hall McAllister was completed in 1904. This work, a good bronze standing figure of a distinguished pioneer San Francisco lawyer, is situated in the Civic Center, adjacent to the City Hall and on the McAllister Street side of that building.

(3) Haig Patigian's statue of Lincoln is also located in the Civil Center, adjacent to the City Hall and on the Polk Street side of that building.

(4) Melvin Earl Cummings' Robert Burns. This bronze figure of the Scottish poet is located in Golden Gate Park near the De Young Museum. Many of the gates and fountains in the park were also designed by Cummings.

Crocker Art Gallery
216 O Street (corner of Third and O Streets), Sacramento (Sacramento County), California

The Crocker Art Gallery is the oldest art museum west of the Mississippi River and is also the second oldest municipally-owned art gallery in the United States, being established as a city-owned art museum in 1885.

The original art gallery, now called the "Annex," was erected in 1871-73 at a cost of $185,000 to house the private collection of European art gathered by Judge Edwin Bryant Crocker and his wife,
Marget E. Crocker, in 1870. Included in the original collection were 700 paintings and 1,000 drawings. About 100 of the drawings were of major importance and most of the paintings were second rate works done by major European artists of the day.

On March 21, 1885 Mrs. Crocker donated the Art Gallery or Annex to the City of Sacramento. In 1911 the city acquired the adjoining Crocker residence and also utilized it as an art museum. The contents of the Crocker Art Gallery have been evaluated at approximately $5,000,000 and have been expanded to include many master drawings, paintings, Korean pottery, oriental art and many other art objects.

The original art gallery or annex is a large three-story building that was designed and built by the architect Seth Babson in 1871-73. This building has been described as one of the finest architectural examples of the 19th century "Italianate (Mannerist Italian Villa)" style in the United States.

The former Crocker residence, adjoining the Annex and connected by a passage, now also forms a part of the art museum. The residence, a large three-story brick structure, was built about 1853 and acquired by Judge Crocker in 1868. The house was then remodelled by Babson in the Italianate style in 1868-69. The structure, however, has lost most of its architectural integrity through numerous subsequent revisions. Both buildings are used as an art gallery and are open to the public. The site is marked as California Registered State Historical Landmark No. 599.

1 Judge Crocker was born in New York in 1818 and came to Sacramento in 1852. Here he practiced law and served in 1862-63 as a Justice of the State Supreme Court. He then became Chief Counsel of the Central Pacific Railroad. He was a brother of Charles Crocker, of the Central Pacific's "Big Four," who helped build the first transcontinental railroad. Judge Crocker retired from active service in 1869, after suffering a paralytic stroke, but continued to serve as a member of the Board of Directors of the Central Pacific Railroad until his death in 1875.

The De Young Memorial Museum  
Golden Gate Park, San Francisco (San Francisco County), California

This art museum was established in 1895, but its existing building, a gift of M. H. De Young, was not built until 1919-20.

William Keith Home Site  
Atherston Street, Berkeley (Contra Costa County), California

William Keith, often called "California's most representative painter," was born in 1839 at Aberdeenshire, Scotland. He came to New York City in 1850, where he served an apprenticeship as an engraver. He continued to work at this trade until 1859, when he moved to California and became a landscape and portrait painter. In 1869 he went to Dusseldorf, Germany, for study, and then returned to California in 1871. In the 1880's he resided briefly in New Orleans. In 1893 he returned to Europe and studied in Munich and Spain. Keith is best known for his landscapes of the lakes and peaks of California and Oregon. Like painters of the French Barbizon school and his friend George Inness, Keith sought subject harmony and poetic mood in his painting. Keith avoided the grandiose school of landscape painting and the best of his work was in small paintings with dark, mysterious foregrounds, scarlet sunsets and brilliant autumnal masses—tranquil scenes of nature—remarkable for their play of light and shade. Keith died in 1911 at his home in Berkeley, California.

Keith's home, from 1886 to 1911, was located on Atherston Street in Berkeley. His house was demolished in 1930 in order to extend the University of California campus and to permit the construction of Edward's Athletic Field.

The Los Angeles Museum of History, Science and Art  
Exposition Park, Los Angeles (Los Angeles County), California

This art museum and gallery was founded in 1913. The original T-shaped, glass-domed building of red brick was opened in 1913. Additional wings were added in 1925 and 1929.
Thomas Moran Sites
Santa Barbara (Santa Barbara County), California

Thomas Moran, a painter of heroic sized landscapes, was born in 1837 at Bolton, Lancashire, England. He came to the United States in 1844 and settled at Philadelphia. At 18 he was apprenticed to a Philadelphia wood engraver, but in his spare time worked in water color. At 21 he devoted himself entirely to painting. His first exhibit of water colors was held at the Pennsylvania Academy of Fine Arts in 1858, and two years later he began working in oil. In 1862 he went to Europe to study, but it was not until 9 years later that Moran found the special field in which to concentrate his artistic abilities. His discovery grew out of his first trip to the West in 1871, when he accompanied a field party of the U. S. Geological Survey to Yellowstone. His Grand Canyon of the Yellowstone and the later The Chasm of the Colorado made his reputation and led him to concentrate on producing mountain landscapes painted on a heroic scale. Thereafter for the remainder of his life, he traveled through the Far West each summer and then returned to the East with his sketches. At his comfortable studio at East Hampton, on Long Island, New York, Moran would then transpose his sketches onto canvas in oil.

Near the end of his life he moved to Santa Barbara, California, where he died in 1906, at the age of 89.

There are no surviving sites in Santa Barbara that are closely associated with Thomas Moran.

Douglas Tilden Home Site
Berkeley (Contra Costa County), California

Douglas Tilden, while not included among the major sculptors of the United States, was undoubtedly the "most eminent" and successful sculptor of the West Coast prior to 1913.

Douglas Tilden was born at Chico, Butte County, California, on May 1, 1860. At the age of five he had the misfortune to lose his hearing and speech as the result of scarlet fever. He was educated at the Institute for the Deaf, Dumb, and Blind at Berkeley and graduated in 1879. He entered the University of California, but after a short time left to accept a position as a teacher at the Institute for the Deaf, Dumb, and Blind, where he served as an instructor from 1879 to 1887.
In 1883 he began to experiment with modeling in clay and took a few lessons in sculpturing. In 1885 his first work, a statue called The Tired Wrestler, won for him the privilege of further study abroad. In 1887, after seven months at the National School of Design in New York City, where he was a pupil of Ward, Flagg, and Mowbray, he went to Paris. Here he worked and studied for five months under the direction of Paul Chopin, a deaf-mute sculptor of excellent standing.

Works produced during the Paris period include: The Baseball Player, 1888; The Tired Boxer, 1889; The Indian Bear Hunt, 1892; The Young Acrobat, 1892; and The Football Players, 1893.

In 1894 Tilden returned to San Francisco from Paris and served as Professor of Sculpture at the Mark Hopkins Institute of Fine Arts (formerly the San Francisco Institute of Fine Arts, and now the California School of Fine Arts) and also the University of California from 1894 to 1901. Many of Tilden's pupils became successful sculptors: among these were Frank Happensberger, Melvin Earl Cummings, Robert Ingersoll Aitken, Haig Patigean, Edgar Walters, and Chester Beach.

During this teaching period Tilden also continued his career as a creative artist, producing the Native Sons' Monument in 1897, and The Mechanics' Fountain in 1899. His later works, completed prior to 1913, include the Spanish-American War Monument, 1904; his Soldiers' Monument at Portland, 1904; his Junipero Serra Monument, 1906, and the Senator Stephen M. White Monument at Los Angeles. Tilden's home and studio were located in the hills of Berkeley, where he died on August 4, 1935.

In the opinion of Lorado Taft, sculptor and early 20th century historian of American sculpture, Douglas Tilden was "an accomplished artist," whose works reflected his "love of physical strength—of the body for its own sake."

The Tilden Home and studio are no longer standing.

Tilden's major works, which may be seen today, include the following pieces of sculpture:

(1) The Baseball Player, 1888. Located in Golden Gate Park, San Francisco, on the Main Drive near east entrance. This is a standing bronze figure of a man in a baseball uniform preparing to throw a ball.
(2) The Tired Boxer, 1889. Located in the Olympic Club, 524 Post Street, San Francisco.

(3) The Football Players, 1893. Located on the University of California campus near the West Entrance and adjacent to the Life Sciences Building, Berkeley. His last work done in Paris, "this group," in the opinion of Lorado Taft, "shows both in modeling and composition the progress of those seven earnest years, and is the most scholarly expression of Mr. Tilden's robust art." The bronze sculpture is made up of the figures of two young players preparing for the game. One is standing and the second, kneeling, is wrapping a bandage around the leg of the first.

(4) Native Sons' Monument, 1897. Now located in Golden Gate Park, Park Presidio Boulevard and Fulton Streets, San Francisco, this is one of Tilden's less impressive efforts. The monument is made up of a tall, well-proportioned column surmounted by a bronze winged female figure holding above her head an open book inscribed, "September 9, 1850," the date of California's admission to the Union. Below at its base stands the figure of a miner waving an American flag with a new star for California. The monument, originally a fountain, was presented to the city by Senator James D. Phelan.

(5) Mechanic's (Donahue) Fountain, 1899. Located at the intersection of Market, Bush and Battery Streets, San Francisco. This large monument, containing the muscular figures of five artisans, three of whom are struggling to force the blade of an enormous mechanical punch through plate metal, is probably the most original work of sculpture created by Douglas Tilden.

The story of the creation of the Mechanic's Fountain, erected as a memorial to Peter Donahue, pioneer San Francisco iron master, ship and railroad builder, has been narrated by Lorado Taft as follows:

"The sculptor made various more or less conventional designs, with which he could not satisfy himself, until in passing one day a machine shop he caught a glimpse of workmen operating a large lever punch. This gave him a motif, which he expanded into the strange design realized in bronze and granite. While bizarre and restless beyond the proper limitations of monumental art, it is made up of admirable factors, and the whole work breathes an audacity and enthusiasm which are almost convincing.

