

*American Drawings and Watercolors
in The Metropolitan Museum of Art*

Volume I. A Catalogue of Works by Artists Born before 1835



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VOLUME I

AMERICAN DRAWINGS

Volume I

A Catalogue of Works by Artists Born before 1835

KEVIN J. AVERY

with an essay by Marjorie Shelley

and contributions by Claire A. Conway

Catalogue entries by Kevin J. Avery, Carrie Rebora Barratt, Elliot Bostwick Davis,

Tracie Felker, Stephanie L. Herdrich, and Karl Kusserow

AND WATERCOLORS
in The Metropolitan Museum of Art



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DIRECTOR'S FOREWORD

The Metropolitan Museum of Art has been acquiring drawings since the first decade of its existence, but the collection's history did not really begin until the auspicious moment in 1880 when the Museum was moving into its spacious new home in Central Park. Early that year the Metropolitan received almost simultaneously two large gifts—one of European old-master drawings from Cornelius Vanderbilt and the other of American watercolors from the Reverend Elias Lyman Magoon. Together, these more than generous patrons laid the foundations of the Museum's present holdings of drawings and watercolors in both the Department of Drawings and Prints and the Department of American Paintings and Sculpture.

Although until 1960 no department designated to house such works existed at the Museum, a succession of paintings curators avidly pursued the acquisition of drawings. At the beginning of the twentieth century the most energetic and perspicacious of them was Bryson Burroughs—himself an artist—whose devotion not only to old masters but to the dying generation of early modernists drove him to seek both canvases and works on paper by such native artists as Winslow Homer, Thomas Eakins, James Abbott McNeill Whistler, John Singer Sargent, and several American Impressionists, including Mary Cassatt. During those early years the Museum's commitment to American art—exemplified by the founding of its American Wing in 1924—also extended to drawings. In 1908 the Metropolitan purchased a pastel by John Singleton Copley, and the steady building of a collection of historical American works on paper dates from that time.

Even as the curators of the Department of American Paintings and Sculpture commenced catalogues of their principal holdings of paintings in the 1960s, they continued to enrich with acquisitions the collection of American drawings. For many years the latter were, for lack of space, deposited in the Department of Drawings, whose staff catalogued and maintained them. Soon after the Henry R. Luce Center for the Study of American Art opened in 1988, the 1,500 American drawings and watercolors collected since 1880 could at last be transferred to a permanent home in the American Wing. The move inspired the staff of the Department of American Paintings and Sculpture to undertake the catalogue projects that have thus far engendered both this volume and *American Drawings and Watercolors in The Metropolitan Museum of Art: John Singer Sargent*, published in 2000. We look forward to the publication of *American Drawings and Watercolors in The Metropolitan Museum of Art, Volume II: Works by Artists Born between 1835 and 1876* and another volume in preparation on the drawings and watercolors of Louis Comfort Tiffany and his studios.

The present volume was organized and edited by Kevin J. Avery, Associate Curator in the Department of American Paintings and Sculpture, and written by a

team of contributors, including Avery himself; Marjorie Shelley, Sherman Fairchild Conservator in Charge, Sherman Fairchild Center for Works on Paper and Photograph Conservation; Carrie Rebora Barratt, Curator and Manager of the Henry R. Luce Center for the Study of American Art, Stephanie L. Herdrich, Research Associate, Claire A. Conway, Research Assistant, and Tracie Felker, former Chester Dale Fellow, Department of American Paintings and Sculpture; Elliot Bostwick Davis, John Moors Cabot Chair, Department of Art of the Americas, Museum of Fine Arts, Boston; and independent art historian Karl Kusserow, editor of and primary contributor to *Picturing Power: The New York Chamber of Commerce, Portraiture and Its Uses*, a volume forthcoming from the Columbia University Press.

For grants that vitalized and sustained this project during its early stages, the Metropolitan is indebted to the National Endowment for the Arts and the David Schwartz Foundation, Inc. The Museum gratefully acknowledges the support of the William Cullen Bryant Fellows, whose funding underwrote the later preparation and production costs of this handsome book.

Philippe de Montebello
Director

PREFACE

The American drawings and watercolors in The Metropolitan Museum of Art comprise one of the choicest and most comprehensive collections of works on paper made in America and by Americans abroad. Work by artists born by 1876 are housed in the Department of American Paintings and Sculpture in the Museum's American Wing, those by artists born after 1876 in the Department of Modern Art. The former group, representing about 280 known artists (and many more who are unidentified), includes particularly fine and abundant holdings of work by some of America's greatest talents: portrait pastels and studies for history paintings by John Singleton Copley; watercolors by Winslow Homer, Thomas Eakins, and John La Farge; pastels by Mary Cassatt and Arthur B. Davies; "notes," sketches, and studies of all kinds by James Abbott McNeill Whistler; and an immense cache of drawings in a wide range of media by John Singer Sargent. There is also depth in the Museum's collections of drawings by John Vanderlyn and Thomas Sully; broad representation of the sketches and compositions by Hudson River School artists, including Thomas Cole and Asher Brown Durand; and a profusion of watercolor landscapes, many by William Trost Richards and William Stanley Haseltine. On the other hand, the graphic oeuvres of such important nineteenth-century landscape painters as Frederic Edwin Church, Sanford Robinson Gifford, and Thomas Moran are not represented in the Museum's holdings. Clearly this area cries out for enrichment in the years ahead!

The unique and special character of the Museum's collection is the result of historical happenstance, curatorial preferences, financial exigence, and the generosity of the Museum's friends. The story of more than 120 years of collecting in this field of American art is closely recounted by Kevin J. Avery in his introduction to this catalogue. In a succeeding essay, Marjorie Shelley illuminates the varied materials and techniques of eighteenth- and nineteenth-century American drawings as represented particularly in this volume.

Just as the Museum's American drawings collection complements the unrivaled holdings of paintings and sculpture in the American Wing, this publication complements the comprehensive scholarly collections catalogues that have already been prepared by the Department of American Paintings and Sculpture. The paintings were published between 1980 and 1994 in three volumes and the sculpture between 1999 and 2001 in two. Now the drawings are having their turn. A stand-alone volume for Sargent, by Stephanie L. Herdrich and H. Barbara Weinberg, appeared in 2000. The present volume catalogues and illustrates 504 works by artists born before 1835. A companion volume, which is in preparation by several of the same authors, will present the graphic work in the collection by artists born between 1835 and 1876. A catalogue devoted to the design drawings of Louis Comfort Tiffany and his studios is in

preparation in the Department of American Decorative Arts. And one day, certainly, the American drawings still contained in the Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures and the vast trove of American architectural drawings by Alexander Jackson Davis, both housed in the Department of Drawings and Prints, will receive well-deserved volumes of their own. But all that is in the future. Today we celebrate the publication of the Museum's early drawings and acknowledge the signal accomplishment of Associate Curator Kevin J. Avery, together with Sherman Fairchild Conservator in Charge Marjorie Shelley, Research Assistant Claire A. Conway, and the team of scholars who authored the entries in this volume.

Morrison H. Heckscher

Lawrence A. Fleischman Chairman of the American Wing

ACKNOWLEDGMENTS

Like virtually all collection catalogues, this one has had a long gestation and will be complete only with the publication of volume two several years hence. Even this book, which represents about a third of the collection of drawings and watercolors in the Department of American Paintings and Sculpture, is the product of several Museum departments, outside institutions and agencies, and a host of individuals, whose intelligence, skill, sensitivity, generosity, and encouragement have been indispensable to its realization. Philippe de Montebello, Director of the Metropolitan, has been a warm and steady advocate of catalogues of all the Metropolitan's holdings, including those represented here, and he has had a strong supporter on the project in Doralynn Pines, Associate Director for Administration. At the outset, Emily Kernan Rafferty, Senior Vice President for External Affairs, and her staff in the Department of Development, were instrumental in obtaining start-up funds in the form of a grant from the National Endowment for the Arts and, most recently, with the assistance of Kerstin M. Larsen, Deputy Chief Development Officer for Corporate Programs, in arranging funding for the exhibition "American Drawings and Watercolors from The Metropolitan Museum of Art: Highlights of the Collection, 1710–1890," which celebrates the publication of this volume.

The immediate impetus for the catalogue project came from John K. Howat, former Lawrence A. Fleischman Chairman of the Departments of American Art, and Lewis I. Sharp, former Curator of American Paintings and Sculpture and Administrator of the American Wing, who with the cooperation of the late Jacob Bean, former Drue Heinz Curator of the Department of Drawings, arranged in 1989 for the transfer of the American drawings from the Drawings Department to storage facilities in the new American Wing and inaugurated planning for the catalogue. The authors are grateful not only to them but also to former Curator Doreen Bolger, whose fine catalogue of American pastels in the Metropolitan was inspirational to all the participants in the planning stage of this project—whom we also thank: H. Barbara Weinberg, Alice Pratt Brown Curator; Curator Carrie Rebora Barratt, Manager of the Henry R. Luce Center for the Study of American Art, who suggested the format of the catalogue; Tracie Felker, former Chester Dale Fellow; and the late Stephen Rubin, Research Associate, whose catalogue of the 1991 exhibition "American Watercolors from The Metropolitan Museum of Art," represents another immediate inspiration for this series. During this volume's preparation, the authors benefited from the advice and support of Morrison H. Heckscher, Lawrence A. Fleischman Chairman of the American Wing, Thayer Tolles, Associate Curator, and Stephanie L. Herdrich, Research Associate, American Paintings and Sculpture. Peter M. Kenny, Curator, American Decorative Arts, and Administrator of the American Wing, dexterously

handled the budgetary dimension of the catalogue project, assisted by the late Emely Bramson, Kimberly Orcutt, and Elaine Bradson. Research Assistants Nancy Gillette and Susan Katz Karp capably undertook the day-to-day administrative tasks of the project in the early and middle stages, and Barbara Veith and Julie Hall, Special Projects Assistants, produced a digital image database of works included in this catalogue. In the Departments of American Art, the authors were helped in ways great and small by a long succession of administrative assistants: Pamela Hubbard, Catherine H. Hiller, Audrey Irwin, Jeanmarie Kramer, Elizabeth Agro, Irene C. Papenestor, Yasmin Ellis Rosner, Julie Eldridge Edwards, Jeannie Fraise, Seraphine Wu, Kate Coté, Suzanne Shenton, Kate Wood, Noe Kidder, Ellin Rosenzweig, and, most recently, Karen Zimmerman, Mary Field, Kathryn Sill, and Catherine Scandalis.

For the authors, ongoing research could have not been sustained without a succession of interns who appeared in summer and occasionally during the academic year to pursue data indispensable to writing the entries and the essay on the history of the collection. For their energetic searching, we are grateful to Elizabeth Cornwell, Julie Mirabito Douglass, Sarah Elson, Joelle Gotlib, Rachel Ihara, Maureen Reed, and Nancy Stula; volunteer research interns were Vivian Chill and Nancy Cochran. Near the outset of the catalogue project, John Wilmerding, Christopher B. Sarofim '86 Professor of American Art, Princeton University, and Visiting Curator in the Department of American Paintings and Sculpture, conducted a graduate seminar on American drawings at the Metropolitan, which resulted in research beneficial to entries on several works in this book. We thank Laurie Dahlberg, Jennifer Hardin, Amy Ogata, John Welch, and Joanna C. Wilmerding, participants in that seminar, for their contributions.

The American Wing is the envy of all the Museum departments for its four technicians, whose sterling service includes their ever-ready attention to the claims of this project: countless trips to the paper conservation laboratory with drawings requiring treatment and inspection, framing and unframing, and measuring; maintenance of the storage and viewing facilities; construction of viewing equipment; and conducting viewing sessions with visiting specialists. For their reliable labors, we are grateful to Don E. Templeton, Gary Burnett, Rob Davis, and especially Sean Farrell. Former technicians Jason J. Weller, Edward Di Farnecio, and James Sheehan were equally capable and cooperative.

It has been among the most gratifying dimensions of this project that Marjorie Shelley, Sherman Fairchild Conservator in Charge in the Sherman Fairchild Center for Works on Paper and Photograph Conservation, who has always taken the keenest interest in American drawings, personally involved herself in the project from its very inception by collaborating with the curators in the technical examination of every object in the collection. The innumerable sessions devoted to that task throughout the past decade have been among the project's greatest pleasures and resulted in countless insights and the most accurate possible checklist of the collection. She has

been a wonderful colleague and friend, whose knowledge is broad and penetrating and whose curiosity and enthusiasm are infectious. All those qualities are revealed in her essay for this volume, for which we thank her. At various times, her colleagues in Paper Conservation cheerfully contributed their perceptions and skill: Margaret Lawson, Associate Conservator; Rachel Mustalish and Akiko Yamazaki-Kleps, Assistant Conservators; Yana Van Dyke, Conservation Assistant; and Christopher Sokolowski, Andrew W. Mellon Fellow. Special appreciation goes to Martin Bansbach, Assistant Manager for Installation and Matting, for his sensitive guidance in the matter of remounting and rematting the many drawings conserved as a result of the technical examinations. Mary Jo Carson and Nancy Judd, Administrative Assistants, have been unfailingly friendly and helpful in facilitating our communications, needs, and requests in the Paper Conservation Department.

Colleagues in the Department of Drawings and Prints graciously obliged us with information and support from the outset of the project, beginning with the transfer in 1990 of the American drawings from their department to the American Wing. Jacob Bean, Drue Heinz Curator, Helen Mules, former Associate Curator, Calvin W. Brown, former Senior Restorer, and Henrietta Susser, former Administrative Assistant, composed the staff at that time. In the years up to the present, we have benefited from the cooperation and advice of William Griswold, former Associate Curator; George R. Goldner, Drue Heinz Chairman; Colta Ives, Curator; David W. Kiehl, former Associate Curator; Tom Rassieur and Catherine Bindman, former Curatorial Assistants; Nadine Orenstein, Associate Curator; and Elizabeth E. Barker, Assistant Curator. In the Print Study Room we were accommodated by Heather Lemonedes and Constance McPhee, Study Room Supervisors; John Crooks, former Administrative Assistant, and Steven Bentkowski, Study Room Assistant. Assistant for Administration Molly Carrott answered requests for information on works in the Department of Drawings and Prints, and Senior Departmental Technician David del Gaizo assisted us and the American Wing technicians with his customary skill and style.

The authors wish to acknowledge the special assistance of Susan T. Moody, Manager and Horticulturist at The Cloisters, The Metropolitan Museum of Art.

Access to a great art library and its staff has been one of those luxuries inadequately appreciated along the way. Many thanks are due to Kenneth Soehner, Arthur K. Watson Chief Librarian, and to past and present staff members of the Museum's Thomas J. Watson Library: William B. Walker (retired) and Doralynn Pines, former Chief Librarians; Kenneth Dinin, Linda Seckelson, and Robert Kaufmann, Associate Museum Librarians; Katherine Yvinskas, Coordinator for Interlibrary Services; her predecessor, Katria Czerwoniak (retired), and Heather Topcik, Library Associate; the late Patrick F. Coman and Ronald Fein, Supervising Departmental Technicians; Mark Chalfant, former Senior Departmental Technician; and Ximena Arango, Robert Cederberg, Benita Lehman, and Alberto Torres (retired), Departmental Technicians. In Collections Management, Jennie Choi, Coordinator, and Michael Jenkins, Associate,

efficiently produced the many database reports instrumental in the organization of this catalogue.

The preparation of many catalogue entries and of the history of the collection included in this volume required numerous visits and phone calls to the Archives Department, where Jeanie M. James, Archivist, Elisabeth R. Baldwin, Associate Archivist, and Barbara W. File, Senior Associate Archivist, were always available and prompt in responding to requests to see original papers or to answer questions about circumstances of acquisitions and credit lines. Jeanie James is owed special thanks for reading Kevin Avery's introductory essay to ensure accuracy in the use of Archives sources.

The Photograph Studio capably executed the substantial task of photographing all of the works chosen for color reproduction in this book, rephotographing many of those reproduced in black and white, and reprinting the remainder from archival negatives. Barbara Bridgers, Manager, supervised the entire project, while the photography itself was patiently and steadily executed and produced by Mark Morosse, Peter Zera, Photographers; Sue Cardone and Katherine Dahab, former Photographers; and Chad Beer, Archivist. Their work was facilitated and our orders for photography were efficiently processed by Josephine Freeman, Administrative Assistant; and Nancy Rutledge, Special Projects Assistant. In the Photograph and Slide Library, Deanna D. Cross, Senior Coordinator, organized and supplied many of the transparencies used for color reproduction in this book.

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For the exhibition celebrating the publication of this volume, Linda M. Sylling, Manager for Special Exhibitions, with the assistance of Jennifer D. Hinckley, Administrative Assistant, coordinated the administrative planning and budget. Dan Kershaw, Exhibit Designer, created a handsome gallery setting for the 106 highlights of the collection represented here; Connie Norkin, Graphic Designer, provided attractive signage; and Zack Zanolli, Lighting Designer, supervised the discreet illumination

of light-sensitive works on paper. Egle Zygas, Senior Press Officer, managed publicity for the exhibition.

Many colleagues in museums, historical societies, universities, libraries, and archives contributed information and advice: at the Baltimore Museum of Art, Dorothy Alexander, Associate Curator, Department of Drawings, Prints, and Photographs; at the Brooklyn Museum of Art, Linda Ferber, Andrew W. Mellon Curator and Chair, and Barbara Gallati, Curator, Department of American Paintings and Sculpture, and Marilyn Kushner, Chair, and Linda Kramer, former Curator, Department of Prints, Drawings, and Photographs; at the Bergen County Historical Society, River Edge, New Jersey, Stephen Wright, Chief Curator; at the Graduate Center of the City University of New York, Sally Webster, Professor, Department of Art History; at Cornell University, Jay Freer, Research Support Specialist, Department of Horticultural Sciences; at the Newington-Cropsey Foundation, Hastings-on-Hudson, Kenneth W. Maddox, Art Historian; at the Dahesh Museum, Stephen Edidin, Curator; Barbara Davis, former president, Westchester Historical Society; at the Eric Carle Museum of Picture Book Art, Northampton, Massachusetts, H. Nichols B. Clark, Director; at the Freer Gallery of Art, Kenneth Myers, Curator, American Art; at the Greenville County Museum of Art, Greenville, South Carolina, Martha R. Severens, Curator; at the Hudson River Museum, Yonkers, Laura Vookles, Curator of Collections; at the High Museum of Art, Sylvia Yount, Margaret and Terry Stent Curator of American Art; at the Jersey City Public Library, Kenneth French, Librarian, and Charles Markey, New Jersey Room; at the Jocelyn Museum of Art, Omaha, Marsha Gallagher, Chief Curator, and Brandon Ruud, former Assistant Curator; at the Library of Congress, Harry Katz, Curator, Prints and Photographs Division; at the Montclair Art Museum, Gail Stavitsky, Chief Curator, Diane P. Fischer, former Associate Curator, and Mary Birmingham, Member, Curatorial Department; at the Museum of the City of New York, Robert Shamis, Curator, and Leslie Nolan, former Curator, Prints and Photographs; at the National Academy of Design, Annette Blaugrund, Director, and former Curator of Paintings and Sculpture, the New-York Historical Society; at the National Portrait Gallery, Smithsonian Institution, Helen Miles, Curator of Painting and Sculpture; at the New Hampshire Historical Society, William Copeley, Librarian; at the New Hampshire State Library, Concord, Edward F. Holden, Librarian; at the New York Botanical Garden, Dorrie Rosen, Plant Information Specialist, The LuEsther T. Mertz Library; at the New-York Historical Society, Jan Seidler Ramirez, Director of Museum Collections, Barbara Buff, Fine Arts Associate, Luce Twentieth-Century Collecting Project, and Margaret Tamulones, Registrar; at the New York Public Library, Roberta Waddell, Curator of Prints, and Nancy Finlay, former Print Specialist, Print Collection; at the Conservation Center of the Institute of Fine Arts, New York University, Alex Shedrinsky, Adjunct Professor and Professor of Chemistry, Long Island University; at the Pennsylvania Academy of the Fine Arts, Cheryl Liebold, Archivist; at the Queens Historical Society, Jim Driscoll, Head of

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Picture dealers and auction-house representatives not only offer new acquisitions but supply invaluable information that enhances the entries in volumes such as this one. We have been helped by the proprietors and staff of many in New York and elsewhere. Several aided us from former professional addresses; we identify most of them at their present ones: Alexander and Laurel Acevedo of Alexander Galleries; Fred, Jimmy, Daisy, and David Hill and Bruce Weber of Berry-Hill Galleries; John Driscoll, Babcock Galleries; Russell Burke; Eric Widing and Paul Provost, Christie's; Tom Colville, Tom Colville Fine Art; Hope Davis, Hope Davis Fine Art; Debra Force, Debra Force Fine Art; Robert Graham, Graham Galleries; Stuart P. Feld and M. P. Naud, Hirschl and Adler Galleries; Vance Jordan, David Dufour, and former staff members B. J. Topol, Tom Parker, and Joshua Muntner, of Jordan-Volpe Galleries; the late Lawrence A. Fleischman, Martha Fleischman, and Lillian Brenwasser, Kennedy Galleries; Mary Lublin, Mary Lublin Fine Arts; Susan Menconi and Andrew Schoelkopf, Menconi and Schoelkopf Fine Art; Michael Miller and Lucy Vivante, Michael Miller Lucy Vivante Fine Arts; Jill Newhouse, Jill Newhouse Drawings and Watercolors; Betty Krulik, Phillips Fine Art Auctioneers and Appraisers; Max Schweitzer; Allison B. W. Cooney, Sotheby's; Ira Spanierman and Ralph Sessions, Spanierman Galleries; Paul Worman; Richard York and Meredith Ward, Richard York Gallery.

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Kevin Avery wishes to thank Peter and Laura Avery and Lenore Scendo for their understanding during the time-consuming preparation of this book and above all applauds the intelligence, industry, and efficiency of Claire A. Conway, Research Assistant, and thanks her for a matchless performance that is reflected in every aspect of this project.

Kevin J. Avery
Associate Curator

*American Drawings and Watercolors in
The Metropolitan Museum of Art*



Figure 1. William Trost Richards, *Franconia Notch, New Hampshire*, 1872 (detail of plate 97). The cleric seen walking along the path is probably the Reverend Elias Lyman Magoon, who donated eighty-five of Richards's watercolors to the Museum in 1870.

A HISTORY OF THE METROPOLITAN MUSEUM'S COLLECTION OF AMERICAN DRAWINGS

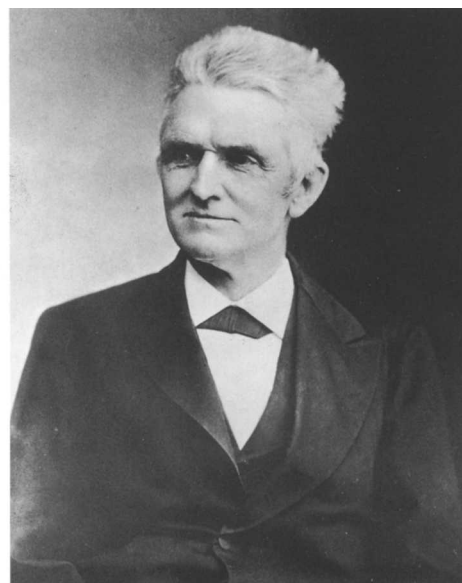
KEVIN J. AVERY

With one exception, the first drawings to enter The Metropolitan Museum of Art were American.¹ In February 1880, just as the ten-year-old museum was preparing to move uptown into its new building in Central Park (figure 2), a Baptist minister from Philadelphia, the Reverend Elias Lyman Magoon (figure 3), offered the Metropolitan eighty-five watercolor landscapes—virtually his entire collection—by a fellow Philadelphian, William Trost Richards.² Magoon's munificent gesture may have precipitated another, made just a few months later: the donation by Cornelius Vanderbilt, grandson of the legendary steamship and railroad baron, of 670 old-master drawings. His gift established nearly in a single stroke what was then perceived as a world-class collection of graphic art in New York.³

The timing was felicitous, as the Metropolitan's gallery space was expanding exponentially. The collections that had filled the Museum's previous home, a small rented space in the Douglas Mansion on Fourteenth Street, consisted chiefly of paintings and sculpture, most of which, like the Magoon gift later, had been acquired

Figure 2. The Metropolitan Museum of Art in Central Park, 1880

Figure 3. The Reverend Elias Lyman Magoon, ca. 1870



1. Engravings and a small watercolor landscape by British artist William Collingwood Smith (*Windsor from Datchett*, watercolor on paper, 8⁷/₁₆ × 13³/₄ in.; Gift of Herbert R. Houghton, 1878, 78.2) were the only graphic art either collected or exhibited during the Museum's first decade.
2. Magoon's gift is summarized in Avery and Conway 2000 and thoroughly described in Claire A. Conway, "The 'William Trost Richards Gallery' in The Metropolitan Museum of Art, ca. 1870–1929: Its Development, Display, and Disposal" (Master's thesis, Hunter College, The City University of New York, 2000).
3. Vanderbilt's purchase of the former James Jackson Jarves collection of drawings—many of them bearing spurious attributions—and his donation of the collection to the Museum are described in Tomkins 1970, p. 69; see also Jacob Bean, *100 European Drawings in The Metropolitan Museum of Art* (New York: The Metropolitan Museum of Art, [1964]), p. 9; and *Eleventh Annual Report of The Trustees of the Association, for the Year ending May 1, 1881, Presented to The Members of The Metropolitan Museum of Art, at the Annual Meeting held on May 17, 1881*, p. 199.
4. Tomkins 1970, pp. 44–48; Howe 1913, pp. 153–56, 180–81; and Avery and Conway 2000, p. 215.
5. On the Blodgett purchase, see Tomkins 1970, pp. 36–37; and Howe 1913, pp. 136–37, 166. For the Kensett gift, see also Oswaldo Rodriguez Roque, "The Last Summer's Work," in *Worcester—Los Angeles—New York 1985–86*, pp. 137–40.
6. Howe 1913, pp. 164–66.
7. Burroughs 1915.
8. For the history of the American Water Color Society, see Foster 1982, pp. 1–41; for Richards's participation in its exhibitions, see pp. 101–60; for Richards himself, see also Ferber 1980, pp. 259–98.
9. Howe 1913, pp. 115–17, 123, 166. For the Gifford memorial exhibition, see John F. Weir, *Loan Collection of Paintings, in the West and East Galleries (October 1880 to March 1881)* (New York: The Metropolitan Museum of Art,

largely en masse. Most conspicuous of these acquisitions was the horde of Cypriot sculpture excavated and then sold to the Museum in 1874 by Civil War hero General Luigi Palma di Cesnola, who subsequently became the Metropolitan's first director and welcomed Magoon's offer of the Richards watercolors.⁴ But there had also been major acquisitions of paintings in the 1870s: the first was the selection of 174 European works purchased for the Museum by William T. Blodgett in 1872. The second was a cache of thirty-eight landscapes by the Hudson River School artist and Museum founder John Frederick Kensett, donated by the artist's brother, Thomas Kensett, in 1874.⁵ Rounding out these wholesale purchases and gifts was the staple of the Metropolitan's early displays, the loan shows of works owned by major New York collectors and artists—notably, John Taylor Johnston, Morris K. Jesup, R. M. Olyphant, Frederic Edwin Church, and John La Farge.⁶ Many of the exhibited works eventually entered the Museum's collection by bequest—not least among them Jesup's, distinguished for its major paintings of the Hudson River School.⁷

The Magoon gift of Richards watercolors was made attractive by the reputation the artist had built in New York in the very decade in which the Museum was founded. The 1870s had also witnessed the full emergence of the American Society of Painters in Water Colors—established in 1866 and soon renamed the American Water Color Society—whose annual exhibitions in the galleries of the National Academy of Design, New York, had served to validate the watercolor medium as a legitimate fine-art expression. Like many members and participants in those exhibitions, Richards had started at the beginning of that decade to produce watercolors in quantity in order to take advantage of the new forum, and his remarkable talent had earned him a prominent place among its many exhibitors, several of whom, including the society's president, Samuel Colman, were also painters of landscape.⁸ Three of the most respected practitioners of landscape painting, National Academicians Church, Kensett, and Sanford Robinson Gifford, participated in the Metropolitan's founding; Kensett was elected an original trustee, and the Museum mounted memorial exhibitions of the work of Gifford and Church.⁹ It is thus not surprising that the Museum's earliest American drawings acquisitions were landscapes.

Magoon, for his part, had contributed significantly to Richards's prominence in New York by encouraging him early, both as a patron and as an adviser. The two had met in 1870 at Atlantic City, where the artist was at work on some of his earliest watercolors of coastal subjects, and Magoon immediately began purchasing them as fast as Richards could turn them out. In subsequent seasons Magoon paid Richards to vacation with him in the White Mountains of New Hampshire, the minister's native state, and visited the artist at Richards's summer house at Newport, Rhode Island. In all locations he often selected the scenery he wished to see represented on the walls of his Philadelphia home. By the late 1870s Magoon had amassed so many of Richards's watercolors that he opened his domestic gallery on Thursdays to show them to the public and then offered to send some of them for temporary display at

the Pennsylvania Academy of the Fine Arts. It is distinctly possible that Magoon would ultimately have donated the watercolors to the academy, but his request to lecture there on Sundays was declined, and he withdrew his offer. In 1879, not long after Magoon's disappointment with the Pennsylvania Academy, his son and only heir died, leaving him to consider more seriously the ultimate disposition of his art collection—the large part of which by then consisted of Richards's watercolors.¹⁰ That had not always been the case, however, and Magoon's experience as a collector may have predisposed him to consider the Metropolitan Museum as the best repository of his artworks.

Before and during the Civil War, Magoon had amassed a collection of more than four hundred paintings, watercolors, drawings, and engravings—including several original watercolors by J. M. W. Turner—which he sold in its entirety in 1864 to Matthew Vassar, who proposed to make it the nucleus of the Vassar College Art Gallery.¹¹ As such, the collection became not merely a general source of aesthetic enrichment but, from the start, a tool for instructing the students of the college in art. As Magoon certainly knew merely if he read the newspapers, the Metropolitan's educational mission in its early years was a “leading feature” of the institution.¹² Its operating model was the South Kensington Museum in London (now the Victoria and Albert) which expressly emphasized and promoted the nation's arts.¹³ Also the South Kensington was originally the repository of the watercolors from the J. M. W. Turner bequest to the nation. None of this was unknown to Magoon; moreover, he clearly believed Richards to be the American counterpart of the famous English watercolorist. After a tour of the new building with Cesnola in early February 1880, the minister offered his watercolors to the Museum with the invocation, “Let us begin with a *Richards Gallery* for America, all that the Turner [Gallery] is for England.”¹⁴

For many years the Magoon-Richards watercolors were exhibited together or selectively, first on a stand in one of the paintings galleries and then in an Alcove of Water Color Paintings, along with both European and American works acquired, chiefly through gift, in the years immediately following.¹⁵ Augmenting the richness of the Magoon gift, for example, Richards's large *Rocky Coast* (plate 98) arrived in the grand Catharine Lorillard Wolfe bequest of pictures in 1887.¹⁶

Without doubt, some of the later gifts of American works were prompted by Magoon's magnanimity and even his taste. In 1882 the American Pre-Raphaelite watercolorist John Henry Hill wrote to Henry G. Marquand, chairman of the Art Committee, offering the Museum six watercolors (plate 64, C136, C139, C142–C144) by his father, John William Hill. The elder Hill had been president of the Society for the Advancement of Truth in Art—the American followers of the Pre-Raphaelite champion John Ruskin—of which Richards had also been a member. All three artists were frequent contributors to the American Water Color Society exhibitions in the 1870s;¹⁷ however, unlike Richards, the Hills remained faithful to the

[1880]); and Conway, “Richards Gallery,” pp. 49–51. For the Church memorial exhibition, see Charles Dudley Warner, *Paintings by Frederic E. Church, N.A.: Special Exhibition at The Metropolitan Museum of Art* (exh. cat.; New York: The Metropolitan Museum of Art, 1900).

10. Avery and Conway 2000, pp. 214–15.
11. For Magoon and Vassar College, see Ella M. Foshay, “The Legacy of Elias Lyman Magoon: An Art for All Seasons,” in Ella M. Foshay and Sally Mills, *All Seasons and Every Light: Nineteenth Century Landscapes from the Collection of Elias Lyman Magoon* (exh. cat.; Poughkeepsie, N.Y.: Vassar College Art Gallery, 1983), pp. 6–30.
12. *New-York Evening Post*, March 19, 1880, quoted in Avery and Conway 2000, p. 215.
13. Howe 1913, p. 134; and Tomkins 1970, pp. 23, 31, 70.
14. Magoon to Cesnola, February 18, 1880, quoted in Avery and Conway 2000, p. 215.
15. Avery and Conway 2000, p. 215; and Conway, “Richards Gallery,” pp. 48–55, 143, fig. 71.
16. Tomkins 1970, pp. 71–72; and Howe 1913, pp. 211–12.
17. For the Hills's careers and for their and Richards's involvement in the Pre-Raphaelite movement in America, see Brooklyn–Boston 1985, pp. 16–35, 166, 180, 214.

18. Hill to Marquand, May 8, 1882, Archives of The Metropolitan Museum of Art.
19. See, for example, Hill to Board of Trustees, Metropolitan Museum, October 28, 1901. This and other letters of complaint dating from 1896, 1904, and 1911 are in the Archives of The Metropolitan Museum of Art.
20. Tomkins 1970, pp. 87–91, 103–9; and Howe 1913, pp. 271–73, 276–77.
21. The only Whistlers acquired prior to 1906 were twenty-five etchings (83.1.17–38, 90–92) donated by William Loring Andrews in 1883.
22. American Paintings in MMA II 1985, pp. 370–73.
23. Florence N. Levy, *Paintings in Oil and Pastel by James A. McNeill Whistler* (exh. cat.; New York: The Metropolitan Museum of Art, 1910); see also “The Whistler Exhibition,” *The Metropolitan Museum of Art Bulletin* (hereafter *MMA Bulletin*) 5, no. 4 (April 1910), pp. 86–93.
24. See “The New Department of Prints,” *MMA Bulletin* 7, no. 1 (January 1917), p. 2; the election of Harris Brisbane Dick as a benefactor of the Museum and the appointment of William M. Ivins Jr. as curator of the new Department of Prints occurred on the same date, December 18, 1916 (noted in the same *Bulletin*, *ibid.*, p. 13). The two Whistler drawings from the Harris Brisbane Dick Fund are described in F. M., “Recent Accessions,” *MMA Bulletin* 12, no. 7 (July 1917), p. 157.

watercolor technique and exacting, minute standards of representation upheld by Ruskin. Two of the six watercolors that John Henry Hill offered to the Museum were exquisite examples of the kind of open-air still-life study cherished by Ruskin (plate 64, C139). Pre-Raphaelitism never gained wide fashion in America and faded from critical attention almost as soon as it appeared in the 1860s. Perhaps in consequence, almost all the Museum’s trustees were hesitant to accept the Hill watercolors. Luckily, at John Henry Hill’s suggestion, Marquand turned to the landscape painter and Museum trustee Frederic Edwin Church for an opinion. Later, on the bottom of Hill’s letter, Marquand noted, “Mr. Church speaks well of Mr. Hill’s work. I therefore recommend acceptance of the above.”¹⁸

Before long, John Henry Hill was complaining to the trustees that his father’s watercolors were not being exhibited.¹⁹ Still, the Museum had not lost interest in acquiring American drawings. Just a few years later, in 1893, the Metropolitan accepted four watercolors (plate 72, C216, C217, C221) by William Rickarby Miller as the gift of his widow. Thus, long before the end of the century the Museum had accumulated a substantial number of works dating from about 1850 to 1880, representing the then-brief history of the American watercolor movement.

The acquisition and display of American drawings were to assume a more modernist, cosmopolitan aspect shortly after the turn of the twentieth century. In 1902 the Metropolitan opened its grand Beaux Arts building by Richard Morris Hunt on Fifth Avenue. With the receipt in 1901 of a major acquisitions endowment through the bequest of Jacob S. Rogers and the establishment, in 1906, of a Paintings Department, curated by Roger Fry and Bryson Burroughs, the Museum was for the first time positioned to seek out major works in a variety of media.²⁰ In 1906 the Museum purchased, with the Rogers Fund, Whistler’s brilliant watercolor portrait *Lady in Gray* (plate 105). It was the first major work by James Abbott McNeill Whistler to enter the collection, preceding any of the important portraits in oil.²¹ In the same year, the Metropolitan also welcomed *Nocturne in Green and Gold*, its first painting by the artist, a gift of Harris C. Fahnestock.²² Other Whistler acquisitions—chiefly gifts and all oil paintings—followed in every year between 1909 and 1913, and in 1910 the Museum mounted a small retrospective of the artist’s oils and pastels.²³ The great bequest in 1916 of Harris Brisbane Dick, comprising a huge collection of prints highlighted by Whistler etchings and lithographs, as well as a generous cash endowment for acquisitions, not only swelled the holdings of the newly founded Department of Prints but brought to the Museum two more Whistler drawings, both landscapes, one in watercolor and the other in charcoal and pastel (C495, plate 104).²⁴

The death of Winslow Homer in 1910, his status by then as an American old master, the passionate admiration accorded his late work by the prominent New York patron and early Metropolitan benefactor George A. Hearn, and the perspicacity of curator Burroughs (an active artist himself) all figured in the Museum’s purchase in the same year of a dozen of Homer’s late watercolors. Four years earlier Hearn had

given the Museum the first two of six Homer oils that he would eventually donate—most of them marines done at the artist's home at Prouts Neck, Maine—and in 1910 Hearn added *Northeaster*, the prize of the Metropolitan's late work by the artist.²⁵ In the same year that Hearn donated his first Homers the Museum was able to purchase *The Gulf Stream*,²⁶ one of the artist's few oil paintings of tropical subjects, presaging Burroughs's selection in 1910 of mostly tropical watercolors from Homer's estate (see figure 4).



Figure 4. Winslow Homer (1836–1910). *Fishing Boats, Key West*, 1903. Watercolor and graphite on white wove paper, 13 ¹⁵/₁₆ × 21 ³/₄ in. (35.4 × 55.2 cm). The Metropolitan Museum of Art, Amelia B. Lazarus Fund, 1910 (10.228.1)

The curator may have been influenced as much by Homer's own assessment of his late watercolors as by their subject matter, however. Some of the twelve he picked in 1910 are thought to be among the twenty-one that the artist chose to represent his work, in preference to oil paintings, at the 1901 Pan-American Exposition in Buffalo.²⁷ After the exposition closed, Homer determined to preserve what he had not sold in his Prouts Neck studio for eventual acquisition by a public institution. Appealed to by Burroughs, Homer reassured the anxious curator, "The water colors that you refer to are still hanging on my wall—I think of you and the Museum when I happen to look at them and I never forget that I have promised to submit them to you before selling them to any other party."²⁸ He had only to frame the pictures properly before selling them to the Metropolitan, he added. The artist died before fulfilling his promise, but it was carried out by his brother, Charles. The Metropolitan was the first of three prominent American museums—the Museum of Fine Arts, Boston, and the Brooklyn Institute of Arts and Sciences (now the Brooklyn Museum of Art) were the others—to acquire Homer watercolors immediately after his death.²⁹ The new acquisitions were exhibited regularly throughout the first half of the twentieth century, beginning with the Homer memorial exhibition mounted by the Metropolitan in 1911,³⁰ and for some time thereafter they hung in a gallery on the second floor set aside for the display of drawings. They are still the heart of the Museum's collection of Homer's drawings, which now includes several in chalk, charcoal, and crayon.

In acquiring John Singer Sargent's bravura watercolors the Metropolitan was slower than the museums in Brooklyn and Boston but in the long run equally fortunate. In her introduction to the catalogue of Sargent's drawings in the

25. American Paintings in MMA II 1985, pp. 471–75.

26. American Paintings in MMA II 1985, pp. 482–90; and "Principal Accessions," *MMA Bulletin* 2, no. 1 (January 1907), p. 14.

27. B[ryson] B[urroughs], "The Winslow Homer Exhibition," *MMA Bulletin* 6, no. 1 (January 1911), p. 2; "Recent Accessions—Winslow Homer's Paintings," *MMA Bulletin* 6, no. 2 (February 1911), pp. 43–44; and Albert Ten Eyck Gardner, "Metropolitan Homers," *MMA Bulletin*, n.s., 17, no. 5 (January 1959), pp. 137–38. The *Pan-American Exposition: Catalogue of the Exhibition of Fine Arts* (Buffalo, N.Y.: [David Gray], 1901), p. 37, identifies nos. 855–75 as Homer's submissions but refers to them only collectively as "Scenes from the Bahamas and the Bermudas."

28. Homer to Burroughs, November 4, 1909, quoted in Gardner, "Metropolitan Homers," pp. 137–39.

29. Homer's New York dealer sold one Adirondack picture to the Worcester Art Museum in 1908. See Susan E. Strickler, "American Watercolors at Worcester," in *American Traditions in Watercolor: The Worcester Art Museum Collection* (exh. cat.; Worcester,

Figure 5. Childe Hassam (1859–1935). *The Brush House*, 1916. Watercolor and charcoal on white wove paper, $15\frac{5}{16} \times 22\frac{3}{16}$ in. (39 × 56.8 cm). The Metropolitan Museum of Art, Rogers Fund, 1917 (17.31.1)



Metropolitan, *American Drawings and Watercolors in the Metropolitan Museum of Art: John Singer Sargent*, H. Barbara Weinberg relates in detail the history of the Museum's relationship with both Sargent and his descendants; however, we cannot omit summarizing it here.³¹ The story directly involves two of the Museum's early directors, Edward Robinson and Francis Henry Taylor. In 1910 Robinson succeeded Sir Caspar Purdon Clark as the third director of the Metropolitan, having served as curator of classical antiquities and then director at the Museum of Fine Arts, Boston,



Figure 6. John La Farge (1835–1910). *The Strange Thing Little Kiosai Saw in the River*, 1897. Watercolor and gouache on off-white wove paper, mounted on white wove paper, $12\frac{7}{16} \times 18\frac{3}{16}$ in. (31.9 × 46.1 cm). The Metropolitan Museum of Art, Rogers Fund, 1917 (17.180.2)

in the 1890s. He probably became acquainted with Sargent at that time, when the artist was executing murals for the Boston Public Library. After 1900 Sargent turned increasingly from portraiture to mural painting and watercolor but only began to market the latter in numbers in 1909, when the Brooklyn Institute of Arts and Sciences snapped up eighty-three of eighty-six watercolors Sargent exhibited at M. Knoedler in New York.³² The Museum of Fine Arts followed suit in 1912, purchasing forty-five watercolors before they were exhibited at Knoedler's in March. That transaction must have prompted Robinson late in 1912 to write to Sargent requesting him to select a small group—"perhaps eight or ten at most, as our space for watercolors is limited at present"³³—for sale to the Metropolitan. Sargent would have been happy to oblige, but following the sale to Boston had little on hand that he deemed worthy to offer. Finally in 1915 he sent ten watercolors at a reduced price along with *Tyrolese Interior*, a recent oil that the Museum agreed to buy.³⁴ The watercolors, all signed, surely constitute the cream of the Metropolitan's holdings of Sargent's drawings; however, the collection was augmented exponentially thirty-five years later through the generosity of the artist's sister Violet Sargent Ormond and the agency of her cousin, Francis Henry Taylor, who had become the fifth director of the Metropolitan in 1940. After Sargent's death in 1925, both his sisters, Emily and Violet, had made generous gifts of the drawings and watercolors left in his studio to several institutions, especially university and teaching collections, and even donated six charcoal figure drawings in 1930 to the Metropolitan, which was already fairly rich in the artist's paintings and watercolors.³⁵ In 1949 Violet offered Taylor over 350 works (oil paintings, watercolors, drawings, and sketchbooks)—including two albums of brilliant alpine drawings by the teenage Sargent—which Taylor eagerly accepted for the Museum in summer 1950. Thanks largely to the 1915 purchase and to the 1950 Ormond gift, the Metropolitan preserves one of the largest, most varied, and most distinguished collections of Sargent's graphic work in the world.

The Sargent watercolors purchased in 1915 were the first drawings acquired by the Museum that would fall into the category of Impressionism, and their acquisition may have helped stimulate important acquisitions of Impressionist drawings during the next ten years: a pair of fine watercolors by Childe Hassam (see figure 5) and *Landscape*, a pastel by John Twachtman, the former purchased in 1917, the latter in 1925.³⁶ Undoubtedly enhancing their desirability was the prior acquisition of paintings by both artists, both the gifts of George A. Hearn in 1909.³⁷ Among the varied purchases of 1917 was a haunting work by John La Farge, *The Strange Thing Little Kiosai Saw in the River* (figure 6), the first watercolor by the artist to be acquired by the Museum. When La Farge died, in 1910, the Museum possessed only one other picture by him, *The Muse of Painting*, an oil donated a year earlier by J. Pierpont Morgan and Henry Walters.³⁸ Unlike the watercolors of late nineteenth-century masters such as Homer and Sargent, La Farge's were acquired over the years in desultory fashion, probably because of the varied nature of his output in the fine and the

Mass.: Worcester Art Museum, 1987), pp. 11–13; and "Notes—Change in the Galleries," *MMA Bulletin* 6, no. 2 (February 1911), p. 45.

30. B[urroughs], "The Winslow Homer Exhibition," p. 2; "Special Exhibitions," *MMA Bulletin* 6, no. 2 (February 1911), p. 18; "Recent Accessions—Winslow Homer's Paintings," p. 43; and Charles H. Caffin, "A Note on the Art of Winslow Homer," *MMA Bulletin* 6, no. 3 (March 1911), pp. 50, 52.
31. Weinberg 2000.
32. Barbara Dayer Gallati, "Controlling the Medium: The Marketing of John Singer Sargent's Watercolors," in *Brooklyn* 1998, p. 117.
33. Robinson to Sargent, December 17, 1912, quoted in Weinberg 2000, p. 3.
34. Weinberg 2000, p. 4. For *Tyrolese Interior*, see *American Paintings in MMA III* 1980, pp. 269–70.
35. Weinberg 2000, pp. 9–10.
36. Hassam's *Street in Portsmouth* (17.31.2) is illustrated in *New York and other cities* 1991, p. 164. For Twachtman's *Landscape* (25.707.2), see Bolger 1989, pp. 70–71.
37. For Hassam's *Coast Scene, Isles of Shoals* and Twachtman's *Waterfall*, donated in 1909 by George A. Hearn, see *American Paintings in MMA III* 1980, pp. 150–51, 356, 358. See also "Principal Accessions—A Gift from Mr. Hearn," *MMA Bulletin* 4, no. 3 (March 1909), p. 53; and "Mr. George A. Hearn's Recent Benefaction," *MMA Bulletin* 4, no. 7 (July 1909), p. 116.
38. *American Paintings in MMA II* 1985, pp. 406–7; and Elizabeth Luther Cary, "'The Muse of Painting' by John La Farge," *MMA Bulletin* 4, no. 12 (December 1909), p. 220.

Figure 7. Thomas Eakins (1844–1916). *The Gross Clinic*, 1875–76. India ink and watercolor on cardboard, 23¾ × 19¼ in. (60.3 × 48.9 cm). The Metropolitan Museum of Art, Rogers Fund, 1923 (23.94)



39. La Farge was one of the few major American artists of his time who did not receive a memorial exhibition at the Museum after his death, despite the fact that he was a founding trustee. See Frank J. Mather's remarks about the "eclectic quality" of La Farge's art, "which may make against the permanency of his fame," in "John La Farge," *MMA Bulletin* 5, no. 12 (December 1910), p. 284.

40. On the gifts to the Museum of *Nocturne* (37.104) and *Wild Roses and Irises* (50.113.3), see J. L. A., "Additions to the Collection of

decorative arts and owing to the decline of the Aesthetic and American Renaissance taste that he exemplified.³⁹ Thus in the first half of the twentieth century, at least five examples of the artist's perennially esteemed stained glass but only two more paintings and two more drawings would enter the Museum; moreover, the drawings—*Nocturne*, acquired by bequest in 1937, and *Wild Roses and Irises*, acquired by gift in 1950—are both flower compositions, conceptually close to La Farge's stained-glass designs.⁴⁰ Many more La Farge drawings and watercolors, reflecting his years in Newport, Rhode Island, his mural designs, and his travels in the islands of the South Seas, would arrive during the second half of the century.

Drawings by modern American masters Thomas Eakins and Mary Cassatt constituted relatively belated additions to the collection in the early twentieth century.

As early as 1882 Eakins himself gave his exquisite oil *The Chess Players* to the Metropolitan, and like Whistler, Homer, and later Sargent, he was to be honored by the Museum with a memorial exhibition of his work—mounted by Burroughs in November 1917, the year following his death.⁴¹ In that period, three more paintings were welcomed through purchase, two of them from the artist's widow, Susan Macdowell Eakins. She had deeply appreciated Burroughs's initiative to mount the exhibition and encourage various other institutions to acquire the artist's work.⁴² As he had so successfully done with Homer, Burroughs initiated an energetic campaign to acquire a cache of drawings by Eakins. In 1923 he purchased an ambitious ink drawing, *The Gross Clinic* (figure 7), based on one of Eakins's greatest paintings, and the following year he acquired directly from Susan Eakins the artist's canonical watercolor *John Biglen in a Single Scull* (figure 8).⁴³ He maintained the urgency of his quest, writing to Mrs. Eakins in 1925 that he was "very anxious for this Museum to have a representative group of your husband's watercolors."⁴⁴ She was pleased to oblige, offering the Metropolitan five, along with an expression of her "keen satisfaction to know they go where they will be valued and treasured with many other fine works."⁴⁵ A few other Eakins drawings and watercolors, such as *The Pathetic Song*, would arrive in later years, but as with Homer, the foundation of the Eakins collection was established early in the history of the Museum.⁴⁶



Figure 8. Thomas Eakins (1844–1916). *John Biglen in a Single Scull*, ca. 1873. Watercolor on off-white wove paper, 19 $\frac{5}{16}$ × 24 $\frac{7}{8}$ in. (49.2 × 63.2 cm). The Metropolitan Museum of Art, Fletcher Fund, 1924 (24.108)

Drawings and Water Colors," *MMA Bulletin* 32, no. 8 (August 1937), p. 200; and "Reports of the Departments—Gifts Received," *MMA Bulletin*, n.s., 10, no. 1 (Summer 1951), p. 12. See also James L. Yarnall, *Nature Vivante: The Still Lives of John La Farge* (exh. cat.; New York: The Jordan-Volpe Gallery, 1995), pp. 105, 140, no. 69 (*Wild Roses and Irises*), p. 147, no. 88 (*Nocturne*). On *Wild Roses and Irises*, see also New York and other cities 1991, pp. 106–7.

41. American Paintings in MMA II 1985, pp. 600–605; and Weinberg 1994–95, pp. 37–40. For the Museum's memorial exhibition of Eakins's work, see B[ryson] B[urroughs], "Thomas Eakins," *MMA Bulletin* 12, no. 10 (October 1917), pp. 198–200; and J. McLure Hamilton and Harrison S. Morris, "Thomas Eakins: Two Appreciations," *MMA Bulletin* 12, no. 11 (November 1917), pp. 218–22.
42. Weinberg 1994–95, pp. 40–42.
43. Weinberg 1994–95, p. 41.
44. Burroughs to Susan M. Eakins, April 1, 1925, quoted in Weinberg 1994–95, p. 41.
45. Susan M. Eakins to Burroughs, April 1, 1925, quoted in Weinberg 1994–95, pp. 41–42. The five watercolors were: *Negro Boy Dancing* (25.97.1), *Young Girl Meditating* (25.97.2), *Taking Up the Net* (25.97.3), *Home-spun* (25.97.4), and *Cowboy Singing* (25.97.5). The first is discussed and illustrated in Weinberg 1994–95, pp. 22, 23. The others are illustrated in New York and other cities 1991, pp. 127, 130, 131, 132.



Figure 9. Mary Cassatt (1844–1926). *Mother Feeding Child*. Pastel on wove paper, mounted on canvas, 25½ × 32 in. (64.8 × 81.3 cm). The Metropolitan Museum of Art, From the Collection of James Stillman, Gift of Dr. Ernest G. Stillman, 1922 (22.16.22)

The fifteen pastels by Mary Cassatt now in the collection were acquired throughout the twentieth century. In 1922 the first five were given—anonymously at the time—by Dr. Ernest G. Stillman.⁴⁷ Two of them, *Mother Feeding Child* (figure 9) and *Mother Playing with Her Child*, remain among the Metropolitan’s finest. With them in the same gift came three Cassatt paintings, which had been preceded in the collection by a single oil picture, *Mother and Child* (yet another seminal contribution by George A. Hearn to the Metropolitan’s early holdings).⁴⁸

Ernest G. Stillman was the son of James Stillman, a formidable banker, a collector, and an intimate friend of the artist. He had originally purchased most of the donated art, which had included, besides the pictures by Cassatt, Renaissance sculpture and tapestries and three landscapes by Gustave Courbet.⁴⁹ Not long after James Stillman’s death, in 1918, Cassatt lamented news that his daughters were prepared to sell much of his collection—observing incredulously, “Nothing for the Metropolitan!”⁵⁰ In the same year, she lent the Museum her great portrait of her mother’s first cousin, *Lady at the Tea Table*.⁵¹ Fortunately, the rumored sale did not occur, and in late 1921, Ernest G. Stillman contacted the “Curator of Fine Arts” at the Metropolitan about the following year’s gift. He offered the Metropolitan free choice among the Cassatt paintings and pastels in his collection and enlisted the assistance of Director Edward Robinson in distributing the rest to other public institutions.⁵² The Museum sent photographs of the gift to the artist, who was delighted by it and grateful to Robinson for disposing of the pictures that the Metropolitan chose not to accession.⁵³ In January 1923 she wrote to Robinson: “I thank you very much indeed for what you have done with my pictures.” Referring not only to her own work but to the Renaissance objects from the Stillman collection, she added: “I have an ardent desire that this generation must be able to get [its] artistic education in America.”⁵⁴ She proved her gratitude a few months later by turning her five-year loan of *Lady at the Tea Table* into a gift.

The Stillman donation was followed in 1929 by the huge bequest of Mrs. H. O. Havemeyer, who had long looked to Cassatt for guidance in collecting pictures and who included two of the artist’s pastels and two of her oils among the more than five hundred works she left to the Metropolitan.⁵⁵ As with Sargent, future acquisitions of

46. For *The Pathetic Song*, see n. 95 below.

47. J[oseph] B[reck] and B[ryson] B[urroughs], “An Anonymous Gift,” *MMA Bulletin* 17, no. 3 (March 1922), pp. 55–58; and Bolger 1989, pp. 52–53, 56–57, 151–53.

48. *Mother Playing with Her Child* (22.16.23) is discussed and illustrated in Bolger 1989, pp. 40, 152. On the three Cassatt oils in the Stillman gift, see American Paintings in MMA II 1985, pp. 632–35 (*The Cup of Tea*), pp. 642–44 (*Portrait of a Young Girl*), and pp. 653–54 (*Augusta Sewing before a Window*). On the Hearn gift, *Mother and Child*, see *ibid.*, pp. 644–46.

49. For James Stillman and Cassatt, see Nancy Hale, *Mary Cassatt* (Garden City, N.Y.: Doubleday

important Cassatt drawings evolved from early relationships between the Metropolitan and the artist or the artist's patrons: in the 1950s and 1960s, Mrs. Gardner Cassatt Jr., the widow of Cassatt's nephew, gave no fewer than five pastels, including a wonderful portrait of Gardner and his sister, Ellen Mary, as children.⁵⁶ Most recently, in 1992, descendants of Mrs. H. O. Havemeyer donated a striking pastel portrait of her daughter, Adaline.⁵⁷

Curator Bryson Burroughs deserves primary credit for most of the early twentieth-century drawings acquisitions described above. Meanwhile, another dimension of American drawings collecting was developing under the guidance of others at the Metropolitan. Even as

Burroughs purchased the Museum's first Whistler drawing in 1906, Robert W. de Forest, secretary and later president of the Museum, donated three small pencil portraits (plate 10, C379, C380) executed by early American artist John Trumbull for his historical paintings of the Revolutionary War. The Trumbull drawings may be thought of as one of the earliest ripples in a gradually rising tide of historical American acquisitions linked to the planning and execution of the Museum's landmark Hudson-Fulton exhibition of 1909 and to the campaign to create an American Wing at the Metropolitan.⁵⁸ That campaign—protracted in its planning and its execution—was driven primarily by a new taste for American furniture and decorative arts chiefly of the eighteenth and early nineteenth centuries. Many of the early American pictures acquired in this period were appreciated as much for their value in period ensembles as for their intrinsic merit. Naturally they tended to be portraits, the characteristic pictorial ornaments of American interiors from the colonial through the Federal periods.⁵⁹ The Museum's first John Singleton Copley portraits were acquired in this context, beginning in 1908 with a pastel, *Mrs. Edward Green (Mary Storer)* (figure 10). The fact that this inaugural work was not a painting was actually applauded at the time because "the darkening and yellowing to which oil paintings are subject does not occur in a pastel; so that this picture, no matter how many more important Copleys may be acquired, will retain its importance, since it gives us an opportunity to study the artist's use of color."⁶⁰ The purchase of *Mrs.*



Figure 10. John Singleton Copley (1738–1815). *Mrs. Edward Green (Mary Storer)*, 1765. Pastel on laid paper, mounted on canvas, 23⁷/₈ × 17⁵/₈ in. (60.6 × 44.8 cm). The Metropolitan Museum of Art, Charles B. Curtis Fund, 1908 (08.1b)

and Company, 1975), pp. 215–19 and *passim*. A description of the objects given to the Museum from the Stillman collection is in B[reck] and B[urroughs], "An Anonymous Gift," pp. 51–58.

50. Quoted in Hale, *Mary Cassatt*, p. 267.
51. American Paintings in MMA II 1985, pp. 638–42.
52. [Edward Robinson], "Memorandum re E. G. Stillman," unsigned memo, January 7, 1922, in the Archives of The Metropolitan Museum of Art, describing a visit by "Mr. Burroughs" to Dr. Ernest Stillman's home to discuss Stillman's offered gift: "As gifts without restriction or condition of any kind [Dr. Stillman] offered the following: The Museum's choice of 19 pictures in oil and pastel by Mary Cassatt, the Mus. to take as many as it wished of this number, and such as it should not be proposed to give to other museums in the U.S." See also the unsigned, undated memo "Dr. E. G. Stillman's Gift of 10 Cassatts to American Museums," also in the Museum's Archives: "In February and March 1922 Mr. Robinson distributed by lot 10 paintings and pastels by Mary Cassatt to American Museums at the request of Dr. E. G. Stillman. . . . This Museum was not concerned in this matter, it was a personal arrangement between Dr. Stillman & Mr. Robinson."
53. Cassatt to Robinson, April 1, 1922, Archives of The Metropolitan Museum of Art.
54. Cassatt to Robinson, January 19, 1923, Archives of The Metropolitan Museum of Art.
55. For the pastels, both entitled *Mother and Child* (29.100.49, 50), see Bolger 1989, pp. 153–54; for the paintings, see American Paintings in MMA II 1985, pp. 646–51; for the Havemeyer bequest, see Alice Cooney Frelinghuysen et al., *Splendid Legacy: The Havemeyer Collection* (exh. cat.; New York: The Metropolitan Museum of Art, 1993), esp. the foreword by Philippe de Montebello, pp. vii–ix.
56. The five pastels given by Mrs. Gardner Cassatt Jr. are: *Gardner and Ellen Mary Cassatt* (57.182), two pictures entitled *Mother and Child* (58.191.1 and 59.200.1),

- Woman on a Bench* (58.191.2), and *Ellen Mary Cassatt* (60.132.1). For illustrations of three of them and a description of the first, see Bolger 1989, pp. 54–55, 154–55.
57. *Adaline Havemeyer in a White Hat*, Gift of members of the family of Adaline Havemeyer Frelinghuysen, 1992 (1992.235).
 58. The Hudson-Fulton celebration was a citywide observance of the historic voyages on the Hudson River, in 1609 and 1807, respectively, of Henry Hudson's *Half Moon* and Robert Fulton's steamship *Clermont*; see Frances Gruber Safford, "The Hudson-Fulton Exhibition and H. Eugene Bolles," *Antiques* 157, no. 1 (January 2000), pp. 170–75. On the gestation and birth of the American Wing, see Safford, *ibid.*; Amelia Peck, "Robert de Forest and the Founding of the American Wing," *Antiques* 157, no. 1 (January 2000), pp. 176–81; and Peter M. Kenny, "R. T. H. Halsey: American Wing Founder and Champion of Duncan Phyfe," *Antiques* 157, no. 1 (January 2000), pp. 186–91.
 59. See "Desiderata in American Paintings and Sculpture," *The Metropolitan Museum of Art Thirty-Seventh Annual Report of the Trustees for the Year Ending December 31, 1906, 1907*, p. 59 (abbreviated hereafter as *Annual Report*), which lists "painters, born prior to 1825, who are not represented in the Museum collections."
 60. B[ashford] D[ean], "A Pastel by Copley," *MMA Bulletin* 3, no. 2 (February 1908), p. 38.
 61. "Complete List of Accessions," *MMA Bulletin* 3, no. 7 (July 1908), p. 146; and W[illiam R.] V[alentin], "Principal Accessions—An Early American Pastel Drawing," *MMA Bulletin* 3, no. 12 (December 1908), pp. 228–29.
 62. On the four Vanderlyn crayon drawings, see "List of Accessions and Loans," *MMA Bulletin* 12, no. 11 (November 1917), p. 237. On the arrival at the Museum of Vanderlyn's *Mrs. Marinus Willett and Her Son Marinus Jr.*, see "List of Accessions," *MMA Bulletin* 12, no. 6 (June 1917), p. 142; and F. M., "Recent Accessions—Bequest of George Willett Van Nest," *MMA Bulletin* 12, no. 7

Edward Green and its publication in the *Museum Bulletin* that year may well have prompted the gifts just months later of two more early American portrait pastels (C301, C306).⁶¹ Of these, the more notable is *Albert Gallatin* (plate 8) by the English-born artist James Sharples, whose family profile-portrait practice flourished in America at the same time that another émigré artist, Charles Balthazar Julien Févret de Saint-Mémin, was also prospering in the business. (Four examples of Saint-Mémin's work had already entered the Museum's collection in the 1880s: C288, C290, C291, C293). In 1910 several significant early American drawings—including a profile portrait by Saint-Mémin's partner, Thomas Bludget de Valdenuit (C454), and a handsome cabinet portrait in watercolor (C320) by John Rubens Smith—entered the Metropolitan by bequest. The Smith picture anticipated the bequest in 1917 of the Museum's four rare and exquisite cabinet portraits in black crayon (plates 20, 21, C456, C459) by John Vanderlyn, of members of the Daniel Strobel Jr. and Edward Church families. A direct stimulus for the latter bequest, made by a descendant of the sitters, may have been another, just months earlier, of Vanderlyn's sensitive oil portrait of Mrs. Marinus Willett and her son Marinus Jr., which was described in the *Museum Bulletin* for July 1917—as well as illustrated on the cover.⁶² (Indeed, paintings by Vanderlyn arrived in numbers in these years, with gifts or bequests in 1916–19 and 1924.)⁶³ Four more Sharples family pastels, including likenesses of Alexander Hamilton (C304), George Washington (C308), and Noah Webster (C307) were among twenty early American portraits that arrived with the great Charles Allen Munn Bequest—of paintings, miniatures, drawings, prints, and silver—in 1924, just preceding the November opening of the American Wing.⁶⁴

In 1922 trustee R. T. Haines Halsey, who had been a driving force behind the establishment of the American Wing, purchased for the Museum its first early American "landscape" drawing, a charming watercolor (plate 18) executed by an unknown artist, of the facade of the furniture maker Duncan Phyfe's shop and warehouse on Fulton Street in New York, acquired from Phyfe's descendants. To label that watercolor a landscape is generous, and to do so is a measure of the dearth of collecting in that category in the early twentieth century. Although gifts of major Hudson River School landscape paintings were welcomed into the Museum's collection in the years after 1900, the taste of the period suppressed the market in such works and in corresponding landscape drawings and discouraged their purchase by public institutions generally.⁶⁵ The varied collection of American landscape drawings that eventually accumulated at the Metropolitan in the 1950s, 1960s, and 1970s was barely seeded in 1926, when the Museum accepted the gift from James C. McGuire of a scrapbook of eighty-seven pencil drawings and sketches probably collected by the donor's grandfather in the previous century.⁶⁶ It included—in addition to landscapes—portraits, caricatures, and genre sketches by both American and British artists. Among the Americans represented were Alfred Thomas Agate (plate 61), Thomas Cole (C51), Thomas Doughty (plate 35), Asher Brown Durand (C105),

Francis William Edmonds (plate 52, C110), Alvan Fisher (C124), Samuel Finley Breese Morse (C223), Shepard Alonzo Mount (plate 50, C228–C231) and his brother William Sidney Mount (C232, C233), James Smillie (C315, C316), and Robert Walter Weir (C473). For many years after the McGuire scrapbook gift, however, accessions in early American drawings remained scattered. Indeed, the Museum's collection of premodern American drawings was dealt a blow when in 1929 seventy-six of the eighty-five Richards watercolors that had inaugurated the collection were deaccessioned, along with paintings, sculpture, furniture, textiles, silver, and ceramics from throughout the Museum's departments.⁶⁷ De Forest himself defended the move as the unavoidable consequence of shrinking storage space and—yes—changes in taste.⁶⁸ Indeed, for a quarter century and more Magoon's "Richards Gallery" of watercolors had been banished from exhibition while the work of Homer, Sargent, Eakins, and twentieth-century watercolor masters such as John Marin were shown regularly (some might say excessively, by the conservation standards of today).

Like most cultural aspects of American life between 1930 and 1945, museum activities declined during those years of economic and political upheaval. At the same time, the Great Depression and World War II fostered a heightened spirit of nationalism that was manifested at the Metropolitan, for example, in "Life in America for Three Hundred Years," an exhibition mounted to complement the World's Fair held in New York in 1939–40. The nearly three hundred native portraits, genre paintings, and landscapes put on exhibit, dating for the most part in the nineteenth century, constituted the most representative survey of American paintings that had been made until that time, although it was also regarded as the most "artless" (that is, low-brow) exhibition the Museum had ever put on. In the words of Hermann Warner Williams, one of the curators, it was "the substantial pork and beans of American art, not its soufflés and meringues."⁶⁹ "Life in America" was so well received that it remained on view two months longer than originally planned. Doubtless the national pride it inspired—and perhaps also the alliance between the United States and the Soviet Union in World War II—helped create a climate for the acquisition of the most notable group of early American drawings received between 1926 and 1954: the fifty-two vivid watercolor renderings of American cities, natural landmarks, and Philadelphia genre scenes attributed to Russian diplomat Pavel Petrovich Svinin, visiting the United States between 1811 and 1813, and to the Pennsylvania German genre artist John Lewis Krimmel (plates 28, 29, C185–C187, C189–C193, C332–C366, C368–C372, C374, 375).⁷⁰ Svinin assembled the drawings in a portfolio and took them back with him to Russia in 1813. During or just after the Revolution of 1917, the album made its way back to America, where it was purchased about 1925 by Halsey, and after his death in 1942 the Metropolitan acquired it from his collection. Other signal purchases in this period were two more Copley pastels (plate 4, C60), bought in 1940, and a watercolor study by Thomas Sully for his portrait of John Quincy Adams (plate 25), acquired in 1938. A portrait drawing prized for its

(July 1917), p. 159. See also American Paintings in MMA I 1994, pp. 256–57, where the painting of Mrs. Willett and the drawing of Mrs. Edward Church (now reidentified as Mrs. Daniel Strobel Jr.) are compared.

63. For these works, see American Paintings in MMA I 1994, pp. 253–57, 265–68.
64. On the Munn bequest, see H[arry] B. W[ehle], "Accessions and Notes—Membership," *MMA Bulletin* 19, no. 7 (July 1924), p. 179, and "List of Accessions and Loans," *ibid.*, p. 182; and "Two Valuable Bequests," *MMA Bulletin* 19, no. 10 (October 1924), pp. 230–31. On the American Wing, see "Opening of the American Wing," *ibid.*, p. 230; and R. T. H[aines] H[alsey] and C[harles] O. C[ornelius], "The American Wing," *MMA Bulletin* 19, no. 11 (November 1924), pp. 251–65.
65. For the fluctuating reputation of the Hudson River School, see Kevin J. Avery, "A Historiography of the Hudson River School," in *New York 1987–88a*, pp. 3–20.
66. James C. McGuire (1812–1888) of Washington, D.C., collected art of all kinds, and he bequeathed much of it to the Corcoran Gallery of Art, in his native city. Among the items in his art collection was a large volume of drawings by many of the same American and British artists whose works appear in the McGuire Scrapbook, given to the Museum by his grandson and namesake in 1926. See *Catalogue of the Collection of . . . James C. McGuire. To be Sold . . . at the Salesrooms of Thomas Dowling* (Washington, D.C., [1888?]), no. 105.
67. "The Museum Auction Sale," *MMA Bulletin* 24, no. 1 (January 1929), pp. 2–3; and *Oil Paintings by XIX Century Artists, Property of The Metropolitan Museum of Art, Sold by Order of The Trustees . . . February 7, 1929 . . . Exhibition and Sale at the American Art Galleries* (New York: American Art Association, 1929); see also Avery and Conway 2000, pp. 215–16.
68. Robert W. de Forest, "How Museums Can Most Wisely Dispose of Surplus Material," *MMA Bulletin* 24, no. 6 (June 1929), pp. 158–60.

69. For descriptions and reviews of the show, see Hermann Warner Williams Jr., "Life in America for Three Hundred Years," *MMA Bulletin* 34, no. 4 (April 1939), pp. 78–84 (quotation, p. 78); Josephine L. Allen, "The Exhibition of Life in America," *MMA Bulletin* 34, no. 7 (July 1939), pp. 182–84; James Truslow Adams, "Life in America," *MMA Bulletin* 34, no. 9 (September 1939), pp. 210–11; "An Extension of the Exhibition Life in America," *MMA Bulletin* 34, no. 11 (November 1939), p. 238; and Harry B. Wehle et al., *Life in America: A Special Loan Exhibition . . .* (exh. cat.; New York: The Metropolitan Museum of Art, 1939).
70. The watercolors were highlighted that year in the *Museum Bulletin*: see Margaret Jeffery, "As a Russian Saw Us in 1812," *MMA Bulletin*, n.s., 1, no. 3 (November 1942), pp. 134–40.
71. "Review of the Year 1947," *MMA Bulletin Incorporating the Seventy-Eighth Annual Report of The Trustees for the Year 1947*, n.s., 7, no. 1 (Summer 1948), p. 20 (the *Annual Report* in *The Bulletin* hereafter enumerated in brackets).
72. Roland L. Redmond and Dudley T. Easby Jr., "Report for January–June 1954—Gifts and Bequests of Objects of Art," *MMA Bulletin* [84th Annual Report, 1953], n.s., 13, no. 1 (Summer 1954), p. 10.
73. For the acquisition of *Channel Bass* (52.155), see "Additions to the Collections—American Art, Paintings and Sculpture, Purchases," *MMA Bulletin* [83rd Annual Report, 1952], n.s., 12, no. 1 (Summer 1953), p. 15; and for the Homer watercolor, drawing, and print show, see "List of Exhibitions," *MMA Bulletin* [82nd Annual Report, 1951], n.s., 11, no. 1 (Summer 1952), p. 40. On the Museum's first Maurice Prendergast watercolors, *Piazza di San Marco* (52.156.6) and *Court Yard, West End Library, Boston* (52.156.7), see "Additions to the Collection—American Art, Paintings and Sculpture, Gifts Received," *MMA Bulletin* [83rd Annual Report, 1952], n.s., 12, no. 1 (Summer 1953), p. 15; and New York and other cities 1991, pp. 121, 156–59.

historical interest as well as for its characterization and high finish was John Rubens Smith's 1810 watercolor likeness of Allan Melville (plate 19), the father of the novelist Herman Melville, donated by a descendant of the family in 1946. The following year the Museum was given pendant pastel portraits by Henrietta Johnston (plates 1, 2), its first and only works by this American predecessor of Copley in the pastel medium.⁷¹ Two gifts—drawings in a sketchbook (C106) and a nature study (plate 39) by Asher Brown Durand—received in 1933 and 1936, respectively, were the only landscapes in graphite besides those in the McGuire album to be acquired before the 1960s.

The purchase in 1942 of both the portfolio of Svinin and Krimmel genre drawings and Charles Burton's large and elaborate 1824 watercolor of the United States Capitol in Washington, D.C. (plate 34), anticipated by more than a decade the single most significant acquisition of early American works on paper, the bequest in 1954 of department-store heir Edward W. C. Arnold's voluminous collection of more than 2,300 prints, maps, pictures, and documents relating chiefly to the history of New York City from the seventeenth to the twentieth century. Although the Arnold collection was especially rich in prints, it also contained scores of watercolors and drawings, many of which had served as sources for engravings, including some represented in the same bequest. Among the watercolors are several highlighted in this volume: works by Archibald Robertson (plate 13), John Hill (plate 14), William James Bennett (plates 26, 27), William Guy Wall (plates 32, 33), Nicolino Calyo (plate 41), William Henry Bartlett (plate 53), and John William Hill (plate 63). Most of these artists also figured significantly in the history of printmaking during the early nineteenth century in New York. Whereas until 1954 the history of American watercolor as represented at the Metropolitan was barely older than the Museum itself, with the Arnold bequest the early nineteenth-century component was substantially filled in, completing the narrative from about 1820 to 1930. The narrative went unappreciated for many years, however. Arnold had earlier loaned the collection to the Museum of the City of New York, where the Metropolitan let it remain for some time, "so that [it might] continue to be enjoyed and studied in relation to other collections" of the city museum.⁷²

In 1949 a Department of American Art, encompassing the American Wing and an American Paintings and Sculpture Department, was formed at the Metropolitan under Associate Curator Robert Beverly Hale. Despite this development, collecting and exhibition priorities for American drawings continued to be either modern and contemporary masters or early American portraitists. In 1952, the same year that the Museum purchased, with Hearn Funds, Homer's watercolor *Channel Bass* and also mounted an exhibition of the artist's works on paper, the fledgling department acquired its first watercolors by Boston Impressionist Maurice Prendergast, a gift of the estate of Mrs. Edward Robinson, widow of the Metropolitan's former director.⁷³ This was followed in 1954 by the gift of *Inside the Bar*, the Metropolitan's first and to this day

its only Homer watercolor that reflects the artist's sojourn in 1881–82 on the English coast; nevertheless, it is one of the masterpieces of that phase of his oeuvre.⁷⁴

The year 1958 witnessed the arrival of over fifty works by the early modernist Arthur Bowen Davies. Davies's star declined in the late twentieth century, yet he was a popular artist in his lifetime. Beginning in 1909 the Museum acquired examples of his work with George A. Hearn's gift of a significant painting and the anonymous donation of seven pastel figure studies.⁷⁵ In 1931

Lillie P. Bliss bequeathed six Davies pictures, including two watercolor landscapes; her gift suggests the devotion accorded him by some patrons in his lifetime.⁷⁶ Another of Davies's admirers was Abel W. Bahr, who in the artist's later years visited him in his studio and happened upon a pile of small landscapes in pastel, watercolor, and ink wash, from which he pulled those he liked. When Davies looked at them, according to Bahr, "he remarked that he had not seen them for many years. I asked if I could acquire the group I selected; whereupon, he offered them to me as a gift."⁷⁷ Davies's gift to Bahr became Bahr's to the Museum (see figure 11). Most of the pastels are on boldly tinted papers. They reveal not only Davies's innate sensibility and dexterity but also his sensitivity as a colorist, a quality that one would not perceive from his better-known oil paintings or even many of his more ambitious watercolors.

In 1953 the Museum purchased a remarkable sketchbook (C330) used by Philadelphia portrait painter Thomas Sully, dating from the years immediately after his return from a career-defining trip to England in 1809–10. The book is full of ink-and-wash copies and interpretations of prints by Rembrandt and portraits by such English masters as Sir Joshua Reynolds, as well as Sully's own figure and portrait composition studies (see plates 23, 24). They inform the several oil portraits by Sully previously acquired by the Museum (including five paintings given by a descendant of the artist in 1914) as well as the watercolor portrait of John Quincy Adams purchased in 1938 (plate 25). This significant acquisition of working drawings augmented a small collection of academic-style figural studies that had begun to take shape with the gift in 1930 from John Singer Sargent's sister Emily of several of his



Figure 11. Arthur B. Davies (1862–1928). *View through Poplars*. Pastel on blue paper, 7 5/8 × 11 in. (19.4 × 27.9 cm). The Metropolitan Museum of Art, Gift of A. W. Bahr, 1958 (58.21.44)

74. For *Inside the Bar* (54.183), see "Additions to the Collections—American Art, Paintings and Sculpture," *MMA Bulletin* [85th Annual Report, 1954–1955], n.s., 14, no. 1 (Summer 1955), pp. 10–11; and Washington, D.C.—Boston–New York 1995–96, pp. 218–19.
75. For the Davies painting, *A Measure of Dreams*, see American Paintings in MMA III 1980, pp. 427–28. Three of the seven pastels (09.90.1–7) are illustrated in Bolger 1989, pp. 160–61.
76. The watercolors are *Louvre—Autumn Afternoon* (31.67.4) and *Mountains* (31.67.5); for the latter, see New York and other cities 1991, pp. 29, 165. For the four paintings, see American Paintings in MMA III 1980, pp. 423–26, 428–31, 432–33.
77. Abel W. Bahr, quoted in Bolger 1989, p. 74; the pastels (58.21.1–3, 19, 28, 30–67, 69, 70) are illustrated, and several discussed, in Bolger 1989, pp. 74–83, 162–84.

78. The Sargent drawings (30.28.1–6), done in connection with the Boston Public Library and Museum of Fine Arts murals between 1890 and 1921, are discussed and illustrated in *American Drawings and Watercolors* in MMA, Sargent 2000, pp. 233, 235–39, 242–43, nos. 197, 199, 200–202, 207. The Cox drawings (50.101.1–3) are all studies for his painting *Science Instructing Industry* (1898; Case Western Reserve University, Cleveland); they were preceded by the gift in 1912 of a single pencil drawing, a study for an unknown ceiling decoration (12.16). Two of the three Vedder drawings (55.50.1, 2) are studies for the Metropolitan's painting *The Pleiades* (10.64.13) and are illustrated in *American Paintings* in MMA II 1985, p. 508; the third Vedder drawing (55.50.3) is a study for his painting *The Questioner of the Sphinx* (1863; Museum of Fine Arts, Boston).

79. [Jules David Prown], *John Singleton Copley, 1738–1815* (exh. cat.; Washington, D.C.: National Gallery of Art, 1965), pp. 135–42, nos. 2, 38, 59, 75, 98. The drawings were: no. 59, *Study for "The Ascension"* (60.44.16; plate 5 in the present catalogue), and no. 98, *Study for "The Surrender of the Dutch Admiral De Winter to Admiral Duncan, October 11, 1797": Three Figures Raising the Colors* (60.44.2; C78 in the present catalogue).

80. See Tomkins 1970, p. 353; and "The Staff," and "Reports of the Departments—American Paintings and Sculpture," *MMA Bulletin* [97th Annual Report, 1966–1967], n.s., 26, no. 2 (October 1967), pp. 44, and 46.

81. On the catalogue projects, see G. W., "Notes," *MMA Bulletin*, n.s., 21, no. 7 (March 1963), p. 252. For the sculpture catalogue, see Albert Ten Eyck Gardner, *American Sculpture: A Catalogue of the Collection of The Metropolitan Museum of Art* (New York: The Metropolitan Museum of Art, 1965). Only one volume of the paintings catalogue was published: Gardner and Feld 1965; the project was subsumed into a three-volume catalogue, *American Paintings* in MMA I–III 1980–94.

charcoals; a donation in 1940 from Harold K. Hochschild of four sheets of Conté and chalk drawings by Whistler (plates 102, 103, C488, C489); three figure studies in pencil by Kenyon Cox purchased in 1950; and three charcoal studies by Elihu Vedder given by the American Federation of Arts in 1955.⁷⁸ In 1960 the Museum purchased nineteen sheets with twenty-two lively chalk studies and two ink drawings (plates 5, 6, C62–C64, C66–C73, C75–C80) executed by Copley in England for some of his well-known portraits and history paintings. Along with three Copley paintings from the collection, two of the drawings traveled to the landmark Copley retrospective of 1965, organized jointly by the National Gallery of Art, Washington, D.C., the Metropolitan, and the Museum of Fine Arts, Boston.⁷⁹

For a variety of reasons the 1960s marked the beginning of a concerted effort to balance the collection so that it would better reflect the entire history of American drawings. Among the events that caused the change in attitude was the creation, in 1967, of a new Department of Contemporary Art (later the Department of Twentieth Century Art, now the Department of Modern Art).⁸⁰ Included under its aegis would be the work of most American artists done after the 1913 Armory Show, along with that of twentieth-century Europeans. The establishment of the new department left the curators of American Paintings and Sculpture free to concentrate on acquiring eighteenth- and nineteenth-century works. Several years before that, in 1962, Associate Curator Albert Ten Eyck Gardner and Curatorial Assistant (later Associate Curator) Stuart P. Feld had begun work on systematic catalogues of American paintings and sculpture.⁸¹ The establishment in 1960 of a Drawings Department set in motion the long overdue conservation of about a thousand American drawings, which were removed from their frames and rematted for the sake of safer and more efficient storage and readier public access.⁸² Beyond the walls of the Museum, the prestige of early American drawings received a needed boost in 1962, when the Museum of Fine Arts in Boston published a two-volume catalogue of the M. and M. Karolik Collection of American Water Colors and Drawings, part of the rich Karolik benefaction, which included furniture and paintings, to that institution.⁸³ All of these developments responded to and, in turn, contributed to a strengthened and refreshed sense of the Metropolitan's American collections as integral bodies in themselves and as representing a historical narrative, albeit an imperfect one that demanded improvement, especially in the premodern periods that were to some extent neglected in the first half of the century.

Nothing sharpens the sense of history like an anniversary, and the most significant one in the 1960s was the centenary of the founding in 1866 of the American Society of Painters in Water Colors (later the American Water Color Society). The Metropolitan celebrated the event with a landmark exhibition, "Two Hundred Years of Watercolor Painting in America," organized and with a catalogue by Feld (figure 12). In the same year a survey by Gardner of American watercolor was published, one of the first on the subject, illustrated with many examples from the

Museum's collection.⁸⁴ Naturally, both the book and the exhibition celebrated the contemporary as well as the modern and the historical; however, given its premise, the exhibition was notable less for its representation (by 78 of 328 pictures) of then-current members of the society than for including work (44 pictures) long predating the actual founding of the Water Color Society—in short, for illustrating stylistic evolution in the medium from the mid-eighteenth century. In doing so, Feld not only borrowed from many private collections but sampled the wealth of the Museum's holdings, including the Edward W. C. Arnold bequest, recalling from the Museum of the City of New York fourteen works long on

loan there. Also propitious for the future of the collection was an exhibition on view at the same time "101 American Primitive Water Colors and Pastels from the Collection of Edgar William and Bernice Chrysler Garbisch." Organized by the National Gallery of Art and the Metropolitan, and toured throughout the country by the American Federation of Arts, the show highlighted chiefly nineteenth-century works of folk art on paper, fifteen of which were donated (along with nine folk paintings) to the Museum in the same year.⁸⁵ Prior to this gift, "folk drawings" at the Metropolitan had consisted almost exclusively of twenty-eight fraktur-style love tokens and birth and baptismal certificates donated by Mrs. Robert W. de Forest in 1933.⁸⁶

"Two Hundred Years of Watercolor Painting in America" prompted a flood of watercolor acquisitions that helped flesh out skeletal holdings in certain areas as well as fill some gaps. Probably the most beneficent as well as beneficial of several generous gifts was the 1966 bequest of Susan Dwight Bliss of fifty-two pictures, among which were thirty-eight drawings, chiefly watercolors. They included the first (C165) of two rare examples of George Inness's work in the medium now in the Museum collection (see also plate 87), twelve small watercolors by John La Farge (greatly augmenting the holdings of his work up to that time), a Whistler landscape (C490), and, gratifyingly, four (C254, C257, C259, C271) of the seventy-six Richards watercolors

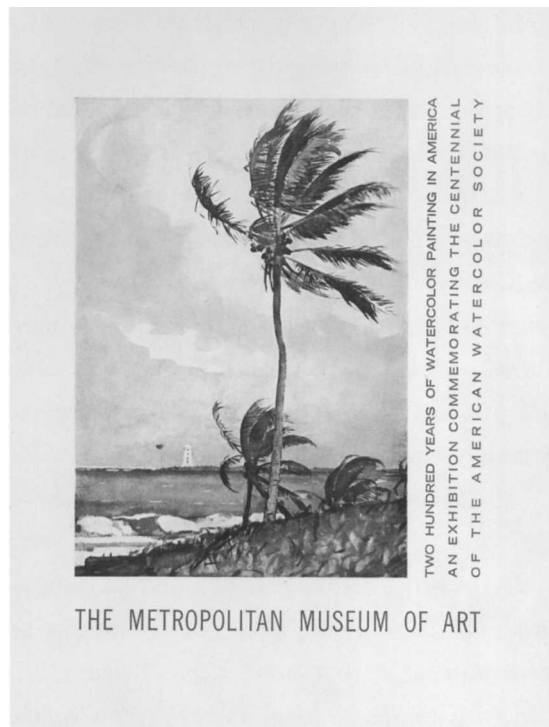


Figure 12. Illustrated on the front cover of the Museum's 1966 exhibition catalogue *Two Hundred Years of Watercolor Painting in America* was Winslow Homer's *Palm Tree, Nassau* (1898; The Metropolitan Museum of Art, Amelia B. Lazarus Fund, 1910 [10.228.6])

82. For the institution of the Drawings Department, see Roland L. Redmond and James J. Rorimer, "Review of the Year 1960–1961 . . . The Collections . . . The Staff," *MMA Bulletin* [91st Annual Report, 1960–1961], n.s., 20, no. 2 (October 1961), pp. 36, 40; and Jacob Bean, "The Drawings Collection," *MMA Bulletin*, n.s., 20, no. 5 (January 1962), pp. 157–75. For the reorganization of the American Paintings and Sculpture Department's drawings and watercolors collection, see Robert Beverly Hale, "Reports of the Departments—American Paintings and Sculpture," *MMA Bulletin* [92nd Annual Report, 1961–62], n.s., 21, no. 2 (October 1962), p. 58.
83. Karolik Collection Drawings 1962.
84. "Exhibitions," *MMA Bulletin* [97th Annual Report, 1966–1967], n.s., 26, no. 2 (October 1967), p. 100; New York 1966–67; and Gardner 1966.
85. "Exhibitions," *MMA Bulletin*, n.s., 26, no. 2 (October 1967),

p. 100; William P. Campbell, 101 *American Primitive Water Colors and Pastels from the Collection of Edgar William and Bernice Chrysler Garbisch* (exh. cat.; Washington, D.C.: National Gallery of Art, [1966]); and, on the works of folk art on paper donated in 1966, see Albert Ten Eyck Gardner and Stuart [P.] Feld, "Reports of the Departments—American Paintings and Sculpture, Gifts Accepted," *MMA Bulletin* [97th Annual Report, 1966–1967], n.s., 26, no. 2 (October 1967), pp. 46–47.

86. The works on paper given by Mrs. de Forest were accessioned by the Department of American Decorative Arts as numbers 34.100.61–87, 221. Among the images in this group are two pictures entitled *Love Token* (34.100.65, 87), two entitled *The Crucifixion* (34.100.75, 82), *Tree with Birds and Fruit* (34.100.83), *Two Confronted Griffons* (34.100.84), and *Lions* (34.100.85). Two works from this group, *Birth and Baptismal Certificate for Samuel Beckle* (34.100.64), now attributed to Christian Mertel, and *The Crucifixion* (34.100.75) by an unknown artist, are illustrated in color in New York and other cities 1991, pp. 40, 42. In addition to Mrs. de Forest's gift, *Birth and Baptismal Certificate for Anamaria Weidner*, attributed to the "Cross-legged Angel Artist" (44.109.7), was purchased in 1944 (illustrated in *ibid.*, p. 41).
87. Gardner and Feld, "Reports . . . Gifts Accepted," *MMA Bulletin*, n.s., 26, no. 2 (October 1967), p. 46. The twelve La Farge watercolors in the Bliss bequest were accessioned as 67.55.166–77.
88. The watercolor bequeathed by Susan Vanderpoel Clark, *Portrait of Faase, the Taupo of Fagaloa Bay, Samoa* (67.155.5) by John La Farge, is illustrated and discussed in New York and other cities 1991, pp. 108–9. The four Haseltine watercolor landscapes (67.173.1, 2, 4, 5) given in 1967 are also all illustrated there, pp. 101–3. On the Clark bequest and Plowden gift, see also Gardner and Feld, "Reports . . . Gifts Accepted," *MMA Bulletin*, n.s., 26, no. 2

in the original Magoon gift that were deaccessioned in 1929.⁸⁷ In 1967 Susan Vanderpoel Clark bequeathed the first of several ambitious tropical watercolors by La Farge to enter the collection, and in the same year Mrs. Roger Plowden, a descendant of William Stanley Haseltine, offered four of that artist's sturdy, glowing watercolor landscapes and a wash drawing to accompany a Haseltine drawing purchased a few months earlier—in two strokes establishing the artist as a stronger presence at the Metropolitan on paper than on canvas.⁸⁸ Other significant purchases in the late 1960s included the sole watercolor at the Museum by the Philadelphia landscape and marine painter James Hamilton (plate 73), who was an important example to both Richards and Thomas Moran (the latter's brilliant watercolors remain unrepresented in the collection); Thomas Waterman Wood's *Reading the Scriptures* (plate 82), whose African American subject complements those in pictures by Winslow Homer and Thomas Eakins in the collection; the haunting watercolor and gouache *Snow Scene* by Bruce Crane; an Adirondack landscape in watercolor by James David Smillie (plate 100), and a *Sleeping Venus* in watercolor (C331) by Thomas Sully, the finest drawing by that artist at the Museum.⁸⁹

In 1965 Emma Avery and Amy Ogden Welcher, granddaughters of the nineteenth-century dealer and early Museum trustee Samuel Putnam Avery, donated several diminutive and charming pencil studies of plants by Richards and by Aaron Draper Shattuck (C253, C266, plates 92, 93). These marked the beginning of another tide of American drawings to arrive at the Metropolitan, all mid-nineteenth-century landscapes, chiefly in graphite. The Museum had been richly endowed with Hudson River School paintings, thanks far less to purchases than to great benefactions—for example, from Thomas Kensett the group of late works by his brother John Frederick Kensett in 1874; from the private owners of early monumental frontier landscapes, such as Frederic Edwin Church's *The Heart of the Andes* (in 1909); and from Maria DeWitt Jesup (widow of Morris K. Jesup, first president of the American Museum of Natural History) eight Hudson River School treasures (along with sixty-five other paintings) in 1915.⁹⁰ Acquisitions of drawings by the same landscape artists and their confreres, however, had been scarce before 1965, with one important exception, the work of Asher Brown Durand. A landscape drawing by Durand was among others in the previously mentioned McGuire gift of 1926 (C105), and the Museum acquired two tree studies—one in 1936 (plate 39), the other in 1961 (C108)—as well as a sketchbook of landscape and figure subjects, given in 1933 (C106). During the 1960s, however, with the rising interest in eighteenth- and nineteenth-century watercolors (thanks to the 1966 exhibition and book) and an intensifying market generally for Hudson River School paintings, the Museum's American acquisitions inevitably extended to landscape draftsmanship. Above all, the presence at the Metropolitan from 1967 to 2001 of the nineteenth-century landscape specialist John K. Howat, first as curator of the Department of American Paintings and Sculpture and then as Lawrence A. Fleischman Chairman of the

combined Departments of American Art, meant that such collecting received considerable impetus in the 1970s and 1980s. Over the years Howat acquired several important landscape paintings to augment the already strong Museum collection: Martin Johnson Heade's *Approaching Thunder Storm* and Fitz Hugh Lane's *Stage Fort across Gloucester Harbor*, to name just two.⁹¹ He also attracted numerous gifts and bought many more landscape drawings for the Museum, indeed, works by most of the major artists of the landscape school, as well as exceptional views by several minor artists: Albert Fitch Bellows (C12), Albert Bierstadt (C18), Johann Hermann Carmiencke (plates 56, 57), John William Casilear (plate 58, C44), Thomas Cole (plate 46, C52), Jasper Francis Cropsey (plates 78, 79, C87–C89, C91, C92, C94), James M. Hart (plate 89, C127), Herman Herzog (C132), David Johnson (plate 88, C168, C171), John Frederick Kensett (plate 69, C181–C183), Jervis McEntee (plate 90, C213), Thomas Addison Richards (plates 74, 75, C244, C247–C252), William Trost Richards (plate 94, C255, C256, C261, C273, C277), and Aaron Draper Shattuck (C310, C313).⁹² (Not surprisingly, drawings by Church still continue to elude acquisition, since comparatively few remain in private hands; sketches and compositions by Sanford Robinson Gifford and Thomas Worthington Whittredge would also be coveted additions to the collection.) Howat was even able to augment the Museum's scant collection of sketchbooks and albums dating from the mid-nineteenth century, buying excellent examples by McEntee (C212) and Francis William Edmonds (C111), who drew several fine landscapes in a book devoted chiefly to figure studies for his genre paintings.⁹³

Acquisitions in the 1970s and 1980s of watercolors and pastels kept pace with purchases and gifts of graphite landscape drawings. Although in 1967 Stuart P. Feld left the Museum for the art marketplace, his contributions to the watercolor holdings in the Departments of American Art persisted in the form of significant gifts, chiefly of early works, including examples by John Mackie Falconer (C123), a leader of the short-lived New York Water Color Society; by Samuel Colman (C54), the first president of the American Society of Painters in Water Colors; and by the Boston caricaturist David Claypoole Johnston, now represented in the collection by the exceptional *At the Waterfall* (plate 42).⁹⁴ Gifts of modernist works during this period were no less significant, both fortifying existing strengths and filling gaps. Four more Prendergast watercolors arrived in the 1970s, two in the bequest of Emma A. Sheafer of 1973 and two in the bequest of Joan Whitney Payson in 1975, in which was also included the Museum's most elaborate watercolor by Eakins, *The Pathetic Song*.⁹⁵ Complementing the two Impressionist works acquired in 1917, an impressive early Childe Hassam watercolor, *Esplanade, Dunkerque*, was donated by Mr. and Mrs. Arthur Altschul in 1971.⁹⁶ The already large numbers of Cassatt pastels in the collection continued to increase in this decade, but surely the most prized acquisition of the artist's work was the rich gouache self-portrait of 1878, the bequest of Edith H. Proskauer in 1975.⁹⁷ Two years earlier Mr. and Mrs. Sidney Bressler gave the first of

(October 1967), pp. 46, 48; and John K. Howat, "Reports of the Departments—American Paintings and Sculpture, Gifts Accepted," *MMA Bulletin* [98th Annual Report, 1967–1968], n.s., 27, no. 2 (October 1968), p. 71.

89. On all these purchases, see Gardner and Feld, "Reports . . . Purchases," *MMA Bulletin*, n.s., 26, no. 2 (October 1967), p. 48; Howat, "Reports . . . Purchases," *MMA Bulletin*, n.s., 27, no. 2 (October 1968), p. 71. Bruce Crane's *Snow Scene* (68.40) is illustrated in New York and other cities 1991, p. 155.
90. For the Kensett gift, see Rodriguez Roque, "The Last Summer's Work" (n. 5 above). For the Church, see R[obert] W. deF[orest], "Principal Accessions—Church's 'Heart of the Andes,'" *MMA Bulletin* 4, no. 4 (April 1909), p. 70; for the Jesup bequest, see "Bequest of Mrs. Morris K. Jesup," *MMA Bulletin* 10, no. 2 (February 1915), pp. 22–23; and Burroughs 1915.
91. For the Heade gift, see 105th Annual Report, October 20, 1975, pp. 36–37; J[ohn] K. H[owat], "Martin Johnson Heade, 1819–1904: The Coming Storm," in *Notable Acquisitions, 1975–1979* (New York: The Metropolitan Museum of Art, 1979), p. 65; and American Paintings in MMA II 1985, pp. 121–22. For the Lane purchase, see M[argaretta] M. S[alinger], "Fitz Hugh Lane, 1804–1865: Stage Fort across Gloucester Harbor," in *Notable Acquisitions, 1975–1979*, pp. 65–66; and American Paintings in MMA I 1994, p. 494.
92. For the drawings by the artists cited, see the following: John K. Howat, "American Paintings and Sculpture," *MMA Bulletin* [100th Annual Report, 1969–1970], n.s., 29, no. 2 (October 1970), p. 58; 103rd Annual Report, October 15, 1973, p. 26; 105th Annual Report, October 20, 1975, p. 38; 106th Annual Report, October 18, 1976, pp. 25–26; 107th Annual Report, October 31, 1977, pp. 34–35; 108th Annual Report, October 16, 1978, pp. 30–31; and 110th Annual Report, October 20, 1980, p. 21.
93. For McEntee's *Sketchbook of Italian Landscape Subjects* (C212), see 113th Annual Report, October 17,

- 1983, p. 18 (as *Sketchbook with Ten Drawings*). For Edmonds's *Sketchbook of Figure and Landscape Subjects* (C111), see *118th Annual Report*, November 15, 1988, p. 13.
94. Falconer's *Montmorency Falls, Canada* (C123) and Johnston's *At the Waterfall* (C175) were not recorded in any *Annual Report*. For Colman's *Naples* (C54), see *111th Annual Report*, October 19, 1981, p. 21.
95. The two Prendergast watercolors from the Payson bequest are *Lady in Black* (1976.201.2) and *Umbrellas in the Rain* (1976.201.4). The two from the Sheaffer bequest, *Excursionists, Nahant* (1974.356.2) and *Rialto Bridge (Covered Bridge, Venice)* (1974.356.1), are illustrated in New York and other cities 1991, pp. 160, 161. *The Pathetic Song* (1976.201.1) is illustrated and discussed, *ibid.*, pp. 128–29.
96. For *Esplanade, Dunkerque* (1971.246.2), see *102nd Annual Report*, October 16, 1972, p. 36.
97. For Cassatt's *Portrait of the Artist* (1975.319.1), see *106th Annual Report*, October 18, 1976, p. 25.
98. For Beal's *Annisquam* (1973.41), see *103rd Annual Report*, October 15, 1973, p. 26. For Beal's *Malayan Moonlight* (1992.184), *Caravels and Warships, North River from 96th Street, May 3, 1893* (1992.203.1), and *Shore at Orient, Long Island* (1992.203.2), see *122nd Annual Report*, November 10, 1992, p. 15.
99. Hart's *125 Street Ferry* (1978.509.2) is illustrated in New York and other cities 1991, p. 172. Weir's pastel, *Boats* (1980.512.1), is illustrated and discussed in Bolger 1989, pp. 66–69. For Blum's *The Toilet* (as *Geisha*; 1984.452.1) and the Prendergast watercolor, *On the Beach* (1984.452.2), see *115th Annual Report*, October 8, 1985, p. 18. Davies's *Eleven Nudes* (1978.509.1) and *Niles Davies* (1978.509.3) were not included in the *Annual Report*.
100. For Kaelin's *Boats in a Harbor* (1988.432), see *119th Annual Report*, November 14, 1989, p. 13.
101. For *At the Piano* (as *Girl at Piano*; 1986.279), see *117th Annual Report*, October 13, 1987, pp. 14–15.
102. For Dewing's silverpoint, *Portrait of a Woman* (1984.345), see *115th*

several watercolors and small paintings by the Impressionist landscapist Reynolds Beal.⁹⁸ In 1978 Rita and Daniel Fraad Jr. contributed an expressive New York urban scene by George Overbury “Pop” Hart and in 1981 a figural watercolor by Davies, while in the early 1980s Margaret and Raymond Horowitz enriched their previous gifts of American Impressionist paintings with pastels by Julian Alden Weir and Robert Frederick Blum as well as a Prendergast watercolor.⁹⁹ Ira Spanierman gave a beautiful example of the pastel work of the Cape Ann Impressionist Charles Kaelin in 1988.¹⁰⁰ One landmark acquisition of the 1980s was the exquisite chalk drawing *At the Piano* by Theodore Robinson—the sole drawing by the artist in the Museum's collection—a purchase made possible by the generous gift of Sheila and Richard J. Schwartz, who also established a fund that enabled the Museum to acquire several drawings in later years.¹⁰¹ Another key late nineteenth-century drawing, purchased from various Museum funds and gifts, was a rare silverpoint by Thomas Wilmer Dewing, added in 1984 to the single coveted Dewing pastel acquired in 1966.¹⁰² Credit for the Dewing silverpoint purchase and several of the modernist acquisitions in the 1980s goes to the perception, taste, and reflexes of former Curator of Paintings and Sculpture Doreen Bolger, who arrived at the Museum as a departmental fellow in 1975. Even before Bolger's arrival the late Natalie Spassky, an associate curator, was keeping the collections before the public by organizing exhibitions of the Arnold collection, of works by Sargent, of drawings and prints by Winslow Homer (all in 1972), of works on paper by Whistler (in 1973), and of paintings, pastels, and prints by Cassatt (in 1974).¹⁰³

The heightened level of collecting in all areas of American drawing in the 1970s and 1980s reflects the enthusiasm and sense of purpose that resulted not only from the opening of the new American Wing (in May 1980) but also from the establishment of the combined Departments of American Art that now manages it. Plans to expand the old American Wing to include painting and sculpture galleries and additional period rooms had been percolating for many years and became part of the major Museum expansion initiated by Director Thomas P. F. Hoving (1967–77) and carried forward under Director Philippe de Montebello (1977–).¹⁰⁴ Chief among the events and exhibitions marking the inauguration was “American Drawings, Watercolors and Prints,” a two-part chronological display of approximately two hundred objects—the first to be shown in the Wing's new changing exhibition space, the Erving and Joyce Wolf Gallery—organized by Kathleen Foster, an assistant curator at the Pennsylvania Academy of the Fine Arts, Assistant Curator John Caldwell of the Department of American Paintings and Sculpture, and David Kiehl, assistant curator of the Department of Prints, and accompanied by a Museum *Bulletin* devoted to the subject.¹⁰⁵ Just two years later, Homer's watercolors were highlighted in another issue of the *Bulletin*, written by Spassky, devoted to the artist's work in the collection.¹⁰⁶

Amenities of the new American Wing are an intimate exhibition space suitable for drawings, a room where they can be examined, and, most welcome of all, an area

where they can be stored (previously, American drawings had been housed in the Drawings Department). These facilities are part of the Henry R. Luce Center for the Study of American Art, which opened in 1988 on the mezzanine level of the Wing. The Center is equipped not only with the special glass storage cases that facilitate public viewing of reserve paintings, sculpture, and decorative arts but also with a vault where drawings can be stored.¹⁰⁷ Since 1989 the gallery has been the setting for exhibitions devoted in whole or in part to drawings in the Museum's collection by Copley, Sargent, Davies, La Farge, Eakins, Cassatt, Richards, and Sully, as well as shows on selected themes: American landscape drawings, images of women, the American Tonalists, American folk drawings, and major acquisitions since the opening of the new American Wing.¹⁰⁸

The relocation and consolidation of the American drawings collection in the American Wing prompted a comprehensive examination of the entire collection by Paper Conservator Marjorie Shelley and the curatorial staff in prospect of several catalogues of American drawings, including one on the work of John Singer Sargent, prepared by Stephanie L. Herdrich and H. Barbara Weinberg and published in 2000; another now in progress on the rich trove of design drawings by Louis C. Tiffany and Company; and two volumes devoted to the remaining works by other artists in the collection, of which this is the first.

The Sargent volume was accompanied by one of the major American drawings exhibitions of the 1990s, "John Singer Sargent: Beyond the Portrait Studio," a selection of more than 110 highlights from the Museum's holdings of the artist's work, acquired throughout the twentieth century but most dating from the Ormond gift of 1950.¹⁰⁹ Two other significant exhibitions of the last decade must also be cited. In 1993 curators from four departments—American Paintings and Sculpture, Twentieth Century Art, Drawings and Prints, and Photographs—collaborated in a display of works on paper in the Museum's drawings and prints galleries to complement "American Impressionism and Realism: The Painting of Modern Life, 1885–1915," installed in the nearby Tisch Galleries for special exhibitions.¹¹⁰ And in 1991 the American Federation of Arts sponsored and coorganized "American Watercolors from The Metropolitan Museum of Art," a selection of 150 works from the Departments of American Paintings and Sculpture and of Twentieth-Century Art that traveled in two equal parts to museums in Seattle; Denver; Norfolk, Virginia; and Tulsa, Oklahoma, and then was combined in a major installation in New York in October. It was the first time in its history that the Museum's American watercolor collection was so widely exposed, and it was enthusiastically received throughout its extended tour.¹¹¹

Primary curatorial credit for "American Watercolors from The Metropolitan Museum of Art" belongs to the late Stephen Rubin, who selected the works for exhibition and who, with Victor Koshkin-Youritzin,¹¹² authored the handsome catalogue. Rubin, a collector of American drawings and son of Doris and Harry Rubin,

Annual Report, October 8, 1985, p. 18; and Doreen Bolger Burke in "American Paintings and Sculpture," in *Notable Acquisitions, 1984–1985* (New York: The Metropolitan Museum of Art, 1985), p. 39. The pastel, acquired in 1966, from the George A. Hearn Fund, is Dewing's *Evening Dress* (66.157), discussed and illustrated in Bolger 1989, pp. 62–63.

103. 102nd *Annual Report*, October 16, 1972, pp. 22–23; 103rd *Annual Report*, October 15, 1973, pp. 18–19; 104th *Annual Report*, October 21, 1974, p. 22; and John K. Howat and Natalie Spassky, "Works by Sargent and Homer," *MMA Bulletin*, n.s., 30, no. 4 (February–March 1972), pp. [185–86].

104. See *The American Bicentennial Wing of The Metropolitan Museum of Art, to be Dedicated in 1976 on the Occasion of the Nation's Bicentennial . . .* ([New York]: The Metropolitan Museum of Art, 1973); and 110th *Annual Report*, October 20, 1980, pp. 11–12, 20.

105. 110th *Annual Report*, October 20, 1980, pp. 20, 68; and [Kathleen A. Foster, John Caldwell, and David W. Kiehl], "American Drawings, Watercolors, and Prints," *MMA Bulletin*, n.s., 37, no. 4 (Spring 1980), pp. 2–53.

106. Spassky 1982, pp. 3, 32–35.

107. William H. Luers and Philippe de Montebello, "Report of the President and the Director," and John K. Howat, "Curatorial Reports—American Art," 119th *Annual Report*, November 14, 1989, pp. 4, 12.

108. For these exhibitions, see 121st *Annual Report*, November 12, 1991, p. 61; 122nd *Annual Report*, November 10, 1992, p. 76; 123rd *Annual Report*, November 9, 1993, p. 64; 125th *Annual Report*, November 14, 1995, p. 32; 127th *Annual Report*, November 11, 1997, pp. 33–34; 128th *Annual Report*, November 10, 1998, p. 35; 129th *Annual Report*, November 9, 1999, p. 34; and 130th *Annual Report*, November 14, 2000, p. 36.

109. See 130th *Annual Report*, November 14, 2000, p. 37.

110. For "American Impressionism and Realism: Drawings, Prints, and Photographs," see 124th *Annual Report*, November 7, 1994, p. 72.

Figure 13. Henry Roderick Newman (1843–1917). *East Entrance, Room of Tiberius, Temple of Isis, Philae*, 1905. Watercolor on off-white wove paper, mounted on wove paper glued to a wood strainer, 26 × 16¹⁵/₁₆ in. (66 × 43 cm). The Metropolitan Museum of Art, Morris K. Jesup Fund, 1990 (1990.48)



- 111. For “American Watercolors from The Metropolitan Museum of Art,” see *122nd Annual Report*, November 10, 1992, p. 75.
- 112. Victor Koshkin-Youritzin, “Introduction,” in *New York and other cities 1991*, pp. 13–36.
- 113. *121st Annual Report*, November 12, 1991, p. 65; and *122nd Annual Report*, November 10, 1992, pp. 75–76.
- 114. *120th Annual Report*, November 13, 1990, p. 10.
- 115. Brooklyn–Boston 1985.

longtime supporters of the American Wing, joined the American Paintings and Sculpture Department in 1988 as a research assistant and had barely begun his museum career with the mounting of two exhibitions, “American Watercolors from The Metropolitan Museum of Art” and “John Singer Sargent’s Alpine Sketchbooks: A Young Artist’s Perspective,” when he died suddenly in October 1991.¹¹³ He had already recommended the purchase of important acquisitions and made a splendid gift—helping to set at least one significant trend over the next decade and in some ways bringing the collecting of American drawings full circle, in sympathy with the taste and ideals that had initiated the collection over a century earlier. Perhaps the most impressive of Rubin’s acquisitions was *East Entrance, Room of Tiberius, Temple of Isis, Philae* (figure 13), a 1905 watercolor by the expatriate American Pre-



Figure 14. Winslow Homer (1836–1910). *The Basket of Clams*, 1873. Watercolor on off-white wove paper, 11 1/2 × 9 3/4 in. (29.2 × 24.8 cm). The Metropolitan Museum of Art, Gift of Arthur G. Altschul, 1995 (1995.378)

Raphaelite Henry Roderick Newman, of whose work the Metropolitan owned nothing.¹¹⁴ As with so many collectors, Rubin's taste for American Pre-Raphaelite and Ruskinian drawings had been stimulated by the landmark exhibition of such work at the Brooklyn Museum of Art in 1985.¹¹⁵ Thanks to the gift of John William Hill's watercolors by his son John Henry Hill in 1882 as well as scattered donations and purchases of both artists' work in the 1960s and 1970s, the collection was not devoid of Pre-Raphaelite watercolors, but Rubin's interest stimulated the acquisition in the 1990s of watercolors by Fidelia Bridges (plate 101), Ellen Robbins (C284), and Henry Farrer; of the collection's finest landscape by the elder Hill (plate 65); and of two Ruskinian graphite drawings (plates 95, 96) and two sketchbooks (C274, C275) by William Trost Richards, who was associated with the American Pre-

116. For the Bridges, see *120th Annual Report*, November 13, 1990, p. 10; for the Robbins, see "Recent Acquisitions: A Selection, 1997–1998," *MMA Bulletin* 56, no. 2 (Fall 1998), p. 57; for Farrer's *Winter Scene in Moonlight* (1999.19), see "Recent Acquisitions: A Selection, 1998–1999," *MMA Bulletin* 57, no. 2 (Fall 1999), p. 53; and for Hill's landscape, see "Recent Acquisitions: A Selection, 1993–1994," *MMA Bulletin* 52, no. 2 (Fall 1994), p. 57. For Richards's two graphite drawings and two sketchbooks,



Figure 15. William Trost Richards (1833–1905). *Lago Avernus*, 1867–70. Watercolor, gouache, and graphite on blue wove paper, 4 1/2 × 9 1/2 in. (11.4 × 24.1 cm). The Metropolitan Museum of Art, Morris K. Jesup Fund, 2001 (2001.39)

see 127th Annual Report, November 11, 1997, p. 7; 124th Annual Report, November 7, 1994, p. 15; 122nd Annual Report, November 10, 1992, p. 15; and “Recent Acquisitions: A Selection, 1991–1992,” *MMA Bulletin* 50, no. 2 (Fall 1992), p. 59.

117. “Recent Acquisitions: A Selection, 1989–1990,” *MMA Bulletin* 48, no. 2 (Fall 1990), p. 59.

118. The Miller was not included in the Annual Report. For Richards’s sketchbooks, see note 116 above. For Tiffany’s *Woodland Interior* (1992.78), Hunt’s landscape, and the Vedder drawings (1992.136.1–8), see 122nd Annual Report, November 10, 1992, p. 15.

119. See 126th Annual Report, November 12, 1996, p. 6; and “Recent Acquisitions: A Selection, 1995–96,” *MMA Bulletin* 54, no. 2 (Fall 1996), p. 53.

120. See 127th Annual Report, November 11, 1997, p. 6; and “Recent Acquisitions: A Selection, 1996–1997,” *MMA Bulletin* 55, no. 2 (Fall 1997), p. 60. For the catalogue of the Copley exhibition, see Boston–New York–Houston–Milwaukee 1995–96.

121. For Cropsey’s *Hackensack Meadows* (C90), formerly titled

Raphaelites in the Civil War years.¹¹⁶ Rubin was also influential in the purchase of the Museum’s second and superior watercolor by George Inness, *Olives Trees at Tivoli* (plate 87), acquired in 1989,¹¹⁷ and his contributions to the Museum continued figuratively through the memorial fund established after his death for the purchase of American drawings. Out of this fund and other gifts made in Rubin’s memory were acquired drawings and watercolors—several coveted by Rubin before his death—by William Rickarby Miller (C220) and William Trost Richards (C274, C275), the collection’s only watercolor by Louis Comfort Tiffany, a beautiful charcoal landscape by William Morris Hunt (plate 83), and eight of the nine graphite drawings made by Elihu Vedder for his series in oil titled *The Fable of the Miller, His Son, and the Donkey*, which was donated in the same year by Mr. and Mrs. John V. and Enza Tomassi Kiskis.¹¹⁸

Exhibitions both in and outside the Metropolitan prompted—or at least contextualize—several other important accessions of the 1990s. The one most eagerly sought was a gift of Arthur G. Altschul, *The Basket of Clams* (figure 14) by Homer. Dated 1873, the year of the artist’s first campaign in the watercolor medium, it was donated in 1995 in anticipation of the Metropolitan venue (in summer 1996) of the Winslow Homer retrospective organized by the National Gallery of Art.¹¹⁹ The following year, in the wake of the major exhibition *John Singleton Copley in America*, organized by Carrie Rebora, then an associate curator, the Museum purchased Copley’s formidable *Hugh Hall* (C59), his earliest known pastel. This acquisition not only elevated the number of the artist’s pastels in the Museum’s collection to

four but also enhanced the stylistic variety of the group.¹²⁰ The collection's first watercolor by the Hudson River School landscape painter Jasper Francis Cropsey (plate 80) was donated in 1992 by Mrs. John Newington, the artist's granddaughter (and donor of Cropsey's monumental painting *The Valley of Wyoming* in 1966), after the first modern exhibition of Cropsey's watercolors was mounted at the National Academy of Design by Rebora.¹²¹ At least two gifts contributed significantly to the organization of exhibitions in the Henry R. Luce Center: Irving R. Wiles's prize-winning watercolor *The Green Cushion*, partially given by Ann M. and Thomas W. Barwick two years before the "Images of Women" exhibition in 1996–97,¹²² and a fine pastel by Leon Dabo given by Robert di Domizio in memory of David Hollander, which prompted the exhibition "American Tonalism in The Metropolitan Museum of Art," mounted in 1997.¹²³ It is worth concluding this review of recent accessions with mention of the purchase of four fine academic figure studies, by John Trumbull (C382), John Vanderlyn (plate 22), Daniel Huntington (plate 67), and Walter Shirlaw.¹²⁴

At this writing, the most recent Museum acquisition of an American drawing is that of *Lago Avernus* (figure 15),¹²⁵ a charming watercolor by William Trost Richards that has the distinction of predating the artist's extraordinary campaign in the medium in the 1870s, manifested so richly in the original Magoon gift. Its accession crowns a decade in which the Museum not only markedly enlarged its holdings of American Pre-Raphaelite and Ruskinian works on paper but also increased and diversified its collection of Richards's drawings—to such an extent that, with the inclusion of the Museum's paintings by Richards, a fairly representative exhibition of the artist's work could be presented to initiate the new millennium. Thanks to Magoon and more than a century's worth of generous donors and perceptive curators, the Metropolitan can mount—and has mounted—such shows of many American artists. Its collection of over 1,500 drawings is neither the largest nor the most diverse, but as the volumes of this catalogue will attest, it is among the finest and will most certainly become richer and more comprehensive in the twenty-first century.

On the Hudson, see 122nd Annual Report, November 10, 1992, p. 15. For the Cropsey exhibition, see New York 1985. For Cropsey's *Valley of Wyoming*, see American Paintings in MMA II 1985, pp. 190–92.

122. For *The Green Cushion* (1994.76), see "Recent Acquisitions: A Selection, 1993–1994," *MMA Bulletin* 52, no. 2 (Fall 1994), p. 60. For "Images of Women," see 127th Annual Report, November 11, 1997, p. 33.

123. For Dabo's *New York Harbor from the Jersey Shore* (1997.58), see 127th Annual Report, November 11, 1997, p. 6. For the exhibition, see *ibid.*, p. 34; and Kevin J. Avery and Diane P. Fischer, *American Tonalism: Selections from The Metropolitan Museum of Art and The Montclair Art Museum* (exh. cat.; Montclair, N.J.: The Montclair Art Museum, 1999).

124. For Trumbull's *Study from Life: Nude Male*, see 129th Annual Report, November 9, 1999, p. 8; and "Recent Acquisitions: A Selection, 1998–1999," *MMA Bulletin* 57, no. 2 (Fall 1999), p. 50. For Vanderlyn's *Study for "The Landing of Columbus"* (C460; as *Roderigo Sánchez*) and Huntington's *Seated Male Nude* (C158), see 120th Annual Report, November 13, 1990, p. 10. For Shirlaw's "Coral" (*Study for a Mural, World's Columbian Exposition, Chicago*; 1995.374), see 126th Annual Report, November 12, 1996, p. 7; and "Recent Acquisitions: A Selection, 1995–1996," *MMA Bulletin* 54, no. 2 (Fall 1996), p. 55.

125. See "Recent Acquisitions: A Selection, 2000–2001," *MMA Bulletin* 59, no. 2 (Fall 2001), p. 52.

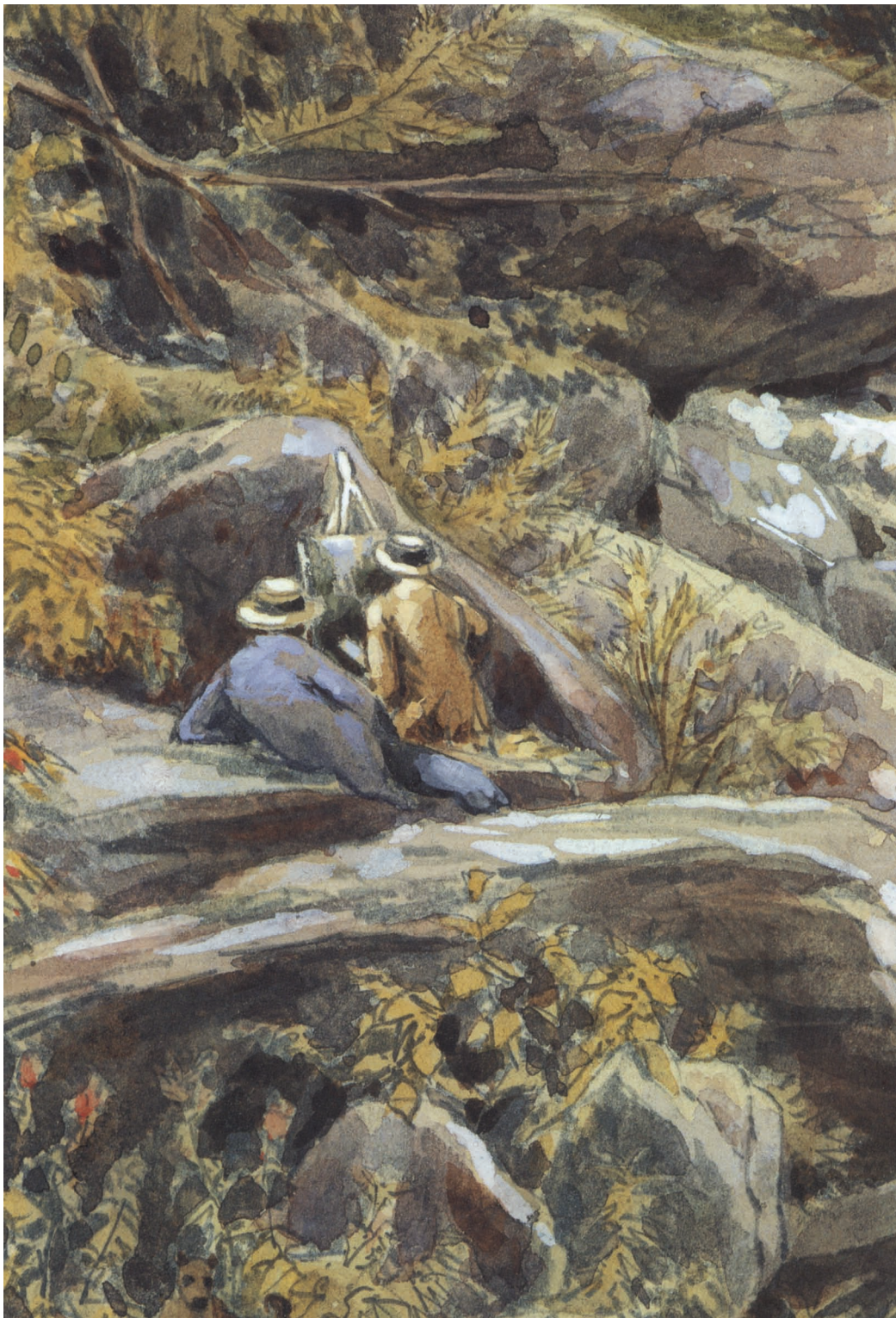


Figure 16. William Rickarby Miller, *Catskill Clove* (detail of C216). The reaction of many nineteenth-century Americans to burgeoning urbanization and industrialization was a heightened appreciation for nature. One expression of this general sentiment was a surge of interest among professional and amateur artists in plein-air painting. By midcentury, an array of lightweight, portable sketching and painting equipment—such as folding easels, collapsible stools, and tin containers for supplies—was being marketed by colormen expressly to accommodate the artist in the countryside, allowing him or her to work as well equipped beneath a canopy of trees as in the studio.

THE CRAFT OF AMERICAN DRAWING: EARLY EIGHTEENTH TO LATE NINETEENTH CENTURY

MARJORIE SHELLEY

SOURCES OF MATERIALS, EQUIPMENT, AND TECHNICAL INFORMATION

Writing in 1762 to the great Swiss pastelist Jean-Étienne Liotard, John Singleton Copley expressed his dismay at the bleak state of the fine arts in the colonies: “You may perhaps be surprised that so remote a corner of the Globe as New England should have any d[e]mand for the necessary eutensils for practiceing the fine Arts, but I assure You Sir however feeble our efforts may be, it is not for want of inclination that they are not better, but the want of oppertunity to improve ourselves.”¹ During the colonial years American artists had few great examples to study and few sources from which to learn about the techniques and materials of their craft, a situation that presented them with challenges not faced by European artists. The country was isolated, its conservative and puritanical culture did not encourage the fine arts, and practice in this *métier* was restricted to portraiture, a genre almost exclusively limited to painting on canvas or on ivory. Even when their inherent fragility is taken into account, the relative scarcity of drawings from this era and the fact that at the time little mention was made of their production would indicate that even by Copley’s day appreciation of the work on paper as anything more than a utilitarian or preparatory endeavor had not yet emerged. Nonetheless, draftsmanship played an important role in American art beginning with the work of the earliest artist-explorers, and ample evidence exists that by the end of the eighteenth century artists and artisans were conversant with the many diverse materials of the graphic arts—pastel, ink, chalk, charcoal, graphite, and watercolor—and had a variety of sources from which to learn about their application.

The period under study—from around 1710 to around 1900—is notable for the constant interaction between art and technology. The imperative to observe, to invent, and to disseminate knowledge that began in the eighteenth century and continued throughout the nineteenth was fueled by advances in the new science of chemistry, by a more rapid pace in trade and commerce, and by the constant search for raw materials. This atmosphere of investigation had a profound impact on the artist’s practice, giving rise to the discovery of numerous new pigments and the introduction

1. Copley to Liotard, September 30, 1762, Copley and Pelham 1914, p. 26.

2. Well into the nineteenth century, efforts to find fresh sources of useful materials were encouraged by such quasi-official learned organizations as the American Philosophical Society (founded in 1743) and the Pennsylvania Society for the Encouragement of Manufacture and the Useful Arts (1788) and their counterparts in London (the Royal Society for the Encouragement of Arts, Manufactures, and Commerce, 1754) and Paris (the Académie des Sciences, 1666), all of which offered prizes and premiums for inventions, discoveries, and processes facilitating industry and the arts. Among the improved materials available for the first time to draftsmen in this era was silk paper, the first paper specifically designed for drawing (1757); see Krill 1997. On the other new papers made about the year 1765 from plants and sundry other materials, see D. C. Coleman, "Premiums for Paper: The Society and the Early Paper Industry," *Journal of the Royal Society of Arts* 107, no. 5033 (April 1959), p. 364. On March 31, 1773, in the *Pennsylvania Gazette*, the American Philosophical Society offered a reward to anyone for devising a more efficient method of accumulating rags for the production of paper; see Lyman Horace Weeks, *A History of Paper-Manufacturing in the United States, 1690–1916* (New York: The Lockwood Trade Journal Company, 1916), p. 65. In 1755 the Royal Society gave premiums to encourage the cultivation of madder (a red pigment) and the search for new veins of black chalk as well as for North American sources of such substances as isinglass, cobalt, hemp, and persimmon gum, the latter a substitute for gum arabic used in the fabrication of watercolors; see Robert Dossie, *Memoirs of Agriculture and Other Oeconomical Arts*, 3 vols. (London: J. Nourse, 1768–82), vol. 1, pp. 208, 274–77, 305. A \$30 premium was offered by the Pennsylvania Society in 1788 to the manufacturer of the greatest quantity and variety of painters' colors made from fossils and earths of the United States; see Marian Sadtler Carson, "Early American Water Color Painting," *Antiques* 59, no. 1 (January 1951), p. 54.

or invention of many improved materials that would be of great benefit to the draftsman.² They included moist and tube watercolors, graphite pencils, steel-nib pens, fixatives, Conté crayons, a profusion of papers (wove, dyed, and machine-made), a nonblackening white pigment, rubber erasers, various mechanical devices for copying and tracing, and a vast range of lightweight apparatus for out-of-doors sketching. Their commercial availability reflected not only the existence of a growing population of professional artists but also the increasing needs and purchasing power of a widespread amateur market during this era.³

The beginnings of the graphic arts in America were humble. Apart from quills, brushes, ink, some earth pigments, and paper—the latter of which had been made in this country since 1690, when William Rittenhouse established his mill near Germantown, Pennsylvania—few draftsmen's supplies were produced domestically, in part because those who made and bought art were few in number and unschooled in these practices, and in part because production utilizing the country's natural resources was discouraged by British taxation policies.⁴ Consequently, almost all artists' materials were imported from abroad and sold here by American merchants.⁵ Newspaper notices of the eighteenth century, nonetheless, indicate that the needs of draftsmen were well served. Unlike the paraphernalia for painting in oils, which in many cases required additional preparation by the artist—grinding pigments, mixing varnishes, and priming canvas—to make them suitable for use, drawing materials by 1750 were largely ready-made. For example, John Smibert, the Boston portraitist and color supplier, sold brushes, chalks, crayons, lead pencils, and fan paper.⁶ The firm of Jarvis and Parker on King Street in the same city supplied blue paper, cartridge and brown paper, writing parchment, fountain pens, and ink chests in both pewter and wood.⁷ Michael Dennis dealt in similar papers and supplies, plus writing and press papers, penknives, ink pots, and pencils.⁸ In the 1760s, in addition to an extensive array of imported pigments, John Gore carried India ink and "Brushes, Tools, and Pencils of all sorts," French chalk, "Crayons in Sets," and watercolors in shells.⁹ To procure the tools needed to ensure precision in making topographical drawings, maps, and pictures of edifices such as *The Shop and Warehouse of Duncan Phyfe* (plate 18) the colonial draftsman would have turned to Stephen Greenleaf, for one, who provided semicircles, protractors, parallel rulers, and other mathematical instruments for drawing perspective views to scale, as well as drawing pens of all sorts, pencil cases, and "Portagraions" (portcrayons) for holding small pieces of chalk while drawing.¹⁰ Many drawing materials would before long be manufactured in this country, though not until 1823 would the first domestically produced watercolor pigments become available. Reliance on British materials, nonetheless, persisted throughout the nineteenth century.

From the 1730s until the first American art academies were founded in the early nineteenth century, aspiring artists could turn to foreign-trained painters and engravers—such as Peter Pelham, who tutored his stepson, Copley—for an introduction

to the skills and tools of fine draftsmanship. Color suppliers and booksellers also played an important role in conveying such information. The enterprising John Smibert, who had come to the New World to teach drawing, painting, and architecture at a college in Bermuda that was never established, instead installed himself as a painter and set up an art-supply shop on Queen Street in Boston. He must have been well versed in draftsmanship, for this branch of the arts was the cornerstone of traditional European art instruction. Years after his death, many artists—among them Copley, John Trumbull, and Washington Allston—would still gather at his “painting room” to discuss their craft and to study and copy the pictures in his collection, most if not all of which Smibert had brought with him for teaching purposes.¹¹ In addition to his own portraits, original paintings, and copies, Smibert’s inventory records that he owned “6 figurs in pastills,”¹² and his estate, which passed to his nephew John Moffatt (d. 1777), included at least twenty-two portfolios of drawings.¹³ These works continued to be available for study until 1808.

Beginning in the 1770s drawing was increasingly recognized as an important part of the ideal education and as one of the “polite arts.” Newspaper notices suggest that drawing masters were in demand, and many students availed themselves of the greater opportunities for European travel and study in the years after the Revolution and during the first decades of the new century. Whereas it was usually a private teacher who took charge of the education of the amateur (whose works are richly represented in the Metropolitan’s collection), training abroad provided the professional artist with solid grounding in the techniques of draftsmanship. The many American students of Benjamin West in London, including Gilbert Stuart and Charles Willson Peale, were introduced by their expatriate teacher to a range of novel drawing materials—various inks, ink washes, watercolors, chalks, and prepared papers—and returned home with this information. Some of their colleagues spent time in Paris—John Trumbull and John Vanderlyn are among the best known—and they brought back techniques of draftsmanship that were current there. For example, to execute his *Study from Life: Nude Male* (C382) Trumbull utilized a richly colored blue paper widely employed for academy drawings in France and England but not available in America. (West’s *Scene at Margate* [C478] and Copley’s preparatory studies done in England for *The Siege of Gibraltar* [plate 6, C69–C73, C75], are executed on blue paper.) In his portrait of Sarah Russell Church (1799; C459) Vanderlyn’s dense yet precise application of the black chalklike material, probably the newly introduced Conté crayon, to a specially prepared paper tablet reflects his familiarity with the latest French materials and techniques. Similarly, Thomas Sully returned from his European tour of 1809–10 with a sketchbook (C330) filled with drawings after the great masters in a variety of inks, ink washes, and watercolor, realizing their potential in ways not customarily practiced in America.

Another source of information on technical practices was the large number of trained European artists who came to America around the beginning of the

3. In this essay the term “amateur artists” encompasses all mainstream practitioners who were not academically trained, including the self-trained, and who may or may not have earned an income from their work. Somewhat different was the folk artist (as described and discussed in Stebbins 1976, p. 85), whose work was based on long-established, popular traditions and whose art lies outside of mainstream practice.
4. Notices in the *New-York Evening Post* for June 12, 1745, March 31, 1746, and January 11, 1748, advertised cash payment for hogs’ bristles, presumably to be sold with paint supplies; see Gottesman 1938, pp. 351–52. The *Philadelphia Directory* in 1785 listed five brush makers and ten in 1801; see Ann Siegel Vanderhoof, “Artists’ Suppliers and Supplies in Eighteenth-Century America” (Master’s thesis, University of Delaware, 1977), pp. 51–55. Earth pigments that could be made with little complex chemical preparation were also produced in the colonies. A delivery on June 12, 1768, of specimens of “yellow oker” from Pequea, Cecil County, Maryland, and Virginia is recorded in “Minutes 1743–1838,” *Proceedings of the American Philosophical Society* 22, part 3 (1885), p. 16; see Teresa Osterman Green, “The Birth of the American Paint Industry” (Master’s thesis, University of Delaware, 1965), p. 39. John Gore advertised for sale in the *Boston News-Letter*, for December 21, 1769, “red, black, and yellow Paints, the produce & manufacture of North-America”; see Dow 1927, p. 243. Charcoal, used in stick form for sketching, and powdered lampblack were also produced in the colonies; see Vanderhoof, “Artists’ Suppliers and Supplies in Eighteenth-Century America,” pp. 45–46.
5. As is indicated in advertisements, American merchants who sold art supplies also earned their livelihood as apothecaries, house painters, stationers, and glaziers, and in other trades. For example, Richard Fry advertised himself in 1732 as “Stationer, Bookseller, Paper-maker and Rag Merchant,” *Boston Gazette*, May 1–8, 1732; see Dow 1927, p. 277. According to a

- notice in the *New-York Weekly Post Boy*, on August 18, 1746, the painter Gerardus Duyckinck II worked as a gilder and glazier as well as in other professions; see Gottesman 1938, p. 130.
6. These materials are recorded in his notebook and correspondence. See Richard H. Saunders, *John Smibert: Colonial America's First Portrait Painter* (New Haven and London: Yale University Press, 1995), pp. 258–61.
 7. *Boston Evening Post*, May 21, 1753; see Dow 1927, p. 29.
 8. *Boston Gazette*, June 5, 1753; see Dow 1927, p. 29.
 9. According to notices in the *Boston Gazette* for March 9, 1761, and in the *Boston News-Letter* for November 25, 1762, and from January 23, 1766 (quotation); see Dow 1927, pp. 239–41.
 10. Advertisement in the *Boston Gazette*, June 18, 1745; see Dow 1927, p. 271.
 11. Copley and Pelham 1914, pp. 240, 304, 340; Trumbull in Sizer 1953, p. 44; and Allston in Marvin S. Sadik, *Colonial and Federal Portraits at Bowdoin College* (Brunswick, Me.: Bowdoin College Museum of Art, 1966), p. 218; see also Clifton C. Olds, "The Intellectual Foundations of the College Museum," in *The Legacy of James Bowdoin III* (Brunswick, Me.: Bowdoin College Museum of Art, 1994), pp. 33–53. Charles Willson Peale also visited and admired the paintings from Smibert's collection; see Charles Coleman Sellers, *Charles Willson Peale*, 2 vols. (Philadelphia: The American Philosophical Society, 1947), p. 61 n. 1.
 12. *The Notebook of John Smibert*, with essays by David Evans, John Kerslake, and Andrew Oliver (Boston: Massachusetts Historical Society, 1969), pp. 90, 102.
 13. Listed in John Moffatt's will and estate inventory, reprinted in Henry Wilder Foote, *John Smibert, Painter*. . . (Cambridge, Mass.: Harvard University Press, 1950), pp. 255–56, are "Twenty-two Past[e] board books with Various Drawings." Smibert's personal account book, in the Public Records Office in London, reveals that he purchased 250 drawings from "Sigre. Scatchati floure painter" in Florence on February 1, 1720; see

nineteenth century. These émigrés from England, Ireland, France, Italy, and other countries had been trained as military, architectural, and scientific draftsmen, and they used their expertise to portray the topography, local inhabitants, and culture of the new democracy, employing their distinctive equipment and techniques. Charles Balthazar Julien Févret de Saint-Mémin, Thomas Bluget de Valdenuit, and James Sharples used mechanical devices such as the physiognotrace and pantograph, tools popularized in Paris in the 1780s, to expedite their production of portraits on paper in charcoal, Conté, or pastel in the neoclassical style. The drawings of Archibald and Alexander Robertson, William Guy Wall, Benjamin Henry Latrobe, William James Bennett, and John Hill, all of whom had settled here by 1826, reflect the fashion current in England for topographical landscapes in transparent watercolor. They instilled in the American public a taste for the carefully recorded landscape and paved the way for a new movement, the Hudson River School.

By the 1820s artists in this country would have been aware that watercolor had been recognized in England as an independent medium. Its new status was first evidenced by the inclusion of such works in the 1795 exhibition of the Royal Academy of Arts in London and by the first exhibition of the Society of Painters in Water-Colours in 1805, events that must have served as an inspiration for American artists. Somewhat later, Nicolino Calyo, an Italian-born, academically trained artist, introduced the opaque watercolor known as gouache to America for highly finished paintings on paper, such as his own *View of the Tunnel of the Harlem Railroad* (plate 41). The medium was not unknown here but was customarily used only for accents and emphasis—mostly in pictures by amateurs, such as *The Shop and Warehouse of Duncan Phyfe* (plate 18).

It was also in the early decades of the nineteenth century that art schools began to be established in this country. At the first such school, the Columbian Academy in New York, emphasis was placed on training in the graphic arts. The academy was founded by the Scottish-born miniaturist and portrait painter Archibald Robertson in 1791, a time when the discipline of drawing was being accorded increasing importance in American education.¹⁴ Robertson's *Elements of the Graphic Arts* (New York, 1802) was the first art manual published in this country. It was written, according to the author, to fill a need for such instruction.¹⁵

Visual and literary printed material was perhaps the most important educational resource for aspiring American artists. Hundreds of engravings and mezzotints after the work of well-known European painters were imported into the colonies in the eighteenth century. The books, prints, and maps for sale in the shops of dealers like John Smibert were used by professional artists as sources of ideas for the backgrounds of portraits and also as models for compositions, costumes, and expressive attitudes. Students would copy prints, using pen and ink, black lead (graphite), charcoal, and chalks—the media of the graphic arts. Copley was one of the first American artists known to have relied on this European academic system of patterns

and exemplars, copying famous works by European masters (for example, in red and black chalks, a figure from *The Battle of the River Granicus* after Charles Le Brun, 1754, Addison Gallery, Andover; and his torso studies based on various Dutch and Italian sources, ca. 1756, British Museum, London). This pedagogical method, which encouraged the young or amateur artist to learn to use the less costly but versatile tools of art on paper, would survive into the nineteenth century; it is exemplified in *The Sensitive Plant* (1808; plate 17), in which the youthful Maria Edgar imitated in watercolor the format and inscription of a printed image.

In these early years, awareness of the classical tradition in the fine arts was also spread through books on aesthetics. Many of these works could be found in private or personal libraries or in circulating libraries run by booksellers. Copley, for one, had a small yet sophisticated collection, as did West, Trumbull, and Charles Willson Peale.¹⁶ But these texts, such as Roger de Piles's *Abregé de la vie des peintres . . .* (Paris, 1699), first translated into English as *The Art of Painting, and the Lives of the Painters . . .* (London, 1706), Francesco Algarotti's *Saggio sopra la pittura* (Livorno, 1763), in English, *An Essay on Painting* (London, 1763), and William Hogarth's *The Analysis of Beauty* (London, 1753), among others, were theoretical and historical treatises. Because the authors assumed that their artist-readers would take their instruction in the studios of masters, matters of technique were not described in this literature, but rather in practical manuals, of which at least thirty are known to have been in America before 1800.¹⁷ Reflecting the general enlightenment of the era, these encyclopedic treatises and handbooks directed to artists and learned amateurs contained information on every aspect of the nature and fabrication of materials and the techniques used in each branch of the visual arts, including all the drawing media. Among the most widely circulated was Robert Dossie's comprehensive *The Handmaid to the Arts* (London, 1758).¹⁸ John Smith's *The Art of Painting in Oyl* (London, 1676) offered brief discourses on the graphic arts, including "staining" maps and prints with watercolor; Robert Boyle's compendiums gave information on mechanical-drawing aids and crayons;¹⁹ and Carrington Bowles's *The Art of Painting in Water-Colours* (eighth ed., London, 1786) also provided instruction in the techniques and materials of this discipline. Texts such as these were available from abroad, and many would be reprinted in America, including Norman Nash's *The Artist's Assistant* (Philadelphia, 1794) and the anonymous *One Thousand Valuable Secrets, in the Elegant and Useful Arts, Collected from the Practice of the Best Artists* (first American ed., Philadelphia, 1795). In addition, from the end of the eighteenth century the English and French popular press, newsletters, and scientific publications—such as *The Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics*, published by Rudolf Ackermann; *The Monthly Review*; and the *Gentleman's Review*—reported on recent inventions, artists' materials, and new pigments.²⁰

The paucity of information published in America on the practice of watercolor in the early nineteenth century reflects the low status of the medium in this country at

The Notebook of John Smibert, p. 99.

14. Other art schools established early in the nineteenth century were the New York Academy of Arts (New York, 1802) and the Pennsylvania Academy of the Fine Arts (Philadelphia, 1805). Before the Civil War, artists in America would also have had the opportunity to study the paintings and sculpture in art galleries and art unions that were being formed east of the Mississippi; however, it is unlikely that they would have seen drawings and watercolors on display, for such works were made either for subsequent engraving or for personal use.
15. Archibald Robertson, *Elements of the Graphic Arts* (New York: David Longworth, 1802), vol. 1, pp. 3, 16.
16. Schimmelman 1983, pp. 102–3.
17. Schimmelman 1984, p. 194. Various other manuals are not documented but are known to have been in circulation from advertisements in American newspapers. For example, in 1761 *Hudson's Art of Drawing in Water Colours and in Miniature* was listed for sale in the *Boston News-Letter*, as was the *Art of Drawing in Water Colours* in the *Boston Gazette*; see Carson, "Early American Water Color Painting," p. 55.
18. [Robert Dossie], *The Handmaid to the Arts*, 2d ed. (1785; London: J. Nourse, 1764). Copies first appeared in America in 1760. One was purchased by Charles Willson Peale in 1763 at the shop of James Rivington in Philadelphia. See Richard H. Saunders and Ellen G. Miles, *American Colonial Portraits, 1770–1776* (exh. cat.; Washington, D.C.: Smithsonian Institution Press for the National Portrait Gallery, 1987), p. 229.
19. John Smith's *The Art of Painting in Oyl* (London, 1676), appeared in later editions until 1788. Robert Boyle's *The Art of Drawing and Painting in Water-Colours* (London: J. Peele, 1731) was published until 1791. Boyle's *Method of Learning to Draw in Perspective Made Easy and Fully Explained* (London: J. Peele, 1731) was in print until 1735.
20. Sarah Lowengard, "Color Practices, Color Theories, and the Creation of Color in Objects: Britain and France

in the Eighteenth Century” (Ph.D. diss., SUNY at Stony Brook, 1999), pp. 126–27.

21. Between 1820 and the beginning of the Civil War more than 145 drawing manuals were published in this country, and from 1800 to 1860 about 160 were published in England; see Marzio 1976; and Cambridge and Grasmere 1987–88. American drawing books of this era offer little information on the practice of watercolor.
22. Chapman’s book was published through the late 1870s. See Chapman 1864.
23. For the many influential books by Varley, Cox, and Prout, see Cambridge and Grasmere 1987–88. The New York Water Color Society was modeled on the Society of Painters in Water-Colours founded in London in 1804; see Stebbins 1976, p. 47. The articles that appeared in the *Bulletin of the American Art-Union* described the technical aspects of watercolor based on English practices, such as preliminary drawing in graphite, the application of color and Chinese white, and producing highlights by blotting and scraping. Thomas Rowbotham’s *The Art of Landscape Painting in Water Colours*, 3d ed. (London: Winsor and Newton, 1850) had appeared in at least twenty-nine editions by 1855. See also Aaron Penley’s *A System of Water-Colour Painting*, 3d ed. (London: Winsor and Newton, 1851); and Henry Warren’s *Painting in Water Colours* (London: Reeves and Sons, 1856).
24. N. D. Cotton’s 1832 catalogue listed “drawing materials and stationery, valentines, writing cases and desks, paper weights, pens, ink, wax, drawing papers, boards, etc.”; see Lawrence B. Romaine, *A Guide to American Trade Catalogs, 1744–1900* (New York: R. R. Bowker Company, 1960), p. 39. The names of other suppliers of drawing materials in America can be gleaned from city directories such as *Longworth’s* for New York City; the 1830 edition, for example, lists Bourne’s Depository of Arts at 359 Broadway,

the time. Since most professional watercolorists active here before 1830 worked in the topographical tradition, and since the medium was not supported by a prestigious group of amateurs as it was in Britain—where landscape painting in watercolor had established itself as an independent art form—it was not regarded as a fine art but was instead associated with the commercial endeavors of architects and draftsmen. Whereas a multitude of watercolor treatises appeared in England between 1800 and 1860, Fielding Lucas’s *The Art of Colouring and Painting Landscapes in Water Colours* (Baltimore, 1815) was the only book dedicated to this practice published here during those years. Most of the American drawing manuals in print between 1820 and 1860 were intended to democratize art. Directed to the amateur or schoolchild, they offered a series of simple formulaic exercises or progressive lessons to be performed with a limited range of easily manipulated materials—usually black “chalk,” Conté crayon, and graphite pencil—and they contained little or no information on the use of color.²¹ Exceptional among them was John Gadsby Chapman’s *American Drawing Book* (New York, 1847). Enjoying great popularity among professionals and laymen alike, it posited that anyone who could learn to write could learn to draw and to this end provided instruction in a comprehensive array of media, including watercolor.²²

As the status of watercolor increased, Americans could, of course, turn to the English manuals written before midcentury by leading landscape painters, such as John Varley, David Cox, and Samuel Prout. Their books offered explicit step-by-step instruction on the very complex transparent-wash technique—the one practiced by the British-born American watercolorists William Guy Wall, William James Bennett, and John William Hill early in his career, and by Samuel Colman, among others, through the late 1850s and 1860s. Such information could also be found in a series of detailed articles entitled “The Art of Landscape Painting in Water Colors” that appeared in November and December 1851 in the widely distributed *Bulletin of the American Art-Union*, reputedly authored by John Mackie Falconer, a lithographer-watercolorist and one of the founders of the New York Water Color Society in 1850. By this time, a new generation of imported manuals written by English mainstream artist-teachers (among them Aaron Penley, Thomas Rowbotham, and Henry Warren) became available.²³ Aside from an emphasis on text over illustrations—reversing the format of the early progressive manuals—what distinguished these books were the bound-in trade catalogues of the colormen-publishers, among them Winsor and Newton, George Rowney, and Thomas Reeves, in which recent advances in the manufacture of ready-to-use pigments, papers, and drawing apparatus were advertised. So complete were these catalogues that they became the main source of supply for American merchants and artists, despite the growing availability of product catalogues issued in this country, such as those published by N. D. Cotton as early as the 1830s.²⁴ New editions of these “shilling” books and their accompanying illustrated listings, issued every four to five years,²⁵ kept Americans up to date on the great

array of easily procured materials and current techniques. With this country's escalating appreciation for direct contact with nature and the consequent interest in depicting landscape, drawing supplies—less expensive and less cumbersome than oils—were demanded by a broad market, allowing both amateurs and professionals to purchase them at affordable prices. Included in these catalogues were watercolors made of the many synthetic pigments that had become available early in the nineteenth century: among them, cobalt (introduced in 1802), emerald green (1814), the mars colors (artificial equivalents of the natural-earth pigments, 1820s), French ultramarine (1830), zinc white (1834), and a range of chrome and cadmium colors (1818 and 1840s, respectively). With advances in papermaking technology early in the nineteenth century, specialty drawing papers of all types, colors, and surface finishes continually entered the market, and they too were offered on the pages of the colormen's catalogues. Also listed were the familiar drawing media, such as graphite and Chinese ink; regularly included, beginning in the 1870s and 1880s, were revamped products, such as "chalk" sets (containing Conté crayons and charcoals) and pastel sets. Similarly warranting notice was the array of portable and collapsible equipment specially adapted to plein-air painting.