1 The monument was originally located at the intersection of Market, Turk, and Mason Streets.
"Unacademic as is the artist's approach, certain aspects of the composition are sufficiently sculptural and almost all views could be used happily in relief, where the rigid outlines of the machine might be somewhat veiled. The figures suspended upon the arm of the lever had the improbability and the zest of demons. By the terms of the contract the completed work was due at the foundry in six months from its beginning. There was no time for weariness of mind and for reconsideration. In one-half year those seven tons of clay were converted into what may fairly be termed the most unconventional work of sculpture in the United States..."

(6) Spanish-American War Monument, 1904. Located at the junction of Market and Dolores Street, San Francisco, this large sculpture includes an armed female figure in classical Greek dress, symbolizing victory, mounted on a winged charger, and two young armed soldiers, one fallen, in Spanish-American war uniforms. The heroic monument conveys an interesting impression of violence and motion.

(7) Soldiers' Monument, 1904. Located in Lownsdale Square, Portland, Oregon, this is a single bronze figure of a charging young soldier, simply done and in good taste, standing on top of a granite shaft which is about 20 feet in height. The monument honors members of the Second Oregon Volunteers who fell in the Spanish American War.

(8) Junipero Serra Monument, 1906. Located in Golden Gate Park, northeast of the De Young Museum, San Francisco, this is a heroic-sized bronze standing figure of the great Spanish priest who founded the California missions. The figure holds erect a large cross.
The John Rogers Studio
10 Cherry Street, New Canaan (Fairfield County)

John Rogers, one of America's most popular sculptors in the last half of the nineteenth century, was born on October 30, 1829, in Salem, Massachusetts. He showed an early interest in sculpture, but pursued engineering as a career until eye trouble forced him to turn from that. A brief trip to Europe in 1858 convinced Rogers that he could never sculpt in the classical style, so upon his return to a job in Chicago he made almost no effort to pursue sculpture. Nevertheless, Rogers modelled small groups to pass the time and a product of that work, "The Checker Players," caught the public fancy when exhibited at a charity fair in Chicago in 1859. The success of "The Checker Players" induced Rogers to resign from the position that he held and to devote himself to his art. From that decision came the "Slave Auction," which, when exhibited in New York in 1859, stimulated a tremendous amount of interest and comment.

The "Slave Auction" certainly marks a turning point in Rogers' career, for subsequently his other realistic story-telling groups became immensely popular. The great body of his work may be divided into three classes: the Civil War groups, the literary and dramatic groups, and the genre groups. Perhaps his Civil War groups are as well known as any, and during his day "One More Shot" and "Union Refugees" graced many a Northern home. No matter what kind of group, though, the public enthusiastically accepted all of Rogers' productions, about eighty-seven in number, and purchased over 100,000 copies of them. As listed in a catalog of 1876, copies sold at prices ranging from $5 to $50. In addition to selling copies, the sculptor also sold repair kits, enabling a purchaser to repair minor damage to his Rogers group.

Rogers' popularity is intriguing because in spite of harsh criticism his work sold. Although his figures possess a spontaneity and a realism, they violate many esthetic principles, one art historian having written that "They are as honest and as inelegant as a stable boy."¹ But Rogers accurately reflected the life of his era and in so doing appealed to the always deep appreciation of the literal. Like William Sydney Mount, Rogers portrayed life as most Americans knew it.

The John Rogers studio, New Canaan, Connecticut. The photograph, taken around 1880, shows the sculptor and his daughter in front of the studio.

Courtesy of New York Historical Society
The John Rogers studio today.

NPS photo, 1964
As an individual, Rogers enjoyed a pleasant life. Of a gentle disposition and simple nature, he still possessed a determined character. Some years after his first success, he married Harriet Moore Francis, and they had five sons and two daughters. By 1877, he had settled in New Canaan, Connecticut, where he lived until his death on July 26, 1904. An illness almost a decade before his death had forced him to abandon sculpture.

The Rogers studio is a frame building with a sharply pitched gabled roof. The building has been moved from its original site and contains only some copies of the sculptor's work.

The public may visit the studio throughout the week.

The studio does not possess exceptional value because Rogers is a minor artist and because it has been moved from its original site.

The Wadsworth Atheneum
25 Atheneum Square, Hartford (Hartford County), Connecticut

The public art museum is a relatively new institution, one whose antecedents originated early in the nineteenth century. In the United States, the Wadsworth Atheneum is one of the precursors of the modern American museum and is the country's oldest museum with a continuous existence.

A Hartford patron and devotee of art, Daniel Wadsworth, initiated the movement to establish an art museum in Hartford in the first half of the nineteenth century. Wadsworth's father was Jeremiah Wadsworth, who had helped to supply the Continental Army during the American Revolution and subsequently became a successful banker, and Jeremiah's wealth enabled the young Wadsworth to develop his interest in the arts. As he matured, the son became an amateur architect, an artist of sorts, and, most important, a sponsor of painters. Thomas Cole, a founder of the Hudson River School, became a particular friend of Wadsworth's. Animated by a strong appreciation for art, Wadsworth, in the spring of 1841, brought together a group of friends and inspired them to agree to try and raise $20,000 for a museum. The campaign had succeeded by December, 1841, and then Wadsworth donated his father's house on Main Street in Hartford as a site for the gallery. Construction of the museum began in April, 1842, Ithiel Town having designed it, and the Gothic-like structure was opened on July 31, 1844. The museum occupied the center section of the building, with the Hartford Young Men's Institute and the Connecticut Historical Society in flanking wings.
The Wadsworth Atheneum today.

NPS photo, 1964
WADSWORTH ATHENEUM.


Courtesy of the Wadsworth Atheneum
Dominated for many years by a provincial point-of-view, the Wadsworth Atheneum is now a museum of national importance. Its collections were essentially American in nature during the nineteenth century, but important gifts and bequests in this century have notably broadened its artistic range. J. P. Morgan's magnificent collection of European porcelain and other Old World art, for example, tremendously strengthened the Atheneum's holdings.

As the Wadsworth Atheneum has grown in stature, so has the edifice been changed. Several extensions have been added to the building, such as the Colt and Avery Memorials. Moreover, a new bronze and glass section is soon to be added and the interior of the original building is to be gutted in preparation for its complete modernization.

The institution is open to the public throughout the week.

The Wadsworth Atheneum does not possess exceptional historical value because only the walls of the original building will soon remain.

The Governor Jonathan Trumbull House
Lebanon (New London County), Connecticut

John Trumbull, who was born on June 6, 1756, in the Governor Jonathan Trumbull House, in Lebanon, Connecticut, almost followed a business rather than an artistic career. The youngest of six children, he became a good scholar despite a serious injury to his left eye and entered Harvard College when fifteen. Harvard graduated Trumbull in 1773, and within two years he had become involved in the American Revolution. Trumbull, who for a brief period served as an aide-de-camp to George Washington, resigned from the army early in February, 1777, because of an argument over the dating of his commission. Subsequently gaining permission to go to England to study painting, Trumbull sailed from the United States in May, 1780, and entered Benjamin West's studio in London. By the winter of 1782, Trumbull had returned to America and had begun to help his brother, who acted as a contractor for army supplies. When the Revolution ended, John focused his attention on business, evidently planning to pursue a commercial career. The prospects he had hoped for did not materialize, though, and thus he turned to painting.

Although attracted by business, the young man had exhibited artistic talent since extreme youth. While at Harvard, Trumbull
copied engravings, continuing to do so after he had been graduated. The young man's first experience with West contributed to his artistic progress, and following the failure of his commercial venture in 1783, he returned to London and re-entered West's studio. Trumbull also attended the Royal Academy school at night.

Trumbull's main preoccupation as a painter concerned historical scenes, which probably stood as one of the main legacies of the time spent in West's studio. By 1785, the artist had begun his "Battle of Bunker Hill" and the "Death of General Montgomery in the Attack of Quebec," both of which he completed in the spring of 1786. During the following three years, Trumbull composed other historical scenes, such as the "Declaration of Independence," "Surrender of Lord Cornwallis at Yorktown," the "Death of General Mercer at the Battle of Princeton," and the "Capture of the Hessians at Trenton." The artist's pictures apropos the American Revolution failed to arouse an enthusiastic response in England, so he painted a "Sortie Made by the Garrison of Gibraltar" in an effort to win British commissions. But neither England nor America, after Trumbull's return to the United States in 1789, bought his work, causing him to abandon painting for the most part.

During the long remainder of his life, he living until he was eighty-eight, Trumbull produced little of real merit. For almost ten years, between 1793-1804, he served as a minor diplomat, marrying Sarah Harvey while abroad in 1800. Various attempts to win commissions failed until 1817, when Congress authorized Trumbull to paint four Revolutionary scenes for the rotunda in the Capitol. The artist worked for seven years and produced the "Surrender of General Burgoyne at Saratoga," the "Surrender of Lord Cornwallis at Yorktown," the "Declaration of Independence," and the "Resignation of Washington," receiving $8,000 for each painting. And as a student of Trumbull says, they are "dull, heavy, but celebrated--replicas painted by a dissolute, querulous, debt-ridden old man."1 Much later, Yale agreed to build a museum to house Trumbull's other paintings, the building to be designed by Trumbull. This gallery was one of the first art museums in the English-speaking world when it was opened in October, 1832. The college also granted the artist a $1,000 a year in return for the privilege of showing the paintings, expecting Trumbull to live only six more years, only to find that the artist proved to be more durable than anticipated. He lived until November 10, 1843.

John Trumbull's birthplace is a two-story clapboard and gabled-roof building that was erected between 1735-40. The house was moved

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The John Trumbull Birthplace, Lebanon, Connecticut.

NPS photo, 1964
to its present location around 1830. A handsome doorway leads into the building, some of whose rooms have been restored. The dining room, the library, the kitchen, and Governor Jonathan Trumbull's office on the second floor appear much as they did in the eighteenth century. There is a good quantity of original furniture in the house.

The Governor Jonathan Trumbull House is open to the public.

This house does not possess exceptional value under this theme because it really commemorates the artist's father and because the artist is of secondary significance in the history of American painting.

Washington, D. C.

The Adelaide Johnson House
230 Maryland Avenue, N. E., Washington, D. C.

Adelaide Johnson was a talented sculptress who spent most of her artistic career in Europe. She was born on a farm near Plymouth, Illinois, on September 26, 1847. To prepare for a career in sculpture, she attended the St. Louis School of Design, graduating in 1877. Going to Rome, Italy, in January 1884, she became a pupil in the studio of the renowned Italian sculptor, Giulio Monteverde, remaining there for 11 years. For over a quarter of a century, she kept a studio in Rome. At various times, she also had studios in Chicago, New York, and Washington.

A successful artist, Mrs. Johnson also took an active part in the movement for women's rights. She knew Susan B. Anthony, Elizabeth Cady Stanton, and Lucretia Mott, and she made several busts of each of them. A single piece of marble was carved, in Rome, into a monument to the efforts of Miss Anthony, Miss Mott, and Mrs. Stanton, and placed in the U. S. Capitol. This object proves Adelaide Johnson's skill as an artist, although her name is little known in the history of American artists of the 19th century.

A late 19th century brick building, the Adelaide Johnson House is set back from the street. Mrs. Johnson bought this small building in March 1926. She was then about 80 years old. Here, she kept many of her works. In 1939, a trust was foreclosed, and the property was sold at auction. She continued to live in this building, paying rent
to the new owner, until 1945. From 1945 until her death on November 10, 1955, Adelaide Johnson lived a few blocks away, with her friend, Mrs. Meta Grace Keebler, of 126 C Street, N. E. Since her leaving the building at 230 Maryland Avenue, N. E., many of its valuable contents have been given to the Smithsonian Institution. The structure itself has been changed somewhat, and is still in residential use.

ILLINOIS

The Lorado Taft Midway Studio
6016 South Ingleside Avenue, Chicago (Cook County)

Lorado Taft, who was born in 1860 and died in 1936, held a commanding position in the sculpture of the Middle West for years. Through his work, teaching, and writing, he exercised a powerful influence on other sculptors in his part of the Nation.

Taft's sculpture reflects several notable characteristics. In common with so much 19th-century sculpture, much of Taft's work is pictorial. No hint of the abstract appears in his individual figures or groups. All of his work bears an American stamp. Furthermore, Taft favored the monumental, and largeness is an obvious attribute of his sculpture. And his pieces attest to his artistic conservatism, a peculiarly appropriate point-of-view for this Middle Western artist.

In the body of Taft's production, one can point to several pieces as good examples of his work. His beardless "Lincoln," at Urbana, possesses an "impressive dignity" and his "Soldiers' Monument," at Oregon, Illinois, suggests the style of Daniel Chester French. Taft developed a penchant for showing forms emerging from rough stone, and his "Solitude of the Soul," at the Art Institute of Chicago, illustrates that technique very well. In addition to the preceding works, the sculptor produced a number of large fountains, such as the Fountain of the Great Lakes in front of the Art Institute in Chicago and the fountain before the Columbus Memorial in Washington, D. C.

An author as well as a sculptor, Taft published his book, The History of American Sculpture in 1903. Like his sculpture, the volume reflects the author's generally conservative theory of art.

Taft, besides exerting influence in his work and writing, inspired many by teaching. He taught for many years at Chicago, applying his own experience in his lectures. Numerous pupils learned from him and carried on something of Taft in their own careers.
For many years, Taft taught in his studio on the Midway Plaisance, which he gradually enlarged as time passed. Today it appears very much as it did when Taft taught and worked in it. Of especial interest is the Court Gallery, which is at the end of a low brick building. The gallery is two stories high, and has a sharply gabled roof, with skylights. In Taft's day, the gallery held plaster models of classic sculpture and some of the artist's works; now, it contains continually changing student displays. Adjacent rooms, used as studios earlier, house classes for lithography, drawing, ceramics, and graphics. In what was Taft's stone cutting studio, painting classes are held and sculpture instruction is given in the former plaster casting studio.

Taft's private studio was in a two-story, hipped-roof barn that adjoins the preceding building. It is a large room on the second floor and has a skylight in the roof. Students now pursue independent works in the room.

The Lorado Taft Midway Studio is not recommended for classification because Taft died in 1936—his major activity thus not within the 50-year cut-off date.

MASSACHUSETTS

The Chester Harding House
16 Beacon Street, Boston

Chester Harding, an American artist of secondary importance, began to paint largely through chance. Born on September 1, 1792, to a father who spent most of his time in trying to perfect a perpetual motion machine, Harding endured an impoverished youth. He had little opportunity to attend school, often having to work with his father in order to supplement the family's income. When the War of 1812 occurred, Harding joined the Army as a drummer and almost expired from dysentery at Sacketts Harbor, New York. The discharged soldier sought to earn a living in various ways after the war, making military drums and then producing cabinets, but debt always accompanied him and even on his wedding day he was arrested for indebtedness. When freed from prison in Caledonia, New York, Harding opened a tavern that proved to be a failure, forcing the luckless young man to flee in order to escape a return to Jail. Harding then settled in Pittsburgh and opened a sign shop; he eventually managed to bring his wife and child to the bustling town. It was at his new shop, moreover, that an itinerant painter stimulated Harding to become a painter.
When the travelling painter appeared in Pittsburgh, Harding evidently realized that portrait painting could be remunerative. The painter refused to give Harding any free instruction, so Harding then commissioned a portrait of his wife, thinking that he would observe the artist at work. But the canny painter forbade any observation of his work, thus forstalling Harding's plan. Nevertheless, the would-be artist studied his wife's portrait and then began to do portraits himself. A commission for a portrait for $5 must have convinced Harding that he had finally found his calling.

Harding had indeed found himself, and he became one of the country's most popular portrait painters in the four decades preceding his death on April 1, 1866. His success in Pittsburgh induced him to move to Paris, Kentucky, where he charged $25 a portrait. And he subsequently studied about two months at the Pennsylvania Academy of the Fine Arts in Philadelphia. As his commissions increased, Harding tended to move closer and closer to the Atlantic Ocean, and he finally settled in Boston. There he achieved a great popularity, so much so that his growing business became known as the "Harding fever." Stimulated by a strong desire to visit England, the successful painter left America in August 1823. England and the English pleased Harding tremendously; he even sent for his family to join him. Once his family had arrived, however, certain difficulties arose and the Hardings returned to the United States in 1826. Harding resumed his portrait painting, seldom, if seems, lacking customers during the years that followed.

There is no doubt that Harding's personality aided him in his career. Handsome and manly, he charmed almost everyone he met. The fact that he was self-taught and from the backwoods also intrigued many people. He died on April 1, 1866.

Harding lived for about two years in the house at 16 Beacon Street. The four-story, brick house was built in 1808 and purchased by Harding in 1827. He moved from it in 1829, and subsequently the house underwent some alteration. Perhaps the greatest change occurred in 1885, when the front was extended. The Boston Bar Association recently purchased the building and now uses it as its headquarters.

The house is not open to the public.

The Harding House does not possess exceptional historical value because the artist lived there for only about two years, because Harding is a secondary American artist, and because the house has been quite changed since 1829.
The Chester Harding House, 16 Beacon Street, Boston.

NPS photo, 1964
William Morris Hunt seemed destined from birth to become an artist. He was born on March 31, 1824, in Brattleboro, Vermont, to a father who was a politician and a mother who knew art. The mother's appreciation of painting induced her to encourage the young Hunt in his drawing, and at an early age an Italian was engaged to teach the youngster. Although Hunt later attended college, he left in his third year because of poor health and he never returned. Journeying to Europe for medical reasons, he eventually entered the Dusseldorf academy, planning to become a sculptor, but the strict discipline at the institution angered him and, in the follow year, 1846, he became a pupil of Thomas Couture, a leading French artist. Hunt enjoyed Paris and achieved a reputation as a "gay dog" while in Couture's studio, but he also became the best of the master's pupils. A seriousness previously lacking in Hunt's approach to art developed after his meeting Jean Francois Millet in 1850, whose realism tremendously impressed the American. Indeed, so taken was Hunt with Millet's work, that he purchased the Frenchman's "Sower." Moreover, Hunt lived for two years in Barbizon, Millet's home, and became a close personal friend of the French artist. When Hunt returned to America in 1856, he stimulated this Nation's appreciation of French art; he was especially responsible for influencing numerous Bostonians to purchase French paintings.

In resettling in America, Hunt continued his artistic career. He first had a studio in Newport, where he taught Henry and William James, as well as John LaFarge. His marriage to a wealthy Boston young woman, which had occurred in 1855, probably was one reason why he settled in Boston in 1862. In addition to conducting a painting class for "polite young ladies," Hunt painted portraits. It was not his aim in portraiture to produce exact likenesses, and his insight into the character of his sitters is exemplified by his portrait of Chief Justice Shaw. Moreover, Hunt's depiction of character showed a superior technique, a mastery over his chosen medium.

Hunt, despite his excellent social position and comfortable financial circumstances, deplored Boston's artistic outlook. He chafed at the ignorance about art, especially the new painting being done abroad, and resented the inability of his fellow citizens to discern real talent. This point-of-view may have complemented a basic pessimism; in any event, Hunt once said that "in another country I should have been a painter." At the same time, he loved gaiety and amused his friends with his art and conversation. His eccentricities also received attention, such as when "he would balance a wineglass on his bald dome throughout a whole evening."

1 Quoted in Suzanne LaFollette, Art in America (New York, 1929), 150.
2 James Thomas Flexner, That Wilder Image. The Painting of America's National School from Thomas Cole to Winslow Homer (Boston, 1962), 308.
The William Morris Hunt House, 52 Chestnut Street, Boston - (the house with the balconies).

NPS photo, 1964
In 1875, the State of New York commissioned Hunt to do two murals for the new capitol in Albany. Hunt carried out the job and became enthusiastic about doing an additional series of murals for the building. The project seemed possible when the legislature appropriated the necessary funds, but the governor vetoed the bill. Hunt fell into a deep melancholia as a result of the governor's action, which apparently led to his suicide on September 8, 1879.

The William Morris Hunt House was built around 1840. It is a three-story brick house that has around twenty rooms. Now divided into apartments, the owner claimed that the building was essentially unaltered.

The house is not open to the public.

The William Morris Hunt House does not possess exceptional value as Hunt is a secondary American painter.