The influence of the materials and techniques of English drawing practices after midcentury was also felt in America in other ways. John Ruskin's authoritative *Elements of Drawing* (London, 1857) had a profound impact in emphasizing drawing as a useful skill; equally influential was his new aesthetic philosophy based on the close observation of nature. In particular, Ruskin's writings inspired a group of painters known as the American Pre-Raphaelites,²⁶ who mastered his precisionist technique using not only traditional media and select types of paper but also a thickened paint made with zinc oxide, a perfected white pigment that had transformed the art of watercolor since its introduction in the 1830s. So receptive were Americans to Ruskin's ideas, widely adopted by other writers of instruction manuals—including George Barnard, author of *The Theory and Practice of Landscape Painting in Water-Colours*²⁷—and so abundant became the printed information on drawing materials and practices generated by them that in his famous series of essays on landscape painting addressed to young artists Asher Brown Durand felt he need mention only in passing the supplies and methods of the craft. He observed, "All that I might say on the various colors and mediums, tools, or what not, necessary for your purpose, including dissertations on design, composition, effect, color, and execution, would only be a repetition of what has been already written and published throughout the land, and which you can readily procure of the colorman and the bookseller."²⁸

Despite the myriad schools, teachers, and written sources from which Americans could learn about the craft of drawing and of painting in watercolor, they remained dependent upon commercial suppliers for their materials. Thus, along with the vastly increased range of colors at the artist's disposal came questions as to their quality, purity, and permanence.²⁹ In response to these concerns, a new type of literature

an emporium that sold stationery as well as drawing materials; see Katlan 1987, p. 9. Cotton's and Bourne's were suppliers of artists' materials, not colormen; they and many other firms in America continued the tradition of selling supplies made by others.

25. R. D. Harley, "Some New Water Colours in the Nineteenth Century," *The Conservator*, no. 11 (1987), p. 46.
26. See Ruskin 1857; and Ruskin 1903–5. For the impact of John Ruskin on American artists, see Brooklyn–Boston 1985.
27. Barnard 1861.
28. Durand 1855, Letter III, p. 66.
29. Joyce H. Townsend, Leslie Carlyle, Narayan Khandekar, Sally Woodcock, "Later Nineteenth Century Pigments: Evidence for Additions and Substitutions," *The Conservator*, no. 19 (1995), pp. 65–78. Leslie Carlyle, "Authenticity and Adulteration: What Materials were 19th Century Artists Really Using?" *The Conservator*, no. 17 (1993), pp. 56–60. R. D. Harley, "Some New Water Colours in the Nineteenth Century," pp. 46–50.

30. R. D. Harley, "Field's Manuscripts: Early Nineteenth Century Colour Samples and Fading Tests," *Studies in Conservation* 24, no. 2 (May 1979), pp. 75–84, esp. pp. 81–82.
31. For Franklin's encomium, see Hunter 1947, pp. 238–40. On the use of the term "drawing paper," see John Krill, *English Artists Papers, Renaissance to Regency* (London: Trefoil, 1987), p. 85.
32. Thomas L. Gravell and George Miller, *A Catalogue of American Watermarks, 1690–1835* (New York and London: Garland Publishing, 1979), pp. xiv, xxi.

emerged. Rather than focusing on matters of practice, these reference books provided technical information on pigments and scientific studies of color. George Field, a manufacturing colorman and scientist, was the first to approach these problems in a rigorous manner. His widely influential book *Chromatography; or A Treatise on Colours and Pigments, and of Their Powers in Painting, &c.* (London, 1835), which appeared in fifteen editions, provided insightful commentary on the essential issues regarding artists' colors then in use—some of which had been supplied to him years earlier by Benjamin West and Washington Allston.³⁰ His work and that of his followers, particularly in the final decades of the century, were to have a profound impact on American artists' awareness of their materials, prompting preferences in suppliers, in types of paints, papers, brushes, and other materials and tools, and in the choice of techniques.

One of the most significant developments in the history of drawing in America from the eighteenth century through the nineteenth was the burgeoning status of art on paper. This was accompanied by many transformations in the materials used and in the modes of application. Some media dwindled in importance—in particular pen and ink, which was largely supplanted by graphite. Others, such as pastel and watercolor, were practiced very differently at the beginning of the period under study than at the end as a result of changing aesthetic concepts. And new materials were introduced—among them Chinese white, Conté crayon, and wove paper—while old tools, as humble as the penknife and rubber eraser, found new uses. This catalogue of the Metropolitan Museum's outstanding collection of drawings by artists born before 1835 offers an opportunity to survey the materials and techniques of this period, to examine the changes they underwent, and to assess their impact on American draftsmanship.

MATERIALS AND PRACTICES

Paper

There exists an encomium of about 1787 attributed to Benjamin Franklin in which ten different types of American-made papers are named, yet none of them produced here or abroad at this time was specifically designed as a support for drawings or watercolors.³¹ For their needs, artists had to choose among wrapping, writing, and printing papers, and with the quality of those made in the colonies tending to be fairly crude, they relied for the most part on imported stock.³² Each of the three types was available in a variety of textures. Printing paper was generally too soft and absorbent for most types of drawing. Wrappers made a serviceable support for chalk and pastel but were ill suited for watercolor or ink. Fabricated of mixed-colored low-grade linen and hemp rags, they were whitish brown or gray, of somewhat rough texture, and usually flecked with waste fibers from rope, woolen rags, or straw. A crude, dark brown type is seen in Allston's *Stoning of Saint Stephen* (C4), and a more



Figure 17. Attributed to John Lewis Krimmel, “*Worldly Folk*” *Questioning Chimney Sweeps and Their Master before Christ Church, Philadelphia* (detail of C193). Laid paper, a term referring to a sheet’s internal structure, is characterized by parallel ridges produced by the imprint of the wire mold on which the wet pulp is deposited and formed into sheets. The first type of paper produced in the Western world, laid paper was in widespread use among American watercolorists until about 1820. As is evident in this detail, the colored washes tend to collect between the slightly projecting ridges of this type of support, often producing a distracting shadowed effect.

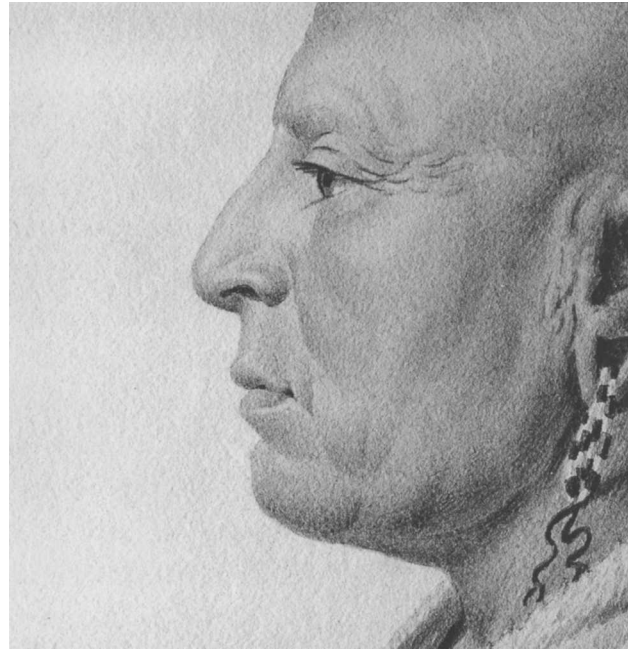


Figure 18. Charles Balthazar Julien Févret de Saint-Mémin, *Osage Warrior* (detail of plate 16). This sheet exemplifies the uniform texture characteristic of early wove paper. Made on a woven screen or mold, this paper was introduced in England in the late 1750s, but only in the final decades of the eighteenth century was it adopted by artists for drawing. Because it lacked the raised parallel ridges of laid paper, strokes of the pen, pencil, chalk, or brush could be rendered without interruptions in the line, allowing for greater precision. In the nineteenth century, wove paper would be produced with varied surfaces, which were exploited by watercolorists for their tactile effects.

refined mixed-fiber paper was used for the pages of Thomas Sully’s sketchbook of figure studies (C330). The unsatisfactory match between the sketchbook’s unsized, absorbent sheets and Sully’s pen and brush is revealed where the ink has seeped through and stained the verso of each page.

Until late in the eighteenth century the available papers best suited for drawing with ink or watercolor were the ivory-colored sheets made from carefully sorted rags and intended for writing. Among the early examples in this catalogue are the supports used for Mather Brown’s *Group on the Stockport Road* (C25), in ink and graphite; John Trumbull’s *Hugh Mercer Jr.* (plate 10), in graphite; and Copley’s *Ascension* study (plate 5), in ink washes and pen with chalk and graphite on a sturdy, heavy paper. *The Shop and Warehouse of Duncan Phyfe* (plate 18) and Archibald Robertson’s *Collect Pond, New York City* (plate 13), both in watercolor, were also executed on robust stock. Each of these gelatin-sized papers has a relatively firm texture that served to withstand abrasion from the pen and to prevent ink or watercolor from wicking into the fibers. Invariably watermarked, they were made by hand on the laid mold, the imprint of the wire screen conferring parallel ridges or furrows in the sheet (see figure 17, C193).³³

33. Smaller sheets often do not bear a watermark or a countermark because they have been cut down.

34. In the first decade of the nineteenth century much of the wove paper available was handmade, as the first commercially practical, English-built paper machine was not in operation until 1812; see Hunter 1947, p. 400.
35. Imported wove molds were first purchased in America in 1788 by Joshua Gilpin of Delaware, and the paper is known to have been made here around 1795; see Gravell and Miller, *A Catalogue of American Watermarks, 1690–1835*, p. xvi. The first known example of wove paper is credited to James Whatman I, who made it for John Baskerville's quarto *Virgil* of 1757. On the history of wove paper, see Balston 1998.
36. The presence of this dated watermark is evidence of the active commerce in paper at this time between England and America. This and related portraits were done between 1804 and 1807, the years during which three delegations of Osage tribesmen visited Washington in association with the Louisiana Purchase of 1803. See Miles 1988, p. 5. The anonymous watercolor *Picnic* (C400), of about 1800, is on wove paper but is not watermarked.
37. Gravell and Miller, *A Catalogue of American Watermarks, 1690–1835*, pp. xvi–xvii. Svinin's *New York City and Harbor from Weehawken* (C350), on wove paper, bears the watermark "Amies Philadelphia," attesting to the domestic production of such paper at this early date.
38. Robertson, *Elements of the Graphic Arts*, Table III, and p. 7.

By the late eighteenth century a new type of paper had come into use. Known as wove paper (from the fabriclike weave of the mold) it had a smooth, "shadowless" surface, which allowed for the uniform distribution of drawing media. Developed in England in the 1750s for printing, it soon attracted architects and other draftsmen because it made possible the precision they required. Around 1790, when interest in the painterly watercolor burgeoned in that country, artists adopted it as well. The introduction and subsequent manufacture of wove paper by machine in 1803 in England and fourteen years later in America by Thomas Gilpin in Brandywine, Pennsylvania, would constitute one of the most significant milestones in the history of drawing supports.³⁴

In limited production in America, wove paper was being imported to this country by about 1800.³⁵ Charles Balthazar Julien Févret de Saint Mémin's *Osage Warrior* (figure 18, plate 16) is among the earliest American watercolors on this type of support, which in this case is a handmade paper of fine letter quality bearing the watermark of the British mill J. Ruse and the date 1804.³⁶ Artists in the early decades of the nineteenth century tended to use both types of paper. Even in instances where consistency would be expected, their choices seem to have depended upon availability. For example, a group of watercolors by Pavel Petrovich Svinin and John Lewis Krimmel depicting American life and scenery about 1811 to 1813 (plates 28, 29, C185–C187, C189–C193, C332–C366, C368–C375) are on both laid and wove papers, as are the pages of Thomas Sully's sketchbook of 1810–20, although each leaf of the book is of the same furnish and the same color. By about 1820, however, a preference for wove paper had become established and within ten years most paper of this type was being made by machine.³⁷

The rapid developments in papermaking technology at this time brought constant improvements in the quality and range of paper, but by the second quarter of the nineteenth century a diminishing supply of linen rags prompted searches for cheaper and more abundant raw materials. Short-fibered cotton and later straw and wood pulp came into greater use. Processing with chlorine bleaches and, beginning in 1807, with alum-rosin sizing allowed many lower-grade materials to be used; ultimately they would have a devastating impact on the durability and permanence of many of these sheets. Although professional artists were often attentive to using well-crafted papers, heeding warnings about the instability of those made by machine and of poor-quality additives, amateurs often turned to what was closest to hand. Convenience probably motivated Johann Heinrich Otto's choice of fine handmade laid letter paper for his *Fraktur Motifs* (plate 3), and perhaps cost considerations determined the use of an inferior machine-made wove paper containing a high proportion of wood pulp for *Lion* (C395) by an unknown artist. The uniform topography of the latter support made it particularly suitable for this ink drawing rendered with only a few continuous and complex sweeps of the hand. Calligraphy, as explained by Archibald Robertson in *Elements of the Graphic Arts*,³⁸ served as a

means of training the hand for writing and as the basis of drawing. This popular American pedagogical practice, which originated in the sixteenth century, fell out of favor when printed records began to replace hand-painted documents in the mid-nineteenth century.

Mechanization, nonetheless, was to benefit the artist by expanding the properties and production of specialized wove papers. These varied in size from small sheets to the virtually “endless lengths” exemplified by the large-scale watercolors of Wall (C463), or the anonymous *Hudson River Railroad Station with a View of Manhattan College* (C394), or the more than four-foot-wide *Property of Jacob H. and Resiah Vicker, Bern Town, Berks County, Pennsylvania* (C20), by Ferdinand A. Brader. By the 1820s, according to one contemporary account, it was possible to select a paper of the appropriate weight, color, and surface finish “on the nature of the subject to be painted, and the intended manner of treating it.”³⁹ Despite this extended range of choices, a certain consistency of color and texture is evident among supports used for American drawings during the period under discussion, namely, a preference for a white to off-white color and a fine, smooth, nonabsorbent surface, produced by hot-pressing and gelatin sizing. The type was at times referred to as wove vellum. The fine even texture of this paper allowed the medium to be deposited uniformly across the surface without breaking the stroke of the brush, the pencil, or the pen. The resultant clarity thus produced underscores the precisionist aesthetic often encountered in this era, particularly in watercolors made for subsequent engraving, such as William James Bennett’s *Weehawken from Turtle Grove* (plate 27), in the work of artist-naturalists like Christian Schussele and James McAlpin Sommerville (plate 86), as well as in drawings by many nonacademically trained artists, such as the carefully observed *Frances and Charles Cowdrey* by Henry Walton (C467) or the plastically modeled *Stylized Bird* (plate 44) by an anonymous artist.

For compositions that required a support with extra resiliency, such as *Yellow Basket of Flowers* (C414), with its heavy layer of stenciled paint, or *Still Life with Fruit* (C141) attributed to John William Hill, with its richly applied gouache, a paper called Bristol board was often employed. Introduced in about 1800 (and its more costly variant, London board, in about 1830), this thick, cream-colored, glazed pasteboard often bearing an identifying blind stamp, as in *Battery Park, New York* (C38), probably by Christian Gottlieb Cantzler, was composed of two or more laminated sheets of fine wove drawing paper. Its smooth surface, which imposed no texture on the painted image, was especially well suited to the refined work demanded in flower painting and portrait miniatures, purposes for which they were commonly advertised.⁴⁰ Similar types of paper served as supports for the short strokes and stipples of detailed renderings such as *Allan Melville* (plate 19) by John Rubens Smith and *John C. Calhoun* (plate 36) by Savinien Edmé Dubourjal. The precisionist technique of these two artists imitated that used of necessity by portraitists working on ivory, a nonporous surface lacking a “tooth” and thus not receptive to washes of

39. Nicholson 1823, p. 69.

40. Catalogue and price list, Winsor and Newton, Ltd., London, 1849, p. 27. Bristol and London board were also produced in America, bearing the name of the manufacturer. Such papers were popular for drawing and for mounting works on paper, a purpose for which they were being advertised by the middle of the nineteenth century.



Figure 19. John William Hill, *Plums* (detail of plate 64). The precise detail of this composition, a defining feature of American Pre-Raphaelite watercolor painting, was achieved by various technical means, including minuscule hatched brushwork and a smooth-surfaced wove paper that produced no interruptions in the stroke. The application of transparent watercolor to the bright white paper gave the hues their jewel-like luminosity, while the mixtures of white gouache with several of the colors served to produce the opaque highlights and the varied textures of the leaves, fruit, and twigs.

color. Quite different are the broad brushstrokes of Ruth and Samuel Shute in their large watercolor portrait *Miss Emeline Parker of Lowell, Massachusetts* (C314). This brushwork not only reveals how rapidly the artists worked but also shows how this type of lightly sized sheet absorbed the washes and as a consequence dulled the colors. It is noteworthy that the slightly coarse and absorbent blue sugar papers and the beige and brown cartridge papers flecked with colored fibers—popular around 1800 among English watercolorists such as John Sell Cotman—were generally not used in America for this medium until late in the century. Their rough texture limited their usefulness for precise renderings and for drawings intended to be reproduced by engraving or aquatint. Rather, they encouraged more expressive strokes, making them better suited as supports for works of art in their own right.

In addition to machine-made papers, handmade white wove supports were being developed in England expressly for watercolor in the early decades of the nineteenth century. Produced by many mills, and a ubiquitous offering in colormen's catalogues throughout the 1800s, the kinds most familiar to American artists were Whatman papers, which were purchased either as loose sheets or in various sketching-pad formats. Made of linen pulp, these wove papers were superior in robustness to the increasingly prevalent short-fibered cotton papers, but it was their hard-sized surfaces that truly distinguished them. While this relative slickness made them unsatisfactory for drawing in graphite, it rendered them sufficiently strong to endure the rigors of wetting, drying, scraping, blotting, and other practices of transparent watercolor painting—techniques that previously could not be readily employed without damaging the surface of a support. Another attractive feature, one that greatly expanded the artist's technical options, was the variety of textures in which these sheets were available. The uniform, smooth surface of hot-pressed wove paper was largely utilized for detailed and highly finished works, such as Charles Burton's *View of the Capitol* (plate 34), with its lustrous gum-arabic finish, or the meticulous *Wildflowers* of 1875 by Ellen Robbins (C284). The lightly pebbled "Not" sheets popular among many artists were promoted as giving "an additional variety to . . . aerial tones."⁴¹ Their somewhat irregular surface enforced a subtle play of light and shadow, as is evidenced in the carefully hatched, transparent strokes of Enoch Wood Perry's *A Month's Darning* of 1876 (plate 91). A third type called "rough" had a very pronounced topography. It became popular toward the end of the century, when a sketchier, less formal aesthetic

41. Barnard 1861, p. 116.

42. Illustrated in *American Drawings and Watercolors* in MMA, Sargent 2000, pp. 258–59, no. 224.

43. Before the nineteenth century, papers generally assumed their color from the fiber mix, and blue colorants were added to obscure any mottled effect. In America these drab blue papers were mostly used for newspapers and broadsides. See Weeks, *A History of Paper-Manufacturing in the United States, 1690–1916*, p. 69. Silk paper, the first paper made specifically for drawing, was intentionally colored for aesthetic purposes; see Krill 1997.

44. I am grateful to Akiko Yamazaki-Kleps for undertaking X-ray fluorescence examination of two works: Saint-Mémin's portrait of Dyer Sharp Wynkoop (plate 15), the prepared ground of which is composed of an admixture of calcium-carbonate white and an iron-oxide pigment, and Mrs. George Clinton (*Cornelia Tappan*; C453), now attributed to Saint-Mémin's partner, Thomas Blugot de Valdenuit, the prepared ground of which is composed of a mixture of lead white and vermilion. These

came to be preferred, as exemplified in the watercolors of Winslow Homer and John Singer Sargent. In *Tommies Bathing* (Metropolitan Museum),⁴² for example, Sargent turned the support to its coarser, reverse side in order to exploit the twill-like surface of the wire screen, allowing its rugged imprint to remain visible both in the reserved areas of white paper and through the painted layers.

With the exception of blue papers, long familiar in England and France, where West, Copley, and Trumbull executed their drawings, colored supports were not commonplace in the eighteenth century. Records of colonial merchants indicate that blue sheets were imported to America, but they seem to have found little use among artists before 1800.⁴³ Saint-Mémin's pink papers, which date between the years 1793 and 1814, are thus distinctive in their rich coloration and in this context place him at an important juncture in the history of American drawing. To achieve such brilliant hues he turned to the dwindling European practice of preparing laid paper with a thick brush coat of gouache. This opaque paint was tinted with either vermilion or an iron-oxide earth, such as burnt sienna (the choice of pigment accounting for the varied tones of the sheets), mixed with white lead or calcium carbonate.⁴⁴ The dry, rough-textured surface provided a tooth to hold in place the powdery Conté crayon or charcoal of the drawing. A similar surface of boldly stroked, buff-colored gesso was prepared by Thomas Sully for the ground layer of *Mrs. Hugues*, a grisaille oil study on blue wove paper (C329). Although prepared papers and boards were commonly used for oil sketching in England and could be purchased ready-made in the shops by about 1810,⁴⁵ such supports never became widely popular for drawing in the graphic media. Among the examples in this catalogue, each rendered in graphite, are the buff-colored, commercially prepared sheet of about 1842 (bearing the embossed mark of the colorman at the upper left) used by Edward Seager for *At Five Ponds, North Waterford, Maine* (plate 55); the coated Bristol board of Paul Weber's *Wooded Landscape with Lake and Mountains* of 1854 (figure 20, plate 81), a pink, white, and yellow support targeted to the amateur, with "skies and suggestive effects ready laid in";⁴⁶ and the gray-coated paper used by the largely self-taught artist David Johnson Kennedy for his *Entrance to Harbor—Moonlight* of 1888 (plate 71). Unlike conventional papers, these supports, known as scratchboards or scraperboards, were prepared with a white priming coated with a pigmented layer. By incising or



Figure 20. Paul Weber, *Wooded Landscape with Lake and Mountains* (detail of plate 81). Scratchboard, also called scraperboard, consists of heavy wove paper or Bristol board coated with gesso or a mixture of chalk and lead and a final coat of color. The artist drew on this surface, most often with graphite, and for highlights scraped into it, exposing the underlying white ground. Because of their even finish, these boards were well suited to highly detailed compositions, but their brittle surface offered little chance for revision and thus demanded a sure hand. The lead white used in this forest scene has oxidized, causing the slight discoloration at the perimeter of the highlights.

differences in composition indicate that the color variations evident in these drawings were intentional and not the result of fading. Examination of the two sheets revealed consistency in Saint-Mémin's and his partner's practice: on each sheet the chain lines from the wire mold were aligned vertically and the gouache preparation was carefully applied to the smoother, felt side of the paper. Each of the papers was watermarked, the first bearing "P.d.V.& C" and a fleur-de-lis (?) and crown, the second a crown over a fleur-de-lis. Saint-Mémin's portrait believed to be of Alexander Rider (C288) bears the watermark "Rose & Turners, 1805."

45. Sarah Cove, "Constable's Oil Sketches on Paper and Millboard," *The Institute of Paper Conservation, Conference Papers, Manchester 1992*, edited by Sheila Fairbrass, pp. 123–28, esp. p. 124 ([London]: The Institute of Paper Conservation, 1992).

46. Chapman (1864), p. 180, refers to this as a French sketching board. George Barnard, author of *The Theory and Practice of Landscape Painting in Water-Colours*, regarded

these glazed boards as “in bad taste, producing effects unlike any in nature . . . [the] false colours attract[ing] only the uneducated” (Barnard 1861, pp. 69–70).

47. “French” millboards with gesso coating used for oil painting were available in “graduated tints,” as listed in the 1857 Goupil and Company catalogue. See Katlan 1999, pp. 21–32, esp. p. 27. These coated boards are similar to the embossed, barium-oxide-coated Gillot papers introduced in the 1850s for line-block printing. They could either be drawn on with a waxy crayon or scraped to reveal a light underlying layer. See Bamber Gascoigne, *How to Identify Prints* (London: Thames and Hudson, 1986), n.p., chap. 33 c., h., on Gillot board and line-block printing.
48. Chapman (1864), pp. 180–81 (a description of papers for drawing), p. 194 (advocating tinted papers when using pen, crayon, black lead [graphite], white chalk, and Chinese and Constant white).

scraping through the upper layers, highlights could be produced from the underlying white ground, which in the above examples is composed of mixtures of calcium and lead whites. This type of support is noteworthy, as it exemplifies the frequent borrowings that took place among the various arts in the eighteenth and nineteenth centuries. Our three examples correspond in type and date to the lead-and-chalk-primed “French” millboards used for oil painting, as well as to the china-clay-coated papers introduced from the 1830s for color printing.⁴⁷

Although white paper in a myriad of textures and tones remained ubiquitous as a drawing and watercolor support throughout the nineteenth century, by the 1820s colored wove paper became increasingly prevalent as a result of developments some decades earlier in the commercial preparation of textile dyes and pigments. This technology had set the stage for vat- or “engine”-dyeing of machine-made paper, a process that would replace the less efficient one of pulping colored rags. These papers, available as loose sheets or bound in sketchbooks, found immediate acceptance among amateurs and by the 1830s were also figuring in the drawings of professional artists, who recognized the suitability of a toned substrate for the inherently linear stroke of Conté crayon and graphite pencil—media that had only recently come into vogue. Not only did their characteristically light sizing and slightly rough texture provide a suitable surface for holding this powdery media, but when these colored sheets were heightened with white chalk or gouache (Constant white or, after 1834, Chinese white), even

the simplest of compositions was given a sense of finish.

Recently introduced materials such as these were promoted in many drawing books during the first half of the century, among them a widely circulated manual by James Duffield Harding, *Elementary Art; or, The Use of the Lead Pencil Advocated and Explained* (London, 1834) and John Gadsby Chapman’s *American Drawing Book*.⁴⁸ In the Metropolitan’s rich collection of drawings from the 1840s through the 1870s rendered on colored papers in the popular neutral hues of gray, green, and blue are James Smillie’s *Lime Rock on the Rondout, New York* (graphite on green paper; C316), Thomas Cole’s *The Fountain, No. 1* (graphite and white gouache on green paper; plate 46), Jasper Francis Cropsey’s *Jedburgh Abbey* (graphite and white gouache on blue paper; C91), John Frederick Kensett’s *North of the White Mountains* (graphite on blue paper;



Figure 21. Unidentified Artist, *Lion* (detail of C395). The pinpricks and light pencil lines visible in this detail of a lion’s right front paw are representative of the various mechanical means artists long used to ensure accuracy in their drawings. Such devices reflect the utilitarian function of many watercolors and pen drawings executed before the middle of the nineteenth century. Although certainly decorative, this calligraphic drawing may also have served as an exercise in penmanship. It is executed in iron-gall ink, which until the late nineteenth century was the most common writing material in America; the machine-made wove paper on which it is rendered probably dates between 1830 and 1850.

C182), Asher Brown Durand's *Sketch from Nature* (graphite on gray green paper; plate 39), Jervis McEntee's *Study of Birch Trunks* (graphite and gouache on blue paper; C213), and David Johnson's *Landscape* (graphite and white chalk on gray paper; C168).

Colored papers were generally not used with transparent watercolor—William Rickarby Miller's green papers are an exception—because the hue of the support dulled the luminosity of the washes. They were, nonetheless, very popular substrates for the opaque media, notably gouache and pastel. Whereas in the drawings discussed above the colored paper serves as the middle tone between the highlights and the range of dark values created by the pencil, with the opaque media the toned support often had several different roles. In such works as Fidelia Bridges's study *Bird's Nest in Cattails* (plate 101), executed in watercolor and gouache, and Whistler's *Note in Pink and Brown* (plate 104), in charcoal and pastel, the colored support provides a unifying hue. Exposed areas of such papers were also often utilized as compositional elements: for example, in George Inness's *Olive Trees at Tivoli* (plate 87) discrete reserved areas of the light blue support represent the sky, as does the light tan paper seen through the trees in William Rickarby Miller's *Indian Falls, Indian Brook, Cold Springs, New York* (C220). Colored sheets also helped the artist to establish tonal and color relationships. They served as the midpoint in developing the lights and the shadows, often only to be completely obscured upon completion of the work—as Richard's exhibition pieces, including *Moonlight on Mount Lafayette, New Hampshire* (C267), a study in grays on light green paper, continually demonstrate. Sadly, fugitive dyes, exposure to long periods of bright illumination, and additives, including alum-rosin sizing, have caused many of these papers to age poorly. Such sheets have turned brown or faded, often leaving no trace of their original hue and altering the effect intended by the artist.

Mechanical Aids

Close examination of the calligraphic swirls and spirals of *Lion* (figure 21, C395) reveals that the mastery of the unknown artist who executed this drawing was achieved not entirely with the pen, but with aid of pinpricks and lightly applied graphite guidelines. The use of drawing aids far more complex than these is encountered frequently in American drawings. Particularly in the period before 1850 such devices are associated with the work of amateurs who often could not rely on talent alone for satisfactory results; however, they are also closely tied to the tradition of topographical, military, scientific, and architectural drafting, all of which were taught with mathematical tools, and from which the fine art of watercolor painting emerged. Indeed, it was with the assistance of instruments that trained draftsmen such as Charles Burton, Christian Schussele, and James McAlpin Sommerville (plates 34, 86), artists like Titian Peale, who participated in government-sponsored geological expeditions, and amateurs who glorified the idea of human progress

49. As described by Thomas Sully in his journal entry of June 8, 1838, in Barratt 2000, p. 171. Professional artists continued to use mechanical aids throughout the nineteenth century and into the twentieth. The pinhole and the precisely drawn semicircle for an arch concealed beneath the diaphanous, sun-drenched washes of John Singer Sargent's *Escutcheon of Charles V of Spain* (Metropolitan Museum, 15.142.111; illustrated in *American Drawings and Watercolors* in MMA, Sargent 2000, pp. 333–34, no. 314) are evidence of reliance on a compass to structure this watercolor of 1912.
50. Copley to Henry Pelham, March 14, 1775, Copley and Pelham 1914, pp. 298, 299.
51. These entrenched practices would be satirized by Jefferson D. Chalfant (1856–1931) in his drawing *The Connoisseur* (Metropolitan Museum, 1978.138), a work of about 1895 rendered on tracing paper, squared for enlargement, incised with ruled perspectival lines to indicate recession into depth, and rubbed with charcoal on the verso for transfer.
52. Copley refers to dressed laymen in a letter from Rome to Henry Pelham of March 14, 1775; see Copley and Pelham 1914, p. 298. Sully, who generally made watercolor studies in preparation for his oil paintings, often used mannequins. In journal entries from June and July 1838, he refers to borrowing a large one and purchasing a dress for it, and he also bought a “half size” and a “small one”; see Barratt 2000, pp. 171–72, 175, 177, 194.
53. Sally Woodcock, “Posing, Reposing, Decomposing: Life-size Lay Figures, Living Models and Artist's Colourmen in Nineteenth Century London,” in *Looking Through Paintings: The Study of Painting Techniques and Materials in Support of Art Historical Research*, edited by Erma Hermens et al. (Baarn, The Netherlands: Uitgeverij de Prom, 1998), pp. 445–64. These devices were listed in catalogues such as Rudolf Ackermann's *Most Essential Requisites for Artists and Amateurs from Ackermann and Co., by Special Appointment to Her Majesty the Queen*, HRH

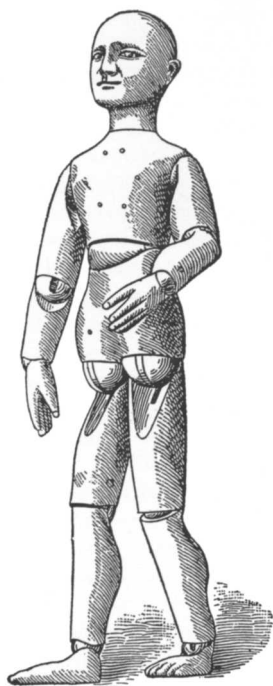


Figure 22. Models of the human body like the one shown in this illustration from an artist's catalogue had been used since the Renaissance to ensure accuracy in representing the human figure. Called mannequins or lay figures, they were made of wood, papier-mâché, or stuffed fabric and had articulated joints so that they could be positioned realistically. For artists who could not always work from a live model, mannequins were essential studio equipment and were often draped in the historical or contemporary attire appropriate to a portrait or pictorial composition.

through science and industry (as did the unknown maker of the *Hudson River Railroad Station, with a View of Manhattan College*; C394) achieved remarkable degrees of precision.

For draftsmen seeking aesthetic refinement, various devices were commonplace. They included oiled tracing paper and by the 1840s thin letterpress copy paper for perfecting an intermediary stage of a design (such as was used by Emanuel Gottlieb Leutze for his *Sketch for a Lifesaving Medal*; C202); the dark convex mirrors known as Claude glasses for capturing a broad expanse of nature in a manageable oval format (likely used to compose the mixed media *Vechte House at Gowanus, Brooklyn, New York*; C411); mirrors for providing reflected light;⁴⁹ and T squares, straight-edges, and rulers for constructing architectural elements in such cityscapes as *The Shop and Warehouse of Duncan Phyfe* (plate 18), John Hill's *View from My Work Room Window in Hammond Street, New York City* (plate 14), and John Lewis Krimmel's "Worldly Folk" *Questioning Chimney Sweeps and Their Master before Christ Church, Philadelphia* (C193). Copley's letters are replete with references to the mechanical devices he used for getting it right. Among them were mirrors for providing a sense of "Action" (referring to position and movement), tracing equipment for reproducing details of his preparatory work,⁵⁰ and T squares and rulers for squaring. Using such tools, he marked some of his *Siege of Gibraltar* studies with regularly spaced lines at one side and along the lower edge of the sheet, and his *Ascension* study with a grid in order to transfer those compositions to canvas (plates 6, 5). Such traditional techniques were fundamental in an era when artists relied on exact transcriptions and copying, and they were described even in the most basic manuals, including Robertson's *Elements of the Graphic Arts*.⁵¹ Laymen, or articulated mannequins, were used particularly by artists who worked in a studio without a model (figure 22); both Copley and Sully used them when drawing, and they continued to be employed during much of the period under study.⁵² The poorly resolved anatomical structure of many of Sully's sketchbook drawings suggests the use of this device. Throughout the nineteenth century this range of apparatus could be purchased from the extensive stock that colormen offered in their catalogues.⁵³

Before the advent of photography, the reliance on optical projection devices such as the camera obscura and similar instruments was commonplace. At least one of Thomas Cole's panoramic views, for example, was based on an engraving made with the camera lucida.⁵⁴ And as late as 1857 John Ruskin in his influential treatise *Elements of Drawing* would advocate the use of drawing aids for aesthetic purposes. With mirrors to create reflections and cotton wool as a model for clouds, artists practiced natural effects in the studio to better capture them directly, out-of-doors.⁵⁵ Also aimed at precision was the practice of making notations about color, shadow, atmospheric conditions, and the like on preparatory drawings. These mnemonic aids assisted the artist in his subsequent work. Examples in this catalogue appear on Copley's *Study for "The Death of Major Peirson"* (C66 verso), John Rubens Smith's *Cohoes*

Falls on Mohawk River, New York (C319), Martin Johnson Heade's *Sketch for "Approaching Thunder Storm"* (C131), and William Trost Richards's *Palms* (plate 95).

Among the earlier American artists who relied on mechanical devices was the former French military officer Saint-Mémin. Presumably trained in the rigors of precise draftsmanship, he rode the wave of demand for low-cost silhouette portraiture that began in the eighteenth century and lasted until the art was supplanted by photography in the 1840s. The majority of Saint-Mémin's more than eight hundred American profile portraits were executed using a physiognotrace attached to a pantograph (figure 23). Proud of his technique, he inscribed the verso of one of his drawings (C291) "John Adams—President des Etats Unis d'apres nature au physiognotrace."⁵⁶

Prince Albert, and the Duchess of Kent, Etc. (Repository of Arts, 96 Strand, London). A copy of the catalogue is at present contained in Queen Victoria's watercolor box, Royal Academy of Arts, London. I am grateful to Angela Sommerville, Royal Academy of Arts, for allowing me to examine this material.

54. Cole's source was Captain Basil Hall's *Forty Etchings, from Sketches Made with the Camera Lucida, in North America, in 1827 and 1828* (London: Simpkin and Marshall, [1829]); see Alan Wallach, "Making

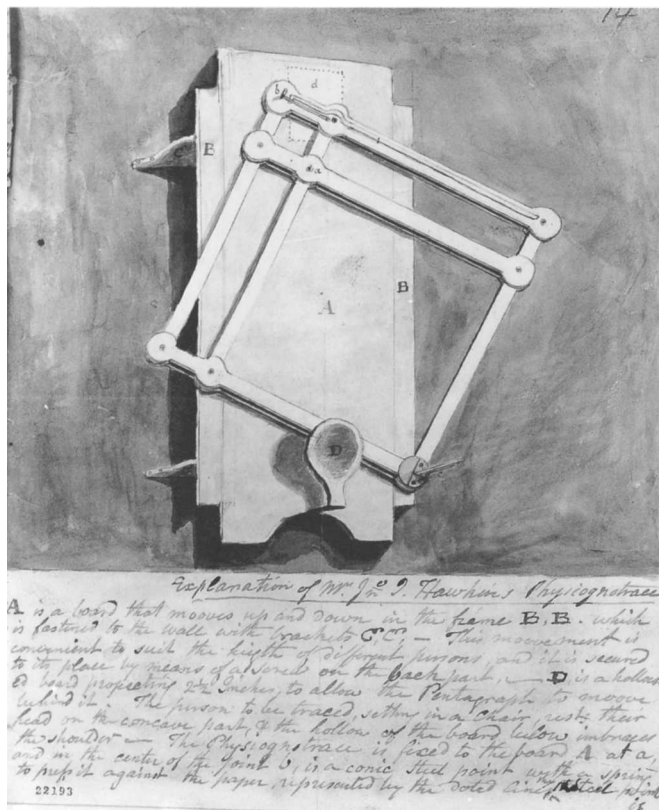


Figure 23. Charles Willson Peale, *Sketch of the Physiognotrace*, 1803, ink and wash on paper; Manuscript Division, Jefferson Papers, Library of Congress, Washington, D.C. Devices that enabled the profile of a sitter to be traced in a matter of minutes enjoyed great popularity from the 1780s until the advent of photography, particularly in America, where portraiture held primacy over all other types of artistic subject matter. This physiognotrace was patented by John Isaac Hawkins of Somersetshire, England, and presented to Charles Willson Peale around 1802 for his museum in Philadelphia. These machines were connected to a pantograph, allowing the image to be enlarged or reduced in size. In addition to the silhouette line rendered in graphite, Conté crayon, or charcoal, many such portraits on close inspection reveal incised registration lines, score marks, or pinholes.



Figure 24. James Sharples, *Two Profiles, Possibly of John Adams* (C302 verso). These two superimposed charcoal profiles made with the aid of a physiognotrace or similar tracing tool appear to be the artist's trial run for the pastel portrait on the recto. Such devices were popular among amateurs and professional portraitists because they produced accurate renderings and brought quick results. This type of sheet is characteristic of the dark-colored paper pastelists preferred to use. Although the support would ultimately be covered with a layer of opaque powder, its hue provided a mid-point from which to work up the highlights and build the shadows of the composition.

a Picture of the View from Mount Holyoke," *Bulletin of the Detroit Institute of Arts* 66, no. 1 (1990), pp. 39–40.

55. Ruskin 1857, pp. 59–60, 125–27.

56. The physiognotrace used by Saint-Mémin was invented in 1786 by Gilles-Louis Chrétien and Edmé Quenedey and modified by Saint-Mémin's associate, Thomas Bluget de Valdenuit. See Ellen Miles, "Saint-Mémin, Valdenuit, Lemet: Federal Profiles," in *American Portrait Prints: Proceedings of the Tenth Annual American Print Conference*, edited by Wendy Wick Reeves (Charlottesville: University Press of Virginia, 1984), pp. 1–28, esp. p. 5. Many other tracing devices were known in America. See Penley Knipe, "Shades and Shadow-Pictures: American Portrait Silhouettes," *The Book and Paper Group Annual, American Institute for Conservation of Historic and Artistic Works* 18 (1999), p. 43.

57. The time it took Saint-Mémin to execute a portrait is calculated in a 1788 note by Edmé Quenedey in the *Journal de Paris*; see Miles, "Saint-Mémin, Valdenuit, Lemet: Federal Profiles," p. 8.

58. The charcoal and Conté crayon in Saint-Mémin's portraits were previously identified as black chalk.

59. Contemporary advertisements reveal the popularity of profile portraits and the importance that was placed on mechanical exactness. An advertisement in the *Courier* (Charleston), for February 10, 1835, assured the public that the Brooklyn pastelist Peter Copmann used "catoptric and mechanical means, which prevent the smallest deviation from a perfect outline of the individual" in his portraits; quoted in Rutledge 1980, p. 154. James Sharples was said to have used a pantograph—as is attested by our pastel (figure 24)—in an account published in *Lippincott's Magazine* in December 1871; see Knox 1930, p. 9.

60. Though many American drawings are described as having been executed in sepia (ink taken from the sac of the cuttlefish), since the nineteenth century the term has been indiscriminately applied to almost any water-based brown writing material. According to Watrous 1957, p. 80, sepia is more

This machinelike easel that held a sheet of paper enabled the artist to trace with the assistance of strategically placed pinholes and score marks a full-size profile, such as *Jean-Victor Moreau* (C290) and *Dyer Sharp Wynkoop* (plate 15). The tracing, in Conté crayon or graphite, could be executed in six minutes and subsequently reduced in scale if the image was to be engraved.⁵⁷ By filling in the outline with Conté or charcoal (applied by stumping, hatching, or simply holding the tool on its broad side) and adding highlights in white chalk or occasionally pastel, Saint-Mémin readily turned out impressive, large-scale works.⁵⁸ Characteristically adhered to a wood strainer (an immobile supporting structure or frame) and displayed in heavy gilt molding with églomisé mats, they were considered as fine as painted portraits. Tracing devices such as the physiognotrace were often employed by limners, as is seen in the sharply delineated *Portrait of a Man* (C401), *Portrait of a Woman* (C402), and *Daniel Crommelin* (C390). The enterprising James Sharples must also have used one, as the outlines on the verso of *John Adams* (figure 24, C302) make evident. Since after verisimilitude speed was of the essence in this métier, dry media that allowed for a broad stroke, such as pastel, charcoal, or graphite, were commonly used for these renderings.⁵⁹

Ink

Undoubtedly because it was used for writing and readily available, pen and ink traditionally enjoyed widespread use for drawing. In eighteenth-century America, ink was employed both by mainstream artists emulating European models and by folk artists, who often relied on ink in place of watercolor pigment. With the surge in the popularity of graphite during the 1820s, as our collection testifies, the use of ink as a drawing medium declined but never fell completely out of favor. Whereas until about 1850 the inks most commonly used for drawing were iron gall, bistre, and black India ink in stick form, by the second half of the nineteenth century the artist also had at his disposal colored inks, lithographic and liquid India ink, and inks made with aniline dyes, the first colors to be distilled from coal tar.⁶⁰

Drawing and writing inks, which are water-based dyes or suspensions of finely divided pigment, are often visually confused with watercolor, especially when applied in washes. Differentiating types of brown ink from one another by eye alone is also difficult, owing to the varying sources of the raw materials, the manner in which they were prepared, and the vagaries of their history—for each can assume a range of hues, from pale gray and yellow brown to russet or black. Compounding the problem of precise identification is that different inks were occasionally combined or mixed with pigments such as burnt umber to modify their tone.⁶¹ That ink can be applied either by pen or by brush underscores the versatility of this medium, which includes broad, sweeping washes, as seen in Benjamin West's *Study for "Alexander III, King of Scotland, Saved from a Stag by Colin Fitzgerald"* (plate 7), carefully delineated pen work, as in the anonymous *View from the House of Henry Briscoe*

Thomas, Baltimore (plate 68), and spontaneous jottings merely capturing the essence of character or movement, as exemplified by Whistler's *Captain Cuttle* and *Man Smoking* (C496). Whatever the mode of application, this medium demanded considerable expertise in control of line, development of volume, and use of the paper reserve to produce highlights, as corrections could only be made by scraping with a dull round blade, variously called an eraser, scraper, or grattoir, or with a penknife, which was also used for shaping the quill pen. Thus, despite an apparent ease of use, close inspection often reveals traces of a preliminary design in black chalk, charcoal, or graphite in many highly finished drawings—for example, in West's presentation drawing and Copley's *Study for "The Ascension"* (plate 5)—as well as in modest preparatory studies, such as Emanuel Gottlieb Leutze's *Last Drop* (plate 70) and Frederick Styles Agate's *Indians Lamenting the Approach of the White Man* (plate 47).

In the eighteenth century, ink was also employed in conjunction with watercolor to establish the basic structure of the "stained" or "tinted" drawing, a type of composition with precedents in hand-colored wood-block prints and map coloring, in which forms are delineated in ink and embellished with local color. In the Metropolitan's collection this is exemplified by a simple topographical rendering of the 1770s, *Brooklyn, Long Island (View of the Village Green; C388)*. Although this technique ceased to be practiced by professional artists within the first decades of the new century, the use of strongly penned outlines surrounding brilliant fields of flat color persisted in folk art through the 1850s; two undated examples are *General Lafayette on Horseback* (C393) and Johann Heinrich Otto's *Fraktur Motifs* (plate 3). John Hill's highly accomplished *View from My Work Room Window in Hammond Street, New York City* (figure 25, plate 14) was executed after the style of the tinted drawings had waned in popularity; however, his use of gray washes, blue watercolor, and precise black ink outlines is akin to this earlier tradition. The drawing's degree of finish—exactly described in grisaille ink washes, yet only partially colored and with voids of paper remaining to be completed—also evokes the sense that it was an

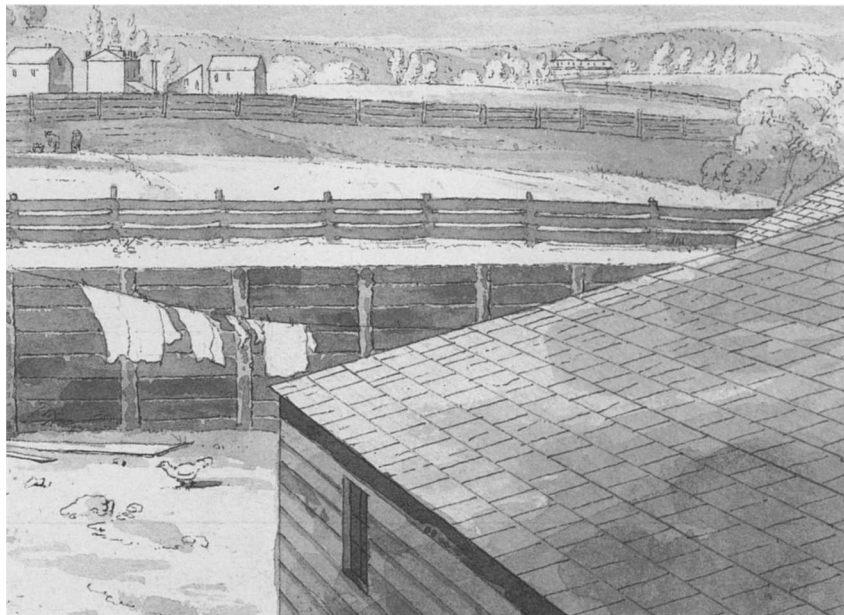


Figure 25. John Hill, *View from My Work Room Window in Hammond Street, New York City* (detail of plate 14). Although the unconventional vantage point suggests spontaneity, nothing was left to chance in the construction of this drawing of about 1826–30. Hill's precise technique exemplifies the accuracy characteristic of American topographical watercolors executed at that time. Using a graphite pencil and a straightedge, the artist first established the placement and perspective of the individual architectural elements. Next, he applied thin, transparent gray washes to build up gradations of tone, employing a limited amount of water in order to control the flow of the paint, restricting it to clearly defined areas. To represent sunlight, he left areas of the smooth-surfaced wove paper unpainted, and for emphasis carefully outlined certain details with pen and ink.

likely to have been used with the brush than with the pen.

61. William Gilpin, *Observations on the Western Parts of England . . .* (London: T. Cadell Jun. and W. Davies, 1798), p. 328, advised, for example, mixing bistre and burnt umber. Mixtures of inks and pigments are described in artists' books from at least the seventeenth century.
62. According to Michael Finlay, *Western Writing Implements in the Age of the Quill Pen* (Wetheral, Carlisle, Cumbria, England: Plains Books, 1990), p. 41, the earliest type of fountain pen—one that contains its own ink supply—had the barrel of a quill as a reservoir, which in turn was inserted into another quill cut for writing. This type was first described by Daniel Schwenter in his *Deliciae physico-mathematicae* (1636; Nuremberg: Jeremiae Dümmlers, 1651). A later type had a metal barrel and quill nib, as described in a translation

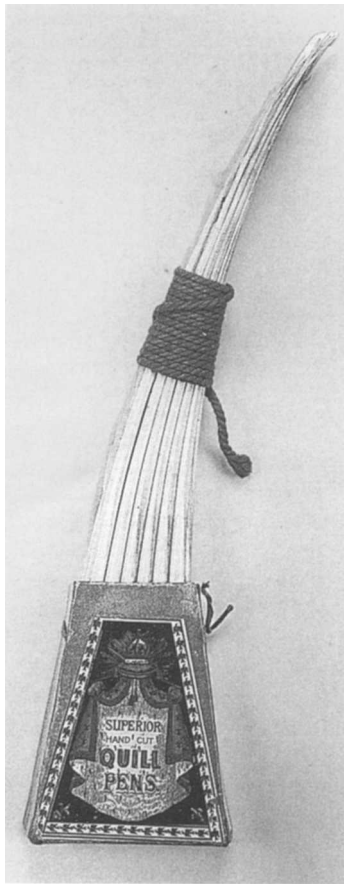


Figure 26. Throughout the eighteenth century, the most common tool for writing and drawing was the quill pen, made from the barrel of a bird's feather. Its use persisted long after the steel pen was introduced in the 1820s. The type of fowl from which the feather came—crow, duck, swan, or goose—determined the size of a quill; elasticity, hardness, and durability were the measures of its quality. The preparation of quills for pens and for the ferrules of brushes was one of the earliest domestic industries in America. Cut and uncut quills were usually purchased from stationers or booksellers, and by the middle of the nineteenth century they were commonly sold in bundles or packaged in decorative boxes. The point of a quill pen was expected to last a day; thus, a penknife was an essential accessory to its use.

illustration for a stage in a progressive series of drawing lessons. Although no such context is known for Hill's drawing, works of this type were engraved and aquatinted for use in teaching the novice to construct a composition in watercolor following a sequential method, such as is illustrated in Francis Nicholson's manual *The Practice of Drawing and Painting Landscape from Nature, in Water Colours* (Nicholson 1823).

Pen and ink assumed a different role when used in conjunction with the painterly watercolor. In Thomas Sully's *Sleeping Venus* (C331), which stands at the aesthetic juncture between the broadly handled modern technique and the draftsmanly style of the eighteenth century, ink is used to define the form of the figure; however, both the ink and the washes are freely applied. Sully must have learned this manner of seemingly rapid execution while in England, where it had been valued for preparatory drawings and quick studies. Though it was not then practiced here, by the end of the nineteenth century this very expressive type of handling would be exploited for finished compositions, such as those by Henry Fenn and John Singer Sargent. Reliance on the pen for accuracy would also soon be outdated as greater emphasis was placed on modulating color as a means of producing volumetric forms, and as watercolor became a medium for independent rather than for topographical drawing. Rather than serving to define motifs, ink applied by pen or brush became a means of enhancing the palette, as is seen in William Rickarby Miller's *Indian Falls, Indian Brook, Cold Springs, New York* (C220), in which a cluster of brown ink lines added at a final stage give shape and shadow to the tree trunk at the lower right. It could also be integrated into the composition, as in John Frederick Kensett's *Windsor Forest* (C183) and Herman Herzog's *Moss-Covered Log* (C132), where pen and ink and washes in ink and watercolor contribute equally to the development of form and color.

Booksellers and stationers usually sold the supplies that the draftsman required for working in this medium, including inks, quills, and fountain pens.⁶² Until the steel nib was mass-produced in the 1830s,⁶³ the quill pen (figure 26) was the most common writing and drawing tool, and like the painter's brush ferrule it was made from the feathers of different fowl—crow, duck, goose, and swan—the type determining the fineness of the point. Reed pens were also occasionally used for drawing; however, the bold stroke encouraged by the broad tip of this instrument and its lack of flexibility were not well suited to the restrained stylistic vocabulary of most earlier American artists. The noticeably muscular stroke of Washington Allston's *Stoning of Saint Stephen* (C4) suggests that this tool, or a broadly cut quill, may have been used for this sheet.

One of the rare references made by an artist to the use of particular ink is found in a letter from Copley to Henry Pelham, in which he describes his pen-and-brush study for *The Ascension* as having been washed "in the shades with bister."⁶⁴ This ink, which was customarily used with the brush and not for writing—for which reason it has also been regarded as a watercolor—was made of wood soot taken from the walls of chimneys, boiled with water, and decanted. It may have been chosen by

Copley because of the high regard in which its warm golden brown color was held in the eighteenth century for building up transparent layers to model form. Although the working properties of bister were continually described as faulty, owing to its tarry sediment and its need to be enriched with other pigments, such as carmine and Spanish liquorice, it nonetheless remained in use through the nineteenth century.⁶⁵

Examination of the various brown inks in Thomas Sully's sketchbook of 1810–20 using infrared reflectography revealed that the artist utilized bister as well as other inks that he would have encountered during his European tour in 1809–10 and that he applied each using a variety of techniques.⁶⁶ In Sully's copy after Rembrandt's "Hundred Guilder Print" and in his drawing *Woman at a Window* (based on Rembrandt's 1647 etching of Jan Six; plate 24) washes in a bisterlike ink in tones ranging from reddish gold to warm gray are applied entirely by brush to develop the forms in rich gradations. For many of his studies from life other inks were employed. One of them was

India ink, a black ink made in China, its name reflecting a tendency that persisted through the nineteenth century to designate exotic products from the Far East as coming from the Indian subcontinent. Molded into sticks or cakes, India ink—made of lampblack (the soot of burnt oil or resin) bound with animal glue—was decorated with Chinese characters (figure 27) and for use was moistened, rubbed against a stone or rough porcelain slab, and applied with a brush.⁶⁷ This common product, listed by Arthur Pond in 1757 in his inventory for John Moffatt's shop,⁶⁸ was the type of black ink generally recommended for tinted drawings. It enjoyed popularity among watercolor painters for years and was customarily described in artists' handbooks and included among the various brushes and pens in most paint boxes until about 1850. Used on its own, its washes ranged from a semiopaque black to dilutions of neutral gray, variations evident in the crisply rendered pen-and-wash drawings of dogs in Sully's sketchbook (C330; 53.182.65 verso, 66 verso) and David Johnson's broadly brushed *Trees* (C171). Later in the nineteenth century its potential to diffuse and bleed—effects associated with Asian calligraphy—would be exploited by purposely applying it to dampened paper.⁶⁹ Liquid India ink made of lampblack or powdered charcoal, but bound with vegetable gums, does not appear in colormen's catalogues until about the middle of the nineteenth century, when it is listed along with ink sticks. When compounded with shellac, this ink has a lustrous quality that is further enhanced when it is applied to a nonabsorbent paper such as Bristol board. Artists generally used India ink with the pen, as Whistler did, for example, in his sketchbook studies and as did the anonymous author of *View from the House of Henry Briscoe Thomas, Baltimore* (plate 68). Whereas the pen

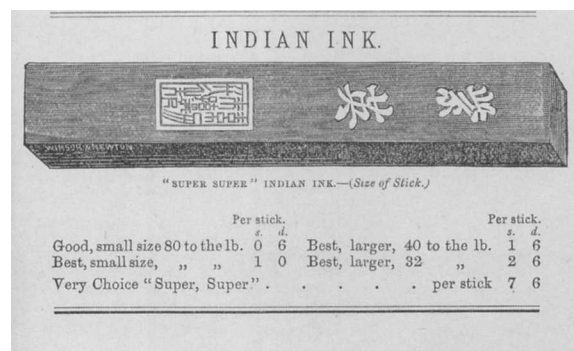


Figure 27. The sticks of India ink in use in America in the eighteenth and nineteenth centuries were made in China from a molded paste of lampblack and animal glue. Although artists used all types of inks for their drawings, frequently applying them with the pen, India ink, a carbon ink that readily disperses in water and is permanently black, was intended to be used with the brush. Invariably included among the studio supplies of the watercolorist until the 1850s, the stick form remained popular until the introduction of bottled India ink.

by Edmund Stone of a treatise by [Nicolas] Bion, *The Construction and Principal Uses of Mathematical Instruments* (London: J. Senex and W. Taylor, 1723). Both of these types of fountain pens would have been available in eighteenth-century America.

63. The steel-nib pen was invented between about 1750 and 1800; see [Lynda Fairbairn et al.], *Paint and Painting: An Exhibition and Working Studio Sponsored by Winsor and Newton* . . . (exh. cat.; London: The Tate Gallery, 1982), p. 62 (hereafter *Paint and Painting*).
64. Copley to Pelham, March 14, 1775, Copley and Pelham 1914, p. 298.
65. For eighteenth-century descriptions of the fabrication of bister, see [Dossie], *Handmaid to the Arts*, vol. 1, pp. 125–27; and Constant de Massoul, *A Treatise on the Art of Painting* . . . (London: R. Ackermann's Repository of Arts, 1812), p. 160. Bister as a watercolor pigment is mentioned late in the nineteenth century, for example, in W. J. Russell and W. de W. Abney, "Action of Light on Water Colours," in *Report to the Science and Art Department of the Committee of Council on Education* (London: H.M.S.O., 1888); see N. S. Bromelle, "The Russell and Abney

restricts the tonal variation that can be achieved with the brush, it does not impose any limitations on creative vision. This is proved by the remarkable sense of shimmering atmospheric light that William Trost Richards produced with a fine crow-quill nib in drawings of the sea in a sketchbook of the mid-1880s (C274). Radically different from this is the very dense yet precise ink stippling of David Pell Secor's late nineteenth-century *Refuge from the Storm* (*Shadow from the Heat*; C299). Secor's method of building mass and volume is akin to the pen exercises recommended several decades earlier by Ruskin, which entailed using a network of tiny lines, dots, and knife work as a means of avoiding unnaturally hard-edged contours.⁷⁰

In most ink drawings volumetric form was developed not with washes but with strokes of the pen. Using techniques with precedents in engraving and traditional

drawing practices, draftsmen could produce shadows and highlights by compressing or widely spacing parallel or cross-hatched pen lines, as was done in Mather Brown's *In Like Manner Shall He Descend* (plate 11), executed on paper prepared with yellow washes, and in Samuel Finley Breese Morse's *Head of a Man* (C223). Alternatively, volume and movement could be conveyed by means of a simple linear contour applied with the pen, a technique used by Sully throughout his sketchbook. For these quick studies (see plate 23) he employed iron-gall ink, a common material that for centuries held a preeminent role in drawing though it was far more widely used for writing and topographical purposes. Two examples of the latter use are P. V. Steenbergh's *Chart and Plan of the Harbour of New York* (C326) and Alexander Robertson's *New York from Hobuck* (C285). Iron-gall ink was readily available to the colonial artist and draftsman. Advertisements in the first half of the eighteenth century for nut galls and copperas—two of the many sources of the tannates and iron salts that are the basic constituents of this ink—indicate that it would have been prepared by the purchaser.⁷¹ Although ink pots and pens were frequently cited in such notices, by the middle of the century only copperas, which had a range of uses other than as an ink component, seems to have been listed, suggesting that the purchaser may have bought this ink ready-made. By then, Americans were likely to have followed the English example, leaving the fabrication of this



Figure 28. John Vanderlyn, *Elizabeth Maria Church* (C456). The tonal variations that can be produced with the black powdery medium seen here, probably Conté crayon, are achieved by the pressure of the hand and the resultant distribution and thickness of the powder. Using this limited means, Vanderlyn has produced a range of convincing effects: deep shadows by repeated strokes applied with relatively heavy pressure, highlights by exposing the paper, and veil-like middle tones effected by a subtle “lifting” of the powder by tamping it with pellets of dry or damp bread crumbs. The overall precision of this small-scale composition was also made possible by the fine texture of the wove paper, which provided a smooth underlying surface for the application of the medium.

essential material to ink makers, who had long been offering their product as a liquid or as a convenient powder or cake that could be reconstituted with water.⁷²

To the modern eye, one of the perplexing issues posed by drawings executed in iron-gall ink is how different many must have once looked. Recipes for this material invariably describe it as a black ink. Some drawings, such as Washington Allston's *Stoning of Saint Stephen* (C4) or Jasper Francis Cropsey's *Landscape with Tree and a Village in the Distance* (C92), have retained their original rich brownish black hue, but many others have undergone color changes owing to light exposure and the chemistry of the particular ink mixture and depending upon whether the ink was used when freshly made or old. Today many of these inks are pale brown or gray. Such colors are seen, for example, in drawings by Benjamin West and his circle, such as *The Angel at the Tomb of Christ* (C476) and *The Finding of the Body of Clytemnestra* (C392); or by Mather Brown, such as *Group on the Stockport Road* (C25); or by Morse, such as *Head of a Man* (C223). Also associated with this ink is an inherent acidity that at times is betrayed by the dark lines striking through the paper to the reverse of the sheet, as has happened in the Morse drawing. Far more dramatic instances of this ink's corrosive action are often encountered in the deep black color of frakturs and folk drawings, such as the brilliantly hued *Abraham Pixler Family* (plate 30), in which iron-gall ink served both for the inscriptions and for the design and has severely embrittled the paper. More typically, however, iron-gall ink does not perforate the support but when made with a surplus of tannins becomes highly vulnerable to fading. These failings contributed to the diminishing popularity of this ink as a medium for drawing in America, though it would not be completely supplanted until the introduction of aniline-based inks and other synthetics toward the end of the nineteenth century.

The Direct-Drawing Media: Chalk, Conté Crayon, Charcoal, Graphite, and Pastel

Just as the array of new papers specifically designed for drawing had a profound impact on artistic expression, so did the many new and improved drawing media, including those applied directly to paper without brush or pen. Until about 1800 black chalk, a carbonaceous shale mined from the earth and of relatively good tenacity because of its clay content, was the most common direct-drawing tool in America. Copley's *Study for "The Tribute Money"* and John Trumbull's *Study from Life: Nude Male* (C63 verso, C382) are both executed in this medium and heightened with white chalk. Toward the end of the eighteenth century its use diminished, owing to declining supplies,⁷³ and then in the nineteenth century virtually disappeared, owing to the introduction of various fabricated media. Among the latter were Conté crayon, compressed charcoal (also known as fabricated chalk), graphite pencil, lithographic crayon, and wax crayon. Being man-made, each of these media offers a consistency in its tone and texture that is not always found in natural substances, and

Report on the Action of Light on Water Colours," *Studies in Conservation* 9, no. 4 (November 1964), pp. 140–52.

66. Computer-enhanced infrared reflectography was used to differentiate the various inks based on their absorption or transparency when viewed with a series of filters. Inks that became transparent at 1100 nanometers were identified as iron gall, based on a comparison with known samples.
67. Among the other so-called India products are two draftsmen's tools, India rubber and India paper. The constituents of India ink were not completely understood by the authors of eighteenth-century and early nineteenth-century manuals; see, for example, [Dossie], *The Handmaid to the Arts*, vol. 1, pp. 142–43, and Constant de Massoul, *A Treatise on the Art of Painting*, pp. 218–19. For a description of Chinese and "India" inks, see John Winter, "Ink," in *The Dictionary of Art*, edited by Jane Turner, 34 vols. (London: Grove, 1996), vol. 15, p. 850.
68. Saunders, *John Smibert: Colonial America's First Portrait Painter*, pp. 260–61.
69. Such effects were used, for example, by Frank Benson (1862–1951) in *Ducks in Calm Water* (Metropolitan Museum, 67.55.158).
70. Ruskin 1857, pp. 127–39.
71. Notice by Zabdiel Boylston, in the *Boston News-Letter*, March 17–24, 1712, and another by John Merrett [sic] in the *New England Journal*, May 9, 1738; see Dow 1927, pp. 252–53, 238.
72. Patent applications by ink makers who sold both the dry and the liquid formulations are known from British records (Heal Collection, British Museum, London, ref. 92.29); see Finlay, *Western Writing Implements*, p. 28.
73. This circumstance was acknowledged by the offer of a premium in 1758 at the Royal Society in London for the discovery of a new vein of black chalk; see Dossie, *Memoirs of Agriculture and Other Oeconomical Arts*, vol. 1, p. 208.

Figure 29. Computer-generated infrared reflectogram assembly of John Singleton Copley's pastel portrait *Mrs. Edward Green* (*Mary Storer*; C61). Because its coarse particles crumble under light pressure and produce a broad stroke, charcoal was mainly used in the eighteenth century for large-scale preliminary drawing, in which detail was not essential. Copley has taken advantage of these properties of the medium in his initial plan for this pastel portrait, as is revealed by infrared reflectography. The bold, summary lines of the charcoal underdrawing are in sharp contrast with the precise rendering of the finished work.



though each is distinctive in its physical characteristics (particle size, color, and composition), in essence, each is composed of pulverized powder (such as graphite, clays, lampblack, and charcoal) compressed or bound with gum, waxes, or oils and formed into solid sticks. Such powdery media have often been referred to as chalks and the shape of these tools as crayons. For use, each of these media demands that the artist employ comparable techniques: varying the pressure of the hand to modify the intensity of tone and texture and leaving areas of paper untouched, or “in reserve” to serve as highlights and suggest volume. For example, in his portrait of Elizabeth Maria Church (figure 28, C456) John Vanderlyn achieved the delicate gradations of



Figure 30. Henrietta Johnston, *Mrs. Pierre Bacot (Marianne Fleur Du Gue*; detail of plate 2). Because the Charleston, South Carolina, artist Henrietta Johnston applied her colors sparingly in creating her portrait of Mrs. Pierre Bacot, the red-chalk underdrawing is visible beneath the strokes of powdery pastel in this detail of the sitter's costume. Pastelists in the eighteenth century were advised to use red chalk for the preliminary drawing, as it would blend with the pastel flesh tones and give a pleasing hue to the finished work. Both the restricted palette of this composition and the fact that it is rendered on ordinary white writing paper rather than on the blue sheets customarily used for pastel portraits suggest that drawing supplies were not readily available in the American colonies at this very early date.

light and shadow on the skin and the effect of gossamer clothing using several methods. With a deft hand he produced the halftones by allowing the subtle grain of the paper to catch the powder as if it had been stippled; with firm strokes he built the darker shadows; and by gently lifting the powder from the paper by tamping with dry or damp kneaded bread crumbs—the customary erasing tool employed for this medium—he revealed the luminosity of the underlying off-white support. The richness of the black powder and its relatively cohesive texture indicate that Vanderlyn used a fabricated medium, probably Conté crayon. This medium, made of fired graphite and clay, was patented in France in 1795 by Nicolas-Jacques Conté, an engineer who had been commissioned by the French government to devise a substitute for the fine-quality English Borrowdale graphite that had been embargoed during the Anglo-French wars.⁷⁴

During his years in Paris, Vanderlyn would have encountered not only this new medium but also millboard tablets, which were introduced in the late eighteenth century as well. These thick and coarse drawing supports—cheap alternatives to planed wood panels—were composed of pulped waste papers and fibrous refuse and were wrapped with smooth-textured wove drawing paper on one face and around the edges. Such tablets were widely used for highly finished portraits intended for framing, such

74. *Procès-verbaux de l'Académie des Sciences*, vol. 1, May 15, 1796, p. 35, May 26, 1796, pp. 43–45. See [J. S. E.] Julia de Fontenelle and P. Poisson, *Manuel complet du marchand papetier et du régleur* (Paris: Roret, 1828), pp. 213–30, on the manufacture and composition of Conté.

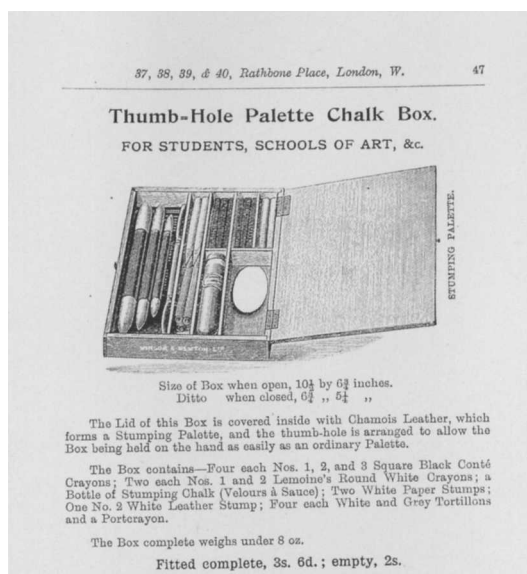


Figure 31. Dealers in colors and other artists' supplies responded to the widespread popularity of pastel and charcoal by offering ready-made sets of these media for purchase beginning in the late 1870s. Chalk boxes, designated by the term that had become generic for friable media, usually contained charcoal; a variety of fabricated drawing materials such as Conté crayons in black, red, and white; compressed charcoal in different shades and degrees of hardness; crayon holders (portcrayons); powdered charcoal; and stumps made of leather, paper, and rubber for shading and blending. Pastel boxes might be equipped with as many as several hundred colors, a bottle of fixative with an atomizer, stumps, a chamois cloth, pastel paper, and thumbtacks.

as *Elizabeth Maria Church*.⁷⁵ Conté crayon, or “French crayon,” as it was also known,⁷⁶ never attained the widespread popularity in America that it achieved in France during the nineteenth century, but its use was promoted, together with that of fabricated chalk (compressed charcoal) and natural charcoal, in drawing books of the era. All three media, which were used with white and colored paper, were praised for their versatile tonal range and for effects that could be achieved with the point of the crayon when linear precision was desired, or with broad strokes to produce nuanced passages. Over the course of the century, Conté crayon was modified with additives such as lampblack and waxes to enrich its tone and add substance to its texture. This density and blackness are evident in William Morris Hunt’s *Thorpe Sisters* (C152), where the crayon is thickly applied to a blue support. In Whistler’s rapid

sketch of Frederick R. Leyland (plate 102), highlighted with touches of white chalk, the crayon roughly skims the irregular surface of the brown wrapping paper, catching on the projecting fibers and particles and producing a play of flickering light and dark—a seemingly spontaneous technique reflecting the more vigorous artistic expression that emerged in the 1870s.

Available in both natural and fabricated forms, charcoal, which offered a greater tonal range than Conté, was widely used in America in the latter half of the nineteenth century. Natural charcoal, the most ancient of the direct-line drawing media, traditionally was made by carbonizing thin sticks of wood or twigs in the absence of oxygen, a process that preserved their natural shape, which was used unmodified as the artist’s tool. By the mid-nineteenth century, fabricated charcoal, which was made by pulverizing and compressing the natural substance, was available in different hardnesses and tones of black. The medium is readily crushed with only slight pressure of the hand, and its light, splintery particles, which are easily brushed away to make corrections, produce a broad, broken line. These characteristics made it well-suited to

75. Commercially prepared millboard tablets were used by many French artists, including Jean-Auguste-Dominique Ingres. The structure of a tablet on which Vanderlyn executed a male portrait in 1800 consisted of a layer of laid paper between the board and the fine wove primary support. The drawing was offered at Sotheby’s, New York, June 22, 1995, sale 6731, no. 141.

76. Chapman 1864, p. 180.

large-scale, rapidly executed drawings with little fine detail, such as John Vanderlyn's studies in preparation for a wall painting in the Capitol on the subject of The Landing of Columbus (see plate 22). One of the earliest examples of charcoal drawing in this collection is the bold, summary underdrawing of John Singleton Copley's highly finished pastel *Mrs Edward Green* (Mary Storer; C61), which is made visible through the pastel layer by infrared reflectography (figure 29).⁷⁷ Copley's use of charcoal for this purpose is unusual. Most pastel portraits of his era were first sketched in carmine crayons or red chalk—as is apparent to the naked eye in Henrietta Johnston's *Mrs. Pierre Bacot* (*Marianne Fleur Du Gue*; figure 30)—a hue considered to be “a good foundation to produce a pleasing effect” in the finished drawing (see plate 2).⁷⁸

Historically, charcoal had long been employed for preparatory drawings; however, beginning in the 1860s it also became one for solidly worked, finished sheets. The wave of enthusiasm for it—which was embraced by Americans of all artistic persuasions in the second half of the nineteenth century—is exemplified by the carefully worked *Portrait of a Woman* of Eastman Johnson (plate 84) and the more broadly executed *River Landscape* (plate 83) by William Morris Hunt. The use of charcoal for presentation compositions like these can be traced both to the 1863 curriculum reforms of the École des Beaux-Arts in Paris that instituted a broader and more expressive manner of drawing than was previously possible with the graphite pencil, and to the Salon exhibitions of the *fusainistes*, such as Odilon Redon and Adolphe Appian in the late 1870s. Although Americans never applied charcoal with the complexity of layering and wetting or the extended tonal range that characterize the work of their European contemporaries, these particular sheets in the Metropolitan's collection emulate many of the popular academic techniques employed for modeling and working up details. They include lifting the charcoal powder for highlights and gradations, as is seen in the face and folds of the dress of Johnson's sitter or in the sharp-edged white reserves of Hunt's sky. For these effects, bread crumbs, erasers, scrapers, and chamois cloths were used. In each drawing the varying levels of blackness are achieved with heavy repeated strokes, or by allowing hollows in the sheet's texture—and thus its color—to remain visible. Vine charcoal, which has a rich grayish cast, was popular at this time; however, artists could also equip themselves with a range of new products suited to this popular manner of drawing. Packaged sets referred to as “chalk boxes,” with Conté crayon, compressed charcoal, and an array of stumps, were advertised by Winsor and Newton (figure 31). Stumping, which might be done with a tight spiral of paper or leather, a rag, or the fingers, produced seamless gradations, a technique for which the lightweight, disparate particles of charcoal were better suited than was the more compact body of Conté. A powdered version, *velours à sauce*, allowed the artist to work charcoal almost as if it were paint; however, as taste swayed toward more sketchlike compositions, this technique tended to be viewed as belabored, and compositions that conveyed greater spontaneity, such as Hunt's *River Landscape*, gained in favor.

77. Computer-enhanced infrared reflectography carried out by Alison Gilchrest with a vidicon camera was used to isolate the charcoal layer from the pastel layer by detecting the difference in absorption between carbon-containing material and other pigments.
78. John Russell, *Elements of Painting with Crayons* (Dublin: John Exshaw, 1773), p. 21.
79. Karl Robert, *Charcoal Drawing, without a Master*, trans. by E. H. Appleton (Cincinnati: Robert Clarke and Co., 1880).

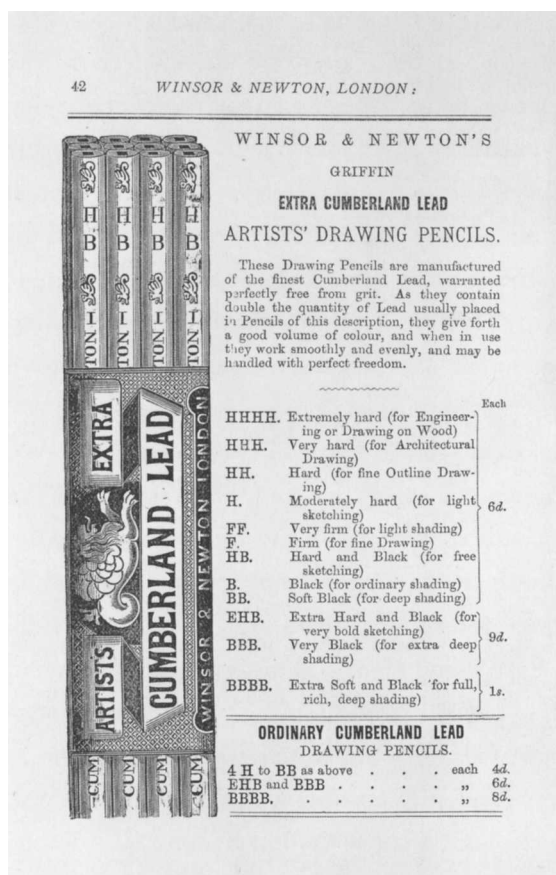


Figure 32. The growth of the pencil industry in the early decades of the nineteenth century had a profound impact on the drawing practices of American artists, who rapidly adopted this tool. As today, pencils in the nineteenth century were made of finely pulverized, fired graphite and clay. The relative blackness and hardness of a pencil was designated on its cedarwood casing. The blacker and softer ones tended to be preferred by artists (for whom pencils were specially made beginning in the 1830s), whereas the harder and lighter ones were the draftsmen's choice. Until the 1870s, most pencil leads were square in section, not round as they are today. Although patents were issued in the 1850s for pencils tipped with India rubber for erasing, few nineteenth-century pencils were so equipped.

at least one of which was translated from the French—Karl Robert's *Charcoal Drawing* (Cincinnati, 1880)—for an enthusiastic American public.⁷⁹

The direct medium that dominated American drawing practices after 1800 was graphite, generally referred to in the eighteenth and nineteenth centuries as “black lead.” Within the first few decades of the century it began to replace ink and chalk as the drawing tool of choice among professional artists and amateurs for sketching, preliminary studies, and finished compositions. Though used by some eighteenth-century English and French artists, such as Sir Joshua Reynolds, Jean-Honoré Fragonard, and Jean-Baptiste Greuze, graphite was not widely popular in Europe at this time for independent drawing, a circumstance undoubtedly related to the inaccessibility of the

Charcoal, like other direct media, was often rendered on colored paper. In Johnson's portrait, the brown support, though darker now than it was at the outset of his work, must always have contributed a warm atmospheric tonality to the composition. In this case, the alteration in color is in part attributable to the oxidation of the fixative that was applied to the surface of the work. Although charcoal powder could be held in place by a soft, textured paper, protective coatings were often applied by artists—or by subsequent owners of their work—to stabilize the medium, but they also occasionally served an aesthetic role, when applied to render an overall yellow-brown warmth to a composition. By the 1870s ready-made fixatives were commonly available; or they could be prepared by the artist with substances ranging from isinglass to strongly colored balsam resins, such as colophony, according to the many recipes given in contemporary instruction manuals,

high-quality Borrowdale material from England. It is thus notable that “black lead pencil,” listed in Smibert’s inventory of the 1730s and by other merchants thereafter, would become fairly commonplace in the colonies by the second half of the century. Among the earliest examples of graphite draftsmanship in America are the juvenile drawings of Benjamin West (1750s; Historical Society of Pennsylvania, Philadelphia) and, in the Museum’s collection, John Trumbull’s *Hugh Mercer Jr.* (plate 10). An allotrope of carbon, graphite was at this time employed without modification. Portions suitable for drawing were cut from lumps extracted from the earth and sold at stationers and color shops, generally glued into quills or fastened in a portcrayon.⁸⁰

The Conté crayon, invented at the end of the eighteenth century and rapidly commercialized, was the compositional basis for the cedar-encased graphite pencil, which by 1812 was being manufactured in America.⁸¹ Depending upon the proportion of the powdered mineral to china clay, the presence and quantities of lampblack and waxes, and the temperature at which the mixture was fired, graphite pencils varied in hardness and blackness. The letters *H*, *F*, and *B* were used to designate these properties on the wood sheath, as well as in catalogues and drawing books throughout the nineteenth century (figure 32). Within two decades of the development of the pencil industry, a pedagogical philosophy emerged in America and flourished until about 1860, according to which drawing was regarded as a practical skill and a corollary to education.⁸² Rather than ink, with its drips, spills, and inconveniences, art teachers



Figure 33. Aaron Draper Shattuck, *Study of a Fern* (detail of plate 92). Although it is one of the simplest of all artists’ tools to use, the graphite pencil is capable of producing a wide range of effects, and Aaron Draper Shattuck has exploited many of them in this very small rendering of a fern. By varying the pressure of his hand and the position of the pencil, he developed the composition with a relatively dark and soft lead. He precisely depicted the fronds with the tip of the pencil and delineated broad areas of the foliage by holding the pencil at an angle and placing his strokes close together. The highlights were achieved by exposing the underlying white paper and the metallic luster by applying the graphite in heavily impressed layers.

80. By the eighteenth century, five or six pencil makers were in business in England; see Eric H. Voice, “The History of the Manufacture of Pencils,” *The Newcomen Society . . . Transactions* 27 (1949–50 and 1950–51), pp. 131–41, esp. p. 135. Sources from that era describe slivers of graphite glued in quill holders. Author John Smith admonished his artist-readers to make these themselves, rather than purchase them ready-made, so as to avoid discovering that good lead extended only halfway up the stock, his suspicions reflecting attitudes commonly expressed in art manuals about the deceit of colormen; see *The Art of Painting in Oyl*, 9th ed. (1676; London, 1788), pp. 10–11. Some early pencils were made of compressed pulverized graphite of inferior quality combined with a binder. Antimony, waxes, shellac, rosin, or lampblack were sometimes introduced to vary the product; see Watrous 1957, p. 142.
81. In 1812, using the Conté method, William Monroe was the first to produce graphite pencils in commercial quantities in America; see Voice, “The History of the Manufacture of Pencils,” p. 139. By 1820 “Black-lead pencils and crayons” were being manufactured in New York City; see J[ohn] Leander Bishop, *A History of American Manufactures from 1608–1860*, 3d ed., rev. and enl., 3 vols. (1861; Philadelphia: E. Young and Co., 1868), vol. 2, p. 262.
82. The popularity of this medium is reflected in the fact that many exemplars and progressive-lesson books intended specifically for the graphite pencil were published before 1850 and reprinted in numerous editions; see, for example, F[essenden] N[ott] Otis, *Easy Lessons in Landscape, with Instructions for the Lead Pencil and Crayon*, 4th ed. (1851; New York: D. Appleton and Co., 1853). Manuals for the more advanced student were also published, among them, James D. Harding’s *Elementary Art; or, The Use of the Lead Pencil Advocated and Explained* (London: C. Tilt, 1834).



Figure 34. William Rickarby Miller, *Catskill Clove in Palingsville* (detail of C217). Miller has combined graphite, transparent watercolor, and colored paper—materials in widespread use at the middle of the nineteenth century—in a distinctive manner. Unlike his predecessors, who generally obscured all traces of the preliminary drawing, Miller capitalized on his underdrawing of the foliage, making it an essential element of the composition and allowing it to remain visible through the broad washes of transparent color. It thus recalls the role of pen and ink in the tinted drawing—a precursor of the painterly watercolor—and also presages the bold draftsmanship evident in watercolors made later in the century, when signs of the artist's working process came to be valued. Unlike most watercolorists, who relied on white paper to provide luminosity, Miller, who was inspired by English models, often employed a pale green paper, which confers a subdued overall hue and creates touches of color in the small areas where it is left unpainted.

and authors promoted the use of this easily maintained tool, which, again, needed no more than sharpening with the same versatile penknife once required for shaping the quill and for making corrections in ink drawings.

As is indicated by the preponderance of graphite drawings in the Museum's collection, professional American artists welcomed the black-lead pencil as a fundamental drawing tool. Its ease of handling and the fact that it required no replenishing made this medium ideal for artists who worked from nature, many of whom used sketchbooks for their plein-air drawings. Supplied by American stationers and colormen such as Janentzky and Weber of Philadelphia and Goupil and Company of New York, or purchased abroad, these sketchbooks were typically covered in cloth, marbled paper, or quarter-leather bindings and equipped with a pencil loop, such as

those of Francis William Edmonds (C111), Daniel Huntington (C159), and William Trost Richards (C274, C275). Like the pages of Thomas Hewes Hinckley's sketchbook, which is filled with detailed landscapes and animal subjects (C145), these white and colored papers were designed for use with the pencil: they are lightly sized, uniformly textured, and made not only to grab the graphite particles but to withstand tearing from the pencil point. Although Chapman asserted in his influential manual that "our decided preference [is] for the *Pen*, over all other instruments,"⁸³ in fact, graphite was used more than any other medium for drawing. This new tool was adaptable to a very wide array of techniques and levels of finish as well as to the multitudes of papers available for purchase—its stroke, like that of the other direct-drawing media, being modified by the smoothness or roughness of the support as well as by the hardness of the lead.

Most nineteenth-century drawings in graphite display value gradations ranging from a black metallic sheen to light and middle-tone matte grays. Examples of the former include the mirrorlike luster evident in Aaron Draper Shattuck's *Study of a Fern* (figure 33, plate 92), the decorative simulated silver border of *The Orphans* (plate 43), and the metalpoint quality of David Johnson Kennedy's strokes on the dark prepared paper of *Entrance to Harbor—Moonlight* (plate 71). These comparable effects result from the pressure of application or repetitive strokes compressing the highly reflective microscopic particles of this material. Freer, more rapid use of the pencil, producing a monochromatic gray tone, is seen in the expressive handling of John Neagle's *Thomas Sully* (plate 40). Very different from the style of these drawings is the photographic realism of Chauncey Bradley Ives's sculpturally modeled *Winged Cupid* (C167), which was achieved with lightly applied strokes subtly blended and graduated in intensity over the lightest of transparent gray washes, an effect facilitated by the sleek, hard-surfaced hot-pressed paper that permitted Ives's pencil to glide over its surface without interruption. The technical range of graphite is also seen in the diversity of the stroke. William Trost Richards, for example, used the point of the pencil for controlled precision in his studies of foliage (*Palms*, plate 95; *Leaves*, C266); John Frederick Kensett applied the broad side of the lead to his paper for bold masses of shadow (*Birch Tree, Niagara*, plate 69); and Shepard Alonzo Mount produced the volume and folds of his model's garment with an open network of hatched and crosshatched lines (*Back of a Woman*, plate 50).

In the nineteenth century, graphite also became the customary medium for the underdrawing in watercolor compositions. Traces of it are found in the most precise compositions by William Henry Bartlett, such as *View of the Bay and Harbor of New York, from Gowanus Heights, Brooklyn* (plate 53), and by Richards, such as *Sunset on Mount Chocorua, New Hampshire* (C279), and it forms an integral part of the calligraphic network of foliage in William Rickerby Miller's *Catskill Clove in Palingsville* (figure 34, C217). In later years, as preferences swayed toward more spontaneous effects, bold evidence of graphite would reveal the working processes of, for example,

83. He further championed the pen, maintaining that the "uncompromising character of its lines is the surest safeguard against the numerous vices and errors common to learners . . . which the pencil and Indian-rubber are apt to induce." Chapman 1864, p. 179.

84. *Spanish Fountain* (Metropolitan Museum, 15.142.6) is illustrated in *American Drawings and Watercolors in MMA*, Sargent 2000, pp. 334–35, no. 315.
85. S. S. Pickles, “Production and Utilization of Rubber,” in Charles Singer et al., eds., *A History of Technology*, 5 vols. (Oxford: Oxford University Press, 1954–58), vol. 5, p. 756; and Balston 1998, p. 264.
86. Extant nineteenth-century examples in the Victoria and Albert Museum, London, and the Museum of London are blocks of rubber with tan and black striations. They are described as French Nigrivorines, batonnets, and rubbers for erasing Conté, ink, pencil, and chalk in the *Illustrated Catalogue of Charles J. Edmands, Importer and Dealer in Art Materials, Decorative Art Goods and Art Pottery* (Boston, [1884]), pp. 80–81; copy in the Department of Drawings and Prints, Metropolitan Museum (63.675.13).
87. Nicholson 1823, p. 87, cites the use of rubber erasers in watercolor work to achieve texture and character by reducing the surface layer.

Winslow Homer in *Fishing Boats, Key West* (figure 4) and John Singer Sargent in *Spanish Fountain*.⁸⁴

Because of its particle structure, which is composed of overlapping, easily dislodged platelets, soft graphite lends itself to being stumped, to evoke the pitch darkness of Thomas Addison Richards’s *In the Valley of Wyoming, Pennsylvania (Interior of a Coal Mine, Susquehanna*; plate 75), where it was intentionally rubbed to produce a broad, gradated, “seamless” effect, a technique expanding the inherent limitations of the narrow pencil point by eliminating traces of the stroke. The morphological structure of graphite also allows it to be readily effaced. Whereas ink drawings, as noted, required that mistakes be corrected by scraping with a knife, for graphite, bread crumbs or flat, square blocks of caoutchouc—more commonly known as India rubber—enabled the artist to rub away unwanted strokes or smudges with minimal disruption to the paper. First introduced to draftsmen and stationers in 1770 by Joseph Priestley, India rubber was gradually adopted as a tool for pencil work at the same time that paper made specifically for drawing was gaining acceptance among artists.⁸⁵ Dissatisfaction with its abrasive properties is indicated by the opinions and declarations of writers such as James Duffield Harding and John Ruskin on the relative merits of this new device and the traditional blade as methods of correction. By midcentury, India rubber seems to have become indispensable. It was stored among the brushes, paints, and other paraphernalia in the artist’s watercolor box and soon became a standard item in colormen’s catalogues.⁸⁶ By the early nineteenth century, each of these mundane correction tools had become an essential instrument for the graphic artist, who used them not only for eradicating but also to remove the upper layer of the medium or to abrade the support itself to create highlights and gradations of tone.⁸⁷ Such reductive techniques became part of the artist’s repertoire, both in the direct-line media and in watercolor, and were employed by practitioners as diverse as Saint-Mémin, Vanderlyn, and Eastman Johnson. Notable are the delicate incising of Felix Octavius Carr Darley’s *John Eliot Preaching to the Indians* (plate 77) and the highlights in the distinctive pencil drawings of Paul Weber (plate 81) and Edward Seager (plate 55), which are produced by sgraffito—scraping through a prepared support to reveal the underlying white paper or clay.

After a century of immense popularity, pastel fell to the fringes of professional activity early in the nineteenth century, with relatively few practitioners and few instruction manuals devoted to it. Until the 1880s it would be overshadowed by watercolor, which had become the new celebrated medium after oil. Unlike other colored media that are mixed during the working process, pastels must be available in a broad palette of colors in advance of use. Pastels were also complicated to fabricate. Because each of the many pigments employed had unique properties (cohesiveness, dryness, or transparency), adjustments had to be made in the proportions of both the binder and the filler (a white inert pigment or powder serving to increase body and

opacity) relative to the colored component. For this reason, among others, pastel sticks, known at the time as “crayons,” did not lend themselves to being made by the artist. The earliest advertisements for pastel in America, in the 1730s, indicate that artists procured their crayons in sets of colors directly from Europe.⁸⁸ Henrietta Johnston, the first professional woman artist in America (she arrived in 1708), whose style, as represented in the Bacot portraits (plates 1, 2), must have had its source in the work of the late seventeenth-century English and Irish practitioners with whom she presumably trained, had a London acquaintance replenish her supplies.⁸⁹ Her use of pastel under the most arduous circumstances in the stockade settlement of Charles Town, years before the phenomenal craze for this medium swept Paris in 1720–21, testifies to the importance of drawing in the colonies and of materials that had basic ease of use and portability. Several decades later, when pastels could be purchased in colonial shops such as that of John Moffatt in Boston, Copley requested “one sett of Crayons of the very best kind such as You can recommend [for] liveliness of colour and Justness of tints” in his letter to Jean-Étienne Liotard, the Swiss pastelist, whose work the young American claimed he had never seen.⁹⁰ From the end of the eighteenth century through the early decades of the nineteenth, the relative facility, low cost, lack of odor, and lack of mess of pastel practice would attract various skilled limners—including Micah Williams, whose *Captain Abraham Vorhees* and *Mrs. Abraham Vorhees* (embellished with black silk ribbons sewn to the paper) are in the Museum’s collection (C502, C503)—but few mainstream artists employed this medium. Among those who did, James Sharples, who conducted a brisk family business in portraiture first in England beginning in 1783 and later in America, is said to have applied his powdered colors with a brush.⁹¹ Most pastelists, however, relied on purchased sticks of color that were applied directly to paper, rubbed with a chamois or paper stump or “sweetened” with the fingers and highlighted with the point of the crayon.

The type of pastel that was available in Sharples’s day had not changed very much over the proceeding three hundred years, save for modifications in the binders and fillers to make the crayons harder or softer, depending upon the preferences of a particular era for a linear or a painterly composition. Even after the short-lived revival of the medium in the 1850s among the French Romantic artists, such as Jean-François Millet, and subsequent flourishing from the late 1870s among the Impressionists, the fabrication of pastel was to remain largely the same. The various changes that did take place in the components of the medium by the end of the century reflected recent advances in science and technology. Among them were a greatly enlarged range of synthetic pigments and dyes and the use of gum tragacanth, a binder that replaced the array of substances previously used, such as fig juice, oatmeal whey, and skim milk. While these modifications did not change the appearance of the medium, the availability of crayons in three grades of hardness enabled the artist to expand the range of effects with these sticks of color.⁹²

88. Dow 1927, pp. 239–41.

89. John Chamberlayne, of the Society for the Propagation of the Gospel, to the Reverend Mr. Gideon Johnston (Henrietta Johnston’s husband), February 20, 1711: “I have Clubb’d [joined] wth. Mr. Shute in sending a small present of Crayons to Mrs. Johnston in acknowledgmt. of the Rice &c. which was lost wth. poor Capt. Cole.” The American Papers of the Society for the Propagation of the Gospel, Correspondence, 1711–undated, South Carolina, etc., Reel 17, Volume 17, n.p., quoted in Winston-Salem–Charleston 1991–92, p. 11.

90. Crayons are listed in Arthur Pond’s correspondence with John Moffatt for December 28, 1752; see Saunders, *John Smibert: Colonial America’s First Portrait Painter*, p. 260; Copley to Liotard, September 30, 1762, Copley and Pelham 1914, p. 26.

91. On Sharples and his family, see Knox 1930, p. 9.

92. For information on the fabrication of pastel in the nineteenth century, see [Saintin-François] Jozan, *Du Pastel: Traité de sa composition, de sa fabrication, de son emploi dans la peinture, et des moyens propres a la fixer*, 2d ed. (1847; Paris: Danlos, Éditeur, 1852). One manual written for the amateur was Henry Murray’s *The Art of Drawing and Painting in Coloured Crayons* (London, 1850). Both books describe the materials and techniques of pastel. Casein and gum arabic were occasionally used as binders in the late nineteenth century.



Figure 35. Unidentified Artist, *The Drawing Class*, ca. 1815–20, watercolor; The Art Institute of Chicago, Emily Crane Chadbourne Collection. Watercolor painting was a popular pastime among the leisured classes in the eighteenth century, and it was adopted by the middle class in the nineteenth. In the atelier depicted here, drawings in progress are positioned on the table stands, and the back of a stretching frame holding paper for a watercolor is shown leaning against the wall. Prominent are the fine wood paint boxes and various mechanical devices employed to help the student perfect her composition, including T squares for making grids or for drawing borders and a mirror to provide additional light. The placement of the tables at a right angle to the windows, which are hung with dark curtains and shutters to direct the daylight, was based on academic concepts of the ideal illumination in which to render a form volumetrically.

93. On the use of colored papers for eighteenth-century pastel; see, for example, John Russell, *Elements of Painting with Crayons* (London: J. Wilkie, 1772), p. 22; and [Robert Sayer], *The Compleat Drawing-Master . . .* (London: R. Sayer, 1766), p. 4.

94. See, for example, Russell, *Elements of Painting with Crayons* (1772; Dublin, 1773), p. 26; [Robert Sayer], *The Compleat Drawing-Book . . .*, 5th ed. (London: Robert Sayer, 1786); and Constant de Massoul, *A Treatise on the Art of Painting*, p. 113.

Eighteenth-century European pastel drawings—such as those done in 1704–5 by Henrietta Johnston in Ireland—were invariably executed on the prescribed slightly roughened colored sheets.⁹³ Thus it was perhaps the limited choice of papers in the colonies that determined Johnston’s and Copley’s use of off-white supports for their pastel portraits in the Museum’s collection. By the end of the century this situation had been rectified in America, as is indicated by the colored paper Sharples used for his pastels such as *Albert Gallatin* (plate 8). Like other artists of this era, however, Sharples did not use the dark gray or rose hue of these supports (visible on the verso of his portraits) as a chromatic component in his compositions but rather to facilitate his working process. These colored sheets served as the middle tone from which one developed the shadows and the highlights using the numerous array of tints contained in the crayon box. His pastel portraits, like most in the eighteenth century, are conceived of as easel paintings in their execution and presentation. As described in contemporary manuals,⁹⁴ the carefully gradated tones—the sitter’s skin, hair, and clothing—are modeled “so no real line is perceptible,” as if the pastel had indeed been applied with a brush. Also in emulation of the effect of oil, the supports were completely covered with color, and they were mounted either on a wood panel, as in

the case of Sharples, or they were adhered to a wood strainer—the format used by Copley—and enframed in heavy gilt molding.

Well into the 1870s mainstream practitioners such as Eastman Johnson continued to produce pastels in the traditional easel-painting format, with plastically developed forms built of layered and stumped color, as seen in his *Feeding the Turkey* (plate 85); however, by the 1880s this type of highly finished painterly pastel had begun to fall from favor. *Note in Pink and Brown* (plate 104) by the expatriate Whistler—with its broken strokes, large reserves of textured brown paper, informal, sketchlike composition, and abstract treatment of color and pattern—reflects a new style of pastel then emerging among the European avant-garde. These works were often rendered on toned papers with a slightly rough surface designed for friable media. At times referred to as crayon papers, they were loosely mounted or simply adhered to millboard. A constant item in catalogues of the 1880s and 1890s, such supports now served a vital role in the composition, providing color and a means of establishing texture in these loosely constructed drawings that revealed the artist's working process. Whistler's aesthetic would soon be emulated among a younger generation of American artists who worked in pastel, among them John Twachtman, Robert Blum, Julian Alden Weir, and Carroll Beckwith.

The preoccupation of pastel artists with keeping the powdery surface of this medium intact without sacrificing its diffuse, light-reflecting quality is an undercurrent in its history. Fixatives (similar to those used for charcoal) were not always employed for fear of altering a drawing's velvety appearance by enveloping the powder in a resin or gum; moreover, the tendency of these preparations to yellow and disfigure the tonality of the composition rightfully discouraged many artists from using them. Among the alternatives to the various preparations that came on the market in the nineteenth century were glue-coated "Charpas" papers, to which pastel or charcoal would adhere when exposed to steam from a kettle.⁹⁵ Even when a pastel was to be protected beneath a sheet of glass, various mechanical bonding methods were often resorted to as well to hold the dustlike color in place. Such techniques included using rough-textured paper or paper containing wool or silk fibers.⁹⁶ Another method, used by James Sharples, entailed roughening the paper surface to give it a nap. In the nineteenth century the industrialization of papermaking brought alternatives to these traditional practices; among them were supports derived from the abrasive papers made for cabinetry work. Simple, coarse sandpapers were often used for pastel by amateurs; an example is the anonymous *North Battery or "Red Fort"* in the Metropolitan's collection.⁹⁷ Many professional artists, including Daniel Chester French and John Twachtman, occasionally turned to artists' papers commercially coated with glue and powdered pumice dyed in pink, blue, and yellow, which had been marketed for use with pastel since the 1850s. These were claimed to hold the particles in place without the need for a fixative. Although the quality of these

95. J. Scott Taylor, *A Descriptive Handbook of Modern Water-Colour Pigments*, No. 43 (London: Winsor and Newton, n.d. [1890–1910]), bound-in Winsor and Newton catalogue, p. 39. "Charpas' Drawing Paper," is described there as a "new self-fixing paper for charcoal, chalk, crayon, and pastel drawings," and available in white and in tints.

96. Krill 1997.

97. Acc. no. 54.90.276.

supports was eventually questioned, they provided a means to preserve the medium's opacity, matte texture, and high-keyed optical properties. These were the distinguishing aesthetic features of pastel. Greatly valued in the last decades of the nineteenth century, they had a profound impact on the oil-painting palette and were fundamental in the revival of the opaque drawing media, notably gouache and tempera, that occurred at that time.

Watercolor

Of the many arts of drawing on paper, it was watercolor—a dispersion of finely ground pigment, gum arabic, and oxgall in water—that changed the most profoundly in its packaging, techniques, and apparatus during the years covered in this

Figure 36. Watercolor box, mahogany; nineteenth century; Collection of the Conservation Center, Institute of Fine Arts, New York University. Heavy, polished mahogany watercolor boxes such as this example (as well as ones in ebony, rosewood, and walnut) were used from the late eighteenth century and throughout the nineteenth by watercolorists who worked indoors, enjoying their greatest popularity before the surge of interest in plein-air painting. Made and outfitted by many dealers, including the American colorman George Osborne of Philadelphia, they were equipped with multiple compartments for holding brushes and brush rests, saucers, palettes, Conté crayons, portcrayons, erasing knives and rubber erasers, sponges, cloths, and bottles of oxgall and gum arabic. The inner lid of the box was often fashioned with a pocket to hold drawing papers.



essay. One of the earliest references to this medium in America is an advertisement posted in 1736 by John Merritt of Boston for “Painter’s Colours and Gums of every Kind, for House-painting, Face-painting and Water Colours.”⁹⁸ His notice reflects the customary practice whereby the artist modified purchased pigments by additional grinding and the admixture of a binding agent according to the intended use. For painting on paper, these ingredients were worked up with moisture into irregular cakes and dried. For use, they were grated on a rough porcelain slab and mixed with water in shells as needed.

In 1781 William Reeves of London presented his ready-made colors compounded with sugar in embossed rectangular blocks and arrayed in a divided wood tray to the Royal Society for the Encouragement of the Arts, Manufactures, and Commerce. Although they were hard in consistency and still required grating, their slightly hygroscopic (nondessicating) formulation eased the process of painting. Significantly, this improved product became available at about the time when artists were beginning to use the wove papers that had been first introduced some twenty-five years earlier by James Whatman.

With the preparation and packaging of these paints now left entirely to colormen—which greatly facilitated the artist’s tasks—the demand for watercolor increased in America, as it did in England. In this country, starting in the last decades of the eighteenth century, its appeal to the untrained artist in particular is implied by the proliferation of advertisements for private drawing masters and the availability of instructional manuals. Further evidence that the commercialization of this art form had reached these shores is indicated by an 1806 notice placed by Samuel Tuck of Boston inviting purchase of four hundred wood boxes equipped with cake colors imported from England.⁹⁹ It was not, however, until 1823 that George Osborne of Philadelphia would offer the first American-made watercolors. His “superfine colors” as stated on the trade card affixed to the inner lid of his paint boxes were “comparable to any made in England.”¹⁰⁰ From this time, American artists could thus purchase their colors in sets or as individual cakes and could choose either those made domestically or, more commonly, imported ones sold by tradesmen here. Paints were also procured by artists traveling abroad who brought them home. Thomas Sully, for one, toward the end of his London sojourn in 1838 noted in his diary that he “Left my sketching Box at Winsor’s to be filled with moist water colors.”¹⁰¹ In short, the widespread accessibility of these supplies, the complications entailed in preparing pigments, and the lack of recipes for doing so make it unlikely that even folk artists, as is so often claimed, made their own watercolors.¹⁰²

As drawings of artists at work (figure 35) and surviving materials indicate, until the 1840s the watercolorists’ paraphernalia was geared to the studio. Commercially made wood paint boxes, which were heavy and intended to lie flat on a tabletop, ranged from fruitwood chests embellished with neoclassical imagery on the lid, for

98. *Boston News-Letter*, September 16–23, 1736; see Dow 1927, p. 238.

99. Samuel Tuck of Liberty Square was the proprietor of the principal color shop in Boston. For the notice, see William T. Whitly, *Gilbert Stuart* (Cambridge, Mass.: Harvard University Press, 1932), pp. 131–32.

100. Osborne’s superfine watercolors were shown at the first exhibition of the Franklin Institute in Philadelphia in 1824, where they “were judged to be of superior quality, rivaling the best productions of Europe”; quoted in Carson, “Early American Water Color Painting,” p. 54.

101. Journal entry for June 7, 1838; Barratt 2000, p. 171.

102. This is substantiated by Janice H. Carlson and John Krill in “Pigment Analysis of Early American Watercolors and Fraktur,” in *The American Institute for Conservation of Historic and Artistic Works, Preprints of Papers Presented at the Sixth Annual Meeting, Fort Worth, Texas, 1–4 June 1978*, pp. 41–52. They present evidence based on X-ray fluorescence analysis that folk artists did not fabricate their own colors. This long-standing belief was fostered by Henry C. Mercer in his study “The Survival of the Mediaeval Art of Illuminative Writing Among Pennsylvania Germans,” *Contributions to American History*, no. 2 (The Bucks County Historical Society), reprinted from *Proceedings of the American Philosophical Society* 36, no. 156 (December 1897), pp. 424–33.



Figure 37. William Guy Wall, *New York from Weehawk* (detail of plate 33). Removing color by blotting it with a small piece of a natural sponge in order to vary density and texture was one of the many subtractive techniques employed by nineteenth-century watercolorists. Rewetting color or reworking it dry by scraping or blotting or by masking and stenciling were other means of modifying the medium. By careful manipulation of the paint in this watercolor landscape, Wall has convincingly suggested the mass and soft texture of the shrubbery along the roadside.

female amateurs, to sturdy mahogany boxes with sliding drawers and multiple storage compartments, for the more serious artist (figure 36). Customarily, paint boxes were sold with the color cakes glued in place and labeled. Most boxes were equipped to hold up to twenty-four cakes, although by 1800, with the development of artificial pigments, the number of available hues (mostly the same as those used in oil painting) was almost triple that figure. The 1801 catalogue issued by Rudolf Ackermann, for example, offered watercolor cakes in sixty-eight different colors.¹⁰³

Despite this abundance, chromatic theory at the time was largely based on the three principal, or primary, colors—red, blue, and yellow—from the mixture of which all other colors could be obtained.¹⁰⁴ The concept, which was put forward in opposition to Newton's prismatic color theory, had attracted wide notice among British painters and found support among influential scientists, including George Field,¹⁰⁵ and it formed the basis of the characteristically brief instruction on color in early manuals. These books emphasized design (that is, perspective, chiaroscuro, and composition) over the less teachable matter of color. Archibald Robertson in *Elements of the Graphic Arts*, for example, proposed that students use no more than the primaries. The restricted color scheme of both Robertson's *Collect Pond, New York City* (plate 13) and John William Hill's *Circular Mill, King Street, New York* (C135) suggests that such advice was at times followed by professional painters; however, the narrow tonal range of these sheets may also have been exaggerated by fading. Decades later, the premise of color instruction in such manuals remained the same, but practical application entailed far greater complexity. Francis Nicholson, for one, in *The Practice of Drawing and Painting Landscape from Nature, in Water*

Colours, advocated that the palette be composed not of three simple colors, but of a variety of red, yellow, and blue pigments in order to produce a broad array of related hues. The practice of such chromatic concepts is suggested by the harmonious tonality of William James Bennett's *View of South Street from Maiden Lane, New York City* (plate 26), which the artist achieved by modulating the browns and muted reds; and by the varied blues and greens of William Guy Wall's *Bay of New York and Governors Island Taken from Brooklyn Heights* (C461).

The necessity of mixing pigments, the intricacies of color balance, and the controversies associated with these matters are brought to the fore most notably by the color green. Despite the high regard accorded to landscape painting in the nineteenth century, this color was held in disdain by many, an attitude exacerbated by the availability of few green pigments, each of which was either highly transparent, acidic, fugitive, toxic, or otherwise unsatisfactory. The color was thus usually composed of mixtures of blue and yellow, as is seen in the nuanced palette of foliage and ground cover in Bennett's *Weehawken from Turtle Grove* (plate 27) and in the varied masses of the trees in William Rickarby Miller's *Catskill Clove in Palingsville* (figure 34, C217). When green was made with gamboge, it was vulnerable to fading, accounting for the decidedly blue cast of the foliage in many of these sheets, such as, for example, *Hudson River Railroad Station, with a View of Manhattan College* (C394). Even after midcentury, when the range of stable green pigments had greatly increased and could satisfy all tastes, objections to the color as vulgar and common persisted, as did a preference for mixed greens.¹⁰⁶ Beyond issues of aesthetics, attitudes like these were closely tied to prevailing concerns about pigment quality and permanence, and to the disreputable practices of colormen.¹⁰⁷

Just after 1850 a more extensive array of pigments would be proposed for the watercolor box. In *Elements of Drawing* John Ruskin listed twenty-four colors, claiming it was an "affectation" to paint with fewer, and, in part to avoid degrading them by mixing, George Barnard advised the student to use twenty-five—a number suggested, for example, by the multihued *Plums* (plate 64) painted by John William Hill.¹⁰⁸ Advice on the organization of these colors in groupings of related hues was generally based on principles of convenience: to avoid dirtying neighboring colors, to save time when seeking to capture a fleeting atmospheric effect, or to easily locate the desired color.¹⁰⁹ Examination of surviving boxes indicates that, in fact, color labels and hence colors were often arrayed without system. This nontheoretical approach, far different from that applied to the contemporary oil painter's palette, was undoubtedly based on the needs of actual practice. These watery paints required individual saucers for each color; moreover, painting in watercolor through much of the nineteenth century entailed layering washes over white paper to modulate tone, rather than juxtaposing mixtures of solid color and white paint.

Strict organization of the watercolorists' other materials may also not have been a concern. The vast array of tools these boxes accommodated testifies to the complexity

103. "List of Ackermann's Superfine Water Colours" in *Treatise on Superfine Water Colours* (London, 1801) (University of London Library; cited in *Paint and Painting*, p. 40). For a history of artists' colors, see Harley 1982.

104. This idea had been proposed during the eighteenth century by several theoreticians, including Louis Bertrand Castel (*L'Optique des couleurs* [Paris: Briasson, 1740]) and Moses Harris (*The Natural System of Colours* [London, after 1769]).

105. Kemp 1990, pp. 291–92, 300. According to Bicknell in Cambridge and Grasmere 1987–88, p. 90, the use of primaries as advocated by writers of books on watercolor is based on the theories of Moses Harris.

106. John Ruskin observed in *Elements of Drawing* (Ruskin 1857), p. 236: "The worst general character that colour can possibly have is a prevalent tendency to a dirty yellowish green, like that of a decaying heap of vegetables." George Barnard went further still: "it is very doubtful whether a picture, having a preponderance of green, is ever truly popular" (Barnard 1861, p. 20). For a discussion of some of the issues associated with the color green, see Cambridge, Mass. 1977, pp. 42–43.

107. See Nicholson 1823, pp. 61–62. Distrust of the colormen was commonplace, expressed by Robert Dossie, Constant de Massoul, and others. For a related discussion, see the works cited in note 29 above.

108. Ruskin 1857, p. 208; and Barnard 1861, p. 53.

109. Chapman 1864, p. 241; Ruskin 1857, pp. 208–10; and Barnard 1861, p. 47.

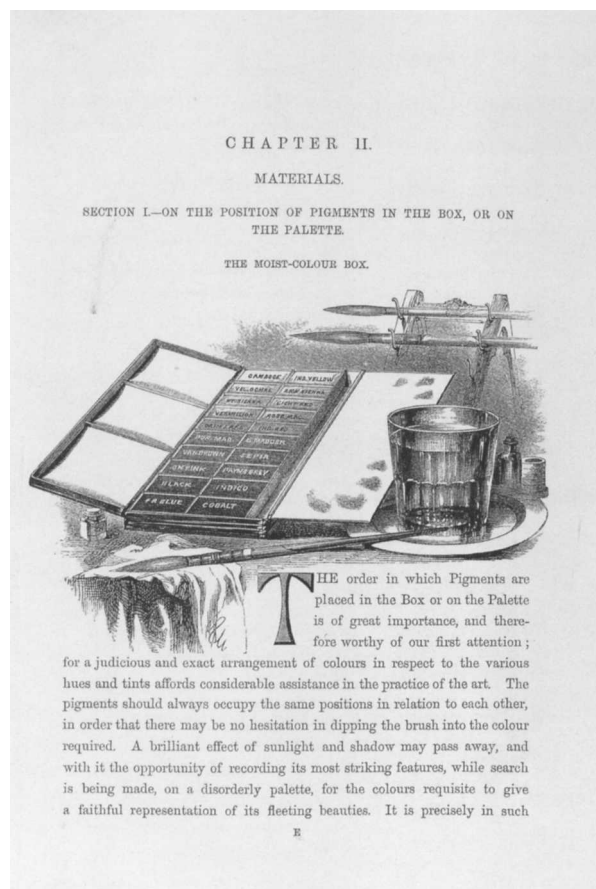


Figure 38. This page from George Barnard's *Theory and Practice of Landscape Painting in Water-Colours* (1861) shows a japanned tin watercolor box. Introduced in 1849, such lightweight boxes were intended for outdoor use, but they would soon prove to be convenient for studio work as well. "Sketching boxes" were available to be filled by the artist or sold fully equipped with tube paints and moist watercolors in porcelain pans wrapped with paper and gauze. Sometimes fashioned with a thumbhole so that the box could be used as a palette, the folding lid was enameled in white on the inside, providing the artist with a surface for mixing his pigments that was similar in color to the paper customarily employed in this medium.

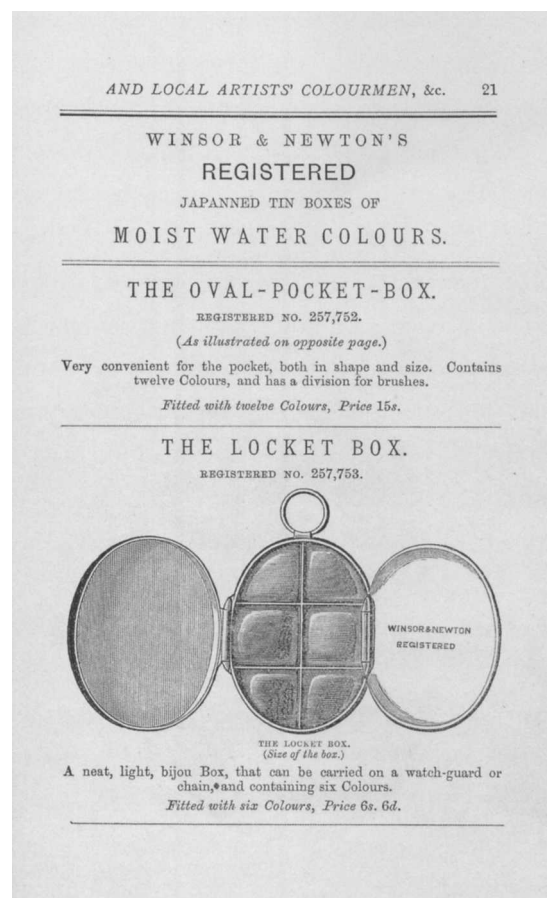


Figure 39. Miniature watercolor boxes varied in size from this locket box, which could be carried on a watch chain, to containers the size of an eyeglass case. They enabled artists to carry their paints with them at all times, ready to capture the majesty of nature as it unfolded or to observe its details. The moist watercolors, as noted in the text printed above the illustration, needed only slight wetting with the tip of the brush to be worked up into a wash.

that was possible in this practice. Jostling for space in the trays and drawers were different-sized brushes set in quills and known as mops, skies, swans, and crows; sponges; portcrayons; rough ceramic plates on which to grate the cakes of color; saucers and divided porcelain palettes for mixing colors; glass jars for holding water and oxgall (the latter for improving the flow of the washes); gum arabic for enhancing the luster and intensity of the colors;¹¹⁰ scrapers; penknives and quill pens; brush rests; red and black chalks; sticks of India ink; graphite pencils; shells in which to mix gold powder, as in the execution of the anonymous *Portrait of Mrs. Crofts* (C404); and, for rubbing up color and making corrections, India rubber, rags, cotton wool, and bread crumbs. In addition, the artist would also require loose papers or

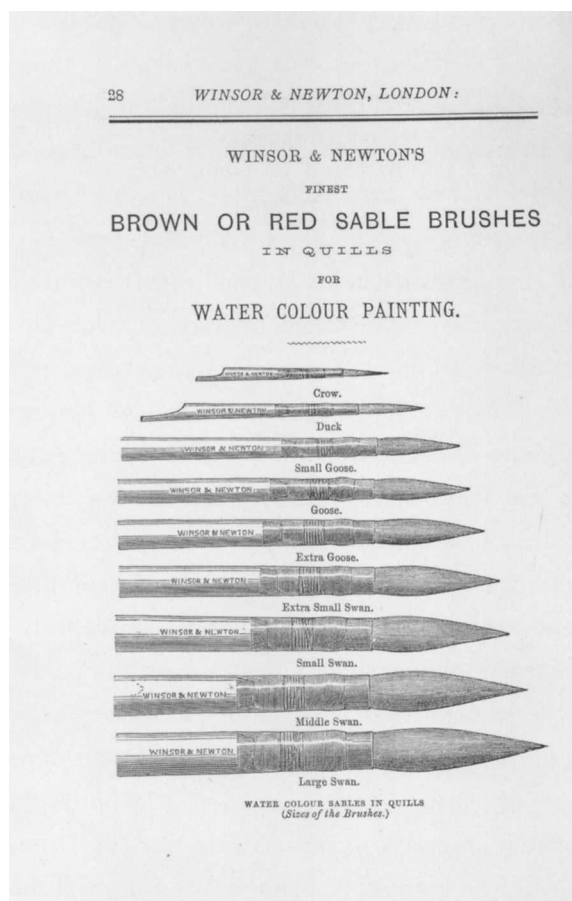
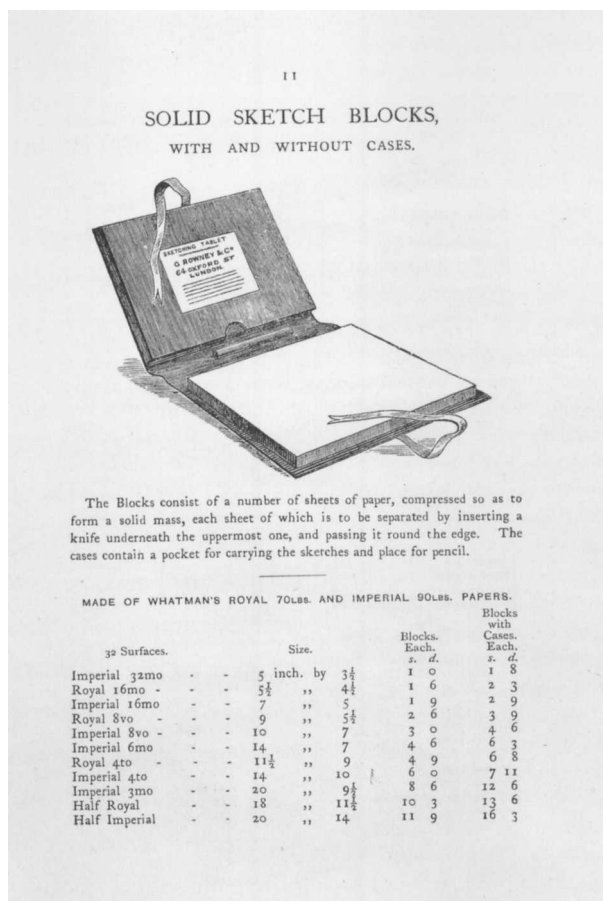


Figure 40. Until the middle of the nineteenth century, brush ferrules were made from the quills of waterfowl. For use in watercolor painting, these tubes were fitted with soft sable or squirrel hair but were available only in round or oval shapes. The introduction of metal ferrules in the mid-nineteenth century gave the watercolorist a more durable tool and a brush with a flat profile, which became increasingly popular during the 1870s. Its distinctive broad stroke associated with Impressionism came to be regarded as a sign of modernism.



110. Gum arabic, obtained from trees in the genus *Acacia*, was used not only in the preparation of watercolor but also as a transparent coating over dark colors to enhance their depth of tone. In the latter capacity it was most often used before 1850 by amateur artists and illustrators such as Joseph H. Davis to create textural interest in their otherwise unmodulated colors (plate 59), or by others to add finish and thereby confer the importance of an exhibition watercolor upon a work such as Charles Burton's *View of the Capitol* (plate 34). Much later in the century the flower painter Ellen Robbins coated various colors in *Wildflowers* (C284) with gum arabic to increase their tonal saturation.
111. The description of artists' boxes and their contents is based on many examples studied by this writer. The materials, tools, and equipment listed here are recorded in artists' books on watercolor and in catalogues of the nineteenth century.
112. Joseph Holden Pott, *An Essay on Landscape Painting* (London: J. Johnson, 1782), pp. 76–77. This change in conception, according to Jane Bayard (*Works of Splendor and Imagination: The Exhibition Watercolor, 1770–1870* [exh. cat.; New Haven: Yale Center for British Art, 1981], p. 2), is in part believed to have arisen from the competition between watercolorists and oil painters.
113. On Latrobe, see Brownell 1985, p. 18. The multifaceted Picturesque philosophy had been inspired by the rise of landscape as a legitimate subject for painting and by the classical tradition of the great seventeenth-century landscape artist Claude Lorrain.

the composition with accents of local color in a limited palette of broad, flat tones. Like the Metropolitan's two topographical views of Brooklyn, Long Island, of about 1778 (C387, C388), most American drawings of this era were executed for informational rather than aesthetic purposes, and, significantly, the presumed author of these sheets, a British military officer, would have been expressly trained as a draftsman-surveyor. Even without a pen-and-ink framework, however, the watercolor medium is well suited to portray clearly defined solid forms when it is applied with a relatively dry brush to dry paper, a technique that restricts the flow and variation of color. This type of brushwork is evident in many American drawings by self-taught artists, such as *The Shop and Warehouse of Duncan Phyfe* (plate 18), Joseph H. Davis's *Mr. and Mrs. Daniel Otis and Child* (plate 59), and John Lewis Krimmel's *Merrymaking at a Wayside Inn* (plate 28). Each of these drawings is developed with bold opaque colors of uniform intensity. Their emphasis on firm contour and the lack of modeling, chiaroscuro, and aerial perspective typify a form of expression that would continue to thrive among amateurs into the mid-nineteenth century. These characteristics also account for the disconcertingly wide range in the dating of many of these works.

In the hands of professional artists of the early nineteenth century, however, watercolor increasingly came to resemble oil painting in its complexity of color application, airiness of tone, and subtle effects of light and shade. Artists now "painted" in watercolor, which was no longer merely an accessory to drawing. As one writer noted, the effect of this new, broadly unified manner of painting "is not produced from outlines filled up, but is washed into light [and] shade . . . by a more artful process."¹¹² Benjamin Henry Latrobe's *View from the Packet Wharf at Frenchtown Looking Down Elk Creek* of 1806 (plate 12) stands at the cusp of this transition in America. Done in pen and iron-gall ink overlaid with broad washes of color, this sheet has a simplicity reminiscent of a tinted drawing; yet the colors are applied with greater fluidity and tonal modulation, doubtless a reflection of this artist's English training and current theories of the Picturesque, including his own.¹¹³ Although such concepts that emphasized imagination and observation rather than imitation played a fundamental role in the transformation of the watercolor medium, the rendering of these new aerial effects was, nonetheless, facilitated by two technical developments, namely, the increased solubility of cake colors and the growing availability of hard-sized wove paper. The uniform topography of these sheets permitted the uninterrupted distribution of color, thus allowing for a high surface finish and ultimately enabling the watercolorist to emulate oil painting. The robust composition of these papers, as noted above, was perfectly adapted to withstand the cycles of wetting and scraping that were by now commonplace in the practice of this medium.

The new method of watercolor painting, as exemplified by picturesque renderings in the Metropolitan's collection, such as William James Bennett's *Weehawken from Turtle Grove* (plate 27), was based on the layering of pure transparent washes on white paper. Light would pass through the tints of color to the support and be

reflected back to the viewer, creating the jewel-like luminous tonality that is so closely associated with this medium. As previously discussed, instructions on this process were given in the numerous manuals published in the nineteenth century and readily available in America. After rendering a light pencil sketch on strong paper, the artist dampened and stretched the sheet and then adhered it to a wood drawing board. While the paper was wet, the composition was built up with dilute washes of color, and the board was tipped and rotated both to facilitate the flow of paint over the entire surface and to eliminate visible brushstrokes. To further reduce traces of the hand, washes were softened with sponges and fan-shaped brushes. Selected areas of the sheet would remain wet or were allowed to dry, and then fresh layers of paint were added. Color could also be lifted for highlights and gradations by blotting with a dry brush or rag or scraping with a knife or brush handle. Masking agents (such as lead white combined with beeswax) would reveal a lighter underlying tone when removed.¹¹⁴ Although thick white paint was also used for heightening, such as the clouds and cascading cataract in David Claypoole Johnston's *At the Waterfall* (plate 42), the more virtuoso methods that relied on exposing the white of the paper served to expand upon the role of the brush. William Guy Wall, like other artists of his generation, characteristically employed this array of techniques. In his *New York from Weehawk* (plate 33) the broad expanses of sky and landscape are modulated with layered washes, the masses of vegetation at the right are sponged to add textural variety (figure 37), the grassy patch in the foreground is rendered by painstakingly blotting up the color, and the sailboats are simply left in reserve—perhaps first masked—to expose the white paper below. Applying and removing color in this manner characterizes transparent watercolor painting through much of the nineteenth century; the variations were largely determined by the fluidity of the stroke and the dampness of the support. From the 1820s through the 1870s such effects are evident both in the intricately crafted watercolors that were intended to be engraved—such as Wall's or William James Bennett's views—and in more loosely rendered, independent studies such as Karl Bodmer's *Deer in a Landscape* (plate 54).

The transition to a more expressive vision and a disdain for detail is hinted at after about 1850—as, for example, in the broadly painted *Beach Scene* by James Hamilton (plate 73)—but it is perhaps most consistently evidenced in Whistler's watercolors of the 1880s. His typically small-scale studies, such as *Variations in Violet and Gray—Market Place, Dieppe* (plate 106), in gouache and watercolor, and *Gold and Brown: Dordrecht* (C490), painted in transparent colors, were executed on academy board (rigid paper, or card, faced with wove paper), which provided him with a resilient support that was suited for out-of-doors work. Unlike the laboriously developed picturesque views, his work captures a sense of immediacy with great economy of means. The Dordrecht scene, for example, is constructed without artifice. The smooth-surfaced paper was employed without being wetted, thereby allowing the broadly applied brushwork to convey fluidity but still retain definition.

114. In 1799 Francis Nicholson demonstrated the use of a masking agent made of whitened beeswax in oil of turpentine and flake white before the Royal Society for the Encouragement of the Arts, Manufactures, and Commerce; others were subsequently published. See Nicholson 1820, p. 63. For a description of the many aspects of watercolor painting, see Cambridge, Mass. 1977.



Figure 42. William Trost Richards, *A Rocky Coast* (detail of plate 98). By the 1870s artists were beginning to seek out papers of unusual texture and color for their work. For this watercolor, Richards chose a dark, rugged “carpet” paper as a support. Its many projecting particles and fibers increase the reflection of surface light and enhance the matte quality of the thick-bodied gouache made with Chinese white and watercolor. Commercially introduced in 1834, Chinese white (zinc oxide), which does not darken with age, stimulated the use of opaque pigment among watercolorists, most notably the followers of John Ruskin in America in the 1860s.

The colors are only sparingly layered, with little attempt at modulation, thus revealing an overall luminosity from the underlying white substrate, and there are no subtractive techniques. The effect is an ideal balance between description and diaphanous impression. By the final decades of the century watercolorists would increasingly strive for these sketchlike effects, which had been fostered by an avant-garde philosophy that prized the working process and the distinctive style, or individuality, of the artist. Drawing upon the range of practices that had evolved since the development of the medium as a fine art, this trend toward greater expressiveness would be fully realized in the work of Homer and Sargent. While continuing to exploit the vibrancy and richness of these luminous colors using traditional methods of layering washes and subtractive techniques, these artists defied the precision of their predecessors with emphatic underdrawing and rapid, dry brushwork that exposed minuscule hollows, or “holidays,” of textured white paper.

Most watercolors done after 1832 are likely to have been executed with the new moist colors introduced that year by the colormen Winsor and Newton. Made

permanently hygroscopic by the addition of glycerol, a product that had been recently formulated, they further eased the painting process by making the colors more soluble and requiring only a mere touch of the wet brush to work up a wash. They were thus particularly suitable for on-site sketching—for capturing nuances of atmosphere and light linked to landscape and its Romantic or Transcendental interpretation. From the 1820s American artists were increasingly drawn to nature as a source of inspiration, as were ordinary men and women who were also venturing into the countryside in search of scenic views to admire. Colormen were quick to capitalize on the commercial possibilities in this surge in landscape art and tourism, and from the 1840s their catalogues offered a vast array of products suitable for out-of-doors painting. Now moist colors contained in small porcelain pans and wrapped in paper were packaged in lightweight japanned boxes with a flexible lid that could serve as a palette (figure 38). Introduced in 1849, they came in sizes to fit the open hand, or as small as a locket or eyeglass case (figure 39). In addition to tin containers for brushes and water, the amateur or professional artist could equip himself with canvas knapsacks, folding umbrellas, collapsible easels, and stools. Although most of these items were specifically designed for watercolor work, many of the new products were adaptations of those designed for oil painting and in effect bridged the technical gap between the two media. Among them were moist watercolors in collapsible tubes, a type of packaging introduced in 1841. The greater viscosity of these paints (owing to greater amounts of glycerol) extended the artist's range in allowing colors to be applied at full chromatic strength and with tactile effects, or simply in speeding execution, as they required very little water for use. William Trost Richards probably used them for some of the rich tones and lightly impasted accents in works such as *Lake Squam from Red Hill* (C265). Sargent, whose paints survive, surely applied color directly from the tube in *Sirmione* in imitation of oil.¹¹⁵ Other tools introduced after midcentury were sable brushes with crimped metal ferrules (figure 40). Modeled on the oil painter's brush, they were sturdier and less subject to water damage than quill brushes wrapped with thread.¹¹⁶ Though lacking the traditional tapered brush's rounded structure designed to hold a large reservoir of wash, the flat-profile "sable" was well suited both for thickened paint and to render the newly popular broad stroke. The latter, called the *tache* by the Impressionists, is seen in the wide yet fluid bands of clouds in Whistler's *Scene on the Mersey* (C495). Unlike the indiscernible brushwork of earlier nineteenth-century watercolors, the stroke produced by this tool served to reveal the artist's hand.

Many kinds of paper products became popular at this time, and though advertised for watercolor and drawing, they were also used by oil painters. Some of them, discussed earlier, were millboards and academy boards—semirigid supports of varying thickness and furnish on which paper of better quality was mounted.¹¹⁷ Wove papers in smooth and rough textures were marketed as loose sheets and in portable sketching blocks. Introduced in the 1840s, the latter consisted of multiple sheets of compressed

115. The collapsible tube, devised by John Rand, an American painter in London, was commercially introduced for oil paint in 1841. On tube packaging, see *Paint and Painting*, pp. 67–69; and Cambridge, Mass. 1977, pp. 55–56. On Sargent's moist color in tubes, see "Appendix A: Case Display of Artists' Materials," Cambridge, Mass. 1977, p. 66. For *Sirmione* (Metropolitan Museum, 15.142.5), see New York and other cities 1991, p. 144. Information on the date of the introduction of japanned tin boxes was also provided by Dr. Alan Foster, chief chemist, Winsor and Newton, Wealdstone, U.K.
116. On brushes, see Katlan 1999, pp. 24–25; and David Bomford, Jo Kirby, John Leighton, and Ashok Roy, *Art in the Making: Impressionism* (exh. cat.; London: The National Gallery, 1990), pp. 92–93.
117. First introduced in the late eighteenth century, millboard was being imported to America from England by 1835. According to Katlan 1999, pp. 27–28, among the catalogues listing them were Winsor and Newton's (in 1852 and 1863), N. D. Cotton and Company's (catalogues of about 1844–52), and Goupil and Company's (catalogue of 1854).

118. Quoted from Chapman 1864, p. 182.
119. For the Charles J. Edmands catalogue see n. 86 above.
120. When exposed to atmospheric hydrogen sulfide, basic lead carbonate, which is white, is converted to black lead sulfite. This can be chemically changed to a white lead sulfate (as has been done to the clouds in David Claypoole Johnston's *At the Waterfall*, plate 42). The trim on the girl's dress in Henry Walton's *Frances and Charles Cowdrey* (C467) and the bonnet in *Portrait of Mrs. Crofts* (C404) bear evidence of blackened white lead.
121. Zinc oxide was first proposed to the Académie Royale de Peinture et de Sculpture in 1780 as a pigment for use in oil painting but was not put into production, as it was considered an unsatisfactory substitute for lead white; see Lowengard, "Color Practices, Color Theories, and the Creation of Color in Objects," pp. 95–96.
122. In his journal entry for May 11, 1838, Sully criticized James Duffield Harding for combining the two media; see Barratt 2000, p. 162.

paper glued around the edges and supported by a layer of millboard. They came in sizes made to fit the pocket up to fourteen by twenty inches (figure 41). Adhesive remaining on the edges of many sheets by Homer and Sargent testifies to their use by these artists. Despite objections raised to a surfeit of "contrivances" and "gimcrackeries in many ways far more injurious" to the interest of art,¹¹⁸ the number of these offerings continued to expand. A catalogue issued in the early 1880s by the Boston colorman Charles J. Edmands exemplified this trend: sixteen pages were allotted to moist watercolors in pans, bottles, and tubes and a variety of tin and wood boxes to hold them.¹¹⁹

The white pigments available to watercolorists in the early decades of the nineteenth century had many shortcomings. Either they had too little covering power, like calcium carbonate, and a pasty texture, like Constant white (barium sulphate), or if made of lead, they turned black, like flake or Cremnitz whites (carbonates of lead).¹²⁰ Examples of the disagreeable appearance of oxidized lead white are seen in the watercolor sketch of a woman in Sully's sketchbook of figure studies (C330; 53.182.75 recto) and in the blackened highlights of Carl Friedrich Heinrich Werner's *Italian Lake Scene with Villa* from the Cropsey Album (C475). Seizing upon the opportunity to rectify this problem at the moment when the fashion for opaque watercolor painting was reemerging (a trend reflected in the highly finished gouaches of Nicolino Calyo, such as *View of New York from Williamsburg* [C33] and James Kidder's *Interior of a Lottery* [C184]), Winsor and Newton introduced a new non-blackening white in 1834. Commercially marketed as Chinese white and initially sold in bottles, this water-based zinc oxide rapidly became a mainstay of the watercolorists' palette.¹²¹ Throughout the century it was typically used by American artists for discrete areas of opaque heightening in transparent watercolor. Although disdained by Sully, who saw examples in London in 1838,¹²² the practice was widespread, for the solidity, contrast, and sense of completeness of these accents were believed to evoke qualities of oil painting. It is seen, for example, in William Rickarby Miller's *Catskill Clove* (figure 16, C216), James David Smillie's *On the Ausable* (plate 100), and Jasper Francis Cropsey's *Hackensack Meadows* (plate 80), works in which it confers the effect of sunlight illuminating the rushing falls or placid meadows. With the passage of time this bright, chemically stable white often stands out disproportionately against the gradually darkening paper or faded pigments that surround it, as may be seen in Thomas Waterman Wood's *Reading the Scriptures* (plate 82). In addition to its use for highlights, zinc white was also mixed with watercolors. With their higher pigment content, opaque colors had more body and covering power than transparent tints. These properties were ideally suited both to the closely observed detail of George Harvey's precisionist *Rainstorm—Cider Mill at Redding, Connecticut* (plate 45) and to George Inness's muted expanses of landscape in *Olive Trees at Tivoli* (plate 87). By using washes that varied in application from opaque and dense in the foreground to a veil-like film of dilute gouache in the distance, Inness achieved the effect of a vast, receding vista.

The gouache technique that unquestionably had the greatest impact on American draftsmanship was one advanced by John Ruskin, based on the close placement of small dabs and hatches of color. Of the three methods of laying in color, which included mixing color while wet and washing one color over another, Ruskin held that the most important for enforcing the inherent purity of the individual tones was “using atoms of colour in juxtaposition.” Superficially similar to the stippled brushwork employed by miniaturists, this technique entailed the use of opaque colors modulated with varying amounts of Chinese white. The effect, to Ruskin, was “infinitely liker nature than transparent colour,” and would allow the artist to dispense with the “pestilent habit” of blotting and sponging, a traditional reductive means of producing texture and gradation. Ruskin believed that when it was applied to smooth white paper or Bristol board, this water-based paint produced the same brilliance as that achieved by the Pre-Raphaelite painters when they applied oil glazes over lead-white grounds.¹²³

Ruskin’s ideas had a profound impact on the American Pre-Raphaelites;¹²⁴ however, these artists did not always follow his dictates. John William Hill, for example, in both *Peach Blossoms* (C139) and *Plums* (plate 64), used no subtractive devices, such as sponging or scraping, and stippled on the whitest paper with the purest hues—but worked with transparent color, using only touches of gouache. William Trost Richards constructed his highly finished sheets, such as *Sunset on Mount Chocorua, New Hampshire* (C279), and *Moonlight on Mount Lafayette, New Hampshire* (C267), with precise layers and dabs of opaque paint, according to Ruskin’s preferred method, but painted on colored paper. Despite similarities in brushwork and differences in supports, these sheets by Hill and Richards are distinguished from one another chiefly by their particular optical qualities. Whereas in transparent painting light penetrates the tinted layers of color and is reflected back from the underlying white paper, in gouache light is diffusely reflected from the thick and irregular opaque paint surface, an optical phenomenon that creates the characteristic matte appearance of this medium. This effect and the perceived brightness that results from the mixing of colored and reflected white light contributed to the enormous appeal this form of painting had in the late nineteenth century. Beginning in the 1870s and for many decades to follow, artists of every persuasion would seek to capture this quality of gouache in other media, including pastel, oil, and tempera.

An overview of Richards’s watercolors reveals that, inspired by Turner, he experimented with a range of colored papers. Although in certain works, such as *Lago Avernus* (figure 15, C263), he utilized large areas of the underlying support as part of the composition—in this case for a brilliant blue sky—his exhibition pictures typically expose few or no traces of the paper. In these compositions he was employing the colored sheet as a traditional pastelist might, utilizing its hue as the middle point in a scale on which his light and dark opaque tones were developed. Yet it may have been the tactile properties of these sheets as much as their chromatic role that

123. John Ruskin 1857, pp. 227, 204, 205.

124. On the Society for the Advancement of Truth in Art, founded in 1863 by John William Hill, John Henry Hill, Henry Roderick Newman, and others, see Brooklyn–Boston 1985.

125. Ferber 1980, p. 282.
126. Haseltine's *Castel Fusano—near Rome* (Metropolitan Museum, 67.173.4) is illustrated in New York and other cities 1991, p. 101.
127. In the first edition of his *The Practice of Drawing and Painting Landscape from Nature, in Water Colours*, Francis Nicholson expressed distrust of the new colors (Nicholson 1820, p. 48). In the second edition (Nicholson 1823), he noted that “the objection usually urged against the use of water colours is their supposed want of permanency” (p. 108) and (p. 109) that the alteration in color is due to the action of light. John Lewis Roget (*A History of the “Old Water-Colour” Society . . .*, 2 vols. [London: Longmans, Green, and Co., 1891], vol. 1, p. 442) quotes an anonymous critic who warned in 1824 that landscape painters would have to be content to display their work in portfolios unless they confined themselves to “pigments less liable to change”; quoted in Cambridge, Mass. 1977, p. 61.

attracted him. Machine-made colored papers of this era, much like the coarse cartridge papers favored by English watercolorists early in the century, were short-fibered, lightly sized, and of slightly rough texture. That Richards found these properties appealing is shown particularly in his choice of a heavy, dark brownish gray “carpet paper” for *A Rocky Coast* (plate 98).¹²⁵ This commercial paper was fabricated in large rolls, allowing the artist to compose on a very grand scale suitable for exhibition; moreover, thick and fibrous, it absorbed and released moisture more rapidly and with less cockling than thin, nonporous, smooth paper. Its irregular surface helped Richards achieve a dry, rugged texture in both the broadly washed passages and the areas of short hatches and dabs (figure 42). A sensation of intense light is produced not only by the artist’s choice of a high-keyed palette of yellow, white, and pink to represent sunlight falling on the rocky terrain but also by the diffuse reflections generated by the irregular surface of the paper and paint. As in transparent watercolor, over the next few decades rapid brushwork would gradually replace the exacting techniques practiced in gouache before 1875. A sense of this new boldness and sketchlike treatment of materials is suggested both in Fidelia Bridges’s *Bird Nest in Cattails* (plate 101) and in her near-contemporary William Stanley Haseltine’s *Castel Fusano—near Rome* by the broad expanses of colored paper and the more summary application of opaque paint.¹²⁶ Drawings such as these, whether rendered in gouache or watercolor signaled the beginning of a less formal aesthetic, an appreciation of the working process, and an acknowledgment of the sheet of paper not so much as a support—but rather as an integral part of the color and composition of a work of art.

PERMANENCE AND INTERPRETING PHYSICAL EVIDENCE

The emergence of the science of chemistry and developments in industry from the mid-eighteenth century to the last decades of the nineteenth century provoked enormous changes in the craft of drawing in America. Many new papers, pigments, and apparatus were fabricated, often expressly for the use of artists who worked in the graphic media. Their availability was directly responsible for the flowering of watercolor and gouache and for the use of graphite and charcoal for finished compositions. Accompanying this wealth of materials came new techniques and new means of manipulating traditional media and tools. All these factors contributed to elevating the status of drawings—from preparatory and functional objects to works of art in their own right. They also sparked an appreciation for the creative process comparable to that for the carefully crafted end product. Indeed, just as the utilitarian drawing depended on mechanical aids for its realization, the sketchlike composition was imbued with potency by the new media and the new papers available for its execution. Investigating these processes and materials gives insight into the practice of

art, the business of supplying artists, and the purpose of their works, as well as into the artists' intentions and sources, and provides clues to dating and authenticity.

But that is only part of the reason for exploring the material aspects of works on paper. One must also be able to evaluate their state of preservation, a theme that came to the fore, particularly in regard to watercolor, during the years covered by this essay. As artists, critics, and collectors became increasingly interested in drawing during the nineteenth century, publications, education, exhibitions, and professional societies devoted to the subject proliferated. This new enthusiasm was accompanied by a concern about the permanence of traditional and modern pigments and the action of light on works of art, and, hence, their appearance. Questions regarding the prolonged exposure of objects once intended for the portfolio to high levels of illumination, suspicions as to the adulteration of artists' materials by colormen, and accusations that artists were ignorant about what they used—all formerly confined to manuals and encyclopedias read by a select few—became vociferous in England as early as the 1820s.¹²⁷ Many of these issues were addressed by George Field in 1835. His scientific findings revealed the quality, relative permanence, and lightfastness of traditional and modern artist's pigments.¹²⁸

In America awareness of the problem of color fading was heightened in the 1860s by the escalating popularity of watercolor as more and more Americans were drawn to it either as practitioners or as collectors. The groundbreaking loan exhibition of British watercolors and oils on view in New York, Philadelphia, and Boston from 1857 to 1858, the first exhibition of the American Society of Painters in Water-Colors in 1866, the regular showings at the National Academy, and many other exhibitions indicate the increasingly wide recognition accorded this medium during this era. Caught between enthusiasm for displaying these works and recognition of their evanescent qualities, the American Society of Painters in Water-Colors expressed concerns about stability and permanence in an 1868 brochure, *Water-Color Painting: Some Facts and Authorities in Relation to Its Durability*.¹²⁹ They asserted, without substantiation, that the pure tones and delicate gradations of watercolors had been made more permanent by the assistance of men of science. Resolution of what had become a heated debate over permanency would appear in 1888 in the Russell and Abney report on the "Action of Light on Water Colours," commissioned by the British government. The authors methodically studied the relative durability of organic and mineral pigments and of pigment mixtures in works on paper that had been on continuous display in the South Kensington Museum for decades and definitively concluded that light damages watercolors.¹³⁰ The findings would prompt colormen to set new standards of permanence and to disclose information about the constituents of the pigments they manufactured. In an era when "science and technology . . . had first claim on America's energy,"¹³¹ it was inevitable that Americans would also seek to address these issues with equal seriousness. Indeed,

128. George Field, *Chromatography; or, A Treatise on Colours and Pigments and Their Powers in Painting, &c.* (London: Charles Tilt, 1835). Field was the most influential colormaker of the century. His study of the nature of pigments stimulated scientific research in this field by many others later in the nineteenth century. Beginning in 1856, Sir Arthur H. Church conducted experiments on the permanence of watercolor; see his *Chemistry of Paints and Painting*, 2d ed. (1890; London, 1892). For information on the adulteration of artists' pigments, see the works cited in note 29 above.

129. A[llbert] F[itch] Bellows et al., *Water-Color Painting: Some Facts and Authorities in Relation to Its Durability* (New York: American Society of Painters in Water-Colors, 1868). Justifying the practice of watercolor, the brochure claimed that watercolor was even more permanent than oil; indeed, unlike the tinted and washed drawings of earlier times, watercolor was now a form of painting, "secured from external injury by glass, and protected at the back by boards, which, being pasted together, are rendered air-tight" (p. 11). They were thus not liable to the blackening of lead pigments (p. 10). The brochure further stated that the "dry American climate [was] particularly favorable to durability of tints and colors" (p. 15). The authors recommended the watercolors of Winsor and Newton specifically for their permanence, and praised the medium as having decided advantages over oil (p. 17).

130. The Russell and Abney report and the problem of fading addressed therein are discussed by the chemist J. Scott Taylor in *A Descriptive Handbook of Modern Water-Colour Pigments*. The report is described and quoted at length in N. S. Bromelle, "The Russell and Abney Report on the Action of Light on Water Colours," pp. 140–52 (see n. 65 above).

131. See Marzio 1976, p. 68.

132. H. C. Standage, *The Artists' Manual of Pigments: Showing Their Composition, Conditions of Permanency, Non-Permanency, and Adulteration; effects in combination with each other and with vehicles; and the most reliable tests of purity . . .* (Philadelphia: Janentzky and Weber, [1886]), pp. v–vii; quoted in Katlan 1999, p. 22. In 1892 Winsor and Newton, whose interest in color quality dates to their founding in 1832, published a classification of their pigments based on their permanence bound into Aaron Penley's *A System of Water Colour Painting*, 39th ed. (London: Winsor and Newton, [1878]), p. 3.

133. Ibid.

two years earlier, the Philadelphia colormen Janentzky and Weber published a manual of their pigments, describing the composition, permanence, and chemical interaction of the colors they manufactured and defending their quality on the basis of “reliable tests.”¹³² They justified their need to do so, citing the “deterioration in hue of Modern English pictures,” but placed the blame for the poor condition of the latter on the “ignorance of the modern artist as regards the actual nature of the materials he employs.”¹³³

These late nineteenth-century events speak to the deep-seated concerns artists had held ever since the fabrication and preparation of their colors had been taken from their hands and put into those of the trade, with which they no longer had direct contact. Although the actions of British and American colormen of the nineteenth century represent serious efforts to set standards for pigment permanence, not until the middle years of the twentieth century were issues regarding the quality of paper, its variable strength, and its tonal relationships to the design layer addressed in comparable depth. Since that time great strides have been made in these preservation-related matters. Assessing the original appearance of a work on paper, however, draws upon other factors. It can only begin to be realized with knowledge of the materials and practices of the artist and of the chemical and physical alterations in the paper and pigments that have been brought on by the passage of time and the adversities of the environment.

Catalogue

READER'S GUIDE TO THE CATALOGUE

This is the first of two volumes devoted to the general collection of eighteenth- and nineteenth-century American drawings and watercolors in The Metropolitan Museum of Art. Included in this catalogue are over 500 works on paper by artists born before 1835. In the first section, 106 important works are discussed in individual entries, and each is illustrated in color. They are arranged in chronological order according to the birth date of the artist and then alphabetically when more than one artist was born in the same year. Works by unidentified artists are placed within the sequence according to their period, style, and subject matter.

This section is followed by a checklist of all the works in the catalogue, including those featured in the colorplate section. In the checklist, works by known artists are arranged in alphabetical order according to the surname of the artist and then alphabetically by title. Most of the anonymous works are alphabetized by title under the heading "Unidentified Artists"; however, those that arrived at the Museum as part of the Cropsey Album, the Hosack Album, or the McGuire Scrapbook are listed alphabetically by title under one of those three subheadings at the end of the "Unidentified Artists" section. All works that are not featured in the colorplate section are illustrated in the checklist in black and white. Also included in the checklist is a biography of every known artist whose work appears in the catalogue. At the end of each of these biographies there is a brief list of bibliographical sources.

Both the colorplate entries and the checklist entries include the following information about each work: the plate number, when applicable; the artist's name or "Unidentified Artist"; the title of the work and in certain cases its previous title; the date, if known; the medium and support; the dimensions; any signatures,

inscriptions, and watermarks; the credit line; and the accession number. The catalogue number is given beneath the accession number in the colorplate entries, preceded by the capital letter C; in the checklist entries the number appears next to the title, without any preceding letter.

Because they contain too many images to include in a general catalogue such as this, sketchbooks have been accorded somewhat different treatment. Each book has been assigned a single catalogue number. In the checklist, the various media used in the sketchbook and the composition of the sheets are identified. The composition of the covers is also indicated, as are any inscriptions or manufacturer's marks thereon. The dimensions of both sheets and covers are given. One or two representative pages from each sketchbook are illustrated either in the colorplate section, where both the pages and the sketchbook are discussed, or in the checklist, below the standard data.

The size and nature of the American drawings collection and considerations of space made it impracticable to devote separate sections in the featured entries to related works and exhibitions; however, the current location of all related works of art mentioned in the entries is given when known. When the current location is not known or the work is not readily available to the public, a publication with a reproduction of it is usually cited in the notes that follow the entries.

Author's initials

The artists' biographies and catalogue entries are signed with the initials of the scholars who wrote them: Kevin J. Avery: KJA; Carrie Rebora Barratt: CRB; Claire A. Conway: CAC; Elliot Bostwick Davis: EBD; Tracie Felker: TF; Stephanie L. Herdrich: SLH; Karl Kusserow: KK.

Catalogue numbers

Each independent sheet and each sketchbook has received its own number. When images appear on both sides of a sheet, they have been identified as recto (front) and verso (back).

Cross references

The following method has been followed in the biographies and the colorplate entries to indicate a cross reference. When the name of an American painter or draftsman who is not the subject of that particular text but whose biography and drawings can be found in the catalogue is first used, it is given in capital and small capital letters. For an American painter or draftsman whose work is not represented in the catalogue, birth and death dates, when known, follow the first mention of the name. This is true only for American painters and draftsmen, not sculptors or engravers, or European artists.

Dates

Many drawings in the collection bear no date either in the artist's hand or in that of the first or any subsequent owner. To such works, an approximate date has occasionally been assigned, but broad dating has generally been avoided.

Ex collection

Information about the previous owners of drawings is often scarce and difficult to verify. In this catalogue, every attempt has been made to trace the ownership history of the works, but frequently only the owner from whom the Metropolitan acquired the drawing can be cited. When possible, and unless the Museum is legally or morally obliged not to disclose such information, the names of all the previous owners, from the first to the last, are given with the dates of their ownership. The family relationship of one owner to another is given

when known. Auction information is enclosed in parentheses. A semicolon appears between the listings of the various transactions, except in cases where a painting passed directly from its known owner to an auction sale. The word “with” precedes the name of a dealer. Ex collections are provided only for the 106 featured works.

Illustration references

In references to works included in this catalogue, those illustrated as colorplates are designated by the word “plate” followed by their plate number. Those illustrated in black and white in the checklist are designated by the capital letter C followed by their catalogue number.

Inscriptions and watermarks

The artist’s signature and any inscriptions as well as their location on the support are given in the colorplate and checklist entries. Any watermarks and supplier’s marks and labels are also described. Marks known to have been made by the Museum, including accession numbers and stamps, are not recorded.

Measurements

Every individual support and every sketchbook was remeasured in preparation for this catalogue. Dimensions are given in

inches followed by centimeters in parentheses. Height precedes width. For sketchbooks, uniform dimensions for all of the sheets, as well as cover dimensions, are provided. No dimensions are given for verso images.

Medium and support

In preparation for this catalogue, Marjorie Shelley, conservator of drawings and prints, examined every drawing and watercolor included. These works are executed on paper or paper boards in a wide variety of media, most frequently, chalk, charcoal, Conté crayon, gouache, graphite, ink, pastel, and watercolor. In the catalogue listings, the predominant medium is recorded first. The color and composition of the paper and the composition of the mount, if any, to which the paper is affixed are given wherever they could be determined. Ink drawings for which definitive chemical identification could not be established are described as in “brown ink” or “black ink.”

References

In the endnotes to the colorplate entries and in the artists’ biographies, frequently repeated art-historical references are given in short form. Short forms consist of the author’s last name and the source’s year

of publication, followed by the relevant pages. For exhibition catalogues, the city or cities and the inclusive dates of the exhibition are given. In the biographies, the citations are selective: contemporary sources on the artists are included, as are newspaper and periodical articles; more recent books, articles, and manuscripts appear when they offer new information, interpretations, or in general add to the knowledge of the artists and their works. When a painting in the Museum’s collection is mentioned in connection with a drawing in this catalogue, reference is made only to the Department of American Paintings and Sculpture’s collection catalogues (American Paintings in MMA I–III, 1980–1994), where ample information about the work may be found.

Titles of works

When known, the title the artist gave a work or the title under which it was first exhibited or published has been used. The descriptive titles that the Metropolitan assigned to certain works when they were accessioned derived in many instances from inscriptions made by the artists on the sheets. These titles have been retained, with minor grammatical corrections, when they accurately describe or identify the image.

HENRIETTA JOHNSTON

(ca. 1674–1729)

1. *Pierre Bacot*

ca. 1708–10

Pastel and red chalk on off-white
laid paper

11⁵/₈ × 9 in. (29.5 × 22.9 cm)

2. *Mrs. Pierre Bacot* *(Marianne Fleur Du Gue)*

Previous title: *Marie Peronneau Bacot*
(*Mrs. Pierre Bacot*)

ca. 1708–10

Pastel and red and black chalk on toned
laid paper

11 × 8⁷/₁₆ in. (27.9 × 21.7 cm)

Watermark: [illegible]

EX COLL.: By descent from the sitters to
Mrs. Richard Caldwell (probably Eunice
Bacot), Mount Pleasant, South Carolina;
Mrs. J. Insley Blair, Tuxedo Park, New
York, until 1947

Gift of Mrs. J. Insley Blair, 1947

(47.103.24, 23)

C177, C176

In 1708 Henrietta Johnston accompanied her second husband, the Reverend Gideon Johnston, to Charles Town (now Charleston), South Carolina, where he had been appointed Bishop's Commissary. As in Dublin, where she had lived with her first husband, she drew and sold pastel portraits to help support her family. The Reverend Mr. Johnston wrote gratefully in 1709, "Were it not for the Assistance my wife gives me by drawing of Pictures (which can last but a little time in a place so ill peopled) I shou'd not have been able to live."¹

Refuting her husband's gloomy prediction, Johnston continued to receive commissions from her new neighbors. Charleston had a sizable population of French Huguenots, many of whom apparently admired the charming portraits produced by an artist who shared their heritage. She worked in a consistently



simple manner. Her style changed little over time, although there are subtle differences between the work she executed in Dublin and during her early years in Charleston. For the most part these differences have to do with her palette of colors, which would have been determined by the availability of crayons in Ireland and in America. There is a more marked change in her portraits that date after 1716, the year the Reverend Mr. Johnston died in a boating accident.

Stylistic analysis and historical research argue for a date between about 1708 and

1710 for the Museum's likenesses of Mr. and Mrs. Pierre Bacot.² They are transitional works, among the first that Johnston executed in South Carolina but very similar to her Irish portraits. The artist rendered the Bacots' facial features with precision and blended her colors, particularly in the hair, as she had done in Dublin. By comparison, her later Charleston portraits are crisply defined and somewhat linear, especially in the rendering of facial features.

Pierre Bacot, also called Peter Bacot, was born in Tours, France, in 1684 and



was brought by his family to South Carolina as an infant. After his father's death in 1702, Bacot moved to Goose Creek, where he bought and sold land for a living. He married Marianne Fleur Du Gue sometime after 1705. Marianne bore no children in this marriage and died before 1716. That year, Bacot wedded Marie Peronneau, who for many years was identified as the subject of Johnston's portrait; it has also been assumed that the portrait was drawn on the occasion of her marriage to Bacot, whereas his was executed much earlier. Yet Mrs. Bacot's

portrait does not resemble Johnston's dated pastels from about 1716. Stylistic considerations argue for an earlier date. Moreover, Pierre Bacot's will indicates that the sitter must be his first wife, Marianne, since he bequeathed it to her daughter from her previous marriage to Jacques Du Gue.³ CRB

1. Quoted in Winston-Salem-Charleston 1991-92, p. 10.
2. In 1966 Margaret Simons Middleton (Middleton 1966, p. 52) referred to the Bacot portraits in the Metropolitan Museum as "replicas," but her statement implies the existence of originals,

of which none have been found. There are five known Johnston pastels of members of the Bacot family: the two in the Metropolitan; one of Elizabeth Bacot (private collection), Pierre's sister; one of Marianne Du Gue (private collection), daughter of Marianne Fleur Du Gue and her first husband, Jacques Du Gue; and one of a gentleman who has been identified as Pierre Bacot (private collection) but who bears no resemblance to the man portrayed in the Metropolitan's portrait. See Alexander in Winston-Salem-Charleston 1991-92, nos. 16-20.

3. See Winston-Salem-Charleston 1991-92, p. 48, no. 19.

JOHANN HEINRICH OTTO

(ca. 1733–ca. 1800)

3. *Fraktur Motifs*

ca. 1770–1800

Watercolor, pen and iron-gall ink, and
graphite on off-white laid paper

13³/₁₆ × 16⁹/₁₆ in. (33.5 × 42.1 cm)

EX COLL.: Edgar William and Bernice
Chrysler Garbisch, until 1966

Gift of Edgar William and Bernice
Chrysler Garbisch, 1966 (66.242.1)

C238

Johann Heinrich Otto emigrated from Germany to Pennsylvania in 1753 and settled with his family near Ephrata, in Lancaster County. By 1770 he had begun to make various forms of *fraktur*, a style of decorative calligraphy named after a sixteenth-century German typeface.¹ The term “*fraktur*” currently embraces an entire spectrum of illumination produced by early German immigrants in Pennsylvania. A highly ornamental art that characteristically combines lettering and abstract motifs, such as birds, hearts, flowers, and figures, it was used to create not only birth, baptismal, and marriage certificates but also devotional pictures, Christian house blessings, school awards, and fanciful labyrinths of prose.

By the 1780s Otto’s bold *fraktur* had become known throughout Lancaster County. Perhaps in response to the increasing demand for his work, he soon began to make printed forms for birth and baptismal records, which he ran off on a press at Ephrata.² These sheets, with their charming woodcut border designs of flowers, wreaths, and parrots, proved extremely popular, and the motifs were widely copied by other artists.

Otto executed the present work entirely by hand. It contains no lettering and was perhaps made as a gift or as a decorative exercise. Above the single tulip flowering on the baseline, the design becomes virtually symmetrical and is anchored at each corner by a decorative crown. Otto’s mastery of his craft is evident in the pleasing checks and balances of color and form he achieved in the composition of repetitive motifs. For example, the two peacocks that cross necks above the tulip to create mirror images of one another are distinguished by variations in the color of their plumage. Similarly, the parrots perched at either side of the sheet are

nearly identical in form but rendered in the patterning on their wings as birds of different sex or species.

Carefully placed touches of blue enhance the harmony among the reds, greens, and yellows that predominate in Pennsylvania German *fraktur* designs and enliven the dynamic delineation of patterns and shapes. Across the surface of the sheet, blue highlights the peacocks’ legs, the small berries along the vines, the parrots’ beaks, and the four crowns. The calligraphic refinement of Otto’s style is evident in the long curling talons of the parrots and the saw-toothed outlines of two stylized flowers resembling carnations. The artist’s individuality—and perhaps also his sense of humor—are suggested by the exuberant flourishes along the upper edge and continuing down the right edge in a long arabesque.

Otto’s *fraktur* designs became famous for their birds, especially the parrots, which dominate the compositions. In Otto’s day the Carolina parakeet (now extinct) was a common sight in Pennsylvania and New Jersey.³ Fruit growers in those regions considered the handsome green and yellow birds a pest and eventually exterminated them, for the large flocks could destroy a year’s apple crop in a short time by tearing apart the fruits with their sharp beaks to devour the seeds.

EBD

1. See Stephen Rubin’s entry on the present work in *New York and other cities* 1991, p. 38, no. 1. See also Borneman 1937, p. 34; and Weiser and Henley 1986, p. 509.
2. Weiser and Henley 1986, p. 509. Shelley (1961, p. 124) observes that Otto’s connection with the Ephrata Cloister, where the press was located, is unclear.
3. Shelley 1961, p. 89. Shelley (p. 84) also notes that John James Audubon made several drawings of the Carolina parakeet between 1810 and 1830.



JOHN SINGLETON COPLEY

(1738–1815)

4. *Ebenezer Storer*

ca. 1767–69

Pastel on laid paper, mounted on canvas

24 × 18 in. (61 × 45.7 cm)

Inscribed on paper pasted to the verso:

Ebenezer Storer / Of Sudbury Street /

Boston Born 1699 died 1761

EX COLL.: *The sitter's wife, Mary*

Edwards Storer, until d. 1771; her son-in-

law, Isaac Smith, Boston; his son, William

Smith; his son, Thomas Smith; his wife,

until d. 1885; her son, William Smith

Carter, New York, until d. 1920; his wife,

until d. 1934; Theodore Parkman Carter,

her son, until 1940

Gift of Thomas J. Watson, 1940

(40.161.1b)

C58

About 1756, at the start of his career as a portrait painter in Boston and shortly after he began painting in oil, Copley began experimenting with pastel. By the early 1760s he had decided to concentrate on becoming proficient in this medium. He may have been inspired by the pastel portraits of other artists working in and near Boston, such as Joseph Blackburn (ca. 1730–after 1778), Benjamin Blyth (ca. 1746–ca. ?1787), and Thomas Johnston (ca. 1708–1767), but as in everything else he pursued, Copley aimed for a level of accomplishment and expression higher than what he saw around him. In September 1762, he wrote to the Swiss pastelist Jean-Étienne Liotard and asked him to send “a sett of Crayons of the very best kind such as You can recommend [for] liveliness of colour and Justness of tints. In a word let em be a sett of the very best that can be got.”¹ Copley had never, as he put it to Liotard, “had the advantage of beholding any one of those rare pieces from Your hand,” but he had heard from others that his work was worthy of emulation. During the late 1760s Copley’s work in pastel surpassed that by his American contemporaries. In general, his pastel portraits are among his most striking productions. He recognized this himself and urged BENJAMIN WEST, who had viewed with disfavor his enthusiasm for pastel and entreated him to paint in oil, to explain “why you dis[ap]prove the use of [Crayons], for I think my best portraits done in that way.”²

Copley’s portrait of Ebenezer Storer exemplifies the technical and artistic skill he achieved in this medium. Taking full advantage of the brilliance afforded by pastel, Copley rendered Storer’s damask banyan in rich tones of green that convey not only the fabric’s floral pattern but also its weight and sheen. Copley captured the soft pile of the velvet turban, the smoothness of Storer’s forehead, and the stubble of his shaved sideburns and

cheeks. In terms of texture alone, this pastel portrait surpasses many of the artist’s similarly composed portraits in oil.

As an informal portrayal of a wealthy Boston merchant, the likeness may be compared with such dated portraits as *Nicholas Boylston* of 1767 (Harvard University Art Museums) and Copley’s self-portrait of 1769 (Winterthur Museum, Winterthur, Delaware). Storer’s portrait, however, was dated 1761 when it entered the Museum’s collection. The early date was supported by the appearance of Storer’s face, which is not as fully modeled or sensitive as most of Copley’s portraits from the late 1760s, and by the fact that Storer died in 1761. The composition, rich colors, and style of the portrait, however, strongly support a date between about 1767 and 1769, which is the range of dates given without argument to the pastel portraits of Storer’s wife, Mary Edwards Storer (C60), his son, Ebenezer Storer II, and his son’s wife, Elizabeth Green Storer (the last two private collection). Storer’s portrait, it now seems certain, is a posthumous likeness; Copley presumably used a 1740s portrait of his subject for the face and based the rest of the composition on sittings with Storer’s son.³

Ebenezer Storer was born in 1699 at Saco Fort, near what is now Portland, Maine, and moved to Boston as a young man. He had a sizable estate and a great mansion on Sudbury Street. Storer was a member of the city’s Ancient and Honorable Artillery Company and served at various times as justice of the peace, deacon of the church, and Overseer of the Poor.

CRB

1. Copley to Liotard, September 30, 1762, Copley and Pelham 1914, p. 26.

2. Copley to West, November 12, 1766, Copley and Pelham 1914, p. 51.

3. Prown 1966, vol. 1, p. 66; and Hermann Warner Williams Jr., “Two Early Pastels by Copley,” *The Metropolitan Museum of Art Bulletin* 36, no. 6 (June 1941), pp. 136–40.



JOHN SINGLETON COPLEY

(1738–1815)

5. Study for “*The Ascension*”

1774

Ink (“bister”) washes, pen and ink, black chalk, and graphite on off-white laid paper
15¼ × 20⅜ in. (38.7 × 51.6 cm)

Squared for transfer and numbered along lower edge at the vertical coordinates

Watermark: [fleur-de-lis]

EX COLL.: *The artist, until d. 1815; his son Lord Lyndhurst, until 1864 (sale, Christie’s, London, February 26–27, 1864); Edward Basil Jupp, London; Amory family, Boston; Linzee Amory, Boston; with the Old Print Shop, New York, 1960*

Harris Brisbane Dick Fund, 1960

(60.44.16)

C65

After planning a trip to Europe for more than a decade, Copley finally left Boston in June 1774. After a brief stop in London he made his way to Rome. There, for over four months, he studied the works of the old masters and composed a painting of his own. It was inspired by Raphael’s *Transfiguration of Christ* (Vatican Museums), which he deemed of “exalted Merit” even before he saw it at San Pietro in Montorio en route to Rome.¹ With Christ’s Ascension as the subject, it was the first historical work he had executed since his juvenile years. By March 1775 Copley had made good progress and was able to report to his half brother Henry Pelham “in what manner an Historical composition is made.”² He had given some thought to his interpretation of the event: “I considered how the Appostles would be affected at that Instant.” Once he had determined “the disposition of some of [the] principle Figures,” he began the present study, a sketch of the lower part of the picture.³ Copley concerned himself with the arrangement of areas of light and shadow, devised the action of each figure, and drew from a layman, or artist’s mannequin, that he draped with a wet tablecloth. He used many sketches and tracings to compose his study, only one of which is extant (Victoria and Albert Museum, London), and then hired a model so that he could paint the apostles’ heads. The finished drawing he deemed “abundantly elegant for the painting a small Picture from,” but since he wished to paint his *Ascension* on a kit-cat-size canvas (thirty-six by twenty

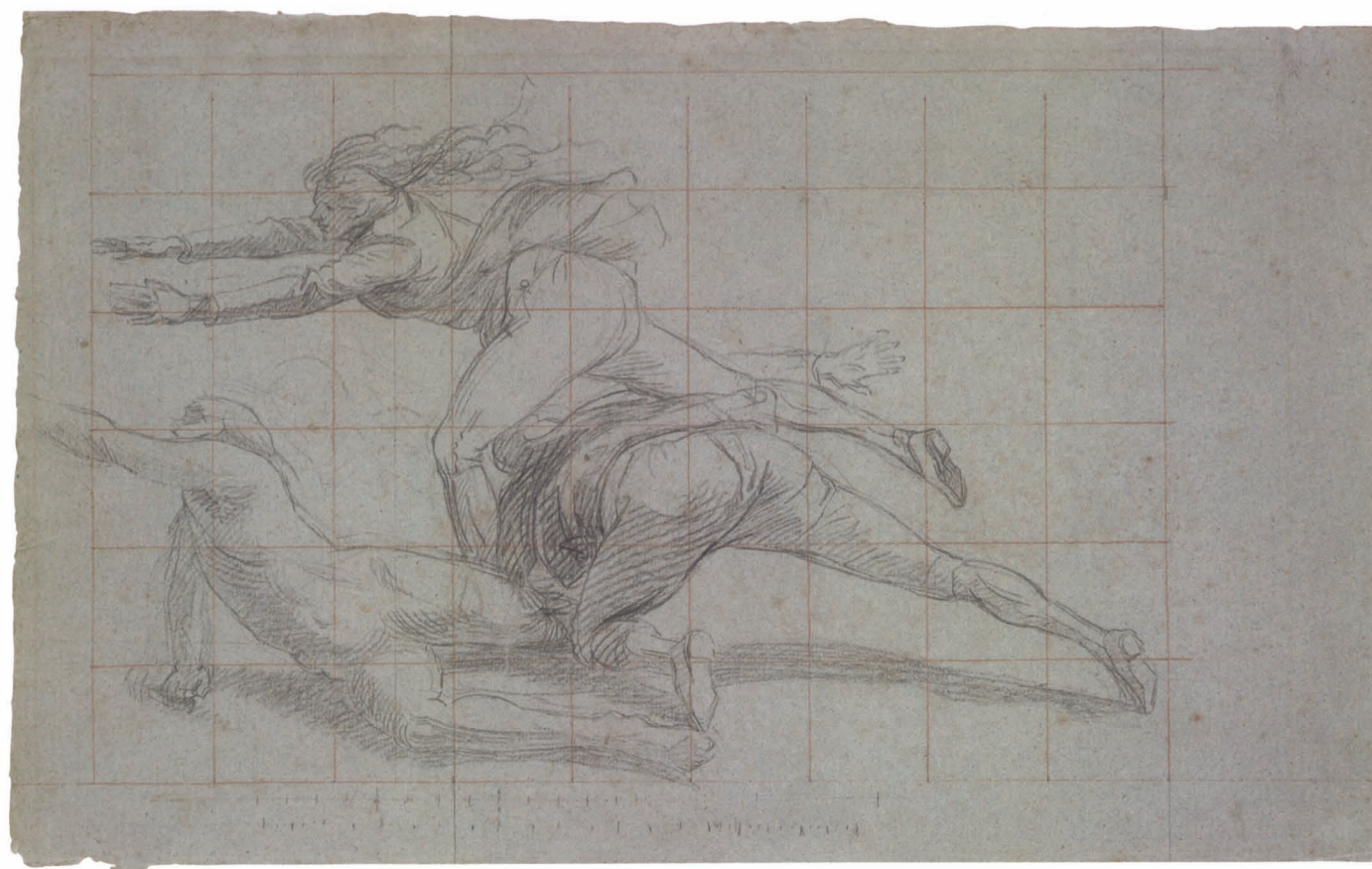
inches), he covered the drawing with squares for transfer to the larger canvas. The drawing occupied him for the better part of November 1774, and on December 4 of that year he reported to his wife that it “has the approbation of all who have seen it. I am encouraged to paint it; Mr. [Gavin] Hamilton also assures me it will please, and advises the same.”⁴

Copley’s painting *The Ascension* (1775; Museum of Fine Arts, Boston) shows little alteration from the study, including his rendition of the background landscape. In the painting, the apostles’ faces and hairstyles, which are all nearly identical to those in the drawing, are nevertheless somewhat individualized. Copley added sandals and embellishments in the drapery that do not appear in the drawing.

CRB

1. Copley to Pelham, September 7, 1774, Copley and Pelham 1914, p. 249.
2. Copley to Pelham, March 14, 1775, Copley and Pelham 1914, p. 295.
3. Copley and Pelham 1914, pp. 295, 297. A memo dated 1991 by Marjorie Shelley of the Museum’s Sherman Fairchild Center for Works on Paper and Photograph Conservation, now in the archives of the Department of American Paintings and Sculpture, Metropolitan Museum, indicates that there is no physical evidence that this sheet was at any time larger.
4. Copley to Susanna Copley, December 4, 1774, quoted in Martha Babcock Amory, *The Domestic and Artistic Life of John Singleton Copley* (Boston: Houghton, Mifflin and Company, 1882), p. 41. The Scottish neoclassical painter Gavin Hamilton, who settled in Rome about 1755, exerted a considerable influence on the foreign artists visiting there.





JOHN SINGLETON COPLEY

(1738–1815)

6. *Study for “The Siege of Gibraltar”: Three Figures*

1785–86

Black and red chalk on blue laid paper

14³/₈ × 23 in. (36.5 × 58.4 cm)

Squared and inscribed with notations for transfer

EX COLL.: The artist, until d. 1815; his son Lord Lyndhurst, until 1864 (sale, Christie’s, London, February 27–28, 1864); Edward Basil Jupp, London; Amory family, Boston; Linzee Amory, Boston; with the Old Print Shop, New York, 1960

Harris Brisbane Dick Fund, 1960

(60.44.19)

C74

After settling in London in the fall of 1775, Copley improved upon his drawing technique while studying academic methods with the assistance of Sir Joshua Reynolds, president of the Royal Academy of Arts in London. He subsequently made drawings for most of his English paintings, including portraits. Over the course of a successful career as a history painter, Copley executed hundreds of studies for his often enormous oil paintings. In these studies he worked out the poses, actions, and groupings of figures in his multifigure compositions. Many of the sheets display notations for transferring the drawings to canvas according to an elaborate grid system.

For *The Siege of Gibraltar* (1783–91; Guildhall Art Gallery, London), a stirring depiction of the British defense of the

Rock in 1779–82 against Spanish and French forces, Copley made nearly one hundred chalk, graphite, ink, and water-color drawings.¹ Many of them depict figures that do not appear in the painting and reveal that he changed the composition many times. Copley worked on the painting for eight years and continually made sketches and studies, as he time and again altered and compromised his ideas according to the wishes of the members of the Corporation of the City of London, who had commissioned the painting. To some extent, the extant drawings document the artist’s working method and his thought processes in the course of devising such a monumental work.

This three-figure chalk drawing is probably a preliminary study for soldiers in the gunboat, although it was not used

in the final composition. Copley had been a student of anatomy from the beginning—when he was eighteen years old he composed for himself a sketchbook of anatomical drawings copied from medical treatises. In London he apparently used studio models—clothed or partially clothed—to achieve the proper anatomical and muscular proportions.

This drawing is squared for transfer to canvas and includes notations regarding that process. CRB

1. See Prown 1966, vol. 2, pp. 447–57.

BENJAMIN WEST

(1738–1820)

7. *Study for “Alexander III, King of Scotland, Saved from a Stag by Colin Fitzgerald”*

1784

Pen and brown ink, brown ink washes, black chalk, and graphite on off-white (now oxidized) laid paper

13⁵/₈ × 20¹/₈ in. (34.6 × 51.1 cm)

Signed and dated at lower left: B. West 1784

EX COLL.: Mrs. P. M. Smith, until 1978

(sale, Sotheby's, London, July 20, 1978);

Erving and Joyce Wolf, 1978–present

Promised Gift of Erving and Joyce Wolf

C479

Although signed and dated drawings by West exist from as early as 1757, most of the artist's graphic works date from his European period.¹ West left Pennsylvania for Italy and England in 1760, never to return, and over the course of his career made hundreds of drawings, many of them studies for his paintings. His first efforts were crude at best, but he soon improved his draftsmanship. Almost immediately upon his arrival in Italy, West began drawing from ancient reliefs and statues and studying drawings and paintings by the Renaissance and modern masters. He later sketched from nature and incorporated many natural elements



drawn from life into his finished compositions. Even as his handling became deft, West's drawings retained a vigorous spontaneity that set him apart from many of his American and British contemporaries. The innovations that West introduced into his art and the influences he accepted into his work are more clearly articulated in his graphic oeuvre than in his paintings. These include the expression of heroism, terror, and fear and ways in which to employ classical prototypes. The drawings also bespeak West's genius as a teacher, who not only respected the academic tradition of making drawings before painting but also had a great flair for the expressive media of ink, watercolor, and graphite.

West painted *Alexander III of Scotland Saved from a Stag by Colin Fitzgerald* (*The Death of the Stag*, 1786; National Gallery of Scotland, Edinburgh) on commission for Francis Humberston

MacKenzie, who had succeeded to the chieftainship of Clan MacKenzie in 1783.² For him, West composed an apocryphal episode from the history of the clan: The clan's founder, Colin Fitzgerald, is depicted in the act of killing the stag that attacked Alexander III of Scotland in the forests near Kincardine.

West's various studies for his history painting of Alexander III, of which the present drawing is one, are rather baroque in conception and execution. The composition and manner of rendering were surely inspired by battle and hunt pictures by Peter Paul Rubens, especially *Wolf and Fox Hunt* (Metropolitan Museum), which West had seen at Corsham Court in 1763. In composing the picture, West executed an oil sketch (Lord Egremont and Leconfield collection, Petworth House, West Sussex), three drawings of the composition, and three additional drawings, of the horses (pri-

vate collection, England) and of the stag (Swarthmore College).³ Of the compositional drawings, this version is the largest and one of two executed in ink and washes. The other compositional drawing and the particular studies are executed in black and white chalk and graphite. This drawing is the most minutely detailed of the group and shows the same composition as that in the oil study. West made some relatively minor changes in the large canvas. The painting was engraved by Francesco Bartolozzi at West's request; a drawing in the Pierpont Morgan Library, New York, is believed to have been made by Bartolozzi in the execution of this commission.

CRB

1. New York 1975.

2. Von Erffa and Staley 1986, p. 190.

3. Recorded in von Erffa and Staley 1986, p. 191.

JAMES SHARPLES

(ca. 1751–1811)

8. *Albert Gallatin*

ca. 1796

Pastel on light gray wove paper

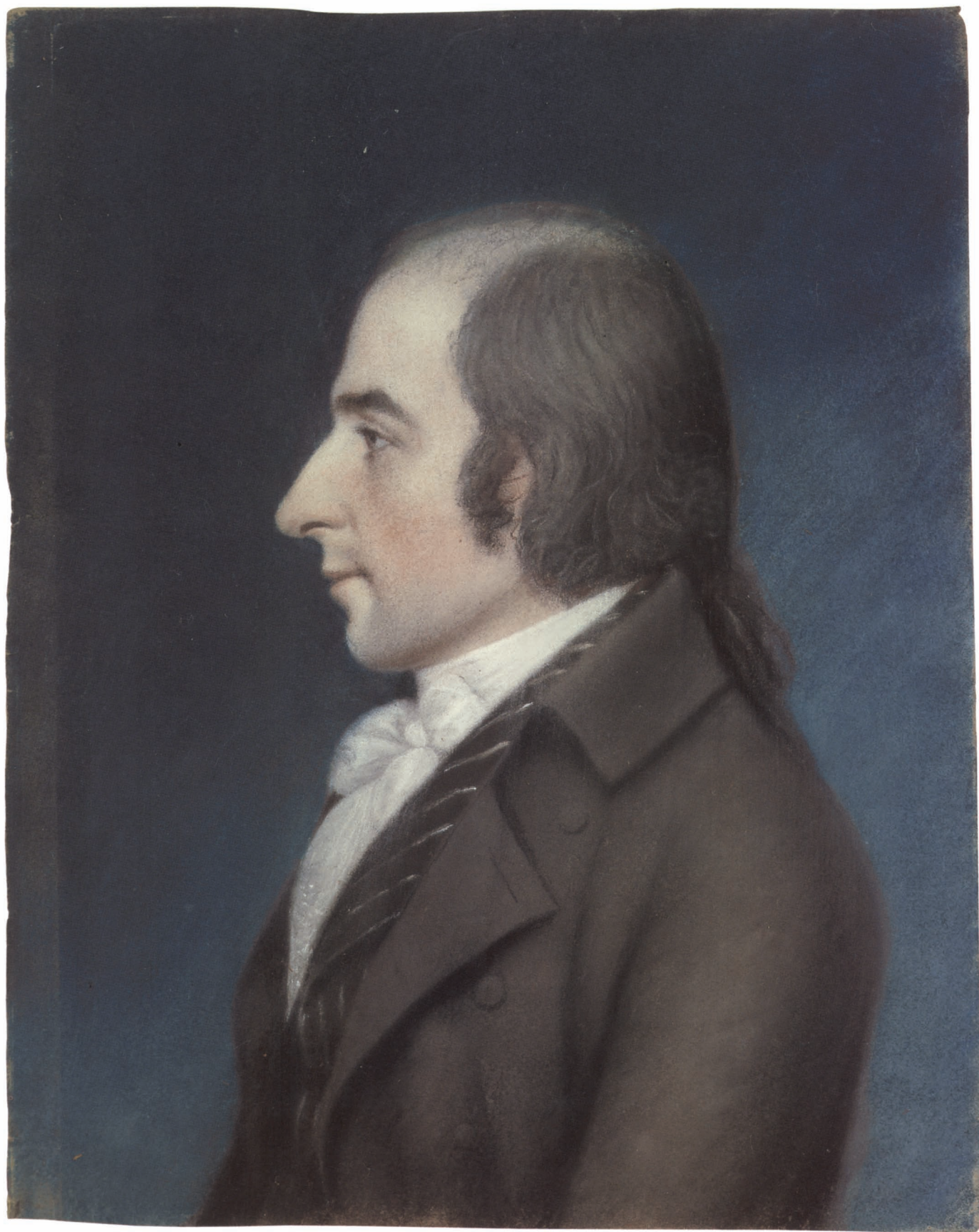
9³/₈ × 7³/₈ in. (23.8 × 18.7 cm)

EX COLL.: *The sitter; his relative Francis Chrystie; Gallatin's daughter, Frances Gallatin Stevens, until d. 1877; her daughter, Josephine Lucille Stevens, until 1908*
Gift of Miss Josephine L. Stevens, 1908
(08.144)
C301

The demand for profile portraits burgeoned during America's Federal period. Since the art form ultimately derived from classical medallions honoring famous men of the republics of Greece and Rome, it appealed to statesmen of the new American republic; moreover, émigré artists such as CHARLES BALTHAZAR JULIEN FÉVRET DE SAINT-MÉMIN, THOMAS BLUGET DE VALDENUIT, and Pierre Du Simitière, who had mastered the art of taking profile portraits in Europe, were able and willing to turn them out swiftly, expertly, and inexpensively. To some extent, it was the artists themselves who, with their shrewd marketing tactics, created the turn-of-the-century demand for profile portraits. The English painter James Sharples established an entrepreneurial career in America by asking local and national politicians to sit for him and

then enticing them into commissioning one or more copies of the completed portrait. As the artist's biographer William Dunlap explained, when Sharples had finished a portrait, which took "about two hours, the likeness generally induced an order for a copy, and brought as sitters all who saw it."¹ In each case, perhaps with some exceptions, Sharples kept the original portrait for his personal collection, a library of images that he could return to over and over again as commissions came in.

Unlike Saint-Mémin and Du Simitière, Sharples worked almost exclusively in pastel, although he had used oils for his work in London during the early 1780s. Sharples emigrated to America in about 1794 with his third wife, Ellen Wallace (1769–1849), and four children. Determined to make his living as a profile



portraitist, Sharples constructed an efficient one-horse carriage to carry his family and his art supplies, including a physiognotrace, through New England and the South.

By 1796 the family had settled in Philadelphia, and business was so successful that the artist taught his wife and two of his sons, James Jr. (ca. 1788–1839) and Felix Thomas (ca. 1786–after 1824), his pastel technique so that they might make the required copies of his original portraits. None of the pastels is signed, and it is exceedingly difficult to distinguish the hands of the four profile artists; many works are thought to have been made by two of them working together, most commonly James and Ellen. The profiles all measure about nine by seven inches and are executed on grainy light gray paper. In almost every case, the artist rubbed the paper to obscure the grain and other surface irregularities and filled in the background with a thick application of pastel, usually Prussian blue. Sharples is said to have crumbled his pastel crayons and applied the powder to his paper with a camel's-hair brush; presumably his wife and children worked in the same manner. During their first sojourn in America—the family went home to England in 1801 and returned a few years later—the Sharpleses developed something of a profile industry with hundreds of small portraits to their credit, including at least 130 of George Washington. After James's death Ellen Sharples auctioned part of her husband's collection of their work for a considerable sum and gave many to the Royal West of England Academy, Bristol.²

Sharples's pastel profile of the diplomat Albert Gallatin (1761–1849) is perhaps the earliest likeness of a man who would be portrayed many times during the course of his long and prestigious career.³ A member of an aristocratic Swiss family, Gallatin graduated in 1779 from the University of Geneva, where he fell under the spell of Rousseau's doctrines. In 1780 Gallatin went to America in pursuit of personal freedom; there he became a land speculator in western Pennsylvania before entering politics in the late 1780s. In October 1790 he was elected to the state legislature and by 1794 had secured a seat in the United States House of Representatives, where he remained for three terms.

When he sat for Sharples in about 1796, Gallatin was at the beginning of his highly distinguished career. He would later serve as secretary of the treasury, ambassador to France, and president of the National (later Gallatin) Bank, and would found the American Ethnological Society. The portrait exemplifies Sharples's early work in America, images that not only pleased Sharples's sitters but generated further commissions. The image is expertly rendered—its detail and finish are remarkable in a composition completed in a relatively short period of time. Sharples captured the characteristic features of Gallatin's appearance—his long straight nose, fuzzy cap of hair over a balding scalp, and dapper manner of dress—in a lifelike image, complete with the shadow of a beard and coarse-textured hair. It seems very accurately to reflect an acquaintance's description:

"His countenance is remarkably handsome, with black eyes and hair, a fresh, clear complexion, a quiet, serious yet cheerful expression and a look of so much intelligence that I am persuaded [that the physiognomist Johann] Lavater . . . would have pronounced him a clever man, without having previously heard his name and known his history."⁴

The work must have pleased Gallatin, for he commissioned this image presumably after having sat for Sharples at the artist's request; Sharples kept the original profile until his death; it is now in the Bristol Museum and Art Gallery. Ellen Sharples noted in her diary that she copied the original pastel profile in miniature at Bath in December 1804; the miniature is unlocated.⁵

CRB

1. Dunlap 1834, vol. 2, pp. 70–71.

2. This collection is on permanent loan to the Bristol Museum and Art Gallery, Bristol, England.

3. In his *Gallatin Iconography* ([Boston]: Privately printed, 1934), pp. 13–31, Albert Eugene Gallatin lists thirty-four portraits of his ancestor.

4. Sylvester Douglas, Lord Glenbervie, met Gallatin at Talleyrand's home in Paris on January 13, 1818. His observations are quoted in Gallatin, *Gallatin Iconography*, pp. 33–34. Johann Kaspar Lavater (1741–1801) was a proponent of the idea that a person's character can be discerned in his or her facial features.

5. Diary entry transcribed in Knox 1930, p. 118.

JAMES SHARPLES

(ca. 1751–1811)

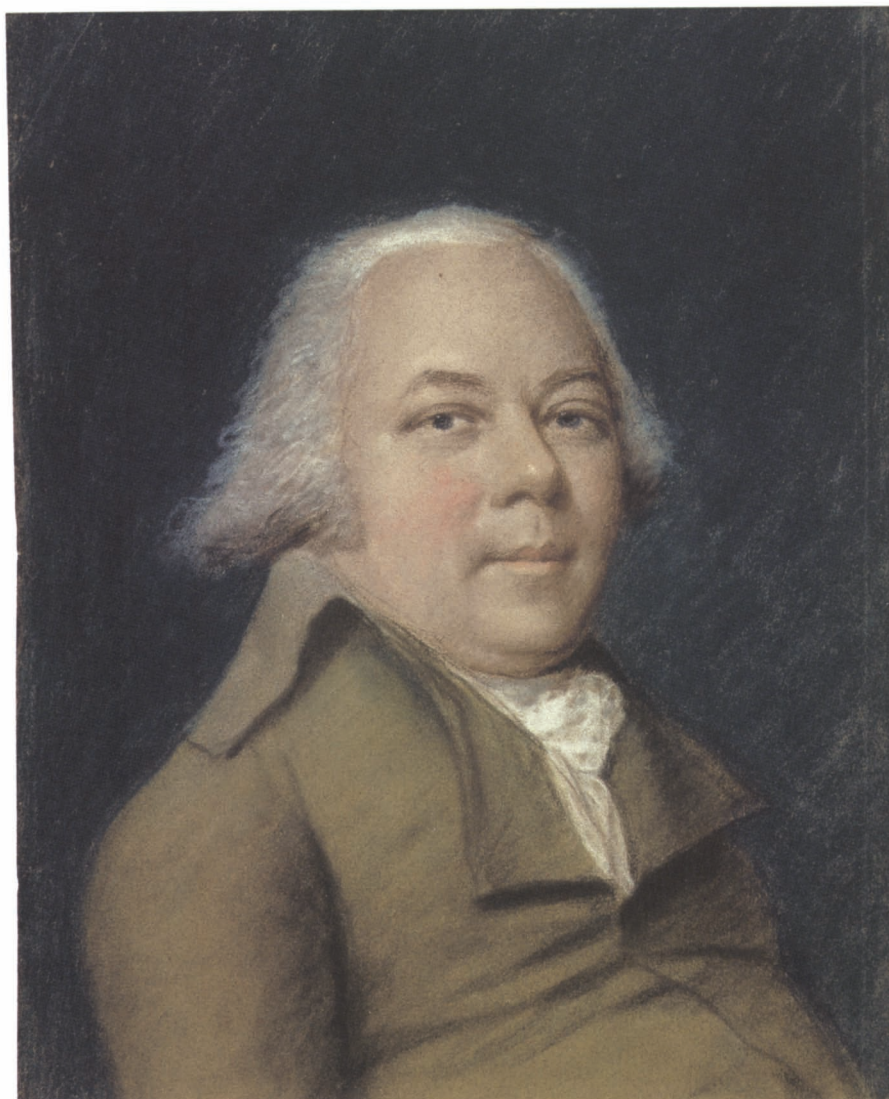
9. *Médéric-Louis-Élie Moreau de Saint-Méry*

1798

*Pastel and black chalk (or black pastel) on
toned (now oxidized) wove paper*
9⁷/₁₆ × 7¹/₄ in. (24 × 18.4 cm)

EX COLL.: Colonel Frank M. Etting,
Philadelphia; (sale, Henkel's, Philadelphia,
April 13–14, 1916, no. 46); Charles Allen
Munn, West Orange, New Jersey, 1916–24
Bequest of Charles Allen Munn, 1924
(24.109.89)
C303

According to the biographer of American artists William Dunlap (1766–1839), James Sharples charged \$15 for a profile likeness and \$20 “for the full-face (never so good).”¹ The so-called full-face images, such as this one of Médéric-Louis-Élie Moreau de Saint-Méry, actually portray a three-quarters visage. They are relatively rare in Sharples’s oeuvre and, almost without exception, are singular images, whereas his profiles were drawn to be replicated. The three-quarters images were drawn freehand, without the aid of the physiognotrace, a device for limning profiles that produced a reliably accurate likeness in far less time. Dunlap’s preference for Sharples’s profiles may reflect his personal taste but may also reveal contemporary predilections in portraiture, at least insofar as profiles were concerned. In the work of the early nineteenth-century profile artist, precision was applauded; the closer a portrait profile came to the meticulous, crisp-edged rendering that reminded one immediately of its honorable prototype, the classical medal or coin, the higher it was esteemed. Such portraits made Sharples’s livelihood; in contrast, the three-quarters views not only fetched a higher price but offered a measure of artistic freedom to the entrepreneurial artist, liberated from his usual routine.



Moreau de Saint-Méry (1750–1819), a member of a distinguished Creole family, was born in Fort Royal, Martinique, received a law degree in Paris, served in the military, returned to the French West Indies as superior counsel of Saint Domingue (now Haiti), and published a volume on French colonial law.² A liberal supporter of the revolutionary movement in France, he served as deputy for Martinique and as an elector in Paris before being forced to flee to the United

States in November 1793, just following Robespierre’s accession to power. Upon his arrival, Moreau traveled with his wife and two children through America’s coastal cities and kept a detailed diary of critical observations about customs, tastes, and habits—everything from slavery to ice cream. He settled in Philadelphia in October 1794 and remained there until August 1798, when he returned to France.³ On the corner of Walnut and Front Streets he opened a bookshop, which sold dry-

goods on the side—principally undergarments and contraceptives. Moreau apparently also used the shop as his writing studio; his four-year exile in Philadelphia was his most prolific period as an author. While there, he published under his private imprimatur two major works: *Description topographique et politique de la partie espagnole de l'isle Saint Dominique* (1796) and *Description topographique, physique, civile, politique et historique de la partie française de l'isle Saint Dominique* (1797). He also printed two shorter but nonetheless influential works: *De la danse* (1797), concerning dance customs in the French West Indies, and *Idée générale; ou, Abrégé des sciences et des arts* (1797). In addition to his own writings, Moreau published works by his fellow political exiles, who used his shop as a rendezvous, and put out a French newspaper, *Courrier de la France et des Colonies*.

Moreau recorded in his journal that he sat for Sharples at the artist's request on February 27, 1798.⁴ The portrait that resulted from the sitting is an unusually intense image, as the artist so well known

for his accurate, polished likenesses of Americans used a freer hand to capture the appearance and character of the French impresario. The strokes of pastel that define Moreau's facial features, hair, and clothing are looser and more painterly than in Sharples's typical works. The sitter's rosy cheeks and generous paunch speak of a contented man; his skills as the host of soirees and initiator of cultural events seem in accord with this image. Normally Sharples obliterated his backgrounds with a smooth coating of Prussian blue pastel. Here he rapidly sketched over the grayish paper with rough, diagonal strokes of blue and black that enhance the spontaneity of the composition.

The difference between this portrait and Sharples's usual productions makes it tempting to speculate that it may be the work of his wife or one of his sons. Yet the latter usually worked on replicas rather than original portraits, and Moreau tells us that he sat for Sharples himself. This portrait is a unique work by Sharples, a testament to the facility and versatility of the

artist, who knew when, and for whom, he could diverge from his customary style of execution. CRB

1. Dunlap 1834, vol. 2, p. 71.
2. M. L. E. Moreau de Saint-Méry, *Loix et constitutions des colonies françaises de l'Amérique sous le vent*, 6 vols. (Paris: Privately printed, [1784–90]). For Moreau's biography, see Lillian Moore, "Moreau de Saint-Méry and 'Danse,'" *Dance Index* 5, no. 10 (October 1946), pp. 243–46; and Stewart L. Mims, "Introduction," in *Moreau de St. Méry's American Journey (1793–1798)*, edited and translated by Kenneth Roberts and Anna M. Roberts (Garden City, N.Y.: Doubleday and Company, 1947), pp. ix–xxi.
3. The journals were published posthumously. The most recent edition is *Voyage aux États-Unis de l'Amérique, 1793–1798*, by Moreau de Saint-Méry, edited by Stewart L. Mims (New Haven: Yale University Press, 1913). For an English translation, see *Moreau de St. Méry's American Journey (1793–1798)*.
4. "M. Sharpless, peintre anglais, qui était venu exercer son talent à Philadelphie me demanda la permission de faire mon portrait. J'accédai aussitôt à ce désir"; quoted in *Voyage aux États-Unis de l'Amérique, 1793–1798*, by Moreau de Saint-Méry, p. 254.

JOHN TRUMBULL

(1756–1843)

10. *Hugh Mercer Jr. (Study for "The Death of General Mercer at the Battle of Princeton, January 3, 1777")*

Previous title: *General Hugh Mercer*

1791

Graphite on off-white laid paper

4¹⁵/₁₆ × 3¹/₈ in. (12.6 × 7.8 cm)

Inscribed on verso: from his son.

Fredericksburg 1791 / Genl Mercer / Genl Mercer / from his Son in Fredericksburg / April 26th 1791 / Skin Ruddy / Auburn hair and blue Eyes / Age 42 or 3 / Fredericksburg / 1791.

EX COLL.: *The artist, until d. 1843; his nephew-in-law, Benjamin Silliman, New Haven, until d. 1864; his son, Benjamin Silliman Jr., New Haven, until d. 1885; his son, Benjamin Silliman III, New York (sale, Henkel's, Philadelphia, December 17, 1896, no. 40); Robert W. de Forest, New York, 1896–1906 Gift of Robert W. de Forest, 1906 (06.1346.2) C381*

Trumbull is considered the most learned artist and skilled draftsman of his generation in America. He developed his drawing talent under BENJAMIN WEST and also benefited from classes at the Royal Academy of Arts in London, where he learned the importance of making careful studies before painting. Each of his history paintings is supported by numerous sketches; between 1789 and 1791 Trumbull traveled the eastern seaboard of the United States drawing portrait studies of military heroes to ensure the accuracy of the likenesses he would render in his Revolutionary War paintings, which he worked on for most of his career.

Brigadier General Hugh Mercer (ca. 1725–1777) was mortally wounded during the battle at Princeton, New Jersey, on January 3, 1777. Nine years



later Trumbull began executing studies for a painting to commemorate Mercer's death and the American victory at Princeton, and he continued working on *The Death of General Mercer at the Battle of Princeton, January 3, 1777* (Yale University Art Gallery) until 1831. The thirteen extant studies for the painting (Princeton University Library and Yale University Art Gallery) suggest that from the start Trumbull conceived of Mercer as the central figure in his composition. In an attempt to portray the general's likeness as accurately as possible, he decided to use Mercer's son Hugh Jr. as his model.¹ He twice sketched the young man in Fredericksburg, Virginia, in April 1791.² The preliminary study (Fordham University Library) is a cursory, unmodeled rendition of Mercer's head and

collar. In the present, more finished sketch, Trumbull used fine hatching to model Mercer's face and hair. The pose—with the left arm stretched out across the chest and the face in three-quarters view—is the same as the one Trumbull used when he finally painted General Mercer's portrait into the battle scene in 1827.³ The inscriptions on the back of this drawing are not in Trumbull's hand, and the notation "Age 42 or 3" does not correctly record the age of father or son; Hugh Mercer Jr. was nineteen in 1791 and Hugh Mercer Sr. would have been fifty-two or fifty-three in 1777.

CRB

1. Sizer 1967, fig. 182, mistakenly identifies the sitter as General Mercer's eldest son, John. Jaffe 1975, p. 320, establishes that the sitter was Hugh Mercer Jr.

2. On April 27, 1791, Trumbull wrote to his niece Harriet Wadsworth (Yale University Library, Trumbull Papers) that he went the day before "to Fredericksburg where I have seen the son of Genl Mercer and got a drawing of him"; see also the date inscribed on this drawing.
3. In a letter to Hugh Mercer Jr., December 4, 1827 (New-York Historical Society, Trumbull Papers), Trumbull records that he used the sketch in rendering the portrait in the painting: "My success in your portrait . . . has convinced me that . . . with the aid of the Optician I can still execute such small work, as well as formerly, and I shall therefore devote myself without interruption to finishing the entire Series of small paintings . . . begun Forty years ago."

MATHER BROWN

(1761–1831)

11. *In Like Manner Shall He Descend*

Pen and iron-gall ink, ink washes, and graphite on off-white wove paper prepared with yellow washes

9³/₈ × 6¹/₂ in. (23.8 × 16.5 cm)

Signed at lower right: Mather Brown

Inscribed along bottom edge: In like manner shall he descend

EX COLL.: Part of an album of the artist's letters and drawings probably in the collection of Joseph Mayer, Liverpool, until 1887 (sale, Branche and Leete, Liverpool, December 15–16, 1887, no. 94); Ifan Kyrle Fletcher, London, 1953; purchased with the album for the library of The Metropolitan Museum of Art in 1953, and in 1967 removed with four other drawings and transferred to the Department of American Paintings and Sculpture Rogers Fund, 1953 (53.226.1)
C26

In Like Manner Shall He Descend is one of five ink drawings that were formerly part of an album containing letters and drawings by or associated with Mather Brown and also a biographical sketch of the painter written by a contemporary; the Museum purchased the album in 1953.¹ Brown, who was born in Boston and studied there while in his teens with Gilbert Stuart (1755–1828), spent most of his life in England. Two, and possibly three, of the drawings in the album are of genre subjects in Liverpool, where Brown spent several years, from 1810 to about 1813, after his career declined. It was in that provincial city that the album was first recorded, in the late nineteenth century.

In subject this drawing is closely related to a slightly smaller one by Brown in the Chrysler Museum, Norfolk, Virginia, entitled *He Ascended into Heaven*, which is also undated.² Though it is tempting to

date both works no earlier than 1810, the year when Brown went to Liverpool, either one could have been done as early as the 1780s. The conceptions of both Christ figures appear indebted to those in several paintings of *The Ascension* executed about 1781–82 and 1800 by BENJAMIN WEST, Brown's teacher in London and his perennial stylistic exemplar.³ Brown, who is said to have been devout, turned frequently to religious subject matter in the last two decades of his life. His series of religious pictures culminated in a large, ambitious *Resurrection* (location unknown) exhibited at the British Institution in 1830, the year before he died.⁴ The theme of mortal transcendence reflected in these subjects must have had more than ordinary personal meaning for the humbled painter during his difficult itinerant years out of London and after his return there in 1824. As a promising student of West in London in the 1780s, Brown had posed for the figure of an angel in the older painter's renowned first version of *The Ascension*.⁵

Brown's draftsmanship in pen and ink reflects West's, who derived his from Italian models, in particular, that of Guercino.⁶ The quality of line in both American artists' ink drawings is broader and more schematic than Guercino's, however. This is especially true of figure drawings and is quite evident here. The mannerism corresponds in Brown's paintings to the emphatic, often unpleasant, admixture of black to his oil tints to render shadows. Indeed, such was Brown's conviction about the primacy of line that he once wrote: "Colour, light and shade have *no meaning* till they are circumscribed by line; Drawing is the first element of Art, and a line will describe *everything*."⁷ Nevertheless, Brown, like West, managed an appealing economy and lyricism of line for the flourish of garments and clouds, augmenting the triumphal subject. Surely, no live model posed for this drawing, whose figure

seems to bespeak both the inspiring and the daunting effect of West on his pupil.

The title of the drawing comes from the inscription at the bottom, almost certainly written by the artist; in its penmanship and placement on the sheet it corresponds to the inscription on Brown's drawing of *The Ascension* in the Chrysler Museum. It appears to paraphrase the passage in the Acts of the Apostles (1.11) following the description of Christ's Ascension: "Ye men of Galilee, why stand ye gazing up into heaven? this same Jesus, which is taken up from you into heaven, shall so come in like manner as ye have seen him go into heaven." The exact literary source of the inscription, if there is one, has not been identified; however, assuming that the inscription is linked to the passage in Acts and that it was made by Brown, one may interpret his image as representing either Christ's Ascension or his Second Coming at Judgment Day.

KJA

1. The album is labeled "Autograph Letters from Mather Brown (Artist) 1757–1831, to John Chippindale [sic] and Others, with an Autograph Biographical Sketch Dated 22nd November, 1846 of Mather Brown by William Henry Back, Together with Five Original Signed Drawings by Mather Brown and Portraits, and Copies of his Paintings." It is in the Thomas J. Watson Library, Metropolitan Museum (Rogers Fund, 1953).

2. Gift of John Davis Hatch (59.18.62).

3. About 1781–82 West painted an early version, 17¹/₂ feet high, for the Royal Chapel at Windsor Castle, but it was never delivered and is now at Bob Jones University, Greenville, South Carolina. Smaller versions were executed also about 1781–82, in 1798, and about 1801. All known versions are discussed and illustrated in von Erffa and Staley 1986, pp. 374–78, nos. 380–84.

4. Evans 1982, pp. 170, 253, no. 294.

5. Von Erffa and Staley 1986, p. 376. For West's versions of *The Ascension*, see n. 3 above.

6. E. Maurice Bloch, *Faces and Figures in American Drawings* (exh. cat.; San Marino, Calif.: The Huntington Library and Art Gallery, 1989), p. 1.

7. This sentence is inscribed on a sheet headed "O—Observations—"; it is included in the album of letters and drawings by Brown in the Thomas J. Watson Library, Metropolitan Museum (see n. 1 above).



In like manner shall he descend

BENJAMIN HENRY LATROBE

(1764–1820)

12. *View from the Packet Wharf at Frenchtown Looking Down Elk Creek*

1806

Watercolor, pen and iron-gall ink, and graphite on off-white wove paper

8½ × 12 in. (21.6 × 30.5 cm)

Signed and dated at lower right: BHenry Latrobe Augt. 2d. 1806.

Inscribed at bottom, below border: View from the Packet Wharf at Frenchtown looking down Elk Creek, showing the Mouth of Pates' Creek.

EX COLL.: John Latrobe, a descendant of the artist; with Kennedy Galleries, New York, 1993

Morris K. Jesup Fund, 1993 (1993.281)
C196

Born in Fulneck, near Leeds, in what is now West Yorkshire, Latrobe began his professional artistic training in 1786 under John Smeaton, England's most prominent engineer.¹ While he was mastering the technical and theoretical aspects of civil engineering, Latrobe probably also learned to make architectural drawings. He immigrated to the United States in 1796 following the death of his mother, from whom he received a bequest of land in Pennsylvania.

While working on his first American commissions—which consisted not only of river and canal surveys but also designs for public buildings and private houses in Virginia and Pennsylvania—Latrobe traveled frequently through the sparsely settled countryside. On these trips he filled many journals with notes and sketches. In scope, understanding, and general interest they surpass better-known journals by the marquis de Chastellux, Mrs. Basil Hall, and Frances Trollope.² Perhaps the closest parallels to Latrobe's travel sketches are the genre scenes and landscape views by his acquaintance PAVEL PETROVICH SVININ, secretary to the Russian consul general in Philadelphia, although Svinin's drawings, which are based on travels from Virginia to Maine, cannot rival in their scope Latrobe's images.

Latrobe drew this watercolor on a journey in 1806 from Philadelphia to Washington along the Delaware River and the Chesapeake Bay. In his journal he says he set out from Philadelphia on August 3, arrived in Newcastle later in the day, and entered Frenchtown on August 4 (thus, the date inscribed on the drawing is probably inaccurate). He passed the time en route reading the satiric allegory *Hans Kindiuewelts Reisen in alle vier Welttheil und den Mond* (1795) by Andreas Georg Friedrich von Rebmann, which Latrobe considered to be “as whimsical and irregular a thing as Voltaire's *Candide*.”³

Latrobe's drawing illustrates several elements of his theory of the Picturesque, which he derived from Uvedale Price and formulated in his own *Essay on Landscape* (1798). As Latrobe pointed out, there is great pleasure to be derived from standing on the summit of a hill while an expanse of woods and fields unfolds below, but as he shows in his prospect of Frenchtown, if you “turn yourself so as to include in your view a wide expanse of Water, contrasting by its cool blue surface, the waving, and many colored carpet of the Earth, your pleasure is immediately doubled, or rather a new and much greater pleasure arises. An historical effect is produced. The trade and the cultivation of the country crowd into the mind, the imagination runs up the invisible creeks, and visits the half seen habitations.”⁴

Having chosen a slightly elevated perspective, Latrobe focused on the activity of local fisherfolk hanging their nets out to dry. In contrast to the delicate cross-hatching that delineates the screen of nets are the bolder strokes used to render the structural details of the small log shed. On a trip in 1801 a similarly constructed log cabin (probably Quiggler's house on the western shore of the Susquehanna River) captured Latrobe's architectural interest, and he drew it on a sheet of his field book with equal attention to the perspective.⁵

A great admirer of Claude Lorrain, Latrobe frequently emulated the seventeenth-century French landscape painter's characteristic manner of contrasting a darkened foreground with a light body of water glistening in the middle distance. In Latrobe's drawing the dark brown strip of shore is set against a bright area of light-colored wash and untouched paper that evokes the gleaming water of a small inlet of the Chesapeake Bay.

Like many of his British-trained



View from the Packet Wharf at Frenchtown looking down Elk Creek, showing the Mouth of Patuxent Creek

contemporaries practicing in the United States—such as JOHN RUBENS SMITH and ARCHIBALD ROBERTSON—Latrobe vowed the importance of studying foliage from nature, yet also professed that the overwhelming intricacy of the leafy canopy is most effectively dealt with by generalization.⁶ In this drawing Latrobe uses overlapping, curved strokes to depict the leaves on the serpentine branches at the left, a convention that was described by Robertson in his drawing book *Elements*

of the Graphic Arts, published in New York City in 1802.⁷

EBD

1. Carter 1985, p. 5.
2. Carter 1985, p. 9.
3. Latrobe 1980, pp. 42–43.
4. Quoted in Brownell 1985, p. 18.
5. Carter, Van Horne, and Brownell 1985, pp. 208–9, no. 77.
6. Brownell 1985, pp. 21, 38. Brownell rightly places Latrobe's graphic art in the broader context of work by British-born and American artists practicing at the time, including: Charles Willson Peale (1741–1827), JOHN TRUMBULL,

JOHN LEWIS KRIMMEL, William Dunlap (1766–1839), Titian Ramsay Peale (1799–1885), William Russell Birch (1755–1834) and his son Thomas (1779–1851), Joshua Shaw (1777–1860), WILLIAM GUY WALL, George Isham Parkyns, and John Joseph Holland.

7. On the drawing manual Robertson prepared for the Columbian Academy of Painting in New York City, see Davis 1992, pp. 186–90.

Attributed to
ARCHIBALD ROBERTSON
(1765–1835)
Formerly attributed to Alexander Robertson

13. *Collect Pond, New York City*

1798

Watercolor and black chalk on off-white laid paper

17³/₄ × 23¹/₁₆ in. (45.1 × 58.7 cm)

Inscribed at lower center: New York.;

inscribed at lower right: Newyork

March 1798.–

EX COLL.: Edward W. C. Arnold, New York, until 1954

The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954 (54.90.168)

C286

Archibald Robertson was a Scottish-born draftsman, miniaturist, and portraitist who came to the United States from Aberdeen to teach drawing in 1791 at the invitation of several prominent New Yorkers. Shortly after his arrival, Robertson sent for his younger brother, ALEXANDER ROBERTSON, who was also a professional artist. Together they founded one of this country's first art schools, the Columbian Academy of Painting in New York City. Among its many successful pupils were the portrait painter Francis Alexander (1800–1880) and the portraitist and history painter JOHN VANDERLYN. In 1802 Archibald published the first comprehensive art-instruction book in America, *Elements of the Graphic Arts*. This manual provided a short history of art in addition to practical rules for figure and landscape drawing. That same year, the brothers dissolved their partnership; Alexander opened his own drawing academy, and Archibald continued to direct the Columbian, which he renamed the Academy of Painting. The Robertsons were involved in the activities of the New York art community for over thirty years,

particularly in the administration of the American Academy of the Fine Arts.

Collect Pond, New York City exemplifies the formulaic method of drawing taught at the Robertsons' Columbian Academy. Students mastered a limited vocabulary of strokes that could be combined to form various motifs. Tree foliage, for instance, was highly stylized and generally indicated by round, looping outlines, while volume and shadow were rendered by strong zigzag hatching. In *Collect Pond* the willow tree on the right, the precipitous hill on the left, and the foreground rocks and plants were not studied from nature, but constructed from the artist's repertoire of calligraphic strokes. This approach resulted in a dichotomy between the foreground, constructed of unspecific natural forms scattered across a generic landscape, and the topographically accurate rendering of the growing city in the center distance. Spatial depth was achieved by deepening the tints and tones in the foreground, so that the background forms, indicated with a very faint outline, would seem more distant. *Collect Pond* also displays graphic techniques developed for the production of aquatint engravings: after the primary components of the landscape were sketched in, gray washes were added to define contours and areas of light and shade. The drawing was finished by brushing thin layers of watercolor over the entire image. Although much of the professional instruction offered at the Columbian Academy was modeled upon British and European academic training (typical exercises included drawing from imported plaster casts and copying engravings of old-master paintings), the curriculum also accommodated the amateur artists who were the school's primary patrons.¹ According to one academy advertisement, students were instructed in the arts of "drawing and painting in water colours,

chalks, &c., on paper, tiffany, silks, &c.; history devices, heads, figures, landscapes, flowers, patterns for all kinds of work, architecture and perspective, &c."²

Collect Pond has been variously attributed to Archibald or Alexander, whose landscape drawings are often indistinguishable.³ The particularly elegant handling of line in *Collect Pond* and its delicate color washes, however, suggest that Archibald was the artist.⁴ The Robertson brothers worked closely together for over four decades (Alexander had been Archibald's pupil), employed the same drawing techniques, were skilled engravers, and occasionally collaborated on commercial projects such as topographical engravings.⁵ Both artists were influenced by the writings of the eighteenth-century aesthete William Gilpin, who popularized the concept of the Picturesque through his illustrated travel guides to the English countryside. The insertion of the well-dressed couple and friend in the center foreground of *Collect Pond* exemplifies Gilpin's suggestion that landscapes are more picturesque when they include the human figure.

Robertson's drawing of *Collect Pond*, also called *Fresh Water Pond*, is the only known late eighteenth-century view of this natural pool, formerly located in lower Manhattan near present-day Foley Square.⁶ "Collect" is a corruption of the old Dutch word "Kolch," which meant any small body of water.⁷ In the eighteenth century, the pond was renowned for its great clarity and purity. A nearby tributary spring provided the freshest water in the city. It was surrounded by a lovely garden where beverages were sold. Well stocked with fish, the Collect was also a popular site for boating in the summer and skating in the winter. By 1798, however, when this view was drawn, the water was stagnant and polluted with



sewage from nearby tanneries. In 1803 workmen began to fill in the pond, and the project was completed in 1811. The adjacent marshlands were drained during 1818 as a work-relief project. Robertson's view, taken from the northern edge of the pond and looking southward to Brooklyn in the distance, includes several identifiable buildings on the horizon. From right to left are Saint Paul's Chapel, the Bridewell (a prison built in 1775), Trinity Church, the Brick Presbyterian Church, the Middle Dutch Church, the North Dutch Church, and Saint George's Chapel. Although many of Robertson's landscape drawings were engraved and sold during his lifetime, this view was not published until 1920, when

the Society of Iconophiles in New York City issued a copper engraving by Walter M. Aikman.⁸ TF

1. The Robertsons apparently urged their students to copy their instructors' engravings as well. Deák 1988, vol. 1, p. 131, notes that several watercolor copies of the Robertsons' aquatint of about 1793 titled *New York* were probably by their pupils at the Columbian Academy.
2. Advertisement by Archibald and Alexander Robertson for the Columbian Academy of Painting, *New-York Daily Advertiser*, May 1, 1797, quoted in Gottesman 1954, p. 17.
3. Stokes and Haskell 1932, pp. 76–77 (1798-B-129A), suggests that *Collect Pond* is by Alexander Robertson. Deák 1988, vol. 1, pp. 148–49, attributes the drawing to either Archibald or Alexander Robertson.

4. Archibald Robertson's drawings can be found at the New-York Historical Society (see especially *Federal Hall*, N.Y.C. of 1798 and *Blockhouse at West Point*, N.Y. of about 1802); New York Public Library, New York City; and New Jersey Historical Society, Newark.
5. See especially the colored panoramic engraving *New York*, published in 1793, by Alexander and Archibald Robertson (Deák 1988, vol. 1, pp. 130–31, vol. 2, no. 197). It is not known which brother executed the drawing and which brother engraved the plate (Deák 1988, vol. 1, p. 131).
6. Stokes 1915–28, vol. 3, p. 539, locates the vantage point more precisely: "[The view] was evidently taken from a point directly north of one of the small hills so plainly shown on the Ratzen Map, perhaps from the one just east of the Fresh Water, in which case the road in the foreground would be Bayard Street, and the

point of view would correspond approximately with the intersection of the present Baxter and Bayard Streets, or, even more likely, with a point just north of the next small hill near the intersection of the present Centre and Canal Streets.”

7. Deák 1988, vol. 1, p. 149.

8. Stokes and Haskell 1932, p. 77, notes that the Society of Iconophiles was organized in 1895, “primarily for the purpose of publishing views of New York and of keeping alive the old art of engraving by hand on copper.”

The society published scenes of old and modern New York, portraits of prominent people associated with the city, and prints after the work of early American engravers and printers.

JOHN HILL

(1770–1850)

14. *View from My Work Room Window in Hammond Street, New York City*

ca. 1826–30

Watercolor, pen and black ink, and graphite on off-white wove paper
9⁷/₈ × 13³/₄ in. (25.1 × 34.9 cm)

Inscribed on verso at top center: *View from my Work Room Window in Hammond St. / by J. Hill. 1825–; on verso at top right in another hand: (West 11th St. between / Greenwich and the North River)*

Watermark at top of sheet: *Whatman*
1813

EX COLL.: Edward W. C. Arnold, *New York, until 1954*
The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954
(54.90.283 recto)
C133

John Hill was arguably the most highly trained and accomplished aquatint engraver working in the United States in the early nineteenth century. Born in London, Hill spent the first two decades of his prolific and successful career in England. His early work included major commissions to reproduce in aquatint drawings and watercolors by artists such as J. M. W. Turner, Jacques Philippe de Louthembourg, William Henry Pyne, and Thomas Rowlandson. Despite his success,

Hill was attracted by the artistic and financial advantages of working in a new country. He immigrated to Philadelphia, an active publishing center, in 1816. In the United States, Hill’s technical expertise was unrivaled, and his familiarity with the latest trends in art and architecture in England brought a new level of sophistication to American art publishing.¹ Hill undoubtedly drew many sketches throughout his career in preparation for his aquatint projects, but *View from My Work Room Window* is believed to be the only extant original drawing by the artist.

Hill’s first major commission in the United States was to aquatint the plates for *Picturesque Views of American Scenery* by Joshua Shaw (1777–1860). Published in Philadelphia from 1819 to 1821 and sold by subscription to the public, the portfolio contained twenty views of the American landscape, primarily coastal scenes.² The majority of the prints were based on original drawings by Shaw. Whereas in England the artist would have copied the outlines of his drawing directly onto a copperplate, leaving all other areas for the engraver to finish, in America Hill was able to assume responsibility for the reproduction of Shaw’s drawings from the beginning to the end of the process—a remarkable demonstration of artistic ability.³ Although commercially produced portfolios of landscape engravings were common in England, *Picturesque Views of American Scenery*

was the first of its kind to be printed in the United States. It was also the first publication devoted solely to views of the American landscape.

While Hill was finishing the Shaw project, he entered into a collaboration with WILLIAM GUY WALL on the publication of *The Hudson River Portfolio*, a series of aquatint views based on Wall’s exquisitely detailed watercolors.⁴ (Hill was engaged to replace JOHN RUBENS SMITH as the engraver of the *Portfolio* after the first four plates were partially completed.) The large, lavish prints from *The Hudson River Portfolio* set a new standard for fine-art printing in America. Thousands of copies were sold, and the plates continued to be printed until the mid-1830s. In addition to these projects with Shaw and Wall, Hill engraved other prints, individually and serially, including views of New York City, West Point, and Niagara Falls.

Hill also designed and illustrated some of the earliest drawing manuals printed in America, including an important instruction book on flower painting in 1818 and another on landscape drawing in 1821.⁵ A few years later, he aquatinted nine plates after drawings of American scenery by E. Van Blon in *Lucas’ Progressive Drawing Book* (Latrobe 1827), the most ambitious and opulent drawing manual published in America in the nineteenth century.⁶ The broad tonal range and nuanced line of aquatint engravings made them particularly well suited for reproducing



the chalk or wash drawings that accompanied these texts as illustrations for the student to copy.

Hill moved to New York City in 1822 to work on *The Hudson River Portfolio*, and shortly thereafter he rented a house at 72 Hammond Street (now West Eleventh Street) in Greenwich Village.⁷ He lived at that address for about ten years. At that time Greenwich Village was a small settlement just north of New York City, which occupied the present Wall Street district. This drawing, *View from My Work Room Window*, represents the everyday scene visible from Hill's second-floor room on Hammond Street, perhaps looking north toward the area of less-developed land and higher elevation on Manhattan Island.⁸ It depicts the side

of the adjacent house, the fenced backyard of his own home, and a view of the fields and other buildings just outside Greenwich Village. Although the laundry drying on the clothesline and the figure of a woman throwing seed to a flock of chickens at lower center add human interest to the scene, Hill was primarily concerned with plotting the perspective of his unusual vantage point, resolving the spatial disorientation created by looking down on his backyard and across distant fields simultaneously. Hill may have been intrigued by the preexisting elements of linear perspective: the close, parallel lines of the clapboard siding, roof shingles, and vertical planks of the backyard fence and shed. By projecting these lines so that they led to a single point on the horizon, Hill

could create a unified, three-dimensional picture space. Several *pentimenti* (such as traces of the roof tiles beneath the dormer window at upper left) suggest the artist drew the transverse and orthogonal lines first and then returned to the drawing to add details based on actual observation.

Although *View from My Work Room Window* is fairly monochromatic, with shades of gray and blue enlivening the strong black vertical and horizontal lines, Hill created additional interest in the large, flat areas of the drawing, such as the side of the adjacent house at left, by varying the application and density of his wash. The small areas of freehand drawing (such as the figure, trees, and foreground details) also relieve the rigidity of Hill's ruled lines. In several areas, such as

the row of trees at center and the cluster of clouds above, Hill used pale washes to suggest spatial depth. The effect is similar to that produced in aquatints, where the engraver creates subtle differences of tone by successively blocking out parts of the design with a resist. Interestingly, *View from My Work Room Window* was drawn on the verso of a fragment of an aquatint published by Hill in 1826, *City Hall, New York*, suggesting that he was in the middle of his print project when he executed this view.⁹

John Hill was the patriarch of one of the few dynasties of American artists. His son, JOHN WILLIAM HILL, was a landscape and still-life painter whose career bridged the era of topographical art represented by his father and the style of Pre-Raphaelitism, of which his son, John Henry Hill (1839–1922), a superb watercolorist and landscape painter, was also an exponent. John Hill and his son occasionally collaborated. Other than the Metropolitan sheet, the only drawings known by John Hill are five copies of John William Hill's watercolors of the Erie Canal, a series of landscape views intended for publication in the early

1830s.¹⁰ These preparatory drawings are sketched in outline only and were to serve as a guide when Hill aquatinted his son's watercolors. After one plate was completed and colored, however, the project was abandoned. TF

1. Hill's London account book (Print Department, Metropolitan Museum of Art, 56.604) and his American daybook (Manuscript Collection, New-York Historical Society) document the daily transactions of his business as well as his wide-ranging interests in the fine arts, architecture, and landscape design; see Philadelphia 1976, p. 249.
2. As originally planned, Joshua Shaw's *Picturesque Views of American Scenery* was to have contained thirty-six plates. Mathew Carey, the publisher, canceled the project in February 1821, after twenty plates had been prepared and printed, presumably because sales were disappointing.
3. Koke 1959, p. 79.
4. Many of Wall's watercolors for *The Hudson River Portfolio* are in the collection of the New-York Historical Society. See Shelley 1947b, for discussion and reproduction of these sheets.
5. John Hill, *A Series of Progressive Lessons, Intended to Elucidate the Art of Flower Painting in Water Colours* (Philadelphia: M[oses] Thomas, 1818), and John Hill, *Drawing Book of Landscape Scenery; Studies from Nature* (New York and Charleston, S.C.: H. I. Megarey and I. Mill,

1821). Carl Drepperd notes that the *Drawing Book* was "something of a monumental undertaking for American publishers in 1821. It is likely that the enthusiastic reception of Hill's *Picturesque Views of American Scenery* (1819–20) and his *Hudson River Portfolio*, encouraged the publishers to make this venture" (Carl W. Drepperd, "American Drawing Books: A Contribution toward a Bibliography," *Bulletin of The New York Public Library* 49, no. 11 [November 1945], p. 799). Richard Koke identifies a third manual produced (anonymously) by Hill, *The Art of Drawing Landscapes; Being Plain and Easy Directions for the Acquirement of this Useful and Elegant Accomplishment* (Hill 1820); see Koke 1961, pp. 14–15.

6. E. Van Blon was the pseudonym of JOHN HAZLEHURST BONEVAL LATROBE, an amateur landscape painter and the eldest son of the architect BENJAMIN HENRY LATROBE.
7. Koke 1959, p. 93.
8. Koke 1959, p. 96, suggests that the woman depicted in Hill's backyard may be his wife, Ann, or one of their daughters, Catherine or Caroline.
9. Koke 1961, p. 85. This aquatint is reproduced in Deák 1988, vol. 2, no. 349. Koke points out that the dating of the Metropolitan's sheet suggests that Hill started work on the aquatint of City Hall in 1825.
10. See American Paintings in NYHS 1982, vol. 2, pp. 130–37, for reproductions of John Hill's five preparatory drawings as well as John William Hill's original watercolors.

CHARLES BALTHAZAR JULIEN FÉVRET DE SAINT-MÉMIN

(1770–1852)

15. *Dyer Sharp Wynkoop*

1800

Conté crayon, charcoal(?), and white-chalk heightening on off-white laid paper coated with gouache

21⁵/₁₆ × 15 in. (54.1 × 38.1 cm)

Watermark: [fleur-de-lis (?) and crown,]
PdV&C

EX COLL.: *The sitter; his sister, Mary Wynkoop; her great-granddaughter, Mrs. Cyril E. Holt, Sacramento; Mr. and Mrs. Cyril E. Holt, until 1966*
Gift of Mr. and Mrs. Cyril E. Holt, 1966
(66.112)
C289

A member of a prominent Burgundian family, Saint-Mémin fled to America with his father during the French Revolution.¹ They arrived in New York in the fall of 1793, and Saint-Mémin immediately took up an artistic career, primarily for the living it provided him and his father. By 1796 he was an engraver by profession, and late in that year he joined another French émigré, THOMAS BLUGET DE VALDENUIT, in the business of making profile portraits. To this partnership Saint-Mémin brought his skills as a draftsman, and Valdenuit, who was also trained in drawing and engraving, contributed his knowledge of

the physiognotrace.² This device, which existed in many variations, assisted an artist in tracing a sitter's profile, with great accuracy in some cases. Together, Saint-Mémin and Valdenuit became expert in the use of the invention and devised other techniques—including the practice of preparing their drawing paper with a wash of water, chalk, and red pigment—that became synonymous with their work.

Profile portraits were all the rage in France, where Johann Kaspar Lavater's published works on physiognomy popularized the art form during the 1780s. In the United States, the genre was favored



for public projects and presentations of an honorary or commemorative nature, and by the late 1790s profiles had also become fashionable among elite members of American society. Other artists took up the trade, honing their skills with the help of drawing books, English translations of Lavater, and the requisite equipment: a physiognotrace for the original drawing and a pantograph to make the engraving. But at the turn of the nineteenth century Saint-Mémin was the most talented, successful, and prolific profile artist in America. After his partner, Valdenuit, departed for France in 1797, he spent the ensuing years until 1814 in New York,

Philadelphia, Baltimore, Washington, Richmond, Charleston, and Burlington, New Jersey. Nearly one thousand profiles have been recorded from his American career.³

Saint-Mémin drew this profile portrait of Dyer Sharp Wynkoop (ca. 1775–1800) on commission in Philadelphia, where he worked between 1799 and 1803. Wynkoop, the son of Cornelius Wynkoop of New Jersey, was a lieutenant in the United States Marine Corps and wanted the profile for his sister, Mary, whom he hoped to visit in Hamburg, New Jersey, before he was called up for duty. He wrote to her from Philadelphia on April 19, 1800: “I

will bring you a handsome present—which is nothing more than my likeness, taken just below the Shoulders, and as large as life, and in Uniform. I gave 18 dollars for it, so that you can always see me, for it is as like me as any thing can be.”⁴ He closed his letter with the promise that even if “ordered away,” he would “at all events send my likeness.” It is not known whether Lieutenant Wynkoop delivered his portrait by hand or by post to his sister; that summer he was lost at sea on the *Insurgente*, which disappeared off the coast of Virginia.

Wynkoop’s letter reveals some information about Saint-Mémin’s portrait

practice. It was customary for clients to commission a drawing, a dozen engravings, and the original engraved copperplate in a specially fitted box, for a total price of \$25; additional prints could be ordered at \$1 per dozen.⁵ By 1800 Saint-Mémin had begun to supply frames for his drawings, as well. Wynkoop was apparently uninterested in engravings, or perhaps he decided to skip the time-consuming process of having them made so that he could take the drawing quickly to his sister. At any rate, he purchased only the

drawing, presumably with its simple gilded frame and églomisé glass (which is still in place), for \$18. Wynkoop was one of approximately sixty-five sitters who patronized Saint-Mémin in 1800.

The young officer's portrait epitomizes Saint-Mémin's Philadelphia profiles, works in which the artist came into his own as a master draftsman who maintained a firm control over light and dark contrasts even as he individualized his subjects with attention to the minute details of their facial features. As Wynkoop

reported, Saint-Mémin's portraits were "as like" as they could be.

CRB

1. For Saint-Mémin's biography and details on his career, see Miles 1994.
2. The inventor of this mechanical drawing aid, Gilles-Louis Chrétien, had taken Valdenuit's portrait in about 1788.
3. See Miles 1994, pp. 233–436.
4. Wynkoop to Mary Wynkoop, April 19, 1800, in the archives of the Department of American Paintings and Sculpture, Metropolitan Museum.
5. Miles 1994, p. 94.

CHARLES BALTHAZAR JULIEN FÉVRET DE SAINT-MÉMIN

(1770–1852)

16. *Osage Warrior*

1805–7

Watercolor and graphite on off-white wove paper

7¼ × 6⅞ in. (18.4 × 16.4 cm)

Signed at lower left: *St Memin fecit.*

Watermark: J RUSE 1804

EX COLL.: Sir Augustus John Foster, d. 1848; his wife (sale, Sotheby's, London, November 18, 1926, no. 635); with Goodspeed's Book Shop, Boston, 1926–27; Mr. and Mrs. Luke Vincent Lockwood, 1927–54 (sale, Parke-Bernet Galleries, New York, May 13–15, 1954, no. 438, as "*Cachasunghia, An Osage Warrior*")

The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1954 (54.82) C292

Between 1803 and 1810 the French aristocrat Saint-Mémin traveled in the eastern United States as an itinerant artist. As it happened, he was in the nation's capital when delegations of Native Americans whose lands had been acquired by the United States as part of the Louisiana Purchase came to Washington to meet President Jefferson and to discuss trade relations.¹ Over the course of three official visits—the first delegation arrived in July 1804, the second in December 1805, and the third in December 1806—Saint-Mémin executed nine profile drawings and six watercolors of men from various Great Plains tribes. The fifteen works bear sundry inscriptions, few of which identify the subject by name or by tribe, and only one of which is dated.²

How Saint-Mémin became involved in the project is a matter of conjecture. The profile drawings may have been ordered from him by Meriwether Lewis, who

returned from his famous exploratory mission through the Louisiana Territory in 1806 and in the spring of 1807 paid the artist \$83.50 for three portraits of himself, a set of engravings, and "likenesses of the indians &c. necessary to my publication [his journals] to be charged to the expences of that work."³ Lewis, who had apparently also asked the Philadelphia artist Charles Willson Peale (1741–1827) to make drawings of various animals and specimens for his book, died in 1809, before the journals were published, and they were posthumously printed without illustrations. Saint-Mémin's watercolor portraits of the Plains tribesmen may have been commissioned by Augustus John Foster, secretary to the British Minister, who wrote at some length about delegations that arrived in Washington in 1806 and 1807.⁴ Whether or not he ordered the watercolors, Foster eventually owned five of the six pieces, including this example. It is



also distinctly possible that Saint-Mémin conceived the project and contacted the distinguished visitors on his own initiative. They had made quite a stir in Washington, and accounts of their appearance and deportment appeared in newspapers printed in many East Coast cities, including Philadelphia, Baltimore, and New York.

Saint-Mémin's fifteen portraits of native Plainsmen are not only the most ethnographically correct but also the earliest known, executed long before KARL BODMER's, George Catlin's, and Charles Bird King's equally famous studies. The French artist's cool profile views reflect a contemporary European style of portraiture that seeks to convey the individuality of the sitter. Later painters of Native

Americans, including Catlin (1796–1872) and King (1785–1862), tended to emphasize their exotic dress and customs.

Like the other five watercolors of the Plains delegations, this one is based on a preliminary chalk drawing that Saint-Mémin made with a mechanical device called a physiognotrace. The drawing (now in the New-York Historical Society) is inscribed "Osage Warrior" along the left margin.⁵ The watercolor, which is almost identical to the drawing, but rendered in more detail, was most likely made with the aid of a pantograph, an instrument Saint-Mémin often used for copying images onto a copperplate preparatory to engraving them. During the transfer from one medium to the other, the portrait of the Osage warrior

was considerably reduced in scale, from an almost lifesize image that fills a twenty-three-by-seventeen-inch sheet to one on a sheet about one third that size. Saint-Mémin used meticulous stippling and cross-hatching to define his subject's features and ornaments. The blue and white eardrops are made of wampum beads, and the bands around the rim of his ear are silver. The warrior's scalp is shaved, but for a tuft of hair that is dyed red at the roots and gathered in back into a silver pipe.⁶ He wears a white fur robe, which Saint-Mémin articulated in broad brushstrokes. Two members of the Osage delegation who caught Augustus John Foster's attention on December 22, 1805, were similarly dressed. Foster noted that "their hair [was] shaved as far as the crown where it was ornamented with feathers and formed into a tail behind inclosed in silver. . . . Their ears were pierced in two places which were much widened by the weight of the ear-rings suspended from them."⁷ CRB

1. See Miles 1994, pp. 142–58; and Miles 1988.

2. See Miles 1994, pp. 365–67, nos. 633–37.

3. Quoted in Donald Jackson, ed., *Letters of the Lewis and Clark Expedition, with Related Documents, 1783–1854*, 2d ed., 2 vols. (Urbana: University of Illinois Press, 1978), vol. 2, p. 411; the original letter is among the Lewis Papers in the Missouri Historical Society Library, Saint Louis. Saint-Mémin's three portraits of Lewis are catalogued in Miles 1994, pp. 338–39, nos. 505–7.

4. See Dorothy Wollon and Margaret Kinard, "Sir Augustus J. Foster and 'The Wild Natives of the Woods,' 1805–1807," *The William and Mary Quarterly* 9, no. 2 (April 1952), pp. 191–214.

5. The subject of the Metropolitan's watercolor was erroneously identified as "Cachasunghia" in the catalogue of the Mr. and Mrs. Luke Vincent Lockwood sale, Parke-Bernet Galleries, New York, May 13–15, 1954, no. 438. Saint-Mémin's drawing of Cachasunghia (New-York Historical Society) depicts a different person.

6. Correspondence with Ted Brasser, September 25, 1989, and with Jonathan Holstein, March 8, 1990.

7. Richard Beale Davis, ed., *Jeffersonian America: Notes on the United States of America Collected in the Years 1805–6–7 and 11–12 by Sir Augustus John Foster, Bart.* (San Marino, Calif.: The Huntington Library, 1954), p. 31.

MARIA EDGAR

17. *The Sensitive Plant*

1808

Watercolor and graphite on off-white
wove paper

21½ × 15¾ in. (54.6 × 40 cm)

Signed at lower left: Maria Edgar

Inscribed at lower right: New York

January 1808; at bottom, below image:

THE SENSITIVE PLANT

EX COLL.: Probably Miss Ludlow, New
York City and Flatbush, Long Island; her
relative Maria P. James, New York, until
d. 1910

Bequest of Maria P. James, 1910

(11.60.179)

C109

Beginning in the late eighteenth century, lessons in drawing and watercolor painting were part of the standard curriculum at female seminaries and academies in America.¹ Thousands of young women in schools throughout the country typically drew still-life subjects or mourning scenes, and they executed their works according to set formulas (see, for example, plate 43). These subjects are also featured in needlework pictures by the same young women. The exceptions to this rule include drawings inspired by engravings and those drawn from life. Maria Edgar's uncommon watercolor, her only known work, is an example of these more unusual categories of women's drawings. Although it was almost certainly based upon an engraving, its coloration and freedom of handling suggest that the artist took liberties with her source and also looked to nature for her embellishments.

What little is known for certain of Maria Edgar's life is inscribed on this

drawing. She resided in New York and was old enough to execute such a charming scene in 1808. Records of women's lives in the early nineteenth century are scarce. Maria Edgar may have been the daughter of Clarkson Edgar and Mary F. R. Edgar, born October 3, 1787—making her about twenty-one years old in 1808—and deceased by 1839.² Alternatively, she could have been the daughter of Clarkson's cousin William Edgar, a New York merchant who had an adolescent daughter at the time of the 1810 federal census.³ In any case, she seems to have been descended from Thomas Edgar, who emigrated from Scotland to Woodbridge, New Jersey, in 1703.

Edgar would have been among the first generation of American women to receive an advanced education. As such, she would have been taught according to the common post-Revolutionary precept that the members of her sex were the guardians of civic and domestic virtue.⁴ Although many of them were able to extend their authority beyond the household sphere, they were nonetheless inculcated with the notion that their primary influence was to be upon their children, who would excel according to the effort expended at home upon their guidance and care.

Edgar's drawing, titled "The Sensitive Plant" in the artist's own hand, has been categorized as a mourning picture by at least one scholar.⁵ It includes some of the common features of such scenes—for example, the urn and the garden setting. Yet there is no sorrow or loss indicated in the composition. The kneeling figure is dressed in white, not black, and wears a lavender cloak. She is not so much a mourner as a dramatic character in a neo-classical setting. A symbol of modern

womanhood, she stoops amid thriving roses and plants that may be either foxgloves or figwort. Figwort was widely grown at the time not only as an ornamental but also for its medicinal properties: the flower is lovely as well as beneficial. Edgar's subject turns her attention to a potted mimosa, which is also called "the sensitive plant" for the way the leaves respond to stimulus. It seems likely that Edgar's painting is not about death or grief, but about life and the nurturing power of the female touch.

Edgar surely derived the bas-relief on the stone urn from an unidentified European or English print source. It depicts a woman watching over a man who raises his arm to some unknown purpose. It is probable that the meaning of these figures would enhance the theme of the watercolor.

CRB

1. See Stebbins 1976, p. 94.

2. C. G. Edgar, *Letters and Genealogy of the Edgar Family* ([Detroit, Mich. (?), 1930]), p. 63.

3. Ronald Vern Jackson et al., *New York 1810 Census Index* (Bountiful, Utah: Accelerated Indexing Systems, 1976), p. 102. I wish to thank Nancy Stula for her painstaking genealogical research on Maria Edgar.

4. Sally Schwager, "'All United Like Sisters': The Legacy of the Early Female Academies," in Theodore and Nancy Sizer et al., *To Ornament Their Minds: Sarah Pierce's Litchfield Female Academy, 1792–1833* (exh. cat.; Litchfield, Conn.: The Litchfield Historical Society, 1993), p. 14.

5. Letter from Todd S. Gernes, August 11, 1991, in the archives of the Department of American Paintings and Sculpture, Metropolitan Museum.



THE SENSITIVE PLANT

UNIDENTIFIED ARTIST

Formerly attributed to John Rubens Smith

18. *The Shop and Warehouse of Duncan Phyfe, 168–172 Fulton Street, New York City*

ca. 1816

Watercolor, black ink, and gouache on white laid paper

15⁷/₈ × 19³/₈ in. (40.3 × 49.8 cm)

Watermark at upper right: [fleur-de-lis]

EX COLL.: Duncan Phyfe; his son James D. Phyfe; his sons, Duncan and Harry Phyfe, New York, until 1921; with Robert Fridenberg, New York, until 1922
Rogers Fund, 1922 (22.28.1)

C406

The name of Duncan Phyfe is the most famous in the history of American furniture.¹ From about 1792 until his retirement in 1847, the Scottish-born cabinetmaker produced unequaled examples of craftsmanship in styles ranging from Chippendale to Federal to Empire. In New York, where he moved from Albany in 1792, he prospered steadily, and over a period of twenty years was able to purchase four buildings on Partition Street, which was renamed Fulton Street in 1816. (The buildings have long since been demolished, to make way for the construction of the Holland Tunnel to New Jersey, completed in the 1920s.) One of the buildings became Phyfe's home; the other three, portrayed here, were directly opposite and served, from left to right, as his workshop, showroom, and warehouse. (Phyfe's name and trade are inscribed over the first-floor windows of the showroom, and his name appears again in the fanlight over the workshop entrance.) The drawing must date no earlier than 1816, for when the street's name was changed the numbers were also changed, from 33–35 to 168–72.² The

number of the showroom, 170, is faintly visible in a tablet over the doorway.

The watercolor was in 1979 attributed to JOHN RUBENS SMITH.³ Smith did indeed paint many landscapes (see C319), street perspectives, and architectural portraits of shops and residences in Boston, New York, and Philadelphia. A few of those images have the severely frontal character of the Metropolitan's drawing,⁴ but several considerations argue against identifying it as Smith's work. Much of the picture is painted in gouache; Smith typically tinted his pictures in successions of transparent washes and generally used gouache only for highlights. Often quite pale, his works are nevertheless filled with atmosphere—a quality conspicuously absent from *The Shop and Warehouse of Duncan Phyfe*. In a picture otherwise as carefully executed as this, Smith, a trained topographical artist, would not have neglected one-point perspective, as was done here. The awkwardness is especially apparent in the obsessive patterning of the brick walk, which fails to obey any perspective laws. Also, it is impossible to believe that Smith would have crammed the three buildings into the available space, leaving no indication of adjacent dwellings or open space at either side. The facades are barely modeled; even projecting elements, such as columns and pilasters, cast little if any shadow. The view through the central doorway into the interior of the showroom is spatially unconvincing. The figures within the doorways and the one leaning out of an upper-story window are too feeble and doll-like to be mistaken for Smith's work; an experienced artist of his kind probably would not have failed to pose several pedestrians on the sidewalk before the houses. Indeed both the visual evidence and the drawing's sparse historical documentation strongly suggest that

the artist was a painstaking amateur, perhaps someone employed in Phyfe's shop.

The earliest reference to the drawing's authorship dates from 1907, nearly a century after it was made, and comes from a cabinetmaker who knew the descendants of the Phyfe family, who still owned the picture. They told him, he reported, that it was made by an apprentice of Phyfe but did not identify him by name.⁵ The cabinetmaker's claim is admittedly indirect yet easier to accept than the one for Smith's authorship. Whoever the artist was, he seems to have been familiar with engraved images of manufactories and shops of the kind printed on business cards and furniture labels and in newspaper advertisements. His watercolor corresponds precisely to such imagery, for example, in the way the buildings completely fill the picture space—imparting to the illustration of Phyfe's establishment the character of a trademark—and in the contrived presentation of the shop's wares in the central doorway.⁶ The awkward application of perspective to the flat facade of the building at right and the vagaries of clouds and air attempted above the architecture do little to convey the impression of an actual place. For this very reason and for its earnest entrepreneurial spirit, however, the picture communicates a folkish charm.

KJA

1. The literature on Phyfe is surprisingly thin and dated; the standard monograph is Nancy McClelland, *Duncan Phyfe and the English Regency, 1795–1830* (New York: William R. Scott, 1939). Most recent is Michael Kevin Brown, "Duncan Phyfe" (Master's thesis, University of Delaware, Wilmington, 1978).
2. R. T. H[aines] H[alsey] and C[hables] O. C[ornelius], "An Exhibition of Furniture from the Workshop of Duncan Phyfe," *The Metropolitan Museum of Art Bulletin* 17, no. 10 (October 1922), pp. 210, 212; and



"Memorandum on Phyfe by the Cabinetmaker Ernest Hagen. Written in 1907," in McClelland, *Duncan Phyfe*, p. 316.

3. Marian S. Carson, "The Duncan Phyfe Shops by John Rubens Smith, Artist and Drawing Master," *The American Art Journal* 11, no. 4 (October 1979), pp. 69–78.
4. For comparable drawings by Smith, see Carson, "The Duncan Phyfe Shops," p. 70, fig. 2; and John R. Stilgoe, "Defining the Young Nation," *Civilization: The Magazine of the Library of Congress* 2, no. 4 (July–August 1995), pp. 66–67, 69, 70, 72, 74.
5. "Memorandum on Phyfe," in McClelland, *Duncan Phyfe*, p. 316.
6. For comparison with the watercolor, see the trade card for Bruce and Dean's Fancy Chair Manufactory at 90 Broad Street, dated about 1818, in the Department of Drawings and Prints, Metropolitan Museum (54.90.1100); it is illustrated in Peter M. Kenny et al., *Honoré Lannuier, Cabinetmaker from Paris: The Life and Work of a French Ébéniste in Federal New York* (exh. cat.; New York: The Metropolitan Museum of Art, 1998), p. 36. See also the furniture label printed for M. Allison's Cabinet and Upholstery Furniture Warehouse, 46–48 Vesey Street, formerly in the collection of Berry Tracy, illustrated in *Important American Furniture: The Collection of the Late Berry B. Tracy*, catalogue of sale 5285 at Sotheby's, New York, February 1, 1985, no. 776.

JOHN RUBENS SMITH

(1775–1849)

19. Allan Melville

1810

Watercolor, gouache, and graphite on smooth-surfaced off-white wove paper

8⁷/₈ × 6³/₄ in. (22.6 × 17.2 cm)

Initialed and dated at lower right: IRS / 1810

EX COLL.: *The sitter; his wife, Maria Gansevoort Melville; her daughter, Catherine Melville Hoadley; her daughter, Charlotte E. Hoadley, until 1946*
Bequest of Charlotte E. Hoadley, 1946
(46.192.4)
C318

In his novel *Pierre, or The Ambiguities* (1852), Herman Melville fictionalized this portrait of his father, describing the subject as the father of Pierre, the hero of the tale, and only thinly disguising a few of its features:

An impromptu portrait of a fine-looking, gay-hearted, youthful gentleman. He is lightly, and, as it were, airily and but grazingly seated in, or rather flittingly tenanted an old-fashioned chair of Malacca. One arm confining his hat and cane is loungingly thrown over the back of the chair, while the fingers of the other hand play with his gold watch-seal and key. The free-templed head is sideways turned, with a peculiarly bright, and care-free, morning expression. He seems as if just dropped in for a visit upon some familiar acquaintance. Altogether, the painting is exceedingly clever and cheerful; with a fine, off-handed expression about it. Undoubtedly a portrait, and no fancy-piece; and, to hazard a vague conjecture, by an amateur.¹

The portrait so fascinated the younger Melville that an entire chapter, and much of the novel's theme, turns upon the mystery of the sitter's character concealed by

his youth, informality, and apparent candor; baffled, the narrator suspects that the expression must have been "stolen" from the sitter unawares. The very title of the book echoes in the protagonist's contemplation of the sitter's faint smile: "[it is] the chosen vehicle for all ambiguities, Pierre."²

Melville's evocation of the portrait in his book should be more than adequate testimony to the skill and perception shown by the "amateur," John Rubens Smith, who is better known for his landscapes. The picture's self-evident quality—as well as that of the artist's *Gabriel V. Ludlow* (C320)—contradict the testimony of William Dunlap (1766–1839), the early historian of American artists, who dismissed Smith's portraits in watercolors as in "no way distinguished for their merit."³ Dunlap does reveal that Smith once copied a portrait in oil by THOMAS SULLY, and Sully's beneficial effect on the artist's style is certainly apparent in the sitter's casual appeal to the viewer's sympathies, a hallmark of Romantic portraiture characteristic of the work of Sir Thomas Lawrence, Sully's chief influence, and of Sir Henry Raeburn.

Well before Smith ever met Sully, however, he was an apprentice and then an associate of his father, the mezzotinter John Raphael Smith, amid the flourishing artistic life of London at the turn of the nineteenth century.⁴ As a pupil at the Royal Academy of Arts, Smith was probably taught by James Barry and John Opie, many of whose portraits exhibit a proto-Romantic flair,⁵ and he undoubtedly saw and studied Lawrence's and Raeburn's work at firsthand. Smith, however, rarely if ever painted in oils, and the cabinet-sized watercolor portrait, of which he was apparently already a master when he arrived in America in 1806, was virtually unknown here at that time.

Indeed it was virtually a new genre. As would be expected, it had its origins in miniature painting on ivory, which the

Smiths, father and son, had occasionally practiced. In the 1780s the English miniaturist Richard Cosway invented what came to be called the "stained" or "tinted" portrait drawing. This was a pencil likeness, often full-length, though of miniature scale, in which the face and sometimes the hands were delicately rendered in watercolor.⁶ Easier and faster than conventional miniatures on ivory to prepare and execute, tinted portrait drawings became a significant source of income for Cosway; by the turn of the century such drawings, in the hands of other artists, had evolved into fully colored small-scale portraits.⁷ Smith's watercolors resemble Cosway's tinted drawings in the different treatment given, on the one hand, to the face and hands of the sitter and, on the other, to the clothing and surroundings. In Smith's portraits the face and hands are modeled with the fine hatchings, or stipples, typical of the miniaturist's application; the clothing and setting, which Cosway normally modeled in gray pencil, are laid in with delicate washes.

One cannot rule out, in addition, the influence on Smith's watercolors of his father's portrait practice. John Raphael Smith, though most renowned as a mezzotinter of portraits by Sir Joshua Reynolds, George Romney, and other renowned English painters, not only designed miniatures but drew small portraits in pastel and charcoal for exhibition and sale. His son's watercolors, however, in their summary contour, broad, reductive zoning of color, and transparency of shading, resemble nothing else in either his own or his father's work so much as their colored stipple engravings. Brought to England from France in the 1760s,⁸ the stipple technique imparts a fine granular texture to a watercolor that suggests pastel, evoking also the lightness and softness of the pastel palette, for which there lingered a taste in England and America from the Rococo, through the



neoclassical, and into the Romantic period. In England, the Smiths liberally exploited stipple engraving, chiefly for genre and fancy subjects of the kind painted by George Morland, and the technique left its imprint on the watercolor portraits of John Rubens Smith.

Herman Melville's grandfather Major Thomas Melville was a prosperous collector in the port of Boston and a Revolutionary patriot in that city, where his son Allan (1782–1832) was raised and where Smith first settled in America. Their meeting could well have been occasioned by a common interest in prints, which Allan collected.⁹ Melville had already made the grand tour by the time he sat for Smith, and he had recently embarked on a career in the import business. In the year after the portrait was painted he suffered the first of a series of reverses that, along with his poor business acumen, left him dependent on the

generosity first of his father and then of the parents of his wife, Maria Gansevoort, whom he married in 1814.

Herman, born in 1819, was the third of eight children; their support exacerbated the decline of Allan's economic fortunes through the 1820s. In 1832 he lapsed into dementia and death. His son had good cause to puzzle in his own art over the "free-templed head" and "care-free, morning expression" that had preceded his darker recollections—narrated in the novel—of his father's tragic demise.¹⁰

KJA

1. Herman Melville, *Pierre, or The Ambiguities*, The Writings of Herman Melville, The Northwestern-Newberry Edition, 7, edited by Harrison Hayford et al. (Evanston and Chicago: Northwestern University Press and The Newberry Library, 1971), p. 72.
2. *Ibid.*, p. 84.
3. Dunlap 1918, vol. 3, p. 25.
4. For John Raphael Smith and his artist-children, see Julia Frankau, *An Eighteenth Century Artist*

and Engraver: John Raphael Smith, His Life and Works (London: Macmillan and Co., 1902), pp. 4–5ff. For John Rubens Smith, see Smith 1930.

5. Smith 1930, p. 300.
6. For Cosway's stained drawings, see George C. Williamson, *Richard Cosway, R.A., and His Wife and Pupils: Miniaturists of the Eighteenth Century* (London: George Bell and Sons, 1897), pp. 23, 40, 79; and Stephanie Wiles, *To Observe and Imagine: British Drawings and Watercolors, 1600–1900* (exh. cat.; New York: The Pierpont Morgan Library, 1998), pp. 26–27.
7. Wiles, *To Observe and Imagine*, p. 33, nos. 72, 73.
8. See Francis Harvey, "Stipple Engraving as Practised in England, 1760–1810," *The Print Collector's Quarterly* 17, no. 1 (January 1930), pp. 48–71. The stipple method was also referred to as the "chalk" method.
9. For a summary of Allan Melville's life, see Edwin Haviland Miller, *Melville* (New York: George Braziller, 1975), pp. 56–65.
10. Melville, *Pierre*, pp. 70–71.

JOHN VANDERLYN

(1775–1852)

20. *Daniel Strobel Jr.*

Previous title: *Edward Church of Boston, First American Minister to Portugal*

ca. 1799

Probably Conté crayon, black chalk, and white gouache on off-white wove paper
8³/₈ × 6³/₈ in. (21.3 × 16.2 cm)

Signed on verso at lower left: J VanderLyn

EX COLL.: Probably Sarah Russell Church; by descent to her granddaughter Ella Church Strobel, New York, until 1917
Bequest of Ella Church Strobel, 1917
(17.134.1, 3)
C455, C457

21. *Mrs. Daniel Strobel Jr. (Anna Church Strobel) and Her Son, George*

Previous title: *Mrs. Edward Church and Child*

ca. 1799

Probably Conté crayon on off-white wove paper

8³/₁₆ × 6¹/₄ in. (20.8 × 15.9 cm)

Signed vertically, at lower left, on chair back: j VanderLyn.fec'–

Before beginning his career as a painter in Paris, John Vanderlyn earned some income making portrait drawings of members of the American community in France.¹ Small, fully modeled, highly finished works of this type were enjoying a vogue in Paris and became a significant part of the oeuvre of such artists as Jean-Baptiste Isabey and Jean-Auguste-Dominique Ingres.² Vanderlyn's 1798 charcoal *Portrait of Robert Fulton* (New-York Historical Society), for example, is remarkably comparable in size, medium,

and shape, and in the sitter's pose and emotional reserve, to Ingres's well-known drawing of the same year *Pierre-Guillaume Cazeaux* (Mrs. Rudolf J. Heinemann collection, New York).³

In 1917 these two portraits by Vanderlyn were offered with another pair (C456, C459) to the Museum by Ella Church Strobel, a descendant of the sitters (the family name was originally spelled Strobel); at that time the drawings were identified simply as "Portrait of a Man," "Portrait of a Lady and Child," "Portrait of a Lady," and "Portrait of a Young Lady."⁴ The executrix of the estate later wrote to the secretary of the Museum saying that she had "received the names of the four Vanderlyn portraits" and identifying the portrait of the gentleman as that of "Edward Church of Boston . . . the first American minister to Portugal and . . . an intimate friend of Robert

Fulton and Benj. Franklyn.” She described the three ladies as members of Church’s “immediate family (wife and two of his daughters)” and noted that all four portraits were executed “at Mr. Church’s villa at Passy.”⁵

It is plain that the original identification of the male sitter was mistaken. Edward Church, first American minister to Portugal, was born in 1740 and would have been about sixty years old at the time this portrait was drawn, considerably older than the man represented. His son and namesake is a more promising candidate, however. This Edward Church was born probably during the American Revolution, married a French woman, Marie Phillipe Dubois, “probably in Paris,” in 1799 or 1800, and fathered his first child, Adele, in June 1800.⁶ These facts would be consistent with what we see in the present pair of portraits, which are not dated and therefore could have been done later than 1799, the date of one of the drawings of the young ladies; moreover, while in France Edward Church the younger knew Robert Fulton and, like his father, filled a diplomatic post, serving as consul to L’Orient, near Bordeaux, from 1817 to 1832.⁷

Recently, Osborne Phinizy Mackie, another descendant of the Church and Strobel families, has otherwise identified the male sitter. According to Mackie, he is Daniel Strobel Jr., who was born in 1768 and in 1799 married Anna Church, the first of the elder Edward Church’s five daughters and the sister of the younger Edward Church. A son, George, was born to this couple in the same year. Like the younger Edward Church, Strobel occupied a consular post in France, at Bordeaux, from about 1814 to 1830. The evidence for identifying the subjects of the present portraits as Daniel Strobel Jr. and his wife and son is persuasive: miniature portraits by Louisa C. Strobel (1803–1883)—including two in the Metropolitan Museum that were donated by Ella Church Strobell along with the Vanderlyn portraits—of Daniel Strobel and his wife in the late

1820s portray sitters whose faces, despite signs of aging, strongly resemble those in the Vanderlyn portraits; moreover, the facial features in an 1807 portrait by Jacques-Antoine Vallin of the younger Edward Church and his wife and children (private collection) clearly differ from those in Vanderlyn’s images.⁸

The women portrayed in the other two portraits (C456, C459) are undoubtedly two other daughters of Edward Church and sisters of Mrs. Strobel. There is an inscription on the back of each reading, respectively, “Elizabeth Maria Church” and “Grandma aged 14 / Sarah Russell Church,” both of whom the genealogical record verify as the younger sisters of Anna Church Strobel. Sarah Church married Benjamin Strobel, brother of Daniel, in 1807. There was one younger sister, named Fanny.⁹

Daniel Strobel Jr. is reminiscent of the Fulton portrait in its emotional reserve and refinement of execution. Here, however, Vanderlyn has not only extended the bust-length format of the Fulton portrait to half-length but embellished it with accessories like the classical pedestal and statue base to the left of the sitter and the Louis XVI chair. The formality of the portrait is relieved a little by the relaxed pose of the figure, seated sideways and leaning back slightly against the pedestal, his left arm resting on the chair back, with his riding glove removed.

Mrs. *Daniel Strobel Jr. (Anna Church Strobel) and Her Son, George* also combines elements of informality and reserve, but in inverted terms. The forms and features of both sitters are fuller, rounder, and softer than those of Daniel Strobel, and a curvilinear rhythm created by the lines of jaw and neck and of arm and drapery distinguishes the conception. The intimacy of mother and child is conveyed not only in their mutual embrace but in the child’s gesture toward the woman’s breast and heart—indicating the mother as the source of physical and emotional nourishment, which is communicated to the viewer in the child’s candid gaze. Nevertheless, there is an air

of formality, even detachment, in the woman’s erect posture, the closed pose of her arms, and her calm, sidelong regard of the viewer.

As William Oedel has pointed out,¹⁰ Vanderlyn’s portrayal of the mother and child belongs to the tradition of “saintly” family portraiture extending back to Rubens. Revived during the late eighteenth century, it became especially popular in France following the Revolution but is familiar as well in English and Federal American portraiture, for example, in the work of Sir Joshua Reynolds and Charles Willson Peale (1741–1827). The composition of the drawing anticipates that of Vanderlyn’s *Mrs. Marinus Willett and Her Son, Marinus Jr.*, a painting also in the Metropolitan’s collection, done in America about 1802.¹¹

Like the two portraits here, those of the two younger Church sisters (C456, C459) are clearly pendants: the sitters face one another, and the artist has deliberately contrasted the maturity, the reserved pose, the oblique stare, and the complacent expression of one with the youth, the open pose, and the gentle regard of the other. Unlike the present portraits, however, those of the two young women show them outdoors in formal gardens, a setting probably indicative of their unmarried state; also these drawings lack the applications of gouache that highlight the clothing of Daniel Strobel. One of the young women’s portraits—the only one of the four—is dated, to the year 1799.

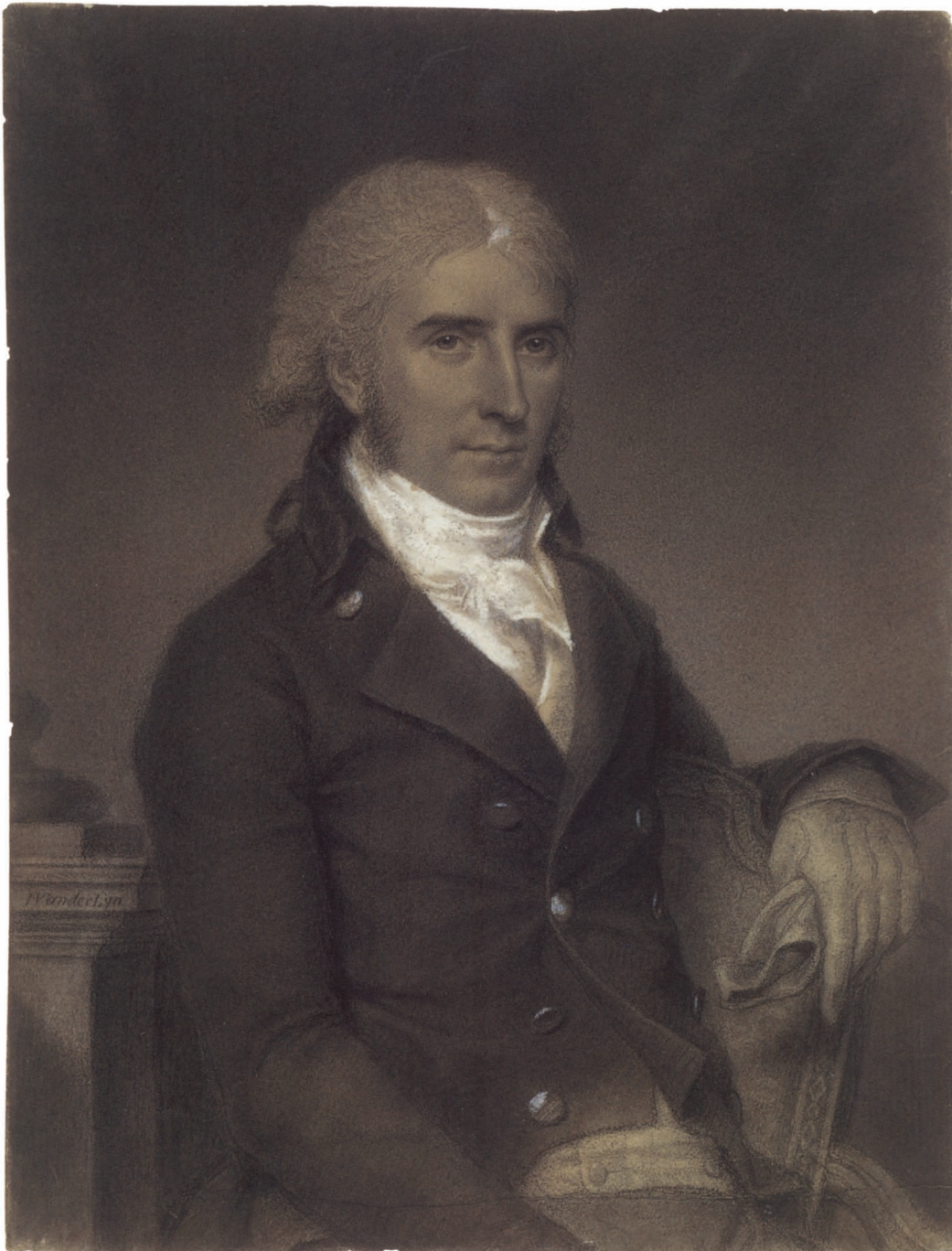
KJA

1. Averill 1949, pp. 26–28; and Oedel 1981, pp. 88–105, esp. pp. 98–103.

2. For comparable contemporaneous drawings by Isabey, see Perrin Stein and Mary Tavener Holmes, *Eighteenth-Century Drawings in New York Collections* (exh. cat.; New York: The Metropolitan Museum of Art, 1999), pp. 224–25, no. 97.

3. See Hans Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, 5 vols. (Bern: Benteli Verlag, 1977–80), vol. 4, pp. 40–41, 46–47.

4. “[Orally expressed] Bequest of Miss Ella Church Strobell,” September 10, 1917,



Archives of The Metropolitan Museum of Art, file "Strobell, Ella Church—Bequest," St 8713.

5. Katherine Foot, executrix of the estate of Ella Church Strobell, to H. W. Kent, secretary of the Museum, September 14, 1917, Archives of The Metropolitan Museum of Art.

6. John A. Church, *Descendants of Richard Church of Plymouth, Mass.* (Rutland, Vt.: The Tuttle Company, 1913), pp. 104–5, no. 486, pp. 143, 145, no. 486.

7. *Ibid.*, pp. 143–44, no. 486.

8. The Museum's miniatures (17.134.6, 7) are dated about 1830. The other pair are in the

Gibbes Museum of Art, Charleston, South Carolina, and are illustrated in Martha R. Severens, *The Miniature Portrait Collection of the Carolina Art Association* (Charleston, S.C.: Carolina Art Association, 1984), pp. 110–12. I am grateful to Osborne Phinizy Mackie for supplying both genealogical documentation



and reproductions of portraits, including that of the Vallin portrait of Edward Church, accompanying a letter to this author of June 15, 2001, now in the archives of the Department of American Paintings and Sculpture, Metropolitan Museum. See also Church, *Descendants of Richard Church*, p. 105, no. 483, verifying the

marriage of Anna Church to Daniel Strobel ("our Consul to Bordeaux") of Charleston, South Carolina.

9. Helen Maria Waterman, *Waterman-Church Ancestors: The Ancestry of John Hays Waterman, 1831-1925, and His Wife Catherine Shiell (Church) Waterman, 1835-1915* ([Seattle]:

Privately printed, 1981), pp. 208-13. I am grateful to Osborne Phinizy Mackie for copies of relevant pages from this genealogy.

10. Oedel 1981, pp. 100-101, 122 n. 108.

11. American Paintings in MMA I 1994, pp. 256-57; Averill 1949, pp. 26-28; and Oedel 1981, pp. 88-105, esp. pp. 98-103.

JOHN VANDERLYN

(1775–1852)

22. Study for “*The Landing of Columbus on San Salvador, October 12, 1492*”: Roderigo Sánchez of Segovia

ca. 1840–43

Charcoal and white chalk on light gray laid paper

24³/₁₆ × 18⁷/₁₆ in. (61.4 × 46.8 cm)

EX COLL.: John Vanderlyn Jr., the artist's nephew, 1853 until d. 1876; Catherine Vanderlyn, his sister, 1876 until d. 1892; Augustus Schoonmaker, executor of her estate, until d. 1894; his daughter, Lizzie Lawton, until d. 1940; her husband, William Lawton; his gift to Fred J. Johnston, about 1960; with Kennedy Galleries, New York, 1965–89; Morris K. Jesup Fund, 1989 (1989.301) C460

The identification of the figure in this drawing is based on the correspondence of its pose with that of a figure in Vanderlyn's monumental painting *The Landing of Columbus on San Salvador, October 12, 1492*, executed in Paris in 1839–46 for the United States Capitol. A pamphlet printed for the exhibition of the painting in Washington, D.C., prior to its installation in the Rotunda identifies Roderigo Sánchez as the figure with “his face resting on his hand in a pensive attitude,” standing behind Columbus and to the right of Roderigo de Escobedo, “notary” of the royal fleet.¹ In his diary of the first voyage to the New World, Columbus described Sánchez as *veedor*, the official “comptroller” or “accountant” of the fleet, who would have recorded all goods and treasures obtained on the

voyage;² however, the exhibition pamphlet identifies Sánchez as “inspector of the armament,” as had Washington Irving in his *History of the Life and Voyages of Columbus*, published in 1828, which may well have been the primary basis for Vanderlyn's conception of his painting.³ Columbus called on Sánchez, along with Escobedo and the other captains of the Spanish fleet, to serve as official witnesses to his discovery of and claim to the Bahamian island of San Salvador on October 12, 1492.

The drawing, one of more than sixty known for the painting,⁴ was obviously intended to rehearse the pose of the Sánchez figure in historically accurate costume. In a letter of January 1840 to a friend in America, Vanderlyn cited his expectation of obtaining “prints or sketches of costumes of the [Renaissance] period,” on which to model the draperies.⁵ It is apparent from this and other drawings for the painting that the artist was able to obtain reasonable facsimiles of period costumes, here a doublet and pumpkin hose. Nonetheless, though the pose of the figure in the painting accords with both the one in this drawing and the description of Sánchez's pose in the pamphlet, in the painting he is draped in a heavy cloak, wears a large hat, and, except for his head and shoulders, is largely lost in the shadows cast by the surrounding figures. The change in costume from drawing to painting suggests that Vanderlyn made one or more subsequent studies for the figure that have disappeared.⁶ Both Sánchez's face and his doublet and pumpkin hose in the drawing closely correspond to those of the figures in the drawings for Columbus himself and

for several other figures in the painting, suggesting that one model was used for all. The present drawing and a striking charcoal study of Sánchez's left hand (Kennedy Galleries, New York) testify to the painstaking care the artist took with every feature of the composition, including the figures of relatively minor participants in the event. The medium and technique typify neoclassical draftsmanship—with its emphasis on sculptural solidity—in which Vanderlyn was trained as a student of François-André Vincent at the Académie Royale in Paris in 1796.⁷

A faint penumbra about the figure suggests that oil was applied as a fixative.

KJA

1. Vanderlyn's *National Painting of the Landing of Columbus* ([Washington, D.C., 1846]), p. 5.
2. Oliver Dunn and James E. Kelley Jr., eds. and trans., *The Diario of Christopher Columbus's First Voyage to America, 1492–1493* (Norman and London: University of Oklahoma Press, 1989), p. 59 and n. 4.
3. Washington Irving, *A History of the Life and Voyages of Columbus*, 4 vols. (London: J. Murray, 1828), vol. 1, p. 184. See also Vanderlyn's *National Painting of the Landing of Columbus*, pp. 1–2, in which the description of Columbus's landing is cribbed virtually word for word from Irving's account.
4. Forty-four drawings as well as three oil studies related to the painting are in the Senate House State Historic Site, Kingston, New York. Several drawings are with Kennedy Galleries, New York.
5. Vanderlyn to L. Livingston, Paris, January 29, 1840, Henry Darrow Collection, Senate House State Historic Site, Kingston, New York.
6. A fine charcoal study in the Senate House State Historic Site, Kingston, New York (SH.1975.756B) for part of a cape draped over an arm may have been intended for the figure of Sánchez or adapted to the way he appears in the painting.
7. Averill 1949, pp. 23–27.





THOMAS SULLY

(1783–1872)

23. *Two Female Nudes; Seated Male Nude (after Michelangelo?); Three Equestrian Figures (from Sketchbook of Figure Studies)*

1810–20

Pen and iron-gall ink and graphite on off-white laid paper

8¹³/₁₆ × 11¹/₂ in. (22.4 × 29.2 cm)

24. *Woman at a Window (from Sketchbook of Figure Studies)*

1810–20

Pen and brown ink washes (bister?) on off-white laid paper

11¹/₂ × 8¹³/₁₆ in. (29.2 × 22.4 cm)

Inscribed at upper left: 3; at lower right, partially obscured by wash: daco Stolen [?]

EX COLL. (sketchbook): The artist, until d. 1872; his daughter Blanche Sully, Philadelphia, until d. 1898; by descent to

the artist's grandson Dr. Albert W. Sully, Brooklyn, until d. before 1921; his wife, Mrs. Albert W. Sully, Brooklyn, until 1953; with John A. Heckel, New York, 1953
Rogers Fund, 1953
(53.182.26 recto, 3 recto)
C330 (sketchbook)

It can be convincingly argued that Thomas Sully (see plate 40) was not only the most prolific painter of the nineteenth century but also one of the era's most prolific draftsmen. While there is no



precise record of how many drawings Sully executed over the course of his long career, a reasonable estimate would be many hundreds, perhaps more than a thousand. Few of them date from his very early years, for Sully took up drawing as a passion and as a tool during his period of study in London between 1809 and 1810. While there, he studied with BENJAMIN WEST and gained entrance to the studios of many of the most skilled portraitists of the day. By the time he returned to Philadelphia, the young artist had acquired an essentially English manner; his drawings and portraits from this period through the peak years of his career are characterized by loose handling of materials and a freedom of expression in outlining and modeling.

Sully manifested his new ardor for drawing in several different ways. He began making studies for portraits with some regularity, a practice that set him apart from most other American portraitists, who generally went straight to their canvases. In 1812 he founded the country's first sketch club, modeled after the one he had attended in London. The group included the Philadelphia artists Charles Bird King (1785–1862), Rembrandt Peale (1778–1860), and JOHN LEWIS KRIMMEL, among others, and they usually met once a week in Sully's studio to draw from a common subject.¹ He also purchased the fat sketchbook that contains these two drawings. Certainly not

his first and far from his last, it records the wide range of his talents and interests as a relatively young artist. The hundreds of drawings on both sides of eighty-three sheets cover a wide variety of subjects—which is rather remarkable, considering that Sully's production in painting was limited almost exclusively to portraiture during his early career.

The first sheet in the sketchbook is his drawing of Christ preaching and healing after Rembrandt's so-called Hundred Guilder Print, which portrays the entire story of Matthew 19 in one image. The top of the sheet is inscribed "Sketches from different Masters / TS / Philadelphia July 16, 1810." This notation suggests that Sully intended to continue his study of European art, despite his distance from Europe, and that he was eager to do so. Having arrived home in Philadelphia on April 16, he was evidently well enough settled by mid-July to make a plan for his self-guided continuing studies.²

Few drawings in the sketchbook have been related to oils by Sully. Instead, they seem to represent a record of ideas and concepts—of paths not always taken further—executed to satisfy the artist's ambition and to challenge his talent and intellect. For a portraitist who was glad to be painting portraits—which describes Sully fairly accurately—the sketchbook was a site of inspiration and study, a place where he might jot down a few figures or work out a composition. The

book contains drawings after works by David, possibly Michelangelo (plate 23), Reynolds, Rembrandt, Van Dyck, and other European masters, for the most part taken from prints. Sully was not slavish in using his sources; he took incentive from other artists and obviously felt free to rearrange compositional elements. For example, his wash drawing of a woman standing at a window (plate 24) is a variation on Rembrandt's 1647 etching of Jan Six. Rembrandt's setting is preserved almost completely, but the Dutch statesman absorbed in reading a journal has been replaced with the neoclassical figure of a woman who, instead of reading the journal in her hands, stares pensively out the window.

The only other date inscribed in the sketchbook is "1819," which appears on a drawing of Sully's young son Thomas. It is impossible to know whether Sully filled the book within a decade or returned to it many times during his career, for it remained in his possession throughout his lifetime. At some point after his death, various sheets were cut from the volume; selected pages can be found at the Yale University Art Gallery and in private collections.

CRB

1. As an example of a drawing executed at a meeting of the Philadelphia sketch club, see Sully's *Gertrude of Wyoming* (1812) in New York 1924, no. 24.

2. Thomas Sully journal, Historical Society of Pennsylvania, Philadelphia.

THOMAS SULLY

(1783–1872)

25. *John Quincy Adams*

1824

Watercolor, black chalk, and graphite on
off-white laid paper

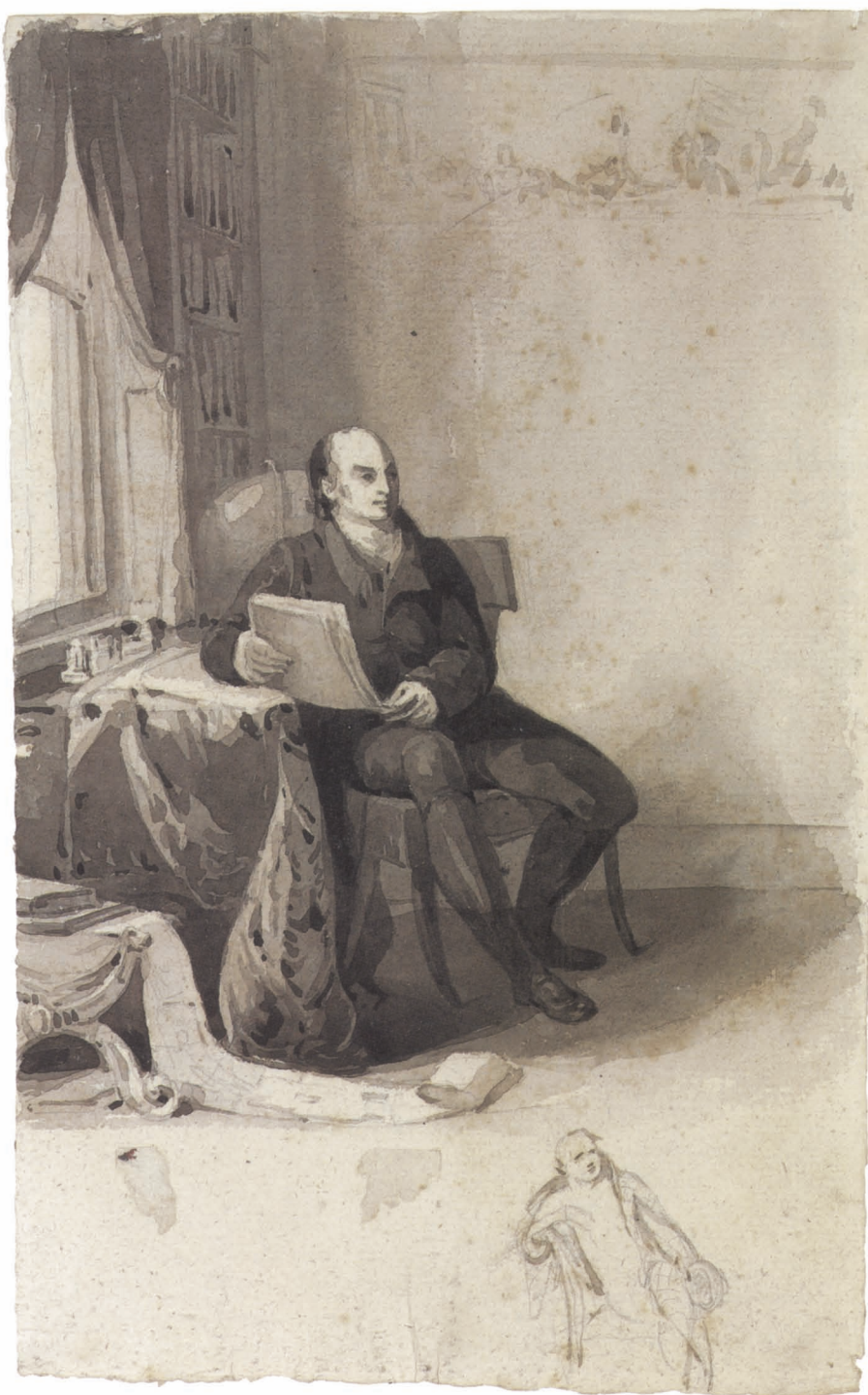
10³/₈ × 6¹/₂ in. (26.5 × 16.5 cm)

Inscribed at center: *Paper [illegible]*

116 [illegible] / 115 [fraction]

EX COLL.: *The artist; by descent to
Mary H. Sully, Brooklyn, New York;
Erskine Hewitt, Ringwood Manor, Passaic
County, New Jersey; (sale, Parke-Bernet
Galleries, New York, October 18–22,
1938, no. 1077)
Fletcher Fund, 1938 (38.146.1)
C328*

In his *Hints to Young Painters* (1873) Thomas Sully (see plate 40) gives step-by-step instructions on the best way to produce a portrait. The first step, after the acquisition and preparation of the necessary materials, involves a careful observation of the sitter's manner, followed by a quick sketch: "The first sitting may be short, as pencil sketches on paper, of different views of the person, will be sufficient to determine the [com]position of the portrait."¹ During the second sitting, the artist would begin preliminary work on the canvas. The existence of countless portrait sketches and studies by Sully, in graphite, ink, and watercolor, attests to his own diligence in following his prescribed method, at least insofar as the first step was concerned. His studies are particularly detailed in situations when he may not have had the opportunity for subsequent sittings. Such was apparently the case with his small full-length portrait of John Quincy Adams, sixth president of the United States (Philipse Manor, Yonkers). In one or possibly two sittings during December 1824, Sully made this watercolor study from life, an oil study (location unknown), and a bust-length portrait (National Gallery



of Art, Washington), before returning to his studio in Philadelphia to paint the finished oil.²

Sully took the stagecoach to Washington on December 13, 1824, and was the following evening in attendance at a party hosted by Adams.³ The artist did not record his sitting or sittings with Adams but described another party given by Adams on December 26, the evening before he left Washington for his return trip to Philadelphia. In the meticulous register he kept of his paintings, Sully recorded “John Adams. P. U. S. Small whole length (Morgan), begun on February 28 and completed May 7, 1825, and sold for the price of two-hundred and fifty dollars.”⁴ The oil had been commissioned by W. H. Morgan, a Philadelphia printseller, and Sully sent the painting directly to ASHER BROWN DURAND, who had been hired by Morgan to make an engraving of it.⁵

The oil differs only in subtle ways from the watercolor study made two

months earlier. Sully had worked in layered and transparent washes to record the light source, his sitter’s pose, and the room’s embellishments, while capturing something of the character of both the sitter and his office. The result is a direct and highly finished drawing with many of the nuances later transferred to canvas. The small sketch in the bottom margin of the sheet showing Adams with his right elbow over the back of his chair indicates that Sully contemplated at least one variation in the final pose. His prototype, though considerably altered, must have been JOHN SINGLETON COPLEY’s well-known portrait of the sitter’s father, John Adams (1783; Harvard University Art Museums), which shows the elder statesman with papers in hand before a carpet-covered table and an open window. Sully updated Copley’s image but borrowed the attributes, including a globe, for his oil painting of John Quincy Adams.

Adams had been one of four candidates in the November 1824 presidential

election, and Sully arrived in Washington in the interval between the electoral college’s indecisive vote on December 1 and the House of Representatives’ vote in Adams’s favor on February 9, 1825.

The artist would paint Adams’s portrait once again, in 1829, when he was called upon to finish a full-length likeness (Harvard University Art Museums) begun by Gilbert Stuart (1755–1828).

CRB

1. Thomas Sully, *Hints to Young Painters and the Process of Portrait Painting* (Philadelphia: J. M. Stoddart and Co., 1873), p. 9. Sully wrote this essay in 1851 (manuscript in the Winterthur Library, Winterthur, Delaware) and revised it in 1871.
2. The oil study was in the collection of Mrs. Albert W. Sully, Brooklyn, until her death in 1953.
3. Thomas Sully journal, December 13 and 14, 1824, Historical Society of Pennsylvania, Philadelphia.
4. Thomas Sully, “Register of Paintings,” Dreer Collection, Historical Society of Pennsylvania, Philadelphia.
5. Biddle and Fielding 1921, p. 83, no. 4.

WILLIAM JAMES BENNETT

(ca. 1784–1844)

26. *View of South Street from Maiden Lane, New York City*

ca. 1827

Watercolor on off-white wove paper
9⁵/₈ × 13³/₈ in. (24.4 × 34.7 cm)

EX COLL.: Edward W. C. Arnold, New York, until 1954

The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954
(54.90.130)

CI4

A master of aquatint and watercolor, Bennett was one of the finest printmakers in America in the first half of the nineteenth century. His topographical prints of major American cities and natural landmarks were among the earliest published images of those sites. This view of South Street in New York City shows the bustling shipping trade of the early nineteenth century at its height. On the left, sailing vessels are lined up along the quays of the East River, ready to load and unload their cargo, while numerous warehouses and countinghouses on the right attest to the immense wealth generated by this industry. Bennett’s view records the crush of activity along the docks, as well as the intricate details of naval architec-

ture. The drawing also illustrates early urban development: South Street was built on landfill, ordered by the city in the first quarter of the nineteenth century to extend the contours of the harbor and to accommodate the growing needs of commerce.

View of South Street from Maiden Lane is one of Bennett’s earliest American works.¹ This drawing has been dated about 1827 because Bennett included McKibbin and Gayley Groceries at right, an establishment recorded at 75 South Street and Maiden Lane in city directories only in 1827.² The artist painted this watercolor in preparation for a series of aquatints to be published by Henry J. Megarey (active 1821–49) as *Megarey’s*



Street Views in the City of New-York.

The series was to contain twelve prints, published in four installments of three prints each. The first and only installment was issued in 1834, including *View of South Street from Maiden Lane* and its companion prints, *Broadway from the Bowling Green* and *Fulton Street and Market*. All three plates were meticulously drawn on copper by Bennett. Using one-point perspective, the artist leads the viewer's eye rapidly down the length of South Street, giving the impression of great depth. His attention to exact details of architecture and costume can be attributed to his training in England, where current watercolor technique encouraged a dry, faithful treatment of the subject,

and to his intention to publish this view as an aquatint. This relatively new reproductive medium allowed artists to approximate the tonal subtleties of watercolor by using a granular resin to etch broad areas of the aquatint plate.

Bennett relied closely on this watercolor drawing in preparing his aquatint and made very few changes. In the print, a copy of which is in the Metropolitan Museum, the foreground has been slightly enlarged.³ A black iron kettle and stick have been added to the lower left foreground and a horse rail added on the right. The tangle of rigging and masts is elaborated, while the name of the largest vessel at left, the *Leeds*, is given in the final print. The ship was

apparently wrecked soon after this view was made.⁴

TF

1. Dunlap 1834, vol. 2, pp. 274–75, gives the date of Bennett's arrival in the United States as 1816, probably a typographical error. The artist is recorded in London until 1825.
2. Longworth's *American Almanac, New-York Register, and City Directory, for the Fifty-Second Year of American Independence* (New York: Thomas Longworth, 1827), p. 325.
3. *South Street from Maiden Lane* (54.90.117).
4. Marshall B. Davidson, *Life in America*, 2 vols. (Boston: Houghton Mifflin Company, 1951), vol. 1, p. 327.

WILLIAM JAMES BENNETT

(ca. 1784–1844)

Formerly attributed to William Guy Wall

27. *Weehawken from Turtle Grove*

ca. 1830

Watercolor and graphite on off-white wove paper

15³/₁₆ × 20⁷/₁₆ in. (38.6 × 51 cm)

EX COLL.: Edward W. C. Arnold, New York, until 1954

The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954 (54.90.107)

CI5

This finely wrought, unsigned prospect of the bluffs of Weehawken, New Jersey, was acquired by the Museum as *View on the Hudson River* by WILLIAM GUY WALL, an artist whose watercolors of New York City and the Hudson River became renowned in the 1820s through engraved reproductions. Very recently the watercolor was matched with a steel engraving titled *Weehawken* and inscribed with the name of the engraver, ASHER BROWN DURAND, and the artist, William James Bennett. It has now been reattributed to Bennett, Wall's contemporary, who was an engraver in his own right.¹ Durand's engraving of Bennett's watercolor was the first of six included in an early gift book entitled *The American Landscape*, with commentaries by William Cullen Bryant, published by Durand, E. Wade, and Elam Bliss in 1830.

The full title of the watercolor can be found in the annual exhibition record of the National Academy of Design, where in 1831 Bennett exhibited two works, *Weehawken from Turtle Grove* and *The Falls of the Sawkill, near Milford, Pike County, Pennsylvania*. Both pictures are described in the exhibition record as "Painted for a work published by Durand & Wade,"² and indeed *Falls of the*

Sawkill is the title of another Durand engraving in *The American Landscape*, with Bennett again identified as the artist. The two engravings were reproduced, with new commentaries, in the pages of the *New-York Mirror*, on April 20 and May 25, 1833, respectively.³

That the watercolor was mistakenly attributed to Wall is understandable, given the absence of a signature and the reputation of Wall (who also rarely signed his work) for Hudson River imagery. Five Wall watercolors of New York City and its surrounding waters (C461–C463, C465, C466) accompanied *Weehawken from Turtle Grove* in the huge bequest of the Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures to the Museum in 1954, whereas only one securely attributed Bennett watercolor, *View of South Street from Maiden Lane, New York City* (plate 26), was included. Bennett depicted the Hudson River infrequently and is better known for urban scenes than for bucolic ones. As for the imprecise title with which the watercolor arrived at the Museum, it must be said that without reference to the *Weehawken* engraving, most modern viewers could scarcely imagine that the prominent bluffs visible in the middle distance are located directly opposite midtown Manhattan (indeed, they overlook the present-day entrance to the Lincoln Tunnel), or that the artist's vantage point was the north shore of Castle Point in Hoboken.

Despite its former attribution, this watercolor was recognized as superior to the Walls in the Museum's collection and elsewhere for its strength of composition, delicacy of atmosphere, and painstaking articulation of detail.⁴ Comparison with securely attributed Bennett riverscapes in other collections, such as the Brooklyn Museum's *View on the Potomac, Looking toward Harper's Ferry* (ca. 1834),⁵ confirms the attribution stylistically.

The American Landscape was to have been issued in ten numbers semiannually, but only the first number ever saw publication. The engravings based on Bennett's work were accompanied by four others based on oil paintings by THOMAS COLE (*Winnepiseogee Lake*; Albany Institute of History and Art), ROBERT WALTER WEIR (*Fort Putnam*; location unknown), and Durand (*Delaware Water-Gap*, location unknown; and *Catskill Mountains*, Albany Institute of History and Art). *Weehawken*, preceding the other engravings, represented the natural retreat nearest New York City. Turtle Grove, the vantage point of Bennett's view, was the site of a gentlemen's club where turtles were caught and consumed. It is just north and east of Hoboken's former Elysian Fields, which were already a popular resort and promenade, thanks to the landscaping of Colonel John Stevens, the owner of the Hoboken ferry. By 1830, decades before New York established its own Central Park, its citizens were flocking to the Elysian Fields in numbers approaching twenty thousand most Sundays, for the price of a 6½-cent ferry ticket.⁶ Some of them were lured north along the path that bordered the broad bay (both are partially visible in the foreground of the watercolor) to wander the forest trails ascending the storied Weehawken bluffs. From there, the viewer gained (and still does) one of the most satisfying prospects of New York City, one, in fact, painted by Wall and engraved in 1823 (plate 33).

As Bryant noted in his commentary on Durand's engraving of this watercolor, the base of the steep cliff visible behind the distant sailboat was the site of the famous duel in 1804 between the first United States treasury secretary, Alexander Hamilton, and Vice President Aaron Burr. The bluff just south of it, at that



time crowned with a rock known as the Devil's Pulpit, was associated with a Revolutionary-period smuggling ring. The tradition had recently inspired Bryant to compose a haunting "legend" in the style of Washington Irving for an early Knickerbocker periodical, *The Talisman*.⁷ In 1829 *The Talisman* published both a poem and an accompanying engraving by George B. Ellis after John Neilson on the subject of the Weehawken bluffs.⁸

Its aesthetic merits aside, Bennett's watercolor was thus part of the development of New York's Knickerbocker cult of landscape, led by Bryant and pictorialized primarily by Cole and Durand, the founders of the so-called Hudson River School of painting. KJA

1. For a detailed account of the picture's history in the Metropolitan's collection and its reattribution, see Kevin J. Avery, "Weehawken from

Turtle Grove: A Forgotten 'Knickerbocker' Watercolor by William J. Bennett, *Metropolitan Museum of Art Journal* 36 (2001), pp. 223–34.

2. NAD Exhibition Record (1826–1860) 1943, vol. 1, p. 30: 1831, nos. 90, 99.
3. For the descriptions of those plates, see p. 329 and p. 369 of the *Mirror* on the respective dates.
4. See, for example, Howat 1972, p. 162, no. 54, where the watercolor is attributed to Wall but is distinguished for its "greater breadth and luminosity" compared with Wall's other works.

5. Illustrated in Brooklyn 1998, p. 6, fig. 9.
6. For Hoboken's Elysian Fields and the Turtle Grove, see Charles H. Winfield, *Hopoghan Hacking: Hoboken, a Pleasure Resort for Old New York* ([New York: The Caxton Press, 1895]), pp. 33–80; *The Evening News and Hoboken: The Record of the Progress of the Hoboken Evening News, Together with the History of the City of Hoboken, from its Settlement to the Present Time* (Hoboken,

- N.J.: The Evening News, 1893), pp. 11–13; Knapp 1835, pp. 4–24; William H. Shaw, *History of Essex and Hudson Counties, New Jersey* (Philadelphia: Everts and Peck, 1884), vol. 2, pp. 1311–12; and G. G. Foster, *Fifteen Minutes around New York* (New York: DeWitt and Davenport, 1854), pp. 52–54.
7. William Cullen Bryant, "Weehawken," in *The American Landscape*, No. 1 (New York: Elam

Bliss, 1830), pp. 8–9. Francis Herbert [William Cullen Bryant and possibly Herbert C. Sands], "The Legend of the Devil's Pulpit," *The Talisman for MDCCCXXVIII* (New York: Elam Bliss, 1827), pp. 229–88.

8. "Weehawken," *The Talisman for MDCCC-XXIX* (New York: Elam Bliss, 1828), pp. 221–23, engraving opp. p. 221.

Attributed to JOHN LEWIS KRIMMEL

(1786–1821)

Formerly attributed to Pavel Petrovich Svinin

28. *Merrymaking at a Wayside Inn*

1811–ca. 1813

Watercolor and graphite on white laid paper

7¹/₈ × 9³/₁₆ in. (18.1 × 23.4 cm)

EX COLL.: Pavel Petrovich Svinin, *Saint Petersburg, until d. 1839; discovered in the Soviet Union and brought to the United States ca. 1920; R. T. Haines Halsey, Annapolis, 1925–42; Rogers Fund, 1942 (42.95.12); C188*

The first American artist to specialize in genre painting, John Lewis Krimmel produced a small but significant body of sketches, watercolors, and oil paintings during his brief career. Focusing on public life in Philadelphia, he progressed from scenes depicting a few figures, often set against a recognizable architectural backdrop, to more elaborate boxlike interior compositions with enhanced narrative content. Later Krimmel developed a type of complex urban street view in which he represented the civic rituals of the new American democracy and commented on how they were observed by the members of various social groups. Although he was raised in Germany, Krimmel found his models in recent and contemporary English art, examples of which he probably saw

during an 1809 stay in Britain, just before coming to America. His early images, simple constructions with a single narrative, recall the "fancy pictures" of Francis Wheatley and others, while his later, more complicated genre interiors evoke those of David Wilkie, whose works Krimmel may have known firsthand but certainly absorbed through the many engravings made after them. For the urban scenes with multiple narratives, which often have moralizing themes, Krimmel looked to William Hogarth (some of whose engravings he owned) and to Hogarth's followers, presenting a milder and less politicized version of their trenchant social criticism in settings modeled on the detailed, relatively formal architectural streetscapes recently published by the Philadelphia artist William Russell Birch (1755–1834).¹

Merrymaking at a Wayside Inn exemplifies the first stage in Krimmel's development in its composition, content, and style. The scene is executed according to the precepts of neoclassical design, with a group of gracefully posed, elongated figures arranged across the shallow pictorial space. The uncomplicated theme lacks the comic or moralizing energy of Krimmel's later work, and the drawing, proportions, and perspective are those of a still-maturing talent. Like many of his images, it expresses on one level basic

American ideals—in this case, the harmonious intermingling of different races and social classes—while on another level suggesting that those ideals have not been universally realized. Here, for example, the subservient black musician, whose fiddling propels the dance, cannot be counted among the merrymakers at the inn. His marginalized figure recurs in Krimmel's work (and later in WILLIAM SIDNEY MOUNT's).² The Conestoga wagons visible beyond the doorway are a topical detail that Krimmel characteristically inserted into the scene. They must represent the vehicles that transported passengers and freight overland when marine traffic was diverted by the English during the War of 1812.

The nine watercolors at the Metropolitan attributed to Krimmel are all from this same period early in his career. Thought to date between 1811 and about 1813, they were until recently considered to be the work of PAVEL PETROVICH SVININ, a Russian diplomat and artist who assembled them in a portfolio while on official assignment in Philadelphia, and who published at least one of them under his own name.³ Although most of the fifty-two watercolors in the portfolio are still attributed to Svinin, scholars have suspected that some of them are actually by Krimmel because of their affinities with Krimmel's known work and the fact



that several of them depict subjects he is recorded as having painted. Recently Anneliese Harding reattributed fourteen of the watercolors to Krimmel based on a close comparison of images in Krimmel's sketchbooks and passages in his paintings with similar (in some cases virtually identical) details in works previously attributed to Svinin.⁴ After careful review and analysis of all the available evidence, nine of the fourteen are accepted here, with the following caveat: in the absence of conclusive documentary evidence, and considering both the evolving character of Krimmel's art in the early 1810s and Svinin's apparently broad stylistic range, the reattributions must be considered

provisional. Further research and examination of the Svinin portfolio may lead to additional reattributions while strengthening those already made.