The James McNeill Whistler Birthplace
243 Worthen Street, Lowell (Middlesex County), Massachusetts

The contrast between James McNeill Whistler and earlier American artists, such as Benjamin West and Thomas Cole, is indicated by the titles each artist gave some of his works. Whereas Cole painted "The Course of Empire" and "The Voyage of Life" and West produced "The Death of Wolfe" and "Death on a Pale Horse," Whistler painted "The White Girl" and an "Arrangement in Grey and Black." As the titles suggest, Whistler heralded a new epoch in painting, one most concerned with color and design, while West and Cole represented an earlier fashion, emphasis on the story or scene.

Whistler, who was born on July 10, 1834 in Lowell, Massachusetts, showed an early aptitude for drawing. He made drawings in pencil when four, and when he and the rest of his family joined his father in Russia, where he was superintending the construction of a railroad, the youth attended an art academy. Following his father's death in 1849 in St. Petersburg, Whistler returned to America with his mother and entered West Point in 1851. He left the Academy after three years and obtained a job with the United States Coast Survey, drawing maps. A passion for art caused him to go to Paris in 1855, however, and he never returned to America.
Whistler spent the remainder of his life either in Paris or London. In his early days in Paris, he was very much the Bohemian, with long hair, fantastic hats and numerous gay friends. Most important, though, was that he studied seriously, and after three years produced a notable series of engravings, "The French Set," showing Parisian street scenes. He then went to London to visit his sister, taking a Bohemian friend with him, who complained that "The sound of the daily shower bath gave his nerves a constant shock."

The fearful Bohemian finally returned to France, but Whistler remained in London until 1861, and he came to love the vast city a great deal. After a sojourn in Paris between 1861 and 1863, Whistler settled in London and lived with his mother. He worked constantly in the following years, and during the 1870's produced some notable portraits. Whistler always sought to catch the character of his sitter, sometimes to the ire of the subject, and when a man remarked that his portrait was not a great work of art, Whistler retorted,

Perhaps not, but then you can't call yourself a great work of nature.  

Besides his portraits, Whistler endeavored to do something new in painting in concentrating on color, but for many years that work was unappreciated. Only after he was fifty, did real acclaim fall on him. He moved to Paris in the early 1890's, but ill health seriously interfered with his work until his death on July 17, 1903.

Despite the influence of some French and Japanese work, Whistler's concept of color and pattern was very much his own. It was a concept that ignored the subject matter, and Whistler deliberately labelled his work "harmonies," "arrangements," "symphonies," and "nocturnes" in order to minimize the subject. When someone asked if a dark smudge in one of the "Nocturnes" was a tree, the artist answered, "Very possibly. I don't know." Although his adherence to his feeling of art for art's sake hurt him financially, it enabled him, as a critic has said, to create works of "such subtlety, such delicacy, that they deserved to be signed by a butterfly."  

It is wrong to dismiss Whistler, as a person, as just a dandy and an egotist. The complexity of his character might confuse us, but it

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3 Quoted in Pearson, Whistler, 69.
4 Bizardel, American Painter, 142.
is obvious that his gay spirit overlay courage and principle. Moreover, he exuded friendship and loved good company. Once a friendship had foundered, however, Whistler exhibited little mercy in attacking his former companion with all the power of his brilliant wit; and Whistler's single book, *The Gentle Art of Making Enemies*, is still of value to those who wish to antagonize.

The Whistler birthplace is a large, two-story frame structure that has a gabled roof and was built in 1824. Little change has taken place since the house's construction, except for the dividing of certain rooms. The house includes no Whistler furnishings. The building serves as the headquarters for the Lowell Art Association, although several other groups also hold meetings in the building. Visitors are welcome throughout the year, except when the house is closed in August.

As Whistler lived in his birthplace only between his birth on July 10, 1834, and 1837, when the family moved to Stonington, Connecticut, it is not felt that the house possesses exceptional value.

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**MISSOURI**

**George Caleb Bingham Home**

Arrow Rock

The noted Missouri artist purchased and built, in 1837, this home and owned it until 1845. This two-room brick cottage served intermittently as Caleb Bingham's home during that period. While here, he began his sketches of the Missouri River and frontier life around him that developed into his genre paintings. While in Arrow Rock, he became interested in politics and found the political gatherings a rich source for his sketches. This building is now a part of Arrow Rock State Park.
The Thomas Ball House,  
29 South Mountain Avenue, Montclair (Essex County)

America had produced few sculptors of Thomas Ball's ability prior to his birth. Once Ball had set to work, his statuary created new standards in American sculpture, which exercised a beneficial influence over a growing native aptitude for the art.

Ball's rise as a sculptor was due to his inherent talent and energy, as well as to the training he experienced. Born on June 3, 1819, in Boston, the son of a sign painter, the young Ball worked in a museum after his father's death. He also studied engraving and painting there and eventually achieved some recognition as a young artist. Modeling attracted him during this period, stimulating Ball to make some busts, and one of Daniel Webster won high popular approval. He then produced a number of busts, which sold easily. Recognizing the need to study abroad, Ball traveled to Florence in 1854, where he was to gain technical help but escape any harmful influence in his approach to subjects and the execution of them. In brief, Ball's work continued to reflect his American point-of-view, rather than the current Italian one.

During his subsequent career, Ball produced a number of notable statues. His excellent equestrian statue of George Washington in Boston remains one of the country's good ones, exhibiting the artist's fine craftsmanship and happy handling of his subject. Other works followed, but his "Emancipation" group in Washington, D.C., is outstanding, illustrating with keen insight and appreciation a major moment of the Nation's history. The work shows Lincoln and a kneeling slave, and honors the freeing of the Negro. Ball remained active until late in life, accepting when seventy a commission to execute a monumental Washington monument in Methuen, Massachusetts. The work consumed several years, but even now reflects the artistry and skill of the indefatigable Ball.

Ball lived in several cities during his life, but spent his last years in Montclair, New Jersey. Between 1897 and the day of his death, December 11, 1911, he lived at 28 South Mountain Avenue, in a two-story, clapboard house whose original four-hipped roof has been replaced by a gable roof. Inside, some alterations have also occurred. The living room and library are relatively unchanged, but the dining room has been enlarged and a new kitchen has been added. The second and third floors are largely unchanged.
The Thomas Ball House, 29 South Mountain Avenue, Montclair, New Jersey.

NPS photo, 1964
The house is not open to the public.

The Thomas Ball House does not possess exceptional value because Ball is not a major American sculptor.

NEW MEXICO

Ernest L. Blumenschein House
Taos

The distinguished Taos artist, Ernest L. Blumenschein, became an associate of the National Academy of Design in 1910, a National Academician in 1927. But as an artist of national rank, Blumenschein is too recent a figure for consideration in this theme (he died in 1960). He is significant in the context of this study as co-founder with Bert G. Phillips of the Taos Art Colony in 1898. His home in Taos, an 11-room adobe dating from Spanish times, is the best site extant to commemorate the origins of the influential Taos art center.

The modern art movement in the Southwest was inspired by the "Famous Seven" Taos artists—Blumenschein and Phillips the leaders—who in 1914 formalized their artistic and commercial association in the Taos Society of Artists. Exhibitions by these men, most of whom became National Academicians, spread the artistic attractions of the Southwest across this country and to Europe. Soon Taos had become the most important art center west of the Mississippi, and the inspiration for similar colonies in Santa Fe and Tucson.

The Blumenschein House, acquired in 1919, had previously been owned by painter Herbert Dunton and had been a gathering point for Taos artists. Today the house is owned by the Kit Carson Memorial Foundation. Though used as an apartment, it is a featured historic site.

The Kit Carson Memorial Foundation, in cooperation with Miss Helen Greene Blumenschein, plans to restore a portion of the Blumenschein House as a museum commemorating the founding of the Taos Art Colony, with special emphasis on the works of Ernest L. Blumenschein.

The Taos Art Colony has indeed significantly affected the history of American art. But this influence cannot fairly be said to have begun until after World War I.
The Jasper Francis Cropsey House
49 Washington Street, Hastings-on-Hudson

Jasper Francis Cropsey, a secondary American artist, was born on February 18, 1823. Inheriting Dutch and Huguenot blood, the youth's artistic bent soon displayed itself. He constructed a model of a house of his own design when thirteen and won a reward for it from a school. Even more significantly, the model secured for him a position in an architect's office, which he held for five years. Cropsey not only studied architecture during that time, but took lessons in landscape painting. And it was painting that he adopted as a profession.

Cropsey won his first fame abroad. He traveled in Europe in 1847, visiting London, Paris, Switzerland and Italy. While in Italy, he stayed a long time in Rome. After returning to the United States, he sailed to Europe again in 1857, where he lived in London for seven years. He became a regular exhibitor at the Royal Academy, sold many of his paintings, and was presented to Queen Victoria.

Most of Cropsey's work is of the landscape genre. His "Old Mill" won a medal and diploma at the Centennial Exposition at Philadelphia in 1876. Another landscape, "Greenwood Lake," was hung at a National Academy Exhibition and gained for him election as an Associate Member of the Academy.

Despite his concentration on painting, Cropsey also achieved success as an architect. He designed and oversaw the construction of the Sixth Avenue Elevated Railroad stations in New York, and he supervised the construction of George Pullman's Chicago house.

The artist died on June 22, 1900.

The Cropsey house dates from early in the nineteenth century and is in the American Gothic style. The front of the house faces the Hudson River and has a porch that extends across the entire width of the white frame building. Three windows on the second floor are covered by small gables, which join the main gable roof of the structure. The numerous chimneys still have their original chimney pots.

Inside, the most striking room is the studio, which the artist built himself. The room is quite large, is two-stories high, and is
topped by a cupola with windows. A floor-to-ceiling window is in the north wall of the studio. A large fireplace is in the south wall, and an unusual canopy, supported by wood columns, encloses it. The room's walls are panelled up to about half their height, and then are plastered. Of additional interest is the fact that there are numerous paintings by Cropsey still in the room.

Also on the first floor are a parlor, dining room, and a bedroom. The parlor has a bay window that looks to the south and a French window in the west wall. The dining room still has its original woodwork, as do the other rooms, and a handsome fireplace. The bedroom also has a fireplace and overlooks a lovely garden.

The house is in excellent condition and is well maintained. It is not open to the public.

The Cropsey house is not recommended for classification because Cropsey is a minor American artist.