KK

1. On Wheatley, see Mary Webster, *Francis Wheatley*, Studies in British Art (London: The Paul Mellon Foundation for British Art; Routledge and Kegan Paul, 1970); on Wilkie, see William J. Chiego et al., *Sir David Wilkie of Scotland (1785–1841)* (exh. cat.; Raleigh: North Carolina Museum of Art, 1987); and on Hogarth, see Ronald Paulson, *Hogarth: His Life, Art, and Times*, 2 vols., Studies in British Art (New Haven and London: Yale University Press for the Paul Mellon Centre for Studies in British Art, 1971). *The City of Philadelphia*, William Russell

Birch's popular compendium of views, was first printed in 1800. Krimmel was friendly with Birch's son Thomas (1779–1851), also an artist. See Martin P. Snyder, "William Birch: His Philadelphia Views," *The Pennsylvania Magazine of History and Biography* 73, no. 3 (July 1949), pp. 271–315, and pl. facing p. 271.

2. Similar fiddlers appear in Krimmel's *Quilting Frolic* (1813; Winterthur Museum, Winterthur, Delaware) and in his oil and watercolor versions of *Country Frolic and Dance* (1819, private collection; and 1820, Library of Congress). Mount's *Rustic Dance after a Sleigh Ride* (1830; Museum of Fine Arts, Boston), at least in part inspired by Krimmel's *Country Frolic and Dance*, is the first of several paintings by that artist on the theme of the black musician.
3. *Tableau of Indian Faces* (C191), ascribed here to Krimmel, appeared as an engraving after Svinin, the first of six in the latter's *A Picturesque Voyage*

through North America, which was published (in Russian) in Saint Petersburg in 1815.

4. See Harding 1994. The fourteen watercolors Harding claims for Krimmel (listed on pp. 248–49 of her book and discussed on pp. 235–52 and *passim*) are divided here into three groups. The works in the first group are fairly securely attributed to Krimmel, and they are accepted as such in this catalogue: *Black Sawyers Working in front of the Bank of Pennsylvania, Philadelphia* (C185); *Merrymaking at a Wayside Inn* (C188); *Nightlife in Philadelphia—an Oyster Barrow in front of the Chestnut Street Theater* (C189); *Sunday Morning in front of the Arch Street Meeting House, Philadelphia* (C190); and “Worldly Folk” *Questioning Chimney Sweeps and Their Master before Christ Church, Philadelphia* (C193). These five images are technically and compositionally alike: they were produced with graphite underdrawing, layered washes (as opposed to mixed pigments), and monochrome

tonal painting for modeling, and they show little dependence on outlining to define form. Compositionally, they relate closely to a recently discovered painting by Krimmel (*Pepper-Pot: A Scene in the Philadelphia Market*, ca. 1811; Sumpter Priddy III, Inc.), and the evidence in Krimmel’s sketchbooks supporting his authorship of them is strong. In the second group are works probably by Krimmel (or copied by Svinin after him), and these, too, are attributed to Krimmel in this catalogue: *Exhibition of Indian Tribal Ceremonies at the Olympic Theater, Philadelphia* (C186); *Members of the City Troop and Other Philadelphia Soldiery* (C187); *Tableau of Indian Faces* (C191); and *Winter Scene in Philadelphia—the Bank of the United States in the Background* (C192). These four images are stylistically more varied and of less accomplished execution than those in the first group, and they have fewer and weaker similarities with Krimmel’s documented work.

In the third group are works that have not been reattributed to Krimmel in this catalogue: *Black Methodists Holding a Prayer Meeting* (C334); *Moravian Sisters* (C347); *A Philadelphia Anabaptist Immersion during a Storm* (C358); *Steamboat Travel on the Hudson River* (C362); and *Travel by Stagecoach near Trenton, New Jersey* (C365). These watercolors evince the least stylistic or documentary relationship to Krimmel’s known work. Close copies of four of the five images in this group have been found in two watercolor albums that are securely attributed to the Russian artist (whereas copies of none of the other disputed works are found there). Furthermore, there are numerous other copies in the same albums after BENJAMIN HENRY LATROBE’s watercolors that are far less faithful to the originals than are the five just discussed, suggesting Svinin found it easier to accurately copy his own work than someone else’s.

PAVEL PETROVICH SVININ

(1787/88–1839)

29. *Two Indians and a White Man*

1811–ca. 1813

Watercolor and graphite on white wove paper

5¹³/₁₆ × 8¹/₂ in. (14.8 × 21.6 cm)

EX COLL.: The artist, Saint Petersburg, until d. 1839; discovered in the Soviet Union and brought to the United States ca. 1920; R. T. Haines Halsey, Annapolis, 1925–42; Rogers Fund, 1942 (42.95.33)
C367

Posted to Philadelphia on diplomatic assignment, Pavel Svinin was among the first Russians to visit the United States, arriving in the new nation in the autumn of 1811 for a stay of twenty months. Trained as an artist and entrepreneurially inclined, Svinin intended from the start to exploit his novel circumstances by publishing his written and visual

impressions of America for an eager audience in Europe and especially in Russia, where similarities between the two emerging powers were already being discussed. Accordingly, he traveled widely while here—northward up the coast to Boston and beyond, up the Hudson River and to Niagara Falls, and south to the new capital at Washington, D.C., and the Virginia interior—taking notes and executing watercolor sketches as he went. His observations, including a published travelogue, several periodical articles, and especially a substantial group of watercolors, constitute an important, period resource. Few other contemporary accounts are as rich in illustrations as they are in verbal description.¹

Acquired in 1942, the portfolio of fifty-two watercolors from which this sketch comes was originally attributed wholly to Svinin.² This portfolio and a pair of albums in the State Russian Museum also containing watercolor

sketches (many of which are smaller and probably later versions of the Metropolitan’s images) constitute the major repository of known works by the artist.³ Analysis of the Metropolitan’s watercolors, however, is made difficult by their stylistic variety and the resulting suspicion that Svinin did not execute the entire group. This issue is further complicated by the existence among the drawings of numerous unacknowledged copies after other artists’ work, as well as by Svinin’s well-founded reputation for prevarication. Recently nine of the watercolors have been reattributed to JOHN LEWIS KRIMMEL, an artist at work in Philadelphia during Svinin’s stay there.⁴ Additional images may in time be attributed to other artists.

Of the forty-three watercolors in the portfolio that are still attributed to Svinin, more than half are landscapes—principally picturesque compositions rendered in watercolor and gouache, but also



more detailed topographical vistas and views of historic sites and natural wonders, sometimes revealing extensive underdrawing. Marine and genre scenes, architectural views, and a few portraits make up the rest of the portfolio. As a group—especially when considered in context with Svinin’s optimistic writings about the United States—the images present an idealized picture of America as a vital land, etched out of the wilderness and rapidly succumbing to the regulating forces of civilization, a nation whose progress seems, in Svinin’s own words, “more like a dream than a reality.”⁵

Other early nineteenth-century travelers also took a complimentary view of America, though their enthusiasm was generally less marked than Svinin’s. In fact, estimations of America varied broadly and were strongly conditioned by

political considerations and the background of the observer. As a diplomat charged with promoting governmental and economic ties between Russia and the United States, and as a member of the Russian gentry raised during the liberal, reformist reign of Czar Alexander I, Svinin was particularly inclined to view positively the American experiment in democracy. Reflected overtly in his prose, Svinin’s bias is more subtly revealed in his watercolors, through both his choice of subjects and his manner of depicting them. In electing to illustrate, among the genre scenes, situations reflecting American ideals of religious tolerance and racial harmony and, among the architectural views, structures emblematic of technological progress, cultural and philanthropic achievements, and a democratic political system, Svinin offered a selec-

tively favorable portrait of the nation. Similarly in the landscapes, he concentrated on views showing cultivation and human improvements—rather than the encompassing wilderness—and structured them according to picturesque compositional conventions that enabled him to order and implicitly control the scene. In this, like most artists at work in America during the period, he was adhering to outmoded pictorial idioms that had largely lost currency abroad, in part as a means of depicting American scenery—which was considered a threat to progress in its wild aspect—as firmly under human dominion.

Two Indians and a White Man is a model of Picturesque composition, extensively incorporating the primary hallmarks of the style: artful contrast among landscape elements and their overall

arrangement to provide guided visual access to the scene. A low, watery, darkish foreground offsets an elevated, dry, brightened background, while the smooth surfaces in the center yield to rough-textured rocks at left and right. These rock formations also serve as framing elements, drawing the viewer back into the picture space in the controlled, stepwise manner of theatrical coulisses, or side scenes. The image's carefully balanced organization helped Svinin to portray a potentially unsettling subject—an encounter in the wilderness between a lone white man (probably himself) and two Native Americans—in an unthreatening way.⁶

Though Svinin's watercolor is executed in a style whose rational manipulations are the optimal expression of Enlightenment principles of reason and order, its subject matter bespeaks a coexisting Romantic sensibility—one that reveled in encounters with noble savages and sensational native rituals of the kind the artist described in his writings. The duality aptly expresses Svinin's larger world-

view. Situated in time and temperament between the Enlightenment and the Romantic era, he brought elements of both perspectives to bear on his task of describing a country that was for him, as for others of his era, a suitably undeveloped site for the projection of his own ideas and opinions. KK

1. Svinin's *Opyt zhivopisnago puteshestviia po Sievernoi Amerikie* [A Picturesque Voyage through North America] (Saint Petersburg: F. Drekhslera, 1815), accompanied by engravings after six watercolors executed or acquired by him during his trip, appeared shortly after its author's return to Russia; translations in German (1816) and Dutch (1818) and a second Russian edition (1818) followed. Though never released in English, Svinin's text is extensively excerpted in Yarmolinsky 1930, which reproduces the Svinin watercolor portfolio at the Metropolitan in its entirety. The periodical articles, on a range of topics, appeared in Russia between 1814 and 1829. Svinin never realized plans to publish his American work on the scale initially envisioned, although about 1814 he may also have authored a second, now-lost, book on the United States. Other travelers who both illustrated and wrote about their American

sojourns include Charles Fraser, Francis Hall, BENJAMIN HENRY LATROBE, William Strickland, Joshua Rowley Watson, and Isaac Weld.

2. The portfolio also contains a decorative title page (C373) done in ink.
3. The sixty-eight watercolors in the two Russian albums, at least eleven of which Svinin copied from sketches by his friend Benjamin Latrobe, are reproduced, along with excerpts from Svinin's writings, in Pavel Svinin, *Traveling Across North America, 1812–1813: Watercolors by the Russian Diplomat Pavel Svinin*, introduction by Yevgenia Petrova (New York: Harry N. Abrams, 1992).
4. Anneliese Harding put forth the first cogent argument for Krimmel's authorship of numerous drawings in the Svinin portfolio (Harding 1994). See the entry in this volume on *Merry-making at a Wayside Inn* (plate 28), here attributed to Krimmel, for further information.
5. From Svinin's "A Glance at the Republic of the United American States" (published in the monthly *Syn Otechestva*, 1814), quoted in Yarmolinsky 1930, p. 11.
6. Svinin was free to arrange the painting however he liked, as it is clearly an imaginary composition. The Native Americans are based on his copies (also in the Museum's collection: C336, C353) after profile portraits by CHARLES BALHAZAR JULIEN FÉVRET DE SAINT-MÉMIN (such as plate 16).

UNIDENTIFIED ARTIST

30. *The Abraham Pixler Family*

ca. 1815

Watercolor, pen and iron-gall ink, and gouache on off-white laid paper

10 × 8 in. (25.4 × 20.3 cm)

Inscribed beneath the upper left portrait:

Ab.m Pixler / born Jun 17, 1782 / Eve

Broadestone / born April 15, 1782 /

Married Jun / the 14th — 1801; beneath

the upper right portrait: Son Absalom /

born Mar. 24, 1802 / Son David born /

January 5, 1808. / Son Levi born / May 14,

1810.

EX COLL.: With C. M. Heffner, 1954;

Edgar William and Bernice Chrysler

Garbisch, 1954–66

Gift of Edgar William and Bernice

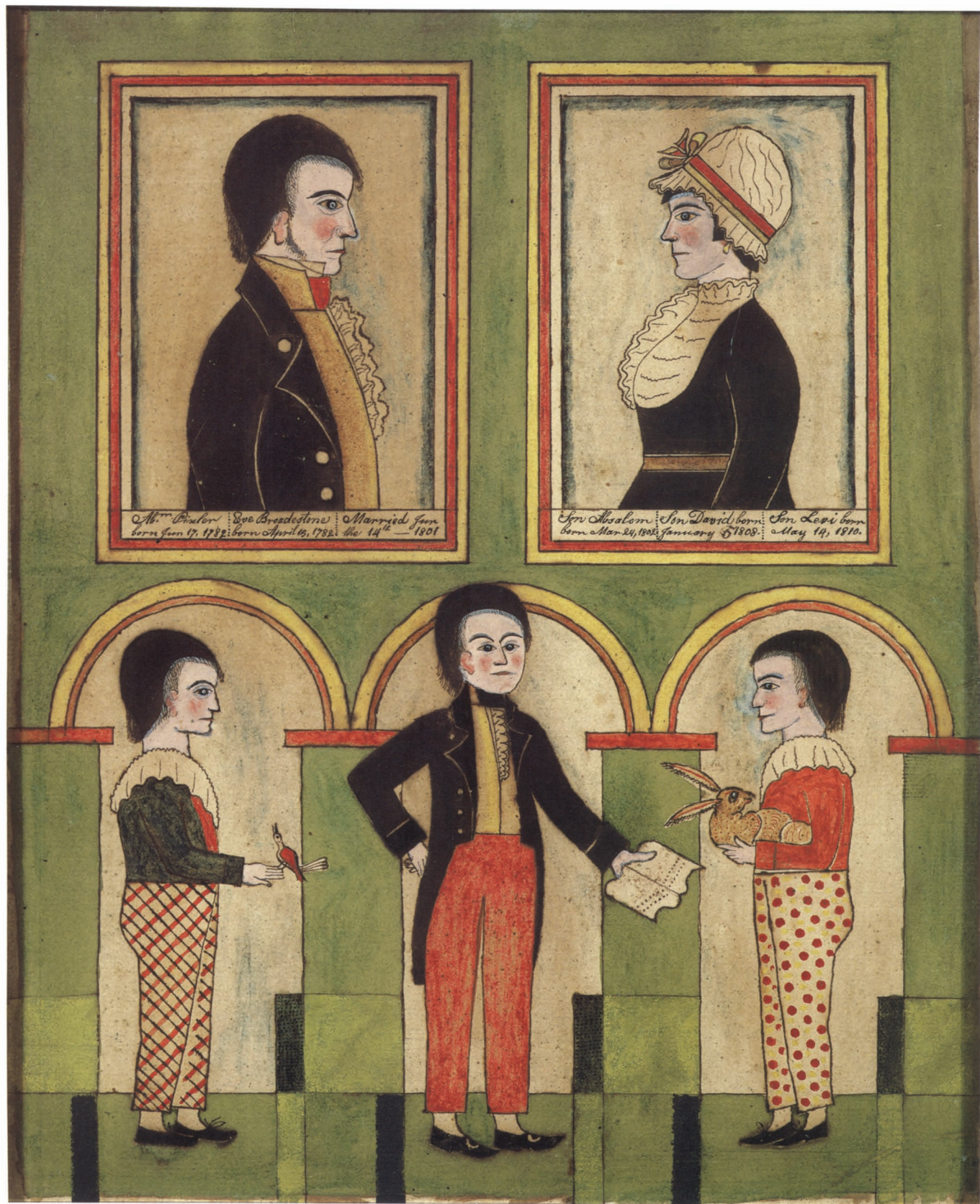
Chrysler Garbisch, 1966 (66.242.3)

C383

Decorative family records were commonly kept in American households during the nineteenth century. They took myriad forms, from the embellished registers of names and dates of birth and death inscribed inside the family Bible to elaborate genealogical tables executed in needlework by schoolgirls.¹ The earliest done in watercolor are the hand-lettered ornamental certificates called *Fraktur-schriften* by the German immigrants who made them to record their births, marriages, and deaths. By the early nineteenth century many families had begun to commission professional artists to produce fraktur certificates, although occasionally an amateur would undertake the project at home. Such family registers are diverse

in appearance and thus very difficult to attribute to particular artists.

This record portrays members of Abraham Pixler's family, with the parents, Abraham and Eve, at the top of the sheet and their three children beneath them. The composition is conventional, as it follows the basic layout of countless family-record needlework pictures and pages of illuminated calligraphy, but also innovative in its use of portraits in place of the more commonly used names and symbols. In fact, there is no other work quite like it in this or any other medium. The artist was certainly familiar with current fashions in portraiture, for the husband and wife are conventionally depicted at waist length, facing one another, with the hands



not shown. The three children, in whom the family's future rests, are portrayed at full length. Each of the younger sons holds an animal—a bird and a rabbit, respectively. These are not ordinary pets, but creatures carefully trained and nursed as part of the children's genteel, privileged education. The oldest boy is distinguished by his adult clothing, his dynamic stance, and the book he holds. Clearly he has moved beyond the polite accomplishments of his brothers into the realm of scholarship.

Recent genealogical research on the Pixler family reveals that their name was spelled in various ways.² The Abraham Pixler portrayed in this drawing was the son of Abraham Bixler (1755–1828) and his wife, Barbara (1750–1828). The younger Abraham (1782–1847) was born in Robeson Township, Berks County, Pennsylvania. As recorded in the drawing, he and Eve (or Eva, 1782–1847) had three children, Absalom (1802–1884),

David (1808–1878), and Levi (1810–1881). All three sons were born in Brecknock Township, Lancaster County, Pennsylvania, where their father ran a sawmill and served as justice of the peace, and the Pixlers were presumably still living there when the family record was drawn.³ Each son raised a family of his own in Lancaster. Absalom was a farmer, wood-carver, and potter. His brother David was also a farmer and folk artist. A number of portraits, birth certificates, maps, and other ephemera that can be dated between 1828 and 1862 have been attributed to him, and this has led some historians to conclude that David was the painter of this family portrait.⁴ Yet the watercolor is not the work of a child, but of a skilled artist trained in the manner of other accomplished Pennsylvania fraktur artists. If this is David's work, it must have been executed long after 1815, the date traditionally assigned to the painting, based on the apparent ages of the three sons and

the clothing worn by all the Pixlers. It should also be noted that there is no striking stylistic or technical similarity between this portrait and David's known works on paper.

CRB

1. See Gloria Seaman Allen et al., *Family Record: Genealogical Watercolors and Needlework* (exh. cat.; Washington, D.C.: DAR Museum, 1989).
2. Information kindly provided by Mrs. Jean T. Feer, January 21 and 30, 1997, in the archives of the Department of American Paintings and Sculpture, Metropolitan Museum, includes genealogical charts and other information on the family. See also Miriam E. Bixler, "David Bixler, Folk Artist," *Journal of the Lancaster County Historical Society* 81, no. 1 (Hilarymas [January 13] 1977), pp. 30–38.
3. Denise McHugh in Allen, *Family Record*, p. 29. A letter from Denise McHugh, dated July 24, 1989, in the archives of the Department of American Paintings and Sculpture, Metropolitan Museum, describes the discovery of Pixlers in the Pennsylvania census records.
4. Jeannette Lasansky, "Lancaster County, Pennsylvania, Pottery," *Antiques* 122, no. 3 (September 1982), pp. 538–47.

HENRY WILLIAMS

(1787–1830)

31. *Mrs. Ichabod M. Cushman* (née Nancy Blymer)

Pastel on blue wove paper, mounted on tan paper

22 1/4 × 17 3/4 in. (56.5 × 45.1 cm)

Signed at lower left: Williams / [illegible]

EX COLL.: *The sitter; descended through her family to Mrs. Richardson, Middlebury, Vermont; with Ehrich Galleries, New York, 1927 Fletcher Fund, 1927 (27.77)*

C501

Henry Williams made his reputation as a portrait and miniature painter, profile cutter, wax modeler, and engraver in Boston, where in 1814 he published his own drawing book, *Elements of Drawing, Exemplified in a Variety of Figures and Sketches of Parts of the Human Form . . . Consisting of Twenty-six Copperplate Engravings, with Instructions for the Young Beginner*.¹ In the short introductory text, Williams made his case for the importance of drawing: "There is scarce any art or profession which receives not some assistance from drawing; without her help, no designs or models can be well executed; to her the mathematician, the architect and navigator is continually indebted; no station of life is exempted from the practice of it,

from the general at the head of an army, to the mechanic, who subsists by his handicraft."²

Although Williams's instructions are for miniature painting in oil, many of them apply equally well to portraiture on a larger scale, such as this likeness of Mrs. Cushman in pastel. To begin with, Williams advised, "place your subject at the distance of one yard and an half from you, suffering but one light to enter the room, which should be as high as the window will admit, by darkening the lower part with a green or black curtain, in order to throw the light in such a direction as to give pleasing shadows on the face."³ Having posed Mrs. Cushman at the suggested distance, Williams arranged that the brightest



light should fall on her face and left shoulder, and he enhanced the effect of light on her features by building up a dark area of shadow at the lower left and a lighter area of shadow at the upper right and just behind her left shoulder.

In depicting the face of a sitter, Williams was specific in his book about where to begin and how to establish the distances between the various features. Commencing with the eye farthest away from the viewer, which in Mrs. Cushman's case is the right eye, Williams would proceed to the brow, the nose, the cheek, and finally the mouth.⁴ This accomplished, he would turn to the other eye, join the brow agreeably to it, and then sketch the roots of the hair at the appropriate height on the forehead. To complete the rendering, Williams provided the following guidelines: "Then place your eyes sharply upon the crown of the head, sweeping the oval or contour, taking due notice how this contour bears with the features, terminating with the chin. You must now notice the place of the ear, and draw and finish it agreeably to nature." He added that the sitter's body was "to be drawn in a similar manner, by squares, points, and distances,"⁵ and helpfully included a plate that shows a bust-length image of a woman beneath an overlay of squares to be used for reference and transfer.

In choosing pastel for this portrait, Williams was following JOHN SINGLETON COPLEY, who developed great skill in the medium before he left Boston for a career in England in 1774.⁶ Although Copley lamented that he had never seen "more than three heads done in Crayons," and none "that could possibly be esteem'd," he himself produced at least fifty-five examples before his departure.⁷ Like

Copley, Williams presumably was introduced to pastel by the British printmakers associated with Copley's stepfather, Peter Pelham (1697–1715),⁸ who had developed their skills in mezzotint engraving and pastel in order to copy oil paintings (pastel was also referred to as "painting in the dry manner"). Pastel crayons could be used in much the same way as black and white chalk to transfer an image to a rocked, or roughened, copperplate or to draw directly upon it.⁹

Williams's portrait of Mrs. Cushman is about the same size as Copley's pastel portraits (see plate 4). Artists were obliged to work on sheets no larger than about twenty-four by eighteen inches because handmade paper and plate glass (which was required to protect chalks applied without fixatives)¹⁰ were difficult to obtain in larger sizes. The scale of the sheet was also practical. It comfortably accommodated a bust-length portrait, yet freed the artist from having to work up the kind of elaborate setting that a patron such as Mrs. Cushman would expect in an oil painting on canvas.¹¹

Whereas Copley preferred a velvety surface of chalks, Williams applied distinct strokes of chalk on a carefully blended layer of pigment. Williams softened the tones of the face by stumping, a technique of smudging strokes using a tight roll of paper or a chamois tied with a string. He subsequently added several parallel, diagonal strokes of pink chalk on Mrs. Cushman's brow and cheek. Having deftly manipulated the crayon to render the diaphanous fabric of the bodice, he also applied strokes of white chalk along the ruffled neckline so that it would contrast with the smoothed surface beneath.

EBD

1. Williams 1814. The Department of Drawings and Prints at the Metropolitan Museum has a copy (54.524.52).
2. Williams 1814, p. [3].
3. Williams 1814, p. 6.
4. Williams 1814, p. 6. Williams instructs the student as follows: "Commence by drawing the off eye, or at least deciding its bigness, for a point to start from; then, taking due notice what distance the brow is from the eye, when done, make the brow, attending strictly to the perspective of the features and retiring parts of the face. From the brow, come down lightly with the line of the nose, noticing how it bears on the cheek, and its length and termination. Then closely notice the bottom of the nose, and draw the nostril. Then see how the corner of the mouth bears under the corner of the eye which you have drawn, and what distance the mouth is from the bottom of the nose. Then notice the distance the other corner of the mouth bears from the nostril."
5. Williams 1814, p. 6.
6. For an excellent overview of the pastel medium in eighteenth-century America and an analysis of Copley's contribution, see Shelley 1995.
7. Shelley 1995, p. 127.
8. Shelley 1995, p. 128. Shelley writes: "Pelham, who was trained as a mezzotint engraver in London and had lived in Covent Garden in a community of printmaker-pastelists that included George Knapp (1698–1778), Samuel Okey (active 1765–80), and Arthur Pond (ca. 1705–1758), would have used pastel in the process of making his prints."
9. Shelley 1995, p. 128.
10. Shelley 1995, p. 133.
11. Shelley 1995, p. 133. As noted by Shelley, the size of Copley's sheets, approximately twenty-three by seventeen inches, "was suitable for bust-length portraits, although the small dimensions meant that there was insufficient space for any attributes or signs of status aside from clothing or jewels. The incorporation of the occasional hand, rendered in a generalized manner, as well as the inclusion of rich damasks and furs, as displayed in *Jonathan Jackson* or *Mrs. Elijah Vose*, undoubtedly made these likenesses more costly."

WILLIAM GUY WALL

(1792–after 1864)

32. *New York from the Heights near Brooklyn*

ca. 1820–23

Watercolor and graphite on white wove paper

16 × 25 1/4 in. (40.7 × 64 cm)

33. *New York from Weehawk*

ca. 1820–23

Watercolor and graphite on off-white wove paper

16 1/16 × 25 1/8 in. (40.8 × 63.8 cm)

EX COLL.: William F. Havemeyer; with Joseph F. Sabin; Percy R. Pyne II (sale, *American Art Galleries*, New York, February 5, 1917); with Robert Fridenberg, New York; Edward W. C. Arnold, until 1954

The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954 (54.90.301, 109)
C465, C466

The city of New York is the subject of only one—the last—of the twenty completed plates composing the Irish-born William Guy Wall's renowned *Hudson River Portfolio*, a series of aquatint engravings made by JOHN HILL from Wall's watercolor drawings and published between 1821 and 1825.¹ These two prospects of southern Manhattan Island were undoubtedly inspired by that project, yet their purpose was distinct from it. Published in 1823, when the *Portfolio* plates were still in production, and engraved by John Hill, both are larger than the watercolors made for the *Portfolio*, as are their corresponding engravings, which were published as a set.² Wall himself solicited subscriptions for the pair of engravings in an advertisement of June 26, 1823, noting that "it has been a subject of surprise, that no attempt has been made to exhibit to the public, the leading features of a city, which possesses so great an interest from its political and commercial importance, as well as from the natural beauties of its situation."³

The logic of the paired views is self-evident: they show virtually all of New York City as it appeared around 1820 from nearly opposing vantage points, Weehawken on the west bank of the Hudson River in New Jersey, looking south-southeast; and the former Bergen's Hill in what is now Brooklyn Heights at the mouth of the East River, looking west-northwest.⁴ In each, the rustic and imposing forms of the foreground set off a low urban profile of church spires, cubic dwellings, and warehouses fronting the water, softened by blue-green hills beyond. The arrangement communicates an impression not of the bustling metropolis that the city would become, but of an abiding utopia cradled in a vast riverine

and pastoral environment. Though individual buildings such as Castle Clinton, Trinity Church, and City Hall can be described in both views, the artist has emphasized architectural massing and succession rather than individuation. With their prepossessing natural features, the two views actually correspond more closely to the picturesque renderings in the *Portfolio* of the upper Hudson, its tributaries, and its banks than does the view of New York City included in it.

The compositions of the watercolors—and, correspondingly, those of the prints—are complementary, emphasizing the function of the images as pendants. The view from Brooklyn, a morning scene with coniferous trees framing the river prospect at left and with the foreground generally sloping to the lower right, was designed to hang at left of (or above) the view from Weehawken. The latter is an afternoon or evening scene, with a deciduous tree arching over the river at the right and the foreground descending to the left. Wall and his engraver made several changes to the prints that render their compositions even more complementary and increase the clarity of the distant metropolis.

As would be expected, the watercolors are more atmospheric than the prints, being products of repeated washes, lifting, stopping, and discreet scratching of the paper for some highlights, and applications of gum arabic for dark, earthen passages. In general, Wall's palette obeys the conventions of the picturesque watercolorists of the British Isles in this period, ranging from warm brownish foreground tints to cool bluish ones in the background and sky. As noted, however, this progression is subject to modification from one work to another, so that a given image may have a cool or a warm bias, as each of this pair does.



Wall's manner is related most directly to that of the landscape painter Thomas Sautell Roberts, who in 1802 was the first Irish artist given a one-man exhibition of watercolors in Dublin. Roberts's unfinished engraving project *Illustrations of the Chief Cities, Rivers and Picturesque Scenery of the Kingdom of Ireland* anticipates Wall's *Hudson River Portfolio* and these views of New York City;⁵ however, the consistency of style among the British watercolorists of the early nineteenth century is such that Wall's approach may even be compared with those of J. M. W. Turner and Thomas Girtin around 1800.

KJA

1. *New York from Governors Island*, 1823–24, is plate 20 in *The Hudson River Portfolio* (New York: H. I. Megarey, 1821–25; republished New York: G. and C. and H. Carvill, 1828). JOHN RUBENS SMITH partially completed the plates for the first four prints of the *Portfolio*, published in 1821–22, but they were finished and printed by Hill, who then assumed responsibility for the entire project. A thorough description of the *Portfolio* project is given in Koke 1961, pp. 29–41.
2. Published by William Guy Wall, 1823; republished New York: Bourne 'Depository of Arts,' 1828; republished New York: G. and C. and H. Carvill, [1829].
3. W. G. Wall, "Proposals for publishing by subscription, two views of the City of New York, in aqua tinta, From Drawings, by W. G. Wall," *New-York Commercial Advertiser*, June 26, 1823, quoted in Stokes 1915–28, vol. 3, p. 578.
4. Stokes 1915–28, vol. 3, pp. 579–80.
5. Anne Crookshank and the Knight of Glin [Desmond FitzGerald], *The Watercolors of Ireland: Works on Paper in Pencil, Pastel and Paint, c. 1600–1914* (London: Barrie and Jenkins, 1994), pp. 87–88, pls. 107, 108; pp. 238–40. Stylistically and technically, Wall's watercolors also resemble those of John Henry Campbell and James George O'Brien, illustrations of whose work can be seen in *ibid.*, p. 90, pl. 111, and p. 92, pl. 113.



CHARLES BURTON

34. *View of the Capitol*

1824

Watercolor, pen and black ink, and gum arabic on off-white wove paper

16 × 24¹³/₁₆ in. (40.7 × 62.2 cm)

Signed and dated at lower left:

C. Burton/Delint 1824.

EX COLL.: Mr. and Mrs. Luke Vincent Lockwood

Purchase, Joseph Pulitzer Bequest, 1942 (42.138)

C30

During his residence in America, between about 1819 and 1842, the British artist Charles Burton established a reputation as a draftsman of diminutive ink and watercolor drawings that could be readily converted into engravings. In honor of the marquis de Lafayette's triumphal visit to New York City in 1824, Burton produced a series of miniature views of life in Manhattan. From then until 1831, engravings after Burton's designs appeared regularly in the *New-York Mirror*, a journal with a reputation for publishing high-quality engravings.

View of the Capitol dates from 1824, the year in which the building where the United States Congress now meets was finally declared finished. Many architects had been engaged to work on it, beginning with William Thornton, whose plan was approved by George Washington and Thomas Jefferson in 1793. Washington commissioned the French architect Stephen Hallet to supervise the project, but Hallet left within a year and was succeeded by George Hadfield, a British architect recommended by painter JOHN TRUMBULL.¹

In 1803 Jefferson invited the British-born architect and engineer BENJAMIN HENRY LATROBE to serve as surveyor of public buildings in Washington and to



oversee the work on the Capitol. After reviewing the plans, Latrobe submitted his suggestions for modifications, which met with Thornton's profound disapproval. Despite his clash with Thornton and a setback during the War of 1812, when the building was severely damaged, Latrobe continued to work on the project until 1818, when he resigned and was replaced by Charles Bulfinch. American-born, with state houses, churches, and important private houses to his credit, Bulfinch succeeded in bringing the Capitol to completion. It was Bulfinch who joined the north and south wings with a central dome built of wood and sheathed in copper, as Burton shows them in his drawing.

Burton's drawing style is distinguished by its precision and by the small size of the figures in relation to their surroundings. His careful rendering of the building facade and the dome are convincing; however, his grasp of perspective was limited—perhaps because he was self-taught. In this watercolor, for example, he relied upon diminishing rows of poplar trees to

convey a sense of recession up the avenue toward the Capitol, but the figures moving along the paths are not scaled with the same consistency. Nonetheless, the effect of the whole is charming. At the vanishing point of the composition, Burton drew the tiny figures of three laborers putting the finishing touches on the building—perhaps a wry commentary on the tribulations involved in bringing the project to completion. Below, two parties of tourists from different echelons of America's democratic society are seen visiting the new Washington landmark: an elegant coach with two uniformed attendants arrives at the end of the avenue as a modest covered wagon accompanied by a gentleman on foot draws away.

EBD

1. For a brief overview of the construction of the Capitol in relation to Burton's drawing, see Downs 1943. The building was modified into its present form during the Civil War years.

THOMAS DOUGHTY

(1793–1856)

35. *River Scene (from McGuire Scrapbook)*

1840

Graphite on off-white wove paper

6 × 7⁹/₁₆ in. (15.3 × 19.3 cm)

Signed and dated at lower left: T. Doughty

1840

Watermark: [W]HATMAN [TU]RKEY
MILL / 1828

EX COLL. (scrapbook): Probably James C. McGuire (1812–1888), Washington, D.C.; probably his son Joseph D. McGuire (1842–1914), Washington, D.C.; his son James C. McGuire (1867–1930), New York, until 1926

Gift of James C. McGuire, 1926

(26.216.13)

C101

Thomas Doughty was one of the first native-born American artists who devoted himself wholly to landscape painting. He bridges the divide between British émigré topographical artists of the late eighteenth century and the Hudson River School in the early nineteenth century. Doughty's interpretation of the American landscape is generally pastoral, evoking the lyrical, quiet moods of nature. Born in Philadelphia, Doughty received little formal artistic training other than a few night classes in ink drawing.¹ He taught himself the rudiments of art, primarily by making copies of European paintings at the Pennsylvania Academy of the Fine Arts and in the collection of Robert Gilmor Jr. of Baltimore, an early patron of the artist. Doughty

worked sporadically as a leather currier in his early years. About 1820 he became a full-time professional landscape painter and in the following decade made the acquaintance of other Philadelphia artists interested in drawing landscape, including Rembrandt Peale (1778–1860), JOHN NEAGLE, and THOMAS SULLY, with whom he took sketching trips along the Schuylkill River in Pennsylvania. In 1825 Peale recommended Doughty for the position of art instructor at the University of Virginia.² Doughty continued to draw from nature on excursions to New Hampshire, Massachusetts, and Maine in the 1830s, occasionally with the Boston landscape painter ALVAN FISHER. In 1837 Doughty made the first of two trips to Europe. In London he painted scenes of the American landscape



from memory or from sketches brought from home. After his return, his work became more mannered and dependent upon artistic convention, and his palette became more tonal. Sales of his work declined at the end of his career.

Like Doughty's oil paintings from the late 1830s and 1840s, this graphite drawing, *River Scene*, dated 1840, exhibits the artist's Picturesque approach to landscape composition. At the center of the sheet is a graceful bridge with two tall Romanesque arches spanning a narrow river that widens toward the viewer. Trees on the riverbank flank the bridge, whose arches are echoed in the background by a pair of tall mountain peaks silhouetted against billowing cumulus clouds. A man guides a small boat between the stone piers of the bridge.³ The generalized, unspecific treatment of foliage, exaggerated height of the mountains, and formulaic contrast of pastoral and wilderness motifs strongly suggest that the image was not drawn from nature, but was an imaginative composition based on the European pictorial vocabulary of the Picturesque. Doughty's use of short, looping strokes and simple hatching to describe form may be explained by his reliance on drawing manuals as a youth as well as his brief experience as a lithographer and drawing teacher.⁴

According to his contemporaries, Doughty made numerous sketches from nature. Unfortunately, relatively few sheets by the artist are extant.⁵ It is thus difficult to summarize the character of

Doughty's draftsmanship, but he worked in a variety of media, including ink, wash, watercolor, gouache, and graphite. Three preparatory studies for paintings are worked very broadly in watercolor or wash, providing only a rough indication of the composition. One of his loveliest drawings, *Mountain Landscape* (ca. 1820–25; Yale University Art Gallery), depicts a mountain stream tumbling over large rocks. This image is more painterly than *River Scene*, although it, too, is executed in graphite, and it has a greater tonal range and a more natural, less contrived composition. These differences can be attributed in part to the development of Doughty's art during the twenty years that separate the two drawings. In general, however, it appears that Doughty's landscape drawings less frequently reflected actual locations than did those of contemporary artists such as WILLIAM GUY WALL, Thomas Birch, THOMAS COLE, and Alvan Fisher. That his paintings also lack detail suggests that Doughty did not make close studies of individual forms of nature, as did most artists of the Hudson River School.⁶

TF

1. In Philadelphia–Washington, D.C.–Albany 1973–74, pp. 11–12, Frank Goodyear notes that Doughty received encouragement early in his artistic career from his older brother, William, who was an accomplished naval draftsman. Later, William displayed a large collection of his younger brother's work in his home in Washington, D.C.
2. There is no evidence that he accepted the position. See Philadelphia–Washington, D.C.–Albany 1973–74, pp. 13–14.

3. Doughty may have copied the figure of the man in the boat from an illustration in William Henry Pyne's *Etchings of Rustic Figures for the Embellishment of Landscape* (London: R. Ackermann, 1815). Pyne's book provided models for incidental figures in paintings (herdsmen, boaters, laborers, and so forth). Plates 41 and 43 contain examples that are close to Doughty's oarsman. Doughty's friend Thomas Birch (1779–1851) is known to have used *Etchings of Rustic Figures*, and it may have been Birch who brought the volume to Doughty's attention; see Philadelphia–Washington, D.C.–Albany 1973–74, p. 29.
4. For Doughty's experience in lithography, see Looney 1976; and Philadelphia–Washington, D.C.–Albany 1973–74, pp. 14, 16. Shortly after Doughty's move to Boston in 1832 he advertised in local newspapers as an art instructor in drawing and painting; see Philadelphia 1976, p. 272.
5. In addition to the Metropolitan's drawing, examples of Doughty's graphic work can be found in the Philadelphia Museum of Art; the Historical Society of Pennsylvania, Philadelphia; Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York; the Corcoran Gallery of Art, Washington; and the Yale University Art Gallery, New Haven. Of these drawings, one is a copy after WASHINGTON ALLSTON and three are preparatory studies for paintings. According to Doughty's descendant Howard N. Doughty, most of Doughty's papers (perhaps including his sketchbooks and drawings) were lost in a fire in New York in 1870. See Doughty 1941, p. 4.
6. In 1830–31 Doughty did, however, make close studies of some North American animals and birds (probably from stuffed specimens), in preparation for his illustrations in *The Cabinet of Natural History and American Rural Sports*, a monthly natural-history magazine that he edited with his brother John. Doughty drew twenty-six lithographs directly on stone for this periodical; see Philadelphia 1976, pp. 286–88.

SAVINIEN EDMÉ
DUBOURJAL

(1795–1865)

36. *John C. Calhoun*

1846

Watercolor, lead-white gouache, and gum
arabic on Bristol board

6½ × 4½ in. (16.5 × 11.4 cm)

Inscribed at lower right: *J. C. Calhoun— /
painted at Washington / in 1846, by Dub*
[signature with flourish]

EX COLL.: Anne Charlotte Lynch (Mrs.
Vincenzo Botta), until d. 1891; her
husband, Vincenzo Botta, New York,
until d. 1894

Bequest of Vincenzo Botta, 1895 (95.2.5)
C103

Dubourjal was a French portraitist and miniaturist who lived in the United States from 1844 to 1850. He worked in New York, Washington, D.C., and Boston before returning permanently to Paris in 1850. His portrait of John Caldwell Calhoun (1782–1850) of Charleston, South Carolina, was probably drawn from life in Washington in 1846. At the time, Calhoun, one of the preeminent American statesmen of the nineteenth century, was serving as United States senator. He had already been secretary of war under James Monroe and vice president under John Quincy Adams and Andrew Jackson. His polished speech and parliamentary skills gained him much fame during his long career. He was a key participant in the struggle during the 1840s to resolve the issue of slavery, supporting states' rights to determine the constitutionality of that institution independent of federal law.

Dubourjal may have shared the portrait sitting session with his friend the American artist George Peter Alexander Healy (1813–1894), who had a commission from Louis-Philippe, king of the French, for Calhoun's portrait. The two artists are known to have worked side by side on portraits of President James Knox

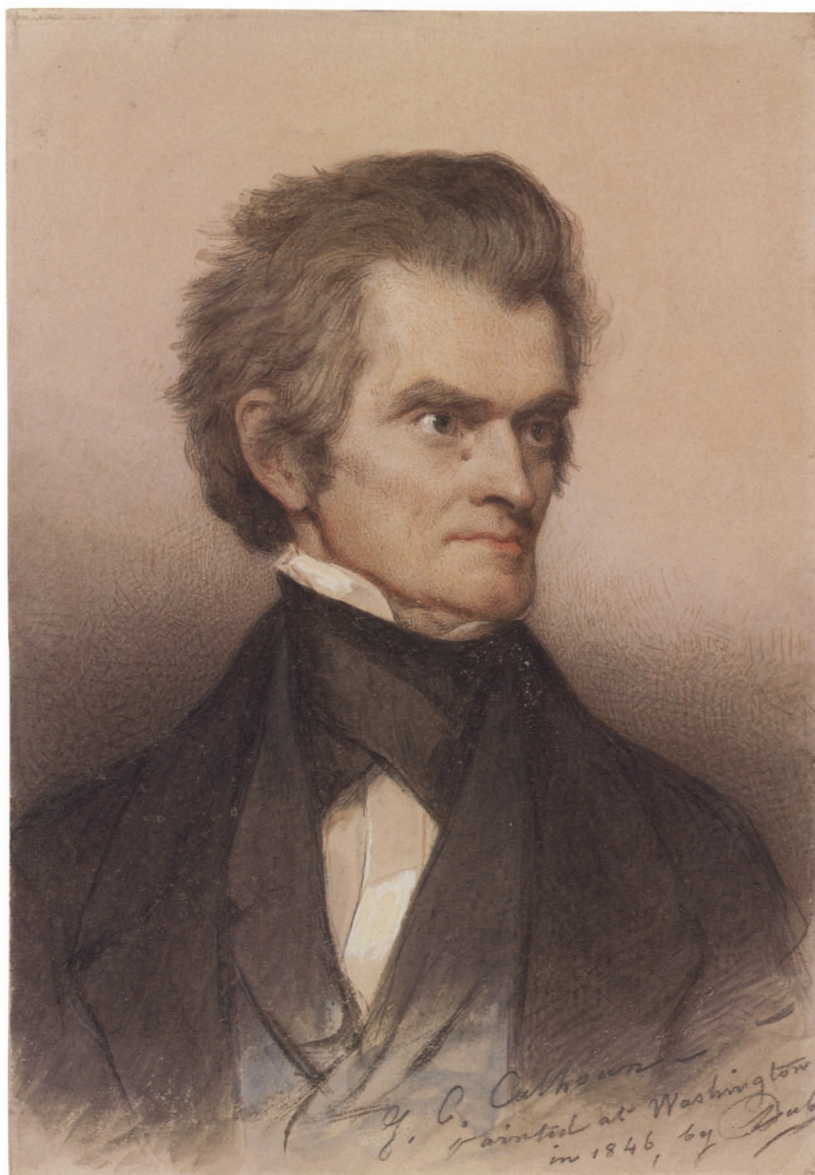
Polk that same year.¹ Healy's paintings of Calhoun (Virginia Museum of Fine Arts, Richmond; and Louvre) and this drawing by Dubourjal of the same subject are similar in pose but differ in their characterization of the sitter. Dubourjal does not idealize his portrait, but emphasizes specific features of Calhoun's visage: his piercing, deep-set eyes, high brow, thin lips, and hollow cheeks. The delicate cross-hatching on the face and in the background contrasts with the full, sinuous lines in the hair. Color is used sparingly, only on the face, and there are touches of white gouache on the eyes,

collar, and shirt. The drawing may have been acquired by author and poet Anne Charlotte Lynch shortly after its execution; it was exhibited at the National Academy of Design, New York, in 1847,² together with a miniature portrait of her by Dubourjal (possibly plate 37).

TF

1. De Mare 1954, p. 163. Dubourjal's miniature of President Polk, dated 1846, is in the R. W. Norton Art Gallery, Shreveport, Louisiana. Healy painted at least six oil portraits of Polk, the earliest in 1846.

2. NAD Exhibition Record (1826–1860) 1943, vol. 1, p. 128: 1847, no. 340, as *Hon. John C. Calhoun*.



SAVINIEN EDMÉ DUBOURJAL

(1795–1865)

37. *Anne Charlotte Lynch (later Mrs. Vincenzo Botta)*

ca. 1847

Watercolor and lead-white gouache on smooth-surfaced off-white wove paper
7¼ × 5¼ in. (18.4 × 13.3 cm)

EX COLL.: The sitter, until d. 1891;
her husband, Vincenzo Botta, New York,
until d. 1894
Bequest of Vincenzo Botta, 1895 (95.2.3)
C102

Anne Charlotte Lynch (1815–1891) was an important figure in the social and literary life of New York City in the mid-nineteenth century. The daughter of an Irish political exile, she was born near Bennington, Vermont, and attended the Albany Female Academy in the early 1830s. To support herself and her mother, Lynch taught school in Albany, New York, Providence, Rhode Island, and Brooklyn, New York. In 1845 she moved to New York City, and her home became a lively gathering place for artists and literati, one of the earliest salons in America. Her distinguished guests included the poets William Cullen Bryant and Edgar Allan Poe, the social reformer Margaret Fuller, travel writer and novelist Bayard Taylor, and journalist Horace Greeley. Lynch was herself an author and poet as well as an amateur painter and sculptor. In 1855 she married the Italian scholar Vincenzo Botta (1818–1894).

Among the artists who visited Lynch's salon was George Peter Alexander Healy (1813–1894), who may have introduced her to Savinien Edmé Dubourjal when the French artist moved to New York City about 1847.¹ This portrait probably dates from that year. The fine cross-hatching in the face and background reflects Dubourjal's experience as a painter of miniatures. His sitter's delicate features are carefully described and enlivened with



small touches of color. The rest of the drawing is rendered in subtle tones of white, gray, and black. This watercolor may be the miniature portrait of Anne Lynch that was exhibited in 1847 at the National Academy of Design, New York.²

TF

1. Gardner 1947, p. 106. Dubourjal appears in New York City directories from 1847 to 1850. Gardner provides a biography of Lynch and a description of her social milieu.
2. NAD Exhibition Record (1826–1860) 1943, vol. 1, p. 128: 1847, no. 241, as *Miss Ann C. Lynch*.

ASHER BROWN DURAND

(1796–1886)

38. Francis William Edmonds

1841

Graphite on tan wove paper

8½ × 5½ in. (21.6 × 14 cm)

Inscribed at lower right, below image:

Durand. London, 1841; at lower left:

Francis W Edmonds

EX COLL.: With Kennedy Galleries, New York, 1987

Sheila and Richard J. Schwartz Fund, 1987
(1987.196.1)

C104

Durand was one of the best known and most influential members of the Hudson River School of landscape painters and the philosophical leader of the group after the death of THOMAS COLE in 1848. He spent his early career engraving bank notes and portraits of well-known religious, political, and literary figures. These projects included nineteen engraved portraits for James Longacre and James Herring's *National Portrait Gallery of Distinguished Americans*, a four-volume work published in 1834–39. Encouraged by Cole and others, Durand devoted increased attention to landscape in the mid-1830s, eventually abandoning his profession as a portraitist and engraver.

In June 1840 Durand left New York to travel abroad with three fellow artists, JOHN FREDERICK KENSSETT, JOHN WILLIAM CASILEAR, and Thomas P. Rossiter (1818–1871). He stayed briefly in London and Paris, where he studied various private and public collections of painting. By November, Durand had arrived in Rome, where he planned to make copies of paintings for commissions received at home. Frustrated in his attempts to gain access to these paintings, and temperamentally unsuited to copying, Durand filled his notebooks instead with drawings of local scenery. In January, Durand was joined in Rome by FRANCIS WILLIAM EDMONDS, a prominent businessman and leading participant in the cultural institutions of New York. Edmonds, who was also an amateur painter and National Academician, had traveled to Europe for his health.¹ In a letter to his wife, Durand observed that his domestic arrangements had improved considerably since Edmonds's arrival:

We have been constantly together, and I know you will rejoice with me in the fortunate event of his coming, even if he keeps me a few weeks longer from home. . . . Since he has been here I

have abandoned my barn like studio during the evenings, for the social comforts of his apartments. We in fact live together, make our own breakfast and tea, having the apparatus furnished by our landlady or Padrona, we procuring our own tea, bread, butter, etc, so that I have felt during the time that he has been here more like a social being enjoying intercourse with his own kind, than at any time since I left my own loved home.²

In addition to painting and sketching in and around Rome, the two friends went sight-seeing and took a tour of southern Italy lasting several weeks.

Durand and Edmonds left Rome for London in April 1841, stopping to study art in some of the major cities along the way. In Paris they visited Kensett, who was studying in one of the preparatory academies for the École des Beaux-Arts. Kensett was impressed with Edmonds, whom he had earlier described as “a distinguished member of the Banking fraternity of New York . . . now cashier of the Mechanics Bank, one of the largest and finest Institutions in the Country and . . . a most excellent man as well as an amateur painter which gives him a rank equal to any professional artist we have among us.”³ On May 15 Kensett noted in his journal that Durand had showed him an oil portrait he had painted of Edmonds when the two friends were together in Rome (National Academy of Design, New York).⁴ Kensett confided that he found the portrait disappointing. He felt it looked “tame and more like a lump of flesh” than a portrait of Edmonds.⁵ Kensett was also disappointed in Durand's recent landscape sketches, which he felt were inferior to those in Edmonds's portfolio. Kensett described the banker's efforts as “distinguished by greater boldness and character, though they may have been less true—there is a vigor as well as agreeable arrangements of

lines and objects that gives them in my humble opinion an evident superiority.”⁶

Durand and Edmonds arrived in London on June 3, 1841. The inscription and date on this drawing indicate that Durand must have sketched the portrait of his companion between June 3 and June 15, just before Durand returned to New York.⁷ It is one of only a few extant portrait drawings by Durand and may have been intended as a memento of their friendship abroad. Although in its composition the drawing is quite similar to Durand’s earlier oil portrait of Edmonds, the sitter appears more introspective, with his eyes unfocused and averted from the viewer. Edmonds’s preoccupied expression is emphasized by the contrast between Durand’s finely nuanced rendering of the sitter’s heavy facial features and his more summary indication of the rest of the figure. This type of portrait, with its neoclassical emphasis on the head, was commonly rendered by Durand and other commercial engravers in the early-to-mid-nineteenth century.

Durand’s decision to draw Edmonds’s portrait may have been prompted by his desire to record Edmonds’s changed physical appearance (the thick mustache and sideburns do not appear in the oil portrait Durand painted a few months before) and by the realization that a pivotal period in Edmonds’s life was coming to an end.⁸ During his travels with Durand, Edmonds

had enjoyed the artistic life to a degree he never experienced before and never would again. Undoubtedly, the whiskers are a reflection of this *vie de bohème* that was so different from his more conventional life as a banker. Unfortunately, no later portrait of Edmonds is known, making it impossible to say whether or not he was clean-shaven after his return to New York. Whatever Durand’s motivation for drawing Edmonds’s portrait, Edmonds himself was acutely aware of the approaching end of his tour. He reflected upon the benefits of his trip: in addition to improved health and outlook, and an expanded knowledge of art, he had gained perspective on himself and his work. Henceforth, he resolved to “restrain my ambition and not be too anxious to do too much: be patient; take things easily; allow nothing to fret me; submit to the changes and chances of fortune with perfect good nature”; and perhaps most important, to “paint but little and rather for pleasure than reputation.”⁹ One scholar has observed that although Edmonds may not have kept this resolution, he nevertheless returned to New York with renewed vigor, ready to enter a new phase in both his banking and his artistic career.¹⁰

TF

1. Mounting business pressures and the unexpected death of his wife in January 1840 had exhausted Edmonds, and his doctors recommended a

change of climate and relief from professional duties. Maybelle Mann, “Francis William Edmonds: Mammon and Art,” *The American Art Journal* 2, no. 2 (Fall 1970), p. 98.

2. Durand to Mary Durand, March 6, 1841, quoted in Mann 1972, p. 38.

3. Kensett to John R. Kensett, February 27, 1841, quoted by John K. Howat in Worcester–Los Angeles–New York 1985–86, p. 26.

4. Edmonds gave Durand’s 1841 oil portrait to the National Academy of Design in 1845 in exchange for his own earlier self-portrait. A replica of Durand’s portrait of Edmonds is now in a private collection in Florida, and the original remains at the National Academy of Design. Many thanks to David Dearing, who supplied this information from the archival files at the National Academy of Design. Edmonds’s self-portrait (1835–40; location unknown) is illustrated in Fort Worth–New York 1988, p. 20. Edmonds owned at least one other painting by Durand, *Study from Nature*, which was exhibited at the National Academy of Design; see NAD Exhibition Record (1826–1860) 1943, vol. 1, p. 137; 1844, no. 181.

5. Kensett diary, May 15, 1841, quoted in Mann 1972, p. 49.

6. Mann 1972, p. 49. A sketchbook by Edmonds containing pen and brown ink and graphite drawings of about 1838 and later (C111) is in the collection of the Metropolitan Museum.

7. Edmonds and Durand spent their last day together visiting the royal collection at Buckingham Palace, a visit arranged by CHARLES ROBERT LESLIE; see Mann 1972, p. 52; and Fort Worth–New York 1988, p. 65 n. 81.

8. Kensett diary, May 15, 1841, quoted in Mann 1972, p. 48.

9. For Edmonds’s reflections in his travel diary, July 5, 1841, see Mann 1972, pp. 56, 58 (quotation, p. 58).

10. Fort Worth–New York 1988, p. 66.



Francis W. Edwards.

ASHER BROWN DURAND

(1796–1886)

39. *Sketch from Nature*

ca. 1855

Graphite on gray green wove paper

13¹³/₁₆ × 9⁷/₈ in. (35.1 × 25.1 cm)

Inscribed on verso along upper

edge: *Sketch from nature by A.B.*

Durand. / Given to F. B. Mayer by his

son, J. Durand. / July 1858.

EX COLL.: John Durand, the artist's son;

according to the inscription on the draw-

ing, given by him in 1858 to F. B. Mayer,

probably Francis Blackwell Mayer

(1827–1899)

Gift of Mrs. John Sylvester, 1936 (36.63.1)

C107

After the death of THOMAS COLE in 1848, Durand became the leader and senior member of the Hudson River School. Under his influence the school turned from Cole's taste for using landscape painting as a vehicle for overt moral allegory to a preference for naturalistic scenes conceived in ideal terms. Durand's aesthetic was codified in a series of essays published in 1855.¹ In these "Letters on Landscape Painting" Durand emphasized the vital importance of drawing to the production of art. He felt that the discipline of drawing not only strengthened the eye and hand but also developed a vocabulary of forms with which the artist could build his art. Durand urged young artists to draw ceaselessly with the pencil "till you are sure of your hand, and not only that,—till you shall have learned by heart the characteristic forms of all objects, animals, and the human figure included . . . no matter how long it takes, it will be time gained."²

Following his own advice, Durand spent several weeks each summer in the Catskill or Adirondack Mountains of New York or the White Mountains of New Hampshire drawing directly from nature. The sketchbooks he filled during

these excursions provided him with specific motifs as well as broader compositional ideas for paintings produced back in his studio.³ Most of these drawings, such as *Sketch from Nature*, are intimate studies of natural forms. In his "Letters" Durand recommended that students begin drawing nature by selecting one or two objects at close range: "Proceed then, choosing the more simple foreground objects—a fragment of rock, or trunk of a tree; choose them when distinctly marked by strong light and shade, and thereby more readily comprehended; do not first attempt foliage or banks of mingled earth and grass; they are more difficult of imitation, which, as far as practicable, should be your purpose."⁴ Durand felt that such close study of nature's details was worth years of labor and that this effort prepared the artist for more difficult and complex pictorial problems in the future.⁵ Durand's own studies were the foundation of his art and endowed many of his landscape paintings with a fidelity to nature that Cole never sought with the same concentration or single-mindedness.

Trees were Durand's favorite subject in both his drawings and his paintings. Fascinated with the characteristic appearance of each species and the infinite variety of individual trees, he urged landscapists to pay scrupulous attention to subtle differences of form. He observed that a tree is "most varied by irregularities of all shapes and dimensions; loosely composed in all its parts, and textured in every degree of depression and projection, the entire surface is a labyrinth of inequalities, so that it would appear a special provision of Nature to guard against the remotest liability to sameness or monotony of color."⁶ The trees in Durand's *Sketch from Nature* reveal the artist's extraordinary acuity in observing the nuances of form—the thick, gnarled roots twisting into the soil, the coarse

bark, swollen knobs, and odd angles of the limbs and trunks. Durand took advantage of the positive and negative space produced by the exposed roots to create a lively patterning of light and shade. In contrast with the spirited three-dimensionality of the foreground subject, the trees in the background are barely indicated. *Sketch from Nature* is a seemingly straightforward record of a forest interior; however, the aging roots and prominent losses of limb and earth suggest the artist was also interested in the evocation of physical decay. Although *Sketch from Nature* is undated, it compares closely with other Durand drawings from the mid-1850s, when his nature studies were especially animated and vigorous.

An inscription on the reverse of *Sketch from Nature* indicates that this drawing was probably given to Francis Blackwell Mayer (1827–1899) by Durand's son John, in 1858. Mayer was a contemporary portrait and genre painter. He may have given Durand one of his own drawings in exchange for this sheet, as occasionally happened among New York artists. TF

1. Durand's "Letters on Landscape Painting" were published serially in nine parts in *The Crayon*, vols. 1 and 2, in 1855 (see Durand 1855). Durand's son John was copublisher of the magazine with William James Stillman.
2. Durand 1855, Letter II, p. 34.
3. Many of Durand's sketchbooks as well as hundreds of individual drawings are in the collection of the New-York Historical Society, New York.
4. Durand 1855, Letter III, p. 66.
5. During his forty-year career as a landscape artist, Durand never tired of drawing nature studies. He concluded his third "Letter" with the observation, "in the advanced state of practice in which I find myself, and at an age when early attractions might be supposed to lose some portion of their freshness, I feel no abatement in the interest of these pursuits [foreground studies], and no amount of toil and fatigue can overbalance the benefits, either in consideration of utility or enjoyment"; Durand 1855, Letter III, p. 67.
6. Durand 1855, Letter VI, p. 211.



JOHN NEAGLE

(1796–1865)

40. Thomas Sully

1831

Graphite on off-white wove paper

6¼ × 3⅞ in. (15.9 × 9.8 cm)

Inscribed at lower left: *Sketch of Thos*

Sully, artist— / from Nature— / by

Jno Neagle / Feby 17 1831

EX COLL.: *The artist, Philadelphia, until d. 1865; his descendants; (sale, Sotheby's, New York, March 25, 1997, no. 108A); with Ira Spanierman Galleries, New York,*

1997

Maria DeWitt Jesup Fund, 1997

(1997.181)

C235

The Romantic portraitist John Neagle studied with several artists in his native Philadelphia and briefly with Gilbert Stuart (1755–1828) in Boston before coming under the influence of the portrait painter THOMAS SULLY. Neagle's relationship with Sully was both professional, as the younger artist spent a good deal of time absorbing the older portraitist's advice on stylistic and technical matters, and personal, as Neagle married Sully's niece and stepdaughter, Mary Chester Sully, in 1820. Neagle has never been known for his drawings, although he was an adept and frequent draftsman who tried his hand at portraits and landscapes on paper. His portrait drawings often became the basis for finished works in oil, but not so this clever and presumably rapid graphite sketch of Sully, made on February 17, 1831.

Sully's artistic influence on Neagle is apparent in the latter's work from about the mid-1820s onward; Neagle's earliest portraits are strongly lit and very linear, but under Sully's guidance he broadened his brushstrokes and loosened his textural passages, and little by little he gained the ability to strengthen his compositions with convincing light and shadow and bright and intense colors. As he assumed greater control over his materials—the fundamental change in his work occurred both on canvas and on paper—Neagle seems to have taken greater pleasure in the process of execution. The artist's portrait sketch of Sully, taken from life, evinces a robust delight in making a quick study. Sully is portrayed in his studio, with palette and a fistful of brushes, holding his maulstick. A portrait in progress leans against an easel to his right, and he rests his left hand on another, freshly stretched, canvas. The scene illustrates that Sully practiced what he preached; his studio contains just what he recommended in his *Hints to Young Painters*

(1873): "The articles required by the beginner are the following: an easel (I prefer one that stands upright); a maul, or resting stick; a palette, and brushes of various sizes; sticks, or crayons of charcoal; crayons that are used by those who draw upon stone [lithographers]; palette knives (three will do); a foot-rule; and compasses."¹ A bust of some sort is positioned slightly in front of him, to the right. Neagle's manner of execution—primarily long, quick strokes of graphite that give a compelling likeness of Sully and describe his surroundings without fussy detail—seems perfectly suited to his subject, who advocated and admired deft handling of materials and spontaneous effects.

Neagle pasted the sketch of his father-in-law in a scrapbook that he had begun in 1825.² The album contained thirty-eight works, six of them by Neagle himself, and is a testament to the artist's interest in works on paper. The other thirty-two scraps, which are portraits, literary vignettes, and Pennsylvania landscapes in a variety of graphic media, Neagle collected from colleagues, primarily Philadelphia artists, such as HENRY INMAN, CHARLES ROBERT LESLIE, Thomas Birch (1779–1851), William Russell Birch (1755–1834), and FELIX OCTAVIUS CARR DARLEY. A number of the drawings were presented to Neagle from his friend the engraver David Edwin (1776–1841). Most of the scrapbook pages bear Neagle's annotations as to how and when he acquired each piece; the only inscription regarding the Sully portrait is on the drawing itself.

CRB

1. Thomas Sully, *Hints to Young Painters and the Process of Portrait Painting* (Philadelphia: J. M. Stoddart and Co., 1873), p. 6.

2. The scrapbook was disassembled following its sale at Sotheby's, New York, on March 25, 1997, no. 108a.



Sketch of Thos Sully, artist -
from nature -
by J. H. Keagle
Feb 17 1831

NICOLINO CALYO

(1799–1884)

41. *View of the Tunnel of the Harlem Railroad*

ca. 1837

Gouache on off-white wove paper

18 × 26 in. (45.8 × 66.1 cm)

Inscribed along lower edge: *View of the Tunnel of the Harlem Railroad*

EX COLL.: With Robert Fridenberg, New York; Edward W. C. Arnold, New York, until 1954

The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954 (54.90.155)

C36

Born in Naples, Italy, Nicolino Calyo received his early professional training in his native city, at the Accademia di Belle Arti, where, according to print connoisseur and art collector Shearjashub Spooner, he “studied his art under the famous painters of his day.”¹ Having curtailed his studies to fight against the oppressive rule of the Bourbon king of Naples, Ferdinand IV, Calyo resumed his artistic endeavors after the revolution failed. He traveled widely in Europe, settling in Malta briefly and then moving on to Spain. In September 1833, when the Carlist rebellion broke out, Calyo immigrated to the United States and the following year was documented as living in Baltimore.

During the spring and early summer of 1835, Calyo exhibited several large-scale paintings of Naples, Paris, Palermo, and Granada. None of these works is extant, but we know that the scenes were highly acclaimed. The *Baltimore American* published the following assessment of Calyo’s exhibition debut: “The merits [of his paintings] are already . . . well known to a large portion of the intelligent and respectable Citizens of Baltimore for whose liberal patronage the Artist returns his sincere thanks.”²

Leaving Baltimore despite his initial success, Calyo traveled on to Philadelphia and then to New York City, where he arrived in December 1835, shortly before the Great Fire broke out. His large gouache drawings of the conflagration further solidified his reputation. Dating between 1835 and 1840, they show lower Manhattan engulfed in flames in the black of night and by moonlight, and later, by day, from the shores of Brooklyn and Williamsburg, in the smoldering aftermath of the disaster.³

Although Calyo is not known to have been closely associated with other artists working in New York City, four of his scenes of the Great Fire were engraved

and reproduced in aquatint by British-born master printmaker WILLIAM JAMES BENNETT. Two gouache drawings by Calyo after a panorama of New York Harbor designed and engraved by Robert Havell Jr. (1793–1878) further attest to the Italian artist’s ties to the Manhattan printmaking community.⁴ His talents as a connoisseur were described by fellow New Yorker Shearjashub Spooner: “The author knows no man more competent to judge of the authenticity of paintings, by what masters they were executed, and to restore them when injured than his friend, Signor Nicolino Calyo, . . . an accomplished scholar, a skillful artist, . . . a true connoisseur; . . . and . . . an honest man.”⁵

This gouache by Calyo depicts the northern entrance to the Yorkville tunnel on Fourth Avenue (now Park Avenue) between Eighty-eighth and Ninety-fifth Streets. On the hill above the tunnel entrance is Prospect Hall, a hotel constructed by the Harlem Railroad Company to accommodate its passengers en route to the city or points north. Small figures visible on the roof suggest that the building commanded a broad view of its surroundings, which included twelve acres of pleasure grounds. The sheet can probably be dated to the year of the tunnel’s completion, which was celebrated on October 25, 1837.⁶ The *New York Express* described it as a remarkable feat of engineering—“a specimen of the skill and art of man that will be considered as one of the greatest works in our country.”⁷ The six-hundred-foot-long passage, which required cutting and blasting through two thousand feet of solid rock, was part of an ambitious and costly project to build the first railroad on Manhattan Island. Initiated in 1831, the route eventually extended from City Hall to the village of Harlem on the east bank of the Hudson.

That Calyo had a decided taste for fires and explosions is evidenced not only



by his images of the Great Fire in New York but by numerous gouaches he made of Mount Vesuvius erupting above Naples—and even by this topographical view documenting the progress of civilization into northern Manhattan. An explosion has just occurred in the ravine below the hotel, set probably by the uniformed figures at the entrance to the tunnel. It has frightened two women, who flee up a narrow cleft in the hillside toward the outstretched arms of a male companion. The incident was probably contrived by Calyo; however, it may well be that the herculean task of digging and blasting the

tunnel to completion had become something of a public attraction. In addition to the figures on the near bank one can discern a crowd of people at the railing of the hotel porch and a group of fashionably dressed strollers at the head of the stairway at right. The artist seems deliberately to contrast the cold flash of the explosion with the warm glow of the declining sun that silhouettes the hotel. This device appears to reverse a convention of some of Calyo's Vesuvius and Great Fire pictures, in which pale moonlight contrasts with the blaze of terrestrial or man-made fires.

EBD

1. Quoted in Patterson 1982, p. 6. See also Spooner 1867, vol. 1, p. xxii.
2. Quoted in Patterson 1982, p. 9.
3. For a thorough description of the different works in the series, see Patterson 1982, pp. 11–19.
4. The two views, entitled *Panorama of New York Harbor from the North River and the Hudson River*, are in a private collection in Rye, New York.
5. Spooner 1867, vol. 1, p. xxii.
6. Greene 1926, p. 117.
7. *New York Express*, October 27, 1837, quoted in New York and other cities 1991, p. 66.

DAVID CLAYPOOLE JOHNSTON

(ca. 1799–1865)

42. *At the Waterfall*

ca. 1850

Watercolor, gum arabic, and gouache on
off-white wove paper

8⅞ × 12¾ in. (22 × 32.3 cm)

Initialed at lower right: DCJ

EX COLL.: Mr. and Mrs. Stuart P. Feld,
until 1978

Gift of Mr. and Mrs. Stuart P. Feld, 1978
(1978.512)

CI75

Although Johnston's satirical cartoons and literary illustrations earned him his place in early nineteenth-century American art, more than a third of the pictures he exhibited at the Athenaeum in Boston were landscapes.¹ Most of the latter appear to have been produced toward the end of his career, from the late 1840s on, when he became less active as a caricaturist and began earning at least some income as an art teacher.²

Johnston had followed the English artist George Cruikshank closely in formulating his style of caricature; similarly, in landscape he adhered closely to established artistic antecedents. In 1840 at the Boston Athenaeum, for example, he exhibited "Landscape, after a Composition by van der Neer," apparently modeled on a painting by the Dutch Golden Age specialist in winterscapes Aert van der Neer. Synthetic compositions (such as *At the Waterfall*), whose origins lie in European Romantic landscape imagery, dominated Johnston's contributions to the Athenaeum exhibitions, from the 1830s into the 1850s, but in the last years of his life he entered more topographical views of sites in and around Boston. *At the Waterfall* is probably most directly associated with the imaginary landscapes in oil of THOMAS DOUGHTY, who is often identified as a precursor of the Hudson River School patriarch THOMAS COLE. Doughty was born just a few years before

Johnston, in the same city, Philadelphia, and, like Johnston, he spent many of his later years in Boston and exhibited frequently at the Athenaeum. In the present work, Johnston's conception is less spacious and more imposing and dynamic than Doughty's conceptions tend to be, but the forms and arrangement of the distant mountain peaks and the foreground ledges, and the flow of crepuscular light out of the background through the middle-ground cleft are highly reminiscent of some of Doughty's designs.³

Johnston's sublime landscape imagery and his reductive handling of the watercolor medium also curiously evoke pictures by the British artists Alexander and John Robert Cozens, father and son.⁴ As far as is known, Johnston never left America, and thus probably could not have seen original watercolors by either Briton, but he may well have studied a copy of Alexander Cozens's admired treatise of 1785–86, *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape*, which is illustrated with the author's step-by-step instructions for formulating alpine and Italianate landscapes out of spontaneously daubed patterns of wash. The streaky and voluminous clouds in *At the Waterfall* recall Cozens's schema for cloud forms and their illumination in *A New Method*.⁵ Even the tree strengthening the left foreground in *At the Waterfall* could have been modeled on the pattern identified as a cypress in plate 10 of Cozens's *The Shape, Skeleton and Foliage of Thirty-Two Species of Trees for the Use of Painting and Drawing*, published in 1771. The prominence of art teaching and landscape representation in Johnston's later career argues further for his awareness of such instructional texts.

Though Johnston's imagery here surely conforms to standard pictorial models for the sublime, or fearsome, landscape—a Romantic concept that emerged in Europe in the eighteenth century—the presence of

two figures precariously perched above the torrent in the high alpine landscape suggests a literary stimulus. This might have been Lord Byron's dramatic poem *Manfred* (1817), in which the protagonist is prevented from leaping into a gorge by a chamois hunter—an episode that had been painted by Thomas Cole (1833; Yale University Art Gallery), among other artists. Another possible source is Sir Walter Scott's novel *Waverley* (1814), for which Cruikshank had designed some Highland scenes.⁶ Oddly enough for an artist who specialized in caricature, Johnston's figures in *At the Waterfall* are so small in scale as to challenge narrative interpretation, other than to say that they appear to address one another. In their attitude and costume they are very like the figures in Johnston's *Landscape with a Concealed Message* (1837; Princeton University Library), in which they seem to serve merely as staffage.⁷ KJA

1. Boston Athenaeum Exhibition Index 1980, p. 86. In an exhibition of Johnston's work held in Boston in 1970, most of the watercolors were also landscapes (twenty-three out of thirty-seven pictures); see Boston–Worcester 1970, pp. 27–30.

2. Boston–Worcester 1970, p. 12.

3. See, for example, Doughty's *Fanciful Landscape* (1834; National Gallery of Art, Washington) and *Morning among the Hills* (1829–30; Pennsylvania Academy of the Fine Arts, Philadelphia), both illustrated in Philadelphia–Washington, D.C.–Albany 1973–74, nos. 19, 28. Both these pictures were made in Boston, but there is no direct correspondence between the present titles and those of Doughty's numerous submissions to the Athenaeum exhibitions in the late 1820s and early 1830s.

4. For comparable images by Alexander Cozens, see the illustrations in his treatises mentioned below in the text; comparable watercolors by John Robert Cozens are *View on the Reichenbach* (Museum of Art, Rhode Island School of Design, Providence) and *Valley of the Hassli* (Eton College, Buckinghamshire), both of which are illustrated in Kim Sloan, *Alexander and John Robert Cozens: The Poetry of Landscape* (New Haven and London: Yale University Press, 1986), pp. 120–21, figs. 133, 135.



5. Alexander Cozens, *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London: Printed for the Author by J. Dixwell, n.d. [1785–86]), pl. 18 (“Streaky Clouds at the top of the Sky”) and pl. 20 (“Half Cloud half plain, the Clouds darker than the plain or blue part, & darker at the top than the bottom”).

6. On Cruikshank’s illustrations, executed about 1836, for Scott’s *Waverley*, see Robert L. Patten, *George Cruikshank’s Life, Times, and Art*, 2 vols. (New Brunswick, N.J.: Rutgers University Press, 1992–96), vol. 1, pp. 395ff. See especially the quotation from chap. 16 of the novel on p. 397 and Henry Melville’s illustration of that passage, “The Pass of Bally Brough,” reproduced as fig. 79.

7. *Landscape with a Concealed Message*, a watercolor, is in the Graphic Arts Division, Department of Rare Books and Special Collections, Princeton University Library (Gift of Leonard L. Milberg, Class of 1953).



UNIDENTIFIED ARTIST

43. *The Orphans*

ca. 1830

Watercolor, gum arabic, pen and black ink,
lead white, and graphite on white wove
paper

18 $\frac{1}{16}$ x 22 $\frac{1}{4}$ in. (45.9 x 56.6 cm)

Inscribed at bottom: THE ORPHANS.

EX COLL.: With Florene Maine, 1963;

Edgar William and Bernice Chrysler

Garbisch, 1963–66

Gift of Edgar William and Bernice

Chrysler Garbisch, 1966 (66.242.9)

C398

In early nineteenth-century America bereaved families memorialized their dead as elaborately as they could afford. The well-to-do might hire a professional artist to create a painting, a sculpture, or even an architectural monument in remembrance of the deceased; those of more modest means created their own memorials at home. The latter tended to be highly personalized and intimate in appearance and scale.

Memorial embroideries and watercolors, which almost all date between about 1800 and 1840 and most frequently

originated in New England, were very often done by young women, who learned this art form at school or in the seminary. There is a great variety in the style and composition of these pictures, and in some of them the basic design in watercolor on cut paper is enriched with needlework. Whether sewn or drawn, they have a stock iconographic vocabulary, suggesting that most of the artists, especially the schoolgirls, looked to drawing books, engravings, and ladies' magazines as their sources of inspiration.

The Orphans is an excellent example of the genre. The artist followed the most popular formula for such pictures, positioning the bereaved children beside an urn atop a large pedestal. Upon this monument is inscribed a poetic epitaph: "Passing s[t]ranger stop and see, / Thy form must soon lie low with me, / Love thy neighbour as thy self, / Be kind to the

poor and fatherless, / Trust in God, believe in Christ, / That you may have eternal rest." A weeping willow droops over the monument, and the background contains a characteristic stream and a church. As in many such watercolor tributes, some of the brushstrokes, especially in the willow branches and the mourners' hair, imitate stitches. The title

inscribed on the pedestal reveals that these children mourn the death of their parents.

Although the name of the artist of this drawing is unknown, she may very well have depicted herself as the older child in the image, as was common. The approximate date of the work is suggested by the children's costumes. CRB

UNIDENTIFIED ARTIST

44. *Stylized Bird*

Watercolor on off-white wove paper
17¹/₁₆ × 14³/₈ in. (43.4 × 36.5 cm)

EX COLL.: Edgar William and Bernice
Chrysler Garbisch, until 1966
Gift of Edgar William and Bernice
Chrysler Garbisch, 1966 (66.242.8)
C407

Acquired by the renowned collectors of American folk art Edgar William and Bernice Chrysler Garbisch, this charming portrait of a bird with a parrot's beak was painted by one of the many amateur watercolorists who exercised their often-considerable talents in the United States during the early nineteenth century. Although nothing is known about its origins, the work recalls Pennsylvania German fraktur watercolors, in which the Carolina parakeet was a common motif (see plate 3). This small parrot is not known in the state of Pennsylvania today, or in any of the adjoining Middle Atlantic states, but at one time it was one of the worst enemies of the fruit growers in the region.¹ Alternatively, the bird in the present watercolor may have been inspired by the national symbol of the United States. Indeed, the shape and color of the head, the sharply curved beak, and the rendering of the row upon row of wing feathers recall popular images of the bald eagle. It is also conceivable that the artist had in mind a dove when he executed the central motif.



The bird is posed regally between two flowering stems that resemble laurel emblems. The leaves, which are smooth in outline on the left branch and ragged on the branch at right, are painted freehand, but the blossoms were created with a stencil. Stenciled patterns were widely used at the time, not only by furniture decorators but also by amateur painters of the fruit-and-flower pictures known as theorems. The use of stencils here suggests that the artist had no formal aca-

demic training; nevertheless, the design exhibits a remarkable facility. Fine brushstrokes were used to render the wing feathers, and even tinier ones to shade the leaves encircling the bird.

That the unknown artist was more concerned with surface decoration than with verisimilitude is strikingly evident in the rendering of the base upon which this flight of fancy has come to rest. A spherical object resembling a globe or the top of a birdcage stands in a bowl formed by

stippled leaves that look as delicate as the bird's feathers. Beneath the orb and leaves, the artist attempted to create a sense of perspective by suggesting an angled view of an impossibly small pedestal. Even here, however, abstract surface patterning reigns supreme in decorative details such as a cruciform motif whose flatness negates the curvature of the base. EBD

1. Shelley 1961, p. 89.

GEORGE HARVEY

(ca. 1800–1878)

45. *Rainstorm — Cider Mill at Redding, Connecticut*

ca. 1840

Watercolor and gouache on white wove paper

8⅜ × 13⅞ in. (21.3 × 34.6 cm)

Signed at lower right: G. Harvey

Inscribed on original mount above image: *Rain Storm*; on original mount below image: *Cider Mill at Redding, Connecticut*

EX COLL.: Skinner (sale, March 8, 1991); Ronald Pineault, Holyoke, Massachusetts, 1991; with Thomas Colville Fine Art, New Haven, Connecticut, 1991

Maria DeWitt Jesup and Morris K. Jesup Funds, 1991 (1991.206)

C130

George Harvey executed *Rainstorm — Cider Mill at Redding, Connecticut* as one of forty so-called Atmospheric Landscapes of North America, which he began making about 1836 and first exhibited as a discrete group in New York in 1843.¹ Twenty-two of those pictures are known today,² and they represent a fascinating and significant body of work in at least two ways. They form the only series of American drawings devoted to geographical regions observed at specific times of day and under specific weather conditions; more important, they are the earliest topographical watercolors executed in America using a stipple technique—anticipating by a generation the manner of the American Pre-Raphaelites.

Unlike the Pre-Raphaelites, Harvey seems not to have derived his precise, laborious style from the British watercolor tradition, manifested most impressively in the work of William Henry Hunt, but to have developed it himself in the course of working as a painter of miniatures on ivory. Harvey was English by birth, but he immigrated to America in 1820, when fairly young, and spent several years “hunting and trapping, scribbling poetry and prose, drawing and sketching,” in what he termed “the ‘far West.’”³ If he received any art training in England or America, he never admitted it, but by 1828 he had evidently raised the

level of his artistry high enough to make him eligible for an associate membership in the National Academy of Design, in New York, where he was living at the time. By his own testimony, Harvey painted at least four hundred miniatures during the next few years, working so assiduously that when his health failed in 1835 he could afford to purchase property and design a house for himself at Hastings-on-Hudson, a small town about twenty miles north of Manhattan. There he was asked by a neighbor, Washington Irving, to help him remodel Sunnyside, Irving's house. It was during that restorative period “in the open air” along the Hudson River that Harvey (describing himself in the third person) was “led particularly to study and notice the ever-varying atmospheric effects of the American climate. He undertook to illustrate them with his pencil, and thus, almost accidentally, commenced a set of atmospheric landscapes.”⁴

As early as 1837 Harvey exhibited pictures at the National Academy of Design with titles corresponding to some he later catalogued as Atmospheric Landscapes, but he showed no others until 1842, when among those submitted to the annual show at the academy were listed four seasonal views evidently planned for such a series.⁵ Some time between 1837 and 1842 Harvey, by his own report,



returned to Europe again with twenty-two of his landscapes in hand. There he received two endorsements that were pivotal in advancing his series; one suspects that they may even have inspired him to conceive of it as thematic. The first came from Michael Faraday, the English electrical scientist, the second from Lewis Cass, the American minister to Paris, later a senator from Michigan.⁶ The encouragement Harvey received from these two supporters would, in a way, manifest itself in the series' dual focus: on celestial and meteorological phenomena such as daybreaks, noons, moonrises, rain, snow, wind, and thunderstorms, and on the geographical diversity of the North American landscape—not merely the eastern states of Massachusetts, Connecticut, Pennsylvania, New York, New Jersey, Maryland, and Virginia but also southern Canada, Ohio, and Cass's home state of Michigan.

On the advice of Cass and "personal friends" whom he consulted on his return to New York,⁷ Harvey began planning to publish his views as aquatint engravings in a series of eight numbers of five plates each. He persuaded his friend Irving to edit the commentary that he himself wrote for the plates and won Queen Victoria's patronage for the publication of 250 copies of the first number, *Scenes of the Primitive Forest of America at Four Periods of the Year* (1841), engraved by WILLIAM JAMES BENNETT and dedicated to the British monarch. In 1843 and 1844 Harvey held exhibitions of the watercolors in New York and Boston and garnered endorsements of the enterprise from leading artists—WASHINGTON ALLSTON, SAMUEL FINLEY BREESE MORSE, and THOMAS SULLY. However, according to Harvey, successive financial panics in New York and London as well as the cupidity of the publishers whom he

solicited to continue the series doomed the engraving project.⁸

In 1849 Harvey seized a new opportunity, created by the international craze for panoramic entertainments that had been generated almost overnight by John Banvard's panorama of the Mississippi River and related geographical spectacles.⁹ Having consulted "artists and opticians" in London,¹⁰ he had his forty Atmospheric Landscapes and at least twenty-three other pictures replicated on glass panels. Using a Drummond light, which magnified the images to sixteen by eighteen feet, Harvey presented his landscape series as a slide show narrated by himself, first before the Royal Institution of Great Britain and then in his own Royal Gallery of Illustration, located next to the Haymarket Theatre in London.¹¹

Harvey's lectures met with some success, both in London and in the British provinces, but by March 1851 the artist-

entrepreneur was advertising in the *Boston Transcript* to sell his glass images. In July he arranged to have the young landscape painter ALBERT BIERSTADT show the views in America; presentations were advertised in New Bedford, Massachusetts, and given there and in Providence, Rhode Island, in September and October.¹² A catalogue of the show, titled *Harvey's Illustrations of Our Country*,¹³ does not include *Rainstorm* among the thirty-seven scenes described. It seems that no further exhibitions of either the Atmospheric Landscape watercolors or the glass images took place, and Harvey is said to have returned to miniature painting and to other landscape projects, including series devoted to Newport, Rhode Island, Bermuda, and Florida—of which few individual works are known.¹⁴

Harvey's watercolor landscapes reveal not only an earnest empirical eye and patient craftsmanship but a certain artlessness of composition and unassertive drawing and color that are consistent with his presumed lack of academic training and his earlier activity as a miniature painter. More convincing atmospherically than topographically, the pictures were originally displayed to suggest a progression through a single day (with seasonal variations along the way) rather than to conduct the viewer on a linear tour of American scenery. For example, *Rainstorm* was located among the morning pictures within a sequence of storm images, including a snowstorm, a thunderstorm, and a windstorm, preceded by several scenes of changing cloud conditions.¹⁵ This arrangement, slightly varied, extended to the program of slide projections that Harvey presented in London, in which the image of *Rainstorm* was described by the artist in the following terms: "The clouds represented in the preceding view prefigure the rain storm here indicated, and which presages a continuance of wet weather for two or three days without intermission. This State [Connecticut] and New Jersey have a reputation for excellent cider, each contending for the superiority."¹⁶

Rainstorm, like all Harvey's watercolors, is meticulously painted, and a variety of techniques were used to achieve its effect. Though there are a few broad areas of wash, as in the rendering of the barn, most other passages are carefully hatched or stippled in. The rain teeming down from upper left is limned in narrow bands of gray pigment against a lighter base, and the water splashing up from the ground is indicated by minute scratchings and gougings of the paper. Gouache is selectively applied, for example, to represent the smoke rising from the chimney of the cabin at left, the gray rivulets of water running down from the roof of the cider mill, and the bed of straw near the mill's entrance. Such carefully rendered details as the individually drawn apples, the machinery of the cider press, the dilapidated dray, and the overturned basket in the foreground lend charm to the picture. Others, such as the bedraggled cocks on the wheelbarrow beneath the tree and the bent and preoccupied human figures, effectively communicate the slowed and stoic spirit of this dampened workday.

No other American watercolors of the 1840s quite compare with Harvey's Atmospheric Landscapes in either style or ambition. New York topographical watercolorists such as WILLIAM GUY WALL, William James Bennett, and JOHN WILLIAM HILL all worked in washes rather than in the demanding stipple and hatching technique, and the effects they achieved are consequently quite different. They seldom depicted meteorological events such as storms, and when they did, their purpose was to invoke the sublime or the Picturesque rather than to capture precise atmospheric effects. The exactness and richness of Harvey's style were approximated only slightly later in the century in the views and picturesque settings of WILLIAM RICKARBY MILLER and, during the early 1860s, in the Pre-Raphaelite landscapes and still lifes of Hill, who arrived at the same manner only after exposure to the writings of John Ruskin and the work of his followers who had immigrated to America.

KJA

1. For Harvey and his Atmospheric Landscapes series, see Parker 1943; Shelley 1948a; Shelley 1948b; American Paintings in NYHS 1982, vol. 2, pp. 94–95; and NMAA Index 1986, vol. 1, p. 23. I am grateful to Stephen Edidin for supplying information and copies of original documents on Harvey's work.
2. One picture, *Night-Fall—St. Thomas Church, Broadway*, N.Y., is in the Museum of the City of New York. For the remainder, besides the Metropolitan's, see Shelley 1948a, pp. 111–13; American Paintings in NYHS 1982, vol. 2, pp. 95–106, nos. 1142–59; Parker 1943, p. 7, n. 1; and Karolik Collection Drawings 1962, vol. 1, p. 177, no. 327.
3. Quoted in George Harvey, *Harvey's Royal Gallery of Illustration . . . A Descriptive Pamphlet of the Original Drawings of American Scenery . . .* (London: W. J. Golbourn, 1850), p. 3.
4. *Ibid.*, pp. 3–4 (quotation, p. 4).
5. See NAD Exhibition Record (1826–1860) 1943, vol. 1, pp. 214–15; 1842, nos. 296, 300, 307, and 312, which were identified at the 1842 academy exhibition as "four original paintings, constituting the first part of a series of forty, now in the course of publication."
6. *Harvey's Royal Gallery of Illustration*, p. 4.
7. *Ibid.*
8. *Ibid.*, pp. 4–8; and American Paintings in NYHS 1982, vol. 2, p. 95. For the exhibitions in New York and Boston, see *An Index to the Original Water Color Drawings and Oil Paintings, executed by Mr. Harvey, and now exhibiting for a Short Time at No. 322 Broadway, opposite the Hospital* (New York: C. C. and C. Childs, 1843); and Boston Athenaeum Exhibition Index 1980, pp. 93–94.
9. Banvard (1815–1891) began touring his panorama in America in 1846 and later took it to Europe, where it was viewed by millions; see Richard D. Altick, *The Shows of London* (Cambridge, Mass: Harvard University Press, 1978), pp. 204–6.
10. Quoted in *Harvey's Royal Gallery of Illustration*, p. 8.
11. *Ibid.*, pp. 8–9. For a contemporary description of Harvey's "magic lantern" show, see also "Panoramas in London," *Bulletin of the American Art-Union*, June 1850, p. 47.
12. Brooklyn–San Francisco–Washington, D.C. 1991–92, p. 116.
13. *Harvey's Illustrations of Our Country, with an Outline of its Social Progress, Political Development, and Material Resources* (Boston: Dutton and Wentworth, 1851).
14. Parker 1943, p. 8; and American Paintings in NYHS 1982, vol. 2, p. 95.
15. Boston Athenaeum Exhibition Index 1980, p. 73, nos. 11–18.
16. *Harvey's Royal Gallery of Illustration*, pp. 18–22, nos. 14–23 (quotation, p. 21).



THOMAS COLE

(1801–1848)

46. *The Fountain, No. 1: The Wounded Indian Slaking His Death Thirst*

1843

Graphite and white gouache on green wove paper

7 × 9¼ in. (17.7 × 24.8 cm)

Signed and dated at lower left: T. Cole

1843; at upper right: T. Cole 43

Inscribed at center of upper edge: *The Fountain — No. 1*

EX COLL.: William Cullen Bryant, New York, until d. 1878; his descendants, until 1977; Erving Wolf Foundation, New York, 1977 Gift of Erving Wolf Foundation, 1977 (1977.182.7)

C50

Thomas Cole is probably the most significant American landscape painter of the nineteenth century. His sublime and poetic interpretations of wilderness and other areas of unspoiled natural beauty in New York and New England and his even more ambitious classical and religious allegorical scenes helped kindle a national passion for landscape that fostered the country's first true fraternity of artists, the so-called Hudson River School, of which Cole was the founder.

Cole's success as a landscape painter is in great measure attributable to his habit of sketching directly from nature. It endowed his paintings with a vividness unprecedented in American landscape art, as practiced before him by such painters

as Joshua Shaw (1777–1860) and THOMAS DOUGHTY. The majority of Cole's drawings are either quick topographical sketches of specific locales or detailed studies of individual motifs, especially trees and ground plants; however, compositional studies, executed to develop narrative landscape ideas or to prepare a major work in oil, also constitute a significant segment of Cole's work on paper.¹

The Fountain, No. 1 elaborates a conception for a series of narrative landscapes based on a poem written in 1839 by William Cullen Bryant—New York literatus, newspaper editor, apostle of America's cult of landscape, and a close friend of the artist.² The fountain of the

title is a woodland spring, where, in three episodes, humankind is shown progressing from the primitive to the civilized state. In the first a wounded Indian “slake[s] his death-thirst” at its pristine waters. In the second “a hunter’s lodge is built.” In the final scene the trees are felled and the forest becomes farmland.³ Bryant’s opening verses describe the primeval site, and the poem closes with visions of future changes that will be wrought there by human and natural agents. The subject was ideal for the artist; indeed, it seems that Bryant must have had Cole’s own allegorical series in mind when he conceived his poem, especially *The Course of Empire* (1833–36), in which the birth, flowering, and decline of a classical civilization are illustrated in five paintings with the same setting.

Cole evidently decided to restrict his pictorialization of the poem to the three principal episodes. On a sheet now in the Detroit Institute of Arts he drew three compositional sketches, beginning with the wounded Indian.⁴ His inscription on the present drawing, “The Fountain—No. 1,” also indicates that the primitive state would begin the pictorial series. The passage reads as follows:

*But [, Fountain,] thou hast histories
that stir the heart
With deeper feeling; while I look
on thee
They rise before me. I behold the
scene
Hoary again with forest; I behold
The Indian warrior, whom a hand
unseen
Has smitten with his death-wound in
the woods,
Creep slowly to thy well-known
rivulet,
And slake his death-thirst.⁵*

There is another compositional drawing for the series in the Philadelphia Museum of Art. Dated 1844 and executed in wash on toned paper, it represents the second episode of Bryant’s poem, “a hunter’s lodge is built.”⁶ No drawing based on the third sketch on the Detroit sheet, which vaguely indicates woodsmen cutting down the forest around the fountain, is known. Evidently,

Cole’s interest in realizing the series in oil either flagged early on or never progressed beyond the stage of self-amusement or the gratification of friends. There is nothing in exhibition or sale records to indicate that Cole painted the subject. The compositional drawing at the Metropolitan was for many years in the collection of Bryant’s family, and the one in Philadelphia belonged to Cole’s artist-friend CHARLES CROMWELL INGHAM.⁷ Given these provenances, we may surmise that the drawings were gifts from Cole to Bryant and Ingham. All three men were members of the Sketch Club, an informal society devoted to monthly drawing sessions focused on a single theme.⁸

The Fountain follows closely the first sketch on the Detroit sheet but boldly fleshes out the setting and figure, with no loss of the vigor of Cole’s draftsmanship. The artist ignored Bryant’s description of an undramatic “grassy slope”⁹ from which the fountain issues; instead, he established a triangular cave formed by two leaning boulders as the mouth of the fountain, a brook that widens into a pool in the middle ground. Conceptually, the motif is reminiscent of the birth-cave in Cole’s *Childhood*, the first painting in his renowned four-part allegory *The Voyage of Life* (1840; Munson-Williams-Proctor Institute, Utica). Before the cave in the drawing, two tree trunks, one alive and one dead, swing away to either side to reveal it. The right-hand tree marks the location of the wounded brave, who has dragged himself to the pool’s edge. His pose is certainly modeled on a famed Hellenistic sculpture, the *Dying Gaul* (Museo Capitolino, Rome), which Cole had sketched on his first trip to Europe, in 1829–32,¹⁰ and it is echoed and amplified in the shape of the cave and sloping lines of the background. The scene is somewhat unusual for Cole in that it shows a forest interior,¹¹ with the sky visible only fragmentarily in the touches of white gouache between the tree trunks filling the background. Also highlighted are the surfaces of the nearer boulder, the leaves overhanging it, the

brush before it, the brook, and the head and limbs of the dying man.

Cole may well have been the first artist to illustrate “The Fountain,” but he was not the last. In 1848, the year of Cole’s death, ASHER BROWN DURAND exhibited a painting based on Bryant’s poem at the National Academy of Design in New York.¹² In 1863 the poem was the subject of twenty-nine pictures in various media by various artists—including John George Brown (1831–1913), Thomas Charles Farrer (ca. 1840–1891), and Charles Herbert Moore (1840–1930)—that were offered for sale at the Brooklyn Art Association.¹³ TF/KJA

1. For a summary of the types of drawings Cole made and their purposes, see Yonkers 1982, pp. 6–7.

2. Bryant’s poem was first published in the *Democratic Review* of April 1839. It was republished in William Cullen Bryant, *The Fountain and Other Poems* (New York: Wiley and Putnam, 1842). See also Yonkers 1982, pp. 22–24, nos. 28–30.

3. Parke Godwin, ed., *The Poetical Works of William Cullen Bryant* (New York: D. Appleton and Company, 1883), vol. 1, pp. 282–87 (quotations, p. 284).

4. The Detroit sheet is illustrated in Yonkers 1982, p. 23, and discussed in *ibid.*, p. 22, no. 28. The author says there that the poem has six episodes, but that is not borne out by Bryant’s structuring of the verse or the character of its language, or by Cole’s selection of passages as reflected in the three sketches on the Detroit sheet.

5. *The Poetical Works of William Cullen Bryant*, vol. 1, pp. 283–84.

6. Acc. no. 37-52-15.

7. Yonkers 1982, p. 24, nos. 29, 30.

8. For the Sketch Club, see Callow 1967, pp. 12–29.

9. *The Poetical Works of William Cullen Bryant*, vol. 1, p. 282.

10. Yonkers 1982, p. 24, no. 29.

11. One precedent is an early Cole painting, *Landscape View near the Falls of the Kaaterskill, in the Catskill Mountains* (1826–27; private collection), painted for the passenger galley of the steamboat *Albany* and illustrated in Parry 1988, p. 47.

12. NAD Exhibition Record (1826–1860) 1943, vol. 1, p. 138: 1848, no. 60.

13. *Catalogue of the Sixth Reception of the Brooklyn Art Association, March, 1863* (Brooklyn, 1863), pp. 10–11.

FREDERICK STYLES AGATE

(1803–1844)

47. *Indians Lamenting the Approach of the White Man* (from McGuire Scrapbook)

Pen and black ink, gray washes, and
graphite on off-white wove paper
8⁷/₈ × 8¹/₁₆ in. (22.5 × 20.5 cm)

Signed at lower left: F S Agate

Inscribed on verso at top center: *Indians
lamenting the approach / of the white man*

EX COLL.: Possibly Nicolas Marie
Alexandre Vattemare (1796–1864);
probably James C. McGuire (1812–1888),
Washington, D.C.; probably his son
Joseph D. McGuire (1842–1914),
Washington, D.C.; his son James C.
McGuire (1867–1930), New York,
until 1926

Gift of James C. McGuire, 1926
(26.216.3 recto)

C₃

Born in Sparta, New York, in 1803,¹ Frederick Agate painted professionally and exhibited regularly for over twenty-five years. Although he studied drawing throughout his life and taught the subject at the National Academy of Design in New York from 1840 to 1844, only two drawings by the artist are known. The title of this one, inscribed on the verso in Agate's hand, suggests it may have been a preparatory study for a projected painting. It is similar in theme to Agate's most ambitious painting, begun during his residence in Italy about 1835, *Jesuit Missionaries among the Indians* (destroyed by the artist). Both works address the interaction between Native Americans and a growing European population in the United States. This drawing may reflect a government policy of the 1830s that called for removing many tribes from their ancestral homelands to outlying areas of the American West. In his depiction of four Indians huddled together, two with their heads bowed and one with his arm raised and clutching a



knife, as if contemplating suicide, the artist draws attention to the tragedy of their presumed fate. Agate used a very free pen stroke over graphite underdrawing with gray wash to indicate broad areas of light and shade. He seems to have been searching for the final arrangement, as he made several changes and in the space to the right redrew the left forearm of the central figure. The pyramidal structure of the group and the low point of view give the composition a monumen-

tal quality. On the verso Agate lightly sketched the upper torso of a man.

Agate's other known drawing, *Shipwrecked Mother and Child*, at the New-York Historical Society, New York, is much more finished and tightly worked. The present sheet may once have been in the collection of the noted collector of drawings Alexandre Vattemare.² If so, it probably was one of a group of drawings presented to Vattemare by members of the National Academy of Design in

1839.³ Agate's drawing may date to that time. TF

1. DAB 1958, vol. 1, part 1, p. 123, gives this birthdate for Agate, which is correct. The

artist's obituary, written by his close friend FRANCIS WILLIAM EDMONDS for *The Knickerbocker, or New-York Monthly Magazine* (Edmonds 1844), gives the most complete account of Agate's career and is full of anecdotal detail.

2. Vattemare Collection 1845, no. 265B, *Group of Indians, Mourning over Their Exile to the Far West*, may possibly be the present drawing.
3. Tho[ma]s S[eir] Cummings, *Historic Annals of the National Academy of Design* (Philadelphia: George W. Childs, 1865), pp. 156–57.

JOHN HAZLEHURST BONEVAL LATROBE

(1803–1891)

48. *Dining Room and Stage Offices at White Sulphur Springs, West Virginia*

1832

Watercolor on off-white wove paper

7⁷/₁₆ × 10³/₈ in. (18.9 × 26.4 cm)

Inscribed at bottom, below image:

White Sulphur—Dining Room—Stage Office [etc] / from the New Orleans House; at upper left: 13 [vertical]; at upper right: 13; at lower left: 3; along lower right edge: –4– [vertical]

EX COLL.: With Kennedy Galleries, New York, 1984

Purchase, Bequest of Susan Ludlow Parish, by exchange, 1984 (1984.40)

CI98

The son of the renowned Greek Revival architect BENJAMIN HENRY LATROBE, John Latrobe studied engineering at West Point for three years, until his father's death in 1820. Abandoning his plans to become an architect, Latrobe initially embarked upon a legal career. While building his law practice, he took on freelance writing and art projects to augment his income.¹ Under the pseudonym of E. Van Blon, Latrobe illustrated and wrote the text of *Lucas' Progressive Drawing Book*, which was published in Baltimore by Fielding Lucas in 1827. For this manual he borrowed liberally from a British

drawing book by John Varley entitled *A Treatise on the Principles of Landscape Design; with General Observations and Instructions to Young Artists* (London, 1816–21).² Latrobe praised Varley's text as the "best work, which has yet been published in England"; his reason for relying so heavily upon it was, he said, that he intended to be instructive rather than original.³

Latrobe apparently practiced what he preached in *Lucas' Progressive Drawing Book*. For example, in rendering the foliage in the foreground of this small watercolor of the buildings and grounds at White Sulphur Springs, Latrobe overlaid areas of wash with a series of curved strokes, just as he had recommended in his step-by-step instructions for drawing the different species of trees depicted in plate 5 of his manual:

*We do not pretend to say, that the leaves of the Poplar have the figure of three shape, which we have given them in the plate; that the Pine is a collection of sharp points round a circle, or that the Oak is composed of the diamonds which we have drawn for its leaves: but these characters when joined together, as we have joined them in the plate, produce an effect, such as reminds us of the trees which they represent.*⁴

Latrobe visited the popular resort at White Sulphur Springs in 1832. In letters,

he described the dining room—seen here in the center of the composition—as a place where a scramble occurred at every meal:

*Crowds collect around the dining room when the bell rings, and when they are opened there is a rush, like that at the booth at a contested election. Every man, woman and child rush to any seat which they may happen to find, and in a very short time the food upon the tables disappears consumed by the hungry mob. If you have a servant of your own, he must bribe the cook. If you have no servant, you must bribe one of those attached to the place, or you run the risk of getting nothing.*⁵

In short, Latrobe's advice for surviving at White Sulphur Springs was, "Bribe high and you live high; fail to bribe and you starve; look sharp and eat fast, you forget good manners."⁶ Despite what he termed annoyances, he enjoyed White Sulphur Springs for "the purity of its atmosphere, the beauty of its location, and the charms of its society."⁷

Between two large trees in the foreground, Latrobe shows small knots of hungry guests forming outside the dining hall and collecting on the paths and covered porch. Although the activity and the building anchor the foreground, most of the sheet is given over to the



rolling hillside nestled beneath the mountains. Above the dark green timberline, Latrobe's colors lighten, attracting the eye upward. This may reflect his close reading of John Varley, who had observed that in views of open country, "the depth of shade [is] generally reserved for the foreground, and the light and tender tints for the distances and skies." This practice, Varley continued, is "best calculated for their display, as it leads the eye toward them."⁸

Latrobe recalled coming upon the White Sulphur Springs compound after traveling through the dense forest that surrounded it. Like this drawing, his description conveys the beauty of the spot and the visitor's anticipation of the pleasures it had to offer:

Presently a few open and well cultivated fields appeared, and then the scene widened a little and cultivation was extended. Columns of smoke were seen to rise over the crest of a small hill that the road crossed, and when the summit of this was reached, there was the spot. Cottages hidden in the dark green foliage, long rows of white homes of all descriptions scattered here and there, and as we came into the precincts, there on the right was the ascending lawn of the freshest verdure, surrounded with its picturesque cabins, with vehicles of all sorts under its trees.⁹

EBD

1. DAB 1958, vol. 6, part 1, p. 27. Under the pseudonym Godfrey Wallace, Latrobe made

yearly contributions to *The Atlantic Souvenir*; his sketch of Charles Carroll was included in John Sanderson's *Biography of the Signers to the Declaration of Independence*, vol. 7 (Philadelphia: R. W. Pomeroy, 1827), facing p. 239.

2. See Latrobe 1827; and Gloucester 1993–94, p. 17.

3. Latrobe 1827, part 2, p. 5.

4. Latrobe 1827, part 1, text accompanying pl. 5.

5. Semmes 1917, p. 255.

6. Semmes 1917, p. 256.

7. Semmes 1917, p. 259.

8. John Varley, *A Treatise on the Principles of Landscape Design; with General Observations and Instructions to Young Artists Illustrated with Sixteen Highly-finished Views* (London: Sherwood, Gilbert and Piper, 1816–21), no. 2, text accompanying pl. 1.

9. Semmes 1917, p. 252.

ROBERT WALTER WEIR

(1803–1889)

49. *The Entrance to a Wood*

1836

Watercolor and graphite on buff-colored
wove paper

5³/₁₆ × 6¹⁵/₁₆ in. (13.1 × 17.7 cm)

Signed at lower left: R. W. Weir Del.

EX COLL.: William Cullen Bryant, New
York, until d. 1878; his descendants, until
1977; Erving Wolf Foundation, New York,
1977

Gift of Erving Wolf Foundation, 1977

(1977.182.5)

C471

Robert Walter Weir, who became a leading figure in New York's art circles during the mid-nineteenth century, taught himself to draw and paint by studying plaster casts at the American Academy of the Fine Arts in New York and European paintings and sculpture in Italy and France. Upon his return from Europe in 1827, he immersed himself in the art life of New York. Membership in the National Academy of Design and the Sketch Club stimulated Weir's interest in drawing, and he tried his hand at sketching different kinds of subject matter, including landscapes, portraits, and narrative scenes. His involvement in the Sketch Club, whose members met regularly and made drawings on a common theme, usually a literary one, proved especially beneficial to his career as a draftsman.¹ At those meetings he not only honed his skills but discovered opportunities to publish his drawings. Between 1828 and 1830 Weir submitted many illustrations to *The Talisman*, a literary annual that was produced as a collaboration among Sketch Club members, and his work was also published in the *New-York Mirror*. In 1832 his careful method of drawing earned him a professorship at the National Academy of Design, a post he occupied until 1840, even after he had accepted the position of drawing instructor at the United States Military Academy, West Point. He became a full professor there in 1846.

Weir's extant oeuvre of works on paper is surprisingly small, yet diversified. It includes drafts from Sketch Club meetings, studies for his paintings, and finished drawings and illustrations. Although his technique varies considerably from drawing to drawing, the manner is consistently proficient, and it reveals that Weir studied not only the works of his American contemporaries but also specimens of drawing by foreign

artists as well. A prolific collector of books, prints, and drawings, Weir used his acquisitions as a reference tool for his artistic projects.

The story of the genesis of the present drawing, which was commissioned by the distinguished American poet William Cullen Bryant, shows that Weir was also quite willing to accept suggestions from patrons. Weir, who had met Bryant through the Sketch Club, drew an illustration for the poet's "To a Waterfowl," which was published in the *New-York Mirror* in 1835.² In May 1836 Bryant wrote to Weir and requested another drawing, this time an illustration for his "Inscription for the Entrance to a Wood," which was to be published by Harper and Brothers in the forthcoming third edition of Bryant's poetry. He enclosed a copy of the poem and made some quite specific suggestions as to how Weir might want to proceed: "I have thought that an opening into a thick wood, with a human figure retiring up the avenue, and an old tree or two uprooted, with some other accessories suggested by the poem, would do; but I wish to leave it all to you, who understand this matter so much better than I do."³ Weir must have finished the drawing, which precisely matches Bryant's description, before the summer, as Bryant asked for it "early by mail." In July, Bryant joined Weir at West Point, and the two men rode on horseback "to a solitary lake among the mountains . . . [where] the rocks about us were black as ink with a peculiar kind of moss, and were crowned with rough looking pitch pine trees full of large cones and black as the rocks."⁴ The purpose of this summer ramble may have been to visit the landscape that had inspired Weir's composition.

In the 1836 edition of Bryant's poetry Weir's vignette is reproduced on the title page in an engraving by Thomas Hastings



Cushman that includes a fragment of the poem: “. . . enter this wild wood, / And view the haunts of Nature.”⁵ Having chosen a compositional format popular with Hudson River School artists at the time, Weir employed a variety of techniques in watercolor and graphite to capture the individuality of Bryant’s expression, successfully evoking a sense of “kindred calm,” and of escape from the world’s “sorrows, crimes, and cares.” As for the “accessories” that Bryant mentioned in his letter, Weir included “the squirrel,

with raised paws and form erect” and “the old and ponderous trunks of prostrate trees / That lead from knoll to knoll a causey rude / Or bridge the sunken brook.”⁶ CRB

1. See James T. Callow, “Robert W. Weir and the Sketch Club,” in *West Point* 1976, pp. 86–91; and Callow 1967.
2. *New-York Mirror* 12, no. 39 (March 28, 1835), opp. p. 305. See also William Cullen Bryant II, “Robert Weir as Illustrator,” in *West Point* 1976–77, pp. 7–29.

3. Bryant to Weir, May 17, 1836, Robert W. Weir Papers, Archives of American Art, Smithsonian Institution (microfilm roll 531, frame 792). See also William Cullen Bryant II and Thomas G. Voss, eds., *The Letters of William Cullen Bryant*, vol. 2, 1836–1849 (New York: Fordham University Press, 1977), p. 20.
4. Bryant to Mrs. F. F. Bryant, August 15, 1836, Goddard-Roslyn Papers, New York Public Library.
5. William Cullen Bryant, *Poems*, 3d ed. (New York: Harper and Brothers, 1836). The poem appears on pp. 180–81.
6. *Ibid.*

SHEPARD ALONZO MOUNT

(1804–1868)

50. *Back of a Woman* (from McGuire Scrapbook)

ca. 1857

Graphite on white wove paper

8⁵/₈ × 7³/₁₆ in. (21.9 × 18.3 cm)

Initialed at lower right: S.A.M.

Inscribed at lower right, probably not in the artist's hand: Mount

EX COLL. (scrapbook): Probably James C.

McGuire (1812–1888), Washington, D.C.;

probably his son Joseph D. McGuire

(1842–1914), Washington, D.C.; his son

James C. McGuire (1867–1930), New

York, until 1926

Gift of James C. McGuire, 1926

(26.216.24)

C227

The portrait, still-life, and landscape painter Shepard Alonzo Mount was the older brother of the well-known genre painter WILLIAM SIDNEY MOUNT and the younger brother of Henry Smith Mount (1802–1841), who operated a sign-painting business in New York City until his early death. After a brief career as an upholsterer of carriage interiors Shepard began studying drawing in New York with William and Henry. In 1828 he enrolled in drawing classes at the National Academy of Design and by the following year was exhibiting still lifes and landscapes there. He began to concentrate on portraiture in the 1830s.¹ Though he was not as ambitious or social as William and never so highly acclaimed, he was undoubtedly more literary and sensitive, and certainly William's equal as a draftsman. On paper the brothers worked almost exclusively in pencil, and although modeling is underplayed in somewhat feeble cross-hatching, their style at its best exhibits a pleasing economy and intonation of contour. It is, however, fairly typical of the draftsmanship of their contemporaries in New York, bearing comparison, for example, with that of the genre painter FRANCIS WILLIAM EDMONDS.

The simple and sensuous *Back of a Woman* and a similar drawing by Mount of a woman with a loosened bodice have been linked to the figure of a lightly clad female bather included almost furtively in a corner of the artist's painting *Landscape and Figures* (1857; Museums at Stony Brook, New York),² one of the artist's small, idyllic interpretations of Long Island scenery in the ideal terms of THOMAS COLE's allegorical landscapes. The bather, who wears a long white undergarment that falls off her shoulders, appears about to climb the bank of the creek in the foreground, where she has left her clothing. On the face of it, a connection between both drawings and this bather is not an impossible one, but it is difficult to understand why such a tiny figure would have inspired not one but two drawings of larger and more elaborate figures; moreover, the hair of the woman in the painting flows down her back, whereas the women in the drawings wear their hair gathered up, exposing the neck and shoulder. It seems more sensible to relate the drawings to Mount's portraits of young women, many of whom he represented in the low-cut gowns that were fashionable in the early Victorian period.³ In such portraits the articulation of the line of neck and shoulder—perhaps an expression of the subtle S curve that William Hogarth codified as the “Line of Beauty”⁴—is part of the markedly feminine appeal of the likeness. It seems probable that Mount frequently rehearsed this feature with an available model: here and in the drawing of a woman with a loosened bodice, the clothing suggests that she was a housemaid or dairymaid. Strengthening this interpretation of *Back of a Woman* is another drawing by Shepard in the Museums at Stony Brook, New York.⁵ The subject is essentially the same, but the woman is seated, formally attired, and looking out a window.

Many of Mount's female portraits are notable for their delicate balance of the

innocent and the erotic. Such drawings by Mount as *Back of a Woman* evoke the suggestive, sometimes overtly sexual, imagery of Henry Fuseli, the Swiss-born Royal Academician whose work, often based on literature, was widely engraved.⁶ Mount was surely familiar with it. During his first few years in New York he made a pencil copy of an engraving entitled *The Dream* by Robert Sievier, based indirectly on Fuseli's painting *Fairy Mab Appearing to Two Sleeping Girls*.⁷ In the engraving and the drawing, Mab is replaced by Eros, aiming an arrow at the two nude figures. Mount copied the verse inscribed below Sievier's image:

*Love sporting in the morning beams
Wakes in their souls Delicious Dreams.*

KJA

1. For Mount's career, see Stony Brook 1988, pp. 13–15.
2. The links between the drawings and the painting are explored in Stony Brook 1988, pp. 32–33. The other drawing by Mount, *Figure Sketch: Woman with Loosened Bodice* (Museums at Stony Brook, New York, X59.4.87), is nearly a reverse image of the figure in *Back of a Woman*.
3. See, for example, *Ruth Shepard* (1834; Museums at Stony Brook, New York), *Elizabeth Elliott Mount* (1838; Museums at Stony Brook, New York), and *Charlotte Hall Kirby* (1848; Mr. and Mrs. Augustine J. Lanzo collection), illustrated in Stony Brook 1988, pp. 40, 42, 47.
4. For Hogarth's *Line of Beauty*, see Ronald Paulson, *Hogarth*, 3 vols. (New Brunswick, N.J.: Rutgers University Press, 1991–93), vol. 3, pp. 56–99ff., esp. p. 57. See also Barratt 2000, p. 41, wherein the author argues for Sully's daring in expressing the young Queen Victoria's sensuality by exposing her back and shoulders in his full-length portrait of her (1838; Mrs. Arthur A. Houghton Jr. collection, on loan to The Metropolitan Museum of Art, New York, L.1993.45).
5. Acc. no. 00.514.86.
6. For Fuseli's engravings, see D. H. Weinglass, *Prints and Engraved Illustrations By and After Henry Fuseli: A Catalogue Raisonné* (Aldershot, Hants, England: Scholar Press, 1994).
7. Mount's drawing is illustrated in Stony Brook 1988, p. 14; Sievier's engraving, after a miniature by Moses Haughton based on the Fuseli painting, is illustrated and documented in Weinglass, *Prints . . . By and After Henry Fuseli*, pp. 340–41, no. 297.



FRANCIS WILLIAM EDMONDS

(1806–1863)

51. *Study for “Gil Blas and the Archbishop” (from Sketchbook of Figure and Landscape Subjects)*

ca. 1839

Graphite on off-white wove paper

6⅞ × 8¼ in. (16.8 × 21 cm)

EX COLL. (sketchbook): With Kennedy Galleries, New York, 1987

Sheila and Richard J. Schwartz Fund, 1987 (1987.196.3d)

CIII (sketchbook)

During his working life, Francis William Edmonds (see plate 38) juggled two careers, one in business and one in art. He took an interest in drawing at a young age and in 1826, having served two years as a clerk in the Tradesman’s Bank in New York, enrolled in classes at the National Academy of Design. He kept his job at the bank, however, and also moonlighted as a draftsman for local engravers. He maintained this pattern of work until 1830, when he accepted a position as a cashier for the Hudson River Bank and for a time gave up his artistic pursuits. In 1836 Edmonds signaled his return to the art world by submitting a painting to the National Academy’s annual exhibition. This show also marked the beginning of his preference for genre subjects drawn from literature and everyday life. After a trip to Europe in 1840, during which the artist collected prints and recorded his impressions in a travel diary and on various loose sheets, his narrative scenes began to reflect enthusiasm for the works of David Wilkie and the Dutch masters.¹

The execution of sketches and studies was a crucial part of Edmonds’s creative process. Many of his drawings exist as independent works—apparently never taken further—but many others represent an initial step in his conception for paintings. A sketchbook that he began in about

1838, now in the Museum’s collection, includes both types of drawings. On the inside front sheet Edmonds wrote in graphite, “The March of Vice / Series I,” and the first two sketches in the book illustrate just what he had in mind. The first is a scene of three boys gambling, and the second depicts two boys readying roosters for a cockfight. They were evidently part of an idea for a series of moralizing vignettes on the corrupting influence of street life on America’s youth, a subject that interested many of Edmonds’s artistic colleagues, including George Caleb Bingham (1811–1879), David Gilmour Blythe (1815–1865), and WILLIAM SIDNEY MOUNT.

For an unknown reason, Edmonds abandoned this idea. The other drawings in the sketchbook have a variety of subjects. Several of the landscape drawings reveal Edmonds’s considerable talent in a subject area he never addressed in his paintings, except in the background of some of his narrative works. Quite a few sheets bear informal renderings of people or animals. Perhaps all of these figures were destined for inclusion in paintings; a few of them have definitely been linked to paintings, such as *Sparkling* (1839; Sterling and Francine Clark Art Institute, Williams-town) and *The Bashful Cousin* (ca. 1842; National Gallery of Art, Washington).² Perhaps the most engaging drawings are those with relatively complete compositions, some detailed, others rather spontaneous and sketchily finished.

The present work is a well-developed preparatory study for Edmonds’s oil painting of about 1849 *Gil Blas and the Archbishop* (private collection). The theme derives from Alain-René Lesage’s eighteenth-century French novel *Histoire de Gil Blas de Santillane*, which Edmonds had read in a translation by the English picaresque novelist Tobias Smollett.³ He chose to illustrate a scene in book 7, chapter 4, involving an interchange between the archbishop of Granada and

Gil Blas, who had, in the course of his adventures, accepted a position as the clergyman’s valet and secretary. During “a fit of the apoplexy,” the archbishop had suffered some loss of mental capability, and Gil Blas thought it his duty to tell his master of the flaws of repetition and rhetoric in his recent sermons. Blas offered his criticism in a spirit of helpfulness, but the archbishop condemned his judgment as the product of “narrow understanding.” He dismissed Blas, wishing him “all manner of prosperity, with a little more taste.”⁴

Edmonds recorded two ideas for *Gil Blas and the Archbishop* in his sketchbook. The first—the one on which Edmonds’s painting was ultimately based—shows the two characters at the moment of their crucial exchange of words. The archbishop, seated with quill in hand, turns his head toward his valet, who leans casually on the back of the clergyman’s chair and seems to be in the act of speaking. The background elements are barely defined. On the next sheet in the sketchbook—the one illustrated here—Edmonds incorporated the two figures, whose positions he changed slightly, into a full setting. The archbishop turns his entire torso toward his servant, who, rather than boldly leaning on the chair, bows slightly as he delivers his criticism. The figures are contained within a spacious Gothic interior, and a large-scale sculpture of the Madonna and Child looms above and behind the two men. Light streams in upon them from a multi-paned, arched window, and a third figure, perhaps a servant, approaches down a long hallway.

Because Edmonds ultimately based his painting on the first sketch, with its “almost claustrophobic” space, rather than on this one with its more august and expansive interior, scholars have interpreted the painting as a “powerful editorial commentary on the hypocrisy of the Catholic church.”⁵ That Edmonds



considered an alternate composition for his painting that would have diffused the critical effect suggests that he may have had some doubts about addressing such a controversial topic.

CRB

1. The travel diary is in the Columbia County Historical Society, Kinderhook, New York. A sketchbook of watercolors from Edmonds's

European trip in 1840 is in the collection of Kennedy Galleries, New York.

2. For *The Bashful Cousin*, see Franklin Kelly et al., *American Paintings of the Nineteenth Century*, part 1 (Washington, D.C.: National Gallery of Art, 1996), pp. 190–96. For *Sparkling*, see Fort Worth–New York 1988, pp. 52–54, pl. 3.
3. See Fort Worth–New York 1988, pp. 93–94. Smollett's translation was first published in 1748; for a more recent reprint, see Alain-

René Lesage, *The Adventures of Gil Blas de Santillana*, translated by Tobias Smollett, 2 vols. (London: Oxford University Press, 1907).

4. Lesage, *Adventures of Gil Blas* (1907), vol. 2, pp. 21–24.
5. For the interpretation and the quotations, see Fort Worth–New York 1988, pp. 95–96. Edmonds scholar Maybelle Mann was the first to suggest that the painting was anti-Catholic in sentiment. See Mann 1972, p. 112.

FRANCIS WILLIAM EDMONDS

(1806–1863)

52. *Study for “Facing the Enemy”* (from McGuire Scrapbook)

ca. 1845

Graphite on white wove paper

6⁷/₈ × 6⁵/₈ in. (17.5 × 16.8 cm)

Signed at lower left of sheet: FW

Edmonds; on verso: F. W. Edmonds

Initialed at lower left of image: F. W. E.

Inscribed along lower center: *Facing the Enemy*

EX COLL. (scrapbook): Probably James C. McGuire (1812–1888), Washington, D.C.; probably his son Joseph D. McGuire (1842–1914), Washington, D.C.; his son James C. McGuire (1867–1930), New York, until 1926

Gift of James C. McGuire, 1926

(26.216.9)

C112

The genre painter Francis William Edmonds (see plate 38) drew both for his own pleasure and to map out the compositions of his paintings. The present work, inscribed by the artist “Facing the Enemy,” is a study for the painting of the same title (Chrysler Museum, Norfolk, Virginia) that Edmonds exhibited in New York at the National Academy of Design in 1845. Both the drawing and the painting portray a carpenter in his shop, seated precariously tilted back on a side chair as he contemplates a decanter of spirits on the windowsill before him. Edmonds executed the painting, which was engraved and distributed with a sermonizing circular by the Temperance Society in 1847, in the heat of the mid-nineteenth-century sobriety movement.¹ Specifically, Edmonds spoke to the mission of the organizations that targeted artisans, who were believed to be especially susceptible to alcoholism.² Edmonds’s colleagues WILLIAM SIDNEY MOUNT, David Gilmour Blythe (1815–1865), and George Caleb Bingham (1811–1879) also tackled this topical subject, but Edmonds’s treatment of the theme is particularly poignant. The composition is carefully arranged to effectively convey the dilemma facing the tempted carpenter. As described by a critic for *The Broadway Journal*, who saw the painting in 1845: “The figure is well drawn and the story very perfectly told, which is a point that Mr. Edmonds rarely or never fails in.”³

Edmonds’s success—with this painting, as with many others—can be in part attributed to the careful studies he executed prior to producing the work for exhibition. For *Facing the Enemy* he drew

this graphite sketch and composed an oil study (private collection). The sketch, although undated, must have been the initial work for the project. In it, Edmonds focused on the carpenter and his unstable chair, giving careful attention to the man’s pose, clothing, and facial expression and to the chair’s design and position. Edmonds defined his light source and modeled the appropriate shadows and highlights. Between the drawing and the oil study, the artist made no changes in the figure of the man or in the chair, from the complicated positioning of the carpenter’s feet to the turned piece that adorns the top of the chair back. The setting, however, underwent changes, the better to convey the message of the narrative. Most notably, in the drawing the decanter stands directly on the windowsill, while in the painting it rests atop a box of tea, the beverage of choice for reformed alcoholics. Edmonds also did away with the empty glass temptingly positioned next to the decanter in the drawing. The saw is replaced in the painting by a document declaring the carpenter’s vow of total abstinence, and the rough-hewn log behind him is turned into a chopping block. In general, as he moved from preliminary sketch to finished painting, Edmonds defined the setting and subject in the thorough and thoroughly compelling manner to which his viewers and patrons had become accustomed.

CRB

1. Mann 1972, p. 103.

2. Fort Worth–New York 1988, p. 82.

3. “The National Academy,” *The Broadway Journal* 1, no. 20 (May 10, 1845), p. 306.



Facing the Enemy.

W. J. M. 18

WILLIAM HENRY BARTLETT

(1809–1854)

53. *View of the Bay and Harbor of New York, from Gowanus Heights, Brooklyn*

ca. 1841 or 1852

Watercolor and graphite on white wove paper

7⁹/₁₆ × 11⁵/₈ in. (19.3 × 29.7 cm)

Inscribed at lower right: New York Bay

EX COLL.: Edward W. C. Arnold, New York, until 1954

The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures,

Bequest of Edward W. C. Arnold, 1954

(54.90.163)

C10

This watercolor is related to—though probably not preparatory to—*View from Gowanus Heights, Brooklyn*, a steel engraving by Henry Adlard for *American Scenery* (1838–40), a series of prints produced chiefly from William Henry Bartlett's drawings, with text by N. P. Willis. Eventually bound in two volumes comprising 119 engravings, each accompanied by two pages of commentary,¹ the series became a classic picturesque album of its time. An English-born artist, Bartlett visited the United States for this project in 1836–37 and appears to have toured at least ten states and the District of Columbia.² From the relatively few original drawings for *American Scenery* known today, one gathers that Bartlett typically rendered his views in brown wash in virtually the same size as the 4³/₄-by-7-inch black-and-white engravings that were made from them.³ The brown wash preparatory drawing for *View from Gowanus Heights, Brooklyn* is now unlocated.⁴ Only occasionally did Bartlett make a related watercolor. This one is roughly twice the size of Adlard's engraving. Although it bears a clear iconographic relationship to the print, it may well have been made on one of Bartlett's later trips to America, in 1838, 1841, or

1852. In the distance, near the spire of Trinity Church in lower Manhattan, is the dome of the new Merchants' Exchange, which was not completed until 1842.

Bartlett could have known how the building would look from a lithograph made from the plans as early as 1837,⁵ but its inclusion in this drawing more likely indicates the actual existence of the dome, which was probably not in place before the artist's third trip to America, in 1841.

As an artist accustomed to having his work engraved, Bartlett naturally emulated the greatest landscape illustrator of the nineteenth century, J. M. W. Turner. The published engravings after Turner of the 1820s and 1830s, especially *Picturesque Views in England and Wales* (1827–38), are perhaps the nearest precedent for Bartlett's *American Scenery*; indeed, at least one of the engravers for Turner's work, R. Wallis, also made some plates for Bartlett's publication.⁶ Even translated into black and white, Bartlett's Romantic picturesque views mark a significant departure from the eighteenth-century style of the Irish émigré WILLIAM GUY WALL, who began doing Hudson River subjects a generation earlier. It is not simply that Bartlett, like Turner, preferred a higher and wider point of view, which here makes New York City almost an incident in a cosmic panorama. It is also that, especially in the watercolor, he imparted a heaving dynamism to the terrain and clouds, which derives from Turner's progressively transfigured interpretation of specific localities.⁷ Bartlett grasped Turner's dramatic idiom reasonably well, although his touch is only a thin approximation of the magical texture of the master's pigmentation.

The main features of the watercolor are arranged in an oblique perspective, beginning at the tree in the left foreground and moving past a manor house and a village church on New York Bay in the middle distance to Governors Island and lower Manhattan in the distance at

right. The perspective orientation of what is virtually the same view is reversed in the engraving. The manor house and church are shifted to the right and brought closer to the viewer, so that the trees sheltering the house actually obscure the prospect of New York. What can be seen of the city skyline in the print is a fanciful compression of four church spires deliberately echoing the four chimneys of the manor house directly beneath them in the foreground. The direction of the light in the watercolor and in the engraving, respectively, reflects the change in perspective orientation. In the former the light streams down from the upper right, making it a late morning view. In the latter the light radiates from the left, making it an evening view. The dramatic, mountainous clouds and plunging light rays of the watercolor relax in the engraving into pillows of cirrus and stratus gilded by the declining sun, faint aerial counterparts of the islands in the harbor.

Thus, in the engraving, it is the vista of New York Bay that is emphasized, virtually to the exclusion of New York City. In the English manner, the view is linked conceptually to the prospect from a gentleman's estate, suggested by the white house with chimneys portrayed in the middle distance at the left in the watercolor and more prominently on the right in the print. In fact, the house is identifiable as the hotel of John Delaplaine,⁸ though it is not mentioned in Willis's text accompanying the plate. In the watercolor, the orientation of the building is clearly toward New York City. The suppression of the view of Manhattan in the plate is matched by Willis's comments on the scene. He emphasizes that "the picturesque interest of the spot yields to the historic" and goes on to relate the unsuccessful defense of New York and Long Island at this place by Revolutionary troops in 1776.⁹ Indeed, in none of the plates illustrating *American Scenery* is New York City portrayed in any way but



incidentally—either contained within a vast panorama, such as in *View from Gowanus Heights*, or treated as a backdrop to bustling harbor activity, as in *The Ferry at Brooklyn, New York*.¹⁰ The reason for this may be topographical. Unlike Boston or Washington, D.C., where important public buildings (such as the Massachusetts Statehouse and the United States Capitol, respectively) are prominently sited on natural rises in the terrain, lending themselves to portrayal as focal points of an urban prospect,¹¹ New York is built on relatively flat ground.

Before its citizens fabricated the city's verticality with skyscrapers in the twentieth century, the New York skyline was a low forest of church spires and ship masts, amid which even the cupola of City Hall was difficult to descry. New York City did not yet possess the visual significance that would have attracted Bartlett and his engravers to portray it outright. What Bartlett properly emphasized was the city's accessibility to marine commerce, which eventually made it the unrivaled metropolis of the New World.

KJA

1. Cowdrey 1941, pp. 390–91.
2. A map of Bartlett's itinerary is given in Willis 1840, vol. 1, p. 1. For a list of the engravings, see Cowdrey 1941, pp. 395–400.
3. Four brown wash drawings, all done about 1836 and used as models for engravings in *American Scenery*, are in the New-York Historical Society, New York: *Genesee Falls, Rochester, N.Y.*; *Kaaterskill Falls from above the Ravine, Catskill Mountains, N.Y.*; *View of Passaic Falls, N.J.*; and *Fairmount Gardens with the Schuylkill Bridge*. They are discussed and illustrated in NYHS 1982, vol. 1, pp. 29–30, nos. 103–6.
4. Formerly in the collection of Henry MacNeill Bland (reproduced in Cowdrey 1941, p. 396,

no. 5). The Metropolitan Museum also owns a brown wash drawing by Bartlett, measuring $5\frac{3}{8}$ by $8\frac{7}{16}$ inches (13.7 x 21.4 cm), called *New York from Greenwood Cemetery* (C9), but this view was not engraved.

5. William C. Kramp, lithographer, *New York Merchants' Exchange* (1837; Museum of the City of New York, J. Clarence Davies Collection), illustrated in Kouwenhoven 1953, p. 171. It is worth noting that the dome of the Merchants' Exchange does not appear in the Museum's other brown wash drawing by Bartlett, *New York from Greenwood Cemetery* (see n. 4 above), although the spire of Trinity Church rises prominently.
6. Turner's importance for Bartlett as a designer of picturesque prints is discussed in Rosemarie

Tovell, *Canadian Scenes by Bartlett* (exh. cat.; Ottawa: The National Gallery of Canada, 1973), n.p. For Turner's career as a printmaker, see Herrmann 1990; and Eric Shanes, *Turner's England, 1810–38* (London: Cassell, 1990).

7. Compare *View of the Bay and Harbor of New York, from Gowanus Heights, Brooklyn*, for example, with Turner's watercolor *Arundel Castle, on the River Arun* (ca. 1824; Clore Gallery for the Turner Collection, Tate Gallery, London), which is related to his print series *The Rivers of England* (1822–26). *Arundel Castle* is illustrated in Shanes, *Turner's England*, p. 113.
8. Descriptions and illustrations of the Delaplaine House are included in "'Ghost' of Famous Delaplaine House was White Statue," *Brooklyn Daily Eagle*, February 5, 1922, p. 14A; "Old

Delaplaine House," *Home Talk and The Item 4th Annual Historical Review*, 1927, p. 28, supplement to *Home Talk—Brooklyn Weekly News*, May 25, 1927; and "Irish, Dutch and Indians Claim Credit for Naming Gowanus," *Brooklyn Eagle, Bay Ridge Neighborhood*, p. 1, supplement to *Brooklyn Eagle*, August 6, 1941. I am grateful to the library staff of the Long Island Historical Society, Brooklyn, for assisting in the identification of the Delaplaine House and for providing copies of the articles cited above.

9. Willis 1840, vol. 2, pp. 79–81; pl. opp. p. 79.
10. Willis 1840, vol. 1, pl. opp. p. 90.
11. For engravings of Bartlett's *View of the Capital at Washington* and *View of State Street, Boston*, see Willis 1840, vol. 1, pls. opp. pp. 36, 42.

KARL BODMER

(1809–1893)

54. *Deer in a Landscape*

Watercolor and red chalk on off-white wove paper

$7\frac{7}{16} \times 11\frac{1}{4}$ in. (19 x 28.5 cm)

Signed at lower right: K. Bodmer; above signature: Bod [the following letters appear to have been rubbed]

EX COLL.: Private collection, Paris, until 1991; with Max Schweitzer, New York, 1993

John Osgood and Elizabeth Amis
Cameron Blanchard Memorial Fund, 1993
(1993.526)
C19

In America, Bodmer is remembered almost exclusively for the watercolors of Plains Indian tribes that he produced as artist attached to the Missouri River expedition of Maximilian, prince of Wied-Neuwied, from 1832 to 1834. Many of the watercolors, which also include numerous images of western landscapes and fauna, became widely known when they were engraved as aquatints to illustrate Maximilian's narrative, *Travels in the Interior of North America, 1832–1834*, published in 1843.¹ Both the expedition and the book exerted a profound influence on Bodmer's future career, but in his long life the American sojourn was only a brief

interlude. The nearly sixty years remaining to him were spent chiefly in France, first in Paris while he was engaged in the publication project, and then for the most part in the forest of Fontainebleau, south of the capital. There the Swiss artist joined the circle of Jean-François Millet and other Barbizon painters,² becoming such a fixture of the sylvan environment that, long before his death, his name was associated with one of Fontainebleau's great oak trees, which he portrayed about 1850 and which Claude Monet memorialized in an 1865 painting now in the collection of the Metropolitan Museum.³

Still, as his residence at Barbizon would suggest, the natural curiosity and sympathy that Bodmer had exhibited in his early images of Native American peoples and animals persisted—if in somewhat more romanticized form—in his European work. He continued to produce not only watercolors but also oil paintings of deer, bear, boar, pheasant, insects, and other denizens of his adopted home in France, as well as etchings and engravings of such subjects for illustration in magazines and books. Until the last decade of his life, when age and infirmity slowed his output, he remained highly regarded for his portrayals of animals and for his poetic interpretations—with or without beasts—of their forest abode.⁴

Deer in a Landscape is undated but must belong to Bodmer's long production at Barbizon. Though it cannot be linked clearly to any exhibited or illustrated work, the unidentifiable species of deer and the landscape argue against its association with anything the artist executed in America, where his aesthetic was dictated primarily by the documentary obligations of his employment by Maximilian as expedition artist. While in America, Bodmer made many portraits of deer and elk, both as anatomical and taxonomic studies and as part of broader landscape settings. But in virtually all of those pictures, either the animal species or the landscapes are clearly identifiable.⁵ In the present picture, the deer have defied the efforts even of mammalogists to determine if they are Old or New World species, and the vague prairielike landscape—perhaps showing a body of water in the background at left—likewise resists location in either Europe or North America.

Tending to strengthen the identification of *Deer in a Landscape* with Bodmer's European work is its affinity in subject and composition with the watercolors of the French animalier Antoine-Louis Barye, who frequently depicted deer and other animals in broad and often nondescript landscape settings.⁶ To be



sure, both Barye's beasts and his landscapes are more emphatically contoured and modeled than are Bodmer's; the latter's delicacy of rendering—involving, it appears, as much sponging of pigment from the sheet to soften forms as it does application to define them—produces an effect verging on the spectral and intimates the vulnerability of this family of creatures huddled in mutual protectiveness amid an ocean of mysterious terrain.

KJA

1. For the expedition, see William H. Goetzmann, "The Man Who Stopped to Paint America," in *Karl Bodmer's America* ([Omaha]: Joslyn Art Museum; University of Nebraska Press, 1984), pp. 1–23.
2. William J. Orr, "Karl Bodmer: The Artist's Life," in *Karl Bodmer's America*, pp. 360–73.
3. Claude Monet, *The Bodmer Oak, Fontainebleau Forest, the Chailly Road* (1964.64.210). See Gary Tinterow and Henri Loyrette, *Origins of Impressionism* (exh. cat.; New York: The Metropolitan Museum of Art, 1994), pp. 422–23.
4. Orr, "Karl Bodmer: The Artist's Life," pp. 366–70.
5. For examples, see *Karl Bodmer's America*, pp. 89, 179, 213, 271–72.
6. Barye exhibited these works from the late 1860s onward. For examples, see Charles Otto Zieseniss, *Les aquarelles de Barye: Étude critique et catalogue raisonné* (Paris: Editions Charles Massin, [1954]), pls. 22–27, figs. D 1–D 35.

EDWARD SEAGER

(ca. 1809–1886)

55. *At Five Ponds, North Waterford, Maine*

ca. 1845

Graphite and sgraffito on buff-colored prepared paper

10¹/₈ × 14³/₁₆ in. (25.7 × 36 cm)

Inscribed at lower left: *At Five Ponds, / No Waterford / Maine*; on verso at lower right: [in a circular ink stamp] *Hirschl & Adler / Estate of Edward Seager*
Embossed at upper left, partially obliterated by a tack hole: *ACKERMANN & CO*

EX COLL.: Estate of the artist, until 1982; with Hirschl and Adler Galleries, New York, 1982
Purchase, Vain and Harry Fish Foundation Inc. Gift, 1982 (1982.289)
C298

Except for their pedagogical dimension, Seager's career and style recall that of the better-known landscape draftsman and illustrator WILLIAM RICKARBY MILLER. Both men were English-born and during their professional careers in the United States were tireless seekers of the Picturesque, traveling throughout many of the eastern states on extended sketching campaigns.¹ Miller executed many more known watercolors than did Seager, but the works of both men in that medium are very comparable, characterized by conventional composition, faintly stylized drawing, and close if somewhat mechanical execution. The watercolors of another English expatriate, GEORGE HARVEY, have many of the same qualities (see plate 45).

Unlike Miller and Harvey, by whom few monochrome drawings are known, Seager left behind a considerable body of work in pencil, in several techniques, most testifying to his vocation as an art instructor, first at the English High School in Boston and then at the United States Naval Academy at Annapolis. It was during his years in Boston that he wrote his

own instruction manual, *Progressive Studies of Landscape Drawing*, one of many books of its kind published in America and England chiefly in the first half of the nineteenth century.² It is testimony to the emerging status in this period not merely of landscape painting but of a burgeoning landscape culture—nourished by tourism in both England and America—that drawing books like Seager's were published in such numbers: they answered strong popular demand.

At Five Ponds, North Waterford, Maine actually predates Seager's career as a teacher and author, yet its qualities anticipate his future vocation in that they reflect the conventions of outlining and modeling found in earlier landscape-drawing manuals. Of those treatises, the most recent and readily available to Seager would have been Benjamin H. Coe's *Drawing Book of Trees* (1841), *Easy Lessons in Landscape Drawing, with . . . Directions for Using the Lead Pencil* (1840), and *A New Drawing Book of American Scenery* (1845), all of which were published in Hartford or New York.³ The puffy, popcornlike contours of Seager's foliage and, even more obviously, the controlled squiggle of his hatching betray his formation through drawing-book lessons, in which the reductive schemata that the student uses repetitively to approximate natural forms are akin to the rhythms of penmanship exercises. Evidently Seager also relied on a wide range of hard and soft pencil leads to achieve the variety of tones—from jet black to faint gray—that were recommended by Coe for modeling three-dimensional forms and to convey aerial perspective.⁴

On the other hand, for all his reliance on pedagogical conventions, Seager was a more wide-ranging observer and sophisti-

cated draftsman than Coe, and *At Five Ponds* is one of his most accomplished efforts. Except for its boldness of modeling in the foreground and the consequent density of effect there, it approximates quite closely in appearance the compositional drawings of such second-generation Hudson River School artists as Frederic Edwin Church (1826–1900), JASPER FRANCIS CROUSEY, JAMES M. HART, and the latter's brother William Hart (1823–1894). The similarity obtains chiefly in the use of pencil on a buff support and in the relieving of background mountains with white highlights of gouache or Chinese white to denote clouds or sky; however, unlike those artists Seager frequently used gessoed paper—coated with a buff ground—which he scratched to reveal the white paper, in a technique termed *sgraffito*, after a related technique of painting, chiefly in fresco. Seager here uses *sgraffito* not only to articulate the high cirrus clouds blowing off the mountains but to accent the riverbank, fence, and tree trunks in the foreground, and even the inscription at lower left identifying the site. The unusual technique and the atypical support that it requires are indications that Seager's professional identity was that of a landscape draftsman (as opposed to a painter), and that as such he was attracted to a wide range of materials and methods.

At Five Ponds, North Waterford, Maine was probably executed on a tour of southern Maine that took Seager as far east as Bucksport in August 1845. The water visible in the middle ground at both the right and the extreme left of Seager's view may well be not one of the "five ponds" mentioned in the title, but one or more of the several small rivers or brooks that connect them.⁵ What can be stated with reasonable certainty is that the view



is west to the White Mountains—which extend from New Hampshire into western Maine—and that the uppermost peak among those relieved by the sweep of clouds is windblown Mount Washington, the crown of New England, the highest mountain in the Northeast and, since the early nineteenth century, both a tourist mecca and a perennial artists' subject.

KJA

1. Seager's travels are described in New York 1983, pp. 7–8.
2. Gloucester 1993–94, p. 38. E[dward] Seager, No. 1 of *Progressive Studies of Landscape Drawing* by E. Seager; adapted to the practice of sketching from American Scenery (Boston: J. H. Bufford, n.d. [ca. 1848]).
3. Gloucester 1993–94, pp. 7, 18, 38.
4. See Benjamin H. Coe, *Easy Lessons in Landscape Drawing, with Sketches of Animals and Rustic Figures, and Directions for Using the Lead Pencil* (1840; New York: Saxton and Miles, 1845), p. 4.
5. North Waterford, ME 04267, in Mapquest [cited May 30, 2001], world wide web: <<http://www.mapquest.com>>.



JOHANN HERMANN CARMIENCEKE

(1810–1867)

56. *Forest Scene*

Graphite and watercolor (or possibly India ink) on buff-colored wove paper
13³/₄ × 19⁷/₈ in. (34.9 × 50.5 cm)

EX COLL.: Mr. and Mrs. MacKenzie Gordon Jr., Washington, D.C.; with Robert G. Osborne, Inc., New York, by 1978
John Osgood and Elizabeth Amis
Cameron Blanchard Memorial Fund, 1978
(1978.86)
C39

This drawing of broken and tangled trees is quite similar in style and subject to nature studies by Hudson River School draftsmen such as JOHN FREDERICK KENSETT, JOHN WILLIAM CASILEAR, and JASPER FRANCIS CROUSEY. These artists made numerous outdoor sketches of trees,

rocks, or clouds in order to hone their draftsmanship and develop their powers of observation. Although this sheet was probably drawn after Carmiencke arrived in the United States from Denmark in 1851, the German-born artist had been making nature studies such as this throughout his career. His approach was undoubtedly influenced by contemporary developments in landscape painting in northern Europe, led by artists such as Carmiencke's teacher Johan Christian Clausen Dahl and Caspar David Friedrich, who was a member of the Kunstakademie in Dresden when Carmiencke was enrolled there. This simultaneous interest in the close study of nature among artists in North America and northern Europe has kindled much speculation about international influences and affinities in landscape painting of the mid-nineteenth century.¹

As an unfinished sketch, *Forest Scene* reveals various stages of the artist's work. Carmiencke began by blocking in the composition with light pencil lines, establishing approximate spatial relationships between various pictorial elements. Using these lines as a guide, he then added gray wash to define areas of shadow and to build three-dimensional form. In areas of darkest shadow, he applied multiple layers of pigment in order to create a broad range of tone. For highlights on the trees and foliage, where sunlight has pierced the thick canopy, Carmiencke left areas of paper in reserve. The result is a lively study, full of volume, light, and texture.

TF

1. See Theodore E. Stebbins Jr., "Luminism in Context: A New View," and Linda S. Ferber, "Luminist Drawings," in Washington, D.C. 1980, pp. 211–34, 237–65.

JOHANN HERMANN CARMIENCKE

(1810–1867)

57. *Hyde Park*

1856

Graphite and white gouache on brown wove paper

16³/₁₆ × 24¹/₁₆ in. (41.1 × 61.1 cm)

Inscribed at lower right: *Hyde Park Aug'. 1856, / Northern view from the property of Langdon Esq.*

EX COLL.: Mr. and Mrs. MacKenzie Gordon Jr., Washington, D.C.; with Robert G. Osborne, Inc., New York, 1977
Morris K. Jesup Fund, 1977 (1977.377)
C40

Hydre Park is a small New York community on the eastern shore of the Hudson River, a few miles north of

Poughkeepsie. In the nineteenth century it was noted for its sturgeon caviar and ice harvesting.¹ Carmiencke sketched this view in August 1856, looking northwest from Hyde Park across the river toward the broad range of the Catskill Mountains. His draftsmanship is masterly: every feature and contour of the rolling landscape is precisely drawn. By using several pencils and varying the pressure of his touch, Carmiencke developed pleasing contrasts of texture and tone as well as a convincing illusion of spatial recession and atmospheric perspective. Gouache was used sparingly to indicate reflections on the water, sails on the boats, and sunlight in the middle distance. The artist also brushed gouache along the profile of the mountain range, accentuating its irregular

contour. The unobstructed expanse of sky and panoramic space of this drawing suggest Carmiencke's sympathy with the luminist aesthetic, as practiced in the mid-nineteenth century in the United States and abroad.

This drawing may have been a preliminary study for Carmiencke's landscape painting *Hyde Park, New York* (private collection), which it closely resembles. In his painting Carmiencke tightened the composition by omitting the steeply sloping foreground, focusing on the wide river and the ridge of mountains in the far distance. Carmiencke exhibited the canvas at the Brooklyn Art Association in 1863.

TF

1. Howat 1972, p. 166.



JOHN WILLIAM CASILEAR

(1811–1893)

58. *Study of Rocks*

ca. 1850–60

Graphite on off-white Bristol board

10 ⁷/₈ × 13 ¹⁵/₁₆ in. (27.6 × 35.4 cm)

EX COLL.: With Childs Gallery, Boston,

1973

Morris K. Jesup Fund, 1978

(1978.499.1 recto)

C43

Like several nineteenth-century American artists, Casilear worked as an engraver before he was financially secure enough to concentrate exclusively on landscape painting. Born in New York City, he began his artistic education under Peter Maverick (1780–1871), one of the foremost American printmakers, who served Manhattan from his firm in Newark, New Jersey. During his apprenticeship with this important teacher Casilear was able to study Maverick's high-quality engravings of portraits, maps, bank notes, and even drawing books, and he became part of a circle of artists that included another pupil of Maverick, ASHER BROWN DURAND. Casilear later worked as an engraver at the American Bank Note Company of New York (of which he was a partner) and continued to study informally and formally with his colleagues, who included FRANCIS WILLIAM EDMONDS. In 1857 he retired from bank-note engraving and devoted himself to painting.¹

Study of Rocks probably dates from the 1850s, when Casilear made sketching trips through the White Mountains. The practice of drawing from nature, advocated by the British critic and aesthete John Ruskin, whose writings were popular in New York art circles, was well established in the United States by mid-century. Although Casilear's drawings of rocks were ultimately inspired by Ruskin's emphasis on the beauty and visual interest of geological formations,² his close association with Durand suggests he was also familiar with Durand's recommendation (published in 1855 in *The Crayon*) that students devote themselves to drawing simple objects such as "a fragment of rock, or trunk of a tree." The benefits of such exercise to the eye and hand would be so great, said Durand, that it would be worth "whole years of labor."³

Two of the rocky outcroppings on this sheet recall illustrations by James Duffield

Harding, a British artist whose drawing books were advertised in *The Crayon* in the 1850s.⁴ Indeed, the large group of rocks at the bottom of the present drawing must be based on plate 16 in Harding's *Lessons on Trees*, which the author inscribed with his initials and the date 1850. The way Casilear used a soft graphite pencil to create a subtle range of tones in the drawing clearly imitates Harding's application of the lithographic crayon in the book illustration. The text accompanying plate 16 may also have captured Casilear's interest in relation to his drawing. Describing the tonalities associated with rocks at the edge of water, Harding observes: "It will be seen that the shades on the water and herbage are of every degree of depth; but without showing any lines; these are only more or less exhibited in the rocks, and are placed so as to show the varied inclination of their surfaces, and over a tone of colour, first laid in with a stump [rubbed on and blended in with a cloth or roll of paper]. By observing these different means, the water is made to appear transparent and smooth, the herbage loose, light, and flexible, and the rocks fixed, ponderous, and hard."⁵ Above the rocks based on plate 16 in *Lessons on Trees* Casilear drew another outcropping beside the water's edge that is reminiscent of the rock study in the foreground of plate 20 in the third edition of Harding's *Elementary Art: or, The Use of the Chalk and Lead Pencil Advocated and Explained* (1846), a copy of which Durand owned.⁶

The other studies of rocks on Casilear's sheet, including several on the verso, were probably drawn from nature. This would be consistent with Harding's advice to his readers: they should use his illustrations as a guide for locating suitable subject matter in the field. He cautions those students who might decide to



use his prints as models: "Such examples, however, are of comparatively small value as subjects of imitation merely, unless at the same time the Student receive instruction in the principles of Art, as well as in the manipulation of the materials."⁷

EBD

1. New York 1987-88a, p. 141.

2. "The Geological Timetable: Rocks," chap. 4 in Novak 1995, pp. 47-77.

3. Durand 1855, Letter III, p. 66.

4. According to an advertisement by Williams, Stevens, Williams and Co., in *The Crayon*, the works of Harding, which "present the most complete and efficient system before the Public. . . shall enable Teachers to impart, and their Pupils to acquire, a sound knowledge of Art." *The Crayon* 1, no. 2 (January 10, 1855), p. 29.

5. J[ames] D[uffield] Harding, *Lessons on Trees* (London: Day, [1850]), p. 6. Harding refers the student to his earlier text, *Elementary Art* (see below and n. 6).

6. J[ames] D[uffield] Harding, *Elementary Art: or, The Use of the Chalk and Lead Pencil*

Advocated and Explained, 3d ed. (London: David Bogue, 1846). Durand's copy bears the following inscription: "Presented to Alfred G. Mayor by Lucy M. Durand Woodman. Book formerly belonged to A. B. Durand." The gift in 1933 of Mrs. Alfred G. Mayor to The Metropolitan Museum of Art (33.42.11), the volume is in the Museum's Department of Drawings and Prints.

7. Harding, *Elementary Art*, p. 1.

JOSEPH H. DAVIS

(1811–1865)

59. *Mr. and Mrs. Daniel Otis and Child*

1834

Watercolor, gum arabic, and graphite on off-white wove paper

10¾ × 16⅞ in. (27.3 × 42.2 cm)

Inscribed at lower left: *Daniel Otis. Aged '46. / years. / .1834.; at lower center: Polly Otis. aged 7 months / 1834; at lower right: Betsy Otis. Aged 40- / years / -1834.*

EX COLL.: *With Robert Burkhardt, 1950; Edgar William and Bernice Chrysler Garbisch, 1950–72*

Gift of Edgar William and Bernice Chrysler Garbisch, 1972 (1972.263.6)
C100

Between 1832 and 1838 Joseph H. Davis traveled in western Maine and eastern New Hampshire painting family portraits. Little is known of his life, but a majority of scholars believe that he may have been the “Pine Hill Joe” Davis of Newfield, Maine, who was remembered by neighbors and descendants as a “farmer and incurable wanderer who was always dabbling in paints.”¹ During his years as an itinerant artist, Davis executed more than 160 watercolor portraits. His style is distinctive and it varied little. Characteristically, his figures are rendered in profile and shown in an interior setting that usually features an elaborately patterned floor cloth and painted furniture. The names and birth dates of his subjects are often inserted in a caption along the bottom of the sheet. In the present work, an elaborately penned inscription announces that the man at left is Daniel Otis, aged forty-six; the woman is Betsy Otis, aged forty; and the child is Polly Otis, aged seven months.

As a setting for this family group, Davis chose his typical brightly colored floor cloth, two painted klismos chairs, a banjo clock, and a marbled wood table with turned legs. Such attention to detail in the furniture has led at least one scholar to suggest that Davis may have had experience in painting finishes on wood.² The table arrangement, with books (emblematic of literacy and learnedness) lying close to the man and the fruit basket (emblematic of fertility and motherhood) beside the woman, can be found in many of Davis’s works. He almost always arranged married couples as a symmetrical pair seated in profile on opposite sides of a table. Davis also incorporated certain details and props that serve to identify this particular family. The faces—all three in profile and meticulously drawn in graphite—are presumably accurate likenesses. Mr. Otis has a distinctly fashionable coiffure, and his wife is portrayed without the sort of artistic alterations that would have eradicated her double chin. The symmetry is broken slightly by postures that offer subtle clues to the couple’s personalities and family roles. Daniel’s chair is drawn in a generous slope, so that he can be shown leaning back, both feet on the floor, as he relaxes with the daily paper. His wife’s chair is less leniently drawn, and she sits straight, legs crossed, with the infant Polly on her knee. The most obvious individualizing touch in the portrait is Daniel Otis’s newspaper, the *Great-Falls Journal*. The periodical was issued between 1832 and 1836 in Great Falls, a mill town in southeastern New Hampshire, about

twenty miles northeast of Portsmouth and just across the Salmon Falls River from Berwick, Maine, where Davis worked as a manufacturer or tradesman.

Considerably more is known about the Otises than about the man who painted their portrait. The Otis family had been established in America by a craftsman or shopkeeper from Glastonbury, Somerset County, England, who settled in Dover, New Hampshire, in 1655.³ Seven generations later, his namesake Daniel Otis was born on April 29, 1787, the first of Stephen and Hannah Emerson Otis’s eleven children. On November 13 or 15, 1810, he married Betsy Jeffrey, who was about seven years his junior, and they settled in Great Falls. They had nine children, all but two of whom lived to adulthood. The ninth child, Mary, born on December 16, 1833, is the baby, “Polly,” portrayed in Davis’s drawing; it was presumably her birth that occasioned the commission to Davis.

CRB

1. New York 1980, p. 66.
2. Esther Sparks, “Joseph H. Davis,” in *Chicago and other cities 1974–75*, p. 22.
3. The federal census of 1840 records that Daniel Otis and two of his sons still residing with him in Great Falls, New Hampshire, were employed in “manufactures or trades.” For additional family details, see William A. Otis, *A Genealogical and Historical Memoir of the Otis Family in America* (Chicago: [Schulkins, Inc.], 1924), pp. 47, 182, 305; and Horatio N. Otis, “The Otis Genealogy,” *New England Historical and Genealogical Register* 5 [misprint “VI.” on title page], no. 2 (April 1851), p. 221. I am grateful to Edward F. Holden of the New Hampshire State Library, Concord, for providing copies of these sources.



WILLIAM PAGE

(1811–1885)

60. *Man and Child (from McGuire Scrapbook)*

Watercolor, white gouche, and gum arabic on brown wove paper

5¹/₁₆ × 3³/₁₆ in. (12.9 × 9 cm)

Signed at upper right: Wm Page

Inscribed and dated on verso at lower center: William Page. / '80. [?]

EX COLL. (scrapbook): Probably James C. McGuire (1812–1888), Washington, D.C.; probably his son Joseph D. McGuire

(1842–1914), Washington, D.C.; his son James C. McGuire (1867–1930), New York, until 1926

Gift of James C. McGuire, 1926

(26.216.83)

C240

Born in Albany, New York, Page moved to New York City with his family as a boy of eight and distinguished himself three years later by receiving a prize for a sepia drawing at the exhibition of the American Academy of the Fine Arts.¹ After a brief stint in the law office of Frederic De Peyster, who considered Page unfit for a legal career, the aspiring artist was directed to JOHN TRUMBULL. Ignoring Trumbull's advice to "stick with the law," Page persevered and took lessons in drawing and painting with portraitist James Herring (1794–1867). In 1826 he became the pupil of SAMUEL FINLEY BREESE MORSE and trained at the newly established National Academy of Design, which awarded him a silver medal for drawing.

Page joined the Presbyterian Church and prepared briefly for the ministry in

Andover, Massachusetts, before returning to painting portraits. After reestablishing himself in New York City in the early 1830s, where he began to make his name as an artist, and briefly living in Boston, Page attracted some important sitters, including former president of the United States John Quincy Adams (1838; Museum of Fine Arts, Boston).

By midcentury several American artists had settled in Italy, and in 1850 Page traveled there and stayed for a decade. He became infatuated with the Venetian Renaissance masters and attempted to emulate their technique, as had another American painter traveling in Italy fifty years earlier, WASHINGTON ALLSTON. New Yorkers eager for European sophistication commissioned Page to reproduce Titian's painting. Unaware of the degree to which Titian's varnish had darkened over time, Page painstakingly replicated the golden effect of Renaissance pigments mellowed with age.

Back in New York City in 1860, Page continued to struggle financially. In 1867 he lived at the Tenth Street Studio Building, a popular artists' residence, and soon thereafter received his first public commission since 1839, to paint the portrait of Governor Reuben E. Fenton (City Hall, New York) for the City of New York.² Page subsequently devoted himself to teaching at the National Academy of Design, of which he became president in 1871.

His veneration of Venetian Renaissance painting spurred him to search for authentic techniques and materials, although unlucky experimentation often caused his works to darken and deteriorate. His success in imitating the rich

colors of the Renaissance masters was nonetheless praised by his contemporaries. A writer for the *Art Journal*—published in London and read widely in artistic circles in the United States—compared Page with Titian and Veronese, claiming: "At the risk of being thought guilty of exaggeration, I declare, after having visited the studio of Mr. Page . . . that he is undoubtedly the first portrait painter of modern times."³ Not all considered his work of the highest rank, however. Having acknowledged Page's emulation of the Venetians, the American critic and renowned collector of Italian Renaissance paintings James Jackson Jarves tartly observed that "his success, like that of the donkey in the lion's skin, has provoked more ridicule than admiration."⁴

Page's layering of pigments in this diminutive rendering of a man and a child reflects his interest in Titian's method of achieving luminosity in his paintings. By loosely applying small strokes of watercolor Page created a sense of informality appropriate to the scale of the work, which has the intimacy of portraits rendered in miniature. The artist's difficulty in depicting the flesh tones is suggested by the amount of scraping that appears on the faces, but he attended carefully to the details of the upholstery and costumes, both of which contribute to the charm and appealing sentimentality of this closely observed domestic portrait.

EBD

1. *DAB* 1958, vol. 7, part 2, p. 145.

2. Gardner and Feld 1965, pp. 253–54.

3. *Florentia* 1854, p. 354.

4. Jarves 1863, p. 395.



ALFRED THOMAS AGATE

(1812–1846)

61. *The Tahitian Chief Otores* (from McGuire Scrapbook)

ca. 1839

Graphite on off-white wove paper

8½ × 7¾ in. (21.6 × 19.2 cm)

Signed at lower left of image: A T Agate

Inscribed at top center: No. 2; at upper

right: [illegible]; at lower center: Otores

[probably in the sitter's hand] / for text vignette

EX COLL. (scrapbook): Probably James C. McGuire (1812–1888), Washington, D.C.;

probably his son Joseph D. McGuire

(1842–1914), Washington, D.C.; his son

James C. McGuire (1867–1930), New

York, until 1926

Gift of James C. McGuire, 1926

(26.216.38)

C2

Alfred Thomas Agate executed this portrait probably while he was traveling with the United States South Seas Surveying and Exploring Expedition as an artist and draftsman. The works he produced for the expedition are his only known drawings, but he made hundreds of them. Painstakingly executed with small light touches of the pencil and occasionally finished in watercolor, they show the scenery, flora, fauna, and indigenous cultures that the party encountered during the voyage. A relatively inexperienced landscapist (he had specialized in portraits and miniatures before joining the expedition), Agate used a camera lucida to trace the outlines of a view he wished to record before finishing in his usual careful style.

In the 1950s, a Museum curator identified the subject of this drawing as Otores, a minor Tahitian chief encountered by the party during their two years of exploration in the South Pacific.¹ Otores was described in detail by the expedition leader, Charles Wilkes, as “only a petty chief, but had been the [Tahitian] queen’s favourite and minister, until he was dismissed in consequence of his frequent indulgence in intoxication. He is considered as the greatest orator on the island. He and Taua are boon companions, and were continually on board the vessels, where they so timed their visits that the hour of breakfast was sure to find them either actually seated at table or awaiting an invitation.”² Otores’s portrait was probably drawn from life in September 1839, when the expedition reached Tahiti, but may have been finished later on board ship, as the journals of the staff

naturalist, Titian Ramsay Peale (1799–1885), attest to this practice.³ As documentary records made primarily for the scientific community, Agate’s drawings show attention to natural and ethnographic detail—examples here are the careful rendering of Otores’s Western-style clothing and his Asian facial features. Agate chose a bust-length format for this portrait, relieving the figure with delicate cross-hatching in the background. This was a fairly standard treatment in engraved portraiture; indeed, the inscription on the drawing “for text vignette” confirms that it was intended for illustration, perhaps in Wilkes’s *Narrative of the United States Exploring Expedition* (1845); however, the image was never published.⁴ It is not known who wrote the name “Otores” beneath the drawing, but the deliberate and awkward character of the inscription suggests that it was made by the sitter, following another convention of engraved portraiture in the nineteenth century.

TF

1. Albert Ten Eyck Gardner, “Ingham in Manhattan,” *The Metropolitan Museum of Art Bulletin* 10, no. 9 (May 1952), p. 252.

2. Wilkes 1845, vol. 2, p. 42.

3. Jessie Poesch, *Titian Ramsay Peale, 1799–1885, and His Journals of The Wilkes Expedition* (Philadelphia: The American Philosophical Society, 1961), pp. 3, 71. Although Peale was not one of the expedition’s official artists (Agate was one, Joseph Drayton the other), he and James D. Dana, a mineralogist, also made drawings throughout the voyage.

4. Many of Agate’s other drawings were published in Wilkes’s *Narrative*, including 105 wood-engraved illustrations and 23 vignettes, and 48 full-page engravings. See Wilkes 1845 and New York–Fort Worth–Detroit 1995, p. 34.



SARAH FAIRCHILD

62. *Union Park, New York*

ca. 1845

Watercolor, gouache, pen and ink, and
graphite on off-white wove paper

13⁷/₈ × 17³/₁₆ in. (35.3 × 45.3 cm)

Signed at bottom right, below border:

Sarah Fairchild

Inscribed at bottom center, below border:

Union Park New York

EX COLL.: With Richard Goldsborough,
1953; Edgar William and Bernice Chrysler
Garbisch, until 1979

Bequest of Edgar William and Bernice
Chrysler Garbisch, 1979 (1980.341.3)

CI20

When amateur artist Sarah Fairchild painted this cityscape, the park at Union Square was relatively new. It had been built in the early 1830s on vacant land extending between Broadway and Fourth Avenue just above Fourteenth Street. The vertical iron railing that Fairchild delineated in such painstaking detail was put up in 1836. Dwarfing the railing, the human figures, the plantings, and the town houses across the park on Fourth Avenue is the fountain constructed in 1842 to mark the completion of the Croton Aqueduct, which for the first time assured all New Yorkers of a sufficiency of clean water.

The population of Manhattan had grown from over thirty thousand in 1790 to over three hundred thousand by 1840 without any significant increase in the public water supply.¹ Disease was rampant because wells were polluted, and fires spread uncontrollably for lack of water to fight them.² Without the Croton system in place, the population of the narrow island could not have doubled, as it did, between 1845 and 1855. On October 14, 1842, the whole city turned out to celebrate the official opening of the aqueduct. As anticipated in an earlier report in the *New World*, water was let into the Union Square fountain and three others in lower Manhattan, spouting jets purported to be “larger than any in Europe.”³ Indeed, the fountain in Fairchild’s painting gushes forth like an awe-inspiring natural geyser.

According to *Niles’ National Register*, the fountain at Union Square displayed jets sixty feet high, “the most imposing of which presents the form of a wheat-sheaf, resembling one in the court of the Palais Royal at Paris.”⁴ A journalist for the *New York State Mechanic* observed that the city’s new public fountains were “justly admired, both as specimens of ornamental art and of ingenuity; in truth, they are said to be unsurpassed by any others of the kind in the world, and are therefore flattering evidences of the skill of American mechanics.”⁵ Perhaps to underscore the importance of water to Manhattanites, Fairchild shows a man pointing in excitement with his cane and a couple within the park staring raptly at the fountain’s plumes and spray.

EBD

1. For the population figures cited, see Kenneth T. Jackson, ed., *The Encyclopedia of New York City* (New Haven: Yale University Press; New York: The New-York Historical Society, 1995), p. 923. For an exhaustive history of New York’s water crisis, see Charles H. Weidner, *Water for a City: A History of New York City’s Problem from the Beginning to the Delaware River System* (New Brunswick, N.J.: Rutgers University Press, 1974).
2. Spann 1981, pp. 134–37; and George W. Sheldon, *The Story of the Volunteer Fire Department of the City of New York* (New York: Harper and Brothers, 1882).
3. *The New World*, October 8, 1842, p. 238.
4. *Niles’ National Register*, October 22, 1842, p. 127.
5. *New York State Mechanic*, October 29, 1842, p. 178.



JOHN WILLIAM HILL

(1812–1879)

63. *Chancel of Trinity Chapel, New York*

1856

Watercolor, gouache, black ink, graphite,
and gum arabic on off-white wove paper
18³/₈ × 14¹/₄ in. (46.7 × 36.2 cm)

Signed at lower right: J. W. Hill

Inscribed on verso at lower center:

Interior of Trinity Chapel / West 25th St.

1856 / Drawn by J. W. Hill / matt &

frame; on verso at lower left: by [illegible]

ER; on verso at lower right: Trinity Chapel

EX COLL.: Edward W. C. Arnold, New
York, until 1954

The Edward W. C. Arnold Collection of
New York Prints, Maps, and Pictures,

Bequest of Edward W. C. Arnold, 1954

(54.90.157)

C134

The early 1850s are often cited as pivotal in the career of John William Hill. It was then that the artist first encountered the early volumes of John Ruskin's *Modern Painters*.¹ Reading Ruskin opened Hill's eyes to the pure apprehension of nature. His new vision was confirmed in subsequent years by seeing the work of the English Pre-Raphaelites, whom Ruskin championed and whose style is reflected in Hill's glowing, stippled landscapes and outdoor still lifes, such as the Metropolitan's *Plums* and *Palisades* (plates 64, 65).

At the beginning of his career, Hill produced watercolor street views and topographical landscapes—frequently under contract with print publishers—that are consistent with the style of British émigrés such as WILLIAM GUY WALL and WILLIAM JAMES BENNETT. From 1828 onward he entered watercolors almost annually in the exhibitions of the National Academy of Design, New York. He was elected an associate of the academy in 1833 and some years later helped to

found the short-lived New York Water Color Society (1850–55).

Although painted shortly after Hill was introduced to Ruskin, *Chancel of Trinity Chapel, New York* clearly belongs to the earlier topographical and illustrative phase of the artist's long working life. Indeed it may be instructively compared with a more modest watercolor in the Museum's collection, *View from My Work Room Window in Hammond Street, New York City* (plate 14) by Hill's father, the aquatint engraver John Hill: both works are characterized by conscientiously plotted one-point perspective, the armature of urban and architectural views.

Hill's first entry in the National Academy exhibitions was a picture of Saint Luke's Church on Hudson Street, New York (1828; location unknown),² and later he collaborated in the design of small country churches. Seven years before he placed *Chancel of Trinity Chapel, New York* on exhibition (and for sale) at the 1857 National Academy show, Hill submitted a slightly larger view of the interior of Trinity Church (1850; location unknown) to the annual exhibition of the American Art-Union.³ As far as is known, neither image was commissioned or intended for engraving; the chronology of the pictures suggests that Hill undertook to depict the two edifices because they were new: the third version of the original Trinity Church on Wall Street, which replaced a structure that had become unsafe, was finished in 1846, and Trinity Chapel, erected by the Corporation of Trinity Church on Twenty-Fifth Street near Broadway, was consecrated in April 1855. Designed by Richard Upjohn, both buildings were central to the spiritual life of the city's Anglican elite. Like Trinity Church, the chapel still survives; since the 1940s it has been a cathedral of the Serbian Orthodox Church.⁴

Demographic changes had dictated the construction of Trinity Chapel.⁵ As the population of lower Manhattan swelled unrelentingly, wealthy citizens moved to "uptowns" more and more northerly, making services at the original Trinity Church less convenient for them to attend. Trinity Chapel, therefore, was warmly welcomed when it opened its doors, and great interest was expressed in its early English Gothic design.⁶ Upjohn and his patrons had deliberately emphasized the parochial character of the chapel and took pains to tailor the structure to its residential neighborhood. The chapel's outer shell was built of brownstone, like the houses around it, and was fitted with small corner turrets and a belfry in place of a steeple. The interior, constructed of creamy Caen marble and roofed with illuminated timbers, was conceived without side aisles or piers; thus, the height of the nave is impressive without being overawing in effect. Surely this feature as well as the much-praised effect of the chancel arch and the apse beyond (with its Transfiguration windows designed by ROBERT WALTER WEIR)⁷ prompted Hill to focus attention on the chancel and the elements immediately surrounding it. His choice accommodates almost ideally a pictorial balance between the two-dimensional pattern of echoing arches in stone and timber and the necessary sense of spatial recession, established by the orthogonal lines of the ceiling, walls, and floor. The spatial impression is subtly assisted by the slight obliqueness of the perspective: Hill selected a point of view to the right of the central axis of the nave, and in so doing he avoided the flattening effect of absolute symmetry.

The bonelike austerity of the interior may well have appealed to Hill, and he may have associated it with the even paler Protestant church interiors painted by artists of the Golden Age in Holland, such as Pieter Saenredam and Emanuel de



Witte, whose work the artist might have seen in London on a trip there in 1833. The plainness so admired by most observers and recorded by Hill was, for some others, marred by the painted decoration that accents the architecture and furnishings. One critic scoffed that the corbel columns “are suggestive of the poles of those who make their living by the razor and the shears.”⁸

Unlike the Dutch painters, Hill contoured his support at the top, answering the arches represented on it. He was adopting a convention common in Victorian painting on both sides of the Atlantic, irrespective of subject; some fifteen years earlier, for example, the British landscape painter John Martin curved the upper edges of his large painting of the coronation of Queen Victoria in Westminster Abbey (1839; Tate Gallery, London).

Whereas Hill increasingly preferred transparent washes and the stippling technique, particularly for his outdoor subjects, gouache is liberally applied here, even for the bare surfaces of the wall where it is illuminated by the windows at right. Moreover, gum arabic is applied to the darkest features—for example, parts

of the ceiling representing the firmament of stars and the decoration of the canopies in the apse—to impart depth and opacity to those areas.

As is sometimes observable in interiors by the Dutch painters and in cityscapes by the Italian topographical artists, such as Canaletto and Pannini, Hill’s figures are a little transparent, indicating that they were put in last. Hill also adhered to tradition in not representing a full congregation in ritual; a few faithful lend scale and animation to the scene and help to define its space. Still, his selection of figure types, chiefly two young couples and a white-robed minister holding an infant at the baptismal font, is not likely to have been casual in view of the chapel’s own recent introduction to New York’s Episcopalian community.

KJA

1. Scott 1975, p. 8; and Hill’s obituary, *New-York Tribune*, September 27, 1879, p. 5, reprinted in Hill 1888. The first two volumes of Ruskin’s *Modern Painters* appeared in 1843 and 1846; see Ruskin 1903–5, vols. 3–4.
2. NAD Exhibition Record (1826–1860) 1943, vol. 1, p. 229; 1828, no. 126.
3. AAFA and AA-U Exhibition Record 1953, p. 185.

4. See Rev. George Wolfe Shinn, D.D., *King’s Handbook of Notable Episcopal Churches in the United States* (Boston: Moses King Corporation, 1889), pp. 57–61; and *Historical Time Line and Art Works*, a pamphlet from the Serbian Orthodox Cathedral of Saint Sava, New York. I am grateful to John Panter, parish historian of Trinity Church, for the source above and for copies of documents from the Trinity Church archives, and to Mrs. Natalie Ratzkovich for documentary information on the Serbian Orthodox Cathedral of Saint Sava, the former Trinity Chapel, as well as for the opportunity to tour the interior of the church.
5. The following information on the planning, design, and construction of Trinity Chapel comes chiefly from Charles T. Olmsted, “Trinity Chapel,” *Trinity Record* 4, no. 4 (February 1892), p. 4. I thank John Panter for providing a copy of this reference.
6. For an account of the consecration of Trinity Chapel and an appreciation of the new building, see *New-York Daily Times*, April 20, 1855, p. 1. The chapel was harshly criticized in “The Modern Architecture of New-York,” *New York Quarterly* 4 (1855), pp. 112–13. I am grateful to John Panter for providing me with a copy of the latter reference from the Trinity Church archives.
7. Lamentably, Weir’s windows were destroyed in the 1960s.
8. “Trinity Chapel, Twenty-Fifth and Twenty-Sixth Streets, New York City,” *Frank Leslie’s Illustrated Newspaper*, August 16, 1856, p. 148.

JOHN WILLIAM HILL

(1812–1879)

64. *Plums*

1870

Watercolor, graphite, and gouache on off-white Bristol board

7⁷/₈ × 12 in. (18.1 × 30.5 cm)

Signed and dated at lower left: J. W. Hill / 1870

Inscribed on verso at lower left: [inscription covered by paper mount]

EX COLL.: The artist, until d. 1879; his son, John Henry Hill, until 1882

Gift of J. Henry Hill, 1882 (82.9.1)

C140

John William Hill's conversion in the late 1850s to the aesthetics of John Ruskin and the Pre-Raphaelites is manifested less strikingly in landscapes, which the artist had been making throughout his career, than in still lifes. Of still lifes he exhibited none before 1858,¹ but thereafter his displays of fruit and occasional flower pieces began to appear regularly, first at the National Academy of Design, New York, and the Brooklyn Art Association and then in the 1870s at the American Society of Painters in Water Colors (later the American Water Color Society). His first "Fruit Piece" was shown at the academy in spring 1860.² Two events occurred at this time to stimulate Hill's interest in still life. In 1857 John Ruskin wrote enthusiastically about the broken-color, or stipple, watercolor technique used by William Henry ("Bird's Nest") Hunt, the shy British master whose still lifes of humble subjects, informally composed, Ruskin especially prized.³ Hill could have seen at least a few of Hunt's still lifes in America before 1860; moreover, by 1859 Hill had befriended Thomas Charles Farrer, the zealous young pupil of Ruskin. In 1863 Farrer would help found the Society for the Advancement of Truth in Art, an American Pre-Raphaelite group, of which Hill was the first president. Farrer surely

confirmed the older artist's interest in Ruskin and Pre-Raphaelitism and evidently shared with Hill an enthusiasm for Hunt's work. In summer 1860 Hill wrote to Farrer about an unidentified picture by Hunt, revealing that the dealer Samuel Putnam Avery "thinks it the best one he has seen [and] intends having it in the next month."⁴

The available pictorial and literary evidence suggests that Hill's earliest efforts in still life were conventional tabletop arrangements of fruit or vegetables.⁵ By 1865, however, he had begun to emulate closely Hunt's preciously wrought arrangements of fruit, flowers, and bird's nests displayed against an earthy, mossy embankment. Ensembles of plums and red berries, such as those seen here, for example, were typical in Hunt's work.

Even Pre-Raphaelite sympathizers in America initially resisted Hill's outdoor still lifes, despite the authority bestowed on them when Ruskin endorsed Hunt. Of a "beautiful drawing of plums" by Hill exhibited at the Artists' Fund Society, New York, in 1866, critic Russell Sturgis objected:

*... a cut-off branch of fruit thrown upon the ground is not dignified. It is good study, but poor picture-making. Even the great and authoritative example of William Hunt proves only that a picture may be made admirable in spite of a poor subject; for a poor subject cut flowers and plucked fruit must always remain. The orchard bough is better than the dinner table, and better than the ground beneath the tree. Life with the life of the tree is better than either dessert or windfalls or careful arrangements with moss and sods.*⁶

Eventually, in the 1870s, Hill did respond to Sturgis's (and Ruskin's) predilection for "life with the life of the tree." An exquisite example is the Museum's *Peach Blossoms* (C139), a painting of buds on the bough posed against an eggshell blue sky. Still, the

idea of "windfall" would have sufficiently justified for American Pre-Raphaelites the apparent artifice of displaying fruit on the ground in the manner of Hunt, who began making such works in the early 1830s. They were undoubtedly a natural outgrowth of the English artist's intimate, domesticated rural landscapes, microcosmic reflections of his taste for precious, textured studies of cottage corners and kitchens, knotty tree trunks and fences, and straw-strewn barn interiors, which had their closest American counterparts in the informal oil studies of WILLIAM SIDNEY MOUNT and, later in the century, in the paintings of Edward Lamson Henry (1841–1919).

For all their naturalism, however, Hunt's still lifes retain that modest artist's sense of privacy, an *indoor* outdoorness which, despite Hill's clear imitation of him, opens up in the American's work to direct sunlight and air. In *Plums*, for example, the format is wider than in most of Hunt's work; the fruit is disposed less compactly; and the ground rising behind does not nestle it or nudge it toward the foreground, as is typical of Hunt. The differences between Hill's work and Hunt's may well be attributable to Hill's taste in landscape for the prosaic, open prospects favored by Pre-Raphaelite landscape painters, also informed by the topographical landscape tradition in which he was trained. (See, for example, the broad view up the Hudson in Hill's watercolor *The Palisades*, plate 65.) Hence, many of Hill's fruit still lifes convey less artifice even than Hunt's pictures, a more plausible impression of fruit fallen from the tree. Moreover, Hill's outdoor fruit are more suggestive than Hunt's of the idea of propagation: what is portrayed on the ground is one curve in the arc of the life cycle, opposite that of the budding or blossoming branch; indeed, the entire cycle is implicit in the presence not merely of the fallen fruit that engenders the tree but also of the tree stem from which the fruit had grown.

Ruskin had promoted strenuously Hunt's stippling, or broken-color, technique in *Elements of Drawing*: "When you have time, practise the production of mixed tints by interlaced touches of the pure colours out of which they are formed, and use the process at the parts of your sketches where you wish to get rich and luscious effects. Study the works of William Hunt . . . in this respect, continually."⁷ Ruskin codified the technique, but it was Hunt's practice that had inspired his convictions. *Plums* amply illustrates how closely Hill followed the example of Hunt as interpreted by Ruskin. The green-yellow fruit—one of the large varieties of greengage (Reine Claude) plums⁸—are visually delectable, in the subtle warm-cool modeling of their surfaces. Next to the almost pure white highlights on each fruit, the hue is yellow, but the unalloyed tint begins to assume a greenish cast where the artist put down ciphers of pale blue pigment that gradually increase in number and strengthen in tone toward the unilluminated sides of the plum, where a deeper yellow-brown asserts itself as the reflected light of the earth. The pale blue strokes, which may be thickened with gouache, function as modeling but also communicate the milky bloom typical of several greengage plums. The variety is normally speckled, though the brownish coloration of the blemishes on Hill's plums suggests fungus growth, possibly linked to their casual fall and contact with the ground. The purple plums are of either the Early Rivers or the Damson variety, and the red berries, which the artist has inserted almost marginally as a shrewd color accent, are probably the fruit of *Solanum dulcamara*, the bittersweet or woody nightshade.

Hill's technique departs from Hunt's in one critical respect, which probably contributes to the unique qualities of their works. Before applying tints, Hunt coated the forms of his fruit with white body color (Chinese white pigment with just enough water to render it fluid). When dry, it served as a ground on which to

stipple transparent pigments.⁹ The semi-rigid white surface, which was somewhat analogous to canvas priming, or to the ivory on which portrait miniaturists worked, produced correspondingly luminous, jewel-like effects. Ruskin seems not to have known this, and Hill may not have studied Hunt's works closely enough to know that their qualities were achieved by any means other than those described by Ruskin and quoted above. Hill created wonderful effects with Ruskin's prescription of "interlaced touches of pure colours," some emulsified with gouache, but *Plums* is painted on a support of unprepared off-white paper. Perhaps in consequence, his watercolors fall just short of achieving the uncanny sparkle of Hunt's.

Neither Hunt nor Hill used his laborious technique with equal concentration outside the area of primary interest in a picture; still, there remains an intricacy to the English artist's backgrounds that Hill could or would not try to match. Nevertheless, the assortment of small blots, hatchings, and daubs composing the ground and grasses of *Plums* certainly imparts airiness to the background. *Pentimenti* indicating the presence of a few large grass blades in the upper left of the picture suggest a more structured compositional scheme that had been intended to strengthen the subtle diagonal configuration of plums and boughs running from upper left to lower right. By their removal, the arrangement lost little in structural integrity but gained in casualness.

Hill entered no fruit pieces in the 1870 exhibitions and, in any case, did not customarily identify in his titles the kinds of fruit depicted.¹⁰ *Plums* remained in his possession at his death and was offered to the Museum in 1882, along with several other watercolors (C136, C139, C142–C144), by his son, John Henry Hill (1839–1922). By that time Pre-Raphaelitism had long been out of fashion; the younger Hill sought and received the endorsement of Frederic Edwin Church (1826–1900), the

Hudson River School landscape painter and a founding trustee of the Metropolitan, to ensure their acceptance. Only in recent years has the rare charm of Hill's patient regard and exquisite workmanship again come to be appreciated.

KJA

1. Among Hill's first known works was a drawing of dahlias, executed in 1825. It is referred to in Hill 1888, p. 3. For Hill's first-exhibited still life, "Marigolds," see NAD Exhibition Record (1826–1860) 1943, vol. 1, p. 252: 1853, no. 312.
2. NAD Exhibition Record (1826–1860) 1943, vol. 1, p. 232: 1860, no. 32. In the same exhibition, Hill also entered "Apples" (no. 144) and "Fruit" (no. 154). For Hill's other exhibited still lifes, see NAD Exhibition Record (1861–1900) 1973, vol. 1, p. 438; Brooklyn Art Association Exhibition Index 1970, pp. 226–27; and AWS Exhibition Catalogues 1867–, First to Ninth Annual Exhibitions, 1867–76, and Twelfth Annual Exhibition, 1879.
3. Ruskin 1857, pp. 200, 228.
4. Hill to Farrer, August 18, 1860, Gordon Lester Ford Collection, Rare Books and Manuscripts, New York Public Library. Avery certainly owned at least one still life by Hunt, *An Apple and Grapes*, which he offered as number 61 in the sale of his collection in New York in 1873, as recorded in NMAA Index 1986, vol. 3, p. 1846. For Hill's friendship with Farrer, see also Brooklyn–Boston 1985, pp. 16–19, 159.
5. In his letter to Farrer (see n. 4 above), Hill mentions, "I shall go into plums on Monday in the house and a watercolor Drawing out of doors in the afternoon," suggesting that, in 1860 at least, he worked on still life indoors. In the same letter he also notes that he has just finished a drawing of cucumbers "in our room," a circumstance that seems corroborated by a surviving undated watercolor (Art Museum, Princeton University) of three cucumbers on a table or countertop. See also the tabletop still life *Plums, Pears, Peaches, and a Grape* (private collection), dated 1864, illustrated in Brooklyn–Boston 1985, p. 181.
6. [Russell Sturgis], "The Seventh Annual Exhibition of the Artists' Fund Society of New York," *The Nation* 3, no. 74 (November 29, 1866), p. 435.
7. Ruskin 1857, p. 228.
8. The author's effort to identify the two species of plums represented was inconclusive, but he is grateful to Jay Freer, Department of Horticultural Sciences, Cornell University, and to Susan Moody, manager and horticulturist of The Cloisters, for their assistance. The author also consulted the following sources:



U. P. Hedrick et al., *The Plums of New York* (Albany: J. B. Lyon Company, 1911), and Roger Holmes, ed., *Taylor's Guide to Fruits and Berries* (Boston and New York: Houghton Mifflin Company, 1996).

9. For a description of Hunt's techniques, see John Witt, *William Henry Hunt (1790–1864): Life and Work with a Catalogue* (London: Barrie and Jenkins, 1982), pp. 65–71.
10. Hill exhibited number 406, "Fruit," for sale

in the 1871–72 exhibition of the American Society of Painters in Water Colors. See AWS Exhibition Catalogues 1867–, Fifth Annual Exhibition, 1871–72, p. 25.

JOHN WILLIAM HILL

(1812–1879)

65. *The Palisades*

ca. 1870

Watercolor and gouache on white wove paper

9⁵/₈ × 16¹/₈ in. (24.5 × 41 cm)

Signed at lower right: J.W. Hill

EX COLL.: Babcock Gallery, New York; with Richard York Gallery, New York, until 1993

Morris K. Jesup Fund, 1993 (1993.528)
CI37

Though Hill's professional life was centered in New York City and Brooklyn, for over forty years he resided in West Nyack, New York, on the shores of the Hudson at the northern terminus of the cliffs known as the Palisades. Indeed among Hill's surviving works and those he is known to have exhibited there are probably more Hudson River subjects than those of any of the artists now associated with the Hudson River School,¹ with which he is not known to have had any significant connections. His pictorial experience with the Hudson River landscape preceded even that of THOMAS COLE, the school's founder. In the early 1820s, as an apprentice to his father, the aquatint engraver JOHN HILL, John William assisted in the production of the plates for WILLIAM GUY WALL's series of prints *The Hudson River Portfolio* (1821–25). His paintings and drawings of succeeding years were frequently related to his engraving of urban views; however, after reading John Ruskin's *Modern Painters* in the 1850s and falling in with the American Pre-Raphaelites, he returned to rural and suburban scenery: the Catskills, the lower Hudson River, and the neighborhood of his home in Rockland County.

West Nyack is at the foot of Hook Mountain, seen in the distance at the very center of this picture. The viewpoint is said to be the former estate of Christian H. Lilienthal of Yonkers, looking north to the

house and property of William S. Cochran at right, with the Palisades of New York and New Jersey across the river at left.²

By the 1860s, probably a decade before this picture was painted, Hill had adopted the minute hatching and stippling watercolor technique used by the American Pre-Raphaelites. He also began to work outdoors in broad daylight, partly because long work sessions were dictated by his search for "truth to nature," a Ruskinian tenet.³ In Hill's watercolors, as in most Pre-Raphaelite landscapes, there tends to be a tonal equivalence between foreground and background that results from working in bright sunlight. For this reason—and because the Pre-Raphaelite artists suppressed all evidence of brushstrokes—Hill's work often appears photographic. Finally, as a Pre-Raphaelite, Hill favored a high, nearly unbroken, horizon that emphasized topographical features at the expense of sky and atmosphere. In *The Palisades* he weakly delimited the composition with the trees at left and the Cochran mansion at right; the cows and the genteel human figures, which seem equally at home in the pasture, serve to define its curvature and space.

In his *Hudson from the Palisades* (New-York Historical Society), a watercolor dated 1873, a view to the south from the west side of the river, Hill again chose to crown the terrain overlooking the Hudson at right with a stately build-



ing, the Palisades Mountain House. The prospect of the river in the present work can also be likened to several done in the 1860s and 1870s by Hudson River School artists, including ALBERT BIERSTADT, SAMUEL COLMAN, Sanford Robinson Gifford (1823–1880), John Williamson (1826–1885), and GEORGE INNESS. The last two artists also included the Cochran mansion in their views.⁴ Williamson's picture (Hudson River Museum, Yonkers), dated 1871, seems virtually identical to Hill's in viewpoint, and he included, to the right of Cochran's villa, the even grander Greystone, a mansion built by John T. Waring. However, unlike Hill, Williamson appears to have taken liberties with the background of his view, moving picturesque Hook Mountain and the hills of the upper Hudson closer

to the viewer than they actually appear from the former property of Lilienthal.

KJA

1. See NAD Exhibition Record (1826–1860) 1943, vol. 1, pp. 229–31: 1835, no. 18; 1836, no. 34; 1852, no. 284; 1853, no. 260. See also Brooklyn Art Association Exhibition Index 1970, pp. 226–27: November 1867, nos. 86, 87; March 1868, no. 125; November 1858, no. 16 (“Newburgh Bay”); December 1879, no. 306. The collection of the New-York Historical Society contains six Hill watercolors of the Hudson, all listed (and some illustrated) in *American Paintings in NYHS* 1982, vol. 2, pp. 138–43, nos. 1218, 1219, 1222, 1224, 1226, 1228.
2. Identified by Kenneth W. Maddox, in letters to the Richard York Gallery, New York, May 5 and November 2, 1991, quoted in a letter to the author from Eric Widing of the Richard York Gallery, May 25, 1994.

3. According to Edward Cary, “Some American Pre-Raphaelites: A Reminiscence,” *The Scrip: Notes on Art* 2, no. 1 (October 1906), pp. 1–7, and pl. facing p. 1: “[Hill’s] absorbing thought was that painting was to be done in the presence of the subject, preferably in the open air, and he used to spend as much as ten hours a day on his landscape and flower studies” (p. 5).
4. Inness’s *Along the Hudson* (ca. 1865–70; Wadsworth Atheneum, Hartford) is illustrated and described in *American Paintings in Wadsworth Atheneum* 1996, vol. 2, pp. 488–99. Other related images are: Bierstadt, *View on the Hudson Looking across the Tappan Zee toward Hook Mountain* (1866; private collection), illustrated in *New York 1987–88a*, p. 17, fig. 1.11; Colman, *Looking North from Ossining* (1867; Hudson River Museum, Yonkers), illustrated in *Howat* 1972, pl. 23; and Gifford, *Hook Mountain, near Nyack, on the Hudson* (1866; Yale University Art Gallery), illustrated in *New York 1987–88a*, p. 228.

THOMAS HEWES HINCKLEY

(1813–1896)

66. *Catskill Clove (from Sketchbook of Landscape and Animal Subjects)*

1864

Graphite, ink washes, and gouache on off-white wove paper

9 3/4 × 14 in. (24.8 × 35.6 cm)

EX COLL. (sketchbook): With Kennedy Galleries, New York

Purchase, Sheila and Richard J. Schwartz Fund and Gifts in memory of Stephen D. Rubin, 1992 (1992.373.15 recto)

C145 (sketchbook)

The sketchbook in which this landscape is recorded appears to have been filled on a tour made by Hinckley in the spring or summer of 1864. Between the death of his first wife, in 1857, and his second marriage, in 1869, Hinckley is reported to have traveled regularly from his studio in Milton, Massachusetts, in search of material for the backgrounds of the animal paintings that were his specialty.¹ Only two of the drawings and sketches contained in the book are animal studies; the other twenty-five are landscapes, many of them exhibiting an intense yet subtle articulation of forms that is better appreciated there than in any of the artist's paintings. In the latter, his execution hardened, and the landscape elements, meticulously executed if somber, are secondary to animal portraiture, which is taxonomically precise if generally inexpressive.

The artist's tour probably began on the Delaware River, for the third drawing in the book includes a view of the Delaware Water Gap. He seems to have followed the river as far north as Delaware County in New York, west of the Catskill Mountains; he then turned east to the Catskills in the vicinity of the Catskill Mountain House and the Hudson River; from there, Hinckley moved north to the

Adirondack lakes, probably including Lake George. Two drawings, both dated "64," appear to break the continuity of the tour: the first, executed on the verso of a drawing of the Delaware Water Gap, is inscribed "Deal." It shows a river or creek in a pine barren, a habitat that may well have once existed in Deal, New Jersey, on the Atlantic shore, some seventy miles across the state from the Delaware Water Gap. The second drawing, on the verso of the very next leaf, is inscribed "NH," possibly meant to refer to New Hope, Pennsylvania, on the west bank of the Delaware north of Trenton. Aside from the apparent detours represented by these two drawings, the remaining sequence of views is consistent with the northerly route described above.

The drawings are almost evenly divided between the bucolic and the sylvan, the kinds of settings that accommodated Hinckley's prevalent subjects in paintings: livestock and game mammals, especially white-tailed deer. (Several white-tailed bucks, living or dead, are sketched on a page among other leaves covered with drawings of the eastern Catskills.) Few if any of the drawings can with certainty be linked to Hinckley's known paintings after 1864, and the majority of them represent not merely selected motifs, but discrete compositions that often assume the character of engraved vignettes. Indeed, Hinckley's pencil technique evokes the graphic density of steel engraving, though it lacks its depth of tone. Several merely outlined images among the drawings suggest that Hinckley's method was to sketch the composition faintly and then painstakingly model the motifs with minute hatching in increments from light to dark and generally from the center of the design outward to an irregular border, usually well within the boundaries of the sheet. This method seems to have been used for the beautiful drawing of Catskill Clove illustrated here.

Though the terrestrial elements of each view are dutifully copied, Hinckley virtually never grappled with the shifting forms of the sky: only cursory indications of clouds can be described in any of the drawings. Not that he was unimpressed by aerial phenomena. On one patiently wrought view of a creek or pond, probably near the Delaware River, Hinckley described the kind of impending weather so eerily captured in paintings by MARTIN JOHNSON HEADE: "Thunderstorm gathering / black clouds on the left / brilliant foreground." The drawing, however, discloses merely a hint (some vaguely traced cumuli) of the aerial drama that had been impressive enough to prompt the artist's remarks. It seems to have been too ephemeral for this draftsman's reflexes and recollection, and perhaps too threatening to keep him outdoors to record it. Above all, Hinckley, for all his inborn skill, evidently lacked the academic experience to integrate the sky as a complementary part of the pictorial ensemble. That the drawings are also somewhat weak in spatial articulation is understandable, in a way, since for this painter landscape generally functioned as a foil, not as a subject. Still, what Hinckley did accomplish is astonishingly subtle, sometimes exquisite.

The drawings in this sketchbook were made when the second-generation Hudson River School was in the ascendant and during the brief flowering of the American Pre-Raphaelite movement. Hinckley's delicate, deliberate—if sometimes laborious—touch in pencil bears a striking similarity to the graphic precision of drawings by American Pre-Raphaelites such as the expatriate English artist Thomas Charles Farrer, Charles Herbert Moore (1840–1930), and John Henry Hill (1839–1922).² Nothing, however, is known about Hinckley's wider experience, except that he took a tour of Europe in 1851 and, some years after filling this sketchbook, a trip



to California in 1870. The scrupulousness of his draftsmanship may have been informed by a stolid country Protestant morality to which, in the Anglo-American world, the moral philosophy of Ruskin gave aesthetic voice. Like many contemporary artists, he may even have read Ruskin's *Modern Painters*. Probably, however, Hinckley's style was essentially shaped by the catechism of drawing instruction books, whose illustrations of

landscape composition could help to explain the consistency, even the rigidity, of his technique.³

KJA

1. Shaw 1985, p. 7.
2. For examples, see *Sunnyside* by Hill (ca. 1860; private collection) and *Pine Tree* by Moore (1868; Art Museum, Princeton University), both reproduced in Brooklyn-Boston 1985, p. 167, no. 14, p. 197, no. 48.
3. Drawing instruction manuals, several dealing exclusively with landscape, were published

prolifically during the years of Hinckley's artistic development and career. For examples, see Benjamin H. Coe, *Easy Lessons in Landscape Drawing, with Sketches of Animals and Rustic Figures, and Directions for Using the Lead Pencil* (1840; New York: Saxton and Miles, 1845); and F[essenden] N[ott] Otis, *Easy Lessons in Landscape, with Instructions for the Lead Pencil and Crayon* (New York: D. Appleton and Company, 1851).

DANIEL HUNTINGTON

(1816–1906)

67. *Seated Male Nude*

1838

*Black chalk, and white-chalk heightening
on light brown wove paper*

18¹/₁₆ × 13⁵/₁₆ in. (45.9 × 33.8 cm)

Inscribed at lower right: N. Acad[?]. 1838

EX COLL.: *With Ira Spanierman Galleries,
New York, 1989*

Morris K. Jesup Fund, 1989 (1989.300)

C158

The leading portraitist in New York during the post–Civil War period, Daniel Huntington was a prolific and conservative painter, a man highly respected by his clients and colleagues throughout his long career. Huntington may have decided to become an artist after a brief period of instruction in JOHN TRUMBULL’s studio. He later received encouragement, advice, and lessons from Charles Loring Elliott (1812–1868), SAMUEL FINLEY BREESE MORSE, and HENRY INMAN. He tried his hand at genre scenes and landscapes and honed his skills in classes at the National Academy of Design, New York, during the mid-to-late 1830s. This early training, which suited his conservative disposition, provided the armature upon which was based work from the rest of his career. Although he traveled widely and frequently during the mid- and late nineteenth century, he shunned new artistic concepts and styles. As president of the National Academy from 1862 to 1870 and from 1877 to 1890, he was respected for defending established practice. The critic James Jackson Jarves characterized Huntington in 1864 as among the “representative artists of academic training.”¹

As a staunch academician in technique and manner, Huntington understood that proper draftsmanship was at the core of accomplished painting. His extant drawings number over a thousand, and the vast majority are from his early career, although he continued sketching as long as he lived.² He carried sketchbooks with him when he traveled—one of them is in the Museum’s collection (C159)—and is known to have made preparatory drawings for many of his landscape and allegorical paintings and for some of his portraits. The present drawing is a student exercise

from a class Huntington took at the National Academy in 1838. The academy is not known to have had a fixed curriculum at the time Huntington studied there, but it is generally understood that artists had access to lectures on anatomy and classes on drawing from antique sculptures and from life. Studies of this particular male model by other artists, who would have been Huntington’s fellow students in 1838, have not been located, but this drawing alone is documentary proof that the National Academy offered life classes as early as 1838. According to traditional practice as followed in contemporary European schools, a student would not be allowed to draw from life until, in the opinion of the instructor, he or she had mastered antique studies. This rule was probably imposed to some extent at the National Academy as well. Huntington’s drawing displays a proficiency in modeling and highlighting and a commendable grasp of human anatomy and foreshortening that he would have learned from drawing statuary before advancing to life studies. That Huntington was already painting by 1838—he set up a studio in New York in 1836 and began exhibiting his canvases in the same year—indicates that he continued to respect the fundamentals of academic practice, even though he had progressed from drawing to painting in his professional life.

CRB

1. James Jackson Jarves, *The Art-Idea*, edited by Benjamin Rowland Jr. (1864; Cambridge, Mass.: The Belknap Press of Harvard University Press, 1960), pp. 188–89.

2. The principal repository of Huntington’s drawings is the Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York.



UNIDENTIFIED ARTIST

68. *View from the House of Henry Briscoe Thomas, Baltimore*

ca. 1841

Pen and India ink, gouache, and sgraffito
on heavy off-white wove paper

13¹⁵/₁₆ × 11³/₈ in. (35.4 × 28.9 cm)

EX COLL.: By descent to Mrs. Lydia Bond
Powel, until 1967

Gift of Lydia Bond Powel, 1967

(67.143)

C412

A highly engaging work with seemingly abundant clues to its subject embedded in a meticulously detailed composition, this drawing continues to baffle scholars. Similarities have been noted with a view of New York Harbor from Brooklyn Heights signed and dated 1865 by William Martin Harding (Museum of Fine Arts, Boston), yet significant differences are also apparent.¹ Certainly it is the product of a compulsive mind and hand that sought to balance each carefully rendered component of the tableau with another.

The sheet is stippled overall, and sgraffito (a scratching technique) has revealed the white of the paper in select spots. The architectural interior was delineated with the aid of a rule, while the sheer draperies and distant landscape were drawn freehand. The artist apparently overlooked no tiny feature that fell within his observation. The prospect includes part of a first- or second-floor interior with paneled window shutters, wood venetian blinds, patterned ingrain wall-to-wall carpeting, and layered draperies with their valance and tasseled pulls looped and tied around matching brackets at left and right. A precisely drawn but unembellished birdcage is balanced on the windowsill, marking the zone of transition between inside and out-

side. The open window gives a view across a manicured lawn to the house's large gate, and from there past a horse pasture to a scene of industry and shipping along a body of water busy with craft. A multistory factory building rises in the exact center of the composition.

So striking is the "eerie, nearly surreal quality" of the work that it is tempting to relate it to the theory of Romantic painting that holds depictions of an open window (of which there are many in nineteenth-century art) to be richly symbolic or allegorical.² Yet the artist, who was probably not academically trained, may have been quite innocent of such grand ideas.

In this and other ways, the drawing frustrates every effort to place it in a larger context. The deceptively informative title, *View from the House of Henry Briscoe Thomas, Baltimore*, passed down with the drawing through the family of the donor, a former staff member of the Museum. According to her, the date of about 1841 was also traditional in her family. Further research turned up a likely candidate for the owner of the house depicted in the drawing: Henry Briscoe Thomas, the son of James Richard Thomas and Jennifer Briscoe. Descended from a line of Thomases who had lived in southern Maryland for over a century and owned a number of properties, he was born and raised in the family's residence Deep Falls, on the Chaptico Bay of the Wicomico River.³ Built in about 1745 by William Thomas, the brick house, which is still in existence, has sash windows like the ones depicted in the drawing and is "situated on an eminence which commands a fine view."⁴

But this Henry Briscoe Thomas was born in 1864 and died in 1922. If the present work is a view from his home, or birthplace, then it cannot date from 1841; moreover, the title would be in error since Deep Falls is not in Baltimore. Thomas, a

laryngologist and rhinologist, practiced in Baltimore and lived there with his family, but the pictured house and its site cannot be tied to any residence in that area. Nothing in the landscape or the interior furnishings suggests a date later than the 1850s. The architectural structures and boats are clearly mid-nineteenth-century, the woodwork is probably late eighteenth-century, and the draperies and carpet are in a style first seen in the 1830s. Thus, for the present, this work remains enigmatic, a startlingly evocative drawing that perhaps need not be particularized in order to be treasured.

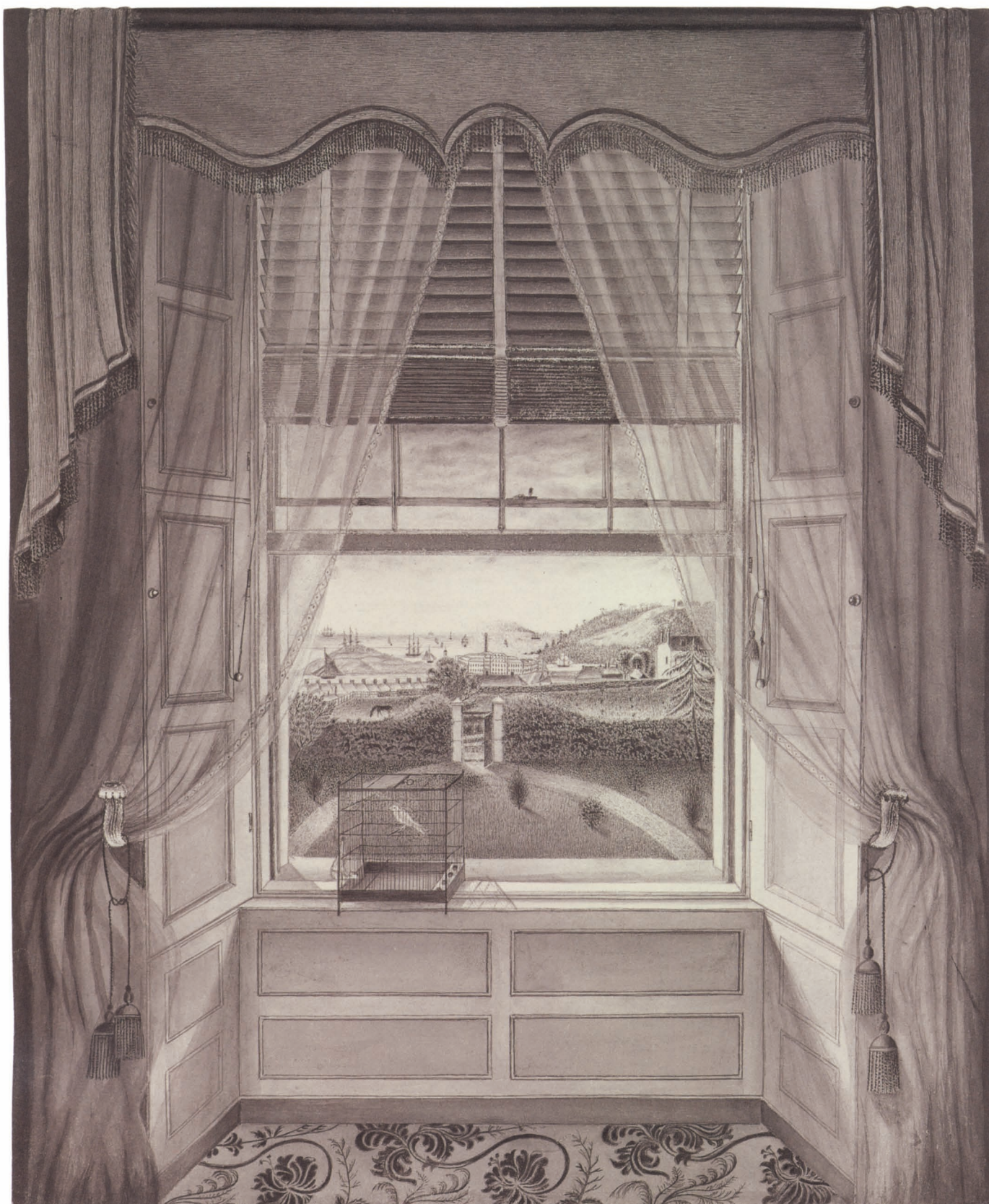
CRB

1. Carol Troyen, in Boston 1993, p. 47.

2. The quotation is taken from "American Drawings, Watercolors, and Prints," *The Metropolitan Museum of Art Bulletin* 37, no. 4 (Spring 1980), p. 22. On the open window as symbolic or allegorical, see Lorenz Eitner, "The Open Window and the Storm-Tossed Boat: An Essay in the Iconography of Romanticism," *The Art Bulletin* 37, no. 4 (December 1955), pp. 281–90.

3. Biographical clipping in the archives of the Department of American Paintings and Sculpture, Metropolitan Museum.

4. Photographic clipping in the archives of the Department of American Paintings and Sculpture, Metropolitan Museum; and John Martin Hammond, *Colonial Mansions of Maryland and Delaware* (Philadelphia and London: J. B. Lippincott Company, 1914), p. 240. See also Swepson Earle, *The Chesapeake Bay Country* (Baltimore: Thomsen-Ellis Company, 1923), pp. 129–30; and George Morgan Knight Jr., *Intimate Glimpses of Old Saint Mary's* (Baltimore: Meyer and Thalheimer, 1938), pp. 6–8.



JOHN FREDERICK KENSETT

(1816–1872)

69. *Birch Tree, Niagara*

Probably 1851

Graphite on off-white wove paper

16⁹/₁₆ × 10⁵/₈ in. (42.1 × 27 cm)

Inscribed at lower right: *Birch Tree
Niagara / Aug. 26th / 50 / JF K* [in
monogram]

EX COLL.: Given by the artist to Vincent
Colyer, ca. 1872; his daughter, Louise
Colyer, ca. 1888; her husband, Edward F.
Weed, ca. 1910; anonymous collection,
ca. 1955; anonymous collection to
Babcock Galleries, New York, 1973–76
Morris K. Jesup Fund, 1976 (1976.19)
C180

To the student of Kensett's paintings, many of his drawings come as a surprise. Compared even with other members of the Hudson River School, Kensett was a remarkably vigorous draftsman—perhaps less mild in his temperament than historians and his contemporaries alike have thought.¹ To be sure, Kensett's graphic oeuvre is replete with the kind of topographical outline drawings that mark the sketches of his colleagues Frederic Edwin Church (1826–1900), Sanford Robinson Gifford (1823–1880), JASPER FRANCIS CROSEY, and several others of his time and place. But these drawings, too, are enlivened by strikingly dynamic close-ups of natural motifs, particularly trees, which, like the birch tree in the Museum's study, convey the impression of having been rapidly "brushed" rather than delineated by the pencil.

Doubtless, Kensett derived the practice of sketching foreground details from his colleague ASHER BROWN DURAND, who, like Kensett, had been an engraver before becoming a landscape painter.² Some of Kensett's drawings reflect Durand's preference for emphasizing the relationship between a tree and its terrestrial foundation, showing how peculiarities of rock and ground influenced growth and therefore

the ultimate form of an individual specimen.³ There are differences, however. Whereas Durand's deliberate pencil work can produce an effect evocative of anatomical illustrations of bone and sinew joints—one perceives them as sensitive and insightful, but deliberate—Kensett's energetic wielding of both the soft side and the sharp point of the pencil can seem almost electric in character. His manner certainly favors the idea of growth—a youthful, aggressive kind of growth—over form. Kensett's nimble and summary hand imparts a crackle to his tree motifs that evokes the lightness and economy of Far Eastern landscape painting in ink brush. This quality of draftsmanship sometimes carries over into his landscape paintings, especially those of the late 1850s and 1860s, in which nervous tree profiles in the foreground heighten the tension of watery horizons—ocean, river, or lake.⁴ But even in one of Kensett's paintings of Niagara Falls (ca. 1851–52; Mead Art Museum, Amherst College), in which, characteristically, the stupendous cataract is relegated to the background, the most conspicuous birch tree in the foreground fairly leaps with an energy that is denied the actual subject of the picture.

Birch Tree, Niagara was executed when the artist was refining his skill in woodland and bucolic subjects. Since Kensett is not known to have traveled to Niagara in 1850 but visited there in August 1851, it appears quite possible that Kensett inscribed the date and subject on this work at some later time, when his recollection of the particulars had faded.⁵ Despite the presence of birch trees in many of Kensett's paintings,⁶ the drawing, like most of the artist's, cannot be linked precisely to any one of those works; it probably manifests his steady purpose to understand the character and variety of trees, so that in composing a painting he might readily and truthfully fashion them to suit pictorial needs. The

birch tree was particularly apt for inclusion in landscape paintings: its whiteness provides natural relief against the dark forest mass; it has a notable tendency to arching, lyrical growth (as the present drawing shows in the extreme); and it possesses close associations with America's native peoples, who used birch-bark, for instance, to make their canoes. These qualities, moreover, are reflected in a multitude of references to the birch tree in Anglo-American literature.⁷

Birch Tree, Niagara differs from Kensett's other drawings of trees in its steep upward perspective. The vertical thrust is subtly weighted by the quick hatching of shade that throws the trunk into relief and reinforces the opposing diagonal of the tree behind it. The artist was evidently attracted to the motif by the unusual deformity of the trunk, an apparent result of the tree's natural pliancy combined with some environmental circumstance or event, which nonetheless did not arrest the birch's further skyward growth. In the small shorthand bursts of leafage the artist suggests that the tree is as much pulled upward by photosynthesis as built upward by ground nutrients propelled through its trunk. If, indeed, the drawing was made at Niagara, the condition of the tree that lured Kensett to record it may reflect damage by water or, more likely, ice. The plume of vapor that constantly rises from the base of the great cascade at Niagara renders trees in the vicinity eternally damp; in the winter they are burdened with ice that can bend or snap their boughs or trunks. In two drawings (1858; Cooper-Hewitt, National Design Museum, New York) Church deliberately portrayed, with white gouache, the vapor cloud with its residue of droplets glistening on the trees and undergrowth of Goat Island, which separates the American from the Canadian falls of Niagara.⁸ In a simple sketch of the edge of the American Falls made in 1856 from the southern riverbank (Brooklyn



Museum), WILLIAM TROST RICHARDS included in the foreground the profile of a birch tree, bent and partially fractured yet still living, like the one in Kensett's drawing.⁹ None of these three drawings conveys quite so keen an appreciation as does Kensett's of the energy—the exuberance, even—of organic life despite the conditions of a harsh natural environment.

Given the inherent drama of this drawing, it is curious that Kensett's several known oil views of Niagara Falls and its environs are among his most remote and neutral paintings. With one exception, the Mead Art Museum painting mentioned above, trees figure very little in any of them. Later, when Kensett had simplified his compositions and when Barbizon-style painting had gained increasing acceptance, tree forms assumed prominence in several of his works, confirming the utility of such exercises as *Birch Tree, Niagara*.

KJA

1. For descriptions of Kensett's personality by his contemporaries, see *Proceedings at a Meeting of the Century Association, Held in Memory of John F. Kensett, December, 1872*; cover title,

Eulogies on John F. Kensett ([New York, 1872]).

2. See John K. Howat, "Kensett's World," and John Paul Driscoll, "From Burin to Brush: The Development of a Painter," in Worcester–Los Angeles–New York 1985–86, pp. 18, 20, 49, 52. Kensett and Durand had both worked for the engraver Peter Maverick (1780–1871) in New York City, sailed to Europe together in 1840 as aspiring landscape painters, and in England together studied John Constable's paintings and plein-air sketches.
3. This quality can be appreciated, for instance, in a pencil drawing in the Metropolitan by Durand, *Sketch from Nature* (plate 39). The collection of the New-York Historical Society, New York, is especially rich in drawings and oil sketches of this kind by Durand.
4. See, for example, Kensett's painting *Newport Coast* (ca. 1865–70; private collection), reproduced in Worcester–Los Angeles–New York 1985–86, pl. 22.
5. John Paul Driscoll discusses the dating of this drawing in University Park–New York 1978, pp. 64, 66.
6. For examples in addition to *Niagara Falls* of 1851–52, the picture in the Mead Art Museum cited in the text, see *View from Richmond Hill* (ca. 1843–45; private collection), *A Holiday in the Country* (1851; Mr. and Mrs. W. Knight Sturges collection), *Along the Hudson* (1852; National Museum of American Art, Washington), *White Mountain Scene* (1853; Huntington Library and Art Gallery, San Marino, California), and *Adirondack Scenery* (1854;

private collection), all reproduced in Worcester–Los Angeles–New York 1985–86, pls. 1, 3, 9, 12, and fig. 40.

7. See, for example, William Wordsworth, "An Evening Walk" (1793), in *The Poetical Works of William Wordsworth* (Oxford: Clarendon Press, 1940), p. 17, ll. 156–57; Samuel Taylor Coleridge, "The Ballad of the Dark Lady" (1798), in *The Complete Poetical Works of Samuel Taylor Coleridge*, vol. 1, *Poems* (Oxford: Clarendon Press, 1912), p. 293, ll. 1–2; William Cullen Bryant, "The Murdered Traveller," in *The Poetical Works of William Cullen Bryant* (New York: D. Appleton and Company, 1910), p. 73, ll. 5–6; and Henry Wadsworth Longfellow, "The Song of Hiawatha" (1855), in *The Complete Poetical Works of Henry Wadsworth Longfellow* (Boston: Houghton Mifflin Company, [1893]), part VII, pp. 128–29, part VIII, pp. 130–32, part XIV, pp. 145–47, part XVIII, pp. 155–56, part XXII, pp. 162–64.
8. Both drawings were labeled with the name of the site by the artist. One is dated "August / 58," the other "Sep. / 58." For illustrations, see Stebbins 1976, p. 128, fig. 97; and Yonkers 1984, pp. 54–55, no. 40, fig. 27.
9. Illustrated in Ferber 1980, p. 475, fig. 77. The identical tree, or a very similar one in the same location, was represented in an 1848 painting by Godfrey Frankenstein (1820–1893), *Niagara from Goat Island* (Cincinnati Art Museum), illustrated in Buffalo–Washington, D.C.–New York 1985–86, p. 60, fig. 52.

EMANUEL GOTTLIEB LEUTZE

(1816–1868)

70. *The Last Drop (from McGuire Scrapbook)*

Iron-gall ink and graphite on thin green wove letterpress paper

5⁵/₁₆ × 4⁷/₈ in. (13.5 × 12.4 cm)

Inscribed at lower right, below image:

E.G. Leutze. / The Last drop–.

EX COLL. (scrapbook): Probably James C. McGuire (1812–1888), Washington, D.C.; probably his son Joseph D. McGuire (1842–1914), Washington, D.C.; his son James C. McGuire (1867–1930), New York, until 1926

Gift of James C. McGuire, 1926

(26.216.29)

C201

After emigrating from Germany to the United States with his parents, Leutze began his artistic training in Philadelphia with the well-known drawing master JOHN RUBENS SMITH. His unlocated oil painting *Indian Contemplating the Setting Sun* brought his talents to the attention of the leading Philadelphia collector and publisher Edward L. Carey, who provided financial support and encouraged Leutze to further his studies abroad.¹

Accordingly, the young artist traveled to Düsseldorf, where he enrolled at the Kunstakademie in 1841. He later offered

his impressions of the German art school to Henry T. Tuckerman, author of *Artist-Life; or, Sketches of American Painters* (1847):

The consistency and severity in the mechanical portion of the art taught at this school, are carried into the theory, and have led, by order and arrangement, to a classification of the subjects, which is of essential service; and soon confirmed in me the conviction that a thorough poetical treatment of a picture required that the anecdote should not



*be so much the subject, as the means of conveying some one clear idea, which is to be the inspiration of the picture. But the artist, as a poet, should first form the clear thought as the groundwork, and then adopt or create some anecdote from history or life, since painting can be but partially narrative and is essentially a contemplative art.*²

In 1843 Leutze visited Germany and Italy; in Rome he participated in the activities of a sketch club and presumably examined classical sculpture firsthand. He traveled to America later in the 1840s and again in 1851, the year the second version (Metropolitan Museum) of his best-known painting, *Washington Crossing*

the Delaware, was completed and later exhibited, first in Washington, D.C., and then in New York City.³ In 1852 he went back to Düsseldorf, where he settled until financial and political considerations forced him to return once again to the United States. In 1859 he took quarters in the Tenth Street Studio Building, a lively artists' residence in New York City.

Leutze's ink and graphite sketch *The Last Drop* was once part of an album of nineteenth-century American drawings that probably was assembled by James C. McGuire of Washington, D.C., and passed down through his family to his grandson James, a resident of New York City. Connoisseurs like the elder James McGuire collected drawings in quantity and gathered them in scrapbooks for

study and enjoyment. The New York collector JOHN LUDLOW MORTON conceived the idea of asking artists with whom he was friendly to make and sign drawings for a keepsake album (New-York Historical Society).⁴ Morton was a member of the New York Sketch Club, established in 1829 by artists and writers of the Knickerbocker group to foster interest and proficiency in the art of drawing. Sketching from a subject proposed by the host of an evening's festivities was central to the purpose of the club, as the bylaws state:

At each regular meeting, the member at whose house the Club may be assembled, shall provide paper and pencils, and propose a subject: and

such artists, and others, as may be present, shall make a sketch of the subject so proposed, which sketches shall be the property of the host. Any member having an original literary article shall have the liberty of reading it to the club.⁵

In 1845 Leutze accepted the invitation of poet William Cullen Bryant, one of the leading lights of the Sketch Club, to attend a meeting of the club members in Bryant's home as a guest of the organization.⁶ In 1851 Leutze's name appears for the first time in the minutes of the Sketch Club, and he was present at several meetings in 1851 and 1852. Eventually, he was proposed for membership by the prominent New York art patron Jonathan Sturges; however, there is no evidence that he was elected, and he continued to attend meetings of the club as a guest rather than as a full-fledged member.⁷

The small size of the sheet and the presence of an inscription identifying the subject—perhaps even the manner in which the main features of the image are lightly indicated in graphite and details added with touches of ink to strengthen the line⁸—suggest that Leutze's *The Last Drop* was inspired by a gathering of the Sketch Club.

On the other hand, Leutze drew and painted Native American themes throughout his career. In addition to his first early success in oil, *Indian Contemplating the Setting Sun*, mentioned above, he painted *Indian Girl* (1856; location unknown) and *Indians and Captive* (location unknown) while in Germany during the 1850s.⁹ A work that has been identified as Leutze's only known print, although no reproduction of it is known, was titled *Indian Warrior Standing upon a Tree*.¹⁰ Thus, rather than a Sketch Club drawing, *The Last Drop* may represent Leutze's idea for a picture or a literary illustration.

Native American themes were also popular with the Knickerbocker artists and writers with whom Leutze was acquainted in New York.¹¹ The subject of a mortally wounded Indian warrior lying down to drink at a forest pond, which

ultimately derives from the eighteenth-century Romantic conception of the noble savage, was taken up in the nineteenth century by Leutze's friend William Cullen Bryant. Bryant's poem "The Fountain" (1839) inspired Thomas Cole's drawings for a projected series of paintings of the same title, in which humankind progresses toward civilization from a barbarous state represented by Cole as a dying Indian slaking his thirst at the edge of a stream (see plate 46). Leutze, too, may have been inspired by Bryant's poem, or perhaps indirectly by a scene from Knickerbocker writer James Fenimore Cooper's novel of 1829 *The Wept of Wish-ton-Wish*, about the Indian raids on the Puritans during the late seventeenth century. Describing the journey of Conanchet and Whittal Ring through "a thousand forest knolls," for example, Cooper observed: "Once or twice [the hotly pursued Indians] had stopped at some spot where water, limpid as the air, gushed from the rocks; and drinking from the hollows of their hands, the march had been resumed with the same speechless industry as before."¹²

The pose of Leutze's Indian, with one knee bent and an arm stretched across his torso—like Cole's Native American in *The Fountain*, No. 1 (plate 46)—recalls the Hellenistic sculpture known as the *Dying Gaul* (Museo Capitolino, Rome). Leutze presumably saw the famous statue while he visited Rome; however, by Leutze's day it had become conventional to portray Native Americans in a recumbent pose reminiscent of the *Dying Gaul*. Peter Stephenson created a sensation in London at the 1851 Great Exhibition of the Works of Industry of All Nations, better known as the Crystal Palace Exhibition, with his *Wounded Indian*. Although Stephenson's sculpture resembles the *Dying Gaul*, the artist made a few alterations, bowing the head more deeply and infusing the figure with pathos by turning his limp hand palm-upward on the base. Highly praised by British critics, *The Wounded Indian* was featured prominently in the exhibition catalogue.¹³ Leutze's handling of the headdress and his rendering of the

Indian's upturned palm in *The Last Drop* suggest his familiarity with Stephenson's celebrated marble statue. The *Dying Gaul* also inspired Thomas Crawford's *Dying Chief*, a sculpture he executed in 1856 for the pediment of the United States Capitol.¹⁴ Leutze undoubtedly knew Crawford's work, for he returned from Germany in 1859 with a keen interest in securing a mural commission at the Capitol and would execute work there in 1861. EBD

1. Stehle 1976, p. 5.
2. Henry T. Tuckerman, *Artist-Life; or, Sketches of American Painters* (New York: D. Appleton and Company; Philadelphia: G. S. Appleton, 1847), p. 176, quoted in *American Paintings in MMA II* 1985, p. 14.
3. See *American Paintings in MMA II* 1985, pp. 16–24.
4. The album contains twenty-five small drawings signed and dated by THOMAS COLE, ASHER BROWN DURAND, SAMUEL FINLEY BREESE MORSE, THOMAS SULLY, and ROBERT WALTER WEIR, among others. See Stebbins 1976, pp. 113–14.
5. Article 5, "Rules and Regulations of the Sketch Club" (by FRANCIS WILLIAM EDMONDS), minutes of the Sketch Club, 1829, ms. in the Archives of the Century Association, New York.
6. William Cullen Bryant to Mrs. Frances F. Bryant, September 10, 1845. Goddard-Roslyn Collection of Bryant manuscripts, New York Public Library. See also Parke Godwin, *A Biography of William Cullen Bryant, with Extracts from His Private Correspondence*, 2 vols. (New York: D. Appleton and Company, 1883), vol. 2, p. 11.
7. In the entries for November 7, 1851, January 9, 1852, and February 6, 1852, of the minutes of the Sketch Club, Leutze is listed as a guest, with Bryant present. On February 10, 1860, he was proposed for membership in the club. Archives of the Century Association, New York.
8. A drawing by Robert Walter Weir illustrating "The Elfin Page" from Sir Walter Scott's *Lay of the Last Minstrel*, the subject chosen for a Sketch Club gathering on the evening of March 27, 1829, is executed in a nearly identical technique. Weir's drawing is in the Yale University Art Gallery, New Haven, together with drawings made on the same occasion by other artists. See Stebbins 1976, pp. 115–16.
9. His interest in Native American subject matter may have been stimulated by another German-American artist working in Düsseldorf, Charles Wimar (1828–1862), who often performed whooping war dances at exhibitions of his paintings of frontier subjects. There

exists a portrait of Leutze in his Düsseldorf studio seated at an easel with tomahawks and moccasins hanging on the wall behind him (reproduced in Stehle 1976, p. 20a).

10. See "Annotated List of the Works of Emanuel Leutze," p. 100 (paginated separately following the text), in Stehle 1976; but Andreas Andresen, *Handbuch für Kupferstichsammler*, 2 vols.

(Leipzig: T. O. Weigel, 1870, reprinted Hildesheim: Georg Olms Verlag, 1982), vol. 2, p. 48, does not list the work as a print.

11. For an overview of the Knickerbocker circle, see Callow 1967.
12. J[ames] Fenimore Cooper, *The Wept of Wish-ton-Wish: A Tale* (1829; New York: W. A. Townsend and Company, 1859), p. 450.

13. H. Nichols B. Clark and William H. Gerds, *A Marble Quarry: The James H. Ricau Collection of Sculpture at the Chrysler Museum of Art* (New York: Hudson Hills Press in association with the Chrysler Museum of Art, 1997), p. 187.
14. William H. Gerds, *American Neo-Classical Sculpture: The Marble Resurrection* (New York: The Viking Press, 1973), p. 128.

DAVID JOHNSON KENNEDY

(1816/17–1898)

71. *Entrance to Harbor—Moonlight*

1881

Gouache, graphite, pastel, and sgraffito on white wove paper coated with gray gouache

9¼ × 15 in. (23.5 × 38 cm)

Signed and dated at lower left: D.J.

Kennedy 1881

EX COLL.: The artist; his wife's sister, Anna Marie Corbin, who married

Frederick George Wolbert of Philadelphia; their daughter, Virginia Say Wolbert, who married William Brand Dall; their son, William Brand Dall Jr., who married Helen Louise Day; their daughter, Elizabeth Dall, who married William C. Godfrey of Garden City, New York, until 1968; with Hirschl and Adler Galleries, New York, 1968
Rogers Fund, 1968 (68.41)
C179

A largely self-taught artist, David Johnson Kennedy produced numerous street scenes and views of Philadelphia, where he settled after emigrating from Scotland in his early twenties. Active in the art circles of his adopted city, Kennedy exhibited at the Pennsylvania Academy of the Fine Arts, the Philadelphia Exchange, and the Artists' Fund Society. Over a thousand of his works in watercolor, gouache, pastel, and graphite survive at the Historical Society of



Pennsylvania in Philadelphia. Many are shore scenes depicting the coast of New Jersey at and near Atlantic City, a new and popular resort of Philadelphians beginning in the 1860s. His selection and treatment of these subjects suggest that he was strongly influenced by his contemporary JAMES HAMILTON (see plate 73), though Kennedy rarely took the kind of expressive technical liberties that are seen in Hamilton's work.

Kennedy's skill with mixed media is very evident here. Applying a graphite pencil and scratching tool to white paper prepared with a gray gouache ground, he produced an evocative—indeed surreal—view of a rising moon, whose light is reflected on the broad expanse of water and beach. The image was essentially rendered in pencil on the gray ground, and possibly the artist used several pencils of varying densities to achieve a wide range

of grays and blacks. He then highlighted the drawing by scratching the ground to reveal the white paper beneath, producing the glow of the moon, a luminous filigree of clouds, watery reflections and foamy surf, and glints of light on sails, a lighthouse, and coastal rocks. The richness of the virtually monochromatic image is undoubtedly enhanced by nearly invisible small touches of orange and green pastel, chiefly on the foreground sand and the lapping water.¹

Entrance to Harbor—Moonlight was made at a time when highly finished drawings in black and white had begun to appeal to connoisseurs. Many drawings of the 1870s and 1880s by Winslow Homer (1836–1910)—rendered with the more conventional materials of graphite and white gouache or charcoal and white chalk—also reflected this aesthetic. Reportedly Homer once remarked: “I

have never tried to do anything but get the true relationship of values; that is, the values of dark and light and the values of color. It is wonderful how much depends upon the relationship of black and white. Why, do you know, a black and white, if properly balanced, suggests color.”² Kennedy would surely have agreed with Homer's last remark, though in this drawing he could not resist the actual if subtle application of color to ensure the chromatic suggestiveness that Homer prized.

EBD

1. I am indebted to Kevin J. Avery and Marjorie Shelley for sharing their expertise on Kennedy's technique.
2. As quoted in Franklin Kelly, “A Process of Change,” in Washington, D.C.–Boston–New York 1995–96, p. 220. See also Paul Raymond Provost, “Drawn Toward Europe: Winslow Homer's Work in ‘Black and White,’” *Master Drawings* 31, no. 1 (Spring 1993), pp. 35–46.

WILLIAM RICKARBY MILLER

(1818–1893)

72. *The Grandmother Tree near Middletown, Long Island*

1858

Watercolor, gouache, and graphite on off-white wove paper

15⁷/₈ × 12¹⁵/₁₆ in. (40.3 × 32.9 cm)

Inscribed at lower left: W.R. Miller. 1858. N.Y. / 24 [?]; at lower right: *The Grandmother Tree. near / Middle Town. Long Island*

EX COLL.: Mrs. A. M. Miller, the artist's wife, until 1893

Gift of Mrs. A. M. Miller, 1893 (93.24.2)
C219

William Rickarby Miller, JOHN MACKIE FALCONER, GEORGE HARVEY, and JOHN WILLIAM HILL were the most prolific watercolorists in America during the mid-nineteenth century, before the foundation of the American Society of Painters in Water Colors in 1866. Miller had been born in northern England and was initiated in art by his father. After continuing his training in Newcastle and in London,¹ he immigrated to the United States, fully equipped technically to paint American scenery in a medium whose practitioners were then more oriented to the representation of city and suburban views; Miller produced these also, albeit in a more picturesque than topographical spirit. In a letter written in 1848 to his sister back in England the artist observed that watercolor was “a branch of Painting scarcely

at all cultivated here.”² He had begun exhibiting watercolors the year before at the American Art-Union in New York; however, it was not until 1853 that he received the first of many commissions to provide watercolors as models for engravings of noted American houses and places for publication in books and magazines. His *Indian Falls, Indian Brook, Cold Springs, New York* (C220), for example, was published as a wood engraving in *Gleason's Pictorial Drawing-Room Companion* on April 30, 1853. In the 1850s Miller also began exhibiting his work at the National Academy of Design, New York; in his later years he worked frequently in oils.

Miller's style is instantly recognizable, unfailingly competent, typically charming, and steadfastly uniform virtually through-



out his career. His manner is entirely consistent with his provincial English cultivation, his early career orientation to illustration, his selective exposure to Hudson River School paintings, and the Calvinistic piety and moral rigor he expressed in his youthful testament, "New Life in America No. 1: My Rules and Plans of Life from August 1st, 1846."³ There he determined strict "Principles of Action," a "Private Code of Rules," "Physical, Temporal, and Economic Rules," and a "Profession in Pursuit and Practice," to all of which he evidently adhered rigidly—thereby both achieving a career of respectable success and eventually estranging himself from his wife and family.

Though Miller's style is consistent with contemporary English fashion in watercolor, it has perhaps the strongest affinity with the vision and technique of the eighteenth-century artist Paul Sandby.⁴ Miller shared with Sandby a taste for compositions with umbrageous trees in the foreground sheltering lanes and paths curving into the background, in the mode of the Norwich School of English landscape painting, which was also reflected in the landscapes in oil of Thomas Gainsborough and John Constable, and, in America, of ASHER BROWN DURAND. All of these artists were stimulated ultimately by Dutch landscape painting of the Golden Age. Like Sandby, Miller often painted on toned paper, combining both transparent and opaque pigments (the latter are also termed gouache or, in English parlance, "body color"). In some pictures Sandby's saw-toothed, shorthand delineation in pencil or brush to represent leafage can be found in Miller's work; however, Miller ignored the conventions of the Picturesque dictating the undulating, anthropomorphic character of Sandby's trees and the latter's softly modulated alternations of light and shadow. Instead, Miller sought to approximate the kind of naturalism advanced in the contemporaneous paintings of Durand, president of the National Academy of Design between 1845 and 1861.

Miller was surely conversant with the work of the Hudson River School painters: he not only lived in New York and exhibited at the Art-Union and the academy but copied paintings by Durand and JASPER FRANCIS CROSEY for reproduction in the *Illustrated News* and even worked briefly with JERVIS MCENTEE in the Catskills.⁵ An 1848 outdoor self-portrait is inscribed "Weehawken,"⁶ indicating that Miller worked in geographical proximity to Durand, who often sketched in the 1840s and early 1850s in Hoboken, just south of Weehawken, on the west bank of the Hudson. For all the iconographical and contextual links, however, Miller seems to have socialized infrequently with the New York landscape painters.

The Grandmother Tree near Middletown, Long Island was exhibited at the National Academy in 1859, where it was offered for sale.⁷ Presumably, the picture did not find a buyer, for it was donated to the Metropolitan by the artist's wife. Middletown was a tiny hamlet in what is now Astoria, Queens. Historical records do not mention "The Grandmother Tree," identified by Miller in his inscription on the watercolor. Notes assembled in the Topographical Bureau of the Borough of Queens by the Works Progress Administration indicate the existence, as late as 1852, of the "Great Chestnut Tree, 300 years old and measuring 25 feet in circumference at the ground . . . at the Narrow Passage on Hellgate Road south of Middletown."⁸ Miller's tree seems not to equal the chestnut on Hellgate Road in girth, and its form is more like that of an oak than of a chestnut. An editor of the *Newtown Register*, formerly published in Queens, made reference to the erstwhile "approach from 'Oak Hill' under a fine row of trees to the little hamlet of Middletown" as "very picturesque,"⁹ and he may describe the scene that Miller referred to as "near Middletown." Whatever the case, both the towering stature and the weathered condition of the tree suggest that it was approaching the end of a long life and

that over the years its fruit would have propagated some of the smaller trees in its vicinity.

With all their stylistic limitations, Miller's pictures nevertheless set a certain standard in their time for landscape representation in watercolor (in the 1840s both Falconer and Hill did more cityscapes than bucolic views, and the Philadelphian JAMES HAMILTON specialized in marine painting). Although Miller was quickly surpassed in the 1870s by younger talents such as WILLIAM TROST RICHARDS, Thomas Moran (1837–1926), Winslow Homer (1836–1910), and other exhibitors at the American Society of Painters in Water Colors, his work constitutes an important stylistic bridge between the generation succeeding him and the older topographical tradition.

KJA

1. For Miller, see Carlock 1947; and Corbin 1983.
2. Quoted in Carlock 1947, p. 201.
3. William Rickarby Miller, "New Life in America No. 1: My Rules and Plans of Life from August 1st, 1846," manuscript, New-York Historical Society, New York.
4. For Sandby, see Bruce Robertson, *The Art of Paul Sandby* (exh. cat.; New Haven: Yale Center for British Art, 1985); and Luke Herrmann, *Paul and Thomas Sandby* (London: B. T. Batsford in association with the Victoria and Albert Museum, 1986).
5. Corbin 1983, p. 67.
6. Shelley 1947a, p. 210; and Corbin 1983, p. 64.
7. NAD Exhibition Record (1826–1860) 1943, vol. 2, p. 25; 1859, no. 266.
8. "Historical Collections of the Borough of Queens, New York City. Copied from the Original Reports in the Topographical Bureau of the Borough. WPA Project 465-97-3-20. V. 1: Borough of Queens," typescript, dated 1938, in the Long Island Collection, Queens Borough Public Library, Jamaica, New York, p. 133. I am grateful to Jim Driscoll of the Queens Historical Society, Jamaica, for providing copies of this report.
9. "Old Newtown. Selections from the Town Scrapbook Originally Written by the Town Clerk William O'Gorman. From the Pages of *The Newtown Register*," typescript, dated 1934, in the Long Island Collection, Queens Borough Public Library, Jamaica, New York, p. 7. I thank Jim Driscoll for providing copies of this typescript.

JAMES HAMILTON

(1819–1878)

73. *Beach Scene*

Watercolor and gouache on off-white wove paper

11⁷/₈ × 15³/₄ in. (30.2 × 40 cm)

Signed at lower right: J. Hamilton

EX COLL.: Probably purchased directly from the artist by W. P. Wiltach, Philadelphia, ca. 1865; Mrs. W. P. Wiltach; her bequest to the City of Philadelphia, 1873; deposited with the rest of the Wiltach Collection in the Pennsylvania Museum and School of Industrial Art, Memorial Hall, Fairmount Park, by 1877; purchased by Jon Nicholas Streep, at sale of Wiltach Collection, Memorial Hall, in 1954
Rogers Fund, 1966 (66.142)
C125

The earliest clear record of this watercolor painted by the Philadelphia artist James Hamilton dates from 1893, when the collection of W. P. Wiltach was first catalogued.¹ From the late 1850s onward, and especially from 1862 to 1864, Hamilton exhibited several “Beach Scenes” at the Pennsylvania Academy of the Fine Arts. None of those works was described as a watercolor, but this does not rule out the possibility that one of them was the Metropolitan’s picture.² Iconographically, *Beach Scene* seems closest to coastal marine paintings in both oil and watercolor—some of them based on the shoreline at Atlantic City or Cape

May, New Jersey—that Hamilton did from the mid-1860s to the early 1870s.³ These pictures, which typically include promenaders on the shore, are akin to the coastal views painted during the same years by Hudson River School artists JOHN FREDERICK KENSETT, Sanford Robinson Gifford (1823–1880), and Alfred Thompson Bricher (1837–1908); by Hamilton’s fellow Philadelphian WILLIAM TROST RICHARDS; and even by Winslow Homer (1836–1910).⁴ All of these works manifest the growing attraction for post-Civil War Americans of the seashore resorts in lower New England and the Middle Atlantic states.



Yet this *Beach Scene* is more Romantic and stylized than the work of any of the artists just mentioned. Like much else in Hamilton's oeuvre, this watercolor, charged with orange and ebony in the sky at the horizon, is marked by an almost expressionistic impulse that explains why Hamilton quite early in his career was called the American Turner. Although the watercolor closely resembles Hamilton's Atlantic City paintings, the subject is enigmatic. The large number and clustering of the figures on the strand seem remarkable, and the cursory rendering makes it impossible to determine who they are and why they are there. If the picture illustrates dawn on the Atlantic coast, then the people represented are not likely to be casual strollers. By comparison, the figures in the coastal paintings of the Hudson River School, or those in the well-known paintings of Rhyl Sands (Victoria and Albert Museum, and British Museum, London) by the popular nineteenth-century British artist David Cox, are more plausibly scattered and seen in the full light of day.⁵ Were Hamilton's figures conceived, then, as castaways from the ships offshore? Or were they inspired by the fisherfolk on the sand flats of J. M. W. Turner's classic *Calais Sands, Low Water, Poissards Collecting Bait* (ca. 1830; Bury Art Gallery)⁶ and similar subjects by Richard Parkes Bonington, which Hamilton might have seen on his trip to Britain in 1854?

From a formal point of view, the figures in *Beach Scene* can surely be interpreted in an almost completely synthetic way. The three figures closest to the spectator, one garbed in white flanked by two in black, focus the attention in the lower center of the image and plot the beginning of a diagonal line toward the largest ship on the horizon; the rank of figures beyond them reinforces the opposing and principal

diagonal, the oblique perspective delineated by the rocky foreground and the tracks in the sand.

The bold application of gouache suggests that the artist looked for inspiration beyond Turner to the British marine painter Clarkson Stanfield, whom Hamilton was said to have admired.⁷ But the streamlined stylization of sky and terrain and the wraithlike character of the human host, appearing, with its reflections in the wet sand, to float rather than to tread, may well have been stimulated by the landscapes of the visionary John Martin, whose influence on American landscape painters is well documented.⁸ During the 1840s Martin executed a number of coastal subjects in oil, and more particularly in watercolor, that strikingly anticipate the peculiar qualities of *Beach Scene*.⁹ Hamilton would certainly have been introduced in his youth to Martin's landscapes, as he was to Turner's, through prints. Whether he saw Martin's coastal paintings and watercolors on his visit to England, or arrived at similar effects via the prints he knew or merely by working through the style of Turner, can only be conjectured.

KJA

1. Carol H. Beck, ed., *Catalogue of the W. P. Wiltach Collection, Memorial Hall, Fairmount Park, Philadelphia* (Philadelphia: Commissioners of Fairmount Park, 1893), pp. vii–xi, 81, no. 136.
2. PAFA Exhibition Record 1988–89, p. 90. Beginning in the mid-1850s Hamilton also exhibited pictures titled "Coast Scene," "Beach-Scenery," and "Sunset on the Seashore," any one of which might have been the present watercolor. All of the pictures called "Beach Scene" were identified in the exhibition catalogues as the property of collectors other than Wiltach.
3. See, for example, *Boats in Sunset* (1864; private collection), *Beach at Atlantic City* (ca. 1868–70; private collection), and *Summer Night, Cape May, New Jersey* (1873; private collection), all of which are illustrated in Brooklyn 1966, pp. 56, 62, 67, nos. 43, 55, 61.

4. Linda S. Ferber describes and illustrates this growing interest in seaside views in "William Trost Richards (1833–1905)" (Ferber 1980), pp. 234–42. Homer's well-known paintings of bathers and promenaders at Manchester, Massachusetts, and Long Branch, New Jersey, have been discussed and illustrated most recently in Washington, D.C.–Boston–New York 1995–96, pp. 79–87.
5. See, for example, John Frederick Kensett's *Coast Scene with Figures* (1869; Wadsworth Atheneum, Hartford), illustrated in Worcester–Los Angeles–New York 1985–86, pl. 27; David Cox's oil painting *Rhyl Sands* (1854–55; City of Birmingham Museum and Art Gallery), illustrated in *City of Birmingham Museum and Art Gallery, Catalogue of the Permanent Collection of Works by David Cox* (Birmingham: Hudson and Son, 1926), p. 5, no. 251; and Cox's watercolor *Beach at Rhyl* (1854–55; British Museum, London), illustrated in A. P. Oppé, *The Water-Colours of Turner, Cox and De Wint* (London: Halton and Truscott Smith, 1925), pl. XXIV.
6. Illustrated in Butlin and Joll 1977, plate vol., pl. 324.
7. For Stanfield's influence on Hamilton, see E[mily] S[artain], "Private Art-Collections of Philadelphia. VIII.—Mr. Henry C. Carey's Gallery," *Lippincott's Magazine of Popular Literature and Science* 10 (October 1872), p. 458: "the landscapes of Pyne and Stanfield . . . have taught our Hamilton, he says, a great deal of what he knows of pictorial composition." See also Stanfield's watercolor and body color (gouache) *Sunset through Trees* (Loyd Collection, London), illustrated in Pieter T. van der Merwe, *The Spectacular Career of Clarkson Stanfield, 1793–1867: Seaman, Scene-Painter, Royal Academician* (exh. cat.; Newcastle-upon-Tyne: Tyne and Wear County Council Museums, 1979), p. 78, no. 100.
8. For Martin's influence on THOMAS COLE and Frederic Edwin Church (1826–1900), see Parry 1988, pp. 87–89; and Franklin Kelly et al., *Frederic Edwin Church* (exh. cat.; Washington, D.C.: National Gallery of Art, 1989), pp. 41, 44.
9. See especially the watercolor by Martin titled *Canute Rebuking the Flattery of His Courtiers* (1842; Laing Art Gallery, Newcastle-upon-Tyne), illustrated in William Feaver, *The Art of John Martin* (Oxford: Clarendon Press, 1975), p. 177, pl. 135; see also pls. 64, 133, 134.

THOMAS ADDISON RICHARDS

(1820–1900)

74. *Entrance to a Coal Mine in the Valley of Wyoming, Pennsylvania (Entrance to a Coal Mine, Susquehanna)*

1852

Graphite and white chalk on brown wove paper

5 1/2 × 8 7/16 in. (14 × 21.4 cm)

Inscribed along top edge: *Entrance to a Coal Mine in Valley of Wyoming, Pa.*

Sep. 11. / 52; at lower center: *Coal Bed*

75. *In the Valley of Wyoming, Pennsylvania (Interior of a Coal Mine, Susquehanna)*

1852

Graphite and white chalk on light brown wove paper

5 1/2 × 8 3/8 in. (14 × 21.3 cm)

Inscribed along top edge: *In the Valley of Wyoming, Pa. Sep 11 1852*; at lower center: *Interior of a Coal Mine*

EX COLL.: With Washburn Gallery, New York, 1974

Morris K. Jesup Fund, 1974

(1974.197.3, 4)

C245, C246

Born in London, Richards immigrated to the United States in 1831 and was raised in Hudson, New York, and Penfield, Georgia. His talents in painting, drawing, and teaching emerged early; he was only eighteen when he wrote a guide to flower painting, *The American Artist: Young Ladies' Instructor in the Art of Flower Painting in Water Colors*, which was illustrated with "Twenty-three progressive studies, drawn and colored by the author."¹ By 1842 the young artist had established himself in Charleston, South Carolina, where his reputation as a teacher was recorded in *The Rambler*, a Charleston newspaper:

*His mode of teaching is thoroughly practical, making nature the model and the imitation of nature, the end. . . . Those who intend to study will do well to begin early and be prepared to seize the opportunities for practical sketching, which the coming spring months will so delightfully afford.*²

In the same article his talents were assessed and special praise accorded to his graphic art:

*Mr. R's drawings of the beautiful scenery of the Southern States are almost the first pictures which have been made from this rich store-house of nature; of those in Georgia, and which appeared in the recherche work — "Georgia Illustrated," the press has spoken in the highest terms: among others, the "Ladies Companion" pronounced them "the most delicious gems of the art they had ever witnessed." From these Southern sketches, the artist designs cabinet pictures, and those who desire to ornament their parlors with exquisite home views will do well to commission some from his easel.*³

Beginning the year of his arrival in Charleston, Richards produced drawings

and prints of regional scenery that were published as illustrations in local journals.⁴ Two years later his lithographs appeared in the *Charleston Courier*, and he subsequently sold lithographic landscape views to *Orion Magazine*.⁵

In the late 1840s and the 1850s Richards, who had settled in New York City, traveled through the Middle Atlantic states and New England in pursuit of picturesque scenery.⁶ Earlier artists such as JOHN HAZLEHURST BONEVAL LATROBE had brought to public attention the beauties of the Susquehanna River; Richards may have been inspired to visit the region after perusing the text and illustrations in Latrobe's popular manual *Lucas' Progressive Drawing Book*.⁷

Richards probably made the trip in 1852, the date written on these and many of his other drawings of the region (see C244, C248–C252), although the sketchbook into which they were all bound was dated 1856. Like Latrobe, Richards made scenic views of the Susquehanna River region, but here he depicted mining activity in the coal-rich Wyoming Valley of the Susquehanna. The glaring lamps may be candles affixed to the miners' headgear, an extremely dangerous type of illumination used during the infancy of the industry.

Richards executed the drawings as designs for wood-engraved illustrations to accompany an article he wrote for *Harper's New Monthly Magazine*, published in October 1853.⁸ In his text Richards described the distinctive sights and sounds of the mines as follows: "The black Cyclopean mouths of the coal pits, in the mountain sides of Wyoming, continually arrest the eye, and the ear is ever and anon assailed, on the hill-tops, by the stifled thunders of the blasts in the bowels of the earth beneath." Left by his guide in a "narrow ghostly passage," completely in the dark, Richards was terrified when a coal car approached on the wood railway inside the mine and the echoes of a blast were followed by a flash of light, "reveal-



ing the whole sweep of the mystic cave in dreadful distinctness." Expressing relief at escaping this danger, Richards observed that he subsequently "learned to look upon the mines as very comfortable nooks, and upon the miners, despite their terrible visages, as very clever and Christian people."⁹

Richards's drawings of the Pennsylvania mines are some of the earliest known.¹⁰ He recalled with amusement the local reaction to his work. Following a hard day in the coal beds, he retired to an inn with his sketch box over his shoulder and was mistaken for a peddler. When asked what he was selling, Richards replied, "Coal mines," and displayed the two scenes shown here.¹¹ Musing upon the status of the artist in the eyes of the "humbler and less educated dwellers on the Susquehanna, as in the ruder portions of

all our new and matter-of-fact land," Richards wryly noted that he had, at least, "the eminence of a peddler."¹² Having failed to convince the local people that his notebook was "nothing more than a budget of sketches of trees and rocks, and water-falls," he amused himself by pretending to be one of the engineers involved in surveying the new railroad routes being planned at that time.¹³

EBD

1. Advertised in the *Courier* (Charleston), August 10, 1838; Rutledge 1980, p. 151 n. 2.
2. Quoted in Rutledge 1980, p. 151.
3. Quoted in Rutledge 1980, p. 166.
4. Rutledge 1980, appendix, pp. 240–41. The prints are *Table Rock* (engraving), *Courier* (Charleston), December 2, 1842; *The Falls of Slicking* (engraving), *Courier*, November 10, 1843; *Scenes in Carolina* (drawing) and *Georgia Scenes* (engravings), *Mercury* (Charleston), December 12, 1843; and *Cave of Luckajack*

and *Meeting Street, Charleston* (lithographs), *Courier*, March 5, 1844.

5. Peters 1931, p. 333.
6. For the sketches based on Richards's travels, see Archives of American Art, Smithsonian Institution (microfilm roll 670, frames 1–154).
7. Latrobe 1827.
8. T. Addison Richards, "The Susquehanna," *Harper's New Monthly Magazine* 7, no. 41 (October 1853), pp. 613–23. I am grateful to Claire Conway, research assistant, Department of American Paintings and Sculpture, Metropolitan Museum, for locating this source for me.
9. *Ibid.*, p. 617.
10. Correspondence with Richard Stanislaus, November 12, 1996. In the late 1860s illustrator Theodore R. Davis (1842–1922) designed wood engravings showing the coal mines of Pennsylvania; see Richard Stanislaus, "Images of the Mines: Anthracite Coal Era Art, 1869–1939," exhibition checklist, Wyoming Historical and Geological Society, Wilkes-Barre, Pennsylvania.
11. Richards, "The Susquehanna," p. 618.
12. *Ibid.*, pp. 618, 619.
13. *Ibid.*, p. 619.

In the Valley of Morning. Pa. Sept 11, 1852.



Interior of a Coal Mine.

LEFEVRE JAMES CRANSTONE

76. *The Ohio River, near Wheeling, West Virginia*

1859–60

Watercolor and gouache on off-white wove paper

12 × 18 in. (30.5 × 45.7 cm)

Inscribed on verso at upper left: *Ohio River/nr. Wheeling Virginia*

EX COLL.: With Schweitzer Gallery, New York, 1984

Purchase, Gifts of Mrs. Louise Lamson and Mrs. Alfred N. Lawrence, by exchange, 1984 (1984.231)
C84

When Lefevre James Cranstone, a British genre and history painter, recorded the sights that impressed him on his visit to the United States in 1859–60, he chose to work in the medium of watercolor, as did many British artists of that day. The present sheet represents his encounter with steamboats on the Ohio River. Like many other British watercolorists, including GEORGE HARVEY, who exhibited in the United States during the 1840s, Cranstone made liberal use of small, soft touches of paint in the foreground and middle ground. To create highlights, principally on the steamboats but also for their reflections in the water and for the smoke from the settlement in the background, Cranstone added gouache in various strengths. His reliance upon ultramarine blue in the hills at the left and in the sky indicates his awareness of aerial perspective and how to suggest it in his paintings. One of the greatest masters of the British watercolor school, J. M. W. Turner, used ultramarine blue to render shadows in the far distance. Cranstone may have known Turner's watercolors or may have consulted any of the numerous British drawing books—including those by artists John Varley and John Clark—available to amateur practitioners of the medium during the nineteenth century.

Steamboats had their heyday in the United States during the first half of the nineteenth century. These river queens were celebrated in works by many artists. The amateur painters John and James Bard specialized in portraits of the steamboats that plied the Hudson River, and steamboat racing on the Mississippi became the subject of several of the most popular color lithographs produced by the New York firm of Currier and Ives during the 1860s and 1870s. The Ohio posed special challenges for steamboats, as Robert Fulton discovered when he

attempted to establish service on the river earlier in the century. His steamship *New Orleans*, which was designed for deep channels like the Hudson's, drew too much water to ply the Ohio on a regular basis, and Fulton was forced to abandon his plans.¹

When he executed this watercolor, Cranstone may have remembered Charles Dickens's account of steamboat travel on the Ohio River, which the English writer published in his *American Notes* of 1842. Although Dickens had traveled safely on the grand sidewheeler *New York*, he expressed trepidation about venturing out on the Ohio, as steamboats there had a tendency to blow up once or twice a week during the season.² Booking a stateroom in the stern because "steamboats generally blew up forward," he set off on the *Messenger*, bound for Cincinnati.³ The appearance of the boat certainly was foreign to Dickens, who observed that these vessels had nothing

in their shape at all calculated to remind one of a boat's head, stern, sides, or keel. Except that they are in the water, and display a couple of paddle-boxes, they might be intended . . . to perform some unknown service, high and dry, upon a mountain top. . . . [A]s the eye descends towards the water, [there] are the sides, and doors, and windows of the staterooms, jumbled as oddly together as though they formed a small street, built by the varying tastes of a dozen men.⁴

Consistent with Dickens's description, Cranstone's depiction of the typical Ohio steamboat shows that it had an open deck below a string of staterooms; moreover, as Dickens's observed,

the whole is supported on beams and pillars resting on a dirty barge, but a few inches above the water's edge: and in the narrow space between this



*upper structure and this barge's deck, are the furnace fires and machinery, open at the sides to every wind that blows, and every storm of rain it drives along its path.*⁵

EBD

1. Cynthia Owen Philip, *Robert Fulton, A Biography* (New York and Toronto: Franklin Watts, 1985), p. 270; and John S. Morgan, *Robert Fulton* (New York: Mason/Charter, 1977), p. 171. Fulton eventually established service between New Orleans and Natchez, and before his death in 1815 focused on maintaining his dominance of the Hudson and New Orleans runs. Morgan notes that although Fulton and

his partner Robert R. Livingston were granted the exclusive privilege of operating steamboats on the rivers of the Louisiana Territory, their vessels never did ascend from New Orleans to the mouth of the Ohio, let alone to Pittsburgh.

2. Ralph Nading Hill, *Sidewheeler Saga: A Chronicle of Steamboating* (New York: Rinehart and Company, [1953]), p. 181.
3. Charles Dickens, "From Pittsburg to Cincinnati in a Western Steamboat. Cincinnati," chap. 11 of *American Notes for General Circulation*, edited by John S. Whitley and Arnold Goldman (1842; Harmondsworth, Middlesex, England: Penguin Books, 1972), p. 201.
4. *Ibid.*, p. 202.
5. *Ibid.*

FELIX OCTAVIUS CARR DARLEY

(1822–1888)

77. *John Eliot Preaching to the Indians*

*Ink washes, graphite, gum arabic, and
sgraffito on smooth-surfaced off-white
wove paper*

15³/₁₆ × 19¹/₄ in. (38.6 × 48.9 cm)

Signed at lower right: F.O.C. Darley fecit

EX COLL.: *With Kennedy Galleries, New
York, 1999*

Gift of Martha J. Fleischman and

Barbara G. Fleischman, 1999

(1999.368.2)

C97

Born at Philadelphia into a theatrical family, Darley spent much of his time drawing during his youth. Probably encouraged by his older brother E. H. Darley (1828–1868), who was active as a portrait painter in Philadelphia, and by his sister-in-law, who was a daughter of the famous portraitist THOMAS SULLY, Darley set his sights on a career as an artist and began working as an illustrator in Philadelphia, then an important book-publishing center.

His early exposure to the theater may in part explain Darley's remarkable ability to capture the dramatic action of a narrative. At a young age he had been fascinated by the colorful descriptions of Indian life in the novels of James Fenimore Cooper. One of his earliest extant drawings represents the demise of Cooper's principal hero, Natty Bumppo, rendered in pen and ink and watercolor on a sheet signed and dated 1840 (*The Death of Leatherstocking*; Prints Division, New York Public Library). Soon thereafter Darley embarked upon *Scenes in Indian Life: A Series of Original Designs Etched on Stone*,¹ which were inspired by the success of *Letters and Notes on the Manners, Customs, and Conditions of North American Indians* by George Catlin (1796–1872), published in New York and London in 1841. Utilizing the technique of outline drawing popularized in Europe by the illustrators John Flaxman and Friedrich August Moritz Retzsch, Darley designed fifteen full-page illustrations to accompany an anonymous biography of a fictional Sioux chief known as War Eagle.² Despite the artist's numerous errors in portraying the customs and garb of the Sioux Indians, the series was highly acclaimed in *The Literary Age* for its artistry—and as “superior to any specimens of linear outline as yet offered to the American public.”³

So successful were Darley's outline illustrations for Sylvester Judd's novel *Margaret* (1846) that the American Art-Union rushed to commission lithographic illustrations from him for Washington Irving's well-known tales of old-time Dutch New York, “Rip Van Winkle” and “The Legend of Sleepy Hollow.”⁴ At the height of his popularity as an illustrator, Darley was commissioned by the New York publishing firm William A. Townsend and Company to illustrate a thirty-two volume set of novels by Cooper. The series was so popular and highly esteemed that the illustrations were published separately as *The Cooper Vignettes* (New York, 1862).

The drawing on this sheet has been identified as *John Eliot Preaching to the Indians*. A historical figure, John Eliot (1604–1690) served as pastor of the Puritan church at Roxbury, Massachusetts; and worked tirelessly to bring Christianity to Native Americans. In the drawing, his mission is suggested by his pastoral gesture of blessing and the aura of brilliant light that surrounds him. The book in his left hand underscores Eliot's belief in the importance of Scripture; he translated the Bible—both the Old and the New Testaments—into the local Indian tongue. The speaker's profile is not unlike known depictions of Eliot, notably, a drawing by Johannes Adam Simon Oertel (1823–1909), which was engraved about 1856 by John Chester Buttre (1821–1893).⁵ The intensity and seriousness of the expression Darley has given him are in keeping with Eliot's description of himself as the Apostle to the Indians.

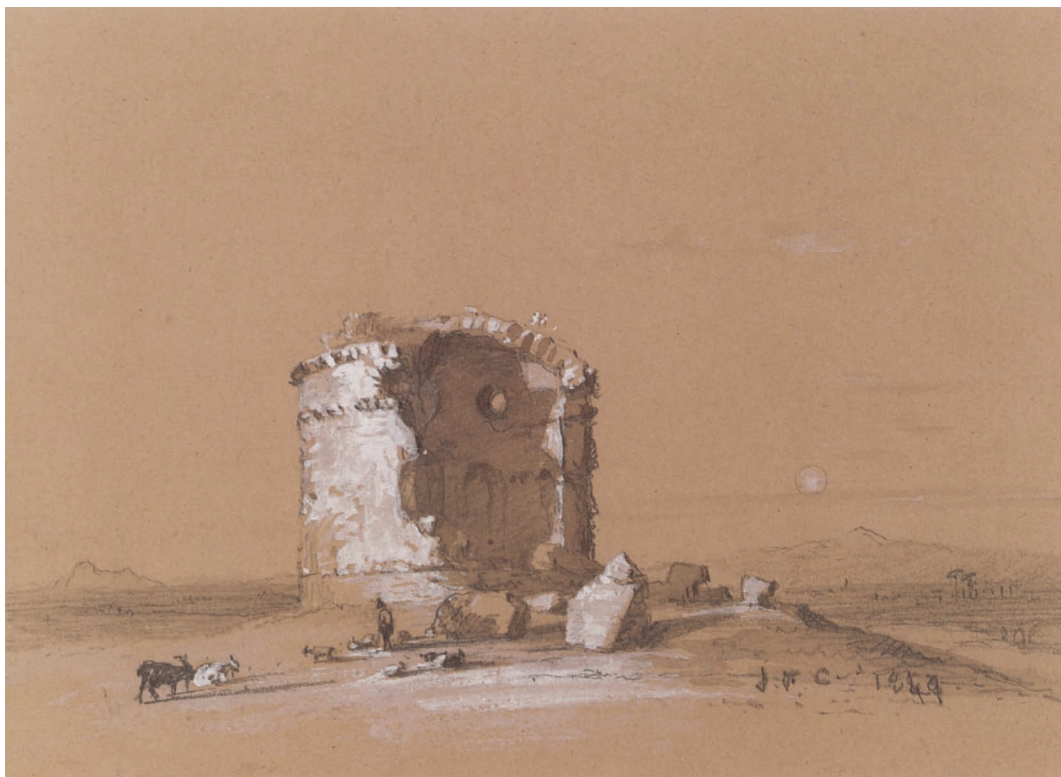
In addition to his book and periodical illustrations, Darley made designs for paper currency. For example, in 1856 he exhibited at the National Academy of Design, New York, a wash drawing for a



bank note depicting Plains Indians.⁶ The large scale and finish of the present drawing suggest such preliminary designs, which were then photographically reduced to the size of the steel die used to print dollar bills.⁷

EBD

1. Ewers 1971, p. 90. For an excellent discussion of Darley's oeuvre, see New York 1999. I am grateful to Nancy Finlay for sharing her expertise with me. See also the reference in my essay, Davis 2000, p. 223.
2. For further discussion of Darley's outline-drawing style, see Reed 1987.
3. Quoted in Ewers 1971, p. 91.
4. Printed by Sarony and Major, New York, Darley's illustrations for "Rip Van Winkle" and "The Legend of Sleepy Hollow" were published by the American Art-Union in 1848 and 1849, respectively.
5. The drawing is reproduced in *The New Encyclopaedia Britannica*, 15th ed., 32 vols. (Chicago: Encyclopaedia Britannica, 1994), vol. 4, p. 451.
6. The scene was inspired by George Catlin's paintings published in *Catlin's North American Indian Portfolio* (London, 1844). Ewers 1971, p. 93.
7. Christine Anne Hahler, ". . . Illustrated by Darley": *An Exhibition of Original Drawings by the American Book Illustrator Felix Octavius Carr Darley (1822-1888)* (exh. cat.; Wilmington: Delaware Art Museum, 1978), p. 13.



JASPER FRANCIS CROPSEY

(1823–1900)

78. *Torre dei Schiavi, the Roman Campagna* (from *Cropsey Album*)

1853

Graphite, white gouache, and brown and gray ink washes on dark buff-colored wove paper

4 1/8 x 5 11/16 in. (10.5 x 14.5 cm)

Initialed and dated at lower right: J.F.C.

1853 [49 inscribed over last two numerals]

EX COLL. (album): O. F. Gunz, New York; his niece, Florence A. Hoster, East Rutherford, New Jersey

Purchase, Charles and Anita Blatt Gift, 1970 (1970.9.26 recto)

C93

Jasper Cropsey is recognized as one of the most prolific and accomplished draftsmen of the Hudson River School. Apprenticed at an early age to a New York architect, Joseph Trench, Cropsey demonstrated such skill at architectural drawing that about the year 1840 his employer hired an English watercolor artist, Edward Maury (or Morey), to teach Cropsey how to paint landscape backgrounds for the firm's presentation drawings. Trench, who was actively involved in several New York City arts organizations, also encouraged Cropsey to pursue oil painting, allowing the young artist to use his private office as a studio. After leaving Trench's firm in the early 1840s, Cropsey worked briefly as a self-employed architect before turning to landscape painting. The paintings he produced after his first sketching trip (to Greenwood Lake, New Jersey) were very

favorably received when they were exhibited at the National Academy of Design, New York, in 1844. That year, at an unusually young age, Cropsey was elected an associate member of the academy.

Like many other American artists in the mid-nineteenth century, Cropsey chose to broaden his artistic education by traveling to Europe. In May 1847 he and his wife sailed to London. They toured England and Scotland and then traveled to Italy, arriving in Rome by mid-October. In Rome Cropsey rented the same studio on the via del Babuino that his mentor, THOMAS COLE, had occupied five years earlier. During this highly productive period, Cropsey traveled frequently around Italy, making sketches that would serve him as source material for real and imaginary views painted during the next four decades. With rising political tensions in Rome and French

troops advancing on the city in the spring of 1849, Cropsey decided to return home. He never visited Italy again, although he returned to Europe in 1856 and lived in London for seven years.

During his Italian sojourn, Cropsey frequently sketched in the Campagna, the vast undulating plain that surrounds the city of Rome. This area, which stretches for more than twenty-five miles in all directions, was largely uninhabited in the nineteenth century and was used primarily for hunting and grazing. The Campagna was a favorite subject for artists. A variety of ruins from Roman antiquity punctuated the treeless expanse, providing picturesque motifs for landscape composition. One of the best known monuments on the Campagna was the so-called Torre dei Schiavi,¹ originally a mausoleum built as part of an extensive imperial villa by the Gordian emperors in the third century A.D. The domed structure stands about two and a half miles outside the Porta Maggiore, one of the ancient gates of Rome. After the extinction of the imperial family, the villa fell into disrepair and much of its sumptuous masonry was scavenged. The best-preserved of the buildings was the mausoleum, whose harmonious proportions and sophisticated engineering have frequently been compared with those of the Pantheon in Rome. The interior was lit by four high, round windows, of which two were still intact in Cropsey's day. Beneath the main floor was a crypt supported by a central pillar. Both floors were decorated with semicircular and square niches intended to contain freestanding sculpture. The exterior had a hexastyle portico and pediment, fragments of which are visible in the foreground of Cropsey's drawing.

By the mid-nineteenth century, the Torre dei Schiavi had become closely associated with May Day festivities organized annually by the German artists in Rome. In the early morning, artists of all nationalities gathered for breakfast at the tower dressed in fantastic costumes. Afterward, the merry-makers traveled across the Campagna in brightly painted

wagons to the grottoes of Cervara. The celebrations continued all day with recitals, games, music, and comic theater, concluding in the evening with an elaborate feast.² For the international artistic community in Rome, this festival strengthened professional and personal camaraderie. The Torre dei Schiavi became a symbol of artistic endeavor and creativity. The Cropseys may have attended the May Day celebration in 1848; they were friendly with many German artists in Rome and were undoubtedly encouraged to join in the festivities.³

We know that Cropsey was one of several American artists who drew the Torre dei Schiavi. By the time he visited the site, Thomas Cole had painted at least two views of the monument.⁴ Other Hudson River School artists, including JOHN FREDERICK KENSETT, Sanford Robinson Gifford (1823–1880), and William Stanley Haseltine (1835–1900), also produced views of the tower. Although these artists were accustomed to painting numerous views of the same subject, the popularity of the Torre dei Schiavi at midcentury suggests that it may have had special meaning. Possibly the monument came to be seen in light of the social and political unrest in pre-Civil War America.⁵ With their homeland experiencing an increasingly stressful civil crisis, many American artists abroad expressed their support of abolition. The Torre dei Schiavi, which loosely translates as “Tower of the Slaves,” was erroneously associated with slave insurrections of the late Roman Empire.⁶ For American artists working in Rome, the isolated, ruined condition of the tower may have functioned as a metaphor for the fate of a society built upon slavery.

Cropsey painted at least two views of the Torre dei Schiavi, but neither of them is located today. The first dates from the winter of 1847–48, shortly after his arrival in Rome.⁷ That painting was awarded as a prize by the American Art-Union in 1848 to Joseph Dart Jr. in Buffalo, New York.⁸ Two years later Cropsey exhibited a second painting of the subject, *Forrie* [sic] *di Schiavi*, *Campagna di Roma*, at the National

Academy of Design.⁹ The owner was listed as J. B. Windle.¹⁰ These oil paintings were probably produced in Cropsey's studio based on drawings made from nature and possibly from engravings of the subject by other artists.¹¹

In addition to the Metropolitan's sheet, Cropsey drew at least one other image of the Torre dei Schiavi. The other drawing, now at the Newington-Cropsey Foundation in Hastings-on-Hudson, New York, is larger and more precise in its rendering of architectural detail.¹² The mausoleum is located at right and occupies more of the picture space. The technical precision with which Cropsey drew the fractured dome, oculus, stonework around the interior niches, and two exterior stringcourses attests to his early architectural training. By contrast, the image in the Metropolitan's drawing is generalized, displaying broad areas of wash, rather than carefully observed detail, to define form. The freely brushed passages of light and shade, the long shadows, and the moon low in the sky combine to form an evocative image, a Romantic reflection upon antiquity and the tower's notable past. The moon, whose shape echoes the round window in the mausoleum's dome, may allude to Thomas Cole's well-known painting *Desolation*, the last image in Cole's five-part series *The Course of Empire* (1836; New-York Historical Society). As in Cropsey's drawing, the low moon in Cole's painting shines on a landscape formerly home to a great civilization now ravaged by time, war, and nature. Though the date inscribed on the Metropolitan's drawing appears to be 1849, closer inspection reveals that the last two digits have been altered; the date originally written appears to be 1853. It is not known when or why these changes were made. If the later date is accurate, Cropsey must have made the Metropolitan's drawing from an earlier image, at a time when he was still painting Italian subjects for exhibition. It was not unusual for Cropsey to work in this way, altering and embellishing sketches years after his original encounter with the subject.¹³

On the verso of the present drawing a landscape is roughly sketched.

TF

1. Or "Tor' de' Schiavi." On the translation of the name as "Tower of the Slaves" and the association of the building with slave uprisings in Roman times, see n. 5 below. Although the origins of the name remain obscure, "Torre dei Schiavi" may date from the sixteenth century, when Vincenzo Rossi dello Schiavo was the landowner; see Thomas Ashby, *The Roman Campagna in Classical Times* (London: Ernest Benn Limited, 1927), pp. 130–31.
2. For contemporary descriptions of the May Day celebrations, see Florentia [pseud.], "The Artists' Festa: Rome," *The Art-Journal* (London), n.s., 6 (September 1, 1854), pp. 271–73; William W[etmore] Story, *Robi di Roma*, 2 vols. (London: Chapman and Hall, 1863), vol. 1, pp. 190–96; and Francis Wey, *Rome*, new ed., rev. and abridged (New York: D. Appleton and Co., 1875), p. 269. See also Walter Crane, *An Artist's Reminiscences* (New York: The Macmillan Company, 1907), p. 137; and [David] Maitland Arm-strong, *Day Before Yesterday: Reminiscences of a Varied Life* (New York: Charles Scribner's Sons, 1920), pp. 167–68.
3. Letters to and from Cropsey and his wife, Maria, attest to their close personal friendships with German artists. See Maria Cropsey's letter to her sister Jane Cooley, written from Rome on March 26, 1849, in which she described enjoying "many social parties . . . private theatricals and music, by our German friends" (original, Brown Reinhardt collection, Newark, Delaware; typescript, Newington-Cropsey Foundation, Hastings-on-Hudson, New York). See also BENNO FRIEDRICH TOERMER's letter to Maria Cropsey, of October 30, 1850, sharing news of numerous German friends (original, Brown Reinhardt collection; typescript, Newington-Cropsey Foundation). Two of Toermer's sketches were included in Cropsey's album of drawings, described in n. 13 below. I would like to thank Kenneth W. Maddox of the Newington-Cropsey Foundation not only for bringing Toermer's let-

ter and others to my attention but also for the invaluable help he gave me during my research on Cropsey's work.

4. Parry 1988, p. 280.
5. This interpretation was suggested by Charles C. Eldredge, "Torre dei Schiavi: Monument and Metaphor," *Smithsonian Studies in American Art* 1, no. 2 (Fall 1987), pp. 14–33.
6. Ashby, *Roman Campagna*, p. 131.
7. Cropsey sent six paintings, including *Torre dei Schiavi*, back to New York in February 1848; see Talbot 1972, p. 311.
8. The painting is mentioned in a letter of October 29, 1848, to Cropsey from his friend JOHN MACKIE FALCONER (on Falconer, see n. 10 below): "Your 'retired Life' & 'Torre dei Schiave,' Ridner sold to the AU [American Art-Union] at 35\$ each" (Cropsey Papers, Newington-Cropsey Foundation). It is also listed in AAFA and AA-U Exhibition Record 1953, p. 96. Dart's painting was exhibited in Buffalo at the Young Men's Association, on December 24, 1861; see NMAA Index 1986, vol. 1, p. 889, no. 21585.
9. NAD Exhibition Record (1826–1860) 1943, vol. 1, p. 101: 1850, no. 230.
10. James B. Windle was the employer of John Mackie Falconer, an artist, patron, and close friend of Cropsey. See Linda S. Ferber, "Our Mr. John M. Falconer," in *Brooklyn Before the Bridge: American Paintings from the Long Island Historical Society* (exh. cat.; Brooklyn, N.Y.: The Brooklyn Museum, 1982), pp. 16, 22 n. 4. Falconer suggested that Cropsey paint a canvas for Windle in his letter to Cropsey of October 29, 1848: "Mr. Windle . . . wishes me to say he would now rather have one picture for 100\$, than the pair as previously spoken for. If you can suit him, he will be pleased much—the Campagna is a subject he likes & you might do it up for him—say something like the 'Torre dei Schiave' a quiet pensive picture & with but little objective (or to be less technical) few objects—he is no lover of crowded pictures" (Cropsey Papers, Newington-Cropsey Foundation). Receipt of Windle's commission is noted in Cropsey's account book in March 1850: "'Torre di Schiavi' Roman Campagna

and sketches purchased for him . . . \$145.50" (Talbot 1972, p. 311).

11. Ella Foshay, in New York 1987–88b, p. 14, observed that Cropsey collected engravings of works by other artists, particularly Old World landscapes with views of ruins or castles. Most of the engravings by a single artist in Cropsey's collection were after the work of the English landscapist J. M. W. Turner.
12. Jasper Cropsey, *Torre dei Schiavi*, ca. 1847–49, graphite and wash on paper, 11 $\frac{3}{4}$ × 16 $\frac{5}{16}$ in. (29.8 × 42 cm). This sheet is reproduced in Yonkers 1979–80, p. 33, no. 40. The Newington-Cropsey Foundation was established by the artist's family in 1979. The foundation preserves Cropsey's last home, Ever Rest, in Hastings-on-Hudson, as well as all the material left in Cropsey's studio at the time of his death. The Newington-Cropsey Foundation is the largest repository of Cropsey drawings and watercolors. The second largest group of Cropsey drawings is in the M. and M. Karolik Collection, Museum of Fine Arts, Boston; however, there are no Cropsey drawings of the Torre dei Schiavi in the Karolik Collection.
13. The present drawing was originally pasted into an album, also in the Metropolitan Museum, containing at least six other sheets by Cropsey (C87–89, C91, C92, C94) and more than twenty drawings by other American and European artists. Cropsey's name is embossed in gold on the cover, suggesting that Cropsey or his wife assembled the album. Most sheets date between 1847 and 1854. Some of the drawings are now detached from the original album and mounted separately. Cropsey or his wife compiled at least two other albums, both of which are in the Newington-Cropsey Foundation collection. Unlike the Metropolitan's album, however, these are smaller and contain drawings only by Cropsey. See a letter of May 28, 1853, from Benno Toermer to Maria Cropsey, in which he encloses a "sketch" for Maria's "Album" (original, Brown Reinhardt collection, Newark, Delaware; typescript, Newington-Cropsey Foundation). It may have been one of the two Toermer drawings in the Metropolitan's Cropsey Album (C377, C378).

JASPER FRANCIS CROPSEY

(1823–1900)

79. *American Falls, Niagara*

ca. 1855

Graphite and white gouache on
dark buff-colored wove paper

9¹³/₁₆ × 8¹⁵/₁₆ in. (24.8 × 22.7 cm)

Inscribed at lower right: *American fall
Niagara Sep^t '56*; at center left: *B*; at
center: *B*; at lower left: *BB*

EX COLL.: *With Kennedy Galleries, New
York, 1987*

*Sheila and Richard J. Schwartz Fund, 1987
(1987.196.2)*

C86

Niagara Falls was once one of the most popular subjects in American landscape art. Located on the Niagara River between Lakes Erie and Ontario, the falls plunge more than 150 feet over a sheer precipice. Goat Island, located in the middle of the river, divides the stream into two separate waterfalls: the American Falls and the crescent-shaped Horseshoe, or Canadian, Falls. The drama of the scene is heightened by the great width of the river, its deafening roar as it crashes to the valley floor, a mile-long stretch of rapids upstream, and an enormous whirlpool downstream. Niagara Falls captured the imagination of eighteenth- and nineteenth-century artists and writers, who could not contain their enthusiasm for its tremendous scale and power. In 1835 THOMAS COLE described Niagara Falls as “that wonder of the world!—where the sublime and beautiful are bound together in an indissoluble chain. In gazing on it we feel as though a great void had been filled in our minds—our conceptions expand—we become a part of what we behold! At our feet the floods of a thousand rivers are poured out—the contents of vast inland seas. In its volume we conceive immensity; in its course, everlasting duration; in its impetuosity, uncontrollable power. These are the elements of its sublimity.”¹ By midcentury, Americans had come to view the majesty of Niagara Falls not only as a sign of God’s infinite power but also as a symbol of God’s covenant with and promise for the young nation. Niagara’s inexorable motion and endless bounty epitomized America’s Manifest Destiny. Artists responded to Niagara’s claim on the American imagination by producing hundreds of images of the falls in every possible medium, at all times of day, in all types of weather, and in every season.

Like many other artists of the Hudson River School, Cropsey traveled to Niagara Falls to record the spectacle. He made his first trip in August 1852, while

on a working tour through New York, Vermont, and New Hampshire. He stayed for almost two weeks.² With the help of his host, Peter Porter, Cropsey located an unusual vantage point from which to sketch the great cataract: a rocky outcropping about twenty-five feet offshore at the base of Goat Island. In a letter to his wife Cropsey explained that in order to reach the site, he had to climb down rocks and “through bushes and over drift timber, till I am there upon this little island from where no pen or pencil can satisfactorily describe it, it is so grand and so wonderful.”³ The half-submerged rock could be reached only by wading, until the artist employed some boys to lay stepping-stones. Cropsey was undoubtedly interested in the remarkable perspective from this point (the American Falls were seen at an extremely oblique angle) as well as the fact that no other artist had illustrated this view.⁴ In his letter Cropsey drew a diagram of the falls and Goat Island, with his precarious perch labeled “Cropsey rock.”⁵ Working conditions there were almost impossibly difficult: his sketches were constantly being ruined by spray “so dense as to cover me with a thick fog and fall like a shower upon my work.”⁶ Nevertheless, Cropsey made several fine drawings and oil sketches of the view.⁷ These nature studies were the basis of his large 1853 painting *Niagara Falls* (Newington-Cropsey Foundation, Hastings-on-Hudson, New York), which Cropsey exhibited at the National Academy of Design, New York, that year.⁸ Unlike most earlier images of Niagara, which presented a distant, panoramic view of the falls, Cropsey’s painting places the viewer uncomfortably close to the thunderous cascade, suspended over rapidly churning water and wet rock without firm footing below.⁹ Cropsey’s vertiginous, close-up view from the base of the falls predated by four years the dizzying perspective from the brink of the cataract (Corcoran Gallery of

Art, Washington) painted by Frederic Edwin Church (1826–1900).

American Falls, Niagara is a detailed nature study of part of the American Falls known as Luna Fall, an area that is prominently featured at far right in Cropsey's 1853 painting.¹⁰ The perspective clearly places the artist on "Cropsey rock." With a pencil, Cropsey outlined the jumble of rocks at the base of the waterfall and established their spatial relationship to the rushing water in the background. He then brushed on multiple layers of gouache to highlight the falling water. The effect of the gouache is compromised somewhat by the darkening of the paper due to light exposure, which has caused too great a tonal contrast between the paper and the highlights. A small area around the perimeter of the drawing has been protected from darkening; it gives some idea of the original tint of Cropsey's support. A few bold pencil strokes, such as define the log protruding midstream at lower center, were added to enliven the composition after the gouache had dried. There are a few letters—*B* and *BB*—on the boulders in the foreground, probably indicating the color brown and its relative darkness in different areas.

Based on the inscription at lower right, which appears to be in the artist's hand, *American Falls, Niagara* would seem to date from September 1856; however, Cropsey was in England then. He did visit Niagara Falls in March of that year, but other drawings linked to that trip show the falls covered in snow and ice.¹¹ Upon closer inspection, the two numerals of the date appear to have been added later. The scale of the numerals, the sharpness of the pencil, the density of the graphite, and the degree of pressure used all differ from the rest of the inscription. It is also perhaps pertinent that Cropsey rarely dated his drawings with two numerals, preferring to give the full year as, for example, "1856."¹² The rest of the inscription, however, is probably contemporary with the drawing. Thus, the final word,

"Sept," probably refers to September 1855, when Cropsey briefly stopped at Niagara Falls while on his way to Ann Arbor, Michigan.¹³ The artist may have returned to "Cropsey rock" to refresh his memory in preparation for another painting of the falls. Over the course of his career, Cropsey painted at least seven canvases of Niagara Falls. Of these, five share the viewpoint from "Cropsey rock."¹⁴ TF

1. Thomas Cole, "Essay on American Scenery," 1835, published in *The American Monthly Magazine*, n.s., 1 (January 1836), p. 8. Reprinted in McCoubrey 1965, p. 105.

2. Correspondence with Kenneth W. Maddox of the Newington-Cropsey Foundation, Hastings-on-Hudson, New York, May 8, 1995, in the archives of the Department of American Paintings and Sculpture, Metropolitan Museum. Maddox based his estimate of the time Cropsey spent at Niagara in August 1852 by examining the artist's known drawings from this trip. I would like to thank Maddox for his extensive help in connection with my research on *American Falls, Niagara*.

3. Cropsey to Maria Cropsey, August 16, 1852 (original, Brown Reinhardt collection, Newark, Delaware; typescript, Newington-Cropsey Foundation). Cropsey added that this place "is almost inaccessible especially for the ladies, hence I have few people to disturb me." Thirty years later, George Barker photographed the American Falls from the same place. Barker's photograph, *Niagara in Summer, from Below* (ca. 1888; National Museum of American Art, Washington), shows how accurate Cropsey's depiction of the site had been, although by that date the wood walkways visible in the photograph made "Cropsey rock" much more accessible.

4. Cropsey to John W. Kitchell, November 1, 1897, John W. Kitchell Papers, Archives of American Art, Smithsonian Institution (microfilm roll 1356). Evidently, Cropsey's view of the falls became so closely identified with him that no other artist depicted it; see Jeremy Elwell Adamson, "Nature's Grandest Scene in Art," in Buffalo-Washington, D.C.-New York 1985–86, p. 52.

5. Cropsey to Maria Cropsey, August 16, 1852.

6. Ibid.

7. Six days later, Cropsey noted that he had made "four studies in oil (such as they are)" and "two passably good pencil drawings" during

this visit to Niagara. Cropsey to Maria Cropsey, August 22, 1852 (original, Brown Reinhardt collection, Newark, Delaware; typescript, Newington-Cropsey Foundation).

8. NAD Exhibition Record (1826–1860) 1943, vol. 1, p. 102: 1853, no. 23. The location of this painting was unknown when William S. Talbot published his definitive study (Talbot 1972). Cropsey also painted a smaller version of this composition in 1852, *Niagara Falls with View of Clifton House* (MacMurray College, Jacksonville, Illinois).

9. Although Cropsey and JOHN FREDERICK KENSETT worked together for two days at Niagara during August 1852, their paintings from this trip are quite different. Kensett's *Niagara Falls* (1853–54; White House Collection, Washington) has a broad, horizontal composition; moreover, the artist placed the cataract in the far distance in order to provide a panoramic view of the entire falls; see Cropsey to Maria Cropsey, August 22, 1852.

10. Adamson, "Nature's Grandest Scene," p. 52. Cropsey referred to this area as the "Cave of the Winds" in his letter to John W. Kitchell of November 1, 1897.

11. Many of Cropsey's drawings from his trip to Niagara in March 1856 are in the M. and M. Karolik Collection, Museum of Fine Arts, Boston.

12. Correspondence with Kenneth W. Maddox of the Newington-Cropsey Foundation, February 22, 1995, in the archives of the Department of American Paintings and Sculpture, Metropolitan Museum. Maddox notes that many Cropsey drawings have numerical notations in the lower left or lower right corner, possibly the attempt of a cataloguer to bring order to the artist's drawn oeuvre. He suggests that the inscription "56" in this drawing may be such a notation.

13. Cropsey traveled to Michigan in September 1855 to fulfill a commission from the Reverend Dr. Henry Tappan, president of the University of Michigan, to paint two views of the university campus at Ann Arbor. From Ann Arbor, Cropsey traveled north to Montreal, then to Quebec, and finally south through Vermont; see Talbot 1972, pp. 381–83.

14. Cropsey's 1853 painting *Niagara Falls* (48 × 72 in.; 121.9 × 182.9 cm) in the Newington-Cropsey Foundation is the largest canvas painted from this perspective. The other versions of this composition by Cropsey are as follows: *Niagara Falls with View of Clifton House* (1852; MacMurray College, Jacksonville, Illinois); *Niagara Falls from the Foot of Goat Island* (1856; private collection); *Niagara Falls from the Foot of Goat Island* (1857; Museum of Fine Arts, Boston); and *Niagara Falls from the Foot of Goat Island* (1882; R. W. Norton Art Gallery, Shreveport, Louisiana).



American fall Niagara Sept. '56



JASPER FRANCIS CROPSEY

(1823–1900)

80. *Hackensack Meadows*

1890

Watercolor, gouache, and graphite on off-white wove paper

12 × 20½ in. (30.5 × 52.1 cm)

Signed and dated at lower right:

J.F. Cropsey 1890

EX COLL.: Mrs. John C. Newington

Gift of Mrs. John C. Newington, 1992

(1992.97)

C90

A mong the prominent second-generation members of the Hudson River School, Jasper Cropsey was one of only a few who painted landscape in watercolor. He had learned to handle the medium at an early age,¹ and his first submission to the National Academy of Design's annual exhibition, in 1843, was a watercolor, displayed, he claimed, "in a very favorable place, with [paintings by THOMAS] COLE and [ASHER BROWN] DURAND for its companions."² Cropsey was a member of the short-lived New York Water Color Society, founded in 1850, and he later exhibited regularly at the American Society of Painters in Water Colors (founded in 1866), renamed the American Water Color Society in 1877.

For all his experience in the medium, Cropsey did not paint watercolor landscapes in earnest until the 1880s, a decade marked by increasing stability for him fol-

lowing years of financial struggle and extended travel with his family. In the 1850s Cropsey had established a reputation for his depictions of autumn scenery, but during many of the years when the second generation of New York landscape painters was becoming well known he was in Europe (1847–49, 1856–63). He seems to have striven harder than such colleagues as JOHN FREDERICK KENSETT and Sanford Robinson Gifford (1823–1880) in the post-Civil War market to cultivate a clientele. No master of his financial affairs, and perhaps envious of the wealth being acquired and flaunted by Frederic Edwin Church (1826–1900) and ALBERT BIERSTADT, Cropsey created a palatial suburban estate in the 1860s, only to sell it off in 1884, following a decade when he worked at both architecture and landscape painting to support his style of life. In fact, all the Hudson

River School painters found it increasingly difficult to market their pictures in the 1870s, when critics and the general public alike began to reject the school.³ Cropsey never abandoned oil painting or the Hudson River School style, but watercolor became increasingly attractive to him when he realized that through the American Water Color Society he could market works that were more quickly produced and more easily sold (however cheaply) than oils. By 1885 Cropsey was living comfortably within his means at the aptly named *Ever Rest*, a modest residence he built in Hastings-on-Hudson, New York, and by 1887 he had met Mortimer A. Newhouse, a dealer who was eager to market his watercolors, which Cropsey began to produce as frequently as oils.⁴

Cropsey's oil and watercolor techniques are remarkably consonant. His thin, ragged, "picturesque" brushwork may reflect his experience in England, where he visited the exhibitions of the Royal Watercolor Society and was befriended by John Ruskin;⁵ however, it may also be seen as a refinement of the perfunctory, illustrative touch of the architectural draftsman, which Cropsey was. Indeed, one ventures to say that the draftsman's technique in watercolor shaped Cropsey's handling in oil, in which he had no formal training. If there is a distinction to be drawn between Cropsey's oils and his watercolors, it is of subject: the watercolors tend to be more localized than the oils; most of them depict sites that the artist could have reached within a half-day's journey of his home.

Hackensack Meadows is wholly characteristic of Cropsey's watercolors. As a group they compare favorably with the exceptional gouache and watercolor paintings on toned paper by Cropsey's contemporary WILLIAM TROST RICHARDS, but Cropsey applied weaker local coloring than did Richards and he used relatively little gouache, other than his discrete touches of white highlights. Despite his predilection for a bright autumn palette, Cropsey tinted much

more selectively and neutrally than Richards, often orchestrating the colors, as here, in washes that approximate, in the sky and the reflecting water, the buff of the paper support. In this quality, Cropsey's watercolors recall the superior graphite and gouache drawings on tinted paper of picturesque buildings and ruins that he produced in Europe years earlier (for example, *Jedburgh Abbey*; C91).

The Hackensack Meadows of northern New Jersey, today usually referred to as the Meadowlands, are the former site of a vast glacial lake that evaporated, leaving behind a soft estuarial bed at virtual sea level, bounded by the Palisades to the east and the Watchung Mountains to the west. Today it is the site of landfills, sports arenas, and shopping malls, but in the nineteenth century it was punctuated by hay and grain farms, pasture, and small manufactories such as the one seen in the Metropolitan's watercolor.⁶ Before Cropsey, only a few artists bothered to portray the marshy flats of northern New Jersey—among them, MARTIN JOHNSON HEADE and GEORGE INNESS, who shared with Cropsey a taste for the cultivated landscape, unlike most of the other major Hudson River School painters. Cropsey portrayed the Meadowlands in watercolor as many as ten times, beginning in 1885, the year he began painting frequently in the medium; the Metropolitan's picture is one of three nearly identical views dating from 1890–91.⁷ To the purchaser of one of the three pictures Cropsey offered a description of the scene: "The Hackensack Meadows are a stretch of low Marsh land only about a morning's journey from the city of New York, westward of Hoboken in New Jersey. Factories are here and there on the edge of the sedgy land—and boats—and shipping craft, and trade lies along the deeper part of the waters while the foreground is full of nooks where cattle can wade knee-deep."⁸

Cropsey's point of view in the present picture is probably in or near Little Ferry, New Jersey, on the edge of an inlet of the Hackensack River, seen in the middle distance; the spectator looks east to the

rear of the lower bluffs of the Palisades. The factory on the left may have produced bricks, which would have been transported to New York City by the sloops—nicknamed the Windjammers of the Hackensack—visible at dockside and in full sail on the river.⁹

Cropsey prefaced his remarks with an ingratiating description of the picture as "one of my best artistic efforts—full of light and air, and space—with a far-off 'o'er the Hills and far away' look; and an atmosphere of a cool and refreshing morning."¹⁰ In actuality, the light is high and diffuse in all three watercolors of 1890–91—and suggestive of sultry weather, to judge from the yellowish tinge of the Metropolitan's version. This quality had become noticeable in some of the oils (for example, *Pompton Plains, New Jersey*, 1867; Metropolitan Museum) that Cropsey painted after he returned to America and was regularly exposed to Gifford's paintings, in which the quality is a trademark.¹¹

Cropsey's poetic allusion in the quote above may be to "O'er the Hills Far Away," a song by Francis Hopkinson (1737–1791), the New Jersey lawyer, statesman, author, poet, and signer of the Declaration of Independence, who claimed the distinction of being America's first native musical composer. "O'er the Hills Far Away" was one of a suite of songs Hopkinson dedicated in 1788 to George Washington, whom he knew well.¹² Cropsey's invocation of the title and lyrics may be a conscious allusion to one of New Jersey's Revolutionary sons and may further acknowledge the state's role as a critical corridor of military resistance to the British during the War of Independence. Washington's 1776 retreat from Fort Lee and across the Hackensack River occurred just north of the site depicted in Cropsey's watercolor; and in March 1780, a British contingent passed through Secaucus to conduct raids on Continental garrisons at Hackensack and Paramus.¹³

Patriotic sentiment expressed in pastoral landscapes was nothing new for the artist. His large oil of 1865, *The Valley of*

Wyoming (Metropolitan Museum), evokes the British massacre at that rural Pennsylvania site in 1778 by way of the poetry inscribed on its original frame.¹⁴ Washington's headquarters at Newburgh, New York, was the subject of an oil (*Indian Summer*, 1866; Detroit Institute of Arts) and a watercolor (undated; Newington-Cropsey Foundation, Hastings-on-Hudson, New York) by Cropsey.¹⁵ The following year Cropsey completed a panoramic view of the Gettysburg battlefield (destroyed) that includes visual references—a flagstaff and the headboards of a few graves—to the decisive conflict of the Civil War.¹⁶ Given the artist's words, it is fair to admit the possibility that he felt, though he did not express, the historic resonance of the view in his three attractive watercolors of the Meadowlands. KJA

1. For Cropsey's early training in architecture and painting, see Talbot 1972, pp. 22ff.; and New York 1985, pp. 16–17.
2. Jasper F. Cropsey, "Reminiscences of My Own Time," *Staten Island Historian*, n.s., 1, no. 1 (Summer 1983), p. 12. In this piece, written in 1846 but not published, Cropsey suggests that his early exhibited pictures were oil paintings but that the first two were "both . . . copies from some of my water color drawings"; however, in another autobiography, an undated manuscript inscribed "Jasper F. Cropsey" in the Newington-Cropsey Foundation, Hastings-on-Hudson, New York, he recollected: "with my architectural knowledge, and the information I had gained from books and pictures and a few lessons in water color by Edward Maury received during my architectural study I was enabled to paint so creditable a picture, I suppose, that it was received and favorably hung in the N.A. of Design. This was at the age of twenty." See also NAD Exhibition Record (1826–1860) 1943, vol. 1, p. 100: 1843 no. 155. Cropsey's first submission to the academy, in 1843, was entitled simply, "Landscape Composition."
3. Talbot 1972, pp. 172–74, 212–13, 223–30. For the decline of the Hudson River School, see Kevin J. Avery, "A Historiography of the Hudson

- River School," and Doreen Bolger Burke and Catherine Hoover Voorsanger, "The Hudson River School in Eclipse," in New York 1987–88a, pp. 3–20 and 91–93, 71–90 and 95–98.
4. Talbot 1972, pp. 231–32; New York 1985, p. 25.
5. New York 1985, p. 17.
6. Thomas F. Gordon, *The History of New Jersey, from Its Discovery by Europeans to the Adoption of the Federal Constitution* (Trenton, N.J.: Daniel Fenton, 1834), pp. 153–54; John Disturnell, *A Description of the Cities, Townships, and Principal Villages and Settlements, within Thirty Miles of the City of New York* (New York: Colton and Disturnell, 1839), p. 29; and Lorraine Conrad, "The Hackensack Meadows," in *In the Hudson Highlands* (New York: Appalachian Mountain Club, 1945), pp. 27–29.
7. The artist's other known Meadowlands watercolors are: *River Scene—Stormy Sky* (1885; Newington-Cropsey Foundation, Hastings-on-Hudson, New York); *River Scene—Early Autumn* (1887; formerly Mrs. John C. Newington collection); *Hackensack* (1889; location unknown, illustrated in *Antiques* 116, no. 3 [September 1979], p. 527); *Autumn Landscape* (1891; location unknown, sold at Sotheby's, New York, March 14, 1996, no. 7); *Hackensack Meadows* (1891; Mrs. John C. Newington collection); *Hudson River [sic]* (1892; New Jersey State Museum, Trenton); *Hackensack Meadows in the Autumn* (1894; location unknown, sold at Christie's, New York, September 28, 1989, no. 71); *Marshy Land at Twilight* (1896; Karolik Collection, Museum of Fine Arts, Boston); and *River Inlet* (1896; Mrs. John C. Newington collection). The watercolor identified above as *Hudson River* is very similar, if not identical, to the two pictures listed just before it here and to the present watercolor. Kenneth W. Maddox, art historian of the Newington-Cropsey Foundation, linked some of the above-mentioned pictures to Cropsey's Meadowlands landscapes in a letter dated February 27, 1996, to Tracie Felker of the Department of American Paintings and Sculpture, Metropolitan Museum.
8. Cropsey to the Reverend George J. Schwainfurst of Rockford, Illinois, October 30, 1891; quoted from a copy of the original letter supplied by Sotheby's in connection with the auction of *Autumn Landscape* on March 14, 1996, no. 7.
9. I am grateful to Kevin Wright, chief curator of the Steuben House, Bergen County Historical Society, River Edge, New Jersey, for his

observations (and documentation) on the presumed site of *Hackensack Meadows* and the probable identification of the building as a brick factory, offered in letters of June 27 and July 25, 1998, in the archives of the Department of American Paintings and Sculpture, Metropolitan Museum. Agricultural and industrial life along the Hackensack River in earlier times is also described in the Federal Writers' Project of the Works Progress Administration for the State of New Jersey, *New Jersey: A Guide to Its Present and Past* (New York: Viking Press, 1939), p. 259; and Gordon, *The History of New Jersey*, p. 153.