The Robert Havell House
51 Havell Street, Ossining (Westchester County), New York

John James Audubon presented Robert Havell with a silver loving cup in 1834 in appreciation for the engraver's work and support. The cup was well-earned, for Havell not only beautifully engraved and colored the prints for Audubon's *Birds of America*, but encouraged Audubon to persist in spite of all difficulties, even helping the American financially. The cup expressed Audubon's debt to both the artist and the person.

Havell was born on November 25, 1793, into a family of noted British engravers, whose fame he carried to a new high. Although Havell's father urged his son to study a learned profession, the young Havell insisted on becoming an engraver, leaving his home in 1825 to pursue his career. He and his father were reconciled when in 1827 they began to work on the plates for Audubon, but the younger Havell left his father again. Havell then carried on the task himself, completing the 435 plates for Audubon in 1838.

After the Audubon plates were finished, Havell moved to America in 1839. He continued to work here, producing some outstanding scenes of the Hudson River and of some American cities. Oil painting also attracted him, and just before his death, on November 11, 1878, he exhibited around seventy-five of his canvases.
The Robert Havell House, 51 Havell Street, Ossining, New York.

NPS photo, 1964
Havell moved to Ossining from New York, building his house there in 1857. It is a two-story frame building, with a cupola. The author was not admitted to the building, but it obviously is in very poor repair.

The house is not open to the public.

The Robert Havell House does not possess exceptional value because Havell is not a major American artist and because the house is in wretched condition.

The Henry Inman Birthplace
Corner of West Oriskany and Whitesboro Streets, Yorkville (Oneida County), New York

Henry Inman achieved fame in his day as an outstanding portrait painter in the United States. If the critical appreciation of his work is not as enthusiastic today as at an earlier period, his portraits still possess an interest and importance for us, reflecting a significant moment in our indigenous art.

Inman almost became a soldier rather than a painter. He was born on October 28, 1801, and during his boyhood took some lessons in drawing in Utica. But by the time his family had moved to New York, the youth had been accepted by the United States Military Academy and a military career apparently awaited him. A chance meeting with John Wesley Jarvis, a portrait painter, who recognized Inman's skill in drawing, diverted the youth from West Point, however, and he became an apprentice to the older artist. During his apprenticeship, Inman gained invaluable experience in working on the backgrounds of Jarvis' portraits. Moreover, the young man began to paint portraits himself, and when twenty-two he established his own studio.

Inman soon became a very successful portrait painter and a participant in various other artistic activities. His portraits, plus his miniatures and genre pieces, sold well, and when most popular he earned about $9,000 a year. Well aware of his own value, Inman never reduced his fees or prices. An affluent artist, he had time to help organize the National Academy of Design and to act as its vice president for many years between 1826-1844. He became director of the Pennsylvania Academy of the Fine Arts in 1832, in which year he also married Jane Riker O'Brien. Inman returned to New York in 1835 and continued to be successful, but by 1840 his popularity had begun to fall.
The Henry Inman Birthplace, Yorkville, New York.

NPS photo, 1964
The last six years of Inman's life were difficult ones. Besides a declining clientele, he suffered from asthma, the illness growing worse in the early 1840's. Inman, seeking commissions, went to Great Britain in 1844, where he painted several prominent people. He returned to the United States in 1845, and died on January 17, 1846, while laboring over some historical scenes for the national capitol.

Perhaps as good an example of Inman's work that exists is his "Self-Portrait" in the Pennsylvania Academy of the Fine Arts. It avoids the flattery that characterized many of his portraits.

Inman lived in his birthplace until his parents moved to New York City in 1812. The birthplace is a one-story, gabled-roof structure, with clapboard sides. A long rear wing extends behind the main section of the building. The entire house, which the Survey Historian could not enter, is in a very poor state of repair.

The house is not open to the public.

The Henry Inman Birthplace does not possess exceptional value because Inman is not a major American painter, because he lived there until around eleven, and because the building is in a deplorable state.

The Thomas Moran House
Main Street, East Hampton, Long Island, New York

Thomas Moran, who was the first painter to make Americans conscious of the natural splendors of the West, was born on January 12, 1837, in Bolton, Lancashire, England. About seven years after his birth, Moran's family migrated to America and first settled in Maryland. Moran subsequently appeared in Philadelphia and became an apprentice to a wood engraver, working for him for two years. His brother, who also lived in Philadelphia, encouraged the development of Moran's artistic ability, initially in water colors and then in oils. Working in oils between 1860-62, Moran eventually desired further training, and, following his marriage to Mary Nimmo in April, 1862, sailed to England. While in his native land, Moran became a great admirer of J. M. W. Turner and copied the British artist's paintings in the National Gallery in London. Turner's influence became dominant in Moran's later work,
with Turner's style suiting Moran's Western subjects especially well. After returning to America, Moran travelled to Europe again in the late 1860's and spent a long time in Italy and France. Even after he had achieved fame in the 1870's, the painter continued to travel, making in addition to his various trips to the West, a visit to Mexico in 1883 and another to Italy in 1886.

The notable Western paintings of Moran followed an expedition to the West in 1871. In that year, the artist joined a geological survey of the Yellowstone region and upon his return to the East produced "The Grand Canyon of the Yellowstone." A second visit to the West in about two years, where he explored the Grand Canyon of the Colorado, resulted in another popular picture, "The Chasm of the Colorado." Those works aroused great enthusiasm and were subsequently bought by the Federal Congress, for $10,000 each, and were hung in the Capitol. Moran responded to the acceptance of those landscapes and in later years painted comparable scenes, an outstanding example of which is the "Mountain of the Holy Cross." In all of the Western scenes, Turner's influence is obvious, especially in Moran's bold use of color, his handling of light, and the general grand effect of the paintings.

A decade before he died, the artist moved to Santa Barbara, California, where he continued to work. Indeed, only his death on August 26, 1926, ended his labors, and even on his deathbed he discussed paintings that he still wanted to do.

Moran built his East Hampton House in 1884. It is a two-story shingled building, with a towered window on the left as one faces the building. His studio was on the first floor, occupying the entire front of the house. A balcony is at the west end of the room and a large window at the east end. Little change has taken place in the studio, and of particular interest is the fireplace's mantle, which is decorated by scenes and portraits done by various artists who visited Moran. The author did not see the rest of the interior, but was told by the owner that it was also largely unchanged.

The house is not open to the public.

The Thomas Moran House does not possess exceptional value because Moran is a secondary American artist.
The Thomas Moran House, East Hampton, Long Island, New York

NPS photo, 1964
John Quincy Adams Ward's sculpture is just as American as is his name and background. He was born in the Ward family home­stead near Urbana, Ohio, on June 29, 1830, one of seven children. Various tutors helped to educate the youth, who at a very early age discovered a talent for modelling and who frequently visited the village potter to make clay animals. The artistic bent in young Ward received little encouragement from his father, and the anxious parent, after Ward had proved an inept hand at helping on the farm, hoped that his son would at least study for the ministry. Ward rejected that idea, but did begin to study medicine, only to abandon it for sculpture while visiting a sister in Brooklyn.

Ward's trip to Brooklyn was a turning point in his life because it was there that he became a sculptor. Only nineteen, Ward accidentally discovered the studio of Henry Kirke Brown, an important sculptor of the time, and prevailed upon Brown to take him on as a student. He worked with Brown for the next seven years, learning every aspect of his art as he became an extremely capable assistant to the older man. Ward aided Brown in chasing and riveting Brown's excellent equestrian statue of Washington, and he spent so many hours inside the horse that he later claimed that he had spent a longer time there than Jonah had inside the whale.

When Ward left Brown, his training and talent enabled him to become one of America's outstanding sculptors. By 1861, he had set up his studio in New York, where he lived for the rest of his life. Two notable works completed in the 1860's did much to enhance Ward's reputation, "The Freedman" and the "Indian Hunter." The first work shows a seated Negro gazing at his broken chains, and is especially noteworthy because for the first time a sculptor honestly portrayed Negro racial attributes. Moreover, the statue reflects Ward's knowledge of and respect for the Negro, which is also exhibited in his "Reminiscent Sketch of a Boyhood Friend," about an elderly Negro friend of the young Ward's that appeared in the Urbana Times-Citizen in 1908. The "Indian Hunter" also shows Ward's appreciation of his subject, for the sculptor had visited Indians in the West and Northwest before doing the piece. It was this statue, moreover, that assured Ward's economic independence, for August Belmont was so impressed with it that he commissioned a work and the sculptor never lacked commissions after that.
The John Quincy Adams Ward Birthplace, 335 College Street, Urbana, Ohio.

NPS photo, 1964
Although Ward travelled abroad and respected the merits of current French sculpture, his work is his own. It is confident, possesses a graceful simplicity, and is rational in its directness. Later works, such as his "General George H. Thomas" and "George Washington," exhibit all of Ward's skill, taste and artistry. The pediment sculpture for the New York Stock Exchange, done late in his career, is an excellent work and clearly honors the building of which it is a part.

Ward's art certainly reflects the vigor, heartiness, and simplicity of the man. Interested in all things, he played a leading role in artistic affairs, heading various artistic bodies and writing excellently on behalf of art throughout his career. Married three times, Ward remained active until almost the end of his very long career. He died on May 1, 1910, at the age of eighty.

The Ward birthplace is a two-story brick building that was built about 1820. It has a gabled roof and several extensions in the rear that were added after 1820. The original section, aside from the plumbing and lighting, is much the same as when Ward lived there, every room on both floors having fireplaces, and is in excellent condition. Several outbuildings stand in the back of the house.

The building is not open to the public.

The house does not possess exceptional value because Ward's fame stems from his adult years, when he lived elsewhere.

OREGON

Portland Art Museum
S. W. 9th Avenue, between S. W. Madison and Jefferson Streets,
Portland (Multnomah County)

Public interest in art in Oregon received its earliest encourage- ment when the Portland Art Association was organized in 1892 and an art museum was opened on the second floor of the old city library. In 1905, through the leadership and generosity of Henry W. Corbett, W. B. Ayer, and Mrs. W. S. Ladd, the art association acquired its own build- ing, the present Chamber of Commerce building situated at the corner of 5th and Taylor Streets. In 1909 an art school was added to the museum. In 1932 the art association moved to the building which it now occupies.
"Breaking Home Ties," one of the most popular American paintings of the latter part of the 19th century, was painted by Thomas Hovenden, who was born in County Cork, Ireland, on December 23, 1840. The young Hovenden was orphaned when six and was then placed in an orphanage. A master carver took Hovenden on as an apprentice when the boy became fourteen. Hovenden's drawing ability attracted the attention of the carver, who eventually sent the youth to a school of design in Cork. The training Hovenden received at the school influenced his subsequent career, especially the British penchant to tell stories in paintings.

Hovenden's move to America in 1863 did not curtail his artistic career. The National Academy of Design offered further training to Hovenden, and in 1874 he travelled to Paris, where he lived for six years. Study and painting in France broadened his skill, and when he returned to America the public quickly showed an appreciation for his work. In addition to doing some sympathetic studies of Negroes, the artist produced such popular scenes as "In from the Meadows" and "The Village Blacksmith." Hovenden's reputation was further enhanced in 1882 when he was elected to the National Academy of Design. In 1881 he had married Helen Corson, who was also an artist. As the years passed, the painter enjoyed a happy family life and an increasing reputation as a painter, when he was killed on August 14, 1895, in attempting to rescue a youngsters from an on-rushing train near Norristown, Pennsylvania.

Hovenden's death ended a career that was still under development. His "Breaking Home Ties," which shows a farmer's son saying farewell to his mother and home as he is about to leave to seek his fortune, exhibits a superior technique in spite of the picture's literary nature. There is every reason to believe that if he had lived Hovenden would have produced a more lasting art.

The Hovenden house consists of an eighteenth-century rear section, which is the original part of the building, and of a nineteenth century front section, which was erected by the painter. In the shape of an "L," the house's front section forms the bottom of the "L" and has two large rooms on the first floor. They are
The Thomas Hovenden House, Plymouth Meeting, Pennsylvania.

NPS photo, 1964
apparently little changed since Hovenden's death. In the narrow back section, there are also two rooms, one of which is the kitchen. The house is presently divided into two apartments and is in fair condition. Behind the house is a barn, where Hovenden had his studio, but the building has been turned into a residence.

The house is not open to the public.

The Hovenden house does not possess exceptional value because Hovenden is not a major American artist.

Pennsylvania Academy of the Fine Arts
Southwest corner, Broad and Cherry Streets, Philadelphia, Pennsylvania

The Pennsylvania Academy of the Fine Arts, founded in 1805 and now in its third building, is the oldest American institution that is devoted to the fine arts. Furthermore, the Academy is closely associated with one of Philadelphia's giants of the art world, Charles Willson Peale.

Peale, for many years before the establishment of the Academy, had endeavored to create a school or academy to provide training for young artists. In 1791, he and the sculptor, William Rush, projected an art school, but discord among the proponents of the school aborted that undertaking. Another attempt was made by the indefatigable Peale in 1794, when he inaugurated a drawing school. Among the plaster copies of classical statues that were to be used as models by the students was one of the Venus de Medici, and out of deference to the moral outlook of the period, the cast was locked in a case and was shown only upon request. In spite of Peale's compliance with the current mores, this school also failed. Some ten years later, Peale revived his scheme and succeeded in attracting many of the civic leaders to a meeting in the Assembly Room in Independence Hall to discuss the formation of an art academy. The meeting was successful, for out of it emerged an agreement that pledged its seventy-one signers to support the fine arts. Dated December 26, 1805, the accord became the basis for the present Academy of the Fine Arts.

The new Academy soon undertook the construction of a building. A site on the north side of Chestnut Street, between 10th and 11th Streets, was selected, and perhaps Benjamin Henry Latrobe designed the structure. Even though it was not completely finished until the end of 1806, the Academy's headquarters was formally opened in March, 1806. For

(81)
The Pennsylvania Academy of the Fine Arts, Southwest corner, Broad and Cherry Streets, Philadelphia.

Courtesy of Pennsylvania Academy of Fine Arts, 1949
twenty-five cents, visitors could view several Benjamin West paintings, some works of European artists, and numerous plaster casts of classical statues that had been made under the direction of Nicholas Biddle in Paris. Because of the nudity of many of the casts, males were forbidden to visit the Academy on Monday, that day being reserved for women. About six years after its opening, the Academy held the first of its famous annual exhibitions, which continue to this day. Subsequent to 1811, the collections of the institution grew in quality and quantity, but a fire in 1845 destroyed many of its works of art. One of them, West's "Death on a Pale Horse," was saved only by cutting it out of its frame.

In spite of the disaster in 1845, the Academy survived. A new building was erected on the old site and it served until 1876, when the present structure was constructed. This solid, seemingly indestructable building, was designed by Frank Furness, who worked under the influence of some English architects. An outstanding feature of the building's interior is the grand staircase, which leads to three exhibit galleries that are parallel to each other. According to one authority, they are the outstanding extant gallery rooms of the nineteenth century in America.

The galleries of the Academy are open to the public throughout the week.

The Pennsylvania Academy of the Fine Arts does not possess exceptional value because the original building, which housed the Academy when it was an innovator, is not extant. At the same time, the importance of the institution and the age of its present building warrant the Academy's consideration in the "Other Sites Considered" section of this theme.

The Thomas Sully Residence
530 Spruce Street, Philadelphia, Pennsylvania

Many American painters have been hard-working and prolific, but Thomas Sully's 2,600 works reflect an unusual industry and talent in one man. Born in England in 1783, Sully arrived in the United States in 1792 with his parents and settled with them in Charleston, South Carolina. A business man, to whom the young Sully had become an apprentice, recognized the artistic talent of Sully and helped to divert him from a career in commerce. By about 1799, Sully was living with a brother in Richmond, who was an artist and who taught the sixteen-year-old boy. When the two brothers moved to Norfolk in 1801, the younger
The Thomas Sully Residence, 530 Spruce Street, Philadelphia
NPS photo, 1964
Sully already was receiving commissions for portraits. The older brother died in 1803, and Sully married his sister-in-law, eventually having nine children by her.

Sully's fame grew in the following years and he became one of the Nation's best known portrait painters. He moved to New York in 1806 and did portraits of numerous notable people, but in 1808 he moved to Philadelphia, where he lived for the rest of his life. A trip to England in 1809-10 broadened his abilities and he seldom lacked commissions after his return to Philadelphia. In addition to portraits, he painted some historical scenes, but his "Washington Crossing the Delaware" and "The Capture of Major Andre," was not among his best works. Sully returned to England in 1837 and painted Queen Victoria, which enhanced his prestige. He continued to paint for many decades, only death stopping his hand on November 5, 1872.

Sully's portraits treat their subjects kindly, and if they had not, perhaps he would have been far less busy than he was. An art historian has said,

From his portraits—and they are many, for his career was long—one gets the impression either that he painted only aristocrats or that he saw the aristocrat in every one."

The house at 530 Spruce Street, Philadelphia, was Sully's residence for only a brief period.

The Benjamin West Birthplace
Swarthmore College, Swarthmore (Delaware County), Pennsylvania

Benjamin West, probably the first notable expatriate American painter, was born on October 10, 1738, into a Quaker family in Springfield, Pennsylvania. He began to draw as a youth, and his ability to sell heads done with chalk at $6 a piece evidently encouraged him to develop his natural talent. By his eighteenth birthday, West had assumed residence in Philadelphia as a portrait painter, receiving five guineas a head. During this period, he also painted a work that was a portent of his subsequent career as a painter of historical scenes, "The Death of Socrates." Friends of the young artist saw promise in West and made it possible for him to go to Italy when twenty-one. After his arrival in Rome in July, 1760, West created a stir in the city.

1 Suzanne La Follette, *Art in America* (New York, 1929), 86.
because he was an American; apparently he fitted the Roman's conception of the "Noble Savage" of the New World. More impressive than impressed, West saw works of the greats of European art but received almost no inspiration from them. After three years amid the splendors of Rome, West moved to London.

London became the home of West and England became the place of his artistic success. The Archbishop of York first commissioned some work by the twenty-five year old painter, and that led to a commission by King George III, who became West's great patron. West's first painting for the king was "The Departure of Regulus," which George so liked that he conferred a £1,000 a year on West, plus paying for special work. Basking under royal patronage and believing that art should instruct, the hard-working West produced innumerable paintings in the following years. One caustic observer subsequently said that a wall ten feet high and a quarter of a mile long would be needed to hold all of West's paintings. In addition to painting and conducting a large establishment in London, where he exhibited his and other paintings, West assumed a leading role in Britain's artistic life. He, almost more than anyone else, for example, spurred the creation of the Royal Academy, and he served as its president almost continuously from 1792 until 1820. When George fell insane, West suffered financially, but huge paintings, such as "Christ Healing the Sick" and "Death on a Pale Horse" helped to supplement his income.

If Lord Byron was too harsh in writing of

the dotard West, Europe's worst daub, poor
England's best.¹

it is still true that West was something less than a genius. The major criticism of his work is two-pronged. First, West's grand historical or literary subjects were done in an uninspired fashion; and as a critic says,

It would appear as if he set about portraying miracles
in a spirit the most commonplace and familiar.²

Second, the artist's color and technique were deficient. And with regard to the quality of West's work, it is relevant that aside from the paintings done for the king, West sold less that £6,000 worth of paintings in forty-eight years.

² Henry T. Tuckerman, Book of the Artists, American Artist Life (New York, 1867), 104.
An early view of the Benjamin West Birthplace, Swarthmore, Pennsylvania.

Courtesy of Swarthmore College
The Benjamin West Birthplace today.

NPS photo, 1964
Despite the quality of his painting in general, West performed one great service to the art of his era. In his "Death of Wolfe," West showed the figures in contemporary costume. Perhaps the obvious thing to do for us, but a revolutionary step at the time when practice stipulated the use of classical robes in portraying historical scenes. This picture established a precedent that is still followed.

West, who married a fellow Pennsylvanian in 1764, Elizabeth Shewell, was a friendly, unassuming, and generous soul. His easy fame in England did not inflate his ego, and he never failed to welcome young American artists in London to his studio. The people he taught, and in many instances aided in other fashion, form an impressive roster of late eighteenth and early nineteenth-century painters in this country. And his befriending of his fellow countrymen was perhaps one of his major contributions to art.