10. Cropsey to Schwainfurst, October 30, 1891.
11. On *Pompton Plains*, *New Jersey*, see American Paintings in MMA II 1985, pp. 192–93.
12. Francis Hopkinson, *Seven Songs for the Harpsichord or Forte Piano, the Words and Music Composed by Francis Hopkinson* (Philadelphia: T. Dobson, [1788]); for Hopkinson, see DAB 1958, vol. 5, part 1, pp. 220–23.
13. D. D. Read, ed., *The Bergen County Democrat's History of Hackensack, N.J.: Its Olden Story, Present Annals, Prospective Growth* ([Hackensack, N.J.]: The Bergen County Democrat, 1898), p. 15; and Adrian C. Leiby, *The Revolutionary War in the Hackensack Valley: The Jersey Dutch and the Neutral Ground, 1775–1783* (New Brunswick, N.J.: Rutgers University Press, 1962), pp. 203, 238–39, 242.
14. Illustrated and discussed in American Paintings in MMA II 1985, pp. 190–92.
15. For illustrations and discussion of both pictures, see Kenneth W. Maddox, "Cropsey's Paintings of Torne: A Legendary Mountain Worthy of the Painter's Pencil," *OCHS (Orange County Historical Society) Journal* 30 (November 1, 2001), pp. 36–53, figs. 10–13 (pp. 42–44).
16. Talbot 1972, pp. 172–73. Excerpts from a broadside published in connection with the exhibition of *Battlefield of Gettysburg* are quoted in Avery 1995, pp. 326–27.



PAUL WEBER

(1823–1916)

81. *Wooded Landscape with Lake and Mountains (from Cropsey Album)*

1854

Graphite and sgraffito on prepared Bristol board

4 1/2 × 6 7/8 in. (11.5 × 17.5 cm)

Signed and dated at lower left: Paul

Weber/1854

EX COLL. (album): O. F. Gunz, New York; his niece, Florence A. Hoster, East Rutherford, New Jersey

Purchase, Charles and Anita Blatt Gift,

1970 (1970.9.15)

C469

Born in Darmstadt, Weber immigrated to Philadelphia during the political upheavals of 1848 in Germany. The following year he exhibited for the first time at the Pennsylvania Academy of the Fine Arts, where his works were well received by patrons and critics. John Sartain (1808–1897), founder of the influential periodical *Sartain's Union Magazine of Literature and Art*, singled out two of Weber's landscapes on view for particular praise. *Sunrise near Berchtesgaden, in the Tyrol* was "distinguished for its clear ringing atmosphere," and *Winter Scene, Wessen Darmstadt, Germany* "charmed the spectator by the glow of lingering sunlight on the thin upper clouds."¹

In the United States, Weber garnered a reputation as a popular teacher. His meticulous landscape drawing style was emulated by two of his most prominent pupils, William Stanley Haseltine (1835–1900) and WILLIAM TROST RICHARDS. When Haseltine presented himself to Weber in 1850, hoping that he might receive tutelage, Weber is said to have quickly sized him up: "Here is someone," he mused, while he continued to study the boy, 'who will try to see Nature as she is and will accept the new way of interpreting her.'"²

Weber's working method is suggested by the following account of the instruction he gave Haseltine:

Weber . . . grounded him thoroughly in the technique of drawing, of which he was a past-master, inculcated accuracy and developed in him that exceptional sense of values which was always to characterise W.S.H.'s work. He initiated him into the mysteries of the colours of rocks, trees, skies and water, and anyone knowing Weber's work and Haseltine's latest paintings of rocks under water, would discover that the latter remembered to the end of his life some of the lessons the master taught him in his earliest days.³

Weber's drawing technique suggests his awareness of the course of instruction at the Kunstakademie in Düsseldorf. There was strong support for the style of the Düsseldorf school in the United States at midcentury, when a large and influential population of Germans had settled on the East Coast. As early as 1839 the *Art Journal* acknowledged Düsseldorf as the center of landscape painting in Germany,⁴ and between 1845 and 1865, no fewer than sixty American artists traveled there to study, including ALBERT BIERSTADT, the renowned painter of the American West. Weber himself led what would be the last major group of American landscape painters to work at the Kunstakademie (including Haseltine) in 1854,⁵ the same year in which he drew this landscape in the Metropolitan's collection.

The study of landscape painting in Germany in the 1850s resembled the approach taken in America somewhat earlier by THOMAS COLE and other members of the Hudson River School, who emphasized drawing from nature. A particular feature of landscape instruction at the Düsseldorf Kunstakademie that appealed to American artists was the *Studienreise* (literally, "study tour"), which JOHN WHETTEN EHNINGER, the American genre artist, described as follows in the *Bulletin of the American Art-Union* in 1850:

In the summer, during the vacation of the Academy, the painter packs a few clothes and some painting materials in a knapsack and sallies forth, with a

comrade perhaps, upon a pedestrian excursion. This mode of travel is the most delightful possible for a young lover of nature and art, provided he possesses a moderate degree of enthusiasm and a healthy frame. He had thus opportunities of observing minutely the more rare and secluded parts of scenery and the most striking characteristics of the people.⁶

Studienreisen were commonly taken by students in groups, but occasionally the forays were directed by a landscape specialist or other mature painter. In either case the students were instructed to paint and draw directly from nature with great care.⁷

Consistent with the Düsseldorf emphasis upon careful drawing from nature, Weber's *Wooded Landscape with Lake and Mountains* exhibits a subtle transition from the darkened trunks and roots framing the foreground to the lightest tones in the untouched paper that represents the sky and the brilliant areas of sgraffito in the middle ground and in the clouds. Weber's distinctive use of parallel strokes to build up form, evident in the rendering of tree trunks, and his deliberate application of cross-hatching in the rocks suggest a drawing style similar to that employed by European lithographers of the period, such as Charles Joseph Hullmandel. The latter executed James Duffield Harding's illustrations for such contemporary landscape drawing books as *The Park and the Forest*, which was widely available in the United States.⁸ Weber's treatment of the trees and rocks in the present drawing recalls plate 10 of that text; however, the details of rocky outcroppings and the vista into the distance suggest he rendered the drawing out-of-doors, perhaps in the company of his American colleagues whom he accompanied to Düsseldorf in 1854.

During the 1850s Weber's other well-known disciple, William Trost Richards, described himself as "a sort of honorary pupil to Paul Weber . . . an artist with great love for nature who was a charming man."⁹ Although Richards lamented that he was "too busy daytimes" to avail him-

self of Weber's attention, he studied with the German-born artist intermittently until 1855. Several of his tree studies display the repeated clusters of small, angular strokes suggesting foliage that are characteristic of Weber's landscape drawings of the period.¹⁰ The resemblance between Weber's drawing style and Richards's is particularly evident in a comparison between this sheet and *Interior of Woods with Small Stream*, a landscape drawing by Richards of the same year (plate 94). Both the present drawing and Richards's *Interior of Woods* were incorporated by the landscapist JASPER FRANCIS CROPSEY or a member of his family into an album that is now in the Metropolitan Museum.

EBD

1. Quoted in Ferber 1980, p. 13.

2. Quoted in Plowden 1947, p. 18.

3. Plowden 1947, p. 28.

4. Sperling 1985, p. 41.

5. In a letter to his father requesting permission to travel to Düsseldorf, Haseltine wrote: "Although I have derived a great deal of advantage from Mr. Weber's instruction, I have nevertheless obtained a style which is not my own, a style which is a very tempting one and only to be got rid of by seeing other pictures—opportunities which I cannot here obtain. In the numerous criticisms I have received this has been generally noticed and commented upon. I am certain that one more winter's instruction with Mr. Weber would ruin my style for life and strive as I would, I would never be able to lay it aside and paint a truly original picture. Mr. Weber says this himself." Quoted in Plowden 1947, p. 32.

6. Quoted in Sperling 1985, p. 118.

7. Sperling 1985, pp. 199–200.

8. [James] D[uffield] Harding, *The Park and the Forest* ([London]: T. Maclean, 1841).

9. Quoted in Ferber 1980, p. 12.

10. As noted in Ferber 1980, p. 7. Ferber also observes that Richards's drawing style may have derived from contemporary drawing manuals available in the United States, such as John T. Bowen's *The United States Drawing Book* (Philadelphia: T. Wardle, 1838).

THOMAS WATERMAN WOOD

(1823–1903)

82. *Reading the Scriptures*

1874

Watercolor, gouache, and graphite on light tan wove paper

14¹⁵/₁₆ × 10³/₄ in. (38 × 27.3 cm)

Signed and dated at lower left:

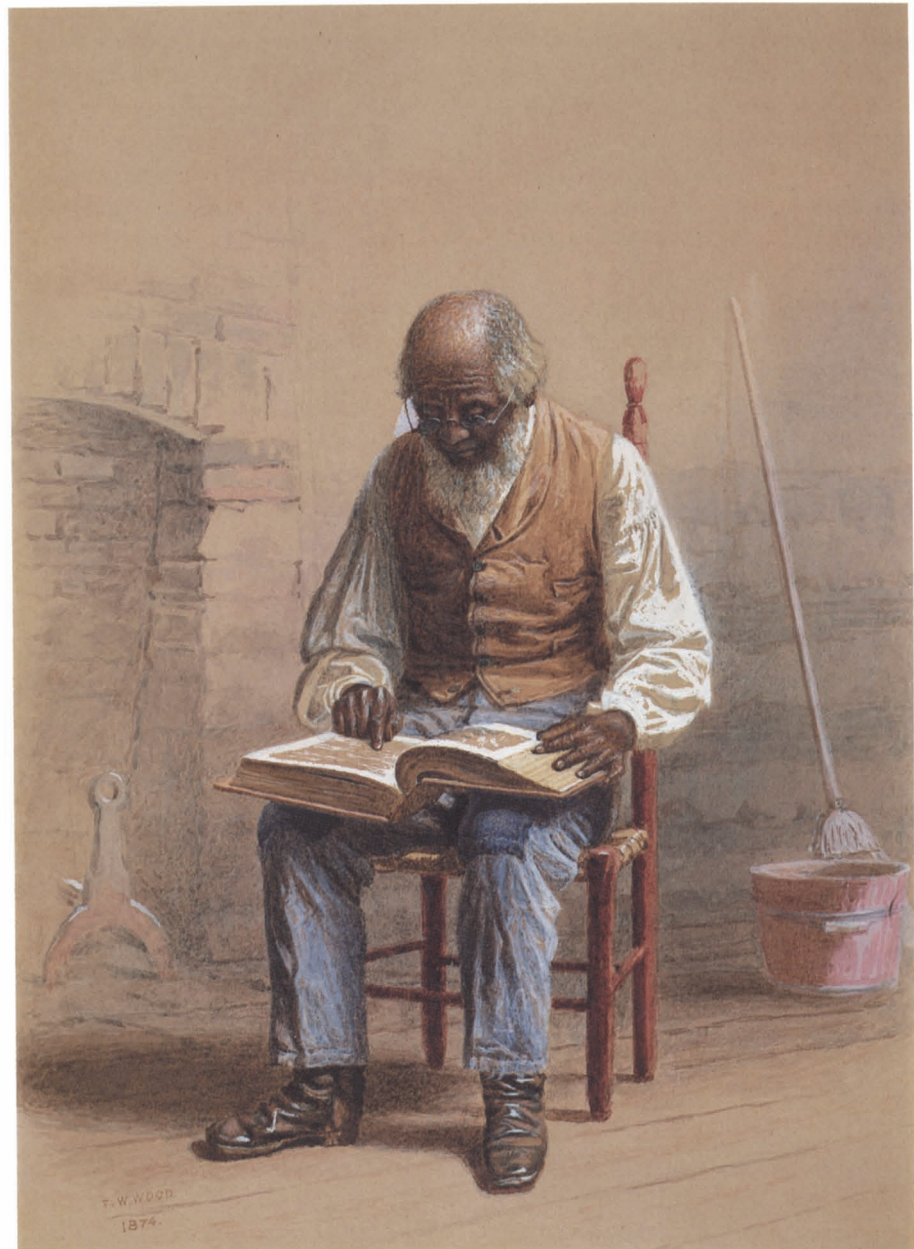
T. W. Wood./1874.

EX COLL.: Given by the artist to Charles S. Smith, ca. 1874; with James Graham and Sons, Inc., New York, until 1966 Rogers Fund, 1966 (66.140)

C504

Born in Montpelier, Vermont, Wood began his working life as an apprentice in his father's cabinetmaking shop. He also accepted all kinds of painting commissions, for works ranging from portraits of neighbors—and in one case of a farmer's prize bull—to patent drawings for a local inventor, Masonic coats of arms, and signs for the Vermont Central Railroad.¹ Largely self-taught, the young artist availed himself of several British instruction manuals, including John Burnet's *Treatise on Painting*, James Duffield Harding's *Lessons on Art*, and Birket Foster's drawing books. Between 1845 and 1847 he received his only formal artistic training, in the studio of Boston portraitist Chester Harding (1792–1866).

Following his marriage in 1850, Wood sought greater opportunities outside Vermont, first in New York City and then in Quebec, Washington, D.C., and Baltimore. By the late 1850s the prices Wood commanded for his portraits had increased, from \$100 to \$200; nevertheless, he decided to hone his skills and further his career by traveling abroad. On his tour of London, Paris, Switzerland, and Italy (where he seriously considered settling), Wood was drawn to the portraits of Rembrandt, two of which he copied from originals in the Louvre, and the genre paintings of Murillo.



In the fall of 1860 Wood moved to Nashville, Tennessee, and the following year he exhibited at the National Academy of Design in New York a monumental canvas entitled *Cornfield* (T. W. Wood Art Gallery, Montpelier), one of his first important paintings depicting the life of

African Americans in the South.² In 1862 just before the advance of Union troops on Nashville, Wood fled Tennessee. He later moved between Montpelier and Louisville, Kentucky, and in 1867 returned to New York City. That year he exhibited *War Episodes*, a triptych of oil paintings

(now titled *A Bit of War History*; Metropolitan Museum) portraying the experiences of an African American volunteer in the Union army.³ The series met with great acclaim, and Wood went on to produce many genre studies of black Americans at various stages of life. Like WILLIAM SIDNEY MOUNT's paintings of black musicians from the previous decade (for example, *The Bone Player*, 1858; Museum of Fine Arts, Boston), these works are never condescending, but dignified and insightful portrayals of human character.

Like *War Episodes*, this sheet depicting an elderly man reading the Scriptures tells a story. The patched trousers partly concealed by the open Bible—which was probably the only book in that sparsely furnished home—are understated evidence that despite Lincoln's Emancipation Proclamation, all Americans were not entitled to the same education and opportunities in the year 1874. The concentration of the figure conveyed by his furrowed brow and careful attention to the word at which he points on the page

suggest that Wood was inspired by biblical scenes that Rembrandt painted during the 1630s.

The year he moved back to New York, Wood submitted a watercolor showing a diverse group of American voters at the polls on election day to an exhibition sponsored by the American Society of Painters in Water Colors.⁴ So great was his enthusiasm for the medium that he served a nine-year term as president of the organization, beginning in 1878.

Wood's technique in *Reading the Scriptures* reflects the British watercolor style described in Foster's drawing books. Forms are built up with small strokes of pigment, as can be seen, for example, in the old man's beard, the voluminous folds of his shirtsleeves, and the carefully delineated wrinkles in his trousers and boots. Winslow Homer (1836–1910), who was living near Wood in the Tenth Street Studio Building and who also showed his work at the society's exhibitions, developed a similarly precise technique in the pastoral watercolors he painted at

Houghton Farm, near Cornwall, New York, in 1878.⁵ The technique Wood used in *Reading the Scriptures*, moreover, is similar to that seen in such watercolors by Thomas Eakins (1844–1916) as *The Pathetic Song* (Metropolitan Museum).⁶

EBD

1. William C. Lipke, "The Readable Image: Thomas Waterman Wood and Popular Genre," in *Burlington–Manchester–Boston* 1972, p. 23.
2. Leslie A. Hasker and J. Kevin Graffagnino, "Thomas Waterman Wood and the Image of Nineteenth-Century America," *Antiques* 118, no. 5 (November 1980), p. 1035.
3. The three canvases are *The Contraband*, *The Recruit*, and *The Veteran*. See *American Paintings in MMA II* 1985, pp. 197–99.
4. *American Citizens (To the Polls)*; T. W. Wood Art Gallery, Montpelier. See Hasker and Graffagnino, "Thomas Waterman Wood," p. 1033.
5. In 1877 Homer executed *Sunday Morning in Virginia* (Cincinnati Art Museum), a painting very close in theme to this watercolor of 1874 by Wood.
6. *New York and other cities* 1991, pp. 128–29.

WILLIAM MORRIS HUNT

(1824–1879)

83. *River Landscape*

ca. 1877

Charcoal on off-white laid paper

9 1/2 × 16 13/16 in. (24.1 × 42.7 cm)

Initialed at lower right: WMH [in monogram]

EX COLL.: *With Hope Davis Fine Art*, New York, 1992

Purchase, Gifts in memory of Stephen D. Rubin, 1992 (1992.66.1)

C151

Hunt was the leading artistic personality of Boston from the Civil War years until his death in 1879. He pioneered the taste for French Barbizon art that emerged in America after the war and stimulated the native movement in mural painting with his work for the New York State Capitol in Albany.

Hunt began his career essentially as a portrait painter but in his later years indulged a growing taste for landscape in oil and charcoal. *River Landscape* represents features of one of three sites in Massachusetts at which Hunt worked in the late 1870s: West Newbury, North Easton, and Magnolia, on Cape Ann. Of these, Magnolia seems the most likely: the shrubby appearance of the trees most closely recalls works that Hunt is known to have executed at Magnolia, where he enjoyed a very productive summer in

1877 making landscape images.¹ The composition of a screen of trees silhouetted against a body of water and a distant shore is typical of many of Hunt's landscapes of the 1870s and probably derives from the work of the French artist Jean-Baptiste-Camille Corot, whose works Hunt admired particularly on his second trip to Europe in 1866–68.² The drawing bears some resemblance even to the Museum's oil painting by the artist of 1877, *Sand Bank with Willows, Magnolia*.³ No known painting is unmistakably related to *River Landscape*, but for Hunt, drawing in charcoal was customary preparation for his oils.⁴ He was never a painter of great facility, however, and at times seems to have regarded charcoal drawing as superior to painting. "Painting is vulgar by the side of a good charcoal drawing," Hunt is reported to have said.



"Imagination and suggestion are everything in art. Color is vulgar, because it is in the direction of imitation. It is prose instead of poetry. . . . Drawing as compared with painting is more refined, and therefore truer art." Not only "truer art," asserted Hunt, but "the nearest thing to nature."⁵

Though he surely preferred certain localities in which to work, content was relatively unimportant to Hunt's artistic enterprise in landscape. He regarded almost reverentially the French masters and colleagues whom he knew—especially Jean-François Millet, with whom he had worked—so that his preferences in subject matter were inseparable not merely from the qualities of those artists' pictures, but also from their materials and from Hunt's conception of their working practices. Hence, he preferred the depth of charcoal for the power it

imparted to intimate landscape motifs, at a time when New York painters tended to prefer fine contour drawing in pencil of broad panoramas and topographical landmarks. In charcoal, too, remembered Hunt's pupil Henry Angell, the artist preferred what he termed *gros buissons*—thick, dark sticks with which he could achieve the deepest black passages and, having established them, seek the gamut of gray shades between them and the white paper.⁶ With such a method-based bias, Hunt was evidently as apt to work from recollection or imagination as from an actual landscape setting. Angell recalled watching Hunt's hand conjure an image similar in description to *River Landscape* "with a success so disproportioned to the apparent labor that it seemed like magic. . . . it drew itself," and he compared its effect with that of Rembrandt's well-known etching *The Three Trees*.⁷

Such a comparison, however strained it seems, may pertain to a peculiarity of most of Hunt's charcoal drawings, the distinct borders limned around them, including *River Landscape*. Hunt never referred directly to them, though he was evidently scrupulous about clarifying the boundaries of his freely drawn landscapes by erasing peripheral marks with "a crumb of bread." "I'm not a very neat man about my work," he admitted, "but I do like to clean up the edges of my pictures."⁸ There is little question that the imposed boundaries strengthen the forms within, but one wonders, too, if they do not derive from the appearance of prints, and particularly the etchings of Corot.⁹

KJA

1. For Hunt's landscape painting in Massachusetts, see Webster 1991, pp. 125–39. His activity in Magnolia is described on pp. 132–39. Charcoal drawings comparable with *River Landscape* are

reproduced on pp. 136, 138. I am grateful to Sally Webster for discussing with me the site represented in *River Landscape* in a telephone conversation on May 2, 1996.

2. Webster 1991, pp. 87–90, 109. Corot's initial influence on Hunt, beginning about 1867, was in figure painting, but the landscapes Hunt produced in Florida and Massachusetts in the early 1870s clearly show Barbizon influence, and especially that of Corot; it is reflected also in Hunt's remarks in his *Talks on Art* (1878): "When I look at nature I think of Millet, Corot, Delacroix, and sometimes of Daubigny"

(quoted in Webster 1991, p. 109). For illustrations of comparable drawings by Corot, see *Hommage à Corot: Peintures et dessins des collections françaises* (exh. cat.; Paris: Musées Nationaux, 1975), nos. 30, 168, 169, 173.

3. Illustrated and discussed in *American Paintings in MMA II* 1985, pp. 208–10.
4. See Hunt's remarks to this effect in Henry C. Angell, *Records of William M. Hunt* (Boston: James R. Osgood and Company, 1881), p. 5. Compare the oil paintings with their preparatory drawings illustrated in Webster

1991, pp. 135–36, figs. 116–19, and p. 138, figs. 120, 121.

5. Quoted in Angell, *Records of William M. Hunt*, pp. 34–36.
6. *Ibid.*, p. 8.
7. *Ibid.*, pp. 8–9.
8. Quoted in *ibid.*, p. 12.
9. For Corot prints that are comparable with Hunt's drawings, see Hélène Toussaint et al., *Corot, 1796–1875: Dipinti e disegni di collezione francesi, Accademia di Francia, Villa Medici, Roma* (exh. cat.; Rome: De Luca, 1975), nos. 97–98.

EASTMAN JOHNSON

(1824–1906)

84. *Portrait of a Woman*

ca. 1871

Charcoal and white-chalk heightening on light brown wove paper

18⁷/₁₆ × 12⁵/₁₆ in. (46.8 × 31.3 cm)

Initialed at lower right: E.J.

EX COLL.: With Knoedler and Company, New York, 1946

Rogers Fund, 1946 (46.22.2)

C174

Eastman Johnson was born in Lovell, Maine, but began his artistic career in Boston, where he worked as an apprentice at John H. Bufford's lithography shop beginning in 1840. He developed his drawing skills but was bored, and after two years returned to Maine and set up a portraiture studio. His father, the secretary of the state of Maine, introduced him to his political colleagues, and Johnson drew their portraits. He also drew many likenesses of family members, working principally in charcoal, chalk, and lithographic crayon. In the mid-1840s, Johnson moved his studio to Washington, D.C., where he drew portraits of many political celebrities of the day, including John Quincy Adams, Daniel Webster, and Dolley Madison. He experimented with oils during these early years and improved his painting technique with studies at the Kunstakademie, Düsseldorf, on his own in The Hague, and under Thomas Couture in Paris. During this academic sojourn, Johnson continued to draw—especially in The Hague, where he supported himself with portraiture, and in Paris, where he found Couture to be an assiduous advocate of expert draftsmanship.

The fundamentals of Johnson's drawing manner were determined early on; his European training enhanced his confident handling of charcoal and his vigorous use of line and shadow. His friend the painter George Henry Hall (1825–1913) said that

Johnson drew "with a certain sureness of eye and hand, his attack was prompt and effective, and there were very few erasures and recommencements."¹ Johnson was especially adept at handling charcoal and chalk, and this skill is evident in the present drawing of an unidentified woman. Johnson rendered the woman's head and face with deft control of the charcoal stick. He blended his strokes to achieve a soft, polished likeness in profile. As was characteristic of his technique in many other portrait drawings, Johnson sketched the woman's neckline and dress in relatively rough, unblended strokes of charcoal and chalk, so that the contrast between the sitter's head and body is striking. The drawing is a tour de force of draftsmanship, notable for the accomplished handling of difficult media.

Although almost certainly a study for a portrait or group portrait rather than a finished likeness, this drawing has not been linked to any completed oil painting. In terms of technique it is comparable with Johnson's charcoal and chalk studies of Theodosia Ruggles Hatch and Mrs. John Gould Ruggles (both private collection) for his oil of 1871 *The Hatch Family* (Metropolitan Museum).²

CRB

1. George Henry Hall, paraphrased by William Walton, "Eastman Johnson, Painter," *Scribner's Magazine* 40, no. 3 (September 1906), p. 265.

2. The oil is illustrated and discussed in *American Paintings in MMA II* 1985, pp. 223–25.



EASTMAN JOHNSON

(1824–1906)

85. *Feeding the Turkey*

ca. 1872–80

Pastel on wove paper, mounted to canvas
on a wood strainer

24 × 14 in. (61 × 35.6 cm)

EX COLL.: The artist, until d. 1906; his
wife (sale, American Art Galleries, New
York, February 27, 1907, no. 109, as “Girl
and Turkey,” \$37.50); Elizabeth Browning
Anonymous Gift, in memory of William
Brown Cogswell, 1946 (46.47)

C173

A noted practitioner in the powdery media of charcoal and chalk, Johnson was also a masterful pastelist. Although his oeuvre in pastel crayon includes no more than twenty pieces, it is nonetheless highly significant, not only because Johnson’s handling of the material was so skillful but also because he was one of the few American artists who used it during the mid-nineteenth century. Pastel had been popular among portraitists during the eighteenth century and very early in the nineteenth century in France, England, and America. Then, in the 1850s, following the lead of Jean-François Millet, the French Barbizon painters took new interest in the ways in which the brilliant tonalities and light-catching properties of pastel might be applied to landscape compositions.¹ The French Impressionists also favored pastel, and it was during their era, in the 1870s, that it was revived as a medium of choice in the United States. The Society of American Painters in Pastel was founded in New York in 1882.

Johnson, however, began using pastel in 1847, the year before he painted his first oil.² In the course of his development as an artist, he may have come to regard pastel, which shared basic properties with the other drawing media he used so comfortably, as a reasonable way to add color to his work without attempting to master the technique of oil painting. Over the next fifty years, Johnson used pastel occasionally for portraits and genre subjects. He explored the diversity of the medium to a limited extent but usually sketched portraits in pastel according to the manner he had settled upon for charcoal and chalk. On the other hand, in his genre scenes Johnson took a different approach to pastel, and the technique he developed is more like that of early American pastelists, such as JOHN SINGLETON COPLEY and JAMES SHARPLES, than that of Johnson’s near-contemporaries Mary Cassatt (1844–1926) and JAMES

ABBOTT MCNEILL WHISTLER, who were masters of pastel. Unlike Whistler and Cassatt, Johnson was interested in color and texture and relatively uninterested in line and pattern. In *Feeding the Turkey* he applied pastel as he did oil, with an abiding interest in overall finish. He applied his color thickly, saturating the composition with rich pigment and completely covering his paper. Varied strokes applied with a lighter hand are employed for details such as the embellishments on the woman’s skirt and blouse, the grasses, and modulations in the color of the stone wall.

Johnson did not often use pastel for studies and sketches, but this particular pastel is part of a series of works leading up to an oil painting of the same title (location unknown).³ A sheet covered with graphite and chalk sketches of turkeys, ducks, and people, probably drawn from life (Addison Gallery, Andover), includes a study of the turkey and of the woman’s head as they appear in *Feeding the Turkey*. It presumably preceded Johnson’s charcoal sketch of a woman with a turkey that lays down the basic composition for *Feeding the Turkey*.⁴ The pastel composition is probably third in Johnson’s sequence of production, since it was the artist’s tendency to paint his oils last, following the execution of, in some cases, a number of preliminary studies.⁵ The oil is slightly changed from the pastel: the stone wall, which provides a centered backdrop in the pastel, is shifted to the right, and hollyhocks were added along the right margin. These changes, it may be argued, refine the narrative of the composition; the props and setting remove the subject just one step further from the studio, in which Johnson presumably drew the woman. The pastel, however, remains a highly finished, independent work in its own right.

The three principal works in the series—the charcoal, the pastel, and the oil—are approximately the same size.

None of them was dated by Johnson, but all bear comparison with others executed during his first decade on Nantucket Island, where he and his family began spending summers in 1870. In addition, Johnson inscribed the sheet of graphite sketches with notations pertaining to the age and height of a girl, thought to be his daughter Ethel, whose sketch appears along the right side of the paper. Ethel was born in 1870, and the sheet gives her age as two years, thus suggesting a date of not before 1872 for the drawings.

CRB

1. See "American Pastels, 1880–1930: Revival and Revitalization," in Bolger 1989, pp. 1–5.
2. The oil, *Head of a Woman*, dated 1847, is catalogued in Brooklyn 1940, p. 9, no. 373.
3. The painting was sold at Sotheby's, New York, April 16, 1975, no. 50 (illustrated in the sale catalogue). For this information and for much of the information offered here about related works, I am greatly indebted to Susan Larkin, who wrote an essay on this pastel for a seminar at the Graduate School and University Center of the City University of New York, in spring 1992; a copy is in the archives of the Department of American Paintings and Sculpture, Metropolitan Museum.
4. The charcoal sketch is unlocated; it is recorded, however, at the Frick Art Reference Library, New York.
5. On Johnson's use of sketches and studies, see Sally Mills, "'Right Feeling and Sound Technique': French Art and the Development of Eastman Johnson's Outdoor Genre Paintings," in Marc Simpson et al., *Eastman Johnson: The Cranberry Harvest, Island of Nantucket* (exh. cat.; San Diego: Timken Art Gallery, 1990), pp. 52–75.



CHRISTIAN SCHUSSELE

(1824–1879) and

JAMES McALPIN SOMMERVILLE

(1825–1899)

86. *Ocean Life*

Watercolor, gouache, graphite, and gum
arabic on off-white wove paper

19 × 27⁷/₁₆ in. (48.3 × 69.7 cm)

Signed at lower left: Jas M. Sommerville
M.D.; at lower right: C. Schussele

EX COLL.: With Sotheby Parke Bernet,
New York, April 17, 1975; Mr. and Mrs.
Erving Wolf, 1975–77

Gift of Mr. and Mrs. Erving Wolf, 1977
(1977.181)

C296

Born in Alsace and trained in Strasbourg and Paris, Christian Schussele immigrated to Philadelphia about 1849 and eventually rose to the position of first professor in drawing and painting at the Pennsylvania Academy of the Fine Arts. During his mature career he was chiefly a narrative painter of genre and history, but it was almost inevitable that his subject matter would occasionally reflect Philadelphia's scientific tradition, which had been established and sustained by such famous citizens as Benjamin Franklin, Charles Willson Peale (1741–1827), the surgeon Benjamin Gross, and, in the 1870s, Thomas Eakins (1844–1916), Schussele's young colleague at the academy. In 1862 Schussele produced a large ideal group portrait, *Men of Progress* (National Portrait Gallery, Washington), representing the contemporary American heroes of practical invention, including SAMUEL FINLEY BREESE MORSE, Elias Howe, and Charles Goodyear. *Ocean Life* falls even more clearly into the realm of the scientific, as it was executed expressly for lithographic reproduction in a pamphlet of the same title published in Philadelphia in 1859.¹ The author and lithographer was Schussele's collaborator in the watercolor, James McAlpin Sommerville, physician, amateur naturalist, and member of the Academy of Natural Sciences.² He was also an artist and a trustee of the Pennsylvania Academy of the Fine Arts, and just a year after the publication of *Ocean Life* he wrote a descriptive pamphlet to accompany the Philadelphia exhibition of *The Heart of the Andes* (1859; Metropolitan Museum), a botanically descriptive tropical landscape by Frederic Edwin Church (1826–1900).³ In 1862 Sommerville purchased, and possibly commissioned, from Edward Moran (1829–1901) a large painting entitled *The Valley in the Sea* (Indianapolis

Museum of Art), an exotic amalgam of fact and fantasy that may be the only submarine "landscape" in all nineteenth-century painting.⁴

The Valley in the Sea may be described as a kind of poetic amplification of *Ocean Life*, which belongs to the category of still life rather than to that of landscape. It is a kind of pictorial natural-history cabinet (or aquarium), based not only on Sommerville's reading but also on his field research (in his obituary, Sommerville is said to have gained firsthand knowledge of undersea life while dredging for algae off the New England coast).⁵ Sommerville termed the lithograph of *Ocean Life* "a mental oasis of the sea . . . for popular use" rather than "a literal view." The image shows seventy-five examples of the "living flora and fauna"—seaweed, urchins, sponges, bivalves, crustaceans, and one or two fish—chiefly of the shallow tropical waters off Florida and Central and South America.⁶ All the specimens are numbered and identified in a diagram and legend included in the pamphlet. The effect of *Ocean Life* is not unlike that of the foreground of *The Heart of the Andes*, where Church gathered some of the more interesting and decorative of the many plants he sketched in South America in 1857—enough to convey the welter and extravagance of life forms at the equator. Sommerville's and Schussele's image, of course, is all "foreground," being an illustration expressly of the subaqueous counterparts of Church's flowers, foliage, birds, and insects. Because Sommerville created cameo-like portraits of those forms arranged neatly on the sand, rather than shown in the disparate habitats whence they came—which even he admitted were not "congruous"—and because the creatures are observed without the tinting effect of the waters in which they live,



Ocean Life possesses something of the decorative character of the floral still lifes of Severin Roesen.

Yet *Ocean Life* stands as one of the earliest American scientific illustrations, inasmuch as it is based on Sommersville's direct observations of undersea life and because it reflects some of the earliest writings in the literature of the infant sciences of oceanography and marine biology. Church had the tomes and narratives of Alexander von Humboldt and Elisha Kent Kane to inspire the long field trips that resulted, respectively, in his *Heart of the Andes* and *Icebergs* (1861; Dallas Museum of Fine Arts); for his part, Sommersville could also rely on an authoritative source, Matthew Fontaine Maury's *Physical Geography of the Sea* (1855), a discourse on marine phenomena that stimulated international interest in the systematic study of the oceans.⁷ Even

more useful to Sommersville may have been the field research and reports of the Scottish naturalist Edward Forbes—whom he cites in his bibliography. Besides collecting and classifying many of the forms of life inhabiting the seafloor, Forbes asserted the close link between specific types of submarine terrain and the animal and plant species they support.⁸ Despite his admission of artifice cited above, Sommersville, pretends to a Forbesian empiricism when he maintains that his specimens "are brought together with regard to their habits; so as to set forth, (with the aid of the text,) their peculiarities, and their positions, and relations to each other, in their respective classes, and to show the dependence of the great kingdoms upon each other."⁹

Due to the didactic nature of the commission, Sommersville's collaborator Schussele exhibited little artfulness, if

admirable patience, in applying the watercolor medium as he worked to produce an attractive colored drawing to guide the chromolithographer. Gouache is used routinely for highlights and some high-keyed local coloring, as is gum arabic to thicken the scattered passages of shadow. The design suffers from a certain horror vacui (reflecting, perhaps, the collecting zeal of Sommersville), which Schussele attempted to counter by opening up a watery vista at upper left and constructing a neutral-colored "natural bridge" at right, upon and around which he gathered a display of the warmer-tinted specimens. In the end, however, Sommersville chose to cram the picture space so thickly with brachial and tentacled organisms that the effect is not spatial, but essentially decorative—to the modern viewer perhaps even phantasmagoric.

KJA

1. Sommersville 1859.
2. "Dr. Sommersville Dead: Practicing Physician, Artist, Scientist and Scholar," *Public Ledger* (Philadelphia), April 11, 1899, p. 3. A copy of Sommersville's membership registration in the Academy of Natural Sciences, Philadelphia, is in the archives of the Department of American Paintings and Sculpture, Metropolitan Museum. I am grateful to Cheryl Liebold, archivist of the Pennsylvania Academy of the Fine Arts, for confirming the record of Sommersville's membership on the board of the academy, from 1860 to 1864.
3. Illustrated and discussed in American Paintings in MMA II 1985, pp. 269–75.
4. Jeffrey R. Brown, "The Valley in the Sea," *Recent Acquisitions, 1966–1972* (exh. cat.; Indianapolis: Indianapolis Museum of Art, 1972), pp. 14–15. I am grateful to Linda S. Ferber for this reference.
5. Sommersville himself confirms this in *Ocean Life* (Sommerville 1859, pp. iii, v): "In looking down from a boat, through moderately clear water, I have observed a floor so desolate, that my first impulse was to pronounce it a cheerless blank; but on drawing the dredge, it has afforded a rich variety of objects of great interest." The obituary is cited in n. 2 above.
6. Sommersville 1859, pp. iii (quotation), vi–viii.
7. Matthew Fontaine Maury, *The Physical Geography of the Sea and Its Meteorology*, edited by John Leighly (1855; Cambridge, Mass.: Harvard University Press, 1963). For the history of the book and its reputation, see Leighly's introduction, pp. ix–xxx.
8. Forbes's work is discussed in Robert C. Cowen, *Frontiers of the Sea: The Story of Oceanic Exploration* (Garden City, N.Y.: Doubleday and Company, 1960), pp. 24–26.
9. Sommersville 1859, p. iv.

GEORGE INNESS

(1825–1894)

87. *Olive Trees at Tivoli*

1873

Gouache, watercolor, and graphite on blue wove paper

7 × 12³/₈ in. (17.8 × 31.4 cm)

Inscribed at lower left: G. Inness/Tivoli;
on verso: Tivoli/April 1873

EX COLL.: *The artist, until d. 1894; Mrs. Jonathan Scott Hartley, his daughter, New York (sale, American Art Association, New York, March 24, 1927, no. 10); with Ferargil Galleries, New York; Mrs. R. David Reese, Wellesley, Massachusetts; with Vose Galleries, Boston, Massachusetts, ca. 1927–52; Mrs. Charles Sumner Bird, Walpole, Massachusetts, 1952—at least 1978; with Hirschl and Adler Galleries, New York*
Morris K. Jesup Fund, 1989 (1989.287)
C166

Widely regarded in the late nineteenth century as America's premier landscape painter, Inness seems only occasionally to have worked on paper. Fewer than fifty watercolors and even fewer drawings from his hand are known.¹ Most of the latter are in charcoal, a medium whose selection and use link Inness—as do his oils—with the Barbizon School of French landscape and genre painting. Inness made most of his watercolors after the medium had become fashionable among academic artists in the 1870s, but he exploited it, as he did oil pigments, with more freedom and adventurousness than was usual at the time. As regards style and technique, the artist with whose watercolors his have the closest affinities is the English master J. M. W. Turner. Like most other American artists at that time, Inness made liberal use of gouache in his watercolors, but he alternated and blended the transparent and opaque tints more dynamically and sometimes more impulsively than they, conveying the temperament—if not the brilliant dexterity—conspicuous in Turner's work.

More than for Turner or for other Americans of the period, however, watercolor for Inness was a personal medium: he never exhibited his watercolors and sold only a handful. Most of them, including the two in the collection of the Metropolitan Museum (see also C165), remained in the artist's possession until his death.

Dated April 1873, *Olive Trees at Tivoli* is one of several watercolors Inness executed in Italy between 1870 and 1874, on a trip underwritten by his Boston dealers, Williams and Everett.² Even within this group, it is remarkable for its delicate balance of picturesque composition, fine draftsmanship, and painterly breadth. Indeed, its qualities bring to mind a number of the artist's oils of the same period, particularly his views from the Alban Hills,³ which also show a foreground slope bounded by trees, setting off the broad, pale plain of the Roman Campagna. In *Olive Trees at Tivoli*, most of the Campagna, the background hills, and some of the trees are laid in with transparent washes; but the sky, the pinkish, tilled zones of the plain, and most of the



foreground elements are enriched with gouache and wet washes rapidly blended and applied, which impart to those forms substance and a feeling of organic vitality. Gouache is also used to accent focal details like rocks, a tree trunk, an ancient arch, some ruins and other buildings on the plain, and a road winding away into the background that mirrors the sinuous trunk of the most prominent olive tree.

The minute but distinct feature of a dome on the horizon in the very center of the picture, and the road diminishing in its direction, indicate that the view is westerly toward Rome. On clear days the cupola of Saint Peter's basilica is visible from Tivoli, eighteen miles away; it appears as a detail in the background of paintings and drawings of the Campagna from Tivoli by other nineteenth-century artists.⁴ Inness himself made the cupola, seen much closer at hand, the subject of several oils and of one watercolor.⁵ In that watercolor, as here in *Olive Trees at Tivoli*, the shape of the dome echoes that of the dominant foreground tree, although in the present work the immense

disparity in size between the tree and the remote basilica makes the equation of nature and architecture less conspicuous. These visual analogies between the living tree and the great church—and another here, between the tree trunk and the road to Rome—may well reflect the artist's strong religious sympathies. Such sentiments, in ways more suggestive than literal, permeated Inness's late paintings.⁶

KJA

1. Inness's watercolors are analyzed extensively in New York 1978, pp. 3–7; and Foster 1982, pp. 161–92.
2. For earlier discussions of this work, see New York 1978, no. 15; Foster 1982, p. 182; and New York and other cities 1991, p. 85.
3. For illustrations of comparable works, see Ireland 1965, nos. 537, 560, 562, 568, 584, 590, 608, 630, 646, 647, 674, 677.
4. See, for example, Johann Martin von Rhoden's *Waterfalls at Tivoli* (1819; Alte Nationalgalerie, Berlin) and a sketch (1868; Brooklyn Museum) for the painting *Tivoli* (1870; Metropolitan Museum) by Sanford Robinson Gifford (1823–1880), both reproduced in Weiss 1987, pp. 278–79. The sketch and the oil painting by Gifford are discussed and illustrated in *American Paintings in MMA II* 1985, pp. 173–77.

5. Illustrated in Ireland 1965, nos. 129, 142, 531, 532, 577.
6. Inness was a disciple of the religious mystic Emanuel Swedenborg. His involvement with Swedenborgianism is described in New York–Cleveland–Minneapolis–Los Angeles–Washington, D.C. 1985–86, pp. 37–41.

DAVID JOHNSON

(1827–1908)

88. *Landscape and Lagoon, New Rochelle*

Previous title: *Landscape and Lake, New Rochelle*

1884

Graphite and white-chalk heightening on tan wove paper

11 × 18 in. (27.9 × 45.7 cm)

Inscribed at lower left: *New Rochelle./DJ* [in monogram]. Augt. 1884./No 32.

EX COLL.: With Victor D. Spark, New York, 1980

John Osgood and Elizabeth Amis

Cameron Blanchard Memorial Fund, 1980 (1980.115)

C169

Johnson's art is perhaps the clearest manifestation of the calculated shift that several American landscape painters made about 1880, from the crisp and panoramic style of THOMAS COLE, ASHER BROWN DURAND, and the somewhat younger JOHN FREDERICK KENSETT to the more intimate manner of the French Barbizon School. Johnson's conversion was relatively abrupt and occurred just when the disparaging (if enduring) label "Hudson River School" was coined to describe Kensett and the other disciples of Cole and Durand. In 1879 a scornful critic observed that Johnson had "postured at the late Artists' Fund Exhibition with effects à la [Jules] Dupré and [Charles-Émile] Jacque in place of his life-long reflections of Kensett."¹ Indeed, sublime, expansive topography was replaced in Johnson's typical late paintings by views of flat terrain, often, as in this drawing, dominated by a few large trees bordering a body of water in the foreground and admitting only a glimpse of a distant prospect at either side. His technique changed as well, to a somewhat heavy application of pigment that was, however, not broadly brushed in the manner of GEORGE INNESS, but more discreetly touched in. For Johnson, the Barbizon mode does not seem liberating, as it was for Inness; the late paintings feel vaguely oppressive, compared with the limpid and more open views that preceded them.

Not unexpectedly, Johnson's transition to the Barbizon style also affected his draftsmanship. Unlike most Hudson River School painters, he always enjoyed drawing for its own sake²—taking the time to monogram and date his sketches and in his later career actually numbering them. His early draftsmanship resembled Kensett's but was more earnest and patient. Many of his later drawings, though done outdoors, are more consciously composed, but unlike his Barbizon-style paintings, they retain an airiness that derives from a more relaxed and broken contour and

often a simpler kind of modeling than before. This openness of technique never carried over into his brushwork in oils, which was as obsessively targeted as it was enriched.

Landscape and Lagoon, New Rochelle was undoubtedly the prime basis for the Museum's painting *Bayside, New Rochelle, New York*, executed two years later.³ The site is characteristic of the subjects Johnson preferred in his later career: domesticated, undramatic, and riparian, like the banks of the Genesee and Unadilla Rivers in upstate New York, where he also collected subject matter in the 1880s. By the middle of the decade, an amusement park had opened at New Rochelle and soon began to draw thousands of visitors from the metropolitan area each summer. But Johnson's images reflect the quiet, genteel refuge New Rochelle had been during an earlier era, when the Neptune House (1838–80), a hotel that commanded an "unspoiled panorama" of Long Island Sound, offered, for "the amusement and comfort of the inmates. . . . [p]leasure and fishing boats for aquatic excursions, and vehicles and horses for driving provided at a moment's notice."⁴ Evidence of at least one of those pastimes can be descried in the background of Johnson's drawing, where a horse-drawn carriage functions as a minute focal detail. Nearer the viewer are a few strollers and possibly two fishermen, on the bank of the lagoon beneath the canopy of the largest tree.

The drawing was made at a place where the view to the sound was blocked by a peninsula or island, perhaps Neptune Island, on which the hotel had stood. In the painting, evidently with the aid of other, unknown drawings, Johnson removed the visual barrier at right to reveal what appears to be Davids Island with the tower of Fort Slocum in the distance and, beyond, the profile of Long Island's north shore.⁵ In every other respect Johnson effectively reduced the spaciousness of the drawing by heightening the



proportions of his canvas and cropping the composition to enhance the presence of the tree, which dominates the picture space and seems to loom above the viewer. Its florets of foliage are visually padded by the crowding and brooding puffs of cumulus clouds surrounding it; their presence was merely suggested in the drawing by minimal strokes of white gouache.

The composition of the painting has been plausibly linked to an oil (which Johnson may have known through a lithograph) by the Barbizon artist Jules Dupré.⁶ The differences between the drawing and the painting are a measure

of the calculated effort Johnson invested in his adoption of the Barbizon aesthetic. The change probably required the suppression of tendencies to clarity and spaciousness and the assertion of an artistic personality literally foreign to the Hudson River School painter he had been.

KJA

1. Edward Strahan, "The National Academy of Design: First Notice," *The Art Amateur* 1, no. 1 (June 1879), p. 4, quoted in Yonkers 1987, p. 75.
2. See John I. H. Baur's excellent discussion of Johnson's drawings in Yonkers 1987, pp. 5–12.

3. The similarity between the drawing and the painting is described in American Paintings in MMA II 1985, p. 292.

4. Neptune House advertisement of 1842, quoted in Barbara Davis, "Works in Progress: The Davids Island Saga," *The Standard-Star* (New Rochelle), January 18, 1996, p. 4a; and Barbara Davis, "Glen Island—Once the World's Pleasure Ground," *The Standard Star*, July 13, 1995, p. 4a. I am grateful to Davis, former president of the Westchester Historical Society, for copies of her articles.

5. I thank Barbara Davis for identifying the tower, in a letter to Julie Mirabito, research assistant in the Museum's Department of American Paintings and Sculpture, of August 30, 1996.

6. American Paintings in MMA II 1985, p. 292.

JAMES M. HART

(1828–1901)

89. *Aurora, New York*

1863

Graphite and white gouache on tan wove paper

6⁷/₈ × 12 in. (17.5 × 30.5 cm)

Signed at lower left: James M. Hart.

Inscribed at lower center: *Aurora.*/July 25/
1863.

EX COLL.: Stanley Nash, Douglaston,

New York, until 1973

Rogers Fund, 1973 (1973.14.1)

C126

Among the New York landscape painters of the Civil War period, the brothers William (1823–1894) and James Hart were well respected if unexceptional. James, the younger of the two, is the author of the present drawing. His early paintings are almost folkish in their plainness and conventionality; the later ones are more accomplished technically, but the bovine subjects that once distinguished them now seem the embodiment of Hart's artistic complacency.¹

What survive in regrettably small numbers to distinguish both Harts are their evocative plein-air oil sketches, chiefly of farm country in New York and New Hampshire,² and some very fine drawings done in pencil augmented with white gouache, of which *Aurora* is among the most delicate examples. Indeed, the drawing shares with several of James Hart's oil sketches of the 1860s the character of a panoramic survey of bucolic fields and boundary copses, which soften the forms of the cottages nestled among them. In its scale and in the subtle modeling of the trees, *Aurora, New York* probably also reflects some of the fieldwork of ASHER BROWN DURAND, with whom at least one of the Hart brothers sketched in the White Mountains, New Hampshire, in the mid-1850s. It was precisely during those years that Durand, the president of the National Academy of Design and the dean of the Hudson River School artists, was promoting the value of painting outdoors.³

The village of Aurora is located on a bay of the eastern shore of Lake Cayuga, one of the Finger Lakes of west central New York State. Hart's view was probably to the southwest, and if so, it is the southern shore of the bay that can be seen in the background of the drawing. Beyond, barely traced in by the artist, rises the western shore of the lake. Hart probably visited Aurora more than once during the 1860s, since at least one of his paintings based on farm scenery near there was exhibited in 1868.⁴ By midcentury, the

village was already "becoming a somewhat fashionable spot for urban opulence to retire to, or summer at," according to a contemporary source, and was the seasonal setting of floral and horticultural fairs and regattas. Interestingly, the same source noted that Aurora's "paved streets, handsome houses, and wave kissed gardens" possessed a peculiarly "New England look," which may help to explain its attraction for Hart, who was often drawn to the farm valleys of the White Mountains.⁵ The summer residents of Aurora, many of whom came from New York City, may well have bought his pictures; moreover, the village was easily accessible by railroad from Albany, where Hart had been raised, and it was the summer home of at least two other artists: Erastus Dow Palmer, the prominent sculptor of Albany, and the New York portrait painter Charles Loring Elliott (1812–1868).⁶

One other drawing from Hart's 1863 summer campaign in Aurora is known, a depiction of a tree and a picket fence (High Museum of Art, Atlanta) inscribed "Cayuga Lake" and dated "July 23, 1863," just two days earlier than the Metropolitan's drawing.⁷ Hart is known to have painted at least two pictures of or including Aurora for which the Metropolitan's drawing may have supplied source material, but neither can be located today.⁸ A painting entitled *On the Lake Shore*, inscribed "Cay [,] July 1864," in the M. and M. Karolik Collection of the Museum of Fine Arts, Boston, appears to show in the background the same lakeshore as the one in the drawing.⁹

KJA

1. Excellent brief biographies and assessments of the Harts are given in American Paintings in MMA II 1985, pp. 181–83, 305–6.

2. Two good examples are William Hart's *Upland Meadow* (1872; private collection) and James Hart's *New Hampshire Landscape* (1866; Richard York Gallery, New York [in 2000]). *Upland Meadow* is illustrated in Washington, D.C. 1980, pl. 27.



3. See a letter from Durand at North Conway, New Hampshire, to John Durand, dated July 23, 1855, A. B. Durand Papers, Archives of American Art, Smithsonian Institution (microfilm roll N20, frame 889), in which Durand mentions that "Hart and Alven Fisher [ALVAN FISHER], (Boston) are here." For illustrations of comparable drawings by Durand, see *Yonkers* 1983, pp. 78, 89, figs. 38, 49. For Durand's promotion of plein-air work, see his "Letters on Landscape Painting," published in *The Crayon* from January to July 1855 (Durand 1855).
4. See PAFA Exhibition Record 1988–89, vol. 1, p. 93: Hart exhibited *Meadow Brook Farm, near Aurora, Cayuga County* at the Pennsylvania Academy of the Fine Arts, Philadelphia, in 1868.

5. "Scenes in New York," *Gleason's Pictorial Drawing-Room Companion*, June 18, 1853, pp. 392–93.
6. Elliot G[rey] Storke, *History of Cayuga County, New York, with Illustrations and Biographical Sketches of Some of Its Prominent Men and Pioneers* (Syracuse: D. Mason and Co., 1879), p. 403.
7. Illustrated in *Utica–Washington, D.C.–Atlanta* 1973, fig. 95.
8. NMAA Index 1986, vol. 3, p. 1620ff., lists seven titles that may represent these pictures: nos. 40832 (*Aurora, on Lake Cayuga*), 40835 (*Cayuga Lake*), 40881 (*Cayuga Lake*), 40884 (*A Glimpse of Cayuga Lake*), 40896 (*A Glimpse of Cayuga Lake*), 40932 (*Cayuga Lake*), 40933 (*Glimpse of Cayuga Lake*). All but the first work

were owned by J. W. Pinchot. Hart sent *Aurora, on Lake Cayuga* (no. 40832) to an exhibition entitled "Palmer's Sculpture" in Albany in February 1864, the winter after he made the Metropolitan and the Atlanta drawings. Pinchot lent Hart's *Cayuga Lake* and *A Glimpse of Cayuga Lake*, which may have included *Aurora* (nos. 40835, 40881, 40884, 40896, 40932, 40933), to exhibitions at Yale University several times in the 1870s, but these were probably one and the same picture.

9. Illustrated in *Karolik Collection Paintings* 1949, pp. 292–93, no. 130.

JERVIS McENTEE

(1828–1891)

90. *Dry Brook*

1888

Graphite and gouache on gray wove paper

10⁵/₈ × 13¹⁵/₁₆ in. (27 × 35.3 cm)

Inscribed at lower right: *Dry Brook.*/

Aug. 9 1888–

EX COLL.: *Descendants of Lockwood de Forest, a friend of the artist; with Hirschl and Adler Galleries, New York, until 1976*
Morris K. Jesup Fund, 1976 (1976.179)
 C211

McEntee's primary contribution to American art may be his voluminous diary, in which—from 1872, when he began keeping it, until a few months before his death, in 1891—he monitored much of the day-to-day life of the Hudson River School, including its decline from preeminence in American art.¹ He was almost ideally suited to this unofficial, self-appointed task, since his depressive personality made him unusually sensitive to changes in the fortunes of his colleagues and especially of himself, and to the competitiveness that belies the image of harmony projected by the New York landscape painters and hardened their resistance to the forces of change that eventually eclipsed them. His natural outlook by turn hindered and sustained his own artistic enterprise in a period of waning taste for the blend of literalism and romantic rhetoric that characterized the Hudson River School style. His subjects from almost the beginning were marked by somberness (his breakthrough picture in 1861 was titled *Melancholy Days*) and undemonstrative form. Early in his career these qualities tended to inhibit sales of his work, while his friends Frederic Edwin Church (1826–1900), Sanford Robinson Gifford (1823–1880), and Thomas Worthington Whittredge (1820–1910) were enjoying a ready business. Later, however, the mood of his pictures aligned more closely with the subjective

expression of GEORGE INNESS and his followers, who dominated American landscape painting at the end of the century. Nonetheless, the shift in taste was scarcely a boon for McEntee, since he remained loyal to the linear technique of the Hudson River School and had always been erratic in conception and concentration: he did not always work up to the considerable level of his executive talent.

His strengths and weaknesses are reflected similarly in his drawings, in which his vulnerable spirit produced tender appreciations of trees (such as this one), a village lane, or a fenced pasture; or else verged into feebleness, as do some of his longer views. There is no evolution detectable in McEntee's draftsmanship. Like his colleagues, he preferred to draw in pencil with touches of white gouache to suggest, as here, dappled and filtered sunlight penetrating the forest cover to highlight the tree trunks and relieve their forms. This study of 1888, three years before the artist's death, is, if anything, firmer in form than another in the Museum's collection of identical subject matter done nearly two decades earlier (C213). Both are of white birches, like most of McEntee's known tree studies, a preference reflected not only in his paintings but in those of Gifford, JOHN FREDERICK KENSETT (see plate 69), and JASPER FRANCIS CROUSEY. All these artists, including McEntee, were attracted to the pale and pliant character of the white birch, which could be exploited to such telling effect in the foreground of a landscape painting. The expressiveness is perceived here in the tension articulated between the implied slope of the ground (paralleled by the growth of the tree limbs) and the insistent verticality of the principal birch trunk, whose limbs even seem to support its leaning partner.

What distinguishes McEntee's tree studies from those of his colleagues is their delicate articulation of the birch's sensitive, friable bark, so susceptible to

blemish and peeling, which adds to the species' expressiveness.² Yet in recording the tree's texture, the artist did not sacrifice its cylindrical volume. Indeed, McEntee ably manages form and surface at once by defining contours with broken pencil marks corresponding to the locations of the blemishes on the bark; he subtly accents the form with touches of gouache in some of the gaps between the pencil lines.

The "Dry Brook" mentioned in the inscription refers both to a tributary of the east branch of the upper Delaware River in the southern Catskills and to a section of the town of Hardenburgh, about thirty-five miles northwest of Rondout, the artist's birthplace. McEntee visited this place frequently, at least after 1872, when he began his diary. In the 1870s, he and Gifford fished there; later he went to Dry Brook to sketch, usually rooming at the house of Samuel L. Seager, who was for many years the town supervisor of Hardenburgh.³ Old photographs of the Dry Brook valley reveal a gentle pastoral clearing nestled amid low forested hills of the kind McEntee preferred to the more dramatic eastern Catskills and New England mountains that his colleagues tended to seek out.⁴ On August 23, 1888, two weeks after making this drawing, McEntee wrote of his curtailed trip to Dry Brook:

We had a great deal of wet weather and as I was painting along the stream in the woods I lost a great deal of time. At such times I was obliged to stay in the house. A part of the time there were thirteen children staying there and the noise and confusion became intolerable. I did not find the sketching as interesting as I anticipated and indeed I was lonely and not very happy and as it had rained for several days I came away after having been there for three weeks.⁵

The setting of this tree portrait may well be a slope along the creek called Dry



Brook. Like most of McEntee's drawings, this one cannot be linked directly to any of the known paintings of his last years, which were characterized by increasing isolation and diminishing production.

KJA

1. The five-volume manuscript diary of Jervis McEntee is on microfilm at the Archives of American Art, Smithsonian Institution (microfilm

roll D180). It is described and excerpted in [Jervis McEntee], "Jervis McEntee's Diary," *Journal of the Archives of American Art* 8, nos. 3-4 (July-October 1968), pp. 1-29.

2. See, for example, the white birches grouped in the foreground of McEntee's *Autumn Landscape* (1869; private collection), reproduced in New York 1987-88a, p. 278.
3. For Seager and Hardenburgh, see Nathaniel Bartlett Sylvester, *History of Ulster County, New York* (Philadelphia: Everts and Peck,

1880), pp. 326-29. I am grateful to Amanda C. Jones, of the Ulster County Historical Society, for this reference and other sources on Hardenburgh.

4. See R[ichard] Lionel De Lisser, *Picturesque Ulster* (Kingston, N.Y.: The Styles and Bruyn Publishing Company, 1896-1905; reprint, Woodstock, N.Y.: Twine's Catskill Bookshop, 1968), ill. pp. 169-73.
5. McEntee diary, Thursday, August 23, 1888 (microfilm roll D180, frame 500).

ENOCH WOOD PERRY

(1831–1915)

91. *A Month's Darning*

1876

Watercolor, gouache, and gum arabic on off-white wove paper

20 × 15¾ in. (50.8 × 40 cm)

Signed and dated at lower left: E. W. Perry/

1876

Watermark in center of sheet: [crown surmounting fleur-de-lis surmounting] P. D. V. & C.

EX COLL.: Samuel V. Wright, New York, 1876–80 (sale, Leavitt Art Galleries, New York, December 16, 1880, no. 22, as “*A Month's Darning*,” \$60); W. G. Evans, Jersey City, 1880; (sale, Plaza Auction Gallery, New York, January 20, 1966, as “*A Young Woman Darning*”); George Guerry, New York; Mr. and Mrs. Ferdinand H. Davis, until 1966
Gift of Mr. and Mrs. Ferdinand H. Davis, 1966 (66.240)
C241

The prolific portraitist and genre painter Enoch Wood Perry has been principally known for his oils, not only because he painted relatively few watercolor compositions—most of them rather late in his career—but also because only two are extant: *A Month's Darning* of 1876 and *Spun Out* (Boston art market, 1981), executed the following year. After Perry began entering his work in the annual exhibitions of the American Water Color Society, he received critical notice and praise.

In their subject matter and compositional format, Perry's watercolor paintings are quite similar to his oils, and his method of applying paint was consistently characterized by fastidious attention to detail. The artist had received his training abroad, first in Düsseldorf, at the Kunstakademie, and then in the studio of EMANUEL GOTTLIEB LEUTZE, and in Paris with Thomas Couture. During the course of these studies Perry acquired a respect for careful draftsmanship. It would persist throughout his life, and it forms the armature of his most successful compositions.

An accomplished portraitist, Perry is remembered chiefly for the narrative works he began executing in the 1870s. In July 1875 a critic for *The Art Journal* reported that “Mr. Perry at the present time occupies a position very nearly at the head of our *genre* painters.”¹ He recommended to his readers Perry's American subjects, observing that “the most lowly [of them] are invested with a poetry of feeling and delicacy of expression which are not exceeded by any of his contemporaries.”

Perry exhibited *A Month's Darning* in 1876 at the American Society of Painters in Water Colors and later the same year at the Centennial Exposition in Philadelphia.² His subject is a young woman in an Empire-waisted figured-muslin gown with a striped neckerchief, who is seated on a Windsor side chair beside a window filled with potted plants.

She is concentrating on the task of mending a sock evidently selected from the large basket of stockings and caps at her side. Perry's compositional elements are drawn from life, but this is a studio piece and the woman is not his contemporary, but a maiden of earlier days. Her dress and coiffure and the interior setting, including the meticulously rendered striped floor covering, date the scene to the 1820s—but such specificity was probably superfluous. Given the vogue for recalling America's past during the centennial year, most viewers would have appreciated the picture as vaguely nostalgic, whether or not it portrayed a precise era or place. At the Centennial Exposition, this watercolor would have been just one element in a pageant of arts, crafts, architecture, and literature that roused popular sentiment for the country's colonial and early national origins. The touches of red, white, and blue (in the woman's dress, the balls of yarn, and the socks) are further indications that the composition was keyed to the spirit of the centennial.³ That year, too, Perry produced two oils for the Philadelphia show, and their titles—*Young Franklin* and *The Weaver*—also suggest a look back at America's past.⁴ Perry was undoubtedly choosing his subjects according to the current nostalgic mood, and he succeeded in winning the commendation of the artist John Ferguson Weir (1841–1926), an official at the fair, for keeping to subjects “all characteristic and distinctively American.”⁵

Reviewers of the 1876 exhibition at the American Society of Painters in Water Color praised *A Month's Darning* for its depiction of “very humble life” and for its “homelike feeling.”⁶ The writer for *The Aldine* opined that here Perry's work was put “to perhaps its most legitimate purpose,” referring to the artist's skill at showing the domestic milieu.⁷ The critic for *The Art Journal* particularly commended Perry's expertise in drawing and coloring; he remarked that “in the suggestion of



texture, given to the old coloured stockings of almost every tone and hue, there is a knowledge of the relations, colour, and harmony, which not only gives evidence of careful study, but also of rare technical skill.”⁸ The critic for the *New-York Tribune* also admired Perry’s rendering of the stockings, and he found the woman’s head to be “the best part” of the composition. This writer only regretted “that the sweet-faced girl . . . should have such large-footed men-folks to darn for, for a family of such would almost be able to make a corner in yarn by their yearly demand for stockings.”⁹

CRB

1. “American Painters.—E. Wood Perry,” *The Art Journal* (New York) 1 (July 1875), p. 216.
2. In “Art History of the Century Association from 1847 through 1880” (a manuscript in the

collection of the New York Public Library) Louis Lang said that *A Month’s Darning* was exhibited at the Century Association, New York, in December 1875. There is no supporting documentation for this exhibition, but if Lang’s statement is true, the date he gives for the show suggests that Perry completed the watercolor in 1875 although he signed it in 1876; alternatively, he may have illustrated the theme twice.

3. The patriotic leitmotif was mentioned by Stephen Rubin in New York and other cities 1991, p. 86.
4. Watercolors by Perry with similar titles—*Annie Hathaway’s Kitchen*, *The Corn Stalk Fiddler*, *Quilting*, and *The Evening Chapter*—are listed in AWS Exhibition Catalogues 1867–, Ninth Annual Exhibition, 1876. None of them has been located.
5. John F. Weir, “General Report of the Judges of Group XXVII: Plastic and Graphic Art, Painting and Sculpture,” in *International Exhibition 1876*, vol. 7, *Reports and Awards Groups XXI–XXVII* (Washington, D.C.: Government Printing Office, 1880), p. 635

(p. 29 of Group XXVII). Perry had begun specializing before 1876 in scenes of life at home in former times, and he continued to do so for at least a few years after that. For his decidedly old-fashioned oil painting *Combing the Flax at Fireside* of 1874 (New York art market, 1991), Perry used some of the same props (and the same model) as in *A Month’s Darning*. He did so again in 1877 for his watercolor *Spun Out* and his oil *Sunshine* (location unknown)

6. “The Fine Arts—Exhibition of Water Colors,” *New York Times*, February 6, 1876, p. 10; and “Notes,” *The Art Journal* (New York) 2 (January 1876), p. 31.
7. “Water-Color in New York,” *The Aldine: The Art Journal of America* 8, no. 3 (March 1876), p. 92.
8. “Notes,” *The Art Journal* (New York) 2 (January 1876), p. 31.
9. “The Water-Color Exhibition,” *New-York Tribune*, February 19, 1876, p. 7.

AARON DRAPER SHATTUCK

(1832–1928)

92. *Study of a Fern*

ca. 1856

Graphite on white wove paper

2⁵/₈ × 3³/₄ in. (6.7 × 9.5 cm)

93. *Study of a Ground Plant in Catskill Clove*

1856

Graphite on white wove paper

3⁵/₈ × 2¹⁵/₁₆ in. (9.2 × 7.5 cm)

Inscribed at lower left: *Kauterskill Clove / June 1856 / ADS*

EX COLL.: Samuel Putnam Avery; his daughter, Fanny Avery (Mrs. Manfred P. Welcher); her daughters, Emma Avery and Amy Ogden Welcher, until 1965
Gift of Emma Avery and Amy Ogden Welcher, 1965 (65.280.1, 2)
C311, C312

Aaron Draper Shattuck had a respectable career as a landscape painter in New York. He was an early resident of the Studio Building on West Tenth Street and became a full member of the National Academy of Design in 1861, when he was twenty-nine. Shattuck was somewhat slow to develop a signature style: his early pictures, most of them small, reflect a certain tension between the ardent particularizing of John Ruskin’s English and American disciples (the Pre-Raphaelites) and the grand generalizations of THOMAS COLE and the American landscape school he established. Indeed, Shattuck was never at his best in large paintings of the kind that reaped the most reliable income from affluent patrons; his exhibition pictures—all pastoral scenes of New England—somewhat resemble those of his brother-in-law, SAMUEL COLMAN, but are heavier-handed. By the 1880s, in the face of a sharp decline in the popularity of the Hudson River School style, he evidently felt discouraged and painted less

and less. A grave illness in 1888 may have brought his production to a standstill, but by then he was earning a substantial income from the key he patented to tighten artists’ canvases, of which millions were eventually sold. On his farm in Granby, Connecticut, Shattuck also took up violin making, horticulture, and animal husbandry. At his death in 1928 at age ninety-seven, he was the oldest living National Academician; he left an estate reportedly worth \$738,000.¹

Shattuck’s minute pencil studies of ferns and a ground plant, the latter dated 1856, both closely reflect his earliest activities as a landscape artist, which began in 1854, even as he was still toying with his first ambition, to become a portrait painter. It is clear that by the summer of 1855 Shattuck had fallen in with the American followers of Ruskin led by ASHER BROWN DURAND, who was then president of the National Academy of Design. Durand’s summer home in the White Mountains of Shattuck’s native New Hampshire attracted a circle of New

York artists, including Colman and JOHN FREDERICK KENSETT, all of whom sketched in oils outdoors. Shattuck's paintings of the next several years were mostly small-scale studies of landscape motifs seen near at hand, or compositions in which such forms as ferns, meadow weeds, and wildflowers assumed a conspicuous, sometimes disproportionate, presence in the foreground. The paintings were critically well received and, beginning in 1857, several were purchased by the engraver (later a prominent art dealer) Samuel Putnam Avery, who originally owned the present drawings.² It is probable that Avery acquired the drawings in 1857 or shortly afterward. Regrettably, the paintings he bought from Shattuck are unlocated, so there is no way of knowing whether the drawings were directly related to them.

Both *Study of a Ground Plant in Catskill Clove* and *Study of a Fern* faithfully reflect the spirit of Durand's numerous disciples, whose earnest enthusiasm inspired Durand to address his well-known "Letters on Landscape Painting" to an imaginary student applicant. In the "Letters," which were published in *The Crayon* in 1855, Durand preached Ruskin's doctrine of close imitation rather than the mere representation of nature, thereby guiding the aspiring landscape painter's efforts away from the composition of natural scenery based on the old masters and toward copying "simple foreground objects. . . rocks and tree trunks . . . earth banks and the coarser kinds of grass, with mingling roots and plants, the larger leaves of which can be expressed with even botanical truthfulness."³ Again following Ruskin, Durand averred that through this discipline "you will have acquired knowledge and skill applicable alike to every portion of the picture,"⁴ the general aspect of which would derive form and authority from the proximate and the particular, in a complete reversal of the approach to the kind of landscape painting practiced for centuries. Although he admitted the indispensability of outdoor copying in color, Durand warned that pigments were often distracting, and



he advised the student to spend at least half his time sketching with “pencil, sepia, or even charcoal.”⁵

Stopping to sketch in Catskill Clove en route to the White Mountains in June 1856, Shattuck must have made a conscious effort to seek “botanical truthfulness,” Durand’s desideratum. Though he did not identify either of the plants in these drawings—and probably could not have done so—the ground plant is recognizable as swamp saxifrage (*Saxifraga pennsylvanica*);⁶ the identity of the fern is elusive even from the distance Shattuck has drawn it, but it is probably one of the varieties of lacy woodfern (*Dryopteris*) or lady fern (*Athyrium filix-femina*), which grow in circular clusters or “baskets” and are common to the woods and meadows of the Northeast.⁷ Also in Catskill Clove Shattuck drew two hemlock trees (private collection),⁸ but the intimacy of the present studies, enhanced by their small scale, seems especially to respond to Ruskin’s highly idiosyncratic precepts for representing natural forms, as put forth in the third volume of *Modern Painters* (published in early 1856). In his chapter titled “Of Finish,” illustrated with an engraving after his own drawing of a ribbony tangle of underbrush, Ruskin advised the student:

If you will lie down on your breast on the next bank you come to (which is bringing it close enough, I should think, to give it all the force it is capable of), you will see, in the cluster of leaves and grass close to your face, something as delicate as this, which I have actually so drawn . . . a mystery of soft shadow in the depths of the grass, with indefinite forms of leaves, which you cannot trace nor count, within it, and out of that, the nearer leaves coming in every subtle gradation

*of tender light and flickering form, quite beyond all delicacy of pencilling to follow. . . . Follow that beauty as far as you can, remembering that just as far as you see, know, and represent it, just so far your work is finished; as far as you fall short of it, your work is unfinished, and as far as you substitute any other thing for it, your work is spoiled.*⁹

In America the follower of Ruskin who embraced this Thomistic system of botanical study most literally was FIDELIA BRIDGES; his most talented American follower was probably WILLIAM TROST RICHARDS. But as these early studies testify, Shattuck was certainly among the earliest of Yankee Ruskinians; indeed, Richards especially admired an unspecified “beautiful study of plants by a stream” and other paintings by Shattuck in 1857, when Richards himself had just begun to create his own even more remarkable and sustained body of such works, in the late 1850s.¹⁰

It is not clear whether Shattuck ever used *Study of a Ground Plant in Catskill Clove* as source material for a painting; however, in 1857 or 1858 the artist painted at least two small pictures of his wife seated in a bed of ferns (private collection),¹¹ to which *Study of a Fern* could have contributed. Shattuck’s engagement with Ruskin and Pre-Raphaelitism lasted at least a decade. As late as 1865 he portrayed his wife, mother, and son William as a kind of Holy Family group within a preciously described interior (Brooklyn Museum); the work reflects the Pre-Raphaelite Brotherhood’s paintings of medieval and early Renaissance subjects, one of which is shown in reproduction hanging on the wall.¹²

KJA

1. For Shattuck’s biography, see Myers 1981. The value of Shattuck’s estate at his death is cited in Adams 1967–69, part 4, p. 44.
2. For Shattuck’s paintings exhibited by Avery, see NAD Exhibition Record (1826–1860) 1943, vol. 2, p. 118: 1857, nos. 233; 1858, nos. 283, 439; 1859, no. 485. See also “National Academy of Design.—No. 2,” *New York Evening Post*, April 7, 1856, p. 2: “Mr. Shattuck, a young artist . . . sends several landscapes, one of which especially, No. 4 [*sic*], a ‘Study of Herbage and Grasses,’ has been painted with very remarkable fidelity and a grace and delicacy never exceeded in a study of this kind.” No number 4 is listed for 1856; the work may have been number 11, “Study of Grasses and Flowers.”
3. Durand 1855, Letter III, p. 66; and Letter V, p. 145.
4. Durand 1855, Letter III, p. 66.
5. Durand 1855, Letter III, p. 67.
6. I am grateful to Dorrie Rosen, plant information specialist at the New York Botanical Garden, for assistance in identifying the ground plant in Shattuck’s drawing.
7. Boughton Cobb, *A Field Guide to the Ferns and Their Related Families: Northeastern and Central North America* . . . The Peterson Field Guide Series, 10 (Boston: Houghton Mifflin Company, 1956), pp. 62–77, 110–11.
8. Illustrated in Myers 1981, figs. 21, 22.
9. Ruskin 1903–5, vol. 5 (1st ed., 1856), pp. 164–65, and pl. 6.
10. Richards expressed his admiration for Shattuck’s studies in a letter written to his wife during the summer of 1857; it is quoted in Ferber 1980, p. 139.
11. Illustrated in Myers 1981, figs. 29, 30.
12. Barbara Dayer Gallati, “The Shattuck Family: Aaron Draper Shattuck’s Experiment in Narrative Content,” *The American Art Journal* 20, no. 3 (1988), pp. 36–47. The reproduction shown hanging on the wall of Shattuck’s Brooklyn Museum portrait is Thomas Oldham Barlow’s engraving and mezzotint (Yale Center for British Art, Paul Mellon Fund, New Haven) of John Everett Millais’s *The Huguenot: Eve of Saint Bartholomew’s Day*, 1572 (1851–52; Makins Collection, Bridgeman Art Library, London).

WILLIAM TROST RICHARDS

(1833–1905)

94. *Interior of Woods with Small Stream* (from *Cropsey Album*)

1854

Graphite on off-white wove paper

5 × 4¾ in. (12.7 × 12.1 cm)

Signed and dated at lower right: William T Richards. / 1854.

EX COLL. (album): O. F. Gunz, New York; his niece, Florence A. Hoster, East Rutherford, New Jersey, until 1970
Purchase, Charles and Anita Blatt Gift, 1970 (1970.9.17)
C262

This small, charming drawing is the earliest example of Richards's art in the Metropolitan's collection. It was acquired by the Museum in 1970 as part of the Cropsey Album, a bound collection of drawings by American and foreign artists dating from about 1846 to 1856, including some by the Hudson River School painter JASPER FRANCIS CROPSEY. Cropsey himself or a family member probably assembled the album: his name is embossed on the cover, and most of the drawings in it besides his own are by artists whom Cropsey knew in Europe and America during those years.

Cropsey probably acquired *Interior of Woods with Small Stream* directly from Richards in the year in which it was

made, 1854. The two may have met in April, when Richards visited New York and met JOHN FREDERICK KENSETT and Frederic Edwin Church (1826–1900), and they surely spent some time together the following month, when Cropsey was visiting Philadelphia in the house of the collector E. P. Mitchell, the father of Richards's friend James Mitchell.¹ Richards described to James the artists' "pleasant walks" together along the Wissahickon Creek and of having "seldom enjoyed myself so much in so short a time,—[Cropsey] is perpetually saying beautiful things, often more full of *fancy* than of great *imagination* but still always beautiful and true. You would like him—he is undoubtedly one of



America's Immortals, a great painter and a true man."²

Richards had visited New York in April expressly to seek a publisher to engrave his illustrations for the works of American poets. By that time he had completed nine of the intended twelve designs in pencil. Two that are known today, drawn to have illustrated poems by John Greenleaf Whittier and Edgar Allan Poe, are roughly circular in format, like *Interior of Woods with Small Stream* but about twice its size.³ Nevertheless, in May 1854, about the time this drawing was made and then presumably acquired by Cropsey, Richards was in the thick of his publishing project, and it is probable that this drawing is related closely to it. Among the other poetic works for which—as Richards told his friend—he had composed designs, or was planning to, were Nathaniel Parker Willis's "Spring," George H. Boker's "I Have a Cottage," and Henry Wadworth Longfellow's "Prelude,"⁴ all of which contain forest imagery evocative of the sheltering wood with tripping brook that Richards has contrived here. Willis, for example, muses:

*We pass out from the city's feverish hum,
To find refreshment in the silent
woods;
And nature, that is beautiful and dumb,
Like a cool sleep upon the pulses
broods—*

*Yet, even there, a restless thought will
steal,
To teach the indolent heart it still must
feel.
Strange that the audible stillness of the
noon,
The waters tripping with their
silvery feet,
The turning to the light leaves of June,
And the light whisper as their edges
meet—
Strange—that they fill not, with their
tranquil tone,
The spirit, walking in their midst alone.⁵*

Whatever the exact literary basis for this drawing—assuming there was one—it fits readily into the synthetic character of most of Richards's early efforts in landscape, emerging naturally out of his artistic and educational origins as a decorative letterer, as a founding member of a literary and forensic circle during his high-school years, and as a pupil of the German émigré landscape painter PAUL WEBER.⁶ Both Richards's early paintings and his drawings distinctly reflect Weber's taste for emphatically closed compositional design and the picturesque contortions of trees. These qualities are particularly notable in the German artist's drawings; one of them, also executed in 1854 and very comparable with Richards's drawing, was included in the Cropsey Album (plate 81).

What seems remarkable about the early phase of Richards's art is how true he remained to it even as he adopted the tenets of Ruskin later in the same decade and then advanced into Pre-Raphaelitism during the next. One need only examine *The Spring* (plate 96) of 1863 to see that, however minutely observed and painstakingly portrayed Richards's natural forms appear, the type of woodland composition he preferred remained constant.

KJA

1. Ferber 1980, p. 15; and Richards to James Mitchell, Philadelphia, April 27, 1854, William Trost Richards Papers, Archives of American Art, Smithsonian Institution (microfilm roll 2296, frame 0166).
2. Richards to Mitchell, Philadelphia, May 24, 1854, William Trost Richards Papers, Archives of American Art (microfilm roll 2296, frames 167–70).
3. For Richards's publishing project, see Ferber 1980, pp. 24–28. Two of the literary designs are reproduced and discussed in Brooklyn–Philadelphia 1973, nos. 4, 5.
4. Richards to Mitchell, May 24, 1854. Richards also mentioned in this letter that he needed to read poems by William Cullen Bryant and Fitz-Greene Halleck to complete the illustrations, but he did not specify which of their poems he intended to use.
5. Nathaniel Parker Willis, "Spring," *The Poems, Sacred, Passionate, and Humorous, of Nathaniel Parker Willis* (New York: Clark, Austin, Maynard and Co., 1861), p. 264.
6. For Richards's early life and training, see Ferber 1980, pp. 1–18.



WILLIAM TROST RICHARDS

(1833–1905)

95. *Palms*

1855

Graphite on off-white wove paper

8¾ × 11½ in. (22.2 × 29.2 cm)

Inscribed at bottom center: Dec 1855./

Florence; at upper right: The stem in sunlight very light yellow/The leaves an opaque full yellowish green/2 bluish green in shadow/green [light?]; at center: 2

EX COLL.: The artist's son Theodore William Richards; his daughter Grace Thayer Richards (Mrs. James Bryant Conant); her son, Theodore Conant; with

Beacon Hill Galleries, New York, 1996

Maria DeWitt Jesup Fund, 1996

(1996.564)

C270

Executed on Richards's first trip to Europe, probably in the botanical gardens of Florence's natural history museum in December 1855,¹ this astonishing pencil study of palms, banana trees, and other tropical plants is among

the earliest signals of the direction that the artist's work would take in the succeeding decade.

For the most part the landscape drawings Richards made before this trip are generalized tree and rock studies or compositional sketches. Several of the latter, including *Interior of Woods with Small Stream* (plate 94), illustrate literary themes.² During the late 1850s and early 1860s, however, Richards moved decidedly toward the exacting representation

of small subjects from nature, and his work corresponds closely to the painstaking oils, watercolors, and pencil drawings made by the members of the Society for the Advancement of Truth in Art, the American Pre-Raphaelites, who elected him to their group in 1863.³ The exquisite pencil drawing *The Spring* (plate 96) is typical of Richards's graphic work during this period.

But *Palms* shows that the artist anticipated not only the American Pre-Raphaelites but indeed most of the painters of his generation in transcending the ideal landscape that had characterized the work of THOMAS COLE, founder of the Hudson River School, and embracing naturalism, which dominated landscape art during the third quarter of the nineteenth century.

It was the publication of the first two volumes of John Ruskin's *Modern Painters* (in 1843 and 1846) that precipitated this transformation in attitude. Having discarded what he perceived as the generalities of the classical landscape, Ruskin proposed, among other things, that landscape pictures should be built outward from the smallest details. He devoted a whole chapter in the first volume, for example, to "truth of vegetation," finding it wanting in the broad characterizations of the old masters and finding himself spellbound by the very same variety and intricacy of botanical forms that Richards deliberately takes on in his drawing:

One of the most remarkable characters of natural leafage is the constancy with which, while the leaves are arranged on the spray with exquisite regularity, that regularity is modified in their actual effect. For as in every group of leaves some are seen sideways, forming merely long lines, some foreshortened, some crossing each other, every one differently turned and placed from all the others, the forms of the leaves, though in themselves similar, give rise to a thousand strange and differing

*forms in the group; and the shadows of some, passing over the others, still farther disguise and confuse the mass, until the eye can distinguish nothing but a graceful and flexible disorder of innumerable forms.*⁴

Ruskin adjured the artist to pursue such complexity with his pencil, by breaking off a single bough of an elm and copying its leafage.⁵ It is easy to understand why Richards would have preferred the controlled environment of a botanical garden as the venue for his first known exercises in the Ruskinian mode; however, a drawing of what appear to be grape leaves (C266), also done in Florence in December 1855, suggests that he also made close studies of plant life outside the confines of the hothouse. Both December drawings, as well as another of palmettos dated January 1856, contrast with the broader studies of architecture and sculpture that predominate in a sketchbook of Richards's (private collection) from the same place and period.⁶ Even those studies, however, suggest in their own way that Richards's perceptions were being guided by Ruskin, a lover of early Italian buildings and the author by this time of *The Seven Lamps of Architecture* (1849) and *The Stones of Venice* (1851–53).⁷

Ruskin's prescriptions for the close imitation of natural forms were endorsed in America, just before Richards left for Europe, by ASHER BROWN DURAND, president of the National Academy of Design, in his nine "Letters on Landscape Painting," published serially from January to June 1855 in *The Crayon*, a Ruskinian art periodical. Oddly, Ruskin's name was never actually invoked in the "Letters," but Durand's message to young artists was nonetheless consonant with Ruskin's: both men advised their readers to pay less attention to art as their example and to concentrate their study outdoors on "foreground objects," working in both pencil and pigments.⁸ The "Letters" also advocated the kind of outdoor practice that was taking shape at

that time among the younger painters under Durand's leadership in the Catskills and the White Mountains.

For Richards personally—and with specific reference to *Palms*—there is another, slightly more speculative, influence to consider. On a trip to New York in 1854 Richards met the rising landscape painters JOHN FREDERICK KENSETT and Frederic Edwin Church (1826–1900), whom he described extravagantly to a Philadelphia friend as "the great men."⁹ While on a sketching trip along the Hudson River in June 1855 he would not have failed to stop in New York and visit the annual exhibition of the National Academy of Design. There Church was showing for the first time publicly the early paintings of Colombian and Ecuadorian scenery made on his first trip to South America in spring and summer 1853.¹⁰ In those pictures, *The Cordilleras: Sunrise* (1854; private collection) and *Tamaca Palms* (1854; Corcoran Gallery of Art, Washington), palm trees play prominent, sometimes dominant, roles in the composition and reflect Church's painstaking effort to convey their balance of organic complexity and feathery grace. Presumably, Richards admired those pictures in New York, and it is not hard to imagine that he remembered them when he saw the palms, banana plants, and philodendras in the botanical garden in Florence and was stimulated to master their forms with his pencil. As if he were working outdoors, like Church, Richards attempts in this drawing not merely to articulate the myriad spiny projections of the palm leaves but to convey, especially on the left side of the sheet, a junglelike confusion of organic forms in space without any sacrifice of particularization. He thus achieves an effect evocative both of Ruskin's descriptions of leaves on the bough and of the foregrounds of Church's tropical paintings. Indeed, if anything, he exceeds Church in precision at this time. As Richards confessed to his Philadelphia friend—with a sly mixture of hubris and

humility—he was guilty of “the vain endeavor to eclipse some other of our landscape suns.”¹¹ *Palms* certainly manifests the young artist’s urge to meet Ruskin’s standard and to “out-Ruskin” his contemporaries in America.

Prior to executing *Palms* Richards painted two scenes from John Bunyan’s *Pilgrim’s Progress* (1686) that may also have stimulated his interest in depicting tropical foliage. Thereafter, five years elapsed before he painted a picture—*The Land of the Lotos* (1860; location unknown)—for which the present drawing of exotic vegetation could have served as a model.¹²

KJA

WILLIAM TROST RICHARDS

(1833–1905)

96. *The Spring*

1863

Graphite on green wove paper

8⅜ × 6¼ in. (21.3 × 15.9 cm)

Signed and dated at lower left: W. T. Richards/63.

EX COLL.: Private collection, New York; with Hirschl and Adler Galleries, New York, until 1993

Maria DeWitt Jesup Fund, 1993
(1993.527)

C276

1. For Richards’s sojourn in Florence, see Ferber 1980, pp. 78–80. Ferber discusses (p. 86 n. 4) a letter from Richards to his sister Sallie, dated Florence, October 18, 1855, in which he describes working hard “all day either in my room or out of doors, or as has been the case for some days past in the Botanical Gardens of the Museum.” Ferber proposes the location as the natural history museum, near the Pitti Palace.
2. Ferber 1980, pp. 3–7, 24–26.
3. Ferber 1980, pp. 98–103, 132–68; see also Brooklyn–Boston 1985, esp. pp. 214–28.
4. Ruskin 1903–5, vol. 3 (1st ed., 1843), pp. 588–89.
5. Ruskin 1903–5, vol. 3, p. 589.
6. The drawing of palmettos, also made in

Florence, is reproduced in New York 1996–97, pp. 32, 38, no. 7. For Richards’s European sketchbook, see Ferber 1980, pp. 69–70, 456–57, figs. 35–39.

7. Ferber 1980, pp. 64–65, 87–88, and n. 12.
8. Durand 1855, Letter III, p. 66.
9. Richards to James Mitchell, April 27, 1854, William Trost Richards Papers, Archives of American Art, Smithsonian Institution (microfilm roll 2296, frames 0164–66).
10. NAD Exhibition Record (1826–1860) 1943, vol. 1, p. 81: 1855, nos. 49, 63, 74, 131.
11. Richards to James Mitchell, April 27, 1854, cited in Ferber 1980, pp. 19, 54 n. 48.
12. Ferber 1980, pp. 30–36, 452, fig. 28.

The Spring is one of the earliest known drawings in a small group of woodland interiors that Richards executed in pencil or charcoal during the 1860s. In the same period, beginning about 1859, he produced an equally limited number of paintings of the same type—for example, *Tulip Trees* (1859; Brooklyn Museum) and *June Woods* (1864; New-York Historical Society). All these works exemplify Richards’s sympathy with the aesthetic precepts of John Ruskin and Pre-Raphaelitism, the artistic movement Ruskin championed. After 1853 they reflect Richards’s affiliation with the Society for the Advancement of Truth in Art, the American Pre-Raphaelites.¹ It was his woodland paintings and drawings that attracted the association members to Richards, who was already fully engaged artistically (see plate 95) with the ideas of John Ruskin by January 1863, when Ruskin’s former student Thomas Charles Farrer helped to found the society in New York. In the previous year Farrer had purchased Richards’s *Scene from Nature* (location unknown), probably a painting like those cited above, and had begun a

correspondence with Richards, who invited him to visit at his home in Germantown, Pennsylvania. Farrer nominated Richards for membership in the association; he was unanimously elected, and his pictures thereafter were cited in the society’s journal, *The New Path*, as exemplifying its severe standard—based on Ruskin’s prescriptions—for transcribing nature into art.²

By 1860 forest scenes were nothing new in Richards’s oeuvre; one earlier example is the Museum’s small tondo in pencil, *Interior of Woods with Small Stream* (plate 94). Yet the composition and the highly articulated and textural qualities of *The Spring* are new, suggesting that the artist’s Ruskinianism of the Civil War period was markedly influenced by the vertical woodland scenes of ASHER BROWN DURAND, the leader of the New York school of landscape painters.³ The Metropolitan’s painting *In the Woods* (1855) may be the most renowned example of the type.⁴ Durand painted such compositions frequently, well into the 1870s, a decade in which Richards also reprised such compositions—albeit with

relaxed optical intensity—in paintings such as the Metropolitan’s *Indian Summer* (1875).⁵ Even in their arched format, *The Spring* and *Landscape* (National Gallery of Art, Washington), a similar drawing of the previous year, echo paintings by Durand such as *View of Cold Spring* (1845; Montclair Art Museum). It should be pointed out, however, that the format was also anticipated in watercolors of similar subjects by WILLIAM RICKARBY MILLER (C216, C217), in paintings and drawings—both landscape and figural—by British and American Pre-Raphaelites,⁶ and in Richards’s own pictures of indoor conservatories and forest undergrowth that predate *The Spring* by a few years.⁷ In fact, the sole feature of *The Spring* and similar drawings by Richards that links them specifically to Pre-Raphaelite practice is the graphite medium, used not for mere sketching but for close, finished-looking works—paintings in pencil.

The date and small size of the Metropolitan and National Gallery drawings suggest that, although they should certainly be grouped with the much larger woodland interiors in pencil or charcoal dating from 1864 to about 1867,⁸ they also represent a step toward them—a progression marked not only by the increase in size but by the abandonment of the arched format that Richards seems to have carried over from his conservatory and bower pictures, which are also of almost miniature dimensions.⁹ Surveying Richards’s work in the decade between about 1858 and 1867, one may compare his vision to a lens moving back from a microscopic view to a macroscopic inspection of sylvan botany.

The title of the Metropolitan’s drawing—which derives from the presence of a well in the right foreground brimming over into a tiny brook—may relate it to a picture (presumably a painting) called “The Spring” belonging to the engraver and art dealer Samuel Putnam Avery, who exhibited it at the National Academy of

Design, New York, in 1860 and at the Brooklyn Art Association in 1863.¹⁰ The possible relationship between the two works is both complicated and made more intriguing by the existence of a large, undated Richards drawing in charcoal and white and blue chalk entitled *Landscape with Figure* (private collection) that appears to be an elaboration of the Metropolitan’s *Spring*.¹¹ *Landscape with Figure* has a very similar—if more open—composition that includes a virtually identical well and steps in the foreground (and also a female figure, absent from the Metropolitan’s drawing, about to descend the steps). This drawing is inscribed on the verso with the initials S. P. A., possibly Avery’s.

According to the artist’s biographer Linda S. Ferber, most of Richards’s large 1860s drawings of woodland scenes have emerged from the collections of his descendants, suggesting that he retained them during his lifetime, never intending them for sale. While they may have been merely exercises in rigorous Pre-Raphaelite draftsmanship, it is also possible that, as Ferber has observed, Richards prepared them as models to show prospective patrons who might select one of them for execution in oil.¹² In only one instance, however, is Richards known to have based a painting on a drawing.¹³

Whatever the purpose of drawings such as *The Spring*, they surely have striking parallels in contemporary photography and engraving. In Richards’s hometown of Philadelphia during the Civil War years, photographers like John Moran were making arched-format stereographs and albumen prints of woodland scenes in and around Philadelphia, including vistas along the Wissahickon Creek, where Richards also sought out views for execution in both graphite and oil. The year 1863 saw the publication of two books—in Britain, *Birket Foster’s Pictures of English Landscape* and, in America, *In the Woods*, with

poems by William Cullen Bryant, Henry Wadsworth Longfellow, and Robert Halleck—containing engravings that are remarkably like Richards’s drawings.¹⁴

KJA

1. For Richards’s association with the American Pre-Raphaelites and a discussion of the woodland drawings and paintings, see Ferber 1980, pp. 137–68; see also Brooklyn–Boston 1985, pp. 34, 214–26.
2. Ferber 1980, p. 142; and Brooklyn–Boston 1985, p. 34.
3. Ferber 1980, p. 153; and Brooklyn–Boston 1985, p. 224.
4. Illustrated and discussed in American Paintings in MMA I 1994, pp. 424–28.
5. Illustrated and discussed in American Paintings in MMA II 1985, p. 357.
6. For American examples, see Brooklyn–Boston 1985, pp. 158, 162, 164, 194, 240, 275.
7. Brooklyn–Boston 1985, pp. 217–20.
8. Ferber 1980, pp. 491–92, figs. 112–15, p. 502, fig. 134.
9. Brooklyn–Boston 1985, pp. 217–19.
10. NAD Exhibition Record (1826–1860) 1943, vol. 2, p. 96: 1860, no. 312; and *Catalogue of the Sixth Reception of the Brooklyn Art Association, March 1863* (New York: G. A. Whitehorne, 1863), p. 6, no. 35.
11. Linda S. Ferber, “Never at Fault”: *The Drawings of William Trost Richards* (exh. cat.; Yonkers, N.Y.: The Hudson River Museum, 1986), pp. 72–73, no. 56.
12. Ferber 1980, pp. 149–50; and Brooklyn–Boston 1985, p. 226.
13. Richards based an oil study (1867; Bayly Art Museum, University of Virginia) and a finished picture titled *The Forest* (1868; Pennsylvania State University, Ogonitz Campus) on a drawing, *In the Forest*, recorded in a photograph.
14. *Birket Foster’s Pictures of English Landscape*. (Engraved by the brothers Dalziel) with *Pictures in Words* by Tom Taylor (London: Routledge, Warne, and Routledge, 1863); *In the Woods with Bryant, Longfellow, and Halleck* (New York: J. G. Gregory, 1863). A possible relationship between such illustrations and Richards’s drawings was proposed by Mary Birmingham in a research paper on *The Spring* prepared for my seminar “Nineteenth-Century American Drawings in The Metropolitan Museum of Art,” given at the Metropolitan Museum for Hunter College, The City University of New York, in spring 1998.



WILLIAM TROST RICHARDS

(1833–1905)

97. *Franconia Notch, New Hampshire*

Previous title: *The Franconia Mountains from Campton, New Hampshire*

1872

Watercolor, gouache, and graphite on light tan wove paper

8³/₁₆ × 14¹/₄ in. (20.8 × 36.2 cm)

Signed and dated at lower right: Wm T. Richards 1872

EX COLL.: *The Reverend Elias Lyman Magoon, until 1880*

Gift of The Reverend E. L. Magoon, D.D., 1880 (80.1.5)
C258

With his entries in the annual exhibitions of the fledgling American Society of Painters in Water Colors, Richards contributed significantly to raising the profile of watercolor painting in the United States. In 1874, the third year he exhibited at the society, he received critical tribute in the *New York Times* for the “strength” and “elaborate finish,” as well as the “true artistic feeling,” of his watercolors.¹ Richards successfully wedded topographical precision and authority of design to a marvelous sense of light and atmospheric breadth. *Franconia Notch, New Hampshire*, which may have been among “the little mountain studies . . . drowned in azure and faint green” that represented Richards at the society exhibition in 1873, surely exhibits the “peculiar airy beauty, coupled with . . . anatomical exactness” that quickly won him the respect and affection of critics and public alike.²

Though he could readily execute landscape on a conventional scale, Richards’s aptitude was really that of a sublime miniaturist. As a young draftsman for a manufacturer of floric gas fixtures and lamps, for whom he also drew ornamental initials and title pages in his early career,³ he acquired a reverence for minute craftsmanship that he applied to his earliest efforts in landscape drawing. By the late 1860s, when he began watercolor painting in earnest, Richards had roved quietly but attentively among the artistic models available to him in America and England.⁴ In Philadelphia, where he was born, he had studied oil painting with a meticulous German technician of landscape named PAUL WEBER, and he later visited the artist colony at Düsseldorf. Also resident in Philadelphia was JAMES HAMILTON, an artist often called the American Turner, whose practice of working with gouache on toned papers was unusual in the United States. Richards adopted the same technique and materials, and when he visited England

for the second time, in 1867, he was able to appreciate firsthand the skill with which J. M. W. Turner himself handled them. Richards gravitated naturally to the writings of John Ruskin, who canonized Turner and prescribed the uncompromising open-air realism of the English Pre-Raphaelites. Though Richards never adopted the transparent, stipple method of painting in watercolor favored by the Pre-Raphaelites, he joined the movement in America and became perhaps its most highly regarded representative in the eyes of the New York community of critics, who had not shown much sympathy for Pre-Raphaelitism.

As a landscape painter in oils, Richards esteemed the masters of the second-generation Hudson River School, particularly Frederic Edwin Church (1826–1900).⁵ Though he did not have close social ties with the New York painters who led the school, his landscapes—no less his watercolors—surely warrant stylistic comparison with theirs. In every feature but size—subjects, composition, palette, and articulation—Richards’s watercolors of the 1870s are the nearest thing to Hudson River School painting. Indeed, in Richards’s hands, watercolor painting was an additive technique, like oil painting. After laying down his initial washes, he liberally applied opaque pigment to relieve forms such as clouds and the light-struck surfaces of rocks and trees.

None of Richards’s later watercolors exceeded in charm and brilliance his small, typically fourteen-inch-wide seaside and White Mountains views of the early 1870s. Unquestionably it was the establishment of a special forum for watercolors—the American Society of Painters in Water Colors—in 1866 that focused the artist’s attention on the medium. Still, he might never have excelled in watercolor without the solicitude and encouragement of the Reverend Elias Lyman Magoon, devout Baptist clergyman and avid enthusiast of Anglo-American landscape art.⁶ Well



before 1870, when he met Richards, Magoon had amassed a collection of four hundred paintings and watercolors by British and American artists, including Hudson River School painters, which he sold to Vassar College in 1864. His passion for collecting had not cooled, however. He met Richards in Atlantic City just as the artist was beginning to work earnestly in watercolor. In the next several years, Richards not only painted many watercolors on Magoon's express order but accompanied the preacher and his wife to the White Mountains at least twice to render specific sites that Magoon selected. By 1875 Magoon's collection of Richards's watercolors had grown to more than fifty works, and it continued to multiply at least until 1880, when he donated eighty-five to the Metropolitan, the first American drawings acquired by the Museum. Magoon's express intention was to start "a *Richards Gallery for America*" corresponding to the Turner collection bequeathed by the British master to Great Britain in 1852.⁷

Though the watercolors were exhibited together in the early years, most were deaccessioned in 1929, by which time mid-nineteenth-century American landscape art had fallen out of fashion. The Museum retains thirteen of the original number, four of which were reacquired as a bequest in the 1960s.⁸

The Museum kept several of the best New Hampshire views, including *Franconia Notch*, which was made in late June 1872 on a trip to New Hampshire taken by the minister (who was a native of the state) and then the painter. They stayed with their wives at the Profile House hotel at Franconia Notch, the subject of this picture, and then at the Crawford House in Crawford Notch, near North Conway.⁹ Here the viewer looks into Franconia Notch from the south, with the granite slope of Cannon Mountain on the left, Mount Lafayette with Eagle Cliff in the center, and Mount Lincoln and Little Haystack on the right.¹⁰ The pale chartreuse tint lying lightly on the meadows and slopes in the watercolor

surely reflects the late, virginal bloom of spring in the White Mountains. Years later, Richards testified to the indivisibility of his recollections of the White Mountains and of Magoon's ardent company: "The mountains were full of associations with him, for we were together in all the trips . . . He dragged me up [Mount] Kearsarge, and to all sorts of inaccessible places, rocks, waterfalls, passes and perhaps I know the [country?] better than most tourists."¹¹

Indeed the testimony of the artist and the minister and the literary and artistic traditions associated with American scenery and with the White Mountains in particular, as well as the evidence of the watercolor itself, all strongly suggest that *Franconia Notch* is a veritable document of their relationship with one another and of Magoon's personal ties to the Granite State landscape. The figures that Richards occasionally included in his landscapes were almost always general types—maritime, angler, or agrarian—but not here. However minutely realized, the

white-haired figure in black holding his hat at his back and reading a book as he slowly treads the path bending through the foreground is undoubtedly Magoon himself, a surviving photograph of whom shows the same unwieldy shock of gray hair.

The activity of reading only helps to confirm the identity of the figure as Magoon, for in his writings the cleric made repeated reference to the familiar mid-nineteenth-century image of the “book of nature.” In his essay “Scenery and Mind,” written for *Home Book of the Picturesque* (1852), a collection of landscape engravings and commentary, Magoon had called the book of nature “the art of God, as Revelation is the word of his divinity.” He embellished the metaphor by describing how the natural volume

*unfolds its innumerable leaves, all illuminated with glorious imagery, to the vision of his creature, man, and is designed to elevate or soothe him. . . . For this beneficent purpose, fields bloom, forests wave, mountains soar . . . clouds spread their variegated drapery, the sun radiates from horizon to zenith, and billows roll from pole to pole.*¹²

Just a few years later, the Reverend Benjamin G. Willey adopted the metaphor with specific reference to the White Mountains; moreover, he did so to promote the reading of Scripture among the mountains themselves:

*Worshippers and followers of the same great Author of these mountains may forget their different sects, and bow in unison around these mighty “altars.” . . . Come, and amid the works of God study the words of God. “The Bible came out of a mountain country. . . . There are passages in the prophets which no annotations could interpret to men that had lived on prairies all their days.”*¹³

Writing to Richards in May 1875, Magoon extended the metaphor to the watercolors that he had acquired, referring

to them as “Manuscripts of Nature.” These he justly described as a collaborative enterprise of artist and patron, and a “generous enrichment of my library. The Word and the Works interpret each other, and not a little of my daily joy and sequestered solace come from your inspiration.”¹⁴ Aside from its supreme technical and aesthetic merit, then, *Franconia Notch, New Hampshire* expresses the pantheistic religious sympathies of its time, manifesting as it does the transfigured landscape, its priestly interpreter, and his sacred book.

In the same 1875 letter to the artist, he professed, “To me nothing is religious in modern art, save the best of our landscape school.” The program of art and faith he developed with Richards was only half completed by that time. In “Scenery and Mind” he claimed that mountains exert “the greatest and most salutary power” on human piety and sensibility.¹⁵ Second only to mountains, Magoon admired the ocean. By 1875 he was happily anticipating “splendid illustrations of refined shores and sea” that Richards planned to execute on the Rhode Island coast.¹⁶ Those, too, became part of the 1880 gift to the Museum. KJA

1. “Fine Arts, American Society of Painters in Water Colors, Seventh Annual Exhibition at the Academy of Design,” *New York Times*, February 1, 1874, p. 3: “Like all Mr. Richards’ work this [no. 141: *Clearing Up*, probably *Moonlight on Mount Lafayette, New Hampshire*, 1873, C267] is most elaborately finished: yet it does not lack strength, and exhibits true artistic feeling.”
2. “The International Water-Color Exhibition,” *The Nation*, February 20, 1873, p. 138.
3. For Richards’s early occupations and interests, see Ferber 1980, pp. 2–4.
4. Richards’s influences in watercolor are expertly summarized in Foster 1982, pp. 103–11, 124–25.
5. Richards met Church in New York in 1854, and his first significant paintings of American scenery clearly reflect his admiration for the older artist, as is discussed in Ferber 1980, pp. 15, 106–8.
6. See Ferber 1980, pp. 262–63, 272–75; and Foster 1982, pp. 125–28, for Magoon’s importance to Richards’s efforts in watercolor. For Magoon as an art collector in general, see Ella M. Foshay and Sally Mills, *All Seasons and Every Light: Nineteenth Century American*

Landscapes from the Collection of Elias Lyman Magoon (exh. cat.; Poughkeepsie: Vassar College Art Gallery, 1983).

7. Magoon noted that he possessed more than fifty of Richards’s watercolors in a letter to the artist dated May 4, 1875, William Trost Richards Papers, Archives of American Art, Smithsonian Institution (microfilm roll 2296, frame 356). For the gift of the watercolors to the Museum and the “*Richards Gallery for America*” that Magoon hoped to create at the Metropolitan, see Magoon’s letters to General Luigi Palma di Cesnola, director of the Museum, February 11 and 18, 1880, Archives of The Metropolitan Museum of Art. See also *Tenth Annual Report of The Trustees of The Association, For the Year ending May 1, 1880 . . .* in The Metropolitan Museum of Art, *Annual Reports of the Trustees of the Association, From 1871 to 1902* (New York: The Metropolitan Museum of Art, [1903]), pp. 166, 180; “Collection of Water-Color Paintings. By William T. Richards. Presented by Rev. E. L. Magoon, D.D.,” in Metropolitan Museum of Art, *Loan Collection of Paintings and Sculpture, in the West Galleries and The Grand Hall (May to October, 1884)*, Hand-Book No. 6 (New York: The Metropolitan Museum of Art, [1884]), pp. 6–7; “Collection of Water-Color Paintings. By William T. Richards. Presented by Rev. E. L. Magoon, D.D.,” in The Metropolitan Museum of Art, *Drawings, Water-Color Paintings, Photographs and Etchings*, Hand-Book No. 8 (New York: The Metropolitan Museum of Art, [1888]), pp. 53–55; Avery and Conway 2000; and the present author’s essay in this catalogue on the history of the Museum’s collection of American drawings. For the history of the exhibition of the Richards watercolors at the Museum, see Claire A. Conway, “The ‘William Trost Richards Gallery’ in The Metropolitan Museum of Art, ca. 1870–1929: Its Development, Display, and Disposal” (Master’s thesis, Hunter College, The City University of New York, 2000), pp. 50–85.
8. The nine watercolors not deaccessioned in the 1920s are all New Hampshire views, of which there were originally twenty-three in the Magoon gift. The four reacquired, all in the Bequest of Susan Dwight Bliss in 1967, were among at least fifty views in the Magoon gift of coasts and beaches in New Jersey, Rhode Island, and Massachusetts, as well as a mountain view in New Hampshire. Five watercolors in the original Magoon gift were European subjects (Switzerland, Italy, England). One was a view of Storm King on the Hudson River (80.1.33; location unknown), and one was a view on the Brandywine River in Pennsylvania (80.1.79; location unknown). See *Tenth Annual Report . . . 1880*, pp. 166, 180; and Albert Ten Eyck Gardner and Stuart Feld, “Reports of the Departments—American Paintings and Sculpture,

Gifts Accepted, "The Metropolitan Museum of Art Bulletin Incorporating the Ninety-Seventh Annual Report of The Trustees of The Metropolitan Museum of Art for the Fiscal Year 1966–1967 26, no. 2 (October 1967), p. 46.

9. See William Trost Richards to George Whitney, July 2, 1872, William Trost Richards Papers, Archives of American Art, Smithsonian Institution (microfilm roll 2296, frame 299); entries for Richards and Magoon and their wives are in the Crawford House hotel register, June 18, 1872, New Hampshire Historical Society, Concord. I am grateful to Thayer Tolles, associate curator, Department of American Paintings and Sculpture, Metropolitan Museum, for the above references; she also kindly consulted with me on the site repre-

sented in this watercolor, in connection with her research for a paper presented in a seminar on American drawings conducted by Carrie Rebora Barratt, curator, Department of American Paintings and Sculpture, Metropolitan Museum, for the Graduate Center, City University of New York, in spring 1992.

10. I am grateful to William Copeley, librarian at the New Hampshire Historical Society, Concord, for his assistance in identifying the peaks portrayed in the watercolor, the names of which he supplied in a letter of August 26, 1996, now in the archives of the Department of American Paintings and Sculpture, Metropolitan Museum.
11. Richards to his brother-in-law, Charles Matlack, Jamestown, Rhode Island, August 27, 1895 (original, Timothy Matlack Warren collection;

copy, archives of the Department of American Paintings and Sculpture, Metropolitan Museum).

12. E. L. Magoon, "Scenery and Mind," in *The Home Book of the Picturesque: or American Scenery, Art, and Literature* (New York: G. P. Putnam, 1852), p. 5.
13. Benjamin G. Willey, *Incidents in White Mountain History* . . . (Boston: Nathaniel Noyes, 1856), p. 303.
14. Magoon to Richards, Philadelphia, May 4, 1875, William Trost Richards Papers, Archives of American Art, Smithsonian Institution (microfilm roll 2296, frame 356).
15. Magoon, "Scenery and Mind," p. 25.
16. Magoon to Richards, Philadelphia, May 4, 1875.

WILLIAM TROST RICHARDS

(1833–1905)

98. *A Rocky Coast*

1877

Watercolor and gouache on fibrous brown wove paper

28¹/₈ × 36¹/₄ in. (71.4 × 92.1 cm)

Signed and dated at lower right: Wm T. Richards 1877

EX COLL.: Purchased in 1877 from the artist by the donor, Catharine Lorillard Wolfe; her collection, until d. 1887
Catharine Lorillard Wolfe Collection,
Bequest of Catharine Lorillard Wolfe,
1887 (87.15.6)

C272

For a brief period in the late 1870s Richards executed a series of large watercolors on fibrous brown—in his words, "cheap"—paper of the sort used to line carpeting.¹ His earliest entries in the exhibitions of the American Society of Painters in Water Colors, most of them painted for the Reverend Elias Lyman Magoon, were modest-sized pictures, few larger than nine by fourteen inches. Though exquisitely managed and much admired, they were timid in scale next to the work of some of his colleagues in the society, such as SAMUEL COLMAN and Louis Comfort Tiffany (1848–1933), who produced exhibition watercolors three feet or more wide or tall.² By 1876, moreover, critics seemed to have wearied of Richards's small works, for they ceased to be distinguished among the other entries in the annual exhibitions.³ As critical and public taste in oil painting during the centennial decade evolved toward the broader handling of the French Barbizon style and, in watercolor, toward the dexterous work of the Spaniard Mariano Fortuny and the Philadelphian Thomas Moran (1837–1926), Richards may well have felt that working on a larger, more coarsely textured support would serve to liberate his technique and make his work

more salable. Even his wife, a friend reported, threw "tables and chairs at William to make him paint broadly."⁴

To be sure, Richards's "fat" watercolor recipe, with its liberal use of gouache on tinted paper, already resembled oil painting on a toned ground. Now, in using large sheets of highly textured, warm-toned paper for his support, Richards even more closely approximated oil painting on a fabric support with a dark ground. This pretense of a kind was cheered by a critic in the year *A Rocky Coast* was painted: "Mr. Richards, we think, gives himself a good start for strength and fulness of colour when he stretches for his canvas the coarsest and brownest paper he can obtain."⁵ Richards himself owned that the large carpet-paper watercolors, which he nonetheless scrupulously distinguished as "drawings," were "certainly more important looking than the small drawings of previous summers."⁶

It is probable that Richards experimented with carpet-paper supports for another reason as well: throughout the 1870s he was increasingly drawn to coastal subjects, a preference that eventually led him to build a home on Conanicut Island in Narragansett Bay, near Newport, Rhode Island. The moody,



dynamic effects of gray clouds, and the slaty sea and rugged brown rocks in and around Newport, which Richards portrayed in many of his large watercolors, were naturally accommodated by both the color and the irregular surface of the carpet paper. In *A Rocky Coast* considerable zones of the sky and smaller ones of the rocks are untouched by pigment, and in general the paint is applied with increasing body only as the area painted becomes warmer or lighter where the sunlight strikes or is scattered on surfaces. As in traditional oil painting, passages of deep shadow are composed of thin washes comparable to oil glazes. There is little question that the watercolors on this support look weightier than the smaller, brilliantly translucent pictures that preceded them and that at least some critics found the lower tone in the large works closer to what one of them called the “demi-tints of so many of Nature’s shades.”⁷

The site portrayed in *A Rocky Coast* was identified by Richards’s friend and

patron George Whitney as “The Pulpit,” probably identifiable with Pulpit Rock at Nahant, Massachusetts, which the artist depicted as early as 1869.⁸ Surely, the naming of the site is an example of the linking of religious faith and striking natural scenery commonplace in nineteenth-century America; another, better-known instance is Bishop Berkeley’s Rock at Newport, which many artists, including Richards, painted in this period. As in some of those paintings, the intimations of transcendent significance are apparent here. The “pulpit” is framed by cliffs at either side and boldly silhouetted against the luminous break in the clouds behind it. The artist does not miss the convergence of slabs and seams in the central rock, or the steplike stacking of stone to its irregular platform, where gulls flock angelically about its obdurate form.

Richards sold *A Rocky Coast* in 1877 to Catharine Lorillard Wolfe, a great collector and benefactor of the Metropolitan Museum, who bequeathed it ten years

later.⁹ He continued to paint coastal views on carpet paper—some as large as six feet in width—for several years, but received some serious caveats from the same critics who had begun assailing the colossal landscape paintings of Frederic Edwin Church (1826–1900) and ALBERT BIERSTADT. The reviewer for *The Nation*, who attended the 1878 American Water Color Society show at which Richards exhibited more than one large view of Conanicut Island, denounced one of his “large colored boards” as “a clever piece of scene-painting.” Though he acknowledged Richards’s efforts at “largeness of stroke,” he found the artist’s results “decidedly hard”:

Mr. Richards gives no evidence of succeeding in dashes at grandiose landscape in the style of a Rubens. . . . In his [large-scale watercolors], the wrinkled hills of the middle ocean have been diagrammed and protracted and surveyed, as they are by the instantaneous photograph. This scientific

*method of analysis is what has made his fortune. His hand, a little cramped, or perhaps, rather, free within definite restrictions, will not soon become graceful or flowing.*¹⁰

Richards seems to have been encouraged in his “diagramming and protracting” by Thomas Eakins (1844–1915), his relentlessly analytical Philadelphia colleague, who wrote in mid-1877 wishing Richards well while at Newport. “I hope,” he remarked, “that you may bring home more of your good work to shame weakness and dishonesty and silly affectation.”¹¹ Indeed, Richards’s scrupulous articulation in watercolor was little altered by his experimentation with carpet paper; by 1880, he had abandoned that support for white paper and more translucent mixing of his medium—and those materials and methods he steadfastly retained until his death, a quarter of a century later.

KJA

1. For the carpet-paper phase of Richards’s career, see Ferber 1980, pp. 281–89; and Foster 1982, pp. 147–54.
2. Richards referred to “Colman’s big drawings” in an 1875 letter to George Whitney, quoted in Ferber 1980, pp. 280–81. Ferber also documents some of the recorded sizes of Colman’s and Tiffany’s exhibition watercolors in p. 297 n. 73.
3. Foster 1982, p. 148.
4. Quoted in Harrison S. Morris, *William T. Richards, Masterpieces of the Sea: A Brief Outline of His Life and Art* (Philadelphia and London: J. B. Lippincott Company, 1912), p. 43.
5. Susan N. Carter, “The Tenth New York Water-Colour Exhibition,” *The Art Journal* (New York), n.s., 3 (March 1877), p. 96.
6. William T. Richards to George Whitney, Newport, October 1, 1877, William Trost Richards Papers, Archives of American Art, Smithsonian Institution (microfilm roll 2296, frame 514).
7. Carter, “The Tenth New York Water-Colour Exhibition,” p. 96.
8. Ferber (1980, p. 285) notes that Richards’s friend George Whitney referred to the rock in the center of *A Rocky Coast* as “The Pulpit,” and she reproduces a small, unfinished watercolor entitled *Pulpit Rock, Nahant* (fig. 212, private collection), which appears to be the boulder seen in *A Rocky Coast* represented from a different perspective. What must have been the finished version of the small *Pulpit Rock, Nahant* reproduced in Ferber was one of the eighty-five Richards watercolors given to the Metropolitan in 1880 by the Reverend Elias Lyman Magoon. That picture (accessioned as 80.1.26), now unlocated, was deaccessioned in 1929.
9. Richards to Whitney, October 1, 1877: “The principal events of the week have been another visit from Mrs. Astor and a visit from Miss Wolfe of New York and they each bought a drawing! Hurrah!!”
10. “Fine Arts. Eleventh Exhibition of the American Water-Color Society. I,” *The Nation*, February 14, 1878, p. 121.
11. Eakins to Richards, June 19, 1877, William Trost Richards Papers, Archives of American Art, Smithsonian Institution (microfilm roll 2296, frame 469).

WILLIAM TROST RICHARDS

(1833–1905)

99. *Charles River, Cambridge, Massachusetts (from Sketchbook of New England and Pennsylvania Landscape and Marine Subjects)*

1886

Graphite on off-white wove paper

4¹⁵/₁₆ × 7³/₈ in. (12.5 × 18.7 cm)

Inscribed at lower left: *Charles River/*
June 22 '86

EX COLL. (sketchbook): *The artist's son Theodore William Richards; his daughter Grace Thayer Richards (Mrs. James Bryant Conant); her son, Theodore Conant; with Jill Newhouse Galleries, New York, until 1992*

Purchase, Gifts in memory of Stephen D. Rubin, 1992 (1992.2.11 recto)

C274 (sketchbook)

In the early 1990s the Museum acquired two sketchbooks by Richards. Both date from the mid-1880s, well after the artist’s reputation had been securely established. By the beginning of the decade Richards had found himself prosperous enough to build a summer house, Graycliff, on Conanicut Island in Narragansett Bay, near Newport, and in 1884 he exchanged his home in Germantown, Pennsylvania, for a farm known as Oldmixon, in Chester County, Pennsylvania. The surroundings of both these houses are reflected in the subject matter of the present sketchbook, an album of forty-six drawings on forty-eight leaves. As Linda S. Ferber has pointed out,¹ the purchase of Oldmixon Farm coincided with a revival of landscape painting (as opposed to marine or coastal views) in Richards’s oeuvre, and the motifs and arrangements of some of his bucolic

paintings from the mid-1880s—haystacks in sloping fields bounded by trees, for example, and rail-fenced country roads—undoubtedly appeared first in the nineteen sketches with which the book begins.² One naturally assumes that these sketches were all based on sites in the neighborhood of Oldmixon, but that is not absolutely certain. The painting *A Harvest Field* (1887), known only from a photograph, echoes the subject matter and approximates the composition of one of the sketches in the book, but Ferber has detected a glimpse of the sea in the background of the painting (not visible in any of the sketches) and suggests that the site could have been the Newport area near Graycliff, where Richards spent the summer of 1884.³ Indeed the vicinity of Newport and nearby Middletown possesses great pastoral appeal. The Hudson

River School painter Thomas Worthington Whittredge (1820–1910) summered there in the early 1880s and during his stay painted numerous farm and shore subjects.⁴

Wherever the bucolic sketches were made, they certainly suggest that Richards at this time was leaning somewhat more sympathetically (or merely curiously) toward Barbizon-style painting, then the major trend in American landscape, which favored the domesticated—and often populated—rural view. Three of the first nineteen drawings in the present sketchbook are purely figural—cursory renderings of laboring harvesters and a hayrick with drivers—and the landscape drawing that anticipates *A Harvest Field* includes laborers among the haystacks.

Most or all of the following nine sketches seem linked to a now-unlocated oil sketch known as *A Country Lane*, which Ferber dates from this period.⁵ One is tempted to imagine that all were executed in the course of a walk in the neighborhood of Oldmixon. Four of them—two consecutively—exploit the curving road receding into space as a compositional element; two others among the four road studies portray groups of trees undoubtedly observed just off the road. The last sketch in the sequence is a compositional study of trees, complete with borders drawn by the artist. There is even a rapturous, perhaps frantic, recording of a transient sunlight-and-cloud effect observed above an open field.

By far the most striking drawings in the sketchbook appear never to have been formulated on canvas. These are three boldly executed studies of suburban scenery done on the Charles River near Boston on June 22, 1886, when the artist was visiting his son Theodore at Harvard University.⁶ It may be a reflection of Richards's doubt that he would ever work in color at this place, or an indication that he was not at the time equipped to do so, that these images were so carefully realized and then inscribed with the date and location. It is drawings like these (one of which is illustrated here) that illuminate

with their extraordinary tonal range Richards's mastery of color values.

The third of the next six drawings in the book, of rural dwellings, hillsides, a rainbow effect, a field of wildflowers, and a stand of trees, is inscribed "May 24," suggesting that the book was used at least until 1887. What follows, however, is a series of ten compositional studies, six of them in pen and black ink, of beach and coastal subject matter of the kind Richards produced in oil from the early 1880s through the turn of the century: the shore at Atlantic City and the rocky coasts of Rhode Island; Cornwall, England; Scotland; and Maine. All the drawings have lined borders, many drawn with a ruler. The ink drawings in particular seem to be exercises in tonal disposition.

The compositional studies segue quite naturally into the concluding eight sketches. These are all of breaking and roiling surf, such as Richards parried spiritedly in the many small oil sketches that he made in the late 1880s and early 1890s.⁷ Despite their small size, they have a summary command and calligraphic vitality that bespeak the artist's familiarity with, yet unflagging enthusiasm for, the varied rhythms of the sea in its contest with the land. His son Theodore recalled that in the 1870s Richards "stood for hours . . . with folded arms, studying the motion of the sea,—until people thought him insane. After days of gazing, he made pencil notes of the action of the water. He even stood for hours in a bathing suit among the waves, trying to analyse the motion."⁸ Richards himself described these prolonged periods of surf-musing in a letter to his friend George Whitney:

I watch and watch it, try to disentangle its push and leap and recoil, make myself ready to catch the tricks of the big breakers and am always startled out of my self possession by the thunder and the rush.—Jump backward up the loose shingle of the beach, sure this time I will be washed away; get soaked with spray, and am ashamed that I had missed getting the real drawing of such

*a splendid one, and this happens 20 times in an hour and I have never yet got used to it.*⁹

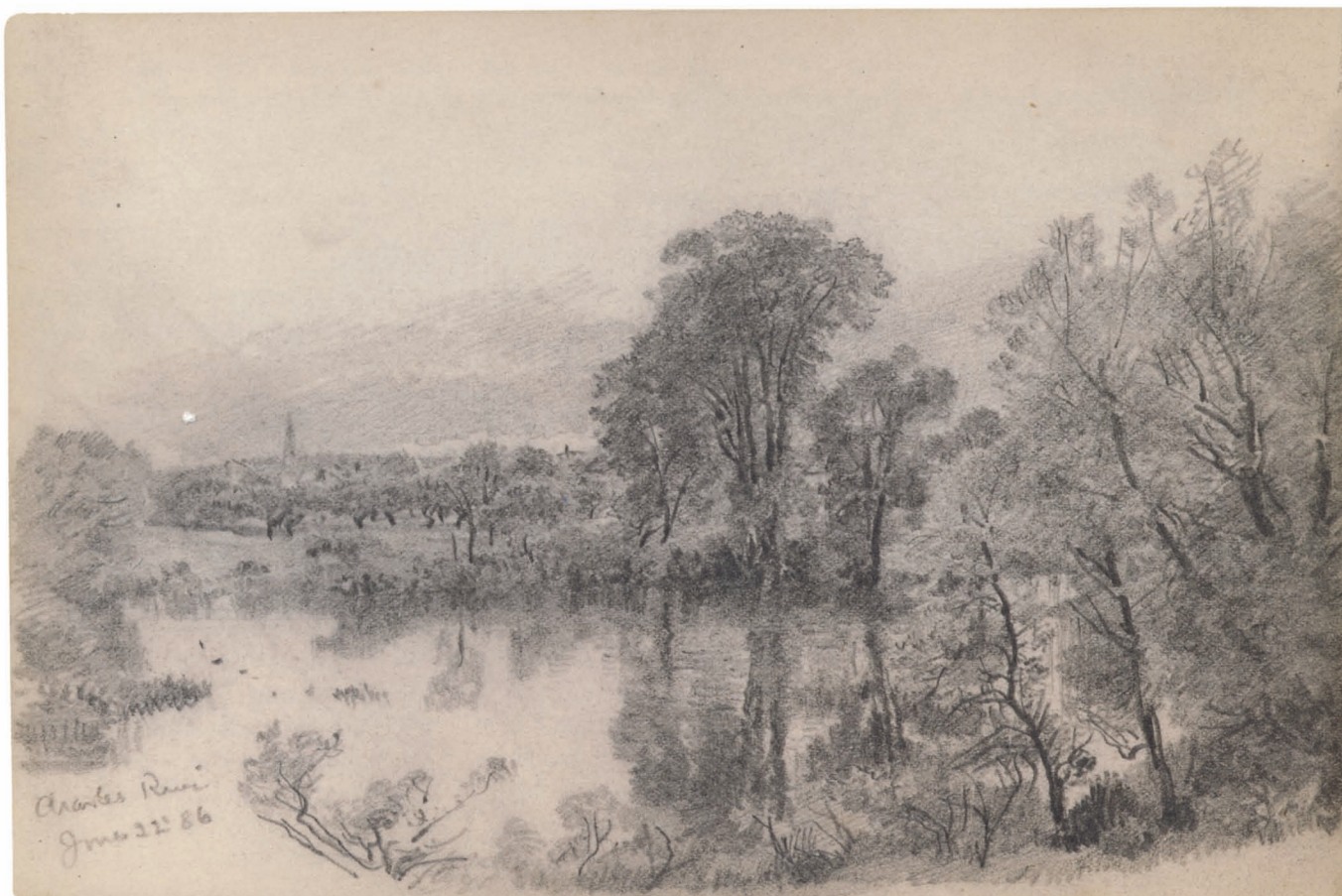
At least five of the concluding sketches in the album evoke the remarks of Richards and his son, so closely observed seem the heaving and detonating of the surf; however, the freedom Richards began to show in his seascapes in the 1880s suggests at least a limited response to the contemporaneous Prouts Neck marines of Winslow Homer (1835–1910).¹⁰

The second sketchbook (C275) appears entirely to reflect Richards's two-week trip to the Seattle area in August 1885, the only journey west he ever made. It is the same size and of the same manufacture as the first and contains forty-five leaves with fifty-one pencil sketches. There are a few vivid renderings of Mount Tacoma (now Rainier) and of neighboring lakes and canyons, the dated drawings all from August 23. In preceding days, Richards depicted a logging camp, virgin timber stands, coastal views with sailing barks, and Northwest Indian villages, with huts and boats, totems, and tools. Only two paintings evolved from this sketchbook. In 1886 Richards exhibited *The Summit of Mount Tacoma, Washington Territory* (location unknown) at the National Academy of Design, New York, and he painted *The Summit of Mount Tacoma from Crater Lake, Washington Territory* (Downtown Club, Birmingham, Alabama) in 1885.¹¹ KJA

1. Ferber 1980, p. 360. Ferber has very recently amplified her study of Richards's late Pennsylvania landscapes in Linda S. Ferber, *Pastoral Interlude: William T. Richards in Chester County* (exh. cat.; Chadds Ford, Pa.: Brandywine River Museum, 2001).

2. In this regard, it is interesting to compare the hayfield sketches, for example, with the artist's painting of about 1886–87, *The Valley of the Brandywine, Chester County* (Brandywine River Museum, Chadds Ford), and with two vertical paintings in a private collection, *Some Fell among Thorns* and *Some Fell on Good Ground*, reproduced in Ferber, *Pastoral Interlude*, pp. 34–35, 37, 38, pls. 10–12.

3. Brooklyn–Philadelphia 1973, p. 92, no. 83.



4. For comparable paintings by Whittredge, see Janson 1989, figs. 126–28, 137–38, 145–47, 150, 155.
5. Ferber 1980, pp. 361–62. Compare them also with *A Country Road* (1884–88; private collection), illustrated in Ferber, *Pastoral Interlude*, p. 58, pl. 21. Another small oil recently on the market, entitled *The Orchard* (private collection), dated 1886 and showing fruit trees in the foreground bordering a country road, may also relate to the sketchbook drawings. It is illustrated in Ferber, *Pastoral Interlude*, p. 23, pl. 5.
6. Ferber 1980, pp. 412–13.
7. Brooklyn–Philadelphia 1973, p. 37. Ferber associates at least some of those oil sketches with Richards's last trip to Europe, in 1891, when he visited coastal regions in the British Isles, Norway, and Italy. The Metropolitan's paintings collection preserves one study from this period, *Surf on Rocks* (32.73.2), an oil composition on board measuring 8¾ by 15⅞ inches (22.2 × 40.3 cm), that compares fairly closely with at least three of the eight surf studies in the present album: 1992.2.1nn, 1992.2.100, and 1992.2.1rr verso. For the oil sketch, see *American Paintings in MMA II* 1985, p. 358.
8. Harrison S. Morris, *William T. Richards, Masterpieces of the Sea: A Brief Outline of His Life and Art* (Philadelphia and London: J. B. Lippincott Company, 1912), p. 10.
9. Richards to Whitney, Wyke Regis, July 14, 1879, William Trost Richards Papers, Archives of American Art, Smithsonian Institution (microfilm roll 2296, frame 677).
10. Ferber 1980, p. 372.
11. Ferber 1980, pp. 350–52, figs. 275, 276.

JAMES DAVID SMILLIE

(1833–1909)

100. *On the Ausable*

1869

Watercolor and gouache on green gray
wove paper

9½ × 12⅞ in. (24.1 × 32.7 cm)

Inscribed at lower left: *On the Au Sable*
Sep 1869

EX COLL.: With Kennedy Galleries, New
York, until 1967

Purchase, Mr. and Mrs. J. William
Middendorf II Gift, 1967 (67.274)

C317

Trained in engraving by his father, the well-known JAMES SMILLIE, James David Smillie shifted consciously to landscape painting in 1864; shortly thereafter he began keeping a diary of his own daily life and the artistic times of New York City that rivals in interest the journal of his older Hudson River School colleague JERVIS MCENTEE.¹ Eventually Smillie returned to the graphic arts as an etcher and a lithographer, largely abandoning painting.² Though he was capable of creating paintings of considerable appeal, his compositions tend to be more crowded, illustrative, and derivative than those of the major masters of the Hudson River School, such as JOHN FREDERICK KENSETT and Sanford Robinson Gifford (1823–1880), or even SAMUEL COLMAN, who was Smillie's close friend for a time.

Smillie only occasionally exhibited the technical facility of his brother, George Henry (1840–1921), who became a dedicated landscape painter in oils, but when Smillie painted this watercolor he was clearly the more practiced artist of the two. The Metropolitan owns a watercolor by George Henry of a scene on the Ausable in the Adirondacks—executed just a year later than this picture by James David of a nearby stretch of the river—that looks labored and static next to the sparkling impression of noonday heat and icy effervescence of the present work. When he executed it Smillie may well have been with Colman, the first president of the American Society of Painters in Water Colors; its sure and lively handling, exhibiting perhaps less depth but certainly a greater ease with the medium than even Colman showed at that time, suggests, along with their friendship, why Smillie, who was the Society's first treasurer, could eventually succeed Colman as president. It was an office he filled from 1872 until 1878, several of the society's most influential years.³

Smillie began visiting the Adirondacks in 1868, and he developed a lasting affection for Keene Valley, through which the Ausable runs, that inspired him at the turn of the century to build a summer house there.⁴ He began to visit the valley at the same time as Roswell Morse Shurtleff (1838–1915), the artist who is most often credited with attracting artists to Keene Valley by his long seasonal residency there.⁵ The year 1869 saw an especially convivial sojourn at the Ausable. Smillie and Shurtleff were joined by George Henry Smillie, Colman and his wife, Louis Comfort Tiffany (1848–1933) and his sister, and several others.⁶ Smillie's diary shows that he stayed for at least six weeks, beginning in mid-August, and his diary accounts suggest that he worked on several pictures, in oil, watercolor, or pencil, all done on-site unless inclement weather drove him inside to finish. Smillie mentions sketching and painting waterfalls and cascades several times in his narrative, so it is no surprise that *On the Ausable*, done no earlier than fifteen days after his arrival in Keene Valley, turned out so well: the artist had been working virtually daily on essentially the same subject matter. Smillie seems to have spent most of his time with Colman, whose name he mentions often. Belying the impression of freshness and spontaneity conveyed by this watercolor is the inference gained from Smillie's diary that the work on a given piece could continue for days, during which time he would stow his equipment overnight in a "rubber blanket" at the work site.⁷

It is impossible from Smillie's terse descriptions to say precisely which one, if any, of the September sketching sorties that he mentions resulted in *On the Ausable*. The high, contre-jour sunlight glaring off the boulders and the walls of the ravine depicted in the watercolor is evoked by his remarks on September 24



about “a watercolor study of a fall . . . towards the south,” on which he was able to work part of the day because “the sun is in the gorge & on [the subject] only from about 12 until near 3.”⁸ The subject also appealed to Colman, who produced a large undated oil of exactly the same site, illuminated from the same angle, seen from exactly the same vantage point. This painting, now called *View on the Ausable River* (Adirondack Museum, Blue Mountain Lake, New York), was probably the one entitled “Trout Stream, Adirondacks” that Colman exhibited at the annual National Academy of Design show in 1870.⁹ In his version of the scene Colman included three fishermen on the

left bank of the tumbling river, and the whole conception, undoubtedly worked up in the studio, seems highly dramatized. He gives an awesome, brooding character to the place with the unnaturally small scale of the figures; the tenebrous gloom he imparts (aided by the heavier oil medium) to the shadows of the gorge; and the voluminous bank of fog with which he encloses the background. By contrast, Smillie’s watercolor, directly apprehended, is at once more open and intimate, even innocent. His numerous passages of opaque pigment are so artfully applied that some of them—like those that create the illusion of sunlight glancing off the tops of the wet stones—

possess the lightness of transparent washes on white paper. (The support is actually green gray.)

On the Ausable may be the work entitled “Study from Nature on the Ausable River” shown in the exhibition of the American Society of Painters in Water Colors in 1869–70, or in 1870–71 as “Study from Nature, Ausable River.” A watercolor of the latter title was exhibited at the Centennial Exposition in Philadelphia in 1876.¹⁰

KJA

1. For discussion of Smillie’s diaries, which are preserved on microfilm in the Archives of American Art, Smithsonian Institution, see Schneider 1984 and Witthoft 1985.

2. The Bicentennial Inventory of American Paintings, maintained at the National Museum of American Art, Smithsonian Institution, Washington, D.C., lists just over forty titles in oil and watercolor now known to have been painted by James David Smillie.
3. For Smillie's involvement in the society, see Schneider 1984, pp. 15–16.
4. Brucia Witthoft, *The Fine-Arts Etchings of James David Smillie, 1833–1909: A Catalogue Raisonné* (Lewiston, N.Y.: The Edwin Mellen Press, 1992), p. iv.
5. Caroline M. Welsh, "Paintings of the Adirondack Mountains," *Antiques* 152, no. 1 (July 1997), p. 82.

6. The diary record of the artist's 1869 trip to the Adirondacks runs from August 18 to October 4 (microfilm roll 2849, frames 836–59).
7. Smillie diary, Saturday, September 4, 1869 (frame 843): "The afternoon thickened up so that my light was not good—at 5.20 we started down[.] I left my traps in my Rubber blanket at the head of the fall—got home at 6.45—very tired and hungry."
8. Smillie diary (frame 854).
9. NAD Exhibition Record (1861–1900) 1973, vol. 1, p. 177. The painting was number 336. See also "Opening of the Forty-fifth Annual Exhibition of the Academy of Design—Some of the Portraits and Landscapes—Picture Sales,"

New York Times, April 17, 1870, p. 3, in which Colman's "Trout Stream, Adirondacks" is described: "We can almost hear the water ripple as it glides over the brown stones, and feel sure that such a stream must contain more trout than the fine one the angler has just pulled out of it."

10. NMAA Index 1986, vol. 5, p. 3270.

FIDELIA BRIDGES

(1834–1923)

101. *Bird's Nest in Cattails*

ca. 1875

Watercolor and gouache on light brown wove paper

14 × 9⁷/₈ in. (35.5 × 25.1 cm)

EX COLL.: The artist; her friend Oliver Ingraham Lay, Canaan, Connecticut, until d. 1890; his grandson, George C. Lay, Stamford, Connecticut; with Berry-Hill Galleries, New York, 1981; private collection, 1981–89

Anonymous Gift, in memory of Harry Rubin, 1989 (1989.261.2)

C22

The American Pre-Raphaelite painter Fidelity Bridges was born in Salem, Massachusetts, the daughter of a shipmaster in the China trade. At the age of twenty she moved to Brooklyn, New York, and made her living as a governess, a position she acquired in part because of her accomplishments in drawing. Soon she took a more serious interest in art and in 1860 enrolled in painting classes at the Pennsylvania Academy of the Fine Arts in Philadelphia. There she also studied with WILLIAM TROST RICHARDS, a landscape and marine painter whose meticulous approach to his subject matter had a profound influence on Bridges. Richards, who was just one year older than she, helped his friend and protégée set up her own Philadelphia studio in 1862, introduced her to his patrons, and encouraged her to exhibit her work. An increasingly prolific artist—she would execute several hundred pictures during her fifty-year career—Bridges exhibited quite actively, first at the Pennsylvania Academy and subsequently in New York at the National Academy of Design and the American Society of Painters in Water Colors, among many other venues. On three occasions she sent work to the Royal Academy of Arts in London. In 1875 Bridges's delicately precise watercolors caught the attention of the Boston publisher Louis Prang, who not only purchased a series of works from

the artist but also hired her as a designer with his firm. Beginning in the mid-1870s, Bridges spent her summers in Stratford, Connecticut, while maintaining a residence in New York. In 1890 she settled in Canaan, Connecticut, where she continued to paint until her death.

Bridges worked almost exclusively in watercolor after concluding her studies at the Pennsylvania Academy; extant oils by her are very rare. To a great extent, her watercolors reflect her friendship with Richards, a master of the medium who espoused the Ruskinian tenet of fidelity to nature and produced innumerable refined drawings of individual plants in their natural settings. Bridges walked the fields, riverbanks, and salt marshes near her Connecticut summer home in search of subject matter and became an expert delineator of local plants and birds. In both finished exhibition watercolors and informal studies such as this example, the intensity of artistic focus is unlike that achieved by any other artist of her generation.

In *Bird's Nest in Cattails*, one of Bridges's most accomplished renderings, an exquisitely natural grouping of grasses supports an abandoned nest. Here Bridges departs from her mentor, Richards, in the fluidity of her brushstroke and the refinement of her palette. The tangle of reeds around the disheveled nest is at once an accurate portrayal of actual



plants, a microcosmic view of a natural process of birth and decay, and a highly refined design. In *The Art Journal* of February 1875 it was remarked that Bridges's works "are like little lyric poems, and she dwells with loving touches on each of her birds like 'blossoms atilt among the leaves.'"¹ Set against an empty background, the composition suggests that Bridges studied Japanese scroll paintings.

Without a specific setting, the cattails are revealed with botanical accuracy while given the aesthetic vitality of a fine design. This drawing bears no inscription but is likely one of a number of watercolors that Bridges executed in 1875 on identical paper of the same dimensions, such as *Calla Lily* (Brooklyn Museum). A similar but ultimately unrelated work featuring cattails and marsh grasses, *Queen Anne's*

Lace and Cattail (ca. 1880–1900; Spencer Museum of Art, Lawrence, Kansas) is a more highly finished watercolor and gouache composition, perhaps intended for exhibition, complete with a fully defined setting. CRB

1. "Women Artists," *The Art Journal* (New York) 1 (February 1875), p. 64.

JAMES ABBOTT McNEILL WHISTLER

(1834–1903)

102. *Portrait of Frederick R. Leyland*

ca. 1871–73

Conté crayon and white chalk on brown wove paper

11³/₈ × 7⁵/₁₆ in. (28.9 × 18.6 cm)

103. *Portrait of Frederick R. Leyland*

ca. 1871–73

Conté crayon and white chalk on brown wove paper

11¹/₄ × 7¹/₄ in. (28.6 × 18.4 cm)

EX COLL.: Howard Mansfield; with Harlow and Company, New York, 1931; Harold K. Hochschild, 1931–40; Gift of Harold K. Hochschild, 1940 (40.91.5 recto, 7)
C493, C494

Whistler made these two informal yet enigmatic portraits of his most significant patron while working on a full-length oil portrait of Frederick R. Leyland (Freer Gallery of Art, Washington) at the sitter's house near Liverpool, England, during the years 1870–73.¹ The shipping magnate Leyland (1831–1892) was an aggressive businessman but an indulgent, even nurturing, patron who fostered the critical endeavors of Whistler's early maturity. Possibly for a planned music room in his London or Liverpool house, Leyland commissioned the Six Projects, a startling, flawingly executed—but unfinished—series of decorative figure panels that signaled Whistler's abandonment of Realism for what he termed "Impressionism."² Indeed, for the foggy, dreamy signature views of the Thames River that Whistler formulated in the early 1870s, it was Leyland, a devoted amateur pianist, who suggested the name "Nocturnes," which Whistler gratefully used to identify them.³ His full-length painting of Leyland was Whistler's first "black on black" portrait,⁴ announcing the artist's admiration for Velázquez but also extending the nocturnal atmosphere and evanescent mood of his landscapes to his portraits. Grandest of all Leyland's acts of patronage was the Peacock Room (Freer Gallery of Art, Washington), a landmark of Asian-inspired Aestheticism

in interior design, which he commissioned from Whistler for his London residence.⁵ It was this project—on which the artist spent nearly a decade of his patron's patience and vast sums from his pocket-book—whose completion marked the bitter end of their fruitful association, in 1877.

Whistler called Leyland "the Liverpool Medici,"⁶ a fair characterization of his patron's self-image and the one projected in the full-length portrait, hand on hip with one leg forward. The two drawings, which in medium and support as well as in the subject's pose and dress suggest that both were done in a single sitting, relate to the oil only in the foil of darkness out of which the figure is revealed. In both, Leyland is seated and slumped to his right, his hand supporting his head, in a mood of melancholic repose. However casual and unguarded seems the moment seized by Whistler, it was surely an expression of a conscious aesthetic: the sitter's attitude and floating presence on the sheet accord with other portrait drawings, etchings, and—less often—paintings made in this period and throughout the artist's career. They reflect his early attraction to the trancelike figural types in the art of the Pre-Raphaelites Dante Gabriel Rossetti, who introduced Whistler to Leyland, and Edward Burne-Jones. Leyland was already collecting the work of both





artists as well as paintings attributed to Pre-Raphaelite exemplars such as Carlo Crivelli, Filippo Lippi, and Sandro Botticelli, whose remote influence seem detectable in the drawings.⁷ The lightly hollowed, “sightless” eye sockets of the subject in the more elaborate of the two hark back even more distantly to classical sculpture.

The Leyland portraits are among the first drawings for which Whistler used the highly textured brown paper that came to distinguish his graphic work in chalk, pastel, and occasionally watercolor. Such supports were decidedly not art papers, but often mere wrapping paper, of which the artist procured supplies randomly from various sources. In 1870, for example, about the time he drew these portraits, Whistler saved the paper in which his printer, Auguste Delâtre, had mailed him a series of his etchings from Paris. The artist quickly requested more of the paper from Delâtre, explaining: “I am always looking for some—and although all the retailers have brown paper of some sort, it is rare to find some with such a good grain.”⁸ To judge from the support of the present drawings, the beautiful grain

to which Whistler referred was created by the accidents of mass manufacture, impurities such as particles of wool and wood fiber and small stains. Whistler evidently liked not only the way the paper’s color enhanced the moody tone of his renderings but also its accidental and gritty texture as a ground for his sketchy, notational draftsmanship.

As economical as Whistler was in defining a figure in black Conté, he was even more discreet in picking out highlights with white chalk. In these drawings a few short, quirky marks suggest the cuffs and ruffles of the old-fashioned blouses in which Leyland habitually attired himself—for which the artist later lampooned his former patron as “‘F. R. L.,’ Frill—of Liverpool.”⁹

The verso of the sheet with the more elaborate portrait shows a fragmentary sketch of the profile head of a child, who may be one of the Leyland children but cannot be identified with certainty.

KJA

1. For Leyland and the Conté and chalk portraits, see London–Paris–Washington, D.C. 1994–95, pp. 155–56, nos. 68–69 (entries by Margaret

MacDonald); and MacDonald 1995, pp. 151–53, nos. 425–26.

2. London–Paris–Washington, D.C. 1994–95, pp. 92–94 (essay by Richard Dormant).
3. In the 1870s Whistler wrote to Leyland: “I can’t thank you too much for the name ‘Nocturne’ as a title for my moonlights! . . . it is really so charming and does so poetically say all I want to say and *no more* than I wish”; quoted in London–Paris–Washington, D.C. 1994–95, p. 122 (essay by Dormant).
4. E. R. and J. Pennell, *The Life of James McNeill Whistler*, 6th rev. ed. (Philadelphia: J. B. Lipincott Company, [1919]), pp. 124–25.
5. Linda Merrill, *The Peacock Room: A Cultural Biography* (Washington, D.C.: Freer Gallery of Art, 1998), pp. 14–16; and London–Paris–Washington, D.C. 1994–95, pp. 164–65.
6. London–Paris–Washington, D.C. 1994–95, p. 155, no. 68.
7. London–Paris–Washington, D.C. 1994–95, p. 155, no. 68.
8. “J’en cherche toujours—mais quoique tous les marchands ont du papier brun, il est rare d’en trouver avec ce beau grain”; quoted in London–Paris–Washington, D.C. 1994–95, p. 156, no. 69; and (in English translation) p. 299, no. 69 n. 2.
9. London–Paris–Washington, D.C. 1994–95, p. 156, no. 69; and MacDonald 1995, pp. 262–63, no. 718.