West died on March 10, 1820. The British paid him a final honor by burying his body in St. Paul's, near that of Sir Joshua Reynolds and other noted artists.

West's birthplace, which dates from 1724, is a two-story, stone, and gabled roof building. In March, 1874, fire swept through the house, entirely gutting it and leaving just the four walls; and according to an official of Swarthmore College, "the interior walls, beams and stair-case of today probably date from the 1875 restoration. . ." The college acquired the structure in 1875 and presently uses it as a residence for the faculty.

The West birthplace does not possess exceptional value because of the destructive fire of 1874.

RHODE ISLAND

The Gilbert Stuart Birthplace
Gilbert Stuart Road, Saunderstown (Washington County)

The artistic genius of Gilbert Stuart is as apparent today as it was in his own era. Probably the best American painter of the late eighteenth century, Stuart is still regarded as one of the Nation's great artists. Few in this country have equalled the brilliance and subtlety of his portraits.

Stuart, at an early age, showed his artistic talent. Born on December 3, 1755, in America's first snuff mill at Saunderstown, Rhode Island, Stuart moved with his family to Newport about 1761, after his father had failed in operating the mill. The young Stuart's ability in drawing induced a Scotch artist, Cosmo Alexander, to take on the youth as a protégé, and the two subsequently travelled to South Carolina and then to Scotland. Alexander's death in Scotland stranded Stuart, who eventually managed to return to Rhode Island, wearing little more than rags. Nevertheless, Stuart immediately resumed painting, hiring a blacksmith to pose for him. In spite of some success in attracting commissions, the artist wanted to go to England to study and in the spring of 1775 he sailed from Boston.

Once in Great Britain, Stuart remained abroad for almost twenty years, where he achieved fame as a portrait painter. After arriving in England, Stuart was aided by an old Newport friend, but within about four years he had entered the studio of Benjamin West, the expatriate American painter and benefactor of young American artists who studied in London. Although Stuart lived with West for almost four years, the young artist apparently gained more from West's important social contacts than from any painting instruction by the older man. Whereas West delighted in mammoth historical subjects, which Stuart said West painted by the acre, Stuart concentrated on portraits. His portraits, moreover, reflected his own inherent skill and keenness, Stuart evidently being as uninfluenced by other artists of current note as he was by West.

If Stuart developed his own style, there is little doubt that West's backing aided Stuart's rise to a position of prominence as a portraitist in Great Britain. As a result, by 1782 Stuart enjoyed such a handsome business, that he rented a luxurious home in London and lived in a lavish fashion. He painted very rapidly, and Sir Joshua Reynolds, John S. Copley, his old mentor West, and innumerable other prominent people sat for him. An even more exact indication of Stuart's success is that his price for a portrait quickly rose from five to thirty guineas.

Stuart's zest for living equalled his artistic talent. Because of his gay life in London, the painter by 1788 had acquired such debts that he had to move to Ireland in order to escape imprisonment. As before, he painted furiously, occasionally having six sitters on a single day, and lived as he had in London. Within five years debt again forced a move, this time to America.

Although Stuart's financial straits influenced his return to America in 1792, the painter's desire to paint George Washington also
stimulated Stuart to leave Ireland. Stuart was to paint three life portraits of Washington, the first of which was done in 1794. Although Stuart had never been overawed by any previous famous sitter, he apparently was by Washington, and his first portrait of the general has a stiffness in it. A full-length portrait then followed, but it was only with the "Athenaeum Portrait" of the general that Stuart caught the inner spirit of Washington. Stuart never completed the painting, realizing that he could not improve on the spontaneity of the moment as Washington had sat before him, and this portrait has become the most famous of all of the paintings of Washington. Even in Stuart's day the excellence of the painting was appreciated, and Stuart, who always needed money, unabashedly made copy after copy of it, referring to the copies as his "hundred-dollar bills." Indeed, he produced so many copies that they came to be little more than superficial renderings of the subject.

Stuart is just as interesting as a person as he is as an artist. He had a warm personality and a sharp mind. Proud and witty, he once retorted to Samuel Johnson's inquiry as to where he had learned to speak English so well by saying that it was not from Johnson's dictionary; and when an actor fell asleep as he sat for Stuart, the incensed painter gave the sitter ass's ears in the portrait. Primarily concerned with character in a sitter, Stuart once groaned about his art,

What a damned business is that of the portrait painter.
You bring him a potato and expect he will paint you a peach.  

Stuart also hugely enjoyed talking, and following a rare visit to church after moving to Boston in 1805 the painter remarked:

I do not like the idea of a man getting up in a box and having all the conversation to himself. . . .

After settling in Boston, Stuart continued to paint almost until the day he died, July 9, 1828. His wife, an English woman, had long preceded him.

The Gilbert Stuart Birthplace was erected in 1751. Stuart lived in the two-story house between 1755-61, during which time his father operated a snuff mill in the basement of the house. The artist's

1 Quoted in James Thomas Flexner, Gilbert Stuart, A Great Life in Brief (New York, 1955), 143.
2 Quoted in Eugen Neuhaus, The History and Ideals of American Art (Stanford, California, 1931), 37-38.
3 Quoted in Flexner, Stuart, 182.
The Gilbert Stuart Birthplace; Saunderstown, Rhode Island.

NPS photo, 1964
birthroom is just to the left as one enters the house. Beyond it is another bedroom. One large room occupies the right hand side of the house, it being the "Keeping Room," or Family Room. A snuff mill and the kitchen are in the basement. The house was restored in the early 1930's.

The birthplace is open every day of the week but Friday. Admission fee for adults is 50¢; for children, 10¢.

This structure does not possess exceptional value as Stuart lived there for about six years.

SOUTH CAROLINA

John Beaufair Irving Studio
Hibernian Hall, 105 Meeting Street, Charleston

John B. Irving, genre, portrait, and historical painter, was born in Charleston (November 26, 1825-April 20, 1877). He began painting after some initial study in Charleston. Then, in 1851, he went to Düsseldorf where he studied under Leutze. After a few years he returned to Charleston and resumed his portrait work. At the end of the Civil War, Irving moved to New York where he continued his portrait painting, but became better known for his genre and historical subjects. Among his pictures are: "August Belmont," "John Jacob Astor," "Wine Tasters," "Musketeer of the Seventeenth Century," "Cardinal Wolsey and His Friends," and others. Irving was elected an associate of the National Academy of Design in 1869, and a full member in 1872.

While painting in his native Charleston, Irving rented a room in Hibernian Hall at 105 Meeting Street. This two-story stuccoed building, dedicated in 1841, was the first semi-public structure of pure Greek type in the city. It remains today the home of the Hibernian Society and is well maintained.

Brookgreen Gardens
5 miles south of Murrells Inlet on U. S. 17 (Georgetown County)

Parts of four former rice plantations were combined by Archer M. Huntington to form Brookgreen Gardens, an unusual open-air art museum.
Old Brookgreen Plantation was the birthplace of William Allston in 1779. The Allston family settled there early in the 1720's and Brookgreen remained in the possession of members of the family throughout the 18th century.

After graduating from Harvard, Washington Allston determined to make painting his career and left for London in 1801. For three years he was a student at the Royal Academy under Benjamin West. Allston traveled in Europe for several years and then returned to Boston in 1808 and married. After two years in Boston, Allston and his wife sailed for London where they remained throughout the War of 1812.

During these years in London, Allston painted with feverish absorption and produced what is perhaps the greatest of his paintings, "Dead Man Revived by Touching the Bones of the Prophet Elisha." His artistic productivity was at its height for several years.

In 1818, he returned again to America and made Boston his home. In ill health, worried by debts, and without real stimulus, he started work revising the huge canvas of "Belshazzar's Feast," but never finished. The productions of Allston's later years failed to bear out his earlier promise.

The plantation house on Brookgreen, which was undoubtedly built by the Allstons, burned in 1901. A subsequent building was removed in 1931 because it was in bad condition. Mr. and Mrs. Archer M. Huntington purchased Brookgreen along with three old adjoining plantations for use as a winter home. Mr. Huntington also had in view a fine setting for Mrs. Huntington's sculpture. Gradually their plans were enlarged.

Brookgreen Gardens was incorporated and placed in the hands of a self-perpetuating Board of Trustees to manage for the people of South Carolina. Deeds transferring this property approximating 10,000 acres were filed, and an endowment fund for its upkeep was provided. The original plan was for this large tract to provide a sanctuary for the protection of the flora and fauna of the Southeast. At first the garden was intended to contain the sculpture of Anna Hyatt Huntington. This has gradually found extension in an outline collection representative of the history of American sculpture, from the 19th century, which finds its natural setting out of doors.
Charles Fraser (August 20, 1782-October 5, 1860) was admitted to the South Carolina bar in 1807 and practiced law for the following eleven years. During these years he spent his leisure house in the study of art, which was his primary interest. Eleven years practice of law enabled Fraser to accumulate sufficient means to turn to a full professional career in art.

Fraser won wide recognition for the miniatures which he painted in large numbers. Most of the prominent Carolinians of that day sat for him. An exhibition of his works in 1857 listed 313 miniatures and 139 oil paintings; this probably represented only a fraction of his work. In a period of distinguished miniatures, Fraser's best work bears comparison with that of any miniaturist of his day.

Charles Fraser's home is located at 55 King Street in Charleston. It is a two-story brick structure with dormer windows and has its gable end on the street, as is typical of early Charleston houses. The house is a private residence and is well maintained.

Clark Mills (December 13, 1810 - January 12, 1884) was a sculptor who pioneered the casting of statues in bronze in America. Mills arrived in Charleston at the age of twenty-five; he had largely earned his own way from the age of thirteen. After doing some modeling in clay, he discovered a new method of making facial casts from living persons and thus gained considerable work in portraiture. Mills next studied marble cutting and carved a bust of John C. Calhoun which was bought by the Charleston City Council and for which he won a gold medal.