JAMES ABBOTT McNEILL WHISTLER

(1834–1903)

104. *Note in Pink and Brown*

ca. 1880

Charcoal and pastel on dark brown wove paper

11³/₄ × 7¹/₄ in. (29.8 × 18.4 cm)

Signed at lower right: [butterfly monogram]

EX COLL.: With Colnaghi, London, until 1917

Harris Brisbane Dick Fund, 1917

(17.97.5)

C492

Note in *Pink and Brown* is one of the nearly one hundred pastels executed in Venice in 1879–80 that helped to repair Whistler’s career, damaged in London.¹ In 1877 he had lost his most generous patron, Frederick Leyland (see plates 102, 103), and the following year was disgraced and bankrupted by his successful libel suit against John Ruskin, in which the court vindictively awarded him a mere farthing in damages to defray his ruinous legal expenses. Forced to sell his new house in Chelsea and auction its effects, he sought a commission from the Fine Art Society, London, to scrape a dozen etchings of Venetian subjects, which he undertook in the fall of 1879.

Intrigued by the city and the pictorial possibilities it offered him, Whistler remained there over a year, producing more than four times as many etchings as he was commissioned to do and exploiting novel and fruitful subject matter in the pastel medium.²

Whistler had begun using pastel in the mid-to-late 1860s, in connection with his work on the so-called Six Projects, the decorative panels with Asian and classical figure ensembles commissioned by Frederick Leyland.³ It was during that period that his practice of working on brown, fibrous paper, which he exploited as both a ground and a tint, was established, but his early efforts in pastel were

almost exclusively figural and chiefly undertaken as exercises or studies relating to paintings. Before the Venice sojourn, his essays in landscape had been rendered in oil or watercolor, seldom in pastel. The Venice Pastels⁴ were thus virtually unprecedented in two ways, since they were landscapes in that medium conceived as independent works. Whistler was keenly aware of their status and by January 1880 seems to have decided on a program of pastel painting to be undertaken that year, the results to be offered for sale in London. He promised a representative of the Fine Art Society that, in addition to his etchings, "I shall bring fifty or sixty if not more pastels totally new and of a brilliancy very different from the customary watercolor—and [they] will sell—I don't see how they can help it."⁵

Whistler's Venetian pastels fall into two categories: piquant, sometimes raw, color impressions of city and harbor resting high on the broad lagoon, often under an almost equally spacious sky; and architectural vignettes like *Note in Pink and Brown*, many of vertical format, whose composition is determined by the geometries of doorways, windows, and the narrow egresses of alleyways that echo the rectangular shape of the support. In their conception, the pastels conform closely to many of the artist's etchings of the same period and aim at a similar economy of means, including that of color. Indeed Whistler generally commenced each pastel in sketchy black lines concentrated toward the center of the sheet that discreetly define forms—here a pair of doorways and windows supported by a walkway balanced on a mooring post extending down to the surface of the canal. He then as sketchily filled selected contours or parts of them with color—in this drawing, pure black for the windows and the right doorway, pure white to set off the grating, and near-white to frame the doorways, which provide a foil for the grouping of a woman and children. The pink "note" is the drapery hung from the balcony at upper left; the brown one is the window frame to its right; the pink

is echoed in the tint of the woman's dress, a few bricks of the wall, and even in the artist's butterfly monogram at lower right. Virtually all the colors are notes, however, and the title, after all, is consonant with the musical vocabulary ("symphonies," "nocturnes," and "arrangements") with which Whistler identified much of his work. Perhaps the most intense color is the sky blue of a child's clothing, picked up in the woman's cravat.

Among the few stumped passages are two broad applications of green: the amorphous surface of the canal and, at left, the equally vague doorway, with the suggestion of a rising staircase within. Whistler also stumped applications of pale blue and ocher denoting the tints of the facade. The strategy of the stumping—tending to fade out toward the edge of the picture—seems consonant with that of the overall design, at once recalling the traditional vignette of illustrated texts, yet achieving the elusive "impression" of reality that Whistler cherished. It is the special charm of the architectural subjects that their structural authority is latent beneath the aspect of decay, dilapidation, and dissolution conveyed by the artist's almost calligraphic, incidental strokes and the insistence of the paper's rude color and surface. Whistler was wont to promote the latter feature in his pastels. Regarding a Venetian scene he was offering to the great art patron Louisine Havemeyer, he pointedly asked her: "Don't you like that brown paper as a background? It has a value, hasn't it?"⁶

The Venice Pastels went on view at the Fine Art Society in mid-January 1881. Given Whistler's unconventional use of the medium, they perplexed, amused, and occasionally annoyed the London critics; nonetheless, they delighted nearly all. Whistler, the aesthetic upstart, had "found himself" with his pastels, deemed one, adding: "One cannot say dogmatically that these things are good, but . . . they give immense pleasure."⁷ That they did may have been in some measure due to Whistler's unavoidable evocation of Turner in subject, treatment, and even medium. The *Times* reviewer cited Turner's

occasional use of pastel for sketches. "But those were mere memoranda," he distinguished, "while these 'pastels' of Mr. Whistler are his perfect works—suggestive little pictures which, if he had tried to make them more than this, would have been deformed into elaborate failures. So it is that . . . Mr. Whistler, with his slightest sketch, sets the imagination going and makes us conjure up a picture of some well-remembered beauty."⁸

Whistler's affair with pastel landscapes was as brief in time as it was discreet in method. Despite their success, he returned to oils and watercolor for landscape, a result perhaps of the meteorological contrast between the sunny Italy in which he had found temporary refuge and the foggy London that was his home.⁹

KJA

1. For Whistler's Venetian pastels, see primarily Getscher 1991, pp. 22–26; and MacDonald 1995, pp. x, 265–312. For *Note in Pink and Brown*, formerly titled *Bead Stringers, Venice*, see Margareta Lovell, *Venice: The American View, 1860–1920* (exh. cat.; San Francisco: The Fine Arts Museums of San Francisco, 1984), p. 146; Bolger 1989, pp. 49–51; Getscher 1991, p. 98; and MacDonald 1995, pp. 293–94.
2. Getscher 1991, pp. 10–11, 22–24.
3. MacDonald 1995, pp. 114–28.
4. *Venice Pastels* (exh. cat.; [London: The Fine Art Society, 1881]), cited in Getscher 1991, p. 195; see also the reviews of the exhibition by London critics in *ibid.*, pp. 177–89, which refer to the "Venice Pastels."
5. Whistler to Marcus Huish, probably late January 1880, quoted in Getscher 1991, p. 24.
6. Quoted in MacDonald 1995, p. 293.
7. "Mr. Whistler's Venice Pastels," *Daily News*, January 31, 1881, quoted in Getscher 1991, pp. 177–78.
8. "Mr. Whistler's Venice Pastels," *The Times*, February 9, 1881, quoted in Getscher 1991, pp. 184–85.
9. Getscher 1991, pp. 26–27.



JAMES ABBOTT McNEILL WHISTLER

(1834–1903)

105. *Lady in Gray*

ca. 1883

Watercolor and gouache on dark brown
wove paper

11 1/4 × 5 in. (28.5 × 12.8 cm)

Signed at lower right: [butterfly
monogram]

EX COLL.: With H. Wunderlich and
Company, New York, 1883–88; Thomas
Benedict Clarke, New York, 1888–89;
Charles K. Miller, Chicago, 1889–1906
Rogers Fund, 1906 (06.312)

C491

Whistler's vast production of images included at least three hundred watercolors. He learned to use the medium during his student days at the United States Military Academy at West Point and renewed his familiarity with it in the late 1870s, when he made drawings of Chinese porcelain in a private collection to illustrate a catalogue published in 1878. He did not begin producing watercolors either in earnest or with great authority, however, until the 1880s. By 1883 he was in full command of the medium and began exhibiting watercolors in significant numbers at the Dowdeswell Gallery in London in May 1884.¹

The artist made a handful of slight watercolors in Venice in 1880, but his earliest serious efforts were landscapes done later the same year in England,² among which may be counted the Museum's *Scene on the Mersey* (C495). By 1883 he had also begun to use the medium for casual figure studies of familiar female models such as Maud Franklin, the artist's mistress at this time, and Millie Finch, as well as of less frequent ones such as the actress Kate Munro and Baroness Olga de Meyer (Olga Alberta Caracciola), goddaughter of Albert, Prince of Wales.³ The last three of the four women have been suggested as possible models for *Lady in Gray*, but the subject's facial features and attitude suggest either Finch or Munro; the former surely sat more frequently for the artist, especially in this period when Franklin was ill.⁴

As a watercolor *Lady in Gray* is unusual in being so highly finished, one of a small number done in this period that are clearly comparable with Whistler's full-length portraits in oil, such as *Arrangement in Black: La Dame au Brodequin Jaune—Portrait of Lady Archibald Campbell* (1882–83; Philadelphia Museum of Art), which were styled after the Spanish master Velázquez's work. Whistler normally transformed the uncanny presence of

Velázquez's sitters—darkly attired and often emerging from dark backgrounds or silhouetted against tan ones—into an ephemeral impression. Indeed, the image of Whistler's proud lady seems almost poured down the sheet, its opacity dissolving toward the bottom, where the figure's weight is undermined by the assertion of the nearly unmodulated brown paper through her skirt and on the floor. Here the use of brown paper, approximating the earthy grounds or underpaint of Spanish portraits, combines with a simplicity of pose and setting and a more than usually deliberate application of enriched pigment to produce a portrait surprisingly formal and formidable, retaining much of the austerity of its artistic models. Whistler maintains a fetchingly irregular axis through the elongated figure, beginning at the line of the nose, extending through the arm and feather of the hat, and continuing down through the stockinged foot. Likewise, design elements are subtly repeated: the shape of the head in the hat; and the pale highlights of the face in the glint of the bracelet, in the feather, and even in the tiny light reflections on the shoe of the supporting foot. Gouache is applied liberally but discreetly to establish the sitter's bright, imperious visage and to relieve the volumes of her dark hair, jacket, and stocking from the surrounding obscurity. (A residue of gouache was even used to daub the painter's butterfly monogram in the gradation from black to brown in the lower right, where it reads like a cat's paw print.) Whereas in Whistler's mature oils the medium is often manipulated to approximate the transparency of Asian ink and watercolor painting on cloth screens and rice paper, in this watercolor, as in few others, the artist comes close to achieving the body and refinement of his oils.

Lady in Gray was sold to a Chicago collector and loaned to the "Second Annual Exhibition of American Paintings and Sculpture" at the Art Institute of

Chicago in June 1889. Despite the picture's modest size and medium, an astute critic perceived Whistler's "intrepid arrogance" in his characterization of the model and favorably compared its candor with the "false, theatrical look" of works by several academic painters represented in the exhibition:

Whistler's haughty "Lady in Gray" is posing also, but she does it with absolute frankness. She is there to be impertinent, and no one can be as delightfully impertinent as Whistler — always intrusive and yet always welcome. Even when he thrusts a water-color among our graver oils we feel like embracing him — and getting pricked for our pains.⁵

KJA

1. For Whistler's watercolors, see MacDonald 1995, p. xi; London–Paris–Washington, D.C. 1994–95, p. 221; E. R. and J. Pennell, *The Life of James McNeill Whistler* (London: William Heinemann, 1908), vol. 2, pp. 80–81; Burns A. Stubbs, *James McNeill Whistler: A Biographical Outline Illustrated from the Collections of the Freer Gallery of Art*, Freer Gallery of Art Occasional Papers, vol. 1, no. 4 (Washington, D.C.: Smithsonian Institution, 1950), p. 21; and T. R. Way and G. R. Dennis, *The Art of James McNeill Whistler* (London: George Bell and Sons, 1905), p. 96.
2. Way and Dennis, *The Art of James McNeill Whistler*, p. 96.
3. MacDonald 1995, pp. 331–32, nos. 881–82, pp. 339–45, nos. 897–907, pp. 352–58, nos. 926–36.
4. MacDonald 1995, pp. 343–44, nos. 905–7; and New York and other cities 1991, p. 99.
5. "American Oil Paintings. The Second Annual Exhibition at the Art Institute," *The Chicago Tribune*, June 9, 1889, p. 26.



JAMES ABBOTT MCNEILL WHISTLER

(1834–1903)

106. *Variations in Violet and Gray—Market Place, Dieppe*

1885

Gouache and watercolor on off-white wove paper, mounted on academy board
7¹⁵/₁₆ × 5 in. (20.2 × 12.7 cm)
Signed at lower left: [butterfly monogram]

EX COLL.: The artist, until 1891; with Deprez, London, 1891; O. Gutekunst, 1891(?)–93; with D. C. Thomson, London, 1893–?; with Harlow, MacDonald, and Company, New York; with Knoedler and Company, New York, 1928; Daniel H. Carstairs, Germantown, Pennsylvania, 1928–29; with Knoedler and Company, New York, jointly with Reid and Lefevre, London, 1929–30; Wadsworth Lewis, New York, 1930–43 (sale, Parke-Bernet Galleries, New York, April 2, 1943, no. 397); with Carstairs, New York, 1943–?; Mrs. Polly Brooks Howe; Mr. and Mrs. Douglass Campbell, New York, until 1998; Mr. Douglass Campbell until 2000
Gift of Douglass Campbell, Richard Strachan, and Stephen M. Strachan, in memory of Mrs. Douglass Campbell and Mrs. William Lyman Campbell, 2000 (2000.512)
C498

Variations in Violet and Gray—Market Place, Dieppe belongs to an important group of Whistler's paintings, watercolors, and pastels shown in his 'Notes'—'Harmonies'—'Nocturnes' exhibitions at the Dowdeswell Gallery in London in 1884 and 1886. In these exhibitions, the first in which Whistler displayed significant numbers of watercolors, the artist hoped to continue to reestablish himself in the London art world after declaring bankruptcy in 1879 and to affirm publicly his artistic agenda.

Whistler, a leading proponent of the Aesthetic movement, conceived these exhibitions as complete artworks. He designed all elements of installation and decor according to a chosen color scheme. He described the palette for the 1884 Dowdeswell exhibition, which included thirty-seven oils, three pastels, and twenty-seven watercolors, as an "Arrangement in Flesh Color and Grey." He used these tints for the walls, ceiling, carpet, and curtains, fashioning the exhibition space as a harmonious environment in the mode of an Aesthetic drawing room. His special attention to detail included selecting flower arrangements and designing the exhibition catalogue, the invitations for a private viewing, and the uniform of the gallery attendant. Although his contemporaries found his presentations astonishing and eccentric, certain elements were important precursors of modern exhibition design.

Variations in Violet and Gray was shown at the second 'Notes'—'Harmonies'—'Nocturnes' exhibition, which Whistler contrived as an "Arrangement in Brown and Gold." For this installation, the decorative elements included brown wallpaper and gold wainscoting, brown and yellow velvet, and Indian silk. He sought to modulate the room's overhead lighting with a yellow merino velarium hanging from the ceiling, which, one critic

observed, floated like a cloud "forming a series of exquisite curves."¹ Another writer concluded that the overall effect was a "refreshing retreat after the glaring walls . . . of the Academy."²

Forty-eight watercolors dominated the 1886 exhibition, which also included twelve oils and seven drawings and pastels. The subjects reflect Whistler's interest in recording scenes of everyday life and his cosmopolitan impulse to travel. They document sites and vignettes throughout London as well as painting excursions to Dover and along the English coast; Dordrecht and other locales in Holland, where he went with William Merritt Chase (1849–1916) in August 1885; and Paris and the French coast at Trouville. At least eight watercolors, including the Metropolitan's *Variations in Violet and Gray*, were painted at Dieppe, the fashionable seaside resort in Normandy, where Whistler had visited his most important student, Walter Sickert, in September 1885.

Variations in Violet and Gray is one of Whistler's most ambitious and complex watercolors. Although its small scale, delicate palette, and refined technique typify his exquisite work in this medium in the 1880s, its dense composition and supremely controlled and descriptive brushwork make it nearly unique in his oeuvre. He masterfully represented the tiny figures that make up the bustling crowd with eloquent and efficient strokes and exploited the vertical composition and high vantage point to accentuate the liveliness of the scene. In the background, he applied delicate transparent washes to render the old buildings that surround the square.

The subdued violet and gray palette is the keynote of the title, with which Whistler also invokes his usual musical associations and emphasizes harmonious arrangement. He expressed the principles



behind his musical analogies in his “Ten O’clock” lecture, delivered at Prince’s Hall in London in 1885. He explained, “Nature contains the elements, in colour and form, of all pictures, as the keyboard contains the notes of all music.” He declared that the artist should not slavishly copy nature but “is born to pick, and choose, and group with science, these elements, that the result may be beautiful.” He likened the painter’s creation of a picture to the musician who “gathers his notes, and forms his chords, until he bring[s] forth from chaos glorious harmony.”³

The small scale of *Variations in Violet and Gray* is typical of Whistler’s work on paper and was an important component of the ‘Notes’—‘Harmonies’—‘Nocturnes’ exhibitions. His preferred paper size seems to have been approximately eight by five inches. He asserted that the dimensions of a work of art were not important, explaining, “A perfect thing is a perfect thing, whether large or small.”⁴ Charles Lang Freer, one of Whistler’s most important patrons,

extolled the virtues of these diminutive paintings when he described them as “superficially, the size of your hand, but, artistically, the size of a continent.”⁵

Whistler exhibited this watercolor several times before selling it in 1891. In 1887 it was shown in Paris at the Exposition Internationale de Peinture et de Sculpture, installed at the Galerie Georges Petit on the rue de Sèze. After visiting the exposition Camille Pissarro wrote to his son Lucien that Whistler’s “little sketches show fine draftsmanship,” and “Whistler is very artistic; he is a showman, but nevertheless an artist.”⁶

Notably, the watercolor was included in Whistler’s first exhibition of paintings in the United States, at H. Wunderlich and Company in New York in 1889. A critic for the *Evening Sun* praised the artist’s command of the brush within the small format. He described the picture as “a confused mass of blotches, single strokes of the brush, spots but little more than microscopic, and these resolve into the busy industries of a market,

huckstering groups, types distinguished by the outline and which could by no means be confounded with another mass of blotches.”⁷ SLH

1. “Whistler at Dowdeswell’s,” unidentified press clipping [1886], Glasgow University Library, Whistler Collection PC3:69, quoted in David Park Curry, “Total Control: Whistler at an Exhibition,” *Studies in the History of Art* 19 (1987), p. 78.
2. *Art Age*, June 1886, J. and E. R. Pennell Collection, Library of Congress, Washington, D.C., Whistler Clippings, vol. 36, quoted in Curry, “Total Control,” p. 78.
3. Whistler 1916, p. 12.
4. Arthur Jerome Eddy, *Recollections and Impressions of James A. McNeill Whistler* (Philadelphia and London: J. B. Lippincott Company, 1903), quoted in New York 1984, p. 11.
5. Freer to H. H. Benedict, November 26, 1901, quoted in New York 1984, p. 9.
6. John Rewald, ed., *Camille Pissarro, Letters to His Son Lucien* (London: Kegan Paul, 1943), pp. 108, 110, quoted in MacDonald 1995, p. 385.
7. Undated press clipping, Glasgow University Library, Whistler Collection, quoted in MacDonald 1995, p. 385.

CHECKLIST

Arrangement

Works by known artists are arranged alphabetically according to the artist's surname and then alphabetically by title. Works by unknown artists are listed alphabetically by title under one of four headings: "Unidentified Artist," "Unidentified Artist, Cropsey Album," "Unidentified Artist, Hosack Album," and "Unidentified Artist, McGuire Scrapbook." Portraits by and in the style of the Sharples family, whose hands are difficult to distinguish, are listed under "James Sharples and Family." Every independent sheet in the collection has been assigned a catalogue number, and that number is placed next to the title of the image that appears on the recto (front) of the sheet; if there is an image on the back of the sheet, it is identified as a verso image. Each of the seventeen sketchbooks in the collection has also been assigned a catalogue number, which appears next to the title of the sketchbook under the artist's name.

Illustrations

The 106 works illustrated in color at the beginning of the catalogue (pages 82–288) are not illustrated in the checklist; however, they are catalogued in the checklist, and the plate number appears above the name of the artist and the title of the work in each case. All other works are illustrated in black and white in the checklist, including verso images. In the case of sketchbooks, one or two drawings have been selected from each for illustration, either as a colorplate in the front of the catalogue or in black and white in the checklist.

Content

Every checklist entry includes basic identification data for both recto and verso images (sheet measurements are given only for rectos). For further information on titles, dates, media and supports, measurements, inscriptions, and watermarks, see the Reader's Guide to the Catalogue (pages 80–81).

Biographies of the Artists

A brief biography is provided for each known artist whose work is included in the checklist. In the text of these biographies, the use of capital and small capital letters in a painter's name indicates that at least one work by that artist is included in the checklist. For all other American painters mentioned in the biographies, life dates are given, if known. The biographies are signed with their author's initials. A key to the initials is given in the Reader's Guide to the Catalogue. Whenever possible, a brief list of references, arranged chronologically, has been included at the end of the biographies. Some references are given in short form, and in such cases the full citation may be found in the Bibliography (pages 370–83).

William Apthorp Adams
(1797–1878)

Born Boston; died Newport, Kentucky. Adams, an amateur architect and painter of portraits and landscapes, earned his living as an attorney. During the 1820s and 1830s he lived in Zanesville, Ohio, and from the early 1840s to the early 1870s in Cincinnati. Adams attended Ohio University, from which he received an honorary degree in 1829. About 1822 he became acquainted with the artist THOMAS COLE and accompanied him on sketching trips along the Muskingum River in Ohio; the two men remained friends and corresponded throughout most of Cole's lifetime. In 1842 Adams exhibited pen-and-ink sketches at the National Academy of Design, New York, and he was made an honorary member of the academy that same year. He was one of the founders of the Western Art Union in 1847 and served as its vice president and as a trustee. During the 1860s he was a member of the Cincinnati Sketch Club and was appointed to the Art Hall Committee of the Great Western Sanitary Fair. In 1873 his work was displayed at the Zanesville Industrial Exhibition. Adams also pursued the study of fossils, trees, and taxidermy.

REFERENCES: NAD Exhibition Record (1826–1860) 1943, vol. 1, p. 3; Groce and Wallace 1957, p. 2; Haverstock, Vance, and Meggitt 2000, pp. 6–7.

CAC



William Apthorp Adams

1. *Hunter* (from McGuire Scrapbook)

Pen and brown ink on off-white wove paper
7⁷/₁₆ × 7⁵/₈ in. (19.2 × 19.4 cm)

Inscribed at bottom left: drawn by Wm A. Adams. Esq. Zanesville Ohio [rest of inscription cut away]

Gift of James C. McGuire, 1926

26.216.37

Alfred Thomas Agate
(1812–1846)

Born Sparta (now Ossining), New York; died Washington, D.C. Agate was trained as a painter of portraits and miniatures by his older brother, FREDERICK STYLES AGATE, and by THOMAS SEIR CUMMINGS. He worked as a miniaturist in New York City from 1831 to 1838, exhibiting fre-

quently at the National Academy of Design. In 1838 Agate joined the scientific corps of the United States South Seas Surveying and Exploring Expedition as an artist and draftsman. Led by Lieutenant Charles Wilkes of the United States Navy, the expedition sailed around the world from August 1838 to June 1842, visiting the South Pacific, the Antarctic, and the Pacific Northwest. Upon his return, Agate settled in Washington, D.C., to prepare hundreds of his drawings for publication as engravings in Wilkes's five-volume account of the voyage. The artist was still at work on this project when he died of tuberculosis. Large collections of his drawings (many of them unfinished at the time of his death) are in the Naval Historical Foundation, Washington, D.C., and the Gray Herbarium Library, Harvard University.

REFERENCES: Wilkes 1844; Wilkes 1845; "Died—Mr. A. F. [sic] Agate," *The Evening Post* (New York), January 8, 1846, p. [3] (this obituary gives Agate's birthdate incorrectly as 1818); DAB 1958, vol. 1, part 1, pp. 122–23; New York and other cities 1980, pp. 98–104; Henry 1984, pp. 196–200; Viola and Margolis 1985; New York–Fort Worth–Detroit 1995, pp. 33–39.

TF

Plate 61

Alfred Thomas Agate

2. *The Tahitian Chief Otore* (from McGuire Scrapbook), ca. 1839

Graphite on off-white wove paper

8¹/₂ × 7¹/₁₆ in. (21.6 × 19.2 cm)

Signed at lower left of image: A T Agate

Inscribed at top center: No. 2; at upper right:

[illegible]; at lower center: Otore [probably in the sitter's hand] / for text vignette

Gift of James C. McGuire, 1926

26.216.38

Frederick Styles Agate

(1803–1844)

Born and died Sparta (now Ossining), New York. He was the son of English immigrants and the older brother of the artist ALFRED THOMAS AGATE. Encouraged to pursue an artistic career by William Rollinson, an English engraver active in New York, Agate moved to that city about 1818 to study drawing with JOHN RUBENS SMITH. In 1825 he became the pupil of SAMUEL FINLEY BREESE MORSE. Agate copied Morse's oil paintings and also studied antique casts as a member of the New York Drawing Association, a group of artists who met informally three times a week to improve their drawing skills. He was a founding member of the National Academy of Design, instituted in 1825. The following year he set up his own studio as a portrait painter. In 1834 Agate traveled to Europe, where he spent much of his time in Italy, attending life-drawing classes and making small watercolor studies of old-master paintings. While in Italy the artist became acutely ill; he returned to New York in 1836 and gradually recovered his health. Agate was elected cura-

tor and instructor of drawing at the National Academy of Design in 1840. He held the post until his death, while he was still in his early forties, from tuberculosis.

REFERENCES: Dunlap 1834, vol. 2, p. 435; Edmonds 1844; Tho[mas] S[eir] Cummings, *Historic Annals of the National Academy of Design . . . 1825 to the Present Time* (Philadelphia: George W. Childs, 1865), pp. 21, 28, 158, 175, 179–80; DAB 1958, vol. 1, part 1, p. 123.

~

TF

Plate 47

Frederick Styles Agate

3. *Indians Lamenting the Approach of the White Man* (from McGuire Scrapbook)

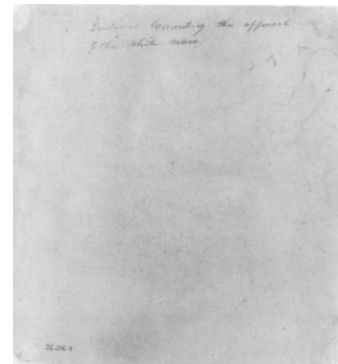
Pen and black ink, gray washes, and graphite on off-white wove paper

8⁷/₈ × 8⁷/₁₆ in. (22.5 × 20.5 cm)

Signed at lower left: F S Agate

Gift of James C. McGuire, 1926

26.216.3 recto



3, verso

verso: *Sketch of a Male Torso*

Graphite on off-white wove paper

Inscribed at top center: Indians lamenting the approach / of the white man

Gift of James C. McGuire, 1926

26.216.3 verso

Washington Allston

(1779–1843)

Born Georgetown, South Carolina; died Cambridgeport, Massachusetts. In 1787 Allston, the son of wealthy landowners, traveled to Newport, Rhode Island, to begin his education; while there, he also received artistic instruction from the portraitist Samuel King (1749–1819). In 1796 he entered Harvard College and graduated in 1800. Shortly thereafter, he returned to South Carolina to sell his share of the family's property in order to finance artistic study in Europe. In 1801 Allston sailed for England with the miniaturist Edward G. Malbone (1777–1807) and enrolled at the Royal Academy of Arts in London, where he subsequently exhibited his work, primarily landscapes. In 1803 he traveled to Paris and from 1805 to 1808 lived in Rome. In 1808 he returned

to America, settling in Boston, where he established himself as a portrait and landscape painter. He received little patronage, however, and in 1811 returned to England, where he began to produce history paintings, that reflected the influence of BENJAMIN WEST upon the artist. Allston achieved his greatest success at this time. In 1818 he settled in America, and for the next twenty-five years was considered the nation's foremost living artist; however, his remaining years were clouded by an unfulfilled commission for a huge painting, *Belshazzar's Feast* (Detroit Institute of Arts).

REFERENCES: Boston-Philadelphia 1979-80; American Paintings in MMA I 1994, pp. 195-96, 288-94. CAC



Washington Allston

4. *The Stoning of Saint Stephen*

Iron-gall ink and white chalk on dark brown laid paper

21 1/4 x 27 7/8 in. (54 x 70.8 cm)

Gift of Fenton L. B. Brown and Robert P. Gunn, in memory of Henry Collins Flagg, 1979 1979.489

George Augustus Baker Jr.

(1821-1880)

Born and died New York City. Baker was primarily a portrait and miniature painter. He took only one trip abroad, to Italy, about 1846. He became an associate member of the National Academy of Design, New York, in 1844, an academician in 1852, and a member of the council and of the Committee of Arrangements in 1860, the last year he exhibited there. He also showed work in Baltimore at the Maryland Historical Society, in Philadelphia at the Pennsylvania Academy of the Fine Arts, and in New York at the Artists' Fund Society and the American Art-Union.

REFERENCES: NAD Exhibition Record (1826-1860) 1943, vol. 1, pp. 17-20; Groce and Wallace 1957, pp. 21-22. CAC

George Augustus Baker Jr.

5. *Head of a Girl* (from McGuire Scrapbook)

Graphite on off-white wove paper

6 1/2 x 5 1/4 in. (16.6 x 13.5 cm)

Signed at lower right: GA Baker.



Gift of James C. McGuire, 1926

26.216.14



George Augustus Baker Jr.

6. *Head of a Man Wearing a Helmet* (from McGuire Scrapbook)

Graphite on off-white wove paper

6 1/16 x 5 3/4 in. (15.3 x 14.5 cm)

Signed at lower left: G. A. Baker

Gift of James C. McGuire, 1926

26.216.39



George Augustus Baker Jr.

7. *Head of a Woman* (from McGuire Scrapbook)

Graphite on off-white wove paper

6 1/2 x 5 1/16 in. (16.5 x 13.6 cm)

Signed at lower left: G. A. Baker

Gift of James C. McGuire, 1926

26.216.42



George Augustus Baker Jr.

8. *Sketches of Heads* (from McGuire Scrapbook), 1841

Graphite on off-white wove paper

7 1/16 x 6 1/4 in. (19.5 x 15.9 cm)

Signed and dated at lower right: George A Baker /

1841

Gift of James C. McGuire, 1926

26.216.43

William Henry Bartlett

(1809-1854)

Born Kentish Town, London, England; died at sea. At age fourteen, he apprenticed with the topographer John Britton, with whom he remained for seven years. Britton considered Bartlett his most talented worker and had him prepare drawings for *Picturesque Antiquities of English Cities* (1830). Bartlett next worked for the travel writer William Beattie, touring Europe and the Middle East and then drawing the views for Beattie's *Switzerland Illustrated* (1836). Beattie introduced Bartlett to the American author N. P. Willis, with whom Bartlett collaborated on their well-received work *American Scenery* (1838-40), containing 119 plates made from Bartlett's drawings. He produced two more works with Willis, one of them *Canadian Scenery* (1842). In all, he traveled to North America four times, the last visit in 1852. From 1849 to 1852 Bartlett edited *Sharpe's London Magazine*. He died on the voyage home from a visit to the Near East.

REFERENCES: William Beattie, *Brief Memoir of the Late William Henry Bartlett* (London: M. S. Rickerby, 1855); John Britton, "Obituary—Mr. William Henry Bartlett," *The Art-Journal* (London), n.s., 1 (January 1, 1855), pp. 24-26; Cowdrey 1941; Groce and Wallace 1957, p. 33; Leslie Stephen and Sidney Lee, eds., *The Dictionary of National Biography*, 22 vols. (1885-1901; reprint, London: Oxford University Press, 1967-68), vol. 1, p. 1255; Ross 1973.

KJA



William Henry Bartlett
9. *New York from Greenwood Cemetery*
Watercolor and graphite on buff-colored wove paper
5 ³/₈ × 8 ⁷/₁₆ in. (13.7 × 21.6 cm)
Inscribed on verso at upper edge: New York from Greenwood Cemetery Bartlett
The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954
54.90.17

Plate 53
William Henry Bartlett
10. *View of the Bay and Harbor of New York, from Gowanus Heights, Brooklyn*, ca. 1841 or 1852
Watercolor and graphite on white wove paper
7 ¹/₁₆ × 11 ³/₈ in. (19.3 × 29.7 cm)
Inscribed at lower right: New York Bay
The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954
54.90.163

William Holbrook Beard (1824–1900)

Born Painesville, Ohio; died New York City. Beard is known primarily for his humorous, often satirical paintings of wild animals; he also painted portraits and landscapes. He was the younger brother of James Henry Beard (1812–1893), who also specialized in animal paintings and with whom he studied and frequently collaborated. From 1845 to 1855 Beard worked in New York City and Buffalo. In 1856 he left for Europe, to study in Rome, Düsseldorf, and Switzerland. In 1858 he returned to Buffalo and about 1860 settled in New York, where he leased a space in the Tenth Street Studio Building. Beard also experimented with sculpture, producing small animal subjects and designs for large monuments. In 1885 he published a collection of his animal sketches. At the time of his death, he left numerous drawings (locations unknown) intended for publication.

REFERENCES: Groce and Wallace 1957, p. 38; Baigell 1979, p. 29; *Who Was Who* 1999, vol. 1, p. 249. CAC

William Holbrook Beard
11. *Clam Chowder Picnic* (from McGuire Scrapbook)



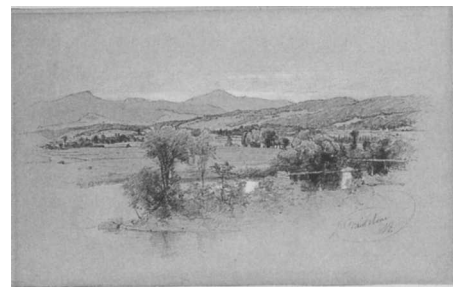
Graphite on off-white wove paper
3 ⁷/₁₆ × 4 ¹/₈ in. (9 × 10.5 cm)
Signed at lower left: Beard
Gift of James C. McGuire, 1926
26.216.72

Albert Fitch Bellows (1829–1883)

Born Milford, Massachusetts; died Auburndale, Massachusetts. Bellows trained as an architect and in 1849 opened his own firm. Shortly thereafter he turned to painting and in 1850 was appointed principal of the New England School of Design in Boston. About 1856 he left for Paris and Antwerp to continue his artistic studies. In 1857 Bellows began exhibiting his work at the National Academy of Design in New York City; in 1860 he was made an associate member of the academy and in the following year an academician. In 1858 Bellows moved to New York, where he worked first as a figure painter and then as a landscapist. In 1865 he became interested in watercolor. Bellows traveled to England, France, and Belgium in 1867. The following year his *Water-Color Painting: Some Facts and Authorities in Relation to Its Durability* was published. In 1872 he returned to Boston but left for New York City after the great fire that year. By 1875 Bellows was an accomplished watercolorist, painting exhibition-size works and known for his New England landscape scenes. He kept two studios in the famous Tenth Street Studio Building in Manhattan: one for painting in oils and the other for watercolor work. Late in his career Bellows took up etching. He was a member of the American Water Color Society and a similar organization in Brussels, Belgium, as well as the New York and London societies of etchers. Outside of New York, Bellows exhibited at the Boston Athenaeum, the Brooklyn Art Association, the Centennial Exposition in Philadelphia, and, in 1878, at the Paris Exposition Universelle.

REFERENCES: Groce and Wallace 1957, p. 43; Barbara Dayer Gallati, "The Exhibition Watercolor in America," in *Brooklyn* 1998, pp. 40–67; *Who Was Who* 1999, vol. 1, p. 272. CAC

Attributed to Albert Fitch Bellows
12. *Maidstone, Vermont*
Previous title: *Maidstone, New Hampshire*
Graphite and white gouache on brown wove paper



7 ¹/₂ × 12 ⁷/₁₆ in. (19.1 × 31.5 cm)
Inscribed at lower right: Maidstone / NH
Stamped at lower right: A. F. BELLOWS / 1884 / SALE
Gift of Emma Avery Welcher, Amy Ogden Welcher, and Alice Welcher Erickson, 1967
1970.326

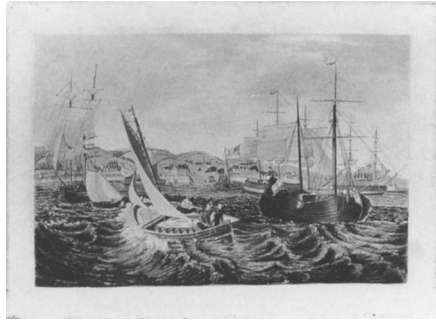
William James Bennett (ca. 1784–1844)

Probably born London, England; died New York City. Bennett studied at the Royal Academy of Arts, London, with the watercolorist and figure painter Richard Westall. From 1803 to 1806, while serving in the British military, he made drawings of landscapes in Egypt, on Malta, and elsewhere in the Mediterranean. He exhibited many of these views at the Royal Academy upon his return. Bennett also participated in several London artists' societies that were dedicated to the promotion and appreciation of watercolor painting, including the Associated Artists in Water-Colours and Society of Painters in Water-Colours. During the 1820s Bennett published dozens of aquatint engravings with some of London's most successful publishers. About 1826 he moved to the United States, where his preeminence as a draftsman and engraver was immediately recognized. At the request of the American publisher Henry J. Megarey, Bennett undertook a series of topographical prints of New York street views. Only one installment of the series was published (in 1834), as *Megarey's Street Views in the City of New-York*, but they are among the finest produced in their era. Bennett was elected a member of the National Academy of Design, New York, in 1827 and in 1830 was appointed keeper, a post he held for ten years. In 1829 Bennett contributed to an early commercial effort by ASHER BROWN DURAND to publish views of American scenery. Although only the first issue of the projected series, *The American Landscape*, was ever published, it included engravings after two Bennett watercolors (see plate 27) as well as views by Durand, THOMAS COLE, and ROBERT WALTER WEIR. During the 1830s Bennett made several trips, including visits to Niagara Falls, Boston, West Point, and Baltimore. Several sketches from these excursions were exhibited at the National Academy of Design or published as engravings or lithographs. In the last year of his life, Bennett published ten watercolors for the

New Mirror (formerly *New-York Mirror*). Six of these aquatints were maritime views, testifying to Bennett's skill in this genre.

REFERENCES: NAD Exhibition Record (1826–1860) 1943, vol. 1, p. 30; New York–Princeton 1988–89; New York–Fort Worth–Detroit 1995, p. 40.

TF



Attributed to William James Bennett

13. *Quarantine, Staten Island*, 1833
Watercolor, gouache, and ink gouache on off-white wove paper
17¹¹/₁₆ × 24¹/₂ in. (45 × 62.3 cm)
The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954
54.90.18

Plate 26

William James Bennett
14. *View of South Street from Maiden Lane, New York City*, ca. 1827
Watercolor on off-white wove paper
9³/₈ × 13³/₈ in. (24.4 × 34.7 cm)
The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954
54.90.130

Plate 27

William James Bennett
Formerly attributed to William Guy Wall
15. *Weehawken from Turtle Grove*, ca. 1830
Watercolor and graphite on off-white wove paper
15³/₁₆ × 20⁷/₁₆ in. (38.6 × 51 cm)
The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954
54.90.107

Albert Bierstadt (1830–1902)

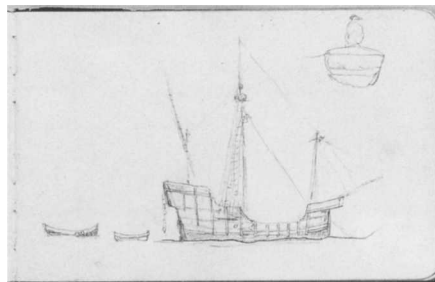
Born Solingen, near Düsseldorf, Germany; died New York City. Bierstadt immigrated to America with his parents in 1831 and was raised in New Bedford, Massachusetts. At the age of twenty-three he returned to Europe, where for four years he studied painting in Düsseldorf and Rome, in the company of EMANUEL GOTTLIEB LEUTZE and

Thomas Worthington Whittredge (1820–1910). While in Germany, Bierstadt worked with Karl Friedrich Lessing and Andreas Achenbach. Armed with the skills he learned from these artists, he executed numerous landscape studies during sketching trips and later worked from them when painting his oil compositions. In 1859 Bierstadt made his first trip to the American West, visiting the Rocky Mountains of present-day Wyoming, and soon gained a reputation for his enormous paintings of its panoramic scenery. He traveled to California in 1863 and took many trips west thereafter, from the 1870s to the 1890s. Bierstadt settled in New York City in 1860, becoming a member of the National Academy of Design. By 1864 he was considered America's preeminent landscape painter, but his heroic landscapes fell out of favor in the 1880s. Bierstadt returned to Europe in 1867, 1878, and 1883, visiting Venice and Switzerland. In his later years he championed the establishment of a National Academy of Art in Washington, D.C., and promoted inventions, including his own for railway cars.

REFERENCES: American Paintings in MMA II 1985, pp. 319–30; Fielding 1986, p. 70; Brooklyn–San Francisco–Washington, D.C. 1991–92. CAC

Albert Bierstadt

16. *Sketchbook of Columbus Subjects: Caravels, Figures, Heraldry, and Accessories*, ca. 1891
Drawings in graphite on off-white wove paper with gilt edges, bound in a leather cover
Sheet size: 4³/₈ × 7¹/₂ in. (11.7 × 19.1 cm); cover size: 4³/₄ × 7³/₄ in. (12.1 × 19.7 cm)
Inscribed in gold on front cover: Autographs
Bequest of Marguerite H. Rohlf, 1995
1995.379.3



Sketch of a Caravel; Figure in a Boat
Graphite on off-white wove paper with gilt edges
Bequest of Marguerite H. Rohlf, 1995
1995.379.3f recto

Albert Bierstadt

17. *Sketchbook of Northwest American and Canadian Scenery*, 1890
Drawings in graphite on off-white wove paper, bound in a leather cover
Sheet size: 4³/₈ × 7¹/₂ in. (11.7 × 19.1 cm); cover size: 4³/₄ × 7¹/₂ in. (12.1 × 19.1 cm)
Inscribed in gold on front cover: Autographs
Bequest of Marguerite H. Rohlf, 1995
1995.379.4



Canadian Landscape with Trees and Mountains
Graphite on off-white wove paper
Bequest of Marguerite H. Rohlf, 1995
1995.379.40 recto



Albert Bierstadt

18. *Study of Rocks and Trees by a Lake*
Graphite on buff-colored wove paper
11⁹/₁₆ × 15¹¹/₁₆ in. (29.4 × 39.8 cm)
Gift of Mr. and Mrs. Maurice Glickman, 1977
1977.427

Karl Bodmer (1809–1893)

Born Reisbach, Switzerland; died Paris, France. In 1822 Bodmer began his artistic studies with his uncle Johann Jakob Meyer, a painter, with whom the artist and his brother, Rudolf, made several sketching trips throughout Switzerland. In 1828 Bodmer left for western Germany, where he sketched and painted watercolor views that his brother later engraved for publication in albums. From 1832 to 1834 Bodmer was the artist for the North American expedition of Prince Maximilian of Wied-Neuwied, an avid naturalist and explorer. Engravings after Bodmer's watercolor landscape views, figure and object studies, and studies and portraits of Native Americans were later published in Maximilian's account of the journey, *Travels of the Interior of North America*, 1832–34 (1843). During the next twenty years Bodmer lived primarily in Germany and France. By 1854 he had settled in Barbizon, where he had worked with Jean-François Millet five years earlier. As a mature artist, Bodmer drew book and magazine illustrations and was well known for his paintings of wooded landscapes and depictions of animals and birds. In the 1880s Bodmer suffered financial hardship and poor health and

in 1884 was forced to return to Paris, where he lived the remainder of his life.

REFERENCES: *Karl Bodmer's America* ([Omaha]: Joslin Art Museum; University of Nebraska Press, 1984); *Who Was Who* 1999, vol. 1, p. 361.

CAC

Plate 54

Karl Bodmer

19. *Deer in a Landscape*

Watercolor and red chalk on off-white wove paper
7⁷/₁₆ × 11¹/₄ in. (19 × 28.5 cm)

Signed at lower right: K. Bodmer; above signature: Bod [the following letters appear to have been rubbed]

John Osgood and Elizabeth Amis Cameron
Blanchard Memorial Fund, 1993

1993.526

Ferdinand A. Brader

(b. 1833)

Born Switzerland. Brader, an itinerant folk artist, worked in Pennsylvania and Ohio. He is known primarily for his large, detailed pencil drawings on brown paper that document farms and rural industries; he also produced marriage and baptismal certificates. Most of his known works, which number over a thousand and date from 1879 to 1895, are inscribed in the border with the name of the farmer who commissioned the drawing and the township, county, and state in which the property was located. It is believed that Brader produced the drawings in exchange for room and board.

REFERENCES: Reading 1986; *Who Was Who* 1999, vol. 1, p. 412.

CAC



Ferdinand A. Brader

20. *The Property of Jacob H. and Resiah Vicker, Bern Town, Berks County, Pennsylvania*, 1881

Graphite on tan wove paper

30³/₄ × 51¹³/₁₆ in. (78.1 × 131.6 cm)

Signed and dated at lower right: F. Brader / fecit anno / 1881 / March 10+

Inscribed along bottom of sheet below image:
The Property of Jacob H. and Resiah Vicker, Bern Town: Berks Co. Pa.

Bequest of Edgar William and Bernice Chrysler Garbisch, 1979

1980.360.2

Henry Johnson Brent

(1811–1880)

Born Washington, D.C.; died New York City. Brent was an author and a landscape painter. He contributed articles and sketches to *Porter's Spirit of the Times* under the pen name Stirrup and was a founder of *The Knickerbocker* magazine. He lived in New York City between 1848 and 1849, Brooklyn in 1851, and New York City and Rochester in 1857. Brent was made an honorary member of the National Academy of Design, New York, in 1850, and exhibited there the following year. He also showed his work at the American Art-Union from 1848 to 1852 and at the Washington (D.C.) Art Association in 1857.

REFERENCES: Groce and Wallace 1957, p. 78; *Who Was Who in America: Historical Volume, 1607–1896*, rev. ed., *Who's Who in American History* (1963; Chicago: Marquis Who's Who, 1967), p. 141.

CAC



Henry Johnson Brent

21. *Portrait of a Man* (from McGuire Scrapbook)

Watercolor on off-white wove paper

8¹⁵/₁₆ × 6⁷/₈ in. (22.7 × 17.5 cm)

Signed at top center: H.I. Brent

Gift of James C. McGuire, 1926

26.216.33 recto



verso: *Head of a Man*

Graphite on off-white wove paper

Gift of James C. McGuire, 1926

26.216.33 verso

Fidelia Bridges

(1834–1923)

Born Salem, Massachusetts; died Canaan, Connecticut. Following the early death of her parents, Bridges worked in Brooklyn, New York, as a governess. In 1860 she enrolled in painting classes at the Pennsylvania Academy of the Fine Arts, Philadelphia, where she studied with WILLIAM TROST RICHARDS. Her oeuvre includes several hundred works, almost all of them in watercolor; oils by Bridges are quite rare. In 1875 Bridges supplemented her income with work for the publisher Louis Prang; she illustrated gift cards and prints until 1899.

REFERENCES: Sharf 1968; New Britain 1981–82.

CRB

Plate 101

Fidelia Bridges

22. *Bird's Nest in Cattails*, ca. 1875

Watercolor and gouache on light brown wove paper

14 × 9⁷/₈ in. (35.5 × 25.1 cm)

Anonymous Gift, in memory of Harry Rubin, 1989

1989.261.2

Henry Kirke Brown

(1814–1886)

Born Leyden, Massachusetts; died Newburgh, New York. Brown began his artistic career as a portrait painter. In 1832 he was apprenticed to Chester Harding (1792–1866), the leading portraitist in Boston. During the winters of 1836 to 1839 he studied anatomy and painting in Cincinnati and in the summers was a surveyor for the Illinois Central Railway. About 1839 he began to work as a sculptor. In 1842 he departed for Italy, where he studied for four years. He returned to New York in 1846 and later that year held a solo sculpture exhibition at the National Academy of Design, the first of its kind in that city. Brown was elected an associate member of the academy in 1848, and in 1851 he was made an academician. During the late 1840s he carved portrait busts of his friends William Cullen Bryant (New-York Historical Society), ASHER BROWN DURAND (National Academy Museum), and THOMAS COLE (Metropolitan Museum). JOHN QUINCY ADAMS WARD worked with Brown from about 1849 until 1858, first as his student, then as his assistant. Brown's most renowned work is the equestrian statue of George Washington (1856) in Union Square, New York City.

REFERENCES: Groce and Wallace 1957, p. 86; Fielding 1986, p. 108; *American Sculpture in MMA I* 1999, p. 41.

CAC



Henry Kirke Brown
23. *Indian Figure in Profile*, 1851
Watercolor and graphite on thin off-white gilt-edged Bristol board
14⁷/₈ × 10⁷/₁₆ in. (35.9 × 26.6 cm)
Inscribed at lower left: Brooklyn LI [encircled]
Feb 10th 1851; at lower right: For H. G. Marquand / by his friend- / H. K. Brown
Morris K. Jesup Fund, 1989
1990.46.2

Mather Brown (1761–1831)

Born Boston; died London, England. Mather Brown, a descendant of the New England divines Increase and Cotton Mather, received his earliest artistic training at age twelve, from the young Gilbert Stuart (1755–1828). By 1777 he was painting portraits as an itinerant; later he turned to miniature painting. From his practice Brown earned enough income to make a trip to Paris in 1780. He received a letter from Benjamin Franklin introducing him to BENJAMIN WEST, who took Brown as a student in London, where the young artist also enrolled in the school of the Royal Academy of Arts in 1782. He established an independent studio two years later and enjoyed great success as a portrait and history painter into the 1790s. The duke of York and the duke of Clarence both made him the official portraitist of their families. When his reputation



24, recto

began to decline after 1800, Brown painted and taught outside London, notably in Liverpool and Manchester. He returned to London in 1824 and died in his studio amid scores of unsold pictures.

REFERENCE: Evans 1982.

KJA

Mather Brown
24. *Figure in Eastern Costume*
Watercolor and graphite on off-white laid paper
9 × 6¹/₁₆ in. (22.8 × 17.5 cm)
Signed at lower right: M Brown
Watermark along left edge: J. Whatman
Rogers Fund, 1953
53.226.5 recto



24, verso

verso: *Half-Length Figure Sketch*
Graphite on off-white laid paper
Rogers Fund, 1953
53.226.5 verso



Mather Brown
25. *Group on the Stockport Road*
Pen and iron-gall ink and graphite on off-white laid paper
7¹¹/₁₆ × 7¹³/₁₆ in. (19.6 × 19.9 cm)
Signed at lower center: M Brown
Inscribed along bottom edge: Group on the Stockport Road—
Rogers Fund, 1953
53.226.3

Plate 11
Mather Brown
26. *In Like Manner Shall He Descend*
Pen and iron-gall ink, ink washes, and graphite on off-white wove paper prepared with yellow washes
9³/₈ × 6¹/₂ in. (23.8 × 16.5 cm)
Signed at lower right: Mather Brown

Inscribed along bottom edge: In like manner shall he descend
Rogers Fund, 1953
53.226.1



Mather Brown
27. *Scene at Liverpool*
Pen and iron-gall ink and graphite on buff-colored laid paper
4³/₈ × 9¹/₈ in. (11.1 × 23.3 cm)
Signed at lower right: Liverpool, M. Brown
Rogers Fund, 1953
53.226.4



28, recto

Mather Brown
28. *Scene from "Don Quixote"*
Pen and iron-gall ink and graphite on off-white wove paper
6¹/₄ × 7¹/₁₆ in. (15.8 × 19.6 cm)
Signed at lower right: Mather Brown
Inscribed at lower left: Don Quixote
Rogers Fund, 1953
53.226.2 recto



28, verso

verso: *Greek Sailor at Liverpool*
Pen and iron-gall ink and graphite on off-white wove paper
Inscribed at lower right: Greek Sailor at Liverpool
Rogers Fund, 1953
53.226.2 verso

Charles Burton

Probably born and died England. According to portrait painter James Herring (1794–1867), Burton was active as a painter of magic lanterns and other transparencies during the early nineteenth century in England. Little is known of his career. He may have arrived in the United States in 1819, when a C. Burton living on Chambers Street in New York City exhibited two landscapes at the American Academy of the Fine Arts. Between 1828 and 1831, a Charles Burton was listed in New York City directories as a draftsman, and he may have been the same artist who worked with JOHN WILLIAM CASILEAR as a bank-note engraver. Herring recalled meeting Burton about 1836 in Wilmington, Delaware, where the latter was teaching drawing and painting. He may have moved south shortly thereafter, for a C. Burton was working as a portrait painter in Jefferson County, Virginia, between 1838 and 1839, and an artist of the same name opened a drawing school in Richmond, Virginia, about that time. A Charles Burton was listed in the Baltimore city directory for 1842 as a scientific draftsman, but after that year the trail grows cold. A number of architectural pictures were exhibited in the mid-1840s at the Royal Academy of Arts, London, under the name of C. Burton, however, suggesting that the artist returned to his native country in the early 1840s.

REFERENCE: American Painting in NYHS 1982, vol. 1, p. 105. EBD



Charles Burton
29. *United States Branch Bank, Wall Street*, 1831
Watercolor and graphite on off-white wove paper
2¹¹/₁₆ × 3¹/₂ in. (6.8 × 8.9 cm)
Signed at lower left: C. Burton Del
Inscribed at lower right: United States Branch Bank, Wall Str. 1831
Purchase, Robert G. Goelet Gift, 1979
1979.19

Plate 34
Charles Burton
30. *View of the Capitol*, 1824
Watercolor, pen and black ink, and gum arabic on off-white wove paper
16 × 24¹³/₁₆ in. (40.7 × 62.2 cm)
Signed and dated at lower left: C. Burton / Delint 1824.
Purchase, Joseph Pulitzer Bequest, 1942
42.138

Nicolino Calyo (1799–1884)

Born Naples, Italy; died New York City. Calyo studied at the art academy in Naples, where he became known for his paintings of volcanic eruptions, based on his observation of nearby Vesuvius. He subsequently traveled through Europe furthering his artistic education and settled in Spain, where his father is reported to have been a member of the royal court. After civil war broke out in 1833, Calyo left Spain for the United States. He first exhibited in Baltimore and then made his mark with large-scale gouache drawings of the Great Fire, which broke out in New York City on December 16, 1835. A versatile artist, Calyo was listed in Manhattan directories in 1836 as a professor of painting, and in addition to his city views he produced portraits and designs for theater sets. Calyo's work in gouache was generally admired; especially popular were his images of street peddlers hawking their wares, a series titled *Cries of New York* (Museum of the City of New York and New-York Historical Society).

REFERENCES: "Obituary—Nicolino Vicompte di Calyo," *New-York Daily Tribune*, December 14, 1884, p. 2; Patterson 1982, pp. 4–8. EBD



Nicolino Calyo
31. *View of Hoboken Taken from the Ferry*, ca. 1838
Gouache on off-white wove paper
18³/₁₆ × 25⁷/₈ in. (45.9 × 65.7 cm)
Inscribed along lower edge: View of Hoboken taken from the Ferry.
The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954
54.90.147



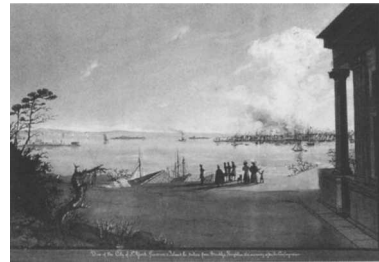
Nicolino Calyo
32. *View of New York from Hoboken*
Gouache on off-white wove paper
13⁷/₁₆ × 20¹/₂ in. (34.2 × 52.1 cm)
Signed at lower left: Drawn and painted on the

spot by N. Calyo.
Inscribed along lower edge: View of New York taken from Hoboken.

Gift of Marne L-S Hornblower, Dr. John J. Weber, Virginia L-S Cowles, and Diane L-S Hewat, 1985
1985.352.2



Nicolino Calyo
33. *View of New York from Williamsburg*
Gouache on off-white wove paper
13⁷/₁₆ × 20³/₈ in. (34.1 × 51.8 cm)
Signed at lower left: Painted by N. Calyo.
Inscribed along lower edge: View of New York from Williamsburgh.
Gift of Marne L-S Hornblower, Dr. John J. Weber, Virginia L-S Cowles, and Diane L-S Hewat, 1985
1985.352.1



Nicolino Calyo
34. *View of the City of New York and Governors Island Taken from Brooklyn Heights on the Morning after the Conflagration*
Gouache on off-white wove paper
19⁵/₈ × 25⁵/₈ (49.8 × 64.5 cm)
Inscribed along lower edge: View of the City of New York. Governor's Island & taken from Brooklyn Heights on the morning after Conflagration
The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954
54.90.174

Nicolino Calyo
35. *View of the City of New York and the Marine Hospital Taken from Wallabout*
Gouache on off-white wove paper
17¹⁵/₁₆ × 26¹/₁₆ in. (45.5 × 66.2 cm)
Inscribed along lower edge: View of the City of N. York. & the Marine Hospital taken from Wallabout



The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954
54.90.148

Plate 41

Nicolino Calyo

36. *View of the Tunnel of the Harlem Railroad*, ca. 1837

Gouache on off-white wove paper

18 x 26 in. (45.8 x 66.1 cm)

Inscribed along lower edge: View of the Tunnel of the Harlem Railroad

The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954

54.90.155

Thomas Campbell

(d. before 1851)

A painter of portraits and miniatures, Campbell was also a lithographer. Between 1833 and 1835 he worked in Baltimore. About 1836 he moved west, working for periods in Louisville, Kentucky, and in Cincinnati, Ohio. After 1845 he settled in Louisville, where he worked as an engraver of wood printing blocks. In 1839 Campbell exhibited his work at the Cincinnati Academy and in 1841 and 1842 at the Society for the Promotion of Useful Knowledge, also in Cincinnati.

REFERENCES: Whitley 1956, pp. 639–40; NMAA Index 1986, vol. 1, pp. 557–58; *Who Was Who* 1999, vol. 1, p. 556. CAC



Thomas Campbell

37. *Portrait of a Man* (from McGuire Scrapbook)

Black wax crayon on off-white wove paper

5³/₁₆ x 5¹¹/₁₆ in. (13.1 x 14.5 cm)

Signed at lower left: T. Campbell

Gift of James C. McGuire, 1926

26.216.16

Christian Gottlieb Cantzler

(1796–1887)

Born Stockholm, Sweden; died Nora, Sweden. A wholesaler in his native country, Cantzler may also have worked as an artist. He appears to have been in New York about 1849.

REFERENCES: C. M. Carlander, *Svenska bibliotek och ex-libris*, 4 vols. in 6 (Stockholm: Förlagsaktiebolaget Iduna, 1904), vol. 3, p. 407; Laureen Baillie, ed., *Scandinavian Biographical Index*, 4 vols. (London: K. G. Saur, 1994), vol. 1, p. 354. CAC



Probably Christian Gottlieb Cantzler

38. *Battery Park, New York*, 1849

Watercolor, graphite, and sgraffito on off-white Bristol board

7⁷/₈ x 12³/₁₆ in. (20 x 31 cm)

Inscribed at upper right: New York South Ferry

1849; on verso: New York Battery Place /

by C. G. Cantzler—a Swedish artist

Embossed stamp at upper left

The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954

54.90.19

Johann Hermann Carmiencke

(1810–1867)

Born Hamburg, Germany; died Brooklyn, New York. Carmiencke was orphaned about 1818, when his parents were killed in a landslide. By 1831 he had moved to Dresden, where he was a pupil of the Norwegian landscape painter Johan Christian Clausen Dahl. He left Dresden in 1834 and went to study at the Copenhagen academy. There he met with success: several of his early landscape paintings were purchased for the Statens Museum for Kunst, Copenhagen, and in 1846 he was appointed court painter to Christian VIII. During this period, he also served briefly as a drawing master for his patroness, the countess von Schönberg. In the 1840s Carmiencke made several sketching tours through southern Europe and Scandinavia. Two folios of his etchings, *Die kleinen Landschaften* (Little Landscapes) and *Die grossen Landschaften* (Large Landscapes), both based on drawings made during these trips, were published in 1849–51. When war broke out between Germany and Denmark, Carmiencke left Copenhagen and moved to New York City in 1851, leaving behind a highly successful career. He settled in Brooklyn, New York, where he continued to paint and draw

landscapes. He exhibited frequently at the Brooklyn Art Association and was one of the founders of the Brooklyn Academy of Design in 1866. In the United States, Carmiencke resumed his practice of making summer sketching trips, traveling to Quebec, Vermont, Niagara Falls, the Catskills, and the Adirondacks. He also continued to paint European landscape scenes from memory.

REFERENCES: “Died—Carmiencke,” *The Brooklyn Daily Eagle*, June 17, 1867, p. [3]; Andreas Andresen, *Die deutschen Maler-Radirer (Peintres-Graveurs) des neunzehnten Jahrhunderts nach ihren Leben und Werken*, 5 vols. (Leipzig: Alexander Danz, 1866–74), vol. 4, pp. 46–61; Philip Weilbach, *Dansk Kunstnerlexicon* (Copenhagen: Andr. Fred. Høsts & Sønns, 1877–78), pp. 98–99; Washington, D.C. 1973. TF

Plate 56

Johann Hermann Carmiencke

39. *Forest Scene*

Graphite and watercolor (or possibly India ink) on buff-colored wove paper

13³/₄ x 19⁷/₈ in. (34.9 x 50.5 cm)

John Osgood and Elizabeth Amis Cameron

Blanchard Memorial Fund, 1978

1978.86

Plate 57

Johann Hermann Carmiencke

40. *Hyde Park*, 1856

Graphite and white gouache on brown wove paper

16³/₁₆ x 24¹/₁₆ in. (41.1 x 61.1 cm)

Inscribed at lower right: Hyde Park Aug. 1856, /

Northern view from the property of Langdon Esq

Morris K. Jesup Fund, 1977

1977.377

John William Casilear

(1811–1893)

Born New York City; died Saratoga Springs, New York. Casilear began his artistic career as a teenager, apprenticed to an important engraver in the New York metropolitan region, Peter Maverick (1780–1871), and he completed his training with Maverick's former pupil ASHER BROWN DURAND. He subsequently became a bank-note engraver in several firms and a partner in the American Bank Note Company of New York. His talent for landscape painting was nurtured by his friend and mentor Durand, who with JOHN FREDERICK KENSETT and Thomas P. Rossiter (1818–1871) accompanied Casilear on a trip to Europe in 1840. By 1857 he had abandoned engraving for landscape painting. An active participant in the art world of New York City, Casilear was elected an associate (1833) of the National Academy of Design and then an academician (1851); he also belonged to the Century Association and the Artists' Fund Society. He exhibited his work at those venues and also, in New York, at the American Art-Union and Apollo Association and, in Philadelphia, at the Pennsylvania Academy of the Fine Arts.

REFERENCES: Durand 1894; New York 1987–88a, p. 141; Cowdrey, Nineteenth-Century file, Archives of American Art, Smithsonian Institution (microfilm roll 59–29, frame 364). EBD

John William Casilear

41. *Sketchbook of Figure Subjects*

Drawings in graphite, pen and ink, and watercolor on off-white wove paper affixed with adhesive wafers at corners to dark tan laid (ledgerbook) paper, bound in a cardboard cover with leather trim

Sheet size: $12\frac{11}{16} \times 7\frac{3}{4}$ in. (32.2 × 19.7 cm); cover size: $13\frac{1}{8} \times 8\frac{1}{16}$ in. (33.3 × 20.5 cm)

Inscribed inside front cover at top: 15 [?]; on 1979.581.2 recto: John Casilear [the artist's father] / His Book / New York / May 1, 1814 / The Property of John W. Casilear / New York January 1828. [underlined with a flourish] Watermark (on all sheets): [figure with shield in cartouche]

Maria DeWitt Jesup Fund, 1979

1979.581



"Lafayette" [Lafayette?]

Graphite, pen and ink, and watercolor on off-white wove paper

Maria DeWitt Jesup Fund, 1979

1979.581.10 recto

Attributed to John William Casilear

42. *Sketchbook of Lake George, Catskill*

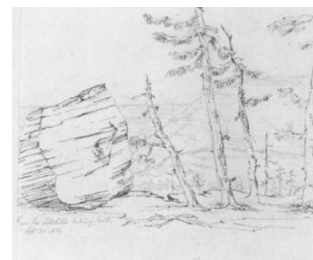
Mountains, and Hudson River Subjects, 1834–38

Drawings in graphite and pen and ink on off-white wove paper, bound in leather and cloth panels

Sheet size: $7\frac{1}{4} \times 9$ in. (18.4 × 22.9 cm); cover size: $7\frac{7}{16} \times 9\frac{3}{8}$ in. (19.2 × 23.8 cm)

Morris K. Jesup Fund, 1998

1998.381



From the Catskills Looking South

Graphite on off-white wove paper

Inscribed at lower left: From the Catskills. looking

South. / Sept. 21. 1834.

Morris K. Jesup Fund, 1998

1998.381.16 recto

Plate 58

John William Casilear

43. *Study of Rocks*, ca. 1850–60

Graphite on off-white Bristol board

$10\frac{7}{8} \times 13\frac{1}{16}$ in. (27.6 × 35.4 cm)

Morris K. Jesup Fund, 1978

1978.499.1 recto



43, verso

verso: *Study of Rocks*

Graphite on off-white Bristol board

Morris K. Jesup Fund, 1978

1978.499.1 verso



John William Casilear

44. *Trees by a Stream*

Graphite on off-white Bristol board

$10\frac{1}{16} \times 14$ in. (27.8 × 35.6 cm)

Morris K. Jesup Fund, 1978

1978.499.2 recto



verso: *Study of Rocks*

Graphite on off-white Bristol board

Morris K. Jesup Fund, 1978

1978.499.2 verso

Charles Catton

(1756–1819)

Born London, England; died New Paltz, New York.

Catton studied painting at the schools of the Royal Academy of Arts in London and with his father, Charles Catton Sr., who was a founding member of the academy. Both artists exhibited their paintings of animals there. Catton's drawings of farm scenes and topographical landscapes also appeared in British books and magazines.

Animals Drawn from Nature, a collection of engravings after his drawings depicting a single animal in its natural environment, was published in 1788; the popular series was reissued in America in 1825. About 1804 Catton immigrated to New York and purchased a farm in Ulster County. There he devoted his time to farming and, on occasion, exhibited landscape paintings at the American Academy of the Fine Arts, New York.

REFERENCES: Dunlap 1834, vol. 2, pp. 208–11; Samuel Redgrave, *A Dictionary of Artists of the English School: Painters, Sculptors, Architects, Engravers and Ornamentists, with Notices of their Lives and Works* (London: Longmans, Green, and Co., 1874), p. 72; Royal Academy of Arts Exhibition Record 1905–6, vol. 2, pp. 15–16; "Obituary—Catton, Charles," *Commercial Advertiser* (New York), May 5, 1819, reprinted in Kelby 1922, p. 57; Grant 1957–61, vol. 4, pp. 308–9, fig. 323. CAC



Charles Catton

45. *Cattle* (from McGuire Scrapbook)

Gray wash and graphite on off-white laid paper

$5\frac{5}{8} \times 8\frac{3}{8}$ in. (14.3 × 21.3 cm)

Signed on verso at center of sheet: Charles Catton R.A.

Gift of James C. McGuire, 1926

26.216.12

John Cheney

(1801–1885)

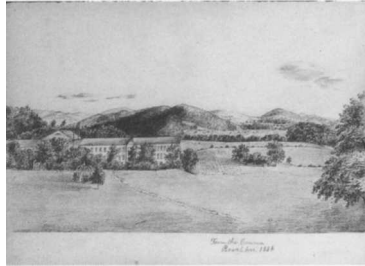
Born and died South Manchester, Connecticut.

Cheney worked as an engraver, lithographer, book illustrator, and portrait painter. He first trained with Asaph Willard (1786–1880) in Hartford and later, in 1826, with Pendleton Lithographers in Boston. In 1829 he worked in New York City.

The following year he traveled to Europe to study art and while abroad supported himself as an engraver for American publishers. Cheney returned from Europe in 1834, settling in Philadelphia. In

1837 he exhibited at the Artists' Fund Society of Philadelphia and in Boston. Cheney retired in 1857, spending most of his time thereafter traveling in Europe and America.

REFERENCES: Groce and Wallace 1957, p. 123; Fielding 1986, p. 149. CAC



John Cheney
46. *View of Brattleboro, Vermont*, 1854
Graphite on off-white wove paper
6¹/₁₆ × 9³/₈ in. (17.6 × 24.4 cm)
Inscribed at lower edge: From the Common / Brattleboro 1854
Gift of Paul Magriel, 1962
62.48.1

James Goodwyn Clonney (1812–1867)

Born Liverpool, England; died Binghamton, New York. Clonney's early career was spent as a portrait miniaturist. He exhibited his work at the National Academy of Design, New York, beginning in 1834 and was elected an associate member the following year. Between 1841 and 1852 Clonney painted primarily genre pictures of rural life. Throughout his career he made many drawings, often working in watercolor. Clonney also exhibited in New York at the Apollo Association and the American Art-Union, and in Philadelphia at the Pennsylvania Academy of the Fine Arts.

REFERENCES: NAD Exhibition Record (1826–1860) 1943, vol. 1, pp. 82–83; Groce and Wallace 1957, p. 132; Fielding 1986, p. 160. CAC



James Goodwyn Clonney
47. *Boy Fishing* (from McGuire Scrapbook), 1820
Graphite on off-white wove paper
8⁷/₁₆ × 7¹/₁₆ in. (22.5 × 18.9 cm)

Signed and dated at lower right: J.G. Clonney / 1820
Gift of James C. McGuire, 1926
26.216.11

Lewis Peter Clover Jr. (1819–1896)

Born and died New York City. Clover, a portrait, landscape, and genre painter, trained as an engraver with ASHER BROWN DURAND. His father, Louis Peter Clover Sr., an art and print dealer and supplier of artists' materials, was best known as a publisher of prints after WILLIAM JAMES BENNETT's American aquatint views and as a partner in a looking-glass and frame shop, which also served as an exhibition space for American art and attracted many artists and patrons of the day. In 1836, while a student at the National Academy of Design, New York, the younger Clover won third prize for an anatomical drawing. In the 1840s he worked as a painter in New York and Baltimore. From 1838 to 1845 and again in 1886 he exhibited his work at the National Academy of Design; in 1840 he was elected an associate member of the academy. Clover also exhibited in New York at the American Academy of the Fine Arts, the Apollo Association, and the Artists' Fund Society, in Boston at the Athenaeum, and in Philadelphia at the Art Association. About 1850 he became an Episcopalian minister and later held pastorates in Lexington, Virginia, and in Springfield, Illinois. He edited and made the illustrations for the American reprint of Burnet's *Practical Hints on Composition* (1853). In 1858 he received his Doctor of Divinity degree from the University of Kentucky. In 1860 Clover painted a portrait of President Abraham Lincoln (Illinois State Historical Library).

REFERENCES: AAFA and AA-U Exhibition Record 1953, p. 76; Groce and Wallace 1957, p. 132; Naylor 1967; NMAA Index 1986, vol. 1, p. 744; New York–Princeton 1988–89, pp. 38, 62 n. 85; *Who Was Who* 1999, vol. 1, p. 672. CAC

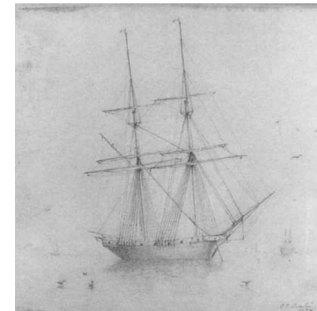


Lewis Peter Clover Jr.
48. *Study of a Man* (from McGuire Scrapbook), 1838
Graphite on light buff-colored wove paper
4⁷/₈ × 4⁷/₈ in. (12.4 × 12.4 cm)
Signed and dated at lower left: L.P. Clover 1838
Gift of James C. McGuire, 1926
26.216.69

Edmund C. Coates (1816–ca. 1871)

Born England; died Brooklyn, New York. Coates, a landscape, marine, portrait, and history painter, may have also worked as a picture framer and art dealer. His name is also recorded as Edmund F. Coates and Edward Coates. The artist was active in New York City and Brooklyn from 1837 to about 1871. In 1839 and 1840 he exhibited his work at the Apollo Association, New York, and in 1841 at the National Academy of Design; in 1845 he may have exhibited at the Brooklyn Institute of Art and Sciences and in 1848 at the Toronto Society of Arts. His landscape and marine pictures generally depict Italian, New York State, and Canadian scenes; many of the compositions are derived from prints, such as those found in WILLIAM HENRY BARTLETT's *American Scenery* (1838–40) and *Canadian Scenery* (1842), and from paintings by THOMAS COLE. There are two marine paintings by Coates dating from about 1853 and 1864–66 in the Metropolitan Museum's collection.

REFERENCES: Groce and Wallace 1957, p. 133; American Paintings in MMA II 1985, pp. 8–12; NMAA Index 1986, vol. 1, pp. 744–45; *Who Was Who* 1999, vol. 1, p. 674. CAC



Probably Edmund C. Coates
49. *Ship* (from McGuire Scrapbook), 1839
Graphite on white wove paper
6¹/₁₆ × 6¹/₁₆ in. (16.6 × 17.3 cm)
Signed and dated at lower left: C. Coates. 1839;
signed and dated in a different hand at lower right: C.C. Coates / 1839
Gift of James C. McGuire, 1926
26.216.54

Thomas Cole (1801–1848)

Born Lancashire, England; died Catskill, New York. Before immigrating to America in 1818, Cole worked as an engraver of textile designs and as a wood engraver's assistant. After his arrival in Philadelphia he found work as a wood engraver. In 1819 Cole visited the West Indies before traveling to Steubenville, Ohio, where his family had settled; there he studied portraiture and taught drawing and painting. By 1822 he was an itinerant

portraitist in Ohio. In 1823 he returned to Philadelphia, where he earned a living as a decorative painter and landscapist. In 1825 he moved to New York City and soon began making sketching trips in the Catskill Mountains. William Dunlap (1766–1839), ASHER BROWN DURAND, and JOHN TRUMBULL were the first to purchase landscape paintings Cole made from sketches executed during these trips, and they were early champions of his work. From 1829 to 1832 Cole was in Europe, studying the old masters as well as Claude Lorrain, John Constable, and J. M. W. Turner. In 1833–36 he painted his first allegorical series, *The Course of Empire* (New-York Historical Society), for the New York merchant and collector Luman Reed and published his influential “Essay on American Scenery.” His second series, *The Voyage of Life*, four paintings on a Christian theme (1839–40; Munson-Williams-Proctor Institute) became famous through widely circulated engravings and an American Art-Union lottery distribution in 1848. In 1841 Cole again traveled to Europe and, shortly before his return to America the following year, joined the Episcopal Church. Not only were Cole’s paintings inspired by his religious devotion and communion with nature, so also was his poetry.

REFERENCES: Parry 1988; American Paintings in MMA I 1994, pp. 459–79; *Who Was Who* 1999, vol. 1, pp. 691–92. CAC

Plate 46

Thomas Cole

50. *The Fountain, No. 1: The Wounded Indian Slaking His Death Thirst*, 1843

Graphite and white gouache on green wove paper
7 × 9¾ in. (17.7 × 24.8 cm)

Signed and dated at lower left: T. Cole 1843; at upper right: T. Cole 43

Inscribed at center of upper edge: The Fountain — No. 1

Gift of Erving Wolf Foundation, 1977

1977.182.7



Thomas Cole

51. *Landscape with Tower* (from McGuire Scrapbook)

Graphite on off-white wove paper

8½ × 6½ in. (21.6 × 16.5 cm)

Inscribed at lower left: Thomas Cole; initialed at lower right: TC; signed at lower right: Cole

Gift of James C. McGuire, 1926

26.216.20



Thomas Cole

52. *Shipwreck*

Graphite on off-white wove paper

4⅞ × 6⅞ in. (11.7 × 16.2 cm)

Signed at lower right: Cole

Gift of Erving Wolf Foundation, 1977

1977.182.2

Samuel Colman

(1832–1920)

Born Portland, Maine; died New York City.

Colman had a long and diverse career as a landscape and genre painter, etcher, watercolorist, and interior designer. He is thought to have received his early artistic training in New York during the 1850s from the Hudson River School painter ASHER BROWN DURAND. Colman traveled to France and Spain in 1860–61 to study the European masters and in 1870 made his first trip to the western United States. He spent the following four years in France, Italy, Morocco, and Spain. His pictures from this trip are similar in subject and style to contemporaneous works by GEORGE INNESS, who was in Europe at the same time. Colman was made an associate member of the National Academy of Design, New York, in 1855 and a full academician in 1862. He was one of the four founders of the American Society of Painters in Water Colors (later the American Water Color Society) and served as the group’s first president, from 1867 to 1871. In 1877 he joined the newly formed New York Etching Club. In 1879, along with Louis Comfort Tiffany (1848–1933), Lockwood de Forest (1850–1932), and Candace Wheeler (1827–1923), Colman established Associated Artists, an interior-design firm inspired by the Aesthetic movement. During the 1880s he returned to the West, visiting California, Colorado, Canada, and Mexico. In his later years, Colman investigated the relationship of geometry to art and wrote two treatises on the subject.

REFERENCES: NAD Exhibition Record (1826–1860) 1943, vol. 1, p. 91; Groce and Wallace 1957, p. 141; Foster 1982, pp. 340–64; American Paintings in MMA II 1985, pp. 349–55; Fielding 1986, p. 166. CAC

Samuel Colman

53. *Farmington*, 1843

Watercolor and graphite on off-white wove paper



7¼ × 20⅞ in. (18.4 × 51 cm)

Inscribed at lower right: Farmington. Sam’ Colman

Rogers Fund, 1973

1973.119



Samuel Colman

54. *Naples*

Watercolor, gouache, and graphite on dark brown wove paper

5⅜ × 7⅞ in. (13.7 × 20.2 cm)

Inscribed at lower left: Naples / S C / [illegible]

Gift of Mr. and Mrs. Stuart P. Feld, 1980

1980.511.11

Thomas Sidney Cooper

(1803–1902)

Born and died Canterbury, England. Cooper is best known for his depictions of cattle and sheep in marshy landscapes, many of which were lithographed. In addition, he often painted cattle into the landscape paintings of F. R. Lee. His artistic training began in 1823, as an apprentice to a coach painter. Subsequently he studied in London at the British Museum and was admitted to the schools of the Royal Academy of Arts. Unable to afford the tuition, however, Cooper took a position as a drawing master in Canterbury. In 1827 he traveled to France and then Brussels, where he remained until his return to London in 1831. Beginning in 1833 Cooper exhibited at the Royal Academy, where he was elected an associate member in 1845 and an academician in 1867. Cooper returned to Canterbury in the 1860s, and in 1869 he established an art school and gallery there.

REFERENCES: J. C. Wood, *A Dictionary of British Animal Painters* (Leigh-on-Sea, England: F. Lewis, Publishers, 1973), p. 23, fig. 10; Mallalieu 1976–90, vol. 1, pp. 67–68, vol. 2, p. 344, vol. 3, p. 135. CAC

Thomas Sidney Cooper

55. *Farm Landscape* (from McGuire Scrapbook)

Graphite on off-white wove paper

6½ × 7⅞ in. (16.5 × 19.5 cm)



Signed on verso at upper left: T.S. Cooper R.A
Inscribed in a different hand: T.S. Cooper RA
Gift of James C. McGuire, 1926
26.216.10



Thomas Sidney Cooper
56. *Study of a Boy* (from McGuire Scrapbook)
Graphite on off-white wove paper
4 1/4 x 3 3/8 in. (10.8 x 9.2 cm)
Signed at lower right: T. S. Cooper RA
Gift of James C. McGuire, 1926
26.216.73



Thomas Sidney Cooper
57. *Village Landscape* (from McGuire Scrapbook), 1831
Graphite on off-white wove paper
6 7/8 x 7 in. (17.5 x 17.8 cm)
Signed and dated at lower right: T. S. Cooper RA 1831
Gift of James C. McGuire, 1926
26.216.7

John Singleton Copley (1738–1815)

Born Boston; died London, England. By far the most talented artist in America in the eighteenth century, Copley spent his early childhood on the Long Wharf in Boston Harbor, where his Irish parents sold tobacco. His father died before 1748 and his mother remarried. Copley was introduced to painting, drawing, and printmaking by his stepfather, Peter Pelham (1697–1751), a portraitist, engraver, and dancing instructor, who must have taught his apprentice business practice as well; Copley proved himself a savvy entrepreneur as his career progressed. His first compositions, executed when he was a teenager, were ambitious portraits and history paintings copied from European prints. By about 1760 he had established himself as the most sought-after portraitist in New England; his work saturated the market to a degree perhaps unprecedented in the history of art. He left the Boston area only once, for a highly successful trip to New York in 1771, before leaving America for good in 1774. Prior to this, he had sent works for exhibition in London, where he received criticism and comments on his style and manner, but had seen few if any paintings by European artists. He took the grand tour through Italy and France and then settled in London for the rest of his life. While his principal output remained portraits, Copley developed great fame as a history painter; his elaborate compositions were supported by hundreds of preliminary sketches.

REFERENCES: Copley and Pelham 1914; Prown 1966; Boston–New York–Milwaukee 1995–96; Washington, D.C.–Houston 1995–96.

CRB

Plate 4
John Singleton Copley
58. *Ebenezer Storer*, ca. 1767–69
Pastel on laid paper, mounted on canvas
24 x 18 in. (61 x 45.7 cm)
Inscribed on paper pasted to the verso: Ebenezer Storer / Of Sudbury Street / Boston Born 1699 died 1761
Gift of Thomas J. Watson, 1940
40.161.1b



John Singleton Copley
59. *Hugh Hall*, 1758
Pastel on off-white laid paper, mounted on canvas
15 1/16 x 13 3/16 in. (40.5 x 33.5 cm)

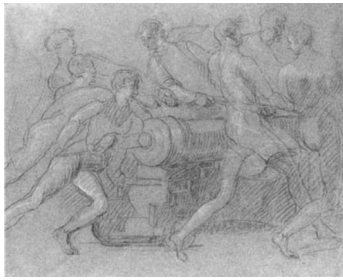
Signed and dated at right: J. S. Copley. / Pinx 1758
Purchase, Estate of George Strichman and Sandra Strichman Gifts; Bequest of Vera Ruth Miller, in memory of her father, Henry Miller, Bequest of Josephine N. Hopper, John Stewart Kennedy Fund, and Gifts of Yvonne Moën Cumerford, Berry B. Tracy, and Mr. and Mrs. Jeremiah Milbank, by exchange; Mr. and Mrs. Leonard L. Milberg Gift, and funds from various donors, 1996
1996.279



John Singleton Copley
60. *Mrs. Ebenezer Storer (Mary Edwards)*, 1767–69
Pastel on laid paper, mounted on canvas
24 x 18 in. (61 x 45.7 cm)
Gift of Thomas J. Watson, 1940
40.161.2b



John Singleton Copley
61. *Mrs. Edward Green (Mary Storer)*, 1765
Pastel on laid paper, mounted on canvas
23 7/8 x 17 3/8 in. (60.6 x 44.8 cm)
Charles B. Curtis Fund, 1908
08.1b



John Singleton Copley
62. *Sailors Maneuvering a Cannon, Possibly a Study for "The Death of Sir John More at Corunna,"* ca. 1810
Black chalk and white-chalk heightening on blue laid paper
11 3/4 × 14 3/4 in. (29.8 × 37.5 cm)
Purchase, Anonymous Gift, 1960
60.44.5



63, recto

John Singleton Copley
63. *Study for "Elkanah Watson,"* 1782
Black chalk and white-chalk heightening on blue laid paper
12 1/8 × 19 3/4 in. (30.8 × 50.2 cm)
Inscribed at upper right: Sketch from / "The Tribute Money" / Render unto the [crossed out] Cesar / the things that be / Cesars"—Painted / for the Royal Acady / on his admission / in 1790—
Harris Brisbane Dick Fund, 1960
60.44.10 recto



63, verso

verso: *Study for "The Tribute Money,"* 1782
Black chalk and white-chalk heightening on blue laid paper
Harris Brisbane Dick Fund, 1960
60.44.10 verso



John Singleton Copley
64. *Study for "John Adams,"* 1783
Black chalk, white-chalk heightening, and graphite on blue laid paper
18 7/8 × 14 1/4 in. (47.9 × 36.2 cm)
Squared for transfer
Harris Brisbane Dick Fund, 1960
60.44.8 recto



verso: *Study for "The Death of the Earl of Chatham,"* 1779
Black chalk and white-chalk heightening on blue laid paper
Harris Brisbane Dick Fund, 1960
60.44.8 verso

Plate 5
John Singleton Copley
65. *Study for "The Ascension,"* 1774
Ink ("bister") washes, pen and ink, black chalk, and graphite on off-white laid paper
15 1/4 × 20 3/8 in. (38.7 × 51.6 cm)
Squared for transfer and numbered along lower edge at the vertical coordinates
Watermark: [fleur-de-lis]
Harris Brisbane Dick Fund, 1960
60.44.16



John Singleton Copley
66. *Study for "The Death of Major Peirson": Group of Dying French Officers,* 1782–83
Black chalk on light blue laid paper

14 3/16 × 23 in. (36 × 58.3 cm)
Purchase, Louisa Eldridge McBurney Gift, 1960
60.44.14 recto



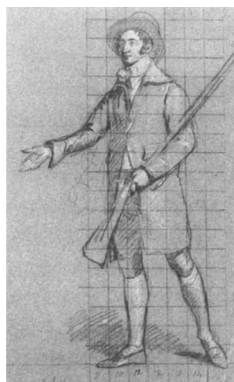
66, verso

verso: *Study for "The Death of Major Peirson": Two Dead Figures,* 1782–83
Black chalk and white-chalk heightening on light blue laid paper
Seven lines ruled on upper half of sheet and numbered, with scattered, partially legible notations, including: Scale of two feet for Major Pearson; Scale of two feet for [Maj Black]; Scale of two feet for Maj Mc[illegible]; Scale of five feet for the Dead Soldiers in the Picture
Purchase, Louisa Eldridge McBurney Gift, 1960
60.44.14 verso



John Singleton Copley
67. *Study for "The Knatchbull Family": Norton Joseph Knatchbull,* 1800–1802
Black chalk, white-chalk heightening, and graphite on dark blue laid paper
13 7/8 × 11 1/8 in. (35.2 × 28.9 cm)
Inscribed vertically at lower right: feet 3-11/8
Numbered along top and left edge preparatory to squaring for transfer
Harris Brisbane Dick Fund, 1960
60.44.3

John Singleton Copley
68. *Study for "The Knatchbull Family": Sir Edward Knatchbull,* 1800–1802
Black chalk, white-chalk heightening, and graphite on dark blue laid paper
13 1/16 × 11 1/16 in. (35 × 28.4 cm)
Inscribed at center bottom: 2 Inches to 1 foot
Numbered along bottom and right edge preparatory to squaring for transfer
Harris Brisbane Dick Fund, 1960
60.44.7



68



69

John Singleton Copley
69. Study for "The Siege of Gibraltar": Figure Astride Cannon Pulling Down Spanish Colors, 1785-86
Black chalk, white-chalk heightening, and graphite on blue laid paper
Squared for transfer
14 × 8 1/4 in. (35.5 × 21 cm)
Harris Brisbane Dick Fund, 1960
60.44.1



John Singleton Copley
70. Study for "The Siege of Gibraltar": Figure Reaching; Sprawling Figures; Cheering Group, Dying Sailors, 1785-86
Black chalk and white-chalk heightening on light blue laid paper
14 5/8 × 23 in. (37.1 × 58.5 cm)
Harris Brisbane Dick Fund, 1960
60.44.15



John Singleton Copley
71. Study for "The Siege of Gibraltar": Figures Astride Spar, 1785-86
Black and red chalk and white-chalk heightening on dark blue laid paper
Squared for transfer
22 5/8 × 18 3/8 in. (57.5 × 46.7 cm)
Purchase, Louisa Eldridge McBurney Gift, 1960
60.44.13



John Singleton Copley
72. Study for "The Siege of Gibraltar": Figures Scaling Floating Battery; Cannon, 1785-86
Black and red chalk on blue laid paper
17 1/2 × 13 1/4 in. (44.5 × 33.7 cm)
Signed on verso: E.B. Jupp
Inscribed at upper right: This is drawn by the scale for the / Man with the Ropes in the Gun Boat; at lower left: Siege of Gibraltar
Numbered along right edge of figures preparatory to squaring for transfer
Harris Brisbane Dick Fund, 1960
60.44.18



John Singleton Copley
73. Study for "The Siege of Gibraltar": The Wrecked Longboat, 1785-86
Pen and brown ink and black chalk on off-white laid paper
10 5/8 × 20 1/16 in. (27 × 52.5 cm)
Purchase, Louisa Eldridge McBurney Gift, 1960
60.44.12 recto



verso: Study for "The Siege of Gibraltar": Sprawling Figures, 1785-86
Black chalk on off-white laid paper
Inscribed at lower left: Siege of Gibraltar; at lower center: John S. Copley
Purchase, Louisa Eldridge McBurney Gift, 1960
60.44.12 verso

Plate 6
John Singleton Copley
74. Study for "The Siege of Gibraltar": Three Figures, 1785-86
Black and red chalk on blue laid paper
14 3/8 × 23 in. (36.5 × 58.4 cm)
Squared and inscribed with notations for transfer
Harris Brisbane Dick Fund, 1960
60.44.19



John Singleton Copley
75. Study for "The Siege of Gibraltar": Three Officers, Two Standing and One Kneeling, 1785-86
Black chalk and white-chalk heightening on blue laid paper
14 5/16 × 22 5/8 in. (36.3 × 57.6 cm)
Inscribed at lower right: Siege of Gibraltar
Marked with lines and numbers near figure at right to establish a scale
Harris Brisbane Dick Fund, 1960
60.44.17 recto



75, verso

verso: *Study for "The Siege of Gibraltar": Officer in Four Poses, 1785–86*

Black chalk on blue laid paper

Harris Brisbane Dick Fund, 1960

60.44.17 verso



John Singleton Copley

76. *Study for "The Surrender of the Dutch Admiral De Winter to Admiral Duncan, October 11, 1797": Admiral De Winter Raising the Colors, 1798*

Black chalk, white-chalk heightening, and gouache on blue laid paper

13 × 18½ in. (33 × 47.1 cm)

Harris Brisbane Dick Fund, 1960

60.44.11



John Singleton Copley

77. *Study for "The Surrender of the Dutch Admiral De Winter to Admiral Duncan, October 11, 1797": Lord Admiral Duncan, 1798*

Black and red chalk and white-chalk heightening on blue laid paper

12¾ × 6¾ in. (30.9 × 17.2 cm)

Numbered along top and right edge preparatory to squaring for transfer

Purchase, Anonymous Gift, 1960

60.44.4



John Singleton Copley

78. *Study for "The Surrender of the Dutch Admiral De Winter to Admiral Duncan, October 11, 1797": Three Figures Raising the Colors, 1798*

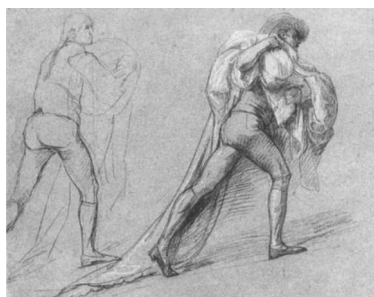
Black and red chalk and white-chalk heightening on blue laid paper

12¾ × 9 in. (31.6 × 22.8 cm)

Numbered along top edge preparatory to squaring for transfer

Harris Brisbane Dick Fund, 1960

60.44.2



John Singleton Copley

79. *Study for "The Surrender of the Dutch Admiral De Winter to Admiral Duncan, October 11, 1797": Two Studies of a Man with a Sail or Flag, 1798*

Black and red chalk, white-chalk heightening, and graphite on blue laid paper

11¾ × 14¾ in. (28.9 × 36.7 cm)

Harris Brisbane Dick Fund, 1960

60.44.6



John Singleton Copley

80. *Two Equestrian Figures, Possibly a Study for "George IV, Prince of Wales," ca. 1803–13*

Black chalk and white-chalk heightening on blue wove paper

11¼ × 18⅞ in. (29.4 × 46 cm)

Harris Brisbane Dick Fund, 1960

60.44.9

John Cranch

(1807–1891)

Born Washington, D.C.; died Urbana, Ohio. A portrait and genre painter, Cranch was the brother of Christopher Pearse Cranch (1813–1892), the portrait, landscape, and still-life painter. In 1826 he graduated from Columbia College (now George Washington University) and trained with the portraitists Charles Bird King (1785–1862), Chester Harding (1792–1866), and THOMAS SULLY. From 1830 to 1834 Cranch traveled throughout Italy; in Florence and Volterra, he associated with the landscape painter THOMAS COLE and the sculptor Horatio Greenough. From 1834 to about 1847 he worked in Boston, New York City, North Carolina, Cincinnati, and Washington, D.C. About 1848 Cranch returned to New York and was active there for several years before moving back to Washington, where he remained for over twenty years. In 1881 he settled in Ohio. Between 1838 and 1858 he exhibited his work at the National Academy of Design, New York, of which he was elected an associate in 1853. Cranch also exhibited his work at the American Art-Union and the Apollo Association in New York, the Boston Athenaeum, the Brooklyn Art Association, and the Washington Art Association, where he served as director and secretary.

REFERENCES: Dunlap 1834, vol. 2, pp. 450–51; Groce and Wallace 1957, pp. 152–53; Liza Kirwin, "Regional Reports—Southeast," *Archives of American Art Journal* 25, no. 4 (1985), pp. 32–33; Fielding 1986, p. 186; NMAA Index 1986, vol. 1, pp. 870–72; *Who Was Who* 1999, vol. 1, pp. 763–64; Haverstock, Vance, and Meggitt 2000, pp. 193–94. CAC

John Cranch

81. *Child* (from McGuire Scrapbook)

Graphite on off-white wove paper, mounted on embossed blue paper

2⅞ × 1½ in. (6.8 × 3.8 cm)

Signed at lower right: J. Cranch

Gift of James C. McGuire, 1926

26.216.84 recto



81, recto

verso: **Head of a Child** (from McGuire Scrapbook)
Graphite on off-white wove paper, mounted on embossed blue paper
Gift of James C. McGuire, 1926
26.216.84 verso



81, verso



John Cranch
82. **A Girl** (from McGuire Scrapbook)
Graphite on off-white wove paper
5¹³/₁₆ × 4¹¹/₁₆ in. (14.8 × 11.9 cm)
Signed at lower left: J. Cranch
Gift of James C. McGuire, 1926
26.216.81



John Cranch
83. **I Have Supped Full of Horrors** (from McGuire Scrapbook)
Graphite on off-white wove paper
6¹/₂ × 6¹/₄ in. (16.5 × 15.9 cm)

Signed at lower left: Cranch
Inscribed at upper right: The [illegible] Horns. [?];
at lower right: J. C. - / I have supped full of horrors—
Gift of James C. McGuire, 1926
26.216.57

Lefevre James Cranstone

Probably born London, England; probably died Melbourne, Australia. Cranstone was a genre and history painter, a watercolorist, and an etcher. From 1845 to 1850 he resided in London. In 1854 he lived in Birmingham and from 1856 to 1857 in Hampstead, near London. He exhibited his work in London at the Royal Academy of Arts and the British Institution. In late September 1859 Cranstone sailed to New York City and shortly thereafter departed for Wheeling, West Virginia. In December he traveled to Richmond, Indiana, where he visited relatives. In January 1860 Cranstone left from Cincinnati, by steamer, sailing along the Ohio River en route to Wheeling. In February he departed for Washington, D.C., and Richmond, Williamsburg, and Harpers Ferry, Virginia. In May and June he was again in Wheeling and then continued on to Saint Clairsville, Wellsville, and Bridgeport, Ohio. He visited Buffalo and Niagara, New York, in late June, just prior to his return to London and subsequent immigration to Australia. While in America Cranstone produced approximately 300 drawings in pen and ink and wash, depicting the cities and towns he visited. His work is in the collections of the White House; Indiana University; Museum of Fine Arts, Boston; Colonial Williamsburg; and Virginia Historical Society, Richmond.

REFERENCES: Peat 1954, pp. 12–13, 91, 228, fig. 4 following p. 12; T. Patrick Brennan, *Lefevre J. Cranstone's Views of Antebellum America* (exh. cat.; Wheeling, W. Va.: Oglebay Institute Mansion Museum, 1984); Haverstock, Vance, and Meggitt 2000, pp. 194–95; Cranstone, in *Smithsonian American Art Museum Inventories of American Painting and Sculpture, Smithsonian Institution Research Information System* [cited January 17, 2001], world wide web: <<http://www.siris.si.edu/webpac-bin/wgbroker>>. CAC

Plate 76

Lefevre James Cranstone

84. **The Ohio River near Wheeling, West Virginia**, 1859–60

Watercolor and gouache on off-white wove paper
12 × 18 in. (30.5 × 45.7 cm)

Inscribed on verso at upper left: Ohio River / nr. Wheeling Virginia

Purchase, Gifts of Mrs. Louise Lamson and Mrs. Alfred N. Lawrence, by exchange, 1984
1984.231

Lefevre James Cranstone

85. **The Ohio River near Wheeling, West Virginia**, 1859–60

Watercolor and gouache on off-white wove paper
11¹/₁₆ × 17¹/₁₆ in. (30.3 × 45.6 cm)

Initialed at lower right: J.C. [?]



Inscribed on verso: Ohio River / Nr. Wheeling, Virginia
Maria DeWitt Jesup Fund, 1989
1989.257

Jasper Francis Cropsey

(1823–1900)

Born Rossville, Staten Island, New York; died Hastings-on-Hudson, New York. Cropsey was a landscape painter, an architect, and a founder of the American Society of Painters in Water Colors (later the American Water Color Society). From 1837 to 1842 he was apprenticed to the architect Joseph Trench and studied landscape painting with the British watercolorist Edward Maury (or Morey). He started his career as an architect in 1842 but by 1844 had returned to landscape painting. In 1843 Cropsey began exhibiting his work at the National Academy of Design, New York; in 1844 he was elected an associate and in 1851 an academician. From 1847 to 1849 he traveled and sketched in England, Scotland, Wales, France, Switzerland, and Italy. In 1849 he returned to New York and soon after visited the White Mountains and the Hudson River valley on sketching trips. From about 1856 to 1863 Cropsey lived in England, where he associated with the art critic and theorist John Ruskin and studied the work of J. M. W. Turner, John Constable, and the Pre-Raphaelites. After his return to New York he continued to exhibit regularly at the National Academy of Design and, beginning in 1867, at the American Society of Painters in Water Colors. In later years he also taught art and undertook architectural commissions, including the design of the stations of the Sixth Avenue Elevated Railroad in New York City. From about 1880 until his death he produced his most ambitious watercolors.

REFERENCES: Talbot 1972; *American Paintings* in MMA II 1985, pp. 185–94; New York 1985; *Who Was Who* 1999, vol. 1, p. 780.

CAC

Plate 79

Jasper Francis Cropsey

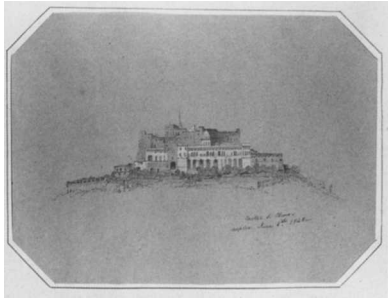
86. **American Falls, Niagara**, ca. 1855

Graphite and white gouache on dark buff-colored wove paper

9¹/₁₆ × 8¹/₁₆ in. (24.8 × 22.7 cm)

Inscribed at lower right: American fall Niagara Sep^r '56; at center left: B; at center: B; at lower left: BB

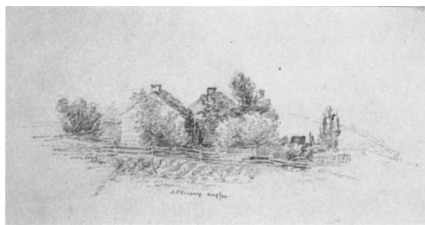
Sheila and Richard J. Schwartz Fund, 1987
1987.196.2



Attributed to Jasper Francis Cropsey
87. *Castel San Elmo* (from Cropsey Album),
1848
Graphite, white gouache, and watercolor on dark
buff-colored wove paper
6⁷/₈ × 9⁹/₁₆ in. (17.4 × 24.3 cm)
Inscribed at lower right: Castel S. Elmo— /
Naples. June 5th 1848
Purchase, Charles and Anita Blatt Gift, 1970
1970.9.4

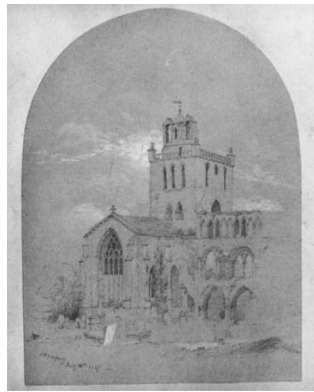


Jasper Francis Cropsey
88. *Country Scene with Cottages* (from Cropsey
Album), 1866
Graphite on off-white wove paper
2³/₈ × 4⁷/₁₆ in. (6.1 × 11.3 cm)
Signed and dated at center along bottom of
image: J.F. Cropsey Aug. 1/66
Purchase, Charles and Anita Blatt Gift, 1970
1970.9.10



Jasper Francis Cropsey
89. *Farm Scene with Cottages* (from Cropsey
Album), 1866
Graphite on off-white wove paper
2³/₈ × 4⁷/₁₆ in. (6 × 11 cm)
Signed and dated at center along bottom of
image: J.F. Cropsey Aug 1/66.
Purchase, Charles and Anita Blatt Gift, 1970
1970.9.9

Plate 80
Jasper Francis Cropsey
90. *Hackensack Meadows*, 1890
Watercolor, gouache, and graphite on off-white
wove paper
12 × 20¹/₂ in. (30.5 × 52.1 cm)
Signed and dated at lower right: J.F. Cropsey
1890
Gift of Mrs. John C. Newington, 1992
1992.97



Jasper Francis Cropsey
91. *Jedburgh Abbey* (from Cropsey Album), 1847
Graphite and white gouache on blue wove paper,
mounted on off-white wove paper
8¹/₂ × 6¹/₈ in. (21.6 × 15.6 cm)
Signed and dated at lower left: J. F. Cropsey / July
12th 1847—
Inscribed on verso: [numbers and inscriptions,
including]: I write . . . from R— . . . for D . . .
Purchase, Charles and Anita Blatt Gift, 1970
1970.9.18



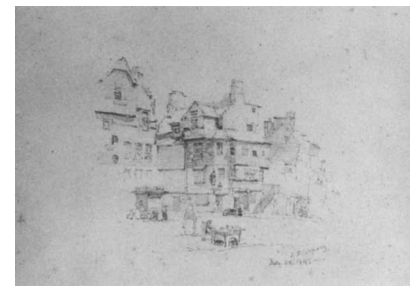
Jasper Francis Cropsey
92. *Landscape with Tree and a Village in the
Distance* (from Cropsey Album), 1847
Pen and iron-gall ink, white gouache, and
graphite on heavy, light brown wove paper
4¹/₁₆ × 3 in. (10.3 × 7.6 cm)
Signed and dated at lower right along bottom of
image: 1847. J.F. Cropsey
Purchase, Charles and Anita Blatt Gift, 1970
1970.9.1

Plate 78
Jasper Francis Cropsey
93. *Torre dei Schiavi, the Roman Campagna*
(from Cropsey Album), 1853
Graphite, white gouache, and brown and gray
ink washes on dark buff-colored wove paper
4¹/₈ × 5¹¹/₁₆ in. (10.5 × 14.5 cm)
Initialed and dated at lower right: J.F.C. 1853 [49
inscribed over last two numerals]
Purchase, Charles and Anita Blatt Gift, 1970
1970.9.26 recto



93, verso

verso: *Landscape* (from Cropsey Album)
Graphite on dark buff-colored wove paper
Purchase, Charles and Anita Blatt Gift, 1970
1970.9.26 verso



Jasper Francis Cropsey
94. *Village Square with Figures, Doune,
Scotland (?)* (from Cropsey Album), 1847
Graphite on off-white Bristol board
6 × 8¹/₂ in. (15.2 × 21.6 cm)
Signed and dated at lower right: J.F. Cropsey /
July. 22. 1847.—
Purchase, Charles and Anita Blatt Gift, 1970
1970.9.20

Thomas Seir Cummings
(1804–1894)

Born Bath, England; died Hackensack, New
Jersey. Cummings immigrated to New York City
as a child. He studied portraiture and miniature
painting under the English artist Augustus Earl
and in America with JOHN RUBENS SMITH, and
HENRY INMAN. Between about 1825 and 1850,
Cummings was one of the most successful minia-
turists in the country. He was a founder of the

National Academy of Design, in 1825, and also served as vice president, treasurer, and member of the council. Beginning in 1831 Cummings was a lecturer on miniature painting at the National Academy and later a professor in the subject. Additionally, he was a professor of the arts and design at the College of the City of New York. He wrote an essay "Practical Directions for Miniature Painting" (1834) and *Historic Annals of the National Academy of Design* (1865), the first written history of the institution. He retired in 1866 to Mansfield, Connecticut, and in 1889 moved to Hackensack.

REFERENCES: Groce and Wallace 1957, p. 158; Fielding 1986, p. 194; Johnson 1990.

CAC



Thomas Seir Cummings
95. *Family Group* (from McGuire Scrapbook), 1829
Brown and black ink on white wove paper
4¹⁵/₁₆ × 5⁹/₁₆ in. (12.5 × 14.1 cm)
Signed at lower center: Cummings. Del
Inscribed at upper right: T.S. Cummings / N.Y. / 1829
Gift of James C. McGuire, 1926
26.216.63

George Hewitt Cushman (1814–1876)

Born Windham, Connecticut; died Jersey City Heights, New Jersey. Cushman received his first artistic training from WASHINGTON ALLSTON and then worked as an engraver for Asaph Willard (1786–1880) in Hartford, Connecticut, and later for JOHN CHENEY and Seth Wells Cheney (1810–1856) in Boston. About 1842, while working as a bank-note engraver in Philadelphia, Cushman began to paint portrait miniatures, primarily of his family and friends. He achieved great success as a miniaturist and was known as a remarkable colorist. During that time, he also engraved many of FELIX OCTAVIUS CARR DARLEY's illustrations for the American editions of novels by James Fenimore Cooper and Charles Dickens. About 1862 he moved to New York City and soon began to concentrate on portraiture. He exhibited his work at the Artists' Fund Society, New York, in 1842, the Pennsylvania Academy of the Fine Arts, Philadelphia, between 1842 and 1849, and the National Academy of Design, New York, in 1869.

REFERENCES: Bolton 1921, p. 32; Groce and Wallace 1957, p. 160; *DAB* 1958, vol. 3, part 1, p. 3; Fielding 1986, p. 196; *Who Was Who* 1999, vol. 1, p. 803.

CAC



George Hewitt Cushman
96. *Self-Portrait*, ca. 1850
Watercolor on white wove paper
6¹/₁₆ × 4³/₁₆ in. (15.4 × 10.6 cm)
Fletcher Fund, 1940
40.50

Felix Octavius Carr Darley (1822–1888)

Born Philadelphia; died Claymont, Delaware. Darley's parents, who were actors, urged him to take up the respectable profession of clerk, but he had been interested in art from childhood and was probably encouraged to become an artist by his brother E. H. Darley (1828–1868), who was a successful portrait painter in Philadelphia, and by his sister-in-law, who was an artist as well as the daughter of THOMAS SULLY. Darley began his formal artistic career as an illustrator in Philadelphia for publications such as *Godey's Lady's Book* and *The Dollar*. Settled in New York City between 1848 and 1859, he was drawn into the Knickerbocker circle of writers and artists around Washington Irving and became a popular illustrator of works by such well-known writers as Irving, James Fenimore Cooper, Nathaniel Hawthorne, and Henry Wadsworth Longfellow. Darley's illustrations were much in vogue during the 1850s and 1860s, and he also designed bank notes, stock certificates, and stamps. His prints and drawings of idealized life on the American frontier and the events of the Revolutionary War were sought after by collectors. In 1859 Darley married and withdrew from urban life to Claymont, Delaware, where he continued to work as an illustrator, although by the 1870s his style had begun to fall out of favor. Nevertheless, at the time of his death the artist was working on illustrations for works by Charles Dickens and Elizabeth Barrett Browning.

REFERENCES: Frank Weitenkampf, "F. O. C. Darley, American Illustrator," *The Art Quarterly* 10, no. 2 (Spring 1947), pp. 100–113; New York 1999.

EBD

Plate 77

Felix Octavius Carr Darley
97. *John Eliot Preaching to the Indians*
Ink washes, graphite, gum arabic, and sgraffito on smooth-surfaced off-white wove paper
15³/₁₆ × 19¹/₄ in. (38.6 × 48.9 cm)
Signed at lower right: F.O.C. Darley fecit
Gift of Martha J. Fleischman and Barbara G. Fleischman, 1999
1999.368.2



Attributed to Felix Octavius Carr Darley
98. *Village Scene with Dutch Colonial Figures* (from Hosack Album)
Watercolor washes, graphite, and gouache on off-white laid paper
6³/₈ × 9³/₄ in. (16.7 × 24.7 cm)
Purchase, Mrs. Louis Marx Gift, 1994
1994.187.24

Jane Anthony Davis (1821–1855)

Born Warwick, Rhode Island; died Providence, Rhode Island. Davis worked primarily in New England, producing over 150 watercolor and pencil portraits on paper. Many of her works were misattributed to Eben P. Davis (1818–1902), the subject of one of the artist's double portraits. Although there is no evidence that Jane Davis was formally trained, she presumably studied drawing and painting while at boarding school in 1838. About that time she began painting portraits of her schoolmates and teachers, and she may have been related to or acquainted with JOSEPH H. DAVIS, the itinerant watercolor portraitist. Throughout her career, Davis painted the friends, neighbors, and relatives who resided in or near the Rhode Island and Connecticut cities and towns where she lived.

REFERENCES: Savage 1973; Peter H. Tillou and Paul F. Rovetti, *Nineteenth-Century Folk Painting: Our Spirited National Heritage* (exh. cat.; Storrs, Conn.: The William Benton Museum of Art, The University of Connecticut, 1973), p. 185, fig. 104; Beatrix T. Rumford, ed., *American Folk Portraits: Paintings and Drawings from the Abby Aldrich Rockefeller Folk Art Center* (Boston: New York Graphic Society, 1981), p. 80 n. 1; New York 1982a, p. 13, no. 1; Kern 1991.

CAC



Jane Anthony Davis
99. *Lady Seated in a Boston Rocker*
Watercolor and graphite on smooth-surfaced tan wove paper
14 × 11 1/16 in. (35.6 × 28.1 cm)
Gift of Edgar William and Bernice Chrysler Garbisch, 1966
66.242.14

Joseph H. Davis
(1811–1865)

Davis, who came from Newfield, Maine, and who often signed his works “Left Hand Painter,” traveled along the Maine–New Hampshire border between 1832 and 1838 as a painter of family-record portraits. He may also have been a writing master and a decorative painter. He executed more than 160 watercolor portraits during that six-year period, in a distinctive style and format that changed little. Usually rendered in profile in an interior setting, his figures are given distinction by a wide variety of individualizing attributes.

REFERENCES: Spinney 1943; Little 1970; Esther Sparks, “Introduction,” and “Joseph H. Davis,” in *Chicago and other cities* 1974–75, pp. 7–9, 22–41; Esther Sparks, “Joseph H. Davis, active c. 1832–c. 1838,” in *New York* 1980, pp. 66–69.

CRB

Plate 59
Joseph H. Davis
100. *Mr. and Mrs. Daniel Otis and Child*, 1834
Watercolor, gum arabic, and graphite on off-white wove paper
10 3/4 × 16 1/8 in. (27.3 × 42.2 cm)
Inscribed at lower left: Daniel Otis. Aged '46. / years. / 1834.; at lower center: Polly Otis. aged 7 months / 1834; at lower right: Betsy Otis. Aged 40- / years / -1834.
Gift of Edgar William and Bernice Chrysler Garbisch, 1972
1972.263.6

Thomas Doughty
(1793–1856)

Born Philadelphia; died New York City. Doughty was apprenticed at an early age as a leather currier and practiced that trade independently for more than ten years. He exhibited his first landscape painting at the Pennsylvania Academy of the Fine Arts, Philadelphia, in 1816 and was named an academician in 1824. By 1820 he had turned his attention entirely to painting, producing scenes of the American landscape that were highly admired for their atmospheric effects and picturesque representation of specific locales. From 1830 to 1832 he illustrated and coedited a monthly magazine of natural history, *Cabinet of Natural History and American Rural Sports*, with his brother John. In 1832 Doughty moved to Boston, where he opened a painting studio, exhibited his work, and prospered financially. He may also have taught drawing and painting and done some lithography. Engravings of his work began to appear as illustrations in guidebooks and gift books. In the 1830s Doughty began to explore New Hampshire, Massachusetts, and Maine, making outdoor sketches for use in his studio compositions. He took two trips abroad, to London in 1837 and to Paris in 1845. He settled in New York in the mid-1840s. Interest in his work declined in his later years. His landscapes were perceived as increasingly sentimental, repetitive, and old-fashioned compared with the work of the painters of the Hudson River School.

REFERENCES: Doughty 1941; Philadelphia–Washington, D.C.–Albany 1973–74; Looney 1976.

TF

Plate 35
Thomas Doughty
101. *River Scene* (from McGuire Scrapbook), 1840
Graphite on off-white wove paper
6 × 7 7/16 in. (15.3 × 19.3 cm)
Signed and dated at lower left: T. Doughty 1840
Watermark: [W]HATMAN / [T]UJKEY MILL / 1828
Gift of James C. McGuire, 1926
26.216.13

Savinien Edmé Dubourjal
(1795–1865)

Born and died Paris, France. Dubourjal entered the École des Beaux-Arts in his native city in 1819. He also studied with the painter Anne-Louis Girodet-Trioson. About 1835 Dubourjal met the American artist George Peter Alexander Healy (1813–1894), who was in Paris studying painting. The two artists worked together in London in 1837 and became lifelong friends. At Healy's suggestion, Dubourjal traveled to the United States in June 1844. He worked in New York, Washington, D.C., and Boston, where he won a silver medal for his miniature painting at the Boston Mechanics Association. In 1850 Dubourjal returned permanently to France, where he continued to paint and exhibit at the

Paris Salon. Before coming to America he may have sent some watercolors and miniatures for exhibition there, since entries by him appear in the 1820s and 1830s at the National Academy of Design, New York, the Boston Athenaeum, and the Pennsylvania Academy of the Fine Arts, Philadelphia.

REFERENCES: Émile Bellier de la Chavignerie and Louis Auvray, *Dictionnaire général des artistes de l'école française depuis l'origine des arts du dessin jusqu'à nos jours*, 2 vols. (Paris: Librairie Renouard, 1882–85), vol. 1, p. 459; Healy 1894, pp. 43–45; [Marie H. Bigot], *Life of George P. A. Healy by His Daughter Mary (Madame Charles Bigot) Followed by a Selection of His Letters* (1894; [Chicago: Privately printed, 1913]), pp. 15–18; De Mare 1954.

TF

Plate 37
Savinien Edmé Dubourjal
102. *Anne Charlotte Lynch (later Mrs. Vincenzo Botta)*, ca. 1847
Watercolor and lead-white gouache on smooth-surfaced off-white wove paper
7 1/4 × 5 1/4 in. (18.4 × 13.3 cm)
Bequest of Vincenzo Botta, 1895
95.2.3

Plate 36
Savinien Edmé Dubourjal
103. *John C. Calhoun*, 1846
Watercolor, lead-white gouache, and gum arabic on Bristol board
6 1/2 × 4 1/2 in. (16.5 × 11.4 cm)
Inscribed at lower right: J. C. Calhoun- / painted at Washington / in 1846, by Dub [signature with flourish]
Bequest of Vincenzo Botta, 1895
95.2.5

Asher Brown Durand
(1796–1886)

Born and died Jefferson Village (now Maplewood), New Jersey. In 1812 Durand was apprenticed to the engraver Peter Maverick (1780–1871), whose business partner he became six years later. In 1823 he achieved great success with his engraving of JOHN TRUMBULL's painting *The Declaration of Independence* (Yale University Art Gallery). Durand specialized in portrait, landscape, and bank-note engravings and from 1824 to 1831 was a primary partner in three engraving companies. About 1835 he began to work in oils, chiefly as a portraitist but also as a genre painter. About 1839, stimulated by the work of THOMAS COLE, Durand turned to landscape and soon became one of the leading members of the Hudson River School, America's first native school of landscape painting. In 1840 he toured Europe with JOHN WILLIAM CASILEAR, Thomas P. Rossiter (1818–1871), and JOHN FREDERICK KENSETT, and in 1848 the three artists took a sketching trip in the Adirondack Mountains. Durand was a founder of the New York Drawing Association in 1825, which in the following year became the National

Academy of the Arts of Design and in 1828 merged with the National Academy of Design, of which Durand was elected president in 1845. In 1855 his famous series of essays, "Letters on Landscape Painting," were published in *The Crayon*. Many of the large-scale landscape paintings made after his retirement to New Jersey in 1869 were based upon sketches made on his summer excursions to the mountains of New York State and New England.

REFERENCES: Durand 1855; Durand 1894; Craven 1971; American Paintings in MMA I 1994, pp. 408–30; *Who Was Who* 1999, vol. 1, p. 987. CAC

Plate 38

Asher Brown Durand

104. *Francis William Edmonds*, 1841

Graphite on tan wove paper

8½ × 5½ in. (21.6 × 14 cm)

Inscribed at lower right, below image: Durand. London, 1841; at lower left: Francis W Edmonds Sheila and Richard J. Schwartz Fund, 1987 1987.196.1



Asher Brown Durand

105. *Landscape* (from McGuire Scrapbook)

Graphite on white wove paper

7⅞ × 5⅜ in. (18.9 × 14.8 cm)

Signed at lower right: A. B. Durand

Initialed under tree: ABD.

Gift of James C. McGuire, 1926

26.216.66

Asher Brown Durand

106. *Sketchbook of Landscape and Figure Subjects*

Drawings in graphite on off-white wove paper, bound in a green cardboard cover

Sheet size: 4⅞ × 6⅜ in. (10.3 × 17.3 cm); cover

size: 4⅞ × 6⅜ in. (11.6 × 17.1 cm)

Inscribed inside front cover: Sketchbook of Asher B. Durand

Gift of Mrs. Frederic F. Durand, 1933

33.176



106

Landscape with Schoolhouse; Study of a Tree

Graphite on off-white wove paper

Gift of Mrs. Frederick F. Durand, 1933

33.176.9 verso; 33.176.10 recto

Plate 39

Asher Brown Durand

107. *Sketch from Nature*, ca. 1855

Graphite on gray green wove paper

13⅜ × 9⅞ in. (35.1 × 25.1 cm)

Inscribed on verso along upper edge: Sketch from nature by A.B. Durand. / Given to F.B. Mayer by his son J. Durand. / July 1858.

Gift of Mrs. John Sylvester, 1936

36.63.1



Asher Brown Durand

108. *Three Trees, Hoboken*, ca. 1834

Previous title: *Hoboken (Wooded Landscape)*

Graphite on yellowish buff-colored wove paper

9⅞ × 13⅜ in. (24.3 × 34.4 cm)

Inscribed at lower right: Hoboken

Gift of Nathan Chaikin, 1961

61.524.12

Maria Edgar

A descendant of Thomas Edgar, who settled in Woodbridge, New Jersey, in 1703, Maria Edgar was probably born in the late 1780s or 1790s. She was living in New York City when she made the watercolor in the Metropolitan Museum's collection. CRB

Plate 17

Maria Edgar

109. *The Sensitive Plant*, 1808

Watercolor and graphite on off-white wove paper

21½ × 15¾ in. (54.6 × 40 cm)

Signed at lower left: Maria Edgar

Inscribed at lower right: New York January 1808; at bottom, below image: THE SENSITIVE PLANT

Bequest of Maria P. James, 1910

11.60.179

Francis William Edmonds

(1806–1863)

Born Hudson, New York; died New York City. Although Edmonds demonstrated artistic talent at a young age, his plans to study art were postponed for many years. During the early 1820s, his work as a bank clerk under his uncle in New York City kept him from drawing, but when the National Academy of Design was founded in 1825, Edmonds was one of the first to enroll in classes. He soon cleverly combined his banking interests and his artistic skill by freelancing as a designer for bank-note engravers. In 1830 various circumstances (including a growing family) convinced Edmonds once again to abandon art for full-time banking. But by the decade's end, he was sending paintings to the National Academy for exhibition, some under a pseudonym to avoid the criticism of his business colleagues. These pictures had humorous narrative scenes as their subjects, and after a trip to Europe in 1840, during which Edmonds collected prints and recorded his impressions in a travel diary and various sketches, he resumed his artistic career, even while keeping his day job. He became a major figure in the cultural life of the city and one of the finest narrative painters of the age.

REFERENCES: Mann 1972; Fort Worth–New York 1988. CRB



Francis William Edmonds

110. *Dog* (from McGuire Scrapbook)

Graphite on off-white wove paper

6⅞ × 8 in. (17 × 20.3 cm)

Signed at lower left: Edmonds

Initialed at lower left of image: FWE

Gift of James C. McGuire, 1926

26.216.18

Francis William Edmonds

111. *Sketchbook of Figure and Landscape Subjects*, ca. 1838 and later

Drawings in graphite and pen and brown ink on off-white wove paper, bound in marbled paper with leather spine and corners

Sheet size: 6⅞ × 8¼ in. (16.8 × 21 cm); cover

size: 6⅞ × 8¼ (17.6 × 21 cm)

Supplier's sticker affixed inside front cover at

upper right: J.B. Jansen, / Bookseller & Stationer;

/ No. 158 Nassau Street

Sheila and Richard J. Schwartz Fund, 1987

1987.196.3

Plate 51

Study for "Gil Blas and the Archbishop" (from Sketchbook of Figure and Landscape Subjects, see no. 1111), ca. 1839

Graphite on off-white wove paper
Sheila and Richard J. Schwartz Fund, 1987
1987.196.3d

Plate 52

Francis William Edmonds

112. *Study for "Facing the Enemy"* (from McGuire Scrapbook), ca. 1845

Graphite on white wove paper

6 $\frac{7}{8}$ × 6 $\frac{3}{8}$ in. (17.5 × 16.8 cm)

Signed at lower left of sheet: FW Edmonds; on verso: F.W. Edmonds

Initialed at lower left of image: F.W.E.

Inscribed along lower center: Facing the Enemy

Gift of James C. McGuire, 1926

26.216.9

John Whetten Ehninger

(1827–1889)

Born New York City; died Saratoga, New York. Ehninger was a genre and portrait painter, illustrator, and engraver. In 1847 he studied in France, Germany, and Italy. After his return to New York in 1853, Ehninger exhibited his work, primarily American genre scenes, in several galleries and at the National Academy of Design. In 1855 he was elected an associate member of the National Academy and in 1860 a full member.

REFERENCES: NAD Exhibition Record (1826–1860) 1943, vol. 1, pp. 146–47; Groce and Wallace 1957, p. 208; Fielding 1986, p. 253.

CAC



John Whetten Ehninger

113. *Illustration to William Cowper's Poem "The Diverting History of John Gilpin": John Gilpin and His Wife Pledge to Renew Their Wedding Vows*, 1857

Graphite and gray ink on Bristol board

10 $\frac{3}{16}$ × 7 $\frac{3}{8}$ in. (26.2 × 19.4 cm)

Signed at lower right: John W. Ehninger

Inscribed on verso at upper center: No. 2 / 10 $\frac{7}{8}$ × 7 $\frac{1}{2}$.

Maria DeWitt Jesup Fund, 1994

1994.500.1



John Whetten Ehninger

114. *Illustration to William Cowper's Poem "The Diverting History of John Gilpin": John Gilpin Is Delayed Going to Church by Three Customers Entering His Linendraper's Shop*, 1857

Graphite and gray ink on Bristol board

7 $\frac{9}{16}$ × 10 $\frac{9}{16}$ in. (19.2 × 26.8 cm)

Signed and dated at lower right: J.W. Ehninger / 1857.

Maria DeWitt Jesup Fund, 1994

1994.500.3



John Whetten Ehninger

115. *Illustration to William Cowper's Poem "The Diverting History of John Gilpin": John Gilpin on His Horse Stamping Back to London*, 1857

Graphite and gray ink on Bristol board

11 $\frac{3}{16}$ × 8 $\frac{1}{4}$ in. (28.4 × 21 cm)

Signed at lower left: J.W. Ehninger [partially underlined]

Inscribed at upper right: 6th; on verso at left center: No 3/8 × 11

Maria DeWitt Jesup Fund, 1994

1994.500.6



John Whetten Ehninger

116. *Illustration to William Cowper's Poem "The Diverting History of John Gilpin": John Gilpin Sends His Wife and Family before Him to the Church to Renew Their Wedding Vows*, 1857

Graphite and gray ink on Bristol board

7 $\frac{1}{2}$ × 10 $\frac{1}{2}$ in. (19.1 × 26.8 cm)

Signed at lower right: John W. Ehninger.

Maria DeWitt Jesup Fund, 1994

1994.500.2



John Whetten Ehninger

117. *Illustration to William Cowper's Poem "The Diverting History of John Gilpin": John Gilpin's Neighbors Cheer His Speedy Departure from Town as His Horse Runs Away with Him*, 1857

Graphite and gray ink on Bristol board

8 $\frac{3}{8}$ × 11 $\frac{3}{8}$ in. (21.3 × 28.9 cm)

Signed and dated at lower right: J. W. Ehninger / July 1857.

Inscribed on verso: No. 4 / 8 × 11

Maria DeWitt Jesup Fund, 1994

1994.500.4



John Whetten Ehninger

118. *Illustration to William Cowper's Poem "The Diverting History of John Gilpin": The Calenderer of Ware Offers John Gilpin His Hat and Periwig*, 1857

Graphite and gray ink on Bristol board

8 $\frac{3}{8}$ × 11 $\frac{1}{2}$ in. (21.3 × 29.2 cm)

Signed at lower left: J.W. Ehninger. [partially underlined]

Inscribed on verso at bottom: No. [illegible]; at center: 8 × 11

Maria DeWitt Jesup Fund, 1994

1994.500.5

W. Eldridge

It is probable that this artist worked as an engraver for Philadelphia watercolorist and lithographer John Collins, who produced landscape views of Philadelphia, of Newport, Rhode Island, and of Burlington, New Jersey, between about 1833 and 1869.

REFERENCES: Samuel J. Smith, *The Miscellaneous Writings of the Late Samuel J. Smith of Burlington, N. J.* (Philadelphia: Henry Perkins; Boston: Perkins and Marvin, 1836), frontispiece; Fielding 1986, p. 254. CAC



W. Eldridge

119. *Landscape* (from McGuire Scrapbook), 1830
Graphite on white wove paper
6 $\frac{7}{8}$ × 8 $\frac{3}{8}$ in. (17.5 × 21.9 cm)
Signed and dated at lower right: W. Eldridge Delt. 1830
Watermark: [illegible]
Gift of James C. McGuire, 1926
26.216.51

Sarah Fairchild

Nothing is known of Fairchild's life other than that she was active in New York City during the 1840s.

Plate 62

Sarah Fairchild
120. *Union Park, New York*, ca. 1845
Watercolor, gouache, pen and ink, and graphite on off-white wove paper
13 $\frac{7}{8}$ × 17 $\frac{13}{16}$ in. (35.3 × 45.3 cm)
Signed at bottom right, below border: Sarah Fairchild
Inscribed at bottom center, below border: Union Park New York
Bequest of Edgar William and Bernice Chrysler Garbisch, 1979
1980.341.3

John Mackie Falconer (1820–1903)

Born Edinburgh, Scotland; died New York City. Falconer was a landscape, portrait, and genre painter, watercolorist, enameler, and etcher. He immigrated to America in 1836 and often traveled to the Midwest, Canada, and Europe on painting trips. Falconer exhibited at the National Academy of Design, New York, beginning in 1848 and was made an honorary member in 1852. He was a member of the New York Water Color Society and American Water Color Society and exhibited at the American Art-Union, New York, the Pennsylvania Academy of the Fine Arts, Philadelphia, and the Boston Athenaeum. Falconer was a friend of the landscape painter and founder of the American Society of Painters in Water Colors, JASPER FRANCIS CROSEY. Their life-long association presumably influenced Falconer's work in both oil and watercolor; at the time of his death, Falconer owned seventeen of Cropsey's works.

REFERENCES: NAD Exhibition Record (1826–1860) 1943, vol. 1, pp. 153–54; Groce and Wallace 1957, p. 220; Karolik Collection Drawings 1962, vol. 1, pp. 28, 154–55, 191; Fielding 1986, p. 269. CAC



John Mackie Falconer

121. *Barracks at Fort Pitt* (from Cropsey Album)
Watercolor and graphite on smooth-surfaced white wove paper
6 $\frac{7}{8}$ × 4 $\frac{1}{2}$ in. (15.6 × 11.4 cm)
Initialed at lower left: JMF
Inscribed on verso: Remains of the barracks built / at Fort Pitt now Pittsburg / Ohio River / by the British / Army in 1764
Purchase, Charles and Anita Blatt Gift, 1970
1970.9.27

John Mackie Falconer

122. *Lake Scene with Trees* (from Cropsey Album), 1854
Pen and brown ink on white wove paper
3 × 2 $\frac{1}{2}$ in. (7.6 × 6.4 cm)
Purchase, Charles and Anita Blatt Gift, 1970
1970.9.8



122



John Mackie Falconer

123. *Montmorency Falls, Canada*, 1850
Watercolor, gouache, and graphite on light brown wove paper
13 $\frac{1}{16}$ × 9 $\frac{7}{8}$ in. (35.4 × 25.2 cm)
Inscribed at lower right: JM Falconer April 1850 / Montmorency Falls Canada; at upper right: 1 Sandy / 2 Da [illegible] / 4 / blacker / more gray
Gift of Mr. and Mrs. Stuart P. Feld, 1972
1972.262

Alvan Fisher

(1792–1863)

Born Needham, Massachusetts; died Dedham, Massachusetts. After training with an ornamental painter for two years, Fisher began his career in 1814 by painting portraits. Shortly thereafter he started painting animal pictures and rural genre scenes. He usually worked from sketches of his subjects, occasionally rendered in watercolor, rather than painting directly from nature. In 1825 Fisher traveled to Europe; in England he studied Sir Edwin Landseer's work, which increased his interest in animal subjects. He returned to Boston in 1826, exhibiting there and at New York's National Academy of Design, where he became an honorary member in 1827. He also exhibited in Charleston, South Carolina, and in Philadelphia.

REFERENCES: Dunlap 1918, vol. 3, pp. 27, 32–34; Karolik Collection Drawings 1962, vol. 1, pp. 23, 24, 156–62; Vose 1962. CAC



Alvan Fisher
124. *Scene with Dogs* (from McGuire Scrapbook), 1836
Graphite on off-white wove paper
4¹/₁₆ × 7³/₁₆ in. (11.9 × 18.3 cm)
Signed at lower left: A. Fisher
Initialed and dated at right center: A.F. 1836
Gift of James C. McGuire, 1926
26.216.52

James Hamilton (1819–1878)

Born Entrien, near Belfast, Ireland; died San Francisco. He is believed to have been the eldest of the seven children of David Hamilton, a cordwainer, and Isabella Winter. In 1834 the family immigrated to the United States, settling in Philadelphia. James's intellectual aptitude was recognized early, for another British émigré placed him in good local schools, including one for drawing. After a brief interlude in a countinghouse, Hamilton appealed to the engraver John Sartain (1808–1897) for advice and criticism of his early works, which he had begun exhibiting at the Pennsylvania Academy of the Fine Arts as early as 1840. From the first, Hamilton showed a marked taste and talent for marine painting, although he also painted many landscapes. His reputation blossomed in the 1850s, when he illustrated two of the arctic explorer Elisha Kent Kane's books, notably, *Arctic Explorations; the Second Grinnell Expedition in Search of Sir John Franklin* (1856). In 1854 Hamilton traveled to England, where he avidly studied the paintings of J. M. W. Turner, Clarkson Stanfield, and other British masters. Earlier in his career, he had already become renowned as "the American Turner." In 1875 he offered all his unsold pictures at auction and planned to make a world tour. Moving with his family to San Francisco the same year, he decided to settle there.

REFERENCES: The Editor [John Sartain], "James Hamilton," *Sartain's Union Magazine of Literature and Art* 10, no. 4 (April 1852), pp. 331–33; Baur 1951; Brooklyn 1966. KJA

Plate 73
James Hamilton
125. *Beach Scene*
Watercolor and gouache on off-white wove paper
11⁷/₈ × 15³/₄ in. (30.2 × 40 cm)
Signed at lower right: J. Hamilton
Rogers Fund, 1966
66.142

James M. Hart (1828–1901)

Born Kilmarnock, Scotland; died Brooklyn, New York. James Hart was raised in Albany, New York, where his family immigrated when he was three years old. With his brother William (1823–1894) he was apprenticed to a sign and coach painter in Albany. For a time he attempted portraiture and then turned to landscape painting. In 1850 he went abroad, to Munich and Düsseldorf, studying in the latter city under Johann Wilhelm Schirmer. He made a sketching tour on foot along the Rhine River and in the Tyrol before returning to America in 1853 and exhibiting his first picture that year at the National Academy of Design, New York City. In 1857 he took up residence in Manhattan and later moved to Brooklyn. Hart was elected an associate member of the National Academy in 1858 and was named an academician the following year; he served as vice president from 1895 to 1899. He married in 1866; two of his children also became artists. Throughout his career, he preferred the pastoral landscape to the wilderness and later earned some distinction for his scenes including livestock.

REFERENCES: "American Painters—James M. Hart," *The Art Journal* (New York), n.s., 1 (June 1875), pp. 180–81; Sheldon 1879, pp. 46–51; "Obituaries, October, 1900, to October, 1903—Hart, James M., N. A.," *American Art Annual* 4 (1903–4), p. 141; Tuckerman 1966, pp. 547–51. KJA

Plate 89
James M. Hart
126. *Aurora, New York*, 1863
Graphite and white gouache on tan wove paper
6⁷/₈ × 12 in. (17.5 × 30.5 cm)
Signed at lower left: James M. Hart.
Inscribed at lower center: Aurora. / July 25/1863.
Rogers Fund, 1973
1973.14.1



James M. Hart
127. *Franklin County, New York*, 1857
Graphite on off-white wove paper
9⁷/₈ × 13³/₈ in. (25.1 × 34.6 cm)
Signed and dated at lower right: Jas M. Hart. July 25 1857
Inscribed at lower center: Franklin Co. NY
Rogers Fund, 1973
1973.14.2



James M. Hart
128. *Studies of Cows and Calves*, 1872
Graphite and white chalk on dark gray wove paper
11 × 16 in. (27.9 × 40.6 cm)
Signed and dated at lower right: July 20– / 1872 / James M. Hart
Gift of Mr. and Mrs. Maurice Glickman, 1979
1979.73.1

George Harvey (1800–1878)

Born Tottenham, England; died England. In 1820 Harvey immigrated to America and spent two years traveling throughout Ohio and Michigan and in southern Canada. In 1828 he lived in Brooklyn and was elected an associate of the National Academy of Design in Manhattan. In 1829 he moved to Boston, where he worked successfully as a miniaturist and exhibited regularly at the Athenaeum. In 1830 Harvey traveled to England to study. About 1834 he moved to Hastings-on-Hudson, New York. About 1836 he began a series of Atmospheric Views in watercolor of the North American landscape, which he planned to engrave and sell by subscription. Frustrated in his efforts to promote his engraving project, Harvey exhibited four watercolors from the series at the National Academy in 1842 and in the following year at the Boston Athenaeum. While living in London in 1849 he gave lectures on North America, illustrated with "magic lantern" slides made after his watercolors. About 1850 Harvey opened his own lecture hall, the Royal Gallery of Illustration, where he continued his slide talks; however, illness forced him to return to Boston, where he resumed miniature painting. In 1857 he moved to London, opened a new gallery, and began accepting private commissions. In 1860 Harvey visited America, returning in 1866 to London, where he exhibited watercolor landscapes of Florida.

REFERENCES: Parker 1943; Shelley 1948a; Shelley 1948b; Groce and Wallace 1957, p. 298; Boston Athenaeum Exhibition Index 1980, pp. 73–75; American Paintings in NYHS 1982, vol. 2, pp. 94–113; Carolyn Park, *American Watercolors and Pastels: Philadelphia Collection XLVII* (exh. cat.; Philadelphia: The Schwartz Gallery, 1991), no. 64; *Who Was Who* 1999, vol. 2, pp. 1483–84. CAC



George Harvey
129. *A Brook* (from Hosack Album)
Watercolor and gum arabic on white wove paper
6¼ × 8⅞ in. (15.9 × 21.3 cm)
Signed at lower right: G Harvey
Purchase, Mrs. Louis Marx Gift, 1994
1994.187.9

Plate 45
George Harvey
130. *Rainstorm—Cider Mill at Redding, Connecticut*, ca. 1840
Watercolor and gouache on white wove paper
8⅞ × 13⅝ in. (21.3 × 34.6 cm)
Signed at lower right: G. Harvey
Inscribed on original mount above image: Rain Storm; on original mount below image: Cider Mill at Reading, Connecticut
Maria DeWitt Jesup and Morris K. Jesup Funds, 1991
1991.206

Martin Johnson Heade (1819–1904)

Born Lumberville, Pennsylvania; died Saint Augustine, Florida. About 1837 Heade trained with Edward Hicks (1780–1849), the coach and sign painter who is best known for his Peaceable Kingdom paintings. Heade worked as a portraitist early in his career and in 1841 began to show his work at the Pennsylvania Academy of the Fine Arts, Philadelphia. In 1843 he moved to New York City, where he exhibited at the National Academy of Design. From 1845 until 1859 he worked as an itinerant painter in numerous cities, including Brooklyn, New York; Chicago; New Orleans; New York City; Philadelphia; Providence; Richmond; Saint Louis; Trenton; and Washington, D.C. In 1848 he traveled to Rome and in 1849 to England and France. About 1855, while in Rhode Island, he began to produce landscape paintings, typically views of tidal marshes. In 1858 he took a space in the Tenth Street Studio Building in New York, where he later shared space with Frederic Edwin Church (1826–1900), the prominent landscape painter, and the following year began to exhibit landscapes at the National Academy of Design. In 1860 he moved to Providence and then to Boston; during the summers of 1860 through 1863 he traveled to Newport, Rhode Island, and throughout New England. In 1863 he sailed for Rio de Janeiro and the following year in New York exhibited twelve small paintings of Brazilian hummingbirds he had

made in preparation for an illustrated book on the subject (never published). From 1866 to 1879 Heade maintained his primary residence at the Tenth Street Studio Building. During this time he painted and exhibited a series of tropical landscapes inspired by his trips to Nicaragua in 1866 and to Colombia, Panama, and Jamaica in 1870; about 1871 he began painting compositions of orchids and hummingbirds. In 1881 he moved to Washington, D.C., and in 1883 settled in Saint Augustine, where he painted still lifes, chiefly of magnolias and roses.

REFERENCES: American Paintings in MMA II 1985, pp. 119–26; Stebbins 2000. CAC



Martin Johnson Heade
131. *Sketch for "Approaching Thunder Storm"*
Graphite on off-white wove paper
8⅞ × 11½ in. (22.1 × 29.2 cm)
Inscribed at upper left: nearly black; at upper right: Rocky point—from Prudence [Island?]; at upper left, below clouds: lighter here & warm; at upper center: Thunder storm—very dark; in center of water: water blackish green.
Morris K. Jesup Fund, 2000
2000.142

Herman Herzog (1831–1932)

Born Bremen, Germany; died Philadelphia. At the age of seventeen Herzog enrolled in the Kunstakademie, Düsseldorf, where he studied with Hans Gude, the Norwegian landscape painter, who encouraged him to visit Norway to experience its landscape. Herzog arrived in America about 1869 and settled in Philadelphia. He then traveled to the American West, Maine, Virginia, and Florida, often bicycling and hiking to remote spots to sketch and paint. Later in life he developed an interest in photography, often taking his camera on painting trips. In 1876 he won a medal at the Centennial Exposition in Philadelphia, for his *Sentinel Rock, Yosemite* (location unknown).

REFERENCES: "Obituaries, 1931–1932—Herzog, Hermann," *American Art Annual* 29 (1932), pp. 423–24; New York 1973; R. Lewis Wright, *Artists in Virginia before 1900: An Annotated Checklist* (Charlottesville: The Virginia Historical Society; University Press of Virginia, 1983), p. 74; Hughes 1986, p. 209. CAC



Herman Herzog
132. *Moss-Covered Log*
Watercolor, gouache, graphite, pen and ink, and ink washes (?) on off-white laid paper
7½ × 11½ in. (19.1 × 29.2 cm)
Rogers Fund, 1973
1973.122

John Hill (1770–1850)

Born London, England; died West Nyack, New York. Hill began his career as a printer's and publisher's apprentice in London. About 1798 he began to work independently as an aquatint engraver of topographical views. From 1801 to 1807 he engraved the plates for William Henry Pyne's *Microcosm* (1808), a documentation of contemporary British life. By 1816 the demand for Pyne's aquatints had declined in Britain and Hill immigrated to Philadelphia, where in 1819 he entered into partnership with Joshua Shaw (1777–1860) and engraved the plates for Shaw's *Picturesque Views of American Scenery* (1819–21). In 1821 Hill began producing engravings and aquatints for WILLIAM GUY WALL'S *Hudson River Portfolio* (1820–25); he continued to work on the series after his move to New York City the following year. Until his retirement to West Nyack about 1836–40, several publishers employed Hill to engrave American landscape views after paintings by WILLIAM JAMES BENNETT and book illustrations, such as those for *Lucas' Progressive Drawing Book* [1827] (Latrobe 1827). Hill was the father of landscape and topographical painter JOHN WILLIAM HILL and the grandfather of landscape painter John Henry Hill (1839–1922).

REFERENCES: Koke 1959; Koke 1961; *Who Was Who* 1999, vol. 2, p. 1563. CAC

Plate 14
John Hill
133. *View from My Work Room Window in Hammond Street, New York City*, ca. 1826–30
Watercolor, pen and black ink, and graphite on off-white wove paper
9⅞ × 13¾ in. (25.1 × 34.9 cm)
Watermark at top of sheet: Whatman 1813
The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954
54.90.283 recto



133, verso

verso: *City Hall*, 1826

Fragment of a black and white aquatint on off-white wove paper

Inscribed at top center: View from my Work Room Window in Hammond St. / by J. Hill. 1825-; at top right in another hand: (West 11th St. between / Greenwich and the North River) The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954
54.90.283 verso

John William Hill

(1812–1879)

Born London, England; died West Nyack, New York. Hill, a topographical artist and a landscape and still-life painter, was the son of the aquatint engraver JOHN HILL and father of the watercolorist John Henry Hill (1839–1922). At the age of seven, he immigrated with his family to Philadelphia; about 1822 the Hills moved to New York. For the next seven years he was apprenticed to his father, whom he helped to engrave plates for WILLIAM GUY WALL's *Hudson River Portfolio*. In 1828 Hill began to exhibit at the National Academy of Design, New York, and in 1833 he was made an associate. That same year he traveled to London to study. From 1836 until 1841 he worked as a topographical artist for New York State. About 1836 Hill settled permanently in West Nyack, New York, continuing to draw pictures, primarily landscapes, for subsequent engraving. In 1850 he became a founding member of the New York Water Color Society. About 1855, after reading Ruskin's *Modern Painters*, Hill began to paint directly from nature, gradually changing his watercolor technique from the application of washes to stippling, in the manner of the British Pre-Raphaelites. In 1863 he joined the Society for the Advancement of Truth in Art, whose members were the American followers of Ruskin, and he briefly served as its president. He contributed frequently to the exhibitions of the American Society of Painters in Water Colors. Hill was also a teacher of art and continued throughout his life to illustrate books.

REFERENCES: Hill 1888; Scott 1975; Annette Blaugrund and May Brawley Hill, "John William Hill, 1812–1879," in *Brooklyn–Boston* 1985, pp. 180–92. CAC

Plate 63

John William Hill

134. *Chancel of Trinity Chapel, New York*, 1856

Watercolor, gouache, black ink, graphite, and gum arabic on off-white wove paper

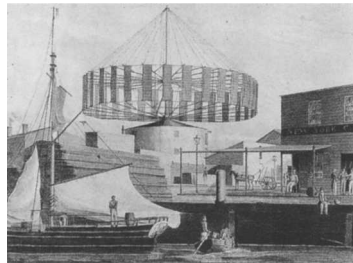
18⅜ × 14¼ in. (46.7 × 36.2 cm)

Signed at lower right: J. W. Hill.

Inscribed on verso at lower center: Interior of Trinity Chapel / West 25th St. 1856 / Drawn by J.W. Hill / matt & frame; on verso at lower left: by [illegible] E R; on verso at lower right: Trinity Chapel

The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954

54.90.157



John William Hill

135. *Circular Mill, King Street, New York*, 1830

Watercolor on off-white laid paper

9¾ × 13½ in. (24.8 × 34.3 cm)

Inscribed at lower right: Drawn by J.W. Hill.

New York 1830

The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, Bequest of Edward W. C. Arnold, 1954

54.90.170



John William Hill

136. *Landscape: View on Catskill Creek*, 1867

Watercolor, gouache, and graphite on off-white wove paper

9¾ × 15⅞ in. (24.7 × 38.4 cm)

Signed and dated at lower left: J.W. Hill / 1867

Gift of J. Henry Hill, 1882

82.9.6

Plate 65

John William Hill

137. *The Palisades*, ca. 1870

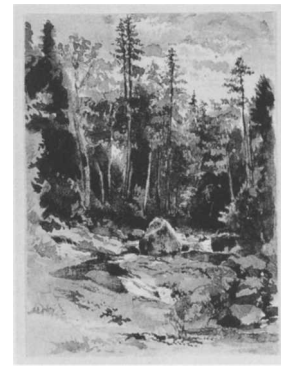
Watercolor and gouache on white wove paper

9⅝ × 16⅞ in. (24.5 × 41 cm)

Signed at lower right: J.W. Hill

Morris K. Jesup Fund, 1993

1993.528



John William Hill

138. *Peabody at the Glen, New Hampshire*

Watercolor on off-white wove paper

5⅝ × 3¾ in. (13.5 × 9.5 cm)

Rogers Fund, 1973

1973.206



John William Hill

139. *Peach Blossoms*, 1874

Watercolor and graphite on off-white wove paper

16⅞ × 9⅞ in. (40.8 × 24.4 cm)

Signed and dated at lower left: J.W. Hill 1874

Inscribed vertically at lower left: Peach Blossoms

\$30-

Gift of J. Henry Hill, 1882

82.9.5

Plate 64

John William Hill

140. *Plums*, 1870

Watercolor, graphite, and gouache on off-white Bristol board

7⅞ × 12 in. (18 × 30.5 cm)

Signed and dated at lower left: J.W. Hill / 1870

Inscribed on verso at lower left: [inscription covered by paper mount]

Gift of J. Henry Hill, 1882

82.9.1

Attributed to John William Hill

141. *Still Life with Fruit*, 1876

Watercolor and gouache on off-white laminated paper board (possibly Bristol board)

10¾ × 13 in. (27.3 × 33 cm)



Signed and dated at lower left: J.W. Hill 1876
Inscribed on verso: Miss Scott
Maria DeWitt Jesup Fund, 1979
1979.452



John William Hill
142. *Three Views, No. 1: Mount Washington from Shelburn, New Hampshire*
Watercolor and graphite on off-white wove paper
1 5/8 x 3 1/16 in. (4.1 x 8.4 cm)
Gift of J. Henry Hill, 1882
82.9.2



John William Hill
143. *Three Views, No. 2: View near Oswego, New York*
Watercolor and gum arabic on off-white wove paper
1 1/16 x 4 3/8 in. (4.3 x 11.1 cm)
Gift of J. Henry Hill, 1882
82.9.3



John William Hill
144. *Three Views, No. 3: Mount Carmel, near New Haven, Connecticut*
Watercolor on off-white wove paper
2 3/8 x 4 in. (6 x 10.2 cm)
Gift of J. Henry Hill, 1882
82.9.4

Thomas Hewes Hinckley (1813–1896)

Born and died Milton, Massachusetts. Hinckley resided at his family homestead most of his life. In 1828 his parents sent him to Philadelphia to begin a mercantile career, but he took art lessons from William Mason and returned to Milton three years later to begin making signs and portraits. By 1838 he had begun painting animals, chiefly livestock, and first exhibited at the Boston Athenaeum the following year. He became a regular exhibitor at the Athenaeum and at the American Art-Union in New York and was rarely without commissions from gentry and farmers to paint their cattle and pets. He worked at his studio in Milton but traveled regularly in the White Mountains and elsewhere to gather landscape motifs from which to compose backgrounds for his animal portraits. In 1851 he spent four months in England, where he studied the works of Sir Edwin Landseer in particular, and in Holland, Germany, Switzerland, and France.

REFERENCES: A[lbert] K[endall] Teele, ed., *The History of Milton, Mass., 1640–1887* ([Milton, Mass., 1887]), pp. 540–41; Tuckerman 1966, p. 495; Shaw 1985; American Paintings in MMA I 1994, pp. 576–79. KJA

Thomas Hewes Hinckley

145. *Sketchbook of Landscape and Animal Subjects*, 1860–64

Drawings in graphite, ink (?) washes, gouache, and sgraffito on green, tan, and buff-colored wove paper, bound in a cloth cover
Sheet size: 9 3/4 x 14 in. (24.8 x 35.6 cm.); cover size: 10 1/16 x 14 1/8 in. (25.6 x 35.9 cm)
Inscribed on fly sheet at upper center: 1860–1864; inside back cover at upper left: Pencil Sketches / Thomas Hewes Hinckley
Supplier's sticker affixed inside front cover at upper right corner: From / Goupil's / 772

Broadway

Purchase, Sheila and Richard J. Schwartz Fund and Gifts in memory of Stephen D. Rubin, 1992
1992.373

Plate 66

Catskill Clove, 1864

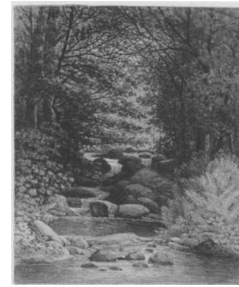
Graphite, ink washes, and gouache on off-white wove paper

Purchase, Sheila and Richard J. Schwartz Fund and Gifts in memory of Stephen D. Rubin, 1992
1992.373.15 recto

Henry Hitchings (1824–1902)

Born and died Boston. Primarily a landscape watercolorist, Hitchings also worked as a lithographer. During the 1850s he visited the Rocky Mountains with ALBERT BIERSTADT and contributed drawings to M. J. Whipple's *New England Scenery from Nature* (1852). Hitchings was appointed professor of drawing at the United States Naval Academy at Annapolis in 1861. In 1869 he became a drawing instructor in the Boston public-school system, where he was named director of drawing in 1881. In 1879 his *Landscape Studies in Sepia* with lithograph illustrations was published by Louis Prang and Company. During his career, Hitchings exhibited his watercolors in New York at the American Art-Union, the American Society of Painters in Water Colors, and the National Academy of Design, and in Boston at the Art Club and Athenaeum.

REFERENCES: "Obituary—Henry Hitchings," *Dedham Gazette*, January 24, 1902; "Personal War Sketch of Henry Hitchings," in Grand Army of the Republic, Dept. of Massachusetts, Charles W. Carroll Post, No. 144, *Personal War Sketches* (n.p., n.d.), p. 98; Pierce and Slautterback 1991, p. 173; Houston and Houston 2001. CAC



Henry Hitchings

146. *A Forest Cascade at Hiram, Maine*, 1859
Watercolor, gouache, and graphite on off-white Bristol board

12 5/16 x 10 in. (31.9 x 25.4 cm)

Signed at lower left: HHitchings

Gift of Elisabeth S. Rothschild, 1996
1996.183.1



Henry Hitchings

147. *Near Last Camp on Ross Fork, Snake River, Lander Wagon Road, Oregon*, 1859

Watercolor and graphite on off-white Bristol board
 12¾ × 18 in. (32.4 × 45.7 cm)
 Inscribed at lower right: Near last camp on Ross
 Fork Snake River / Lander Wagon Road / 1859 /
OREGON / HHitchings.
 Gift of Elisabeth S. Rothschild, 1996
 1996.183.2

James Holland
 (1800–1870)

Born Staffordshire, England; died London, England. Holland received his early artistic instruction from his mother, who painted flowers on porcelain. He settled in London in 1819, where he taught flower painting and exhibited his own floral compositions; he subsequently developed an interest in landscape painting. Between 1830 and 1837 Holland traveled to France, Italy, and Portugal to paint and study. After 1840 he concentrated on Venetian scenes, in which he indulged in exaggerated coloring that contributed to the decline of his popularity. Holland exhibited at the Royal Academy of Arts, London, from 1824 to 1865. He was elected an associate of the (British) Water-Colour Society in 1835, becoming a full member in 1856, and a member of the Royal Society of British Artists in 1841.

REFERENCES: Clement and Hutton 1880, pp. 361–62; Mallalieu 1976–90, vol. 1, p. 136, vol. 2, pp. 417–18, vol. 3, p. 184; Wood 1995, vol. 1, p. 254, vol. 2, p. 255.

CAC



James Holland
 148. *Flowers* (from McGuire Scrapbook)
 Watercolor on off-white wove paper
 7¾ × 10¼ in. (19.7 × 26 cm)
 Signed at lower right below image: Holland
 Inscribed at lower right: Holland James / see
 Cyclopedium Painters vol. 2
 Gift of James C. McGuire, 1926
 26.216.31

Thomas Frederick Hoppin
 (1816–1872)

Born and died Providence, Rhode Island. A painter, sculptor, and etcher, he was the older brother of Augustus Hoppin (1828–1896), the illustrator. He studied in Philadelphia and Paris and, after his return to America in the late 1830s, established a studio in New York City. He produced plaster statues and designs for stained glass as well as etchings and illustrations of scenes from American history and genre. The American Art-Union published two of his engravings, in 1848 and 1850. Hoppin was an honorary member of the National Academy of Design, New York, from 1845 until 1860.

REFERENCES: Groce and Wallace 1957, p. 327; Fielding 1986, p. 420. CAC



149, recto

Thomas Frederick Hoppin
 149. *Landscape with Two Cows and a Broken Fence; Three Standing Figures* (from McGuire Scrapbook), 1841
 Graphite on off-white Bristol board
 7¾ × 5⅞ in. (19.7 × 13.8 cm)
 Inscribed at lower right of sheet: Tom Hoppin
 Initialed at lower right of image: TH.
 Inscribed at lower left of sheet: August 1841
 Gift of James C. McGuire, 1926
 26.216.25 recto



149, verso

verso: *Portrait of a Woman* (from McGuire Scrapbook), ca. 1841
 Graphite and watercolor on off-white Bristol board
 Gift of James C. McGuire, 1926
 26.216.25 verso

Charles Antoine Colomb Hubert
 (born Gengembre; 1790–1863)

Born Paris, France; died Allegheny (now Pittsburgh), Pennsylvania. Gengembre was an architect, landscape painter, and engineer. He studied in Italy but for most of his architectural career worked in France. In 1849 he immigrated to America with his family, settling first in Cincinnati, Ohio, and later in Manchester and Allegheny, Pennsylvania. He designed several buildings, most notably the Allegheny City Hall, and also painted landscapes. When he was already a mature artist, he changed his last name to Hubert.

REFERENCES: Groce and Wallace 1957, p. 254; *Who Was Who* 1999, vol. 2, p. 1265.

CAC



Charles Antoine Colomb Hubert
 150. *Landscape* (from McGuire Scrapbook), 1839
 Graphite and brown ink on light buff-colored wove paper
 5⅜ × 6⅞ in. (13.2 × 16.2 cm)
 Inscribed at upper left: Hubert. Paris
 Gift of James C. McGuire, 1926
 26.216.27

William Morris Hunt
 (1824–1879)

Born Brattleboro, Vermont; died Isles of Shoals, New Hampshire. Hunt was a painter of portraits, figural works, genre scenes, and murals. In his youth he studied painting with Spiridione Gambardella in New Haven and carving with John Crookshanks King (1806–1882) in Boston. In 1840 he entered Harvard College in Cambridge, Massachusetts. Illness forced Hunt to abandon his academic studies, and in 1844 he and his family left for Rome. In Italy he studied with the sculptor HENRY KIRKE BROWN and the painter EMANUEL GOTTLIEB LEUTZE. It may have been Leutze who encouraged Hunt to enroll at the Kunstakademie in Düsseldorf in 1845. In 1846 he

moved from Germany to Paris and in the following year began studying with the painter Thomas Couture. Beginning in 1852 he exhibited his work at the Paris Salon intermittently for fifteen years. About the same time, he met the genre painter Jean-François Millet and spent the following two years studying with him at Barbizon; Hunt eventually became the champion of Barbizon painting in America. In 1855 he returned to the United States and during the next three years lived in Newport, Rhode Island, in Brattleboro, Vermont, and in the Azores. In 1858 he moved back to Newport and in the following year established a summer art school there. In 1861 he began to exhibit at the National Academy of Design in New York. Hunt settled in Boston in 1862 and soon became the city's leading portraitist. In 1867 he traveled to Europe and exhibited at the Paris Exposition Universelle. By 1868 he had returned to Boston and established an art school, which was open to female students. After the Boston fire of 1872 destroyed Hunt's studio and personal art collection, he returned to landscape painting and began to travel frequently. In 1878 he was commissioned to paint two murals for the New York State Capitol at Albany; although the murals were generally highly acclaimed, the governor reviled them and refused to award him additional work. These events left Hunt deeply depressed. He drowned in a pond at the home of the poet Celia Thaxter on Appledore Island.

REFERENCES: Webster 1991; ANB 1999, vol. 11, pp. 508–10; *Who Was Who* 1999, vol. 2, p. 1662.

CAC

Plate 83

William Morris Hunt

151. *River Landscape*, ca. 1877

Charcoal on off-white laid paper

9 7/8 × 16 13/16 in. (24.1 × 42.7 cm)

Initialed at lower right: WMH [in monogram]

Purchase, Gifts in memory of Stephen D. Rubin, 1992

1992.66.1



William Morris Hunt

152. *The Thorpe Sisters*

Conté crayon and white chalk on blue laid paper

10 13/16 × 7 in. (27.4 × 17.8 cm)

Inscribed on verso at upper left: [partially cut-off] Rogers Fund, 1970

1970.167

Daniel Huntington

(1816–1906)

Born and died New York City. Huntington studied art at New York University under SAMUEL FINLEY BREESE MORSE during the mid-1830s and soon thereafter developed skill in landscape painting. A trip to Rome, Florence, and Paris in 1839–40 piqued his interest in allegorical and religious subjects, which he pursued upon his return to New York. He refreshed his inspiration on successive, lengthy trips abroad (1842–45, 1851–58) and was honored in 1850 with a retrospective exhibition organized by a group of his friends and admirers at the American Art-Union building in New York. He never completely gave up landscape and allegory but became the leading portraitist in New York during the third quarter of the nineteenth century. Huntington was a staunch academician, a master of traditional painting techniques who maintained a conservative stance in his work and attitudes toward modern art of the age. His skills and disposition apparently served him well in his role as president of the National Academy of Design, New York, from 1862 to 1870 and again from 1877 to 1890. Much admired by students and fellow artists, he was a founder of the Metropolitan Museum (in 1870).

REFERENCES: Benjamin 1881; Greenhouse 1996.

CRB



Daniel Huntington

153. *The End* (tailpiece from McGuire

Scrapbook), 1841

Graphite on off-white wove paper

5 11/16 × 5 3/16 in. (14.4 × 13.2 cm)

Signed at lower left: Huntington

Initialed and dated at lower right: D.H. 1841.

Inscribed at center of image, on rocks: THE / END.

Gift of James C. McGuire, 1926

26.216.45

Daniel Huntington

154. *Landscape* (from McGuire Scrapbook)

Graphite on off-white wove paper

4 13/16 × 6 7/8 in. (12.6 × 17.5 cm)

Signed at lower right in graphite: D. Huntington.

Gift of James C. McGuire, 1926

26.216.41



154



Daniel Huntington

155. *Mr. Mason by the Sea*, 1849

Graphite, white-chalk heightening, and watercolor on green wove paper

10 × 14 in. (25.4 × 35.6 cm)

Inscribed at lower left: [painted?] for Art Union;

at lower center: Mason on rock [and?] Mason then studying landscape / author of Gilbert Stuart

Life / [introduced?] in small picture; at lower

right: Newport. July 18. / 47 [49?] / East end of East[on] Beach

Morris K. Jesup Fund, 1977

1977.133.1



Daniel Huntington

156. *On the Rondout* (from McGuire Scrapbook)

Graphite on off-white laid paper

6 13/16 × 6 7/8 in. (17.3 × 16.2 cm)

Signed at lower right: D. Huntington.

Inscribed at lower center: On the Rondout

Gift of James C. McGuire, 1926

26.216.19

Daniel Huntington

157. *Rocks by the Sea, Newport*

Graphite on off-white wove paper

10 × 14 in. (25.4 × 35.6 cm)



157

Inscribed at lower left: Newport. July 21. Sun
back 12 o'clock; at lower center: slate rocks
Morris K. Jesup Fund, 1977
1977.133.2

Plate 67
Daniel Huntington
158. *Seated Male Nude*, 1838
Black chalk and white-chalk heightening on light
brown wove paper
18 1/16 x 13 1/16 in. (45.9 x 33.8 cm)
Inscribed at lower right: N. Acad [?]. 1838
Morris K. Jesup Fund, 1989
1989.300

Daniel Huntington
159. *Sketchbook of Hudson River and
Shawangunk Mountains Subjects*, ca. 1870
Drawings in graphite on off-white wove paper,
bound in a buckram-covered cardboard cover
Sheet size: 5 1/2 x 8 13/16 in. (14 x 22.4 cm); cover
size: 5 3/4 x 9 7/8 in. (14.6 x 23.2 cm)
Signed inside front cover at upper right: D.
Huntington
Supplier's sticker affixed inside front cover at
upper right corner: Goupil's / Fifth Avenue & /
Twenty Second / St.
Gift of S. B. Luyster, 1936
36.124



Dead Pine, Storm King, 1871
Graphite on off-white wove paper
Inscribed at lower right: Aug 2. 71 / dead Pine on /
S. west Spur of Storm King
Gift of S. B. Luyster, 1966
36.1241 verso

Charles Cromwell Ingham (1796–1863)

Born Dublin, Ireland; died New York City.
Ingham studied drawing and painting in Ireland,
and after his immigration to America in 1816 he
became one of New York City's leading por-
traitists. He specialized in highly finished and
detailed likenesses, particularly of women, and
his clientele included many of New York's most
prominent citizens. During his career he executed
approximately two hundred oil paintings, some
of which were later engraved. Ingham was a
founder of the National Academy of Design,
where he exhibited regularly and served as vice
president from 1846 to 1850. He also was a
founding member of the New York Sketch Club
and the Century Association.

REFERENCES: Groce and Wallace 1957, p. 340;
Fielding 1986, p. 440; Johnson 1990, pp. 139–41,
pl. 23b. CAC



Charles Cromwell Ingham
160. *Shipwreck*
Graphite on off-white wove paper
4 1/4 x 6 3/8 in. (10.8 x 16.8 cm)
Signed at lower right: Ingham
Gift of Erving Wolf Foundation, 1977
1977.182.8

Henry Inman (1801–1846)

Born Utica, New York; died New York City.
Inman painted portraits, genre scenes, miniatures,
and landscapes. He moved to New York City in
1812 and in 1814 was apprenticed to the por-
traitist John Wesley Jarvis (1781–1840). In 1822 he
established his own studio, where he worked in
partnership with his pupil THOMAS SEIR CUMMINGS
from 1824 to 1827. He was a founder of the
National Academy of Design in 1825, serving as
its first vice president until 1831; he held the
same office from 1839 to 1842 and again in
1844. In 1831–32 Inman was a partner in a lith-
ographic printing and publishing business in
Philadelphia, and in 1834 he was appointed
director of the Pennsylvania Academy of the
Fine Arts. In 1844 he traveled to England to
paint portraits, including two of the poet William
Wordsworth. Inman died soon after his return
to New York in 1845.

REFERENCES: Groce and Wallace 1957, p. 340;
Fielding 1986, pp. 440–41; American Paintings
in MMA I 1994, pp. 450–59. CAC



Henry Inman
161. *Albert Bridges*
Watercolor on off-white Bristol board
7 1/2 x 6 3/16 in. (19.1 x 15.7 cm)
Bequest of Eliza K. DeLamater, 1926
27.84.1



Henry Inman
162. *Mrs. Albert Bridges*
Watercolor on off-white Bristol board
7 1/2 x 6 1/4 in. (19.1 x 15.9 cm)
Bequest of Eliza K. DeLamater, 1926
27.84.2



Henry Inman
163. *The Residence of Mr. William Inman,
Sampitts, Westchester County* (from McGuire
Scrapbook), 1826
Graphite on off-white wove paper

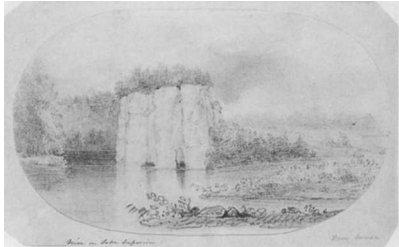
5⁹/₁₆ × 7¹/₄ in. (14.1 × 18.4 cm)

Signed at lower left: Henry Inman.

Inscribed at bottom center: The residence of Mr William Inman. / Sampitts. West Chester County. 1826.

Gift of James C. McGuire, 1926

26.216.36



Henry Inman

164. *View on Lake Superior* (from McGuire Scrapbook)

Graphite on off-white wove paper, mounted on off-white Bristol board

3⁷/₈ × 6³/₈ in. (9.8 × 16.8 cm)

Signed on mount at lower right: Henry Inman; on

mount at lower center: View on Lake Superior

Inscribed on verso at lower left: Rock Fort on the Illinois

Gift of James C. McGuire, 1926

26.216.53

George Inness

(1827–1894)

Born Newburgh, New York; died Bridge-of-Allan, Scotland. In his youth, Inness studied with the itinerant painter John Jesse Barker and was apprenticed to the engraving firm of Sherman and Smith in New York. From about 1843 to 1845 he trained with the French painter Régis-François Gignoux. Inness first exhibited his work at the National Academy of Design, New York, in 1844; in 1858 he was elected an associate member, and in 1868 he was made an academician. About 1850 he visited Florence and Rome and in 1852 returned to New York. The following year he again traveled to Europe, where he remained until 1854. By 1860 Inness's health had declined, and he left New York for Medfield, Massachusetts. In 1863 he moved to Eagleswood (Perth Amboy), New Jersey, and soon after became a devotee of the religious mystic Emanuel Swedenborg. In 1870 he returned to Europe, traveling in France and Italy, and in 1874 he settled in Paris. In 1875 he returned to Boston and began composing his theories on art, which were published in *Harper's New Monthly Magazine* in 1878, the same year he relocated to Montclair, New Jersey. The previous year, Inness had helped to found the Society of American Artists. Although Inness was a prolific painter in oils, his extant watercolors number fewer than fifty and date primarily from his Italian sojourn in 1872–74. He rarely exhibited

these works and sold only a few. In 1882 he stopped working in the medium.

REFERENCES: Ireland 1965; New York 1978; Foster 1982, pp. 161–92, 436–44, 572–83; American Paintings in MMA II 1985, pp. 243–66; New York–Cleveland–Minneapolis–Los Angeles–Washington, D.C. 1985–86; New York and other cities 1991, p. 85. CAC



George Inness

165. *Across the Campagna*, 1872

Watercolor, gouache, and graphite on off-white wove paper

6¹³/₁₆ × 10⁵/₁₆ in. (17.3 × 26.2 cm)

Signed at lower left: G. Inness

Inscribed on verso at center, below an unfinished

sketch of trees and buildings: Ostia [Dec?] / 8 72

Bequest of Susan Dwight Bliss, 1966

67.55.145

Plate 87

George Inness

166. *Olive Trees at Tivoli*, 1873

Gouache, watercolor, and graphite on blue wove paper

7 × 12³/₈ in. (17.8 × 31.4 cm)

Inscribed at lower left: G. Inness / Tivoli; on

verso: Tivoli / April 1873

Morris K. Jesup Fund, 1989

1989.287

Chauncey Bradley Ives

(1810–1894)

Born Hamden, Connecticut; died Rome, Italy. About 1825 Ives was apprenticed to Rodolphus Northrop, a wood-carver in New Haven; he may also have studied with Hezekiah Augur, who was working as a sculptor in that city during the mid-1820s. About 1837 Ives established a studio in Boston. There he began to produce portrait busts in clay and marble, for which he would become well known. In 1844 Ives moved to Florence, where he enrolled in the Accademia di Belle Arti. In 1851 he settled in Rome, although he visited America often. While in Italy he continued to produce portrait busts and idealized sculptures. During an 1855 trip to New York, Ives set up a studio where he displayed *Cupid with His Net* (location unknown), along with other statues and photographs of his works. Shortly thereafter Ives returned to Rome to complete the many commissions for sculpture that he had garnered in America. In the late 1860s he received several

public commissions, including his first important bronze, *Bishop Thomas Church Brownell* (Trinity College, Hartford).

REFERENCES: Groce and Wallace 1957, pp. 341–42; DAB 1958, vol. 5, part 1, p. 518; Tuckerman 1966, pp. 582–83; American Sculpture in MMA I 1999, p. 26. CAC



Chauncey Bradley Ives

167. *Winged Cupid* (from Cropsey Album)

Graphite and gray wash on off-white wove paper

9¹/₈ × 6³/₁₆ in. (23.2 × 16 cm)

Inscribed on album page in Jasper Francis

Cropsey's hand: C.B. Ives

Purchase, Charles and Anita Blatt Gift, 1970

1970.9.19

David Johnson

(1827–1908)

Born New York City; died Walden, New York. Identified with the second generation of the Hudson River School, Johnson was born in New York and lived there most of his life. He may have learned the rudiments of painting from his brother, Joseph (1821–1890), a portrait painter, and he took some lessons in landscape painting from the Hudson River School painter JASPER FRANCIS CROPSEY in the early 1850s. By 1849 he was producing impressive plein-air oil sketches in the company of JOHN FREDERICK KENSETT and JOHN WILLIAM CASILEAR and in the same year first exhibited paintings at the National Academy of Design and the American Art-Union in New York. Certainly the work he did until about 1880 corresponds most closely in style to the painting of those two artists. Johnson rose to membership in the National Academy in 1861. Sparse references suggest that he visited Europe about 1862, and the subject of one painting from around the same time is of the American West. He painted no known European subjects, however, and the overwhelming majority of his works—scenes in New York, New Jersey, Massachusetts, New Hampshire, Vermont, and Virginia—mark Johnson as among the more localized of the Hudson River School painters. Around 1880 his style softened and his subjects became increasingly suburban in response

to the emerging taste in America for the works of the French Barbizon artists and the American pictures that they inspired—particularly those of GEORGE INNESS.

REFERENCES: Baur 1980; Yonkers 1987; Ithaca–College Park–Athens–New York 1988–89.

KJA



David Johnson

168. *Landscape*, 1874

Graphite and white-chalk heightening on gray wove paper

6⅞ × 10⅜ in. (16.8 × 26.4 cm)

Initialed and dated at lower right: DJ [in monogram] 74

Maria DeWitt Jesup Fund, 1997

1997.275

Plate 88

David Johnson

169. *Landscape and Lagoon, New Rochelle*

Previous title: *Landscape and Lake, New Rochelle*

Graphite and white-chalk heightening on tan wove paper

11 × 18 in. (27.9 × 45.7 cm)

Inscribed at lower left: New Rochelle. / DJ [in monogram]. Augt. 1884. / No 32.

John Osgood and Elizabeth Amis Cameron

Blanchard Memorial Fund, 1980

1980.115

David Johnson

170. *Sketchbook of White Mountains and Hudson River Subjects*

Drawings in graphite on off-white wove paper, bound in cloth- and leather-covered boards

Sheet size: 4⅞ × 6⅞ in. (11 × 17.6 cm); cover size: 5⅞ × 7⅞ in. (13.7 × 18.1 cm)

Inscribed inside front cover along right edge:

The Rock Shadows—like l. brown and p. blue—the general line / looking—the whole darker than the grass—

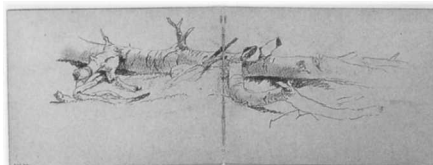
Inscribed inside back cover along right edge:

David Johnson / 626 Broadway N.Y.—; vertically at left center: Walker's Pond, Conway Corner. [drawing along left edge]; on paper affixed to right center: "This world is very lovely. Oh, my God, / I thank thee that I live."

Gift of Martha J. Fleischman and Barbara G.

Fleischman, 1999

1999.368.3



170

Study of a Fallen Tree

Graphite on off-white wove paper

Gift of Martha J. Fleischman and Barbara G.

Fleischman, 1999

1999.368.3q verso; 1999.368.3r recto



171, recto

David Johnson

171. *Trees*, 1886

Black ink washes and graphite on off-white wove paper

18⅞ × 12⅞ in. (46.8 × 32.7 cm)

Inscribed at lower center: DJ AUG 1886 N51.

Purchase, Charles and Anita Blatt Gift, 1968

68.187 recto



171, verso

verso: *Trees and Dog*, 1886

Graphite on off-white wove paper

Signed and dated: DJ Augt 1886.

Purchase, Charles and Anita Blatt Gift, 1968

68.187 verso

Eastman Johnson

(1824–1906)

Born Lovell, Maine; died New York City.

Johnson spent his childhood in Maine, first in Fryeburg and then in Augusta, where his father served as secretary of state for three decades.

One of the finest American draftsmen of the mid-nineteenth century, Johnson honed his talent as an apprentice at John H. Bufford's lithography shop in Boston, beginning in 1840. By 1842 he

was drawing charcoal, chalk, and crayon likenesses of his family and his father's political colleagues in Maine. His insightful portraits gained him entrée into important circles in Washington, D.C., beginning about 1845, and his success in the capital brought him prestigious commissions in Boston the following year. In 1849 Johnson enrolled at the Kunstakademie, Düsseldorf, where he immersed himself in the tradition of painting historical and narrative subjects. He perfected his skills with a three-year sojourn at The Hague, where he studied Dutch and Flemish painting. He put the finishing touches on his unique style as a member of the Paris studio of Thomas Couture in 1855. He set up a portrait studio in New York in 1856 and received many commissions but became most celebrated for his scenes of American life, especially large canvases depicting human-interest events from the Civil War and maple sugaring, the corn harvest, and cranberry picking.

REFERENCES: Brooklyn 1940; New York 1972; Patricia Hills, "The Genre Painting of Eastman Johnson: The Sources and Development of His Style and Themes" (Ph.D. diss., Institute of Fine Arts, New York University, 1973); Brooklyn–San Diego–Seattle 1999–2000.

CRB



Eastman Johnson

172. *Dr. Bracht*, 1851

Graphite and white chalk on brown wove paper

14¼ × 10⅞ in. (36.2 × 27.1 cm)

Gift of Thomas Colville, in memory of Stephen D. Rubin, 1991

1991.337

Plate 85

Eastman Johnson

173. *Feeding the Turkey*, ca. 1872–80

Pastel on wove paper, mounted to canvas on a wood strainer

24 × 14 in. (61 × 35.6 cm)

Anonymous Gift, in memory of William Brown Cogswell, 1946

46.47

Plate 84

Eastman Johnson

174. *Portrait of a Woman*, ca. 1871

Charcoal and white-chalk heightening on light brown wove paper

18⅞ × 12⅞ in. (46.8 × 31.3 cm)

Initialed at lower right: E.J.

Rogers Fund, 1946

46.22.2

David Claypoole Johnston

(ca. 1799–1865)

Born Philadelphia; died Dorchester, Massachusetts. He was the son of a bookkeeper-printer and an actress. Apprenticed to a printmaker from 1815 to 1819, he worked briefly as an independent engraver, but his business failed and he had turned to acting by 1821. In succeeding years he may also have painted portraits. He moved to Boston in 1825 and began doing theatrical caricatures and other illustrations for the firm of Pendleton Lithographers. In 1828, inspired by the English caricaturist George Cruikshank's *Scraps and Sketches* (1827), Johnston began his series of satirical cartoons titled *Scraps* (1828–49), which earned him steadily increasing renown and a sobriquet, the American Cruikshank. He also made illustrations for more than forty books and many periodicals, calling cards, trade cards, bank notes, and stock shares. A member of the Boston Artists' Association, he painted very few oils but regularly showed his watercolors at the annual exhibitions of the Boston Athenaeum.

REFERENCES: Brigham 1940; Boston–Worcester 1970. KJA

Plate 42

David Claypoole Johnston

175. *At the Waterfall*, ca. 1850

Watercolor, gum arabic, and gouache on off-white wove paper

8 7/8 × 12 3/4 in. (22 × 32.3 cm)

Initialed at lower right: DCJ

Gift of Mr. and Mrs. Stuart P. Feld, 1978
1978.512

Henrietta Johnston

(ca. 1674–1729)

Born England or France; died Charleston, South Carolina. Of French Huguenot descent, Johnston was living with her parents in the Middlesex area, outside of London, by about 1685. She may have received some artistic training in England from the miniaturist Thomas Forster and perhaps also, in the art of pastel, from Edmund Ashfield or Edward Luttrell. In 1694 she married Robert Dering and had moved with him to Dublin by 1698. She apparently began drawing portraits, strictly out of financial necessity, after the death of her husband in 1702; her earliest known works are signed and dated "Dublin 1704." Henrietta accompanied her second husband, the Reverend Gideon Johnston, to his new clerical post in Charles Town (now Charleston), South Carolina, where he had been appointed Bishop's Commissary. The first professional woman artist in America, she received numerous commissions for pastel likenesses from her new neighbors, especially those who shared her heritage. Johnston worked in a consistent manner, with little change in her style over time.

REFERENCES: Rutledge 1947; Middleton 1966; Winston-Salem–Charleston 1991–92.

CRB

Plate 2

Henrietta Johnston

176. *Mrs. Pierre Bacot (Marianne Fleur Du Gue)*, ca. 1708–10

Previous title: *Marie Peronneau Bacot (Mrs. Pierre Bacot)*

Pastel and red and black chalk on toned laid paper
11 × 8 7/16 in. (27.9 × 21.7 cm)

Watermark: [illegible]

Gift of Mrs. J. Insley Blair, 1947

47.103.23

Plate 1

Henrietta Johnston

177. *Pierre Bacot*, ca. 1708–10

Pastel and red chalk on off-white laid paper
11 1/8 × 9 in. (29.5 × 22.9 cm)

Gift of Mrs. J. Insley Blair, 1947

47.103.24

Robert Jones

Born England. Beginning in 1822 Jones worked in New York City as a painter of theatrical scenery. He was the principal artist for the panorama that accompanied the 1828 play *A Trip to Niagara*; or, *Travellers in America* by painter and literatus William Dunlap (1766–1839). It contained eighteen landscape scenes based on the plates from WILLIAM GUY WALL's popular *Hudson River Portfolio* (1821–25). After 1832 Jones resided primarily in Boston, where he also worked as a panoramist; in 1836 he was employed by the New York maker of dioramas Henry Hanington (d. 1856). Jones exhibited at the Boston Athenaeum from 1837 to 1847.

REFERENCES: Groce and Wallace 1957, p. 358; Avery 1995, pp. 54; *Who Was Who* 1999, vol. 2, p. 1763. CAC



Robert Jones

178. *Trenton Falls, New York*, 1836

Watercolor, gouache, graphite, and sgraffito on light tan wove paper

10 1/2 × 16 in. (26.7 × 40.6 cm)

Inscribed on verso at center: Near Trenton Falls N York / R Jones 1836 / Boston / Painted by Robert Jones Boston 183[6] / for Russell Smith \$20–
Gift of Mr. and Mrs. Stuart P. Feld, 1981

1981.446.1

David Johnson Kennedy

(1816/17–1898)

Born Port Mullin, Scotland; died Philadelphia. Kennedy immigrated to the United States via Canada in 1835 and settled in Nashville, Tennessee. Shortly thereafter, he made his way north to Philadelphia, where he worked as a purchasing and general agent for the Philadelphia and Reading Railroad. Kennedy had little artistic training but was prolific (more than a thousand of his works are in collection of the Historical Society of Pennsylvania, many of them scenes of street life in Philadelphia). Active in the art circles of his adopted city, Kennedy exhibited at the Pennsylvania Academy of the Fine Arts, the Philadelphia Exchange, and the Artists' Fund Society.

REFERENCES: PAFA Exhibition Record 1988–89, vol. 1, p. 113; *Who Was Who* 1999, vol. 2, p. 1822. EBD

Plate 71

David Johnson Kennedy

179. *Entrance to Harbor—Moonlight*, 1881

Gouache, graphite, pastel, and sgraffito on white wove paper coated with gray gouache

9 1/4 × 15 in. (23.5 × 38 cm)

Signed and dated at lower left: D.J. Kennedy
1881

Rogers Fund, 1968

68.41

John Frederick Kensett

(1816–1872)

Born Cheshire, Connecticut; died New York City. As a child, Kensett studied with his father, Thomas Kensett (1786–1829), an engraver, painter, and publisher. By 1828 he was apprenticed to his uncle, Alfred Daggett, an engraver, and worked in his New Haven, Connecticut, shop. From 1829 to 1840 Kensett was employed as an engraver in New York City, New Haven, and Albany. He exhibited his first painting, a landscape, at the National Academy of Design in 1840 and that same year embarked on an extended trip to England, France, Germany, and Italy, traveling with JOHN WILLIAM CASILEAR, ASHER BROWN DURAND, and Thomas P. Rossiter (1818–1871). While in Paris, Kensett shared a studio with the landscape painter Benjamin Champney (1817–1907) and met the founder of the Hudson River School, THOMAS COLE. In 1847 Kensett returned to America and took a studio in New York City. In 1849 he was made an associate of the National Academy of Design and in the following year an academician. He also became a member of the Century Association (formerly the New York Sketch Club). By the mid-1850s Kensett was a successful landscape and marine painter: throughout his career, he made many sketching trips to Long Island, upstate New York, and New England. In 1859 he was appointed to President James Buchanan's advisory council for the decoration of the Capitol in Washington, D.C. Kensett

was a founder of The Metropolitan Museum of Art, in 1870, and also served as a trustee and member of the Executive Committee.

REFERENCES: University Park–New York 1978; Worcester–Los Angeles–New York 1985–86; ANB 1999, vol. 12, pp. 589–90; *Who Was Who* 1999, vol. 2, p. 1825. CAC

Plate 69

John Frederick Kensett

180. *Birch Tree, Niagara*, probably 1851

Graphite on off-white wove paper

16 $\frac{1}{16}$ × 10 $\frac{3}{8}$ in. (42.1 × 27 cm)

Inscribed at lower right: Birch Tree Niagara /

Aug. 26th / 50 / JF K [in monogram]

Morris K. Jesup Fund, 1976

1976.19



Attributed to John Frederick Kensett

181. *Mountain Landscape, Lombardy*

Watercolor and graphite on white wove paper

7 × 10 in. (17.8 × 25.4 cm)

Inscribed at lower right: Boraca [?] / 18[5?]1

Lombardy

Maria DeWitt Jesup and Morris K. Jesup Funds,

1974

1974.198



John Frederick Kensett

182. *North of the White Mountains*, 1850

Previous title: *White Mountains, October 16th*, 1850

Graphite on blue wove paper

9 $\frac{1}{2}$ × 12 $\frac{1}{2}$ in. (24.2 × 31.8 cm)

Inscribed at upper right: 13; at lower right: N of the W. Mts / Oct 16th 50

Gift of Michael St. Clair, 1979

1979.101

John Frederick Kensett

183. *Windsor Forest*

Watercolor and brown ink on off-white laid paper

9 $\frac{1}{2}$ × 12 $\frac{13}{16}$ in. (24.2 × 32.5 cm)

Inscribed on verso: Study from Nature / by J. F.



Kensett / from Kensett Sale

Gift of Jock Truman, 1971

1971.178

James Kidder

(1793–1837)

Born Medford, Massachusetts; died Greenburgh, New York. A landscape and miniature painter, engraver, and lithographer, Kidder may also have worked as a broker with his brother, William. During the early 1800s he reportedly was a student of the painter and engraver JOHN RUBENS SMITH. Throughout his career Kidder was known for his topographical renderings of Boston and Cambridge, Massachusetts, particularly his *View of Boston Common*, which in 1813 appeared in *Polyanthos*, a Boston arts publication. He also produced landscape views of several New England colleges, such as Brown, Harvard, Lowell, Williams, and Uxbridge. Senefelder Press employed Kidder as an artist, and Annin and Smith, Pendleton Lithographers, and Tappan and Bedford lithographed his drawings. Kidder exhibited his work in 1837 at the Boston Athenaeum and in 1844 and 1847 at the old Boston Museum.

REFERENCES: Peters 1931, p. 250; Karolik Collection Drawings 1962, vol. 1, p. 214; NMAA Index 1986, vol. 3, p. 2014; Deák 1988, vol. 1, pp. 259–60, vol. 2, no. 387; Pennington 1999, p. 41-B. CAC



James Kidder

184. *Interior of a Lottery*, 1821

Gouache, watercolor, and graphite on toned wove paper

15 × 10 $\frac{3}{4}$ in. (38.1 × 27.3 cm)

Purchase, Morris K. Jesup Fund, Lois and Arthur

Stainman Philanthropic Fund and Robert and

Bobbie Falk Philanthropic Fund Gifts, 1999

1999.351

John Lewis Krimmel

(1786–1821)

Born in Ebingen, Württemberg, Germany; died Philadelphia. Krimmel attended local schools in Germany and assisted in his father's confectionery before becoming a clerk in Stuttgart. In 1809 he joined his brother in Philadelphia and decided to pursue art professionally, perhaps having received training on a previous visit to England. He studied at the Pennsylvania Academy of the Fine Arts and took independent drawing classes, becoming in the early 1810s an increasingly accomplished draftsman, watercolorist, and painter. Krimmel visited Europe in 1816–18, sketching frequently and, upon his return, again began to paint his trademark genre scenes and urban views of public life in Philadelphia. Elected president of the Association of American Artists early in 1821, Krimmel drowned that summer in a millpond, aged thirty-five.

REFERENCES: Naeve 1987; William T. Oedel, "Krimmel at the Crossroads [Review of *John Lewis Krimmel: An Artist in Federal America*, by Milo M. Naeve]," *Winterthur Portfolio* 23, no. 4 (Winter 1988), pp. 273–81; Janet Marstine, "America's First Painter of Temperance Themes, John Lewis Krimmel," *Rutgers Art Review* 9–10 (1988–89), pp. 111–34; Harding 1994.

KK



Attributed to John Lewis Krimmel

Formerly attributed to Pavel Petrovich Svinin

185. *Black Sawyers Working in front of the Bank of Pennsylvania, Philadelphia*, 1811–ca. 1813

Watercolor and graphite on white laid paper

9 $\frac{1}{8}$ × 6 $\frac{3}{4}$ in. (23.2 × 17.1 cm)

Rogers Fund, 1942

42.95.16



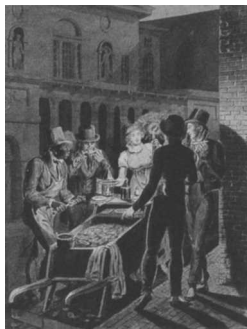
186

Attributed to John Lewis Krimmel
Formerly attributed to Pavel Petrovich Svinin
186. *Exhibition of Indian Tribal Ceremonies at the Olympic Theater, Philadelphia*, 1811–ca. 1813
Watercolor, gouache, and graphite on white laid paper
7¹/₁₆ × 9¹/₄ in. (18 × 23.5 cm)
Rogers Fund, 1942
42.95.28



Attributed to John Lewis Krimmel
Formerly attributed to Pavel Petrovich Svinin
187. *Members of the City Troop and Other Philadelphia Soldiery*, 1811–ca. 1813
Watercolor, gouache, and graphite on white laid paper
9 × 7¹/₄ in. (22.9 × 18.4 cm)
Rogers Fund, 1942
42.95.21

Plate 28
Attributed to John Lewis Krimmel
Formerly attributed to Pavel Petrovich Svinin
188. *Merrymaking at a Wayside Inn*, 1811–ca. 1813
Watercolor and graphite on white laid paper
7¹/₈ × 9³/₁₆ in. (18.1 × 23.4 cm)
Rogers Fund, 1942
42.95.12



Attributed to John Lewis Krimmel
Formerly attributed to Pavel Petrovich Svinin
189. *Nightlife in Philadelphia—an Oyster Barrow in front of the Chestnut Street Theater*, 1811–ca. 1813
Watercolor and graphite on white laid paper
9³/₁₆ × 6¹/₁₆ in. (23.3 × 17.3 cm)
Rogers Fund, 1942
42.95.18



Attributed to John Lewis Krimmel
Formerly attributed to Pavel Petrovich Svinin
190. *Sunday Morning in front of the Arch Street Meeting House, Philadelphia*, 1811–ca. 1813
Watercolor, black ink, and graphite on white laid paper
9 × 7³/₈ in. (22.9 × 18.7 cm)
Watermark at left: [fleur-de-lis within a crown]
Rogers Fund, 1942
42.95.17



Attributed to John Lewis Krimmel
Formerly attributed to Pavel Petrovich Svinin
191. *Tableau of Indian Faces*, 1811–ca. 1813
Watercolor, black chalk, gum arabic, and gouache on white laid paper
9¹/₄ × 7 in. (23.6 × 17.8 cm)
Rogers Fund, 1942
42.95.29



Attributed to John Lewis Krimmel
Formerly attributed to Pavel Petrovich Svinin
192. *Winter Scene in Philadelphia—the Bank of the United States in the Background*, 1811–ca. 1813
Watercolor, black ink, and gum arabic on white wove paper

7³/₈ × 9³/₄ in. (18.7 × 24.8 cm)
Rogers Fund, 1942
42.95.14



Attributed to John Lewis Krimmel
Formerly attributed to Pavel Petrovich Svinin
193. *“Worldly Folk” Questioning Chimney Sweeps and Their Master before Christ Church, Philadelphia*, 1811–ca. 1813
Watercolor and graphite on white laid paper
9⁷/₁₆ × 6⁷/₈ in. (24 × 17.5 cm)
Rogers Fund, 1942
42.95.15

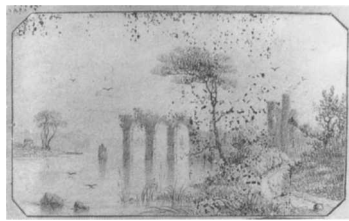
Charles Lanman (1819–1895)

Born Monroe, Michigan; died Washington, D.C. Lanman, a landscape and marine painter, author, and explorer, is said to have studied engraving under ASHER BROWN DURAND. He traveled extensively throughout the eastern United States and made over 1,700 pencil and oil sketches on those excursions, many of which were published as engravings. In 1845 he began to work as a writer and subsequently spent several years in Michigan, Ohio, and New York City as a journalist, frequently writing on art. In 1846 he began to paint outdoors, directly from nature. About 1848 he settled in Washington, D.C., where over the next forty years he assumed librarianships at the War Department, the Department of the Interior, the United States House of Representatives, and the Washington city library. In 1850 he was made private secretary to the secretary of state, Daniel Webster, and about 1871 was appointed American Secretary of the Japanese delegation to the United States. A prolific author, Lanman saw thirty-two of his works published, including *Letters from a Landscape Painter* (1845) and *Dictionary of the United States Congress* (1859). Throughout his years in Washington, Lanman continued to pursue his interest in art. In 1857 he catalogued the art collection of W. W. Corcoran, founder of the Corcoran Gallery of Art in Washington. He continued to paint, often traveling to Long Island, the home of the landscape and genre painters WILLIAM SIDNEY MOUNT and SHEPARD ALONZO MOUNT, with whom he frequently corresponded.

REFERENCES: French 1879, pp. 104–6; Groce and Wallace 1957, p. 384; Morristown–Stony Brook–Monroe–Philadelphia 1983–85; *Who Was Who* 1999, vol. 2, p. 1946. CAC



Charles Lanman
194. *Indians Returning from the Hunt* (from McGuire Scrapbook), 1841
Graphite on white wove paper
2¹³/₁₆ × 4⁵/₈ in. (7.5 × 11.7 cm)
Inscribed on verso: Indians returning from the hunt. / Charles Lanman.
Gift of James C. McGuire, 1926
26.216.86



Charles Lanman
195. *Landscape* (from McGuire Scrapbook)
Graphite on white wove paper
2³/₄ × 4¹/₂ in. (7 × 11.5 cm)
Signed on mount: C. Lanman
Gift of James C. McGuire, 1926
26.216.47

Benjamin Henry Latrobe (1764–1820)

Born Fulneck, near Leeds, England; died New Orleans. Latrobe studied with important professionals: the prominent engineer John Smeaton and the distinguished architect Samuel P. Cockerell. He designed private houses for a time in England, but after the death of his wife and of his mother he decided to immigrate to the United States and in 1795 settled in rural Pennsylvania, where he had inherited land. Struggling to build his reputation as an engineer, Latrobe moved to Philadelphia in search of greater opportunities. He received a commission to design the Bank of Pennsylvania (1798–1801; destroyed) and produced a building of great originality. In 1803 President Thomas Jefferson appointed Latrobe Surveyor of the Public Buildings of the United States, a title that included the task of finishing the Capitol. Serving two terms as Capitol architect

(1803–11, 1815–17), Latrobe contributed improvements to the south and north wings and devised an American alternative to the classical Greek capital. His Roman Catholic Cathedral at Baltimore (1805–20) has long been recognized as Latrobe's crowning achievement. In New Orleans to recoup losses incurred in connection with the waterworks he had constructed there, Latrobe succumbed to yellow fever on the third anniversary of his son Henry's death from the same illness. His son JOHN HAZLEHURST BONEVAL LATROBE was an artist, art patron, and inventor.

REFERENCES: Latrobe 1905; Carter 1985.

EBD

Plate 12

Benjamin Henry Latrobe
196. *View from the Packet Wharf at Frenchtown Looking Down Elk Creek*, 1806
Watercolor, pen and iron-gall ink, and graphite on off-white wove paper
8¹/₂ × 12 in. (21.6 × 30.5 cm)
Inscribed along bottom: View from the Packet Wharf at Frenchtown looking down Elk Creek, showing the Mouth of Pates' Creek.
Signed and dated at lower right: BHenry Latrobe Augt. 2d. 1806.
Morris K. Jesup Fund, 1993
1993.281



Benjamin Henry Latrobe
197. *View on the New Turnpike Road, on the Margin of the Juniata, with a Distant View of the Warrior Mountain*, 1820
Watercolor, graphite, brown ink, and sgraffito on off-white wove paper
14³/₄ × 20¹³/₁₆ in. (37.5 × 52.8 cm)
Signed at lower right, below border: Bhenry B Latrobe
Inscribed at bottom, below border: View on the new Turnpike road, on the margin of the Juniata, drawn January 22d 1820 with a distant view of the Warrior / Mountain. The whole country covered with snow at that time.
Watermark along upper edge at right: Ruse & Turners / 1813
Morris K. Jesup Fund, 1994
1994.435

John Hazlehurst Boneval Latrobe (1803–1891)

Born Philadelphia; died Baltimore. Son of architect BENJAMIN HENRY LATROBE, John Latrobe received his early education at Saint Mary's College in Baltimore. Aspiring to become an architect, he enrolled at the United States Military Academy at West Point, then the only school of engineering in the United States, but abandoned his studies after the death of his father in 1820. He began a law career in Baltimore and augmented his income with freelance writing and art projects. Under the pseudonym E. Van Blon, Latrobe illustrated and wrote the text of an influential drawing manual, *Lucas' Progressive Drawing Book*, published in Baltimore in 1827–28. That same year witnessed the formation of the Baltimore and Ohio Railroad, which provided ample new opportunities for engineers. Latrobe began working for the company in 1831 and rose to become chief engineer in 1842. An inventor—he patented a stove in 1846—Latrobe was also a strong supporter of the American Colonization Society, which endeavored to settle unemployed, unassimilated freed slaves in Liberia. An active patron of the arts, he was a member of the board of the Centennial Exposition in Philadelphia and helped found the Maryland Historical Society and the Maryland Institute for the Promotion of the Mechanic Arts, chartered in 1825.

REFERENCES: Semmes 1917; *DAB* 1958, vol. 6, part 1, pp. 27–28. EBD

Plate 48

John Hazlehurst Boneval Latrobe
198. *Dining Room and Stage Offices at White Sulphur Springs, West Virginia*, 1832
Watercolor on off-white wove paper
7⁷/₁₆ × 10³/₈ in. (18.9 × 26.4 cm)
Inscribed at bottom, below image: White Sulphur —Dining Room—Stage Office [e]tc / from the New Orleans House; at upper left: 13 [vertical]; at upper right: 13; at lower left: 3; along lower right edge: -4- [vertical]
Purchase, Bequest of Susan Ludlow Parish, by exchange, 1984
1984.40

Charles Robert Leslie (1794–1859)

Born and died London, England. Leslie's parents were American, and in 1800 they moved to Philadelphia, where they raised their son and apprenticed him to a bookseller. In 1811 Leslie returned to London to study painting with BENJAMIN WEST, Henry Fuseli, and WASHINGTON ALLSTON. Leslie specialized in literary genre paintings, which were very popular in England. In 1826 he was elected to the Royal Academy of Arts, London. Seven years later he was named professor of drawing at the United States Military Academy at West Point and returned to America; however, after only a few months Leslie moved

back to England, where in 1847 he was appointed professor of painting at the Royal Academy.

REFERENCES: Groce and Wallace 1957, p. 394; DAB 1958, vol. 6, part 1, pp. 184–85; Fielding 1986, p. 535. CAC



Charles Robert Leslie
199. *Child in a Landscape* (from McGuire Scrapbook)
Graphite on off-white wove paper
4 $\frac{5}{16}$ × 5 $\frac{7}{16}$ in. (11 × 13.9 cm)
Signed at lower left: C L Leslie RA
Gift of James C. McGuire, 1926
26.216.82

Emanuel Gottlieb Leutze (1816–1868)

Born Gmünd, Baden-Württemberg, Germany; died Washington, D.C. Leutze immigrated to the United States at the age of nine. Settling with his parents in Philadelphia, he began his artistic training with JOHN RUBENS SMITH. His talent brought him commissions to design portraits for one of the foremost illustrated biographies of the nineteenth century, *The National Portrait Gallery of Distinguished Americans* (1834–39). With the support of local Philadelphians Edward L. Carey, a collector and publisher, and Joseph Sill, a merchant, Leutze traveled abroad. Enrolling at the Kunstakademie in Düsseldorf as a history painter, he soon achieved recognition both at home and abroad; however, by 1843 Leutze had become disillusioned with the academy and left to travel in Bavaria, Italy, and Switzerland. In 1845 he reestablished himself in Düsseldorf, where his studio attracted many American artists, including EASTMAN JOHNSON, Thomas Worthington Whittredge (1820–1910), ALBERT BIERSTADT, and William Stanley Haseltine (1835–1900). Leutze traveled to the United States in 1851 to accompany the second version of his painting *Washington Crossing the Delaware* (Metropolitan Museum) to New York and Washington, where it was exhibited to great acclaim. Leutze returned to Düsseldorf in 1852 but was back in New York in 1859. The following year he was elected an academician at the National Academy of Design. In 1861 he received a long-desired commission to paint a mural for the United States Capitol (*Westward the Course of Empire Takes Its Way*, completed the following year). The artist spent his last years in New York and Washington, painting portraits of the major figures of the Civil

War era as well as a cartoon for a large mural, *Emancipation of the Slaves* (location unknown).

REFERENCES: Tuckerman 1966, pp. 333–45; Stehle 1976; American Paintings in MMA II 1985, pp. 13–26. EBD



Emanuel Gottlieb Leutze
200. *Girl with Rabbit* (from McGuire Scrapbook)
Graphite on off-white Bristol board
4 $\frac{11}{16}$ × 3 $\frac{1}{8}$ in. (12 × 8 cm)
Signed at upper right: Leutze
Gift of James C. McGuire, 1926
26.216.68 recto



verso: *Sketches: Cows; Two Female Portraits, One Crossed Out* (from McGuire Scrapbook)
Graphite, partially effaced with iron-gall ink, on off-white Bristol board
Gift of James C. McGuire, 1926
26.216.68 verso

Plate 70
Emanuel Gottlieb Leutze
201. *The Last Drop* (from McGuire Scrapbook)
Iron-gall ink and graphite on thin green wove letterpress paper
5 $\frac{5}{16}$ × 4 $\frac{7}{8}$ in. (13.5 × 12.4 cm)
Inscribed at lower right, below image: E.G. Leutze. / The Last drop-.
Gift of James C. McGuire, 1926
26.216.29



Emanuel Gottlieb Leutze
202. *Sketch for a Lifesaving Medal* (from McGuire Scrapbook)
Pen and ink and graphite on thin off-white laid letterpress paper
8 $\frac{1}{4}$ × 7 $\frac{3}{8}$ in. (21 × 19.4 cm)
Inscribed at lower left: Sketch / For Life Saving Medal / Leutze
Watermark [in crest perhaps representing the United States? surrounded by stars]: IMPROVED
Gift of James C. McGuire, 1926
26.216.35



Emanuel Gottlieb Leutze
203. *The Soldier's Farewell* (from McGuire Scrapbook), 1859
Ink and graphite on thin off-white laid letterpress paper
9 $\frac{7}{8}$ × 7 $\frac{3}{4}$ in. (25.1 × 19.8 cm)
Signed at lower left: E. Leutze
Inscribed at lower right: Washington 4 / 59
Gift of James C. McGuire, 1926
26.216.32



Emanuel Gottlieb Leutze
204. *Soldiers Fighting*
Graphite on buff-colored wove paper with gilt edges
10 $\frac{3}{8}$ × 14 $\frac{1}{8}$ in. (26.4 × 35.9 cm)
Inscribed on a photograph mounted on a carte de

visite that was originally affixed to the back of the sheet: with the Compliments / of . E. Leutze; on the carte de visite at lower left: Brady; on the carte de visite at lower right: New York Signed at lower right: E Leutze Morris K. Jesup Fund, 1990 1990.46.1

D. Levine

The places and dates of Levine's birth and death are unknown. The inscription on the drawing in the Metropolitan Museum's collection indicates that it was made in Philadelphia; its style and its inclusion in the album probably assembled by James C. McGuire (1812–1888) suggests Levine was active during the mid-nineteenth century.

CAC



D. Levine
205. *Head of a Scotsman* (from McGuire Scrapbook)
Graphite on off-white wove paper
11¹/₁₆ × 8⁷/₁₆ in. (28 × 21.8 cm)
Inscribed at lower left: D. Levine / Phila a
Gift of James C. McGuire, 1926
26.216.1

Jacob Maentel (1763?–1863)

Born Kassel, Germany; died New Harmony, Indiana. Maentel, a farmer and an amateur painter, may have studied medicine in Germany, and he is said to have been a secretary to Napoleon Bonaparte. About 1800 he immigrated to America and settled in York County (possibly Lancaster County), Pennsylvania; he may have resided in Baltimore in 1807–8. Sometime about 1840 illness forced Maentel and his family to stay with friends in New Harmony, Indiana, and the artist remained there for the rest of his life. Maentel frequently inscribed his portraits with information about the sitter in German script, yet he did not always sign his name. Many of his works were formerly ascribed to Samuel Endredi Stettinus (1768–1813), a better-known German

folk artist and newspaper publisher, who may have been a relative.

REFERENCE: Mary Black, "Jacob Maentel, 1763?–1863," in *New York* 1980, pp. 116–23.

CAC



Jacob Maentel
206. *Portrait and Birth Record of Mahala Wechter*, 1833
Watercolor, gouache, gum arabic, and graphite on off-white wove paper
11⁵/₈ × 9¹/₂ in. (29.5 × 24.1 cm)
Inscribed at bottom: Geboren den 12ten februar 1815 in Elizabeth Township Lancaster County / im Staat Pensilvanien in Nord America. gemald im Jahr 1833.
Gift of Edgar William and Bernice Chrysler Garbisch, 1966
66.242.28

Edward Dalton Marchant (1806–1887)

Born Edgartown, Massachusetts; died Asbury Park, New Jersey. Marchant was a painter of portraits and miniatures. He began his professional career in Charleston, South Carolina, about 1827 and in 1832 established a studio in New York City. From 1838 to 1852, Marchant worked in New Orleans, in Ohio, and in Nashville, Tennessee, as well as in New York. In 1854 he settled in Philadelphia. An associate member of the National Academy of Design, New York, he exhibited there from 1832 to 1871. Also in New York he showed his work at the Artists' Fund Society in 1838 and the American Art-Union in 1841, and at the Pennsylvania Academy of the Fine Arts, Philadelphia, from 1850 to 1868.

REFERENCES: NAD Exhibition Record (1826–1860) 1943, vol. 2, pp. 10–12; Groce and Wallace 1957, p. 422; Fielding 1986, p. 580.

CAC

Edward Dalton Marchant
207. *Head of a Child* (from McGuire Scrapbook)
Graphite on off-white wove paper
5¹/₁₆ × 5¹/₈ in. (14.1 × 13 cm)



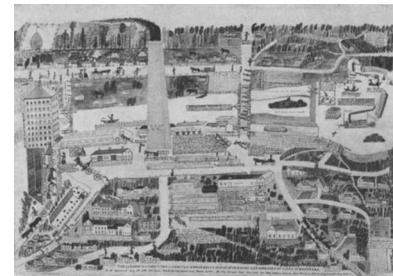
Signed at lower right: E.D. Marchant
Gift of James C. McGuire, 1926
26.216.15

John Martin

Martin, an amateur artist, was a cashier and an accountant for F. Shaw Brothers' sawmill and tannery in Grand Lake Stream, Maine, from about 1881 until 1883, according to annotations on his watercolor *F. Shaw Brothers Tannery, Maine*, of 1882–83.

REFERENCE: "Grand Lake Stream," in Geo[rge] J. Varney, *A Gazetteer of the State of Maine with Numerous Illustrations* (Boston: B. B. Russell, 1881), p. 256.

CAC



John Martin
208. *F. Shaw Brothers Tannery, Maine*, 1882–83
Pen and black and red inks, graphite, watercolor, and white gouache on tan Bristol board
34³/₈ × 43¹/₁₆ in. (87.9 × 111.6 cm)
Inscribed along bottom at center: THE LARGEST TANNERY IN THE AMERICAN WORLD BEING ONE OF THE FIVE, OWNED AND OPERATED BY F. SHAW BROTHERS. / As It Appeared July 4, 1882. The Land, Works, Village, Canal and Steam Boats At This Stream Cost One And One Half Million Dollars. Firm Failed In 1883 For Eight And One Half Million; at lower left corner: 1882 The Story of my life. / During a year and a half in / this Office I received from the / St. Stephens bank 294,000\$ / and paid the same / out for Bark & labor / Tanning & labor / construction repairs / I paid no bills except / local purchases, all / freight inward & out / ward. All hides & / stampages were paid / in the Boston office. / My cash was short 2 55 // 100 / Your Humble Servant and / Expert Accountant John

Martin; [numerous inscriptions throughout the drawing identify buildings, inhabitants, and landmarks at the tannery and in the surrounding village].
Bequest of Edgar William and Bernice Chrysler Garbisch, 1979
1980.341.1

Tompkins Harrison Matteson
(1813–1884)

Born Peterborough, New York; died Sherburne, New York. Matteson was a painter of history, genre, and portrait subjects. In his youth he moved to New York City, where he briefly attended classes at the National Academy of Design and subsequently established a studio. About 1839 he relocated to central New York State and began painting portraits. In 1841 Matteson returned to Manhattan and soon became well known for his paintings of patriotic subjects, many of which were later engraved. In 1848 Matteson was made an associate of the National Academy of Design, where he exhibited from 1841 to 1860. In 1850 he settled in Sherburne and in 1855 was elected an assemblyman of the New York State Legislature.

REFERENCES: NAD Exhibition Record (1826–1860) 1943, vol. 2, pp. 18–19; Groce and Wallace 1957, p. 431; Tuckerman 1966, pp. 432–34.

CAC



Tompkins Harrison Matteson
209. *Scene from Literature* (from McGuire Scrapbook)
Graphite on off-white wove paper
5³/₈ × 4¹/₁₆ in. (13.7 × 12.5 cm)
Initialed at lower right: T.H.M
Gift of James C. McGuire, 1926
26.216.75

Constant Mayer
(1829–1911)

Born Besançon, France; died Paris, France. Mayer studied at the École des Beaux-Arts in Paris. In 1857 he immigrated to New York and later became a United States citizen. He specialized in life-size genre paintings, many of which were later chromolithographed, photographed, and engraved; his work was popular in both America

and Europe. In 1866 Mayer was elected an associate of the National Academy of Design, New York, where he exhibited from 1863 to 1894. He also showed work at the American Art-Union in New York and at the Paris Salon, and in 1869 he was made Chevalier de la Légion d'honneur. In 1895 Mayer returned to Paris, where he lived the remainder of his life.

REFERENCES: Clement and Hutton 1880, vol. 2, pp. 102–3; Groce and Wallace 1957, p. 434; NAD Exhibition Record (1861–1900) 1973, vol. 2, pp. 615–17; Fielding 1986, p. 597.

CAC



Attributed to Constant Mayer
210. *Interior Setting: Carpenter at Work with Family* (from Cropsey Album), 1856
Pen and brown ink and gray washes on off-white wove paper
4¹/₂ × 5³/₈ in. (11.4 × 13.7 cm)
Signed and dated at lower right: C. Mayer Rom 1856
Inscribed along top: per dormire non si aquistor Purchase, Charles and Anita Blatt Gift, 1970
1970.9.16

Jervis McEntee
(1828–1891)

Born and died Rondout (now part of Kingston), New York. The son of an engineer, Jervis McEntee studied landscape painting with Frederic Edwin Church (1826–1900) in New York City in 1850–51 and also began exhibiting his work at the National Academy of Design. In the years immediately afterward McEntee worked as a tradesman in Rondout, where he married in 1854, and then returned full-time to landscape painting in 1858. He rented rooms in the new Studio Building on West Tenth Street, which remained his city residence until his death. McEntee maintained close social ties to many contemporaries, including Church, Sanford Robinson Gifford (1823–1880), Thomas Worthington Whittredge (1820–1910), and EASTMAN JOHNSON. In 1860 and 1861, respectively, he was elected an associate and a full academician at the National Academy. He and his wife went abroad in 1868–69, visiting England, France, Italy, and Belgium, and traveled west in 1881. Throughout his career, McEntee typically sketched in summer in the mountains neighboring Rondout and in winter worked at the Tenth Street Studio Building, where he painted generally somber, wistful interpretations of upstate New York scenery.

REFERENCES: [Jervis McEntee], “Jervis McEntee’s Diary,” *Journal of the Archives of American Art* 8, nos. 3–4 (July–October 1968), pp. 1–29; New York 1976; New York 1997–98; Kevin J. Avery, “Jervis McEntee,” in ANB 1999, vol. 15, pp. 33–35.

KJA

Plate 90
Jervis McEntee
211. *Dry Brook*, 1888
Graphite and gouache on gray wove paper
10³/₈ × 13¹/₁₆ in. (27 × 35.3 cm)
Inscribed at lower right: Dry Brook. / Aug. 9 1888—
Morris K. Jesup Fund, 1976
1976.179

Jervis McEntee
212. *Sketchbook of Italian Landscape Subjects*, 1869
Drawings in watercolor, graphite, and white gouache on blue wove paper, bound in cloth-covered boards
Sheet size: 4⁷/₁₆ × 8⁷/₈ in. (11.3 × 22.5 cm); cover size: 4³/₄ × 9¹/₄ in. (12.1 × 23.5 cm)
Inscribed inside front cover at right: J. Mc Entee / Rome – 1869—
Watermark (on most sheets): VIDALON–LES
Morris K. Jesup Fund, 1982
1982.217



Landscape with Roman Aqueduct, 1869
Graphite and white gouache on blue wove paper
Watermark: VIDALON–LES
Morris K. Jesup Fund, 1982
1982.217.2 recto



Jervis McEntee
213. *Study of Birch Trunks (Scribners’)*, 1869
Previous title: *Scribners’ (Study of Trees)*
Graphite and gouache on blue wove paper
11¹/₁₆ × 8¹/₁₆ in. (30.1 × 22 cm)
Inscribed at lower right: Scribners’ / Sept 28 – 1869.
Morris K. Jesup Fund, 1976
1976.180

John McLenan
(1827–1865)

Born Pennsylvania; died New York City. “Fat John” McLenan was an illustrator, comic draftsman, and wood engraver, well known for his caricatures and genre scenes. While working in a meatpacking plant in Cincinnati, Ohio, about 1850, the artist was discovered by the draftsman, DeWitt C. Hitchcock. Soon after, McLenan relocated to New York City. A prolific draftsman, he contributed to *Harper’s Monthly* and the humorous periodical *Yankee Notions*. Over fifty-two books published between 1852 and 1866 contained his work, including Charles Dickens’s *Tale of Two Cities* and *Great Expectations*, and Samuel Putnam Avery’s *The Harp of a Thousand Strings* (1858). His work was exhibited at the National Academy of Design, New York, in 1853 and 1858.

REFERENCES: “Summer Resorts: The Catskills—The Haunt of Artists,” *Cincinnati Daily Inquirer*, August 13(?), 1868; Groce and Wallace 1957, p. 417; Hamilton 1958; Hamilton 1968; *Who Was Who* 1999, vol. 2, p. 2143. CAC



Probably John McLenan
214. *The Empty Bottle* (from McGuire Scrapbook)
Graphite on off-white wove paper
8 7/8 × 7 1/4 in. (21 × 18.4 cm)
Inscribed at lower left: Mc Clennan [signature with flourish]
Gift of James C. McGuire, 1926
26.216.22



Probably John McLenan
215. *Man at Bar* (from McGuire Scrapbook)
Graphite on off-white wove paper

7 9/16 × 6 7/8 in. (19.2 × 17.5 cm)
Inscribed at lower left: McClennan— / Cin—; at lower center [partially erased] McClennan / Cin [?]
Initialed at lower right: JML
Gift of James C. McGuire, 1926
26.216.21 recto



215, verso

verso: *Landscape* (from McGuire Scrapbook)
Graphite on off-white wove paper
Gift of James C. McGuire, 1926
26.216.21 verso

William Rickarby Miller
(1818–1893)

Born County Durham, England; died New York City. It is believed that Miller first trained with his father, Joseph Miller. He attended art school in England at Newcastle and Durham from about 1836 to 1839 and in London from 1841 to 1844; he continued his studies by copying prints. About 1844 Miller immigrated to America, settling in New York City. In 1846 he wrote a paper, “My Rules and Plans of Life,” which outlined his moral philosophy and belief in predestination. About 1847 he began working in watercolors, which he exhibited in New York at the American Art-Union and later at the National Academy of Design. In 1853 *Homes of American Authors* was published by G. P. Putnam and Company with his illustrations, and he received the first in a series of commissions to draw landscapes for illustrated weeklies, including copies of landscape paintings by such Hudson River School artists as JASPER FRANCIS CROPSEY and ASHER BROWN DURAND. Miller was a strict moralist and a recluse, and prone to emotional swings; in 1867 he became estranged from his wife, a devotee of Swedenborgianism. From 1873 to about 1889, Miller executed numerous pen-and-ink sketches for a projected volume of American landscape drawings to be titled “A Thousand Gems” that went unpublished. At various times during his career he experimented with portraiture and aspired to teach drawing, painting, and the principles and methodology of art. In addition to his art, Miller studied French and Spanish, composed and performed music, and wrote poetry, stories, and plays.

REFERENCES: Carlock 1947; Shelley 1947a; Groce and Wallace 1957, p. 446; Corbin 1983; Annette Blaugrund and Susan M. Sivard, “New York in

Watercolor: The Landscapes of William Rickarby Miller (1818–1893)” (The New-York Historical Society, New York, [1991], photocopy). CAC



William Rickarby Miller
216. *Catskill Clove*, 1856
Watercolor, gouache, and graphite on light green wove paper
19 13/16 × 14 3/16 in. (50.7 × 36.5 cm)
Inscribed at lower right: W.R. Miller / Catskill Clove. 1856.
Gift of Mrs. A. M. Miller, 1893
93.24.3



William Rickarby Miller
217. *Catskill Clove in Palingsville*, 1856
Watercolor, gouache, and graphite on light green wove paper
19 7/8 × 14 1/16 in. (50.6 × 35.8 cm)
Signed at lower left: W. R. Miller / Del.
Inscribed at lower left: 25; at lower right: Catskill Clove in Palingsville / Augt. 1856 / NY
Gift of Mrs. A. M. Miller, 1893
93.24.4



218

Attributed to William Rickarby Miller
218. *Gothic Ruins*
Graphite on off-white wove paper
5 3/8 x 4 7/8 in. (14.3 x 12.5 cm)
Signed at upper right: by Miller
Gift of Erving Wolf Foundation, 1977
1977.182.6

Plate 72
William Rickarby Miller
219. *The Grandmother Tree near Middletown, Long Island*, 1858
Watercolor, gouache, and graphite on off-white wove paper
15 7/8 x 12 1/16 in. (40.3 x 32.9 cm)
Inscribed at lower left: W.R. Miller. 1858. N.Y. / 24 [?]; at lower right: The Grandmother Tree. near / Middle Town. Long Island
Gift of Mrs. A. M. Miller, 1893
93.24.2



William Rickarby Miller
220. *Indian Falls, Indian Brook, Cold Springs, New York*, 1850
Watercolor, pen and ink, graphite, gouache, and gum arabic on tan wove paper
20 3/8 x 14 in. (51.8 x 35.6 cm)
Inscribed at lower left: No. 1 - June - 1850 - W.R. Miller. N.Y.; at lower right: Indian Falls / Indian brook / Cold Springs, N.Y.
Purchase, Terner Foundation Gift, in memory of Stephen D. Rubin, 1992
1992.289



William Rickarby Miller
221. *Pleasant Valley, New Jersey*, 1858
Watercolor, graphite, and gouache on light green wove paper
17 7/8 x 14 3/8 in. (45.5 x 37.2 cm)
Signed at lower left: W.R. Miller del.
Inscribed at lower left: 26; at lower right:

Pleasant Valley. / N. Jersey 1858.
Gift of Mrs. A. M. Miller, 1893
93.24.1



William Rickarby Miller
222. *Willow Tree, Harlem Creek, New York*, 1853
Watercolor, gouache, and graphite on green wove paper
11 3/16 x 16 1/8 in. (28.8 x 41 cm)
Inscribed at lower left: Willow Tree, Harlem Creek. NY. Oct. 1853—Morrisania [?]
Rogers Fund, 1966
66.141

Samuel Finley Breese Morse (1791–1872)

Born Charlestown, Massachusetts; died New York City. Morse began his artistic career painting miniatures while attending Yale College. In 1810, after his graduation, he studied with WASHINGTON ALLSTON and in 1811 traveled to London to study with BENJAMIN WEST at the Royal Academy of Arts. In 1815 he returned to America and established a studio in Boston. Unable to earn a living as a history painter, Morse became an itinerant portraitist. In 1824 he moved to New York, where he soon received many important portrait commissions. Morse was a founder of the National Academy of Design, serving as its first president from 1826 to 1845 and again from 1861 to 1862. In 1829 he traveled to Europe to study the old masters, returning to New York in 1832. In 1835 he was made a professor of the literature of the arts of design at New York University. Morse gave up painting in 1837. His electrical telegraph, on which he had begun work in 1832, eventually brought him fame and fortune and made him one of the most renowned inventors of the nineteenth century. He also was one of the first Americans to experiment with daguerreotypy, in a studio he set up in New York in 1840. Morse served as a trustee and vice president of The Metropolitan Museum of Art from 1871 until his death.

REFERENCES: Prime 1875; *Samuel F. B. Morse: His Letters and Journals*, edited and supplemented by Edward Lind Morse, 2 vols. (Boston and New York: Houghton, Mifflin Company, 1914); NAD Exhibition Record (1826–1860) 1943, vol. 2, pp. 32–33; Groce and Wallace 1957, p. 456; Fielding 1986, p. 642; American Paintings in MMA I 1994, pp. 373–82. CAC



Samuel Finley Breese Morse
223. *Head of a Man* (from McGuire Scrapbook), 1840
Pen and iron-gall ink on off-white wove paper
8 1/8 x 7 3/8 in. (20.7 x 18.7 cm)
Signed and dated along collar : SFB Morse 1840; at lower right: SFB Morse [flourish under surname]. May. 1840
Gift of James C. McGuire, 1926
26.216.49

Henry Jackson Morton (1807–1890)

Born New York City; died Philadelphia. The brother of draftsman JOHN LUDLOW MORTON, Henry Jackson Morton displayed artistic talent from an early age. He was educated at Columbia College, from which he graduated in 1827, and the General Theological Seminary in New York City. From 1827 to 1838 Morton exhibited his work at the National Academy of Design in New York and in 1829 was made an associate member of the academy. That same year, he became the only nonprofessional member of the New York Sketch Club (later the Century Association). Beginning in 1828 he executed drawings for *The Talisman*, a literary annual founded in 1827 by poet William Cullen Bryant. In 1830 he was ordained an Anglican minister and assumed his first and only pastorate in Philadelphia, retiring in 1886. A prolific draftsman, Morton executed innumerable graphic works—primarily for his own pleasure and as gifts for his friends.

REFERENCES: *Appleton's Cyclopedia* 1900, vol. 4, p. 430; American Paintings in NYHS 1982, vol. 2, p. 391. CAC



Henry Jackson Morton
224. *Museum d'Histoire Naturelle: Le Phoque* (*Museum of Natural History: The Seal*)
Graphite on off-white wove paper

11 5/8 x 9 1/16 in. (29.5 x 23.1 cm)

Inscribed at bottom center: Museum d'Histoire naturelle. / Le Phoque

Gift of Judith Hernstadt, 1998

1998.433.2



Henry Jackson Morton

225. *Sphinx in the Louvre*

Graphite and gray watercolor wash on off-white wove paper

11 5/8 x 9 1/16 in. (29.5 x 23.1 cm)

Gift of Judith Hernstadt, 1998

1998.433.1

John Ludlow Morton

(1792–1871)

Born and died New York City. Morton painted portraits, landscapes, and history pictures. In 1815 his earliest known work, *View on the Susquehanna*, was engraved for *The Port Folio*, a monthly literary journal. In 1825 Morton joined the New York Drawing Association and the following year was appointed secretary to the newly founded National Academy of Design in New York City, a position he held for eighteen years. In 1829 he helped found the New York Sketch Club and began exhibiting his work at the academy; in 1828 he was made an associate and in 1832 an academician. About 1828 Morton and his brothers, HENRY JACKSON MORTON, an amateur draftsman, and Edmund Morton, a miniaturist, shared studio space in the home of their father, an attorney, New York State militiaman, and New York City official. From 1844 to 1850 Morton also exhibited at the American Art-Union in New York. About 1863 he took up farming after moving to New Windsor, New York, but continued to maintain his New York City studio. Over the years he collected highly finished drawings by well-known artists and artist-friends, such as THOMAS COLE, THOMAS SEIR CUMMINGS, ASHER BROWN DURAND, FRANCIS WILLIAM EDMONDS, SAMUEL FINLEY BREESE MORSE, and THOMAS SULLY, and assembled them in an album now in the collection of the New-York Historical Society.

REFERENCES: NAD Exhibition Record (1826–1860) 1943, vol. 2, pp. 34–36; AAFA and AA-U Exhibition Record 1953, pp. 261–62; American Paintings in NYHS 1982, vol. 2, pp. 391–93.

CAC



John Ludlow Morton

226. *Indians Visiting Their Old Hunting Grounds (Visit to Their Old Hunting Grounds, from Hosack Album)*, ca. 1844

Pen and brown ink, ink washes, and graphite on off-white Bristol board

4 1/4 x 5 1/2 in. (10.8 x 14 cm)

Initialed at lower right beneath image: JLM

Inscribed at lower left: visit to their old hunting grounds

Purchase, Mrs. Louis Marx Gift, 1994

1994.187.7

Shepard Alonzo Mount

(1804–1868)

Born and died Setauket, New York. Shepard Mount, older brother of the genre painter WILLIAM SIDNEY MOUNT, was a portrait, landscape, still-life, and genre painter. In 1814 he moved with his family to his mother's ancestral homestead on Long Island, New York, at Stony Brook. About 1821 Mount was apprenticed to a carriage maker in New Haven, Connecticut, and in 1827 began working in the firm's New York City shop. In 1828 he took up painting and enrolled in drawing classes at the National Academy of Design. In 1829, the Mount brothers opened a portrait studio, but they were unsuccessful. In 1830 Shepard Alonzo Mount leased a studio in New York City and formed a friendship with the highly regarded portraitist HENRY INMAN. The following year, he returned to Long Island to paint family portraits but maintained his New York studio into the 1840s. In 1833 he was elected an associate member of the National Academy of Design. In 1841 he married the sister of the portraitist Charles Loring Elliott (1812–1868). In 1861, after the death of his only daughter, Mount stopped painting for a time. In the last years of his life, he made excursions to New York City and Connecticut but, for the most part, remained on Long Island, painting landscapes.

REFERENCES: Stony Brook 1988; *Who Was Who* 1999, vol. 2, p. 2353.

CAC

Plate 50

Shepard Alonzo Mount

227. *Back of a Woman* (from McGuire Scrapbook), ca. 1857

Graphite on white wove paper

8 3/8 x 7 1/16 in. (21.9 x 18.3 cm)

Initialed at lower right: S.A.M.

Inscribed at lower right, probably not in the

artist's hand: Mount

Gift of James C. McGuire, 1926

26.216.24



Shepard Alonzo Mount

228. *Captain Manyat* (from McGuire Scrapbook)

Graphite on off-white wove paper

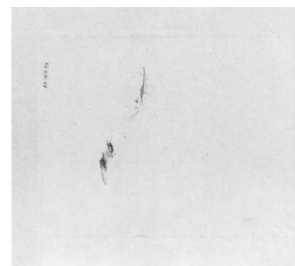
6 7/8 x 6 3/8 in. (17.5 x 16.2 cm)

Signed along bottom of image: S.A. Mount

Inscribed along bottom of sheet: Capt. Manyat

Gift of James C. McGuire, 1926

26.216.48 recto



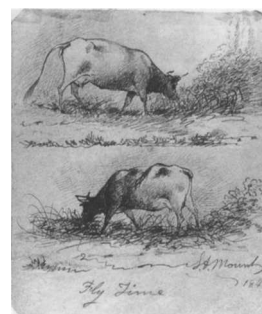
228, verso

verso: *Profile* (from McGuire Scrapbook)

Graphite on off-white wove paper

Gift of James C. McGuire, 1926

26.216.48 verso



Shepard Alonzo Mount

229. *Fly Time* (from McGuire Scrapbook), 1840

Graphite on off-white wove paper

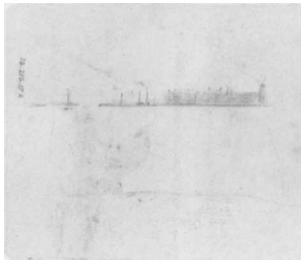
7 1/16 x 5 7/8 in. (17.9 x 14.9 cm)

Signed and dated at lower right: S.A. Mount / 1840

Inscribed at lower center: Fly Time

Gift of James C. McGuire, 1926

26.216.17 recto

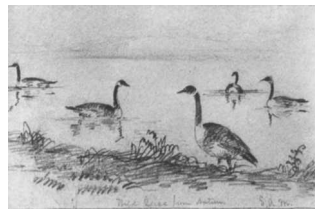


229, verso

verso: *Pier with Boats* (from McGuire Scrapbook), 1840
Graphite on off-white wove paper
Gift of James C. McGuire, 1926
26.216.17 verso



Shepard Alonzo Mount
230. *Studio of William S. Mount* (from McGuire Scrapbook)
Graphite on off-white laid paper
8¹/₁₆ × 7¹/₄ in. (22.8 × 18.5 cm)
Initialed at lower right: S.A.M.
Inscribed at upper right: Studio of W^m S. Mount / Mount
Watermark: [fleur-de-lis]
Gift of James C. McGuire, 1926
26.216.34



Shepard Alonzo Mount
231. *Wild Geese* (from McGuire Scrapbook)
Graphite on heavy off-white wove paper
3¹/₈ × 5 in. (7.9 × 12.7 cm)
Initialed at bottom right: S.A.M.
Inscribed at bottom center: Wild Geese from Nature
Gift of James C. McGuire, 1926
26.216.74

William Sidney Mount (1807–1868)

Born and died Setauket, New York. Mount, who painted portraits, landscapes, genre scenes, and animal pictures, was the younger brother of Henry Smith Mount (1802–1841) and SHEPARD ALONZO MOUNT, both artists. In 1824 he was apprenticed to Henry, a sign and ornamental painter, and in 1826 he entered the newly established school at the National Academy of Design in New York City. In 1827 he moved to Stony Brook, Long Island, and in 1829 returned to New York City, where until 1836, he kept a studio. In 1837 Mount settled permanently on eastern Long Island, where the local lifestyle and surroundings became the inspiration for many of his rural genre paintings, which brought him wide renown. He first exhibited at the National Academy in 1828 and in 1832 was made an academician. Mount was also an amateur inventor. He built himself a portable studio for plein-air painting and designed a hollow-backed violin, which he patented.

REFERENCES: NAD Exhibition Record (1826–1860) 1943, vol. 2, pp. 41–45; Groce and Wallace 1957, p. 458; NAD Exhibition Record (1861–1900) 1973, vol. 2, pp. 665–66; American Paintings in MMA I 1994, pp. 509–22. CAC



William Sidney Mount
232. *Artist Sketching at Stony Brook, New York* (from McGuire Scrapbook), 1840
Graphite on off-white wove paper
6¹/₁₆ × 9³/₈ in. (17.2 × 24.5 cm)
Signed and dated at lower right: Wm. S. Mount–1840
Inscribed at bottom: Stony Brook
Gift of James C. McGuire, 1926
26.216.5



William Sidney Mount
233. *Landscape with Figure* (from McGuire Scrapbook)
Graphite on off-white wove paper
5³/₈ × 5¹/₁₆ in. (13.8 × 14.5 cm)
Initialed at bottom: W.S.M.
Gift of James C. McGuire, 1926
26.216.56



William Sidney Mount
234. *Mill Hill*, 1840
Graphite on light buff-colored wove paper
4³/₄ × 7¹/₁₆ in. (12.1 × 20.2 cm)
Inscribed at upper left: Mill Hill / June 22– / 40
Gift of Erving Wolf Foundation, 1977
1977.182.4

John Neagle (1796–1865)

Born Boston; died Philadelphia. Neagle set up his first portrait studio in Philadelphia about 1817. He found it difficult to make a name for himself, however, and traveled south to find commissions. By about 1820 he had succeeded to some degree—in part as a result of a successful exhibition of his works at the Pennsylvania Academy of the Fine Arts, Philadelphia, and in part because he had become the son-in-law of the city's finest portraitist, THOMAS SULLY (Neagle married Sully's niece and stepdaughter, Mary). Having adapted Sully's fluid brushwork to his own abilities, he made vivid portraits in which strong colors and light are favored.

REFERENCE: Philadelphia 1989. CCB

Plate 40
John Neagle
235. *Thomas Sully*, 1831
Graphite on off-white wove paper
6¹/₄ × 3⁷/₈ in. (15.9 × 9.8 cm)
Inscribed at lower left: Sketch of Thos Sully, artist– / from Nature– / by JnoNeagle / Feby 17 1831
Maria DeWitt Jesup Fund, 1997
1997.181

Nivelet

Nivelet, a folk artist whose first name is unknown, was active chiefly in Massachusetts between about 1820 and 1830 but may have been in New York City sometime between 1827 and 1835, when *Macon*, the ship depicted in the Museum's drawing by the artist, regularly sailed between Manhattan and Savannah, Georgia.

REFERENCES: William P. Campbell, 101 *American Primitive Water Colors and Pastels from the Collection of Edgar William and Bernice Chrysler Garbisch* (exh. cat.; Washington, D.C.: National Gallery of Art, [1966]), pp. 77, 131, no. 62; Meyer 1987, p. 192. CAC



Nivelet

236. *The Ship "Macon,"* 1828–35

Watercolor, gouache, gold paint, graphite, pen and black ink, and gum arabic on off-white Bristol board

18 15/16 × 25 5/16 in. (48.1 × 64.3 cm)

Signed at lower left: Nivelet

Inscribed along bottom: Ship Macon New York & Savannah Packet Capt. D. L. Porter

Gift of Edgar William and Bernice Chrysler

Garbisch, 1966

66.242.7

Thomas Story Officer

(1810–1859)

Born Carlisle, Pennsylvania; died San Francisco. Officer studied under THOMAS SULLY in Philadelphia from about 1834 until 1845. He worked as a portrait and miniature painter chiefly in Philadelphia, but also for short periods in Alabama, Louisiana, and Virginia. In 1846 he moved to New York City, where from 1846 to 1850 he exhibited at the American Art-Union and the National Academy of Design. He visited Mexico City and Australia before moving to San Francisco in 1855. Officer achieved great success in San Francisco, winning a medal at the 1857 Mechanics Institute Fair and in 1858 a certificate of merit for a "photograph in oil," executed in a technique he had learned while working as a photographer's colorist. Although Officer was considered one of the best portraitists in California, he died a destitute alcoholic and was buried in a public grave.

REFERENCES: Groce and Wallace 1957, p. 476; Fielding 1986, p. 678; Johnson 1990, p. 158.

CAC



Thomas Story Officer

237. *Holy Eyes* (from McGuire Scrapbook), 1850

Graphite on white wove Bristol board

6 1/4 × 5 1/8 in. (15.9 × 13.1 cm)

Signed and dated at lower right: TS. Officer / 1850; on verso at top: By Thos. S. Officer / Feby 1850
Gift of James C. McGuire, 1926

26.216.65

Johann Heinrich Otto

(ca. 1733–ca. 1800)

Born Germany; died probably Pennsylvania.

Otto immigrated to the United States in 1753.

He initially found employment as a weaver in Tulpehocken Township, Berks County, in 1755.

During the 1750s and 1760s, he and his family lived in Ephrata, in Lancaster County, where

baptismal records indicate that his wife bore him at least six children. During the 1770s Otto

began creating various forms of hand-drawn

Frakturschriften. A decade later, he produced his

first printed forms for these birth and baptismal

records on a press in Ephrata. The 1790 census

lists him as a resident of Northumberland

County, Mahanoy Township, where he probably

served as a schoolmaster. His latest known frak-

tur design dates from 1797, and no record of his

estate survives. Extremely popular during the

artist's lifetime, Otto's designs were further dis-

seminated through the work of his sons: William

(1761–1841), Jacob, Conrad (1770–1857), and

Daniel (ca. 1770–ca. 1820).

REFERENCES: Shelley 1961; Frederick S. Weiser and Howell J. Heaney, *The Pennsylvania German Fraktur of the Free Library of Philadelphia*, 2 vols., Publications of The Pennsylvania German Society, vols. 10–11 (Breinigsville: The Pennsylvania German Society and the Free Library of Philadelphia, 1976), vol. 1, no. 23; vol. 2, nos. 282–86, 298; Weiser and Henley 1986, p. 509. EBD

Plate 3

Johann Heinrich Otto

238. *Fraktur Motifs*, ca. 1770–1800

Watercolor, pen and iron-gall ink, and graphite on off-white laid paper

13 3/16 × 16 7/16 in. (33.5 × 42.1 cm)

Gift of Edgar William and Bernice Chrysler

Garbisch, 1966

66.242.1



Attributed to Johann Heinrich Otto

239. *Fraktur Motifs*, ca. 1780

Watercolor and pen and iron-gall ink on off-white laid paper

8 1/4 × 13 1/8 in. (21 × 33.3 cm)

Inscribed twice on verso: Michel Emrich

Rogers Fund, 1944

44.13

William Page

(1811–1885)

Born in Albany, New York; died Tottenville, New

York. Page moved with his family to New York

City as a boy of eight. While still young, he

received a prize for a sepia drawing at the

American Academy of the Fine Arts. He worked

briefly in a New York law office and then studied

drawing and painting with portraitist James

Herring (1794–1867). In 1826 he became the

pupil of SAMUEL FINLEY BREESE MORSE and trained

at the National Academy of Design, where he

drew from casts of antique sculpture and eventu-

ally received a silver medal for his efforts. During

the late 1820s and 1830s, Page supported himself

by painting miniatures and portraits. He briefly

abandoned art for the ministry but changed his

mind and devoted himself to history painting at

the American Academy, where in 1835 he was

elected director. His reputation grew rapidly, and

in 1837 he became a full member of the National

Academy of Design. Page sought new opportuni-

ties in Boston in 1843 and was initially well

received; however, commissions became scarce

and the artist returned to New York in 1847. He

set out for Europe in 1850. In Florence and Rome

he was overwhelmed by the technical brilliance of

Titian and Veronese and worked hard to achieve

the Italian masters' tones and effects by experi-

menting with materials and techniques. Unable to

support his family abroad, Page returned to New

York in 1860 but found few patrons there for

his unconventional subjects. In 1871 he became

president of the National Academy of Design,

but he was unable to fulfill his ambition to

reform the instruction at the institution when he

suffered a stroke the following year. Thereafter,

he painted little and was rarely able to sell his

work. Nonetheless, his devotion to the masters of

the Venetian Renaissance earned him a sobriquet

that must have pleased him: the American Titian.

REFERENCES: Jarves 1863, p. 395; DAB 1958, vol. 7, part 2, pp. 144–45; Gardner and Feld 1965, pp. 253–54; American Paintings in MMA I 1994, pp. 543–45. EBD

Plate 60

William Page

240. *Man and Child* (from McGuire Scrapbook)

Watercolor, white gouache, and gum arabic on brown wove paper

5 1/16 × 3 3/16 in. (12.9 × 9 cm)

Signed at upper right: Wm Page

Signed and dated on verso at lower center:

William Page. / '80. [?]

Gift of James C. McGuire, 1926

26.216.83

Enoch Wood Perry
(1831–1915)

Born Boston; died New York City. The son of a hardware merchant, Perry must have developed an interest in art early in life, for in 1851 he wrote away for information about the Kunstakademie in Düsseldorf, where he enrolled and worked for an undocumented period of time and also studied with EMANUEL GOTTLIEB LEUTZE for about two years. In 1854 he entered Thomas Couture's studio in Paris and two years later was in Italy, not only to study but also to serve as United States Consul in Venice, an appointment procured through his father's influence. Despite his diplomatic duties, Perry found ample time to paint and study. He returned home in 1858 an accomplished painter, with landscape and narrative paintings submitted to major exhibitions in many cities. He first worked in Philadelphia and then in New Orleans. In 1862 he traveled to San Francisco and then in 1864 to the Sandwich Islands. After 1867 he made his home in New York but continued his pattern of travel, all the while developing a reputation for his paintings and drawings of American rural life.

REFERENCES: Cowdrey 1945; Gibbs 1981.

CRB

Plate 91

Enoch Wood Perry
241. *A Month's Darning*, 1876
Watercolor, gouache, and gum arabic on off-white wove paper
20 × 15 3/4 in. (50.8 × 40 cm)
Signed and dated at lower left: E.W. Perry / 1876
Watermark in center of sheet: [crown surmounting fleur-de-lis surmounting] P. D. V. & C.
Gift of Mr. and Mrs. Ferdinand H. Davis, 1966
66.240

William Henry Powell
(1823–1879)

Born and died New York City. A portrait and history painter, Powell was raised in Cincinnati, Ohio, where he studied painting with James Henry Beard (1812–1893). About 1840 he moved to New York City to study with HENRY INMAN; a few years later, he traveled to New Orleans. In 1847 he was commissioned to execute a painting to fill the last panel in the wall of the Rotunda of the Capitol in Washington, D.C., a project that had been awarded to Inman, who died suddenly in 1846; from 1848 to 1853, Powell worked in Paris on the Rotunda painting, *The Discovery of the Mississippi*. Several years later, he was awarded a commission by the State of Ohio to execute a painting in the capitol building at Columbus.

REFERENCES: Hazelton 1897, pp. 118, 121–22; Groce and Wallace 1957, p. 513; Fielding 1986, p. 739.

CAC



William Henry Powell
242. *Self-Portrait at Fifteen* (from McGuire Scrapbook), 1837
Graphite on off-white wove paper
4 3/4 × 4 in. (12.1 × 10.2 cm)
Initialed and dated at lower right: W. H. P. 1837
Gift of James C. McGuire, 1926
26.216.6

Alenson G. Powers
(1817–ca. 1867)

Born New York or Virginia; died possibly New Orleans. Powers, a portrait and history painter, began his artistic career about 1842 in Ohio. In 1845 he worked in Kentucky. By 1848 he was in Baton Rouge, Louisiana, where he painted a portrait of President Zachary Taylor (Gallier House, New Orleans). In 1854 Powers moved to New Orleans and in the following year traveled to Paris, Florence, and Rome to study art. In 1856 he returned to New Orleans, establishing himself as the portraitist to many of the city's elite. From 1860 to 1867 he worked in Madison Parish, Louisiana. Powers exhibited his work at Hewlett's Exchange, New Orleans, in 1848 and at the Paris Salon of 1855. His portraits were also shown in Saint Louis in 1870 and 1871.

REFERENCES: Groce and Wallace 1957, p. 513; Mahé and McCaffrey 1987, p. 314; *Who Was Who* 1999, vol. 3, p. 2651.

CAC



Alenson G. Powers
243. *William Walcott* (from McGuire Scrapbook)
Graphite on off-white wove paper
6 7/8 × 7 1/4 in. (17.5 × 18.4 cm)
Signed at lower right: A.G. Powers / Artist
Inscribed at lower left: Wm Walcott
Gift of James C. McGuire, 1926
26.216.50

Thomas Addison Richards
(1820–1900)

Born London; died Annapolis. Richards immigrated to the United States in 1831. He spent his youth in Hudson, New York, and Penfield, Georgia. At eighteen, he wrote and illustrated a guide to flower painting, *The American Artist: Young Ladies' Instructor in the Art of Flower Painting in Water Colors*. In the early 1840s Richards established himself in Charleston, South Carolina, where he earned a reputation as a teacher and illustrator. In 1844 he traveled to New York City to study at the National Academy of Design, where he rose through the ranks of the institution, becoming an associate of the academy in 1848, an academicien in 1851, and in 1852 a corresponding secretary (the latter post he held for forty years). An inveterate traveler, Richards visited many locales in America and contributed to several American magazines illustrated articles on what he had seen on his trips. He served as a professor of art at New York University between 1867 and 1887.

REFERENCE: Rutledge 1980, pp. 151, 166.

EBD



Thomas Addison Richards
244. *Cattawissa, Looking Down the Susquehanna*, 1852
Graphite on off-white wove paper
5 1/2 × 8 1/2 in. (14 × 21.6 cm)
Inscribed along top edge: Cattawissa—looking down the Susquehanna. / August. 10. 1852.
Morris K. Jesup Fund, 1974
1974.197.8

Plate 74

Thomas Addison Richards
245. *Entrance to a Coal Mine in the Valley of Wyoming, Pennsylvania (Entrance to a Coal Mine, Susquehanna)*, 1852
Graphite and white chalk on brown wove paper
5 1/2 × 8 1/4 in. (14 × 21.4 cm)
Inscribed along top edge: Entrance to a Coal Mine in Valley of Wyoming, Pa. Sep 11. / 52; at lower center: Coal Bed
Morris K. Jesup Fund, 1974
1974.197.3

Plate 75

Thomas Addison Richards
246. *In the Valley of Wyoming, Pennsylvania (Interior of a Coal Mine, Susquehanna)*, 1852
Graphite and white chalk on light brown wove paper
5 1/2 × 8 3/8 in. (14 × 21.3 cm)
Inscribed along top edge: In the Valley of Wyoming, Pa. Sep 11. 1852; at lower center:

Interior of a Coal Mine
Morris K. Jesup Fund, 1974
1974.197.4



247

Thomas Addison Richards
247. *Lake Scene with Cottages* (from Cropsey Album)
Graphite on white wove paper
3 1/4 x 4 1/4 in. (8.3 x 10.8 cm)
Inscribed at lower right, in Jasper Francis Cropsey's hand, below image on album page:
T. Addison Richards
Purchase, Charles and Anita Blatt Gift, 1970
1970.9.22



Thomas Addison Richards
248. *Nanticoke, Pennsylvania (The Susquehanna at Nanticoke)*, 1852
Graphite on off-white wove paper
5 1/2 x 8 1/2 in. (14.1 x 21.7 cm)
Inscribed and dated along top edge: Nanticoke, PA—Aug. 17. 1852.
Morris K. Jesup Fund, 1974
1974.197.5



Thomas Addison Richards
249. *The Susquehanna at Nanticoke (River Walk on the Susquehanna)*, 1852
Graphite on off-white wove paper
5 1/2 x 8 1/2 in. (14 x 21.6 cm)
Inscribed at top: The Susquehanna at Nanticoke. Sep. 1st. 1852.; along left edge: light from right. high light on road
Morris K. Jesup Fund, 1974
1974.197.2

Thomas Addison Richards
250. *Susquehanna below Nanticoke, Pennsylvania*, 1852
Graphite on off-white wove paper



5 1/2 x 8 1/2 in. (14 x 22 cm)
Inscribed at left edge: Susquehanna below Nanticoke Pa.; dated at bottom center: Sep. 8. 1852
Morris K. Jesup Fund, 1974
1974.197.6



Thomas Addison Richards
251. *The Valley of Wyoming—across from Plymouth (In the Valley of Wyoming)*, 1852
Graphite on off-white wove paper
5 1/2 x 8 1/2 in. (14 x 22 cm)
Inscribed at left edge: The Valley of Wyoming—across from Plymouth; below image at lower center: Sep. 7th
Morris K. Jesup Fund, 1974
1974.197.1



Thomas Addison Richards
252. *Wapwallopen Creek, Pennsylvania*, 1852
Graphite on off-white wove paper
5 1/2 x 8 1/2 in. (14 x 21.6 cm)
Inscribed at upper edge: Wapwallopen Creek Pa. Aug 13. 1852; at lower right: rousting [?]
Morris K. Jesup Fund, 1974
1974.197.7 recto



252, verso

verso: *Shickshinny, Pennsylvania (Susquehanna at Shickshinny); Weir on the Susquehanna*, 1852
Graphite on off-white wove paper
Inscribed at center: Weir on the Susquehanna, Sep. 5.; vertically at top left: Shickshinny Pa. Aug. 14, 1852
Morris K. Jesup Fund, 1974
1974.197.7 verso

William Trost Richards (1833–1905)

Born Philadelphia; died Newport, Rhode Island. Richards began his career as a copyist for a manufacturer of gas fixtures and lamps, but by 1850 he had begun to study painting with the German émigré PAUL WEBER. In 1851 he made his first field trip to sketch from nature; in 1852 he exhibited his first picture, a landscape, at the Pennsylvania Academy of the Fine Arts, Philadelphia. Richards traveled to New York in spring 1854, where he met several Hudson River School landscape painters. In 1855 he took his first trip abroad, traveling and working in Paris, Switzerland, and Italy. He moved on to Düsseldorf, where he joined an American community that included EMANUEL GOTTLIEB LEUTZE, ALBERT BIERSTADT, and William Stanley Haseltine (1835–1900). As his style gained in precision and naturalism, Richards attracted the admiration of American Pre-Raphaelite artists, who elected him to their short-lived Society for the Advancement of Truth in Art. In the early 1860s Richards met George Whitney of Philadelphia and in 1870 the Reverend Elias Lyman Magoon, who became major patrons of the artist. For both, he painted many watercolors that gained him a considerable reputation at the annual exhibitions of the American Water Color Society. In later years Richards worked most frequently on coastal subjects, in both oil and watercolor. He toured the rugged coasts of the British Isles many times and maintained homes in and around Newport, Rhode Island, and in Chester County, Pennsylvania.

REFERENCES: Brooklyn–Philadelphia 1973; Ferber 1980. KJA



William Trost Richards
253. *Apple Blossoms*, 1860
Graphite on off-white wove paper
4 3/8 x 2 15/16 in. (11.1 x 7.5 cm)
Initialed at lower left: W.T.R.
Signed on verso: Wm. T. Richards
Inscribed at lower left: Apple Blossoms; at lower

right: May 10. 1860; on verso: apple Blossoms
 Gift of Emma Avery Welcher and Amy Ogden
 Welcher, 1965
 65.275.2



William Trost Richards
 254. *Between the Cliffs, Newport*, 1876
 Gouache and watercolor on off-white wove paper
 6 1/4 x 4 7/16 in. (15.9 x 11.3 cm)
 Signed and dated at lower left: W.T. Richards, 1876
 Bequest of Susan Dwight Bliss, 1966
 67.55.143



William Trost Richards
 255. *Cedar Trees near Atlantic City*, ca. 1870-71
 Previous title: *Beech Trees*
 Graphite on light green wove paper
 9 1/2 x 14 13/16 in. (24.1 x 38 cm)
 Rogers Fund, 1969
 69.220.1



William Trost Richards
 256. *Coast of Cornwall*, ca. 1878
 Previous title: *On the Coast of Ireland*
 Graphite on off-white wove paper
 10 x 14 3/8 in. (25.4 x 36.6 cm)
 Gift of Walter Knight Sturges, 1978
 1978.20

William Trost Richards
 257. *Eagle's Nest, Franconia Notch*, 1873
 Watercolor, gouache, and graphite on light tan wove paper
 12 7/8 x 9 7/16 in. (32.8 x 24 cm)
 Signed and dated at lower right: Wm T. Richards 1873
 Bequest of Susan Dwight Bliss, 1966
 67.55.140



257

Plate 97
 William Trost Richards
 258. *Franconia Notch, New Hampshire*, 1872
 Previous title: *The Franconia Mountains from Campton, New Hampshire*
 Watercolor, gouache, and graphite on light tan wove paper
 8 3/16 x 14 1/4 in. (20.8 x 36.2 cm)
 Signed and dated at lower right: Wm T. Richards 1872
 Gift of The Reverend E. L. Magoon, D.D., 1880
 80.1.5



William Trost Richards
 259. *From Paradise to Purgatory, Newport*, 1878
 Watercolor, gouache, and graphite on off-white wove paper
 10 x 14 3/8 in. (25.4 x 36.5 cm)
 Signed and dated at lower right: Wm T. Richards. 1878.
 Bequest of Susan Dwight Bliss, 1966
 67.55.142



William Trost Richards
 260. *From the Flume House, Franconia, New Hampshire*, 1872
 Watercolor, gouache, and graphite on tan wove paper
 8 3/4 x 14 3/16 in. (21 x 36.1 cm)
 Signed and dated at bottom: Wm T. Richards 1872.
 Gift of The Reverend E. L. Magoon, D.D., 1880
 80.1.12

William Trost Richards
 261. *Good Harbor Beach, Cape Ann, Massachusetts*, ca. 1871 or 1873
 Previous title: *Second Beach, Newport*



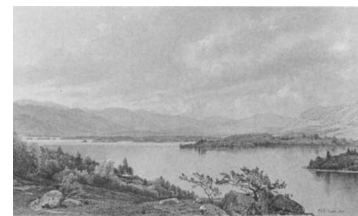
261

Graphite on tan wove paper
 10 5/8 x 14 9/16 in. (25.7 x 36.9 cm)
 Gift of Walter Knight Sturges, 1977
 1977.380

Plate 94
 William Trost Richards
 262. *Interior of Woods with Small Stream* (from Cropsey Album), 1854
 Graphite on off-white wove paper
 5 x 4 3/4 in. (12.7 x 12.1 cm)
 Signed and dated at lower right: William T Richards. / 1854.
 Purchase, Charles and Anita Blatt Gift, 1970
 1970.9.17



William Trost Richards
 263. *Lago Avernus*, ca. 1867-70
 Watercolor, gouache, and graphite on blue wove paper
 4 1/2 x 9 1/2 in. (11.4 x 24.1 cm)
 Inscribed on verso: Lago Averno [?]
 Morris K. Jesup Fund, 2001
 2001.39



William Trost Richards
 264. *Lake Squam and the Sandwich Mountains*, 1872
 Watercolor, gouache, and graphite on light gray wove paper
 8 3/16 x 14 5/16 in. (20.7 x 36.3 cm)
 Signed and dated at lower right: W.T. Richards. 1872
 Gift of The Reverend E. L. Magoon, D.D., 1880
 80.1.8

William Trost Richards
 265. *Lake Squam from Red Hill*, 1874
 Watercolor, gouache, and graphite on gray green wove paper
 8 7/8 x 13 9/16 in. (22.5 x 34.5 cm)



265

Signed and dated at lower right: Wm T. Richards. 1874.
Gift of The Reverend E. L. Magoon, D.D., 1880
80.1.6



William Trost Richards
266. *Leaves*, 1855
Graphite on off-white wove paper
3 x 4 in. (7.6 x 10.2 cm)
Signed at center right: W.T.R. / W T Richards; on
verso: W T Richards
Inscribed at lower left: Dec 1855 / Florence Italy;
on verso: SPO / [illegible]
Gift of Emma Avery Welcher and Amy Ogden
Welcher, 1965
65.275.1



William Trost Richards
267. *Moonlight on Mount Lafayette, New Hampshire*, 1873
Watercolor, gouache, and graphite on gray green wove paper
8 1/2 x 14 3/16 in. (21.6 x 36 cm)
Signed and dated at lower left: Wm T. Richards 73.
Gift of The Reverend E. L. Magoon, D.D., 1880
80.1.2



William Trost Richards
268. *Mount Chocorua and Lake*, 1873
Watercolor, gouache, and graphite on gray green wove paper
8 3/16 x 14 1/4 in. (20.8 x 36.3 cm)

Signed at lower left: Wm T Richards 1873
Gift of The Reverend E. L. Magoon, D.D., 1880
80.1.7



William Trost Richards
269. *The Mount Washington Range, from Mount Kearsarge*, 1872
Watercolor, gouache, and graphite on light gray-green wove paper
8 1/8 x 14 1/8 in. (20.6 x 36 cm)
Signed and dated at lower right: Wm T. Richards 1872
Gift of The Reverend E. L. Magoon, D.D., 1880
80.1.4

Plate 95

William Trost Richards
270. *Palms*, 1855
Graphite on off-white wove paper
8 3/4 x 11 1/2 in. (22.2 x 29.2 cm)
Inscribed at bottom center: Dec 1855. / Florence; at
upper right: The stem in sunlight very light yellow /
The leaves an opaque full yellowish green / 2 bluish
green in shadow / green [light?]; at center: 2.
Maria DeWitt Jesup Fund, 1996
1996.564



William Trost Richards
271. *Purgatory Cliff*, 1876
Watercolor and gouache on light tan wove paper
13 x 10 in. (33 x 25.4 cm)
Signed at lower left: Wm T. Richards 1876.
Bequest of Susan Dwight Bliss, 1966
67.55.141

Plate 98

William Trost Richards
272. *A Rocky Coast*, 1877
Watercolor and gouache on fibrous brown wove paper
28 1/8 x 36 1/4 in. (71.4 x 92.1 cm)
Signed and dated at lower right: Wm T. Richards 1877
Catharine Lorillard Wolfe Collection, Bequest of
Catharine Lorillard Wolfe, 1887
87.15.6



William Trost Richards
273. *Second Beach, Newport*, ca. 1878
Previous title: *View of the Hills*
Graphite on off-white wove paper
10 x 14 7/8 in. (25.4 x 37.8 cm)
Rogers Fund, 1969
69.220.2

William Trost Richards
274. *Sketchbook of New England and Pennsylvania Landscape and Marine Subjects*, 1886
Drawings in graphite on off-white wove paper, bound in marbled brown cardboard
Sheet size: 4 1/16 x 7 3/8 in. (12.5 x 18.7 cm); cover size: 5 x 7 1/2 in. (12.7 x 19.1 cm)
Supplier's sticker affixed to inside front cover: Janentzky & Weber / Artist's Materials / 1125 Chestnut Street. / Philadelphia
Purchase, Gifts in memory of Stephen D. Rubin, 1992
1992.2.1

Plate 99

Charles River, Cambridge, Massachusetts, 1886
Graphite on off-white wove paper
Inscribed at lower left: Charles River / June 22 '86
Purchase, Gifts in memory of Stephen D. Rubin, 1992
1992.2.1u recto

William Trost Richards
275. *Sketchbook of Pacific Northwest Landscape Subjects*, 1885
Drawings in graphite on off-white wove paper, bound in marbled green cardboard
Sheet and cover size: 5 x 7 1/2 in. (12.7 x 19.1 cm)
Inscribed inside front cover along left edge: Tacoma
Supplier's sticker affixed to inside front cover: Janentzky & Weber / Artist's materials / 1125 Chestnut Street. / Philadelphia
Purchase, Gifts in memory of Stephen D. Rubin, 1992
1992.2.2



Camp A: Log Cabin in Woods
Graphite on off-white wove paper
Inscribed at lower right: Camp A. Aug 21 1885
Purchase, Gifts in memory of Stephen D. Rubin, 1992
1992.2.2 bb verso; 1992.2.2 cc recto

Plate 96

William Trost Richards

276. *The Spring*, 1863

Graphite on green wove paper

8 3/8 x 6 1/4 in. (21.3 x 15.9 cm)

Signed and dated at lower left: W.T. Richards / 63.

Maria DeWitt Jesup Fund, 1993

1993.527



Attributed to William Trost Richards

277. *Study of Ground Foliage* (from Cropsey Album)

Previous title: *Bushes and Plants*

Graphite and white gouache on buff-colored wove paper

3 1/8 in. (7.9 cm) diam.

Purchase, Charles and Anita Blatt Gift, 1970

1970.9.28



William Trost Richards

278. *Sundown at Centre Harbor, New Hampshire*, 1874

Watercolor, gouache, and graphite on gray green wove paper

8 7/8 x 13 3/8 in. (22.5 x 34.6 cm)

Signed and dated at lower right: Wm T. Richards. / 1874.

Gift of The Reverend E. L. Magoon, D.D., 1880

80.1.1



William Trost Richards

279. *Sunset on Mount Chocorua, New Hampshire*, 1872

Watercolor, gouache, and graphite on gray green wove paper

8 7/8 x 14 3/16 in. (20.6 x 36 cm)

Signed and dated at lower right: Wm T. Richards. 1872.

Gift of The Reverend E. L. Magoon, D.D., 1880

80.1.10

William Rimmer

(1816–1879)

Born Liverpool, England; died South Milford, Massachusetts. Rimmer was a sculptor, a portrait and figure painter, and a teacher and writer on art. He came to America with his parents in 1818 and in 1826 moved with them to Boston. About 1831 he began painting portraits and signs to help support his family. From about 1840 to 1844, he earned a living as an itinerant portraitist around Boston. The following year Rimmer settled in Randolph, Massachusetts, where he supplemented his income as a shoemaker by painting portraits, miniatures, and religious pictures. He studied medicine in his spare time and between 1855 and 1863 practiced in East Milton, Massachusetts. During these years he also began working as a sculptor. From 1864 to 1866 he conducted a school of drawing and modeling in Boston. Also in 1864 his manual *The Elements of Design* was published. From 1866 to 1870 Rimmer was director and chief instructor at the School for Design for Women at Cooper Union, New York City. In 1870 he returned to Boston and reopened his drawing school. From 1876 until his death, he taught in the art school of the Museum of Fine Arts, Boston. His sculpture as well as his paintings and drawings reflect a notable command of anatomy. He wrote and illustrated an important book on the subject, *Art Anatomy* (1877).

REFERENCES: Groce and Wallace 1957, p. 537;

Fielding 1986, p. 775; American Sculpture in

MMA I 1999, pp. 50–59.

CAC



William Rimmer

280. *Home Sweet Home*

Graphite on dark buff-colored Bristol board

11 7/8 x 13 3/4 in. (30.2 x 35 cm)

Inscribed at lower left: "Home Sweet Home" / W. Rimmer (CHR)

Gift of Lincoln Kirstein, 1965

65.12.18



281

William Rimmer

281. *Sculpture Study*

Graphite on off-white wove paper

10 5/8 x 5 1/4 in. (27.1 x 13.4 cm)

Signed at lower right: W. Rimmer

Gift of Mrs. George Grey Barnard, 1925

25.122



282, recto

William Rimmer

282. *Sketches of Two Animal Skulls*

Graphite on light buff-colored wove paper

8 x 12 1/8 in. (20.3 x 30.8 cm)

Inscribed at lower right: Z. Begun by me but finished / by Dr. Rimmer.

Gift of Lincoln Kirstein, 1965

65.12.19 recto



282, verso

verso: *Frontal and Profile Studies of a Lion's Head*

Graphite on light buff-colored wove paper

Gift of Lincoln Kirstein, 1965

65.12.19 verso



William Rimmer

283. *Wellfleet Islands, Looking West*, ca. 1868

Graphite on off-white wove paper

12 1/2 x 14 7/16 in. (31.8 x 36.7 cm)

Initialed at lower left: C.H.R.

Inscribed at lower center: M.M.H – A.A.R – M.H.E.R / "Well fleet" Islands, looking west. /

Low Tide August 25. 68

Gift of Lincoln Kirstein, 1965

65.12.20

Ellen Robbins

(1828–1905)

Born Watertown, Massachusetts; died Boston. Essentially a self-taught watercolorist, Ellen Robbins became well known in both the United States and England for her watercolor studies of autumn leaves and wildflowers. During the 1840s she designed textiles, an occupation that may have influenced her choice of leaves and flowers to decorate tiles, furniture, pottery, and needlework later in her career. In 1849 Robbins began to teach watercolor painting and held the first exhibition of her work at the Studio Building in Boston. Soon after, her watercolors were shown at Doll and Richards gallery, also in Boston. Robbins was one of the first professional artists to visit Appledore House, Isles of Shoals, preceding Childe Hassam (1859–1935) and WILLIAM MORRIS HUNT. There she executed watercolor compositions of flowers from the famous garden of the hotel's proprietress, the poet and art patron Celia Thaxter. In 1868 Robbins was hired by Louis Prang to create watercolor pictures of flowers and autumn leaves for his popular lithographs. Robbins participated in numerous exhibitions throughout her career, including those of the American Water Color Society and the Boston Art Club.

REFERENCES: Robbins 1896a; Robbins 1896b; McClinton 1973, p. 32; Maud deLeigh Hodges, *Crossroads on the Charles: A History of Watertown, Massachusetts*, edited by Sigrid R. Reddy (Canaan, N.H.: Watertown Free Public Library; Phoenix Publ., 1980), p. 103.

CAC



Ellen Robbins

284. *Wildflowers*, 1875

Watercolor, graphite, and gum arabic on off-white wove paper

17¹³/₁₆ × 8⁷/₁₆ in. (45.2 × 21.4 cm)

Signed and dated at lower right: Ellen Robbins / 1875

Maria DeWitt Jesup Fund, 1998

1998.3

Alexander Robertson

(1772–1841)

Born Aberdeen, Scotland; died New York City. Robertson, the son of an architect, began his artistic training in Scotland and later studied miniature painting at the Royal Academy of Arts in London; while in England he also painted landscapes in watercolor. In 1792 he immigrated to New York City. There he and his older brother ARCHIBALD ROBERTSON, a miniature and portrait painter, founded the Columbian Academy of Painting; one of the first art schools in America, it was modeled on European drawing academies. The portrait and history painter JOHN VANDERLYN was among their students. Although he worked primarily as an instructor at the academy, Alexander Robertson also collaborated with his brother and the prominent English graphic artist Francis Jukes to produce watercolors and drawings of American landscape scenes, many of which were later made into engravings. In 1802 the brothers ended their partnership, and Alexander managed the school alone for several years. He exhibited at the American Academy of the Fine Arts in New York and served as director (1816), secretary (1817–25), and keeper of the institution (1820–35).

REFERENCES: American Paintings in NYHS 1982, vol. 3, pp. 98–99; Deák 1988, vol. 1, pp. 130–31, 137–39, 142–43, 148–49, 155–58, vol. 2, nos. 197, 207, 209, 216, 225, 226, 234, 236; *Who Was Who* 1999, vol. 3, p. 2789.

CAC



Alexander Robertson

285. *New York from Hobuck*, 1796

Pen and iron-gall ink on off-white laid paper

10⁹/₁₆ × 16¹/₂ in. (26.8 × 42 cm)

Inscribed at lower left: New york from Hobuck /

24 June 96; at lower center: New York from

Hobuck N Jersey shore; at lower right: / A. J.

Robertson 19 W 35th St

Watermark: [illegible]

The Edward W. C. Arnold Collection of New

York Prints, Maps, and Pictures, Bequest of

Edward W. C. Arnold, 1954

54.90.152

Archibald Robertson

(1765–1835)

Born Monymusk, Scotland; died New York City. Robertson was the son of the Scottish architect William Robertson. After a brief period of study in Edinburgh, he traveled to London in 1786, where he studied with BENJAMIN WEST and Sir Joshua Reynolds and independently at the Royal Academy of Arts. Back in Scotland, he opened a drawing academy in Aberdeen, where he enjoyed great success as a painter of portraits and miniatures. In 1791 he moved to New York City and the following year founded the Columbian Academy of Painting on William Street with his brother, ALEXANDER ROBERTSON. Archibald became a member of the American Academy of the Fine Arts in 1817 and served on the board of directors for over fifteen years. In addition to his work as a portraitist and teacher of painting, Robertson executed a number of watercolor views of New York City and the Hudson River valley. He wrote two treatises on the art of drawing, *Elements of the Graphic Arts*, published in 1802, and "On the Art of Sketching," an unpublished manuscript of about 1800 (private collection). He also wrote a treatise on the art of miniature painting.

REFERENCES: Harry Miller Lydenberg, ed., *Archibald Robertson, Lieutenant-General Royal Engineers, His Diaries and Sketches in America, 1762–1780* (New York: The New York Public Library, 1930); Groce and Wallace 1957, p. 540; Deák 1988, vol. 1, pp. 110, 167, vol. 2, nos. 165, 167; *Who Was Who* 1999, vol. 3, p. 2789.

TF

Plate 13

Attributed to Archibald Robertson

Formerly attributed to Alexander Robertson

286. *Collect Pond, New York City*, 1798

Watercolor and black chalk on off-white

laid paper

17³/₄ × 23¹/₁₆ in. (45.1 × 58.7 cm)

Inscribed at lower center: New York.; at lower

right: Newyork March 1798.–

The Edward W. C. Arnold Collection of New

York Prints, Maps, and Pictures, Bequest of

Edward W. C. Arnold, 1954

54.90.168

Samuel Worcester Rowse

(1822–1901)

Born Bath, Maine; died Morristown, New Jersey. Rowse began his artistic career as an engraver in Maine. In 1852 he moved to Boston, where he worked for a lithographer. Shortly thereafter, he established a studio and began to work as a portraitist in black pastel and charcoal, eventually becoming well known for his likenesses in those media; in later years, Rowse painted in oils. In 1872 he traveled to London with Chauncey Wright, the philosopher and mathematician, and

met Charles Eliot Norton, the American cultural critic, and John Ruskin. In 1880 he moved to New York City. In 1891, together with his long-time friend EASTMAN JOHNSON, he again visited London. Rowse is one of the two men depicted in Johnson's painting *The Funding Bill*, now in the collection of The Metropolitan Museum of Art.

REFERENCES: Clement and Hutton 1880, vol. 2, p. 227; Groce and Wallace 1957, p. 550; Fielding 1986, p. 797. CAC



Samuel Worcester Rowse

287. *Portrait of a Young Woman*

Charcoal and gouache and white-chalk heightening on buff-colored wove paper, lined with linen and mounted on a strainer

23 1/4 x 16 3/8 in. (59.1 x 41.6 cm)

Bequest of Amelia B. Lazarus, 1906
07.88.9

Charles Balthazar Julien Févret de Saint-Mémin

(1770–1852)

Born and died Dijon, France. The most successful and prolific maker of profile portraits in America at the turn of the eighteenth century, Saint-Mémin produced nearly one thousand such drawings in chalk, graphite, watercolor, and pen over the course of his artistic career, most of which he spent in America (1793–1814). While in this country, Saint-Mémin received sittings from the most prominent politicians of the day, including John Adams, Thomas Jefferson, and George Washington, as well as commissions from countless members of elite society. Saint-Mémin was a skilled draftsman and engraver and an expert in manipulating the artists' mechanical aid known as the physiognotrace. With his business partner in 1796, THOMAS BLUGET DE VALDENUT, he perfected a method of preparing his drawing paper with a wash of chalk and red pigment.

REFERENCES: Miles 1988; Miles 1994.

CRB

Charles Balthazar Julien Févret de Saint-Mémin
288. *Alexander Rider* (?), 1808–9
Conté crayon, charcoal (?), and white-chalk heightening on off-white laid paper coated with gouache



21 5/8 x 16 3/4 in. (54.9 x 42.5 cm)

Watermark: Rose & Turners, 1805

Gift of William H. Huntington, 1883

83.2.469

Plate 15

Charles Balthazar Julien Févret de Saint-Mémin

289. *Dyer Sharp Wynkoop*, 1800

Conté crayon, charcoal (?), and white-chalk heightening on off-white laid paper coated with gouache

21 5/16 x 15 in. (54.1 x 38.1 cm)

Watermark: [fleur-de-lis (?)] and crown,] PdV&C

Gift of Mr. and Mrs. Cyril E. Holt, 1966

66.112



Charles Balthazar Julien Févret de Saint-Mémin

290. *Jean-Victor Moreau*, ca. 1806 or 1811

Charcoal (?), Conté crayon, and white-chalk heightening on off-white laid paper coated with gouache

23 3/8 x 17 1/2 in. (59.4 x 44.5 cm)

Inscribed vertically along left edge: le general Moreau prit au phisionotrace 1811; on verso at upper left: le g'l Moreau vers [?] 1806

Pinholes and score marks along profile

Watermark: [illegible]

Gift of William H. Huntington, 1883

83.2.471



291

Charles Balthazar Julien Févret de Saint-Mémin

291. *John Adams*, 1800–1801

Conté crayon, charcoal (?), and white-chalk heightening on off-white laid paper coated with gouache

21 1/2 x 15 1/8 in. (54.6 x 38.4 cm)

Inscribed on verso: John Adams—President des Etats Unis d'apres nature au physiognotrace 1800 a 1801; St. Memin [added later]

Pinholes along profile

Watermark: [illegible]

Gift of William H. Huntington, 1883

83.2.470

Plate 16

Charles Balthazar Julien Févret de Saint-Mémin

292. *Osage Warrior*, 1805–7

Watercolor and graphite on off-white wove paper

7 1/4 x 6 7/16 in. (18.4 x 16.4 cm)

Signed at lower left: St Memin fecit.

Watermark: J. RUSE 1804

The Elisha Whittelsey Collection, The Elisha

Whittelsey Fund, 1954

54.82



Charles Balthazar Julien Févret de Saint-Mémin

293. *Portrait of a Man*, 1797–98

Previous title: *Alexander Rider* (?)

Conté crayon, charcoal (?), graphite and white-chalk heightening on off-white laid paper coated with gouache

17 1/8 x 13 3/8 in. (43.5 x 34 cm)

Inscribed in a modern hand on verso at upper right: IV Physionotrace & engraved by St. Memin

Watermark: [fleur-de-lis in a shield]

Gift of William H. Huntington, 1883

83.2.472

Mary Newbold Singer Sargent

(1826–1906)

Born Philadelphia; died London. Mary Sargent, mother of the well-known portraitist and watercolorist John Singer Sargent (1856–1925), descended from a family of prosperous landowners and farmers. She was educated in music, literature, and the fine arts and often sketched in her free time. In 1850 she married Dr. Fitzwilliam Sargent, a Philadelphia surgeon. In 1854, shortly after the death of their first child, the young couple relocated to Europe, thus beginning what

Sargent's husband referred to as their "nomadic life." Out of concern for both her own and her children's health, Sargent and her family moved frequently between 1854 and 1873, among cities and resorts in Austria, England, France, Germany, Italy, and Switzerland. In 1874 they settled in Paris. Sargent has been credited with nurturing the artistic talents of her son John. An avid watercolorist who frequently recorded her daily excursions, she often took her son along on her outings, giving him his own sketchbooks to work in, and later annotating the pages with the date and location of the subject. In 1876 Sargent returned to America for four months, traveling to the Centennial Exposition in Philadelphia, as well as to Newport and in New York State and Canada. In 1881 she traveled again to North America and visited Saratoga Springs, New York. In 1891 Sargent toured Egypt, Greece, and Turkey with her son, and about 1893 she settled in London, not far from his studio. In 1904, less than two years before her death, she toured the Italian islands, Greece, and the Near East with her daughter Emily.

REFERENCES: Olson 1986; New York–Chicago 1986–87. CAC

Mary Newbold Singer Sargent

294. *Sketchbook of Greek and Near Eastern Subjects*, 1904

Drawings in watercolor, graphite, and gouache on toned wove paper; bound in linen-covered cardboard

Sheet size: $4\frac{7}{8} \times 7\frac{1}{16}$ in. (12.4 × 19.8 cm); cover size: $5\frac{1}{4} \times 8$ in. (13.3 × 20.3 cm)

Inscribed along top of inside front cover: Mary N. Sargent. Mother of John S. Sargent. / Sargent; below: Sargent

Gift of Mrs. Francis Ormond, 1950
50.130.150



294

Corfu

Graphite on buff-colored wove paper
Inscribed and dated at lower right: Corfou / Sep 8th / 04

Gift of Mrs. Francis Ormond, 1950
50.130.150i

Mary Newbold Singer Sargent

295. *Sketchbook of Greek, Italian Islands, and Near Eastern Subjects*, 1904

Drawings in watercolor and graphite on toned wove paper, bound in linen-covered cardboard
Sheet size: $5\frac{1}{2} \times 8\frac{3}{8}$ in. (14 × 21.3 cm); cover size: $5\frac{1}{16} \times 8\frac{3}{8}$ in. (13.5 × 21.9 cm)

Inscribed along top of inside front cover: Mary N. Sargent, Mother of John S. Sargent; at lower center: Sargent

Supplier's stamp at upper left corner: W. STREHLER / Kl.10 / TRIESTE
Gift of Mrs. Francis Ormond, 1950
50.130.151



295

Vesuvius

Watercolor and graphite on toned wove paper
Inscribed and dated at lower right: Vesuvius.
Dec. 5th 04.

Gift of Mrs. Francis Ormond, 1950
50.130.151a recto

Christian Schussele

(1824–1879)

and

James McAlpin Sommerville

(1825–1899)

Schussele was born in Guebwiller (Guebwiller), Alsace, France, and died in Merchantville, New Jersey. He studied lithography in Strasbourg in 1841 and in 1843 attended the École des Beaux-Arts in Paris. About 1849 he immigrated to Philadelphia, where he worked as a lithographer and produced illustrations for engraving. In 1851 he began painting in oil and exhibiting his work at the Pennsylvania Academy of the Fine Arts. In 1854 the successful sale of the engraving after his painting *Clear the Track* made Schussele financially secure and allowed him to concentrate on genre and history painting. In 1868, he was unanimously elected the first professor of drawing and painting at the academy. Schussele also served as president of the Philadelphia Artists' Fund Society and as treasurer of the Philadelphia Graphic Club. Sommerville was born in Clarksburg, Virginia (now West Virginia), and died in Philadelphia. He attended the College of Physicians and Surgeons of Philadelphia and in 1857 graduated from the medical school of the University of Pennsylvania. He was a close friend of the engraver and painter John Sartain (1808–1897) and is said to have collaborated with the artist on many of his works. Sommerville possessed a keen interest in marine science. He collaborated with Christian Schussele on a watercolor, *Ocean Life*, for publication as a chromolithographic illustration in a pamphlet of the same title that appeared in 1859. In 1858, he was elected a member of the Pennsylvania Academy of Natural Sciences, Philadelphia. From 1860 to 1864, he served as a trustee of the Pennsylvania Academy of the Fine Arts, Philadelphia.

REFERENCES (Schussele): Sommerville 1859; ANB 1999, vol. 19, p. 452; *Who Was Who* 1999, vol. 3,

pp. 2944–45. (Sommerville): Sommerville 1859; "Dr. Sommerville Dead: Practicing Physician, Artist, Scientist and Scholar," *Public Ledger* (Philadelphia), April 11, 1899, p. 3.

CAC

Plate 86

Christian Schussele and James McAlpin
Sommerville

296. *Ocean Life*

Watercolor, gouache, graphite, and gum arabic on off-white wove paper

19 × 27 $\frac{1}{16}$ in. (48.3 × 69.7 cm)

Signed at lower left: Jas M. Sommerville M.D.; at lower right: C. Schussele

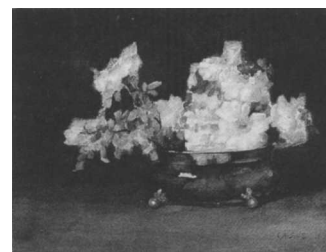
Gift of Mr. and Mrs. Erving Wolf, 1977
1977.181

Emily Maria Spafard Scott

(1832–1915)

Born Springwater, New York; died New York City. Scott is known primarily for her watercolor paintings of flowers. She studied in New York City, at the National Academy of Design and the Art Students League, and in Paris. Scott belonged to the New York Watercolor Club, where she served as recording secretary until 1898 and as vice president until her death. She was also an early president of the National Association of Women Painters and Sculptors and a member of the Pen and Brush Club, the American Water Color Society, the New York Women's Art Club, and the National Arts Club. She frequently exhibited her work at the National Academy of Design.

REFERENCES: "Obituaries, October 1914 to October 1915—Scott, Mrs. Emily Maria Spafard," *American Art Annual* 12 (1915), p. 262; NAD Exhibition Record (1861–1900) 1973, vol. 2, pp. 832–34; Petteys 1985, p. 635; Fielding 1986, p. 832. CAC



Emily Maria Spaford Scott

297. *Yellow Roses*

Watercolor and gouache on white wove paper
10 $\frac{1}{2}$ × 13 $\frac{3}{8}$ in. (26.7 × 35.3 cm)

Signed at lower right: E.M. Scott
Gift of friends of Mrs. E. M. Scott, 1909
09.125

Edward Seager

(ca. 1809–1886)

Born Maidstone, England; died Washington, D.C. Seager was raised in Wales and Liverpool. By 1832 he had immigrated with his family to Canada and may have worked there as a profile portraitist. During the 1830s Seager visited Panama and Cuba, and in 1838 he moved to Boston. Between 1839 and 1845 he traveled to the White Mountains, Nova Scotia, Maine, and the Adirondacks. During the 1840s Seager worked as a portraitist and landscape draftsman. In 1844 he was appointed master of drawing at the English High School, Boston, and in 1847 published *Progressive Studies of Landscape Drawing*. Seager traveled extensively throughout Europe and North America in the following decade, and in 1850 he was appointed First Professor of Drawing at the United States Naval Academy, Annapolis; he also served there as Sword Master from 1851 to 1859. About 1861 the navy transferred Seager from Annapolis to Newport, Rhode Island; from Newport, he returned to the White Mountains and visited Vermont. In 1864 President Abraham Lincoln appointed Seager to a special naval commission as professor of mathematics. In 1867 he retired from the navy and returned to Maryland, and in the early 1870s traveled to Niagara Falls and the White Mountains. In 1883 and 1884 he sojourned in England, France, and Switzerland. Between 1839 and 1847 Seager may have exhibited his work at the Boston Mechanics Association. In 1847 and 1848 he exhibited landscape views at the Boston Athenaeum.

REFERENCES: Groce and Wallace 1957, p. 566; Boston Athenaeum Exhibition Index 1980, p. 127; New York 1983; NMAA Index 1986, vol. 5, p. 3185. CAC

Plate 55

Edward Seager

298. *At Five Ponds, North Waterford, Maine*, ca. 1845

Graphite and sgraffito on buff-colored prepared paper

10 $\frac{1}{8}$ × 14 $\frac{3}{16}$ in. (25.7 × 36 cm)

Inscribed at lower left: At Five Ponds, / No Waterford / Maine; on verso at lower right: [in a circular ink stamp] Hirschl & Adler / Estate of Edward Seager

Embossed at upper left, partially obliterated by a tack hole: ACKERMANN & Co

Purchase, Vain and Harry Fish Foundation Inc. Gift, 1982

1982.289

David Pell Secor

(ca. 1824–1909)

Born Brooklyn, New York; died Bridgeport, Connecticut. Secor, an artist and art critic, was known for his pen-and-ink stipple drawings. He also assembled important collections of plants and Native American artifacts, which he presented to Stanford University in California and the Bridgeport (Connecticut) Scientific Society.

REFERENCES: "Obituaries, October, 1907, to October, 1909—Secor, David Pell," *American Art Annual* 7 (1909–10), p. 81; Groce and Wallace 1957, p. 567. CAC



299, recto

David Pell Secor

299. *A Refuge from the Storm (Shadow from the Heat)*

Pen and India ink on Bristol board

14 × 10 $\frac{15}{16}$ in. (35.6 × 27.8 cm)

Gift of the artist, 1889

89.24 recto



299, verso

verso: *Mountain Landscape*

Ink washes on Bristol board

Gift of the artist, 1889

89.24 verso

James Sharples and Family

Born Lancashire, England; died New York City. James Sharples (ca. 1751–1811) spent his childhood in France and early adulthood in Bath and London. He came to America in 1794 with the idea of forming a collection of profile portraits of famous Americans. He worked almost exclusively in pastels and enlisted his wife, Ellen Wallace (1769–1849), and their children Felix Thomas (ca. 1786–after 1824) and James Jr. (ca. 1788–1839) in what became a profitable business. Ellen's work is generally more meticulous and polished than that of her husband; she also painted miniatures and made portrait embroideries. The family moved through New England and the South in a traveling studio of James Sharples's own invention. The Sharpleses settled in Bath, England, in 1801 and returned to the United States in 1809. They produced hundreds of pastel portraits during their years in this country.

REFERENCES: Knox 1930; Wilson 1971; David Meschutt, "Portraits of Anthony Wayne: Re-Identifications and Re-Attributions," *The American Art Journal* 15, no. 2 (Spring 1983), pp. 32–42. CRB



James Sharples

300. *Abigail Smith Adams*

Pastel on gray (now oxidized) laid paper

9 $\frac{9}{16}$ × 7 $\frac{7}{16}$ in. (24.3 × 18.8 cm)

Inscribed in a modern hand on tissue paper

behind sheet: Abigail Smith Adams

Bequest of Marguerite H. Rohlf, 1995

1995.379.2

Plate 8

James Sharples

301. *Albert Gallatin*, ca. 1796

Pastel on light gray wove paper

9 $\frac{3}{8}$ × 7 $\frac{3}{8}$ in. (23.8 × 18.7 cm)

Gift of Miss Josephine L. Stevens, 1908

08.144

James Sharples

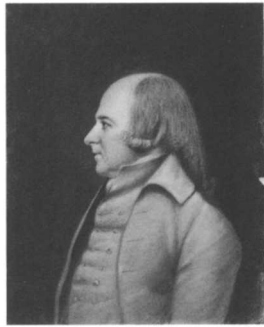
302. *John Adams*

Pastel on gray (now oxidized) laid paper

9 $\frac{1}{2}$ × 7 $\frac{1}{16}$ in. (24.2 × 18.8 cm)

Bequest of Marguerite H. Rohlf, 1995

1995.379.1 recto



302, recto



302, verso

verso: *Two Profiles, Possibly of John Adams*
Pastel on gray laid paper
Bequest of Marguerite H. Rohlf, 1995
1995.379.1 verso

Plate 9

James Sharples

303. *Médéric-Louis-Élie Moreau de Saint-Méry*, 1798

Pastel and black chalk (or black pastel) on toned (now oxidized) wove paper
9⁷/₁₆ × 7¹/₄ in. (24 × 18.4 cm)
Bequest of Charles Allen Munn, 1924
24.109.89



James Sharples or Ellen Wallace Sharples
304. *Alexander Hamilton*, ca. 1796
Pastel on toned (now oxidized) laid paper
9³/₈ × 7⁵/₁₆ in. (23.8 × 18.6 cm)
Bequest of Charles Allen Munn, 1924
24.109.98

James Sharples or Ellen Wallace Sharples
305. *Dorothea Hart*, 1809
Pastel on toned (now oxidized) laid paper
9 × 7⁷/₈ in. (22.9 × 20 cm)
Fletcher Fund, 1935
35.17

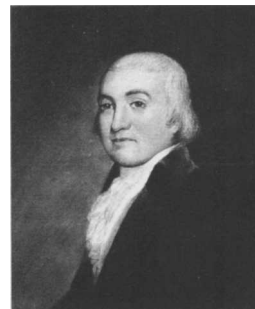


305



306

James Sharples or Ellen Wallace Sharples
306. *Josiah Ingersoll, Master-Warden of the Port of New York*
Pastel on light gray wove paper
9³/₄ × 7¹/₂ in. (24.8 × 19.1 cm)
Gift of Mrs. Caroline E. Lawrence Ingersoll, 1908
08.238



James Sharples or Ellen Wallace Sharples
307. *Noah Webster*
Pastel on light gray wove paper, lined with canvas
9³/₄ × 7³/₁₆ in. (24.8 × 18.3 cm)
Bequest of Charles Allen Munn, 1924
24.109.99



308

James Sharples Jr.
308. *George Washington*, 1796
Pastel on toned (now oxidized) laid paper
9³/₈ × 7⁷/₈ in. (23.8 × 18.7 cm)
Bequest of Charles Allen Munn, 1924
24.109.97



309

Follower of James Sharples

309. *Peter LaBagh*

Pastel and black and red chalk on toned (now oxidized) wove paper

9 × 7⁷/₈ inches (22.9 × 18.1 cm)

Inscribed on verso: Peter La Bagh / Minister Dutch Reformed / Church

Purchase, Walter Knight Sturges and Mrs. Louis Marx Gifts, 1996
1996.420

Aaron Draper Shattuck

(1832–1928)

Born Francestown, New Hampshire; died Granby, Connecticut. A member of the second generation of Hudson River School landscape painters, Shattuck also worked as a portrait and animal painter. In 1851 he traveled to Boston to study with Alexander Ransom and the next year followed Ransom to New York City in order to continue his studies. There he enrolled at the National Academy of Design. In 1855 Shattuck began exhibiting his work at the academy, where he was soon elected an associate (1856) and an academican (1861). In 1859 he took space in the Tenth Street Studio Building, which he kept until 1896. In 1860 he married the sister of landscape painter SAMUEL COLMAN. Shattuck spent many summers sketching in upstate New York and New England, particularly in the White Mountains. In the late 1860s he moved to Granby and began painting farm scenes. In 1883 he patented a popular artist's stretcher frame, which he improved and repatented in 1885 and 1887. In the mid-1880s, Shattuck's eyesight failed. He stopped painting and concentrated on other interests, such as violin making, animal breeding, and horticulture.

REFERENCES: Adams 1967–69; Myers 1981; Barbara Dayer Gallati, "Aaron Draper Shattuck," in *Brooklyn–Boston* 1985, pp. 275–76; *Who Was Who* 1999, vol. 3, p. 2994.

CAC



Aaron Draper Shattuck
310. *Lake George*, 1858
Graphite on buff-colored wove paper
11⁷/₈ × 18⁹/₁₆ in. (30.2 × 47.2 cm)
Inscribed at lower right: Lake George. / Sept 23
1858
Maria DeWitt Jesup Fund, 1975
1975.199

Plate 92
Aaron Draper Shattuck
311. *Study of a Fern*, ca. 1856
Graphite on white wove paper
2³/₈ in × 3³/₄ (6.7 × 9.5 cm)
Gift of Emma Avery Welcher and Amy Ogden
Welcher, 1965
65.280.1

Plate 93
Aaron Draper Shattuck
312. *Study of a Ground Plant in Catskill Clove*,
1856
Graphite on white wove paper
3⁵/₈ × 2¹/₁₆ in. (9.2 × 7.5 cm)
Inscribed at lower left: Kauterskill Clove / June
1856 / ADS
Gift of Emma Avery Welcher and Amy Ogden
Welcher, 1965
65.280.2



Aaron Draper Shattuck
313. *Yellow and Gray Birches, Near Bethel, Maine*
Graphite on buff-colored wove paper
18³/₈ × 12¹/₄ in. (46.7 × 31.8 cm)
Inscribed at lower left: Yellow & Gray Birches
Maria DeWitt Jesup Fund, 1976
1976.101

Ruth Whittier Shute
(1803–1882)
and
Samuel Addison Shute
(1803–1836)

Ruth Whittier Shute was born in Dover, New Hampshire, and died in Kentucky; **Samuel Addison Shute** was born in Byfield, Massachusetts, and died in Champlain, New York. They married in 1827, in Dover, New Hampshire, and began to travel throughout Massachusetts, New Hampshire, upstate New York, Rhode Island, and Vermont as itinerant portraitists. It appears that the Shutes painted separately from 1827 to 1831, although they may have influenced one another's work and contributed to each other's pictures. They collaborated from about 1831 to about 1833; it seems that Ruth was generally responsible for drawing and the shading of figures and Samuel (or both of the Shutes) for painting the sitter and the costume. About 1834 Samuel Shute fell ill; the couple moved to Champlain, New York, and Ruth resumed painting on her own, working in oil and sometimes pastel. After Samuel's death she continued to paint portraits and returned to her home state of New Hampshire. In 1840 Ruth married Alpha Tarbell. Shortly thereafter, she gave birth to two daughters, and the family moved to Kentucky.

REFERENCES: Helen Kellogg, "Ruth W. and Samuel A. Shute, 1803–?, 1803–1836," in *New York* 1980, pp. 164–70; *Who Was Who* 1999, vol. 3, p. 3025. CAC



Ruth Whittier Shute and Samuel Addison Shute
314. *Miss Emeline Parker of Lowell, Massachusetts*, 1832
Watercolor, gouache, gum arabic, graphite, and gold foil on heavy, white wove paper
23³/₈ × 18³/₈ in. (60 × 47.3 cm)
Inscribed at lower center of image on calling card: Westford [in a semicircle] Miss Emeline Parker / Lowell / Mass
Gift of Edgar William and Bernice Chrysler Garbisch, 1966
66.242.13

James Smillie
(1807–1885)

Born Edinburgh, Scotland; died Poughkeepsie, New York. Smillie, the father of the landscape painters George Henry Smillie (1840–1921) and JAMES DAVID SMILLIE, began his artistic career in Edinburgh as an apprentice to a silver engraver. In 1821 his family immigrated to Quebec; there Smillie worked as a silver engraver for his father, a jeweler, and taught himself to engrave in copper. After an unsuccessful attempt to secure an apprenticeship in London, and a brief sojourn in Scotland, he returned to Quebec in 1828. In 1829 he visited his father in New York City and met the history painter ROBERT WALTER WEIR and the painter and engraver ASHER BROWN DURAND. Shortly thereafter, Smillie engraved one of Weir's paintings for Durand's and poet William Cullen Bryant's gift book *The American Landscape* (1830). In 1831 he began engraving bank notes and entered into the first of many partnerships in this field. In later years Smillie produced prints after the work of several prominent New York painters, including THOMAS COLE and ALBERT BIERSTADT. In 1874 he moved to Poughkeepsie, New York, but remained active as an engraver of vignettes for bank notes.

REFERENCES: ANB 1999, vol. 20, pp. 122–24; *Who Was Who* 1999, vol. 3, p. 3067. CAC



James Smillie
315. *Landscape* (from McGuire Scrapbook), 1840
Graphite on off-white wove paper
7¹/₁₆ × 6³/₁₆ in. (18.6 × 15.7 cm)
Inscribed at lower right of image: JS. [in monogram] Oct. 1840.; at lower right of sheet, probably in another hand: Smilie
Gift of James C. McGuire, 1926
26.216.46



316

James Smillie

316. *Lime Rock on the Rondout, New York* (from McGuire Scrapbook), 1840

Graphite on green wove paper

6⁵/₁₆ × 4¹¹/₁₆ in. (16.1 × 11.9 cm)

Signed at lower right of image: Smilie

Initialed and dated at lower right: JS. [in monogram] 1840.

Inscribed at bottom center: Lime rock on the Rondout. N.Y.

Gift of James C. McGuire, 1926

26.216.28

James David Smillie

(1833–1909)

Born and died New York City. Until about 1864 Smillie trained and worked with his father, JAMES SMILLIE, on engravings after paintings by well-known American landscapists and after FELIX OCTAVIUS CARR DARLEY's illustrations for Cooper's novels. From 1859 to 1864 he also engraved vignettes for the American Bank Note Company of New York, where he met JOHN WILLIAM CASILEAR. In 1862 Smillie turned his attention to drawing and painting, in which he had received no formal training. In 1864 he took a studio in New York City with his brother, George Henry Smillie (1840–1921). That same year, he began to exhibit at the National Academy of Design, New York, and in 1865 was elected an associate member. The following year, Smillie became one of the original members of the American Society of Painters in Water Colors, serving as its first treasurer, and from 1872 to 1878 as its second president. He provided illustrations and wrote text for *Picturesque America* (1872–74), a profusely illustrated gift book edited by William Cullen Bryant. From 1875 to 1876 Smillie headed the watercolor committee at the Centennial Exposition in Philadelphia. In 1876 he was made an academician of the National Academy of Design and the following year became one of the founding members of the New York Etching Club. During the 1880s and 1890s he concentrated on printmaking, producing both original works and reproductions after the pictures of other artists. From 1894 to 1904 he taught the first etching classes at the National Academy of Design. Smillie, who helped to design the print storage area at the New York Public Library, catalogued and then donated his and his father's prints to the library.

REFERENCES: Clement and Hutton 1880, vol. 2, pp. 258–59; *Appleton's Cyclopedia* 1900, vol. 5, p. 555; John Denison Champlin Jr., ed., *Cyclopedia of Painters and Paintings*, 1885, rev. ed., 4 vols. (New York: Empire State Book Co., 1927), vol. 4, p. 193; Schneider 1984; Brucia Witthoft, *The Fine-Arts Etchings of James David Smillie, 1833–1909: A Catalogue Raisonné* (Lewiston, N.Y.: The Edwin Mellen Press, 1992); ANB 1999, vol. 20, pp. 124–25; *Who Was Who* 1999, vol. 3, p. 3067. CAC

Plate 100

James David Smillie

317. *On the Ausable*, 1869

Watercolor and gouache on green gray wove paper
9¹/₂ × 12⁷/₈ in. (24.1 × 32.7 cm)

Inscribed at lower left: On the Au Sable Sep 1869

Purchase, Mr. and Mrs. J. William Middendorf II Gift, 1967

67.274

John Rubens Smith

(1775–1849)

Born London, England; died New York City. Smith descended from a distinguished line of artists that included his father, John Raphael Smith, an eminent mezzotint engraver, who sent his son for training at the Royal Academy of Arts in London. Though he occasionally painted in oil, the younger Smith became primarily a watercolorist and an engraver, chiefly of landscapes and portraits. He immigrated to America in 1806 and there he practiced his art and established himself as an influential art teacher in Boston, New York, and Philadelphia. He was also instrumental