Mills understood his most famous statue when he accepted a commission in 1848 to do an equestrian statue of General Andrew Jackson for New Orleans. Mills at first refused, but was attracted by the idea and eventually began the planning. After nine months of study he produced a small model in which the hind feet of the horse came well under the center of the group to achieve a life-like effect of perfect balance. The committee was pleased with the design and entered a contract for its execution.
The job of casting the full-sized plaster model in bronze proved most difficult. The industry of bronze casting was almost unknown in the United States at that time. Overcoming the difficulties involved in this project led Mills into pioneering efforts. Successful completion of the Jackson statue brought other commissions and established Mills successfully as a sculptor and bronze founder.

Clark Mills worked in a studio at No. 49 Broad Street in Charleston where he did the marble bust of Calhoun. The building still stands, but has been modernized and adapted to business use. It is in excellent condition.

TEXAS

Elizabet Ney Museum
Austin

Eccentric and accomplished, Elizabet Ney came to Texas in 1872 after a brilliant career in Germany, where she had been acclaimed for busts and full-length statues of most of Germany's great men. After 20 years of reclusive and tragic domestic life on her husband's Liendo Plantation, Miss Ney (who never acknowledged her marriage) sought a commission from the State of Texas to execute statues of Stephen F. Austin and Sam Houston for the Texas Exhibit at the 1893 World's Fair. These statues, now in the National and State Capitols, brought immediate fame to Miss Ney. Formosa, her Austin studio-home, established in 1892, became the center of artistic development in Texas. Among the many fine works she produced on the wave of commissions that followed was the recumbent statue of General Albert Sydney Johnson in the State Cemetery, often esteemed her greatest creation.

Social pressure caused by Miss Ney's perverse denial of her marriage to Dr. Edmund Montgomery had driven her from cosmopolitan Europe to a Texas farm. There, in isolation she had been forgotten for 20 years. Then she made a startling comeback in the later years of life, achieving new fame in the United States and reviving her old fame in Germany, which she triumphantly toured at the turn of the century. At her death in 1907 she was acclaimed one of the world's great artists. Lorado Taft, in The History of American Sculpture (1924), said of her: "She is one of the best equipped of
women sculptors. . . . Her sketches and compositions are admirable, as are her virile, simply handled heads of the forceful sons of Texas. . . . The details of the features are epitomized with great discrimination and with an easy mastery of form which is unknown to the majority of our sculptors."

Preservation of Miss Ney's studio became the goal of her mourning friends. In 1909 the Texas Fine Arts Association was formed for this purpose. Since then the studio, now the Elizabet Ney Museum, has served as the headquarters of the Association and as the pre-eminent art center in Texas. Core of the Museum's collection is a large number of Miss Ney's works.

VIRGINIA

Belmont, Gari Melchers' Home  
Falmouth (Stafford County)

Gari Melchers was born in Detroit, Michigan, in 1860. His father, Julius Theodore Melchers, was a sculptor and decorator who had studied in Paris and worked on the Crystal Palace in London. He settled in Detroit where his work ran the gamut from wooden Indians for tobacconists to the portrait statues which decorate niches in the City Hall.

With the exception of instruction in the fundamentals of drawing which he received from his father, Gari Melchers received all of his art education abroad. He studied in the Royal Academy of Düsseldorf for four years, and then in 1881 he enrolled in the Academy Julian in Paris. Five years later his Paris Salon canvas, "The Sermon," received an Honorable Mention. This award was the first of a lengthy series of honors and decorations in Amsterdam, Antwerp, Berlin, Munich, Dresden, Vienna, Paris, Philadelphia, Pittsburg, and Baltimore.

In 1884, Melchers settled in the Dutch fishing village of Egmond and lived there for the next fifteen years. Here on the North Sea he painted the splendid canvases of Dutch life that were welcomed in the great European collections.

During his long Egmond residence, Melchers returned to the United States on visits which he frequently devoted to portrait painting. He
was one of the galaxy of artists who worked on the World's Columbian Exposition in Chicago in 1893. He painted two large lunettes, "The Arts of Peace," and "The Arts of War," which were later owned by the University of Michigan. These same subjects he painted for the Library of Congress. Subsequently, Melchers painted murals for the Detroit Public Library and the State Capitol of Missouri in Jefferson City.

He was made a Chevalier of the Legion of Honor of France in 1895, and a series of other titles, decorations, and honors were bestowed upon him in subsequent years.

At the special invitation of the Grand Duke of Saxe-Weimar, Gari Melchers painted and was professor of painting in the State Academy of Art at Weimer from 1909 until the outbreak of World War I.

Melchers established a studio in New York City in 1914, and he continued to maintain one in that city. In 1916, he bought Belmont in Falmouth, Virginia. He built and twice enlarged the fieldstone studio on his property and bought enough additional land to increase the size of the estate to approximately 27 acres. He also enlarged the mansion. During his residence in Virginia he occupied himself primarily with painting the landscapes, the homes and the people of Virginia. He also painted many portraits of the great and near-great. Melchers died in 1932.

Belmont is a large, rambling two-story white frame house high on a hill on the north bank of the Rappahannock River overlooking Falmouth. Melchers' large, one-story fieldstone studio is at the rear. The house and studio are in excellent condition and are beautifully maintained. The home has been kept as it was during Melchers' lifetime with his furnishings still remaining.

In 1942, Mrs. Melchers deeded the estate to the Virginia Museum of Fine Arts, subject to a life interest, as a memorial to her husband. Belmont has subsequently been transferred, with its endowment, to the Rectors and Visitors of the University of Virginia to be administered by Mary Washington College of the University as a memorial and art center.

Valentine Studio
1015 E. Clay Street, Richmond, Virginia

Edward Virginius Valentine was born in Richmond, Virginia, in 1838. His wish to become a sculptor led him to study anatomy and in
1856 he began to attend lectures on the subject at the Medical College of Virginia. By 1857 he had made several portrait busts, and in the fall of 1859 he began studies in Paris. He next traveled and studied in Italy. In 1861 he began studies in Berlin under August Kiss; in the fall of 1865, he attended for a time the Royal Academy, Berlin.

Toward the end of 1865 he returned to Richmond where he opened a studio. The tragic circumstances of Reconstruction made work difficult, and he received no orders at first. Valentine, however, continued his work undaunted and produced such works as his portrait and genre studies of the American Negro. A much-admired bust of General Lee, done from life, was followed by portraits of other Confederate leaders. In 1870, Valentine did his finest work, the marble recumbent figure of Lee for the Lee mausoleum at Washington and Lee University in Lexington. In 1908 his bronze standing figure of Lee was unveiled in Statuary Hall, Washington, D. C., as the gift of the State of Virginia. Many examples of Valentine's work are to be seen in Richmond, Virginia. Although many of his statues are historically interesting as likenesses, artistically they are somewhat lacking; they are on the whole rather wooden and lifeless.

The Mann S. Valentine house was purchased and left to the city in 1892; it was restored and opened to the public in 1930. In the garden at the rear is the original carriage house, used for 30 years as a studio by Edward Valentine. The carriage house was moved to its present location facing the museum garden in 1937. It contains examples of the sculptor's work.
The Samuel F. B. Morse Home, "Locust Grove,"
370 South Street, Poughkeepsie, Dutchess County

Although "Locust Grove" has already been classified under Theme XVIII, Transportation and Communication, note should be made here of Morse's career as a painter.

Morse, who was born on April 27, 1791, originally intended to devote his life to art and only his failure to be financially successful turned him into an inventor. His father opposed Morse's early artistic bent, but two of his first paintings, "Marius on the Ruins of Carthage" and "The Landing of the Pilgrims at Plymouth," favorably impressed Gilbert Stuart and Washington Allston, which reinforced Morse's determination to be an artist. He accompanied Allston to England in July, 1811, and spent four years in London, studying and painting. Several of his works elicited a good response from London critics, especially his "The Dying Hercules," and "The Judgment of Jupiter," and Morse returned to America in the summer of 1815, highly confident of obtaining commissions.

Despite some success in the following fourteen years, Morse did not achieve all that he desired. Because he received no commissions for historical subjects, he turned to portraiture, at which he became very proficient. His portraits sought to portray the character of his sitters, and they were especially done in a fine manner. Perhaps his best known portraits are the two that he did of Lafayette in 1825. In order to try to supplement his income, Morse painted and exhibited "The Old House of Representatives" in 1821-22 and "The Exhibition Gallery of the Louvre" in 1831-32, both of which are unusually fine works. Neither succeeded in bettering his fortune, though.

Discouraged, Morse returned to Europe in 1829 and spent three years in study and travel. It was on the voyage home in the fall of 1832 that a discussion of electricity with Charles Thomas Jackson crystallized his thinking about an electrical telegraph and encouraged him to concentrate on developing that instrument. Five years later, when Congress rejected his bid to complete one of the empty panels in the rotunda, he finally abandoned painting and turned all of his attention to the telegraph.
Thomas Hill Studio, Yosemite National Park, California

Thomas Hill, painter of gigantic landscapes, was born in Birmingham, England, in 1829, and came to the United States as a boy in 1840. His family settled first at Taunton, Massachusetts, and later at Philadelphia, where he studied at the Pennsylvania Academy of Fine Arts. In 1861 Hill went to California for reasons of health and in 1865 he was awarded first prize at the San Francisco Union Exhibition. In 1866-67 he studied painting under Paul Meyerheim in Paris, returning to San Francisco in 1871.

Hill painted notable and heroic landscapes of Yellowstone and Grand Canyon, Donner Lake, the Sierra Nevada, and other mountain scenes. His painting The Last Spike (8 feet by 11 feet), commemorating the completion of the first transcontinental railroad on May 10, 1869 at Promontory, Utah, hangs today in the State Capitol at Sacramento, California.

In 1885 Hill established his summer studio at Wawona in Yosemite and his winter quarters at Raymond, about 25 miles from the park. From 1900 on, Hill was in constant ill health and he died in Raymond on June 30, 1908, at the age of 79.

Thomas Hill's studio, erected in 1885 and utilized by him until 1908, is a small one-story cottage of three rooms. The porch across the front is shaded by hop vines. The large central room of the cottage served as his picture gallery.

Utilized as a recreation center by the Wawona Hotel after Hill's death, the studio is being restored by the Yosemite Park and Curry Company. Some of Hill's paintings are also on exhibit at Pioneer Yosemite History Center at Wawona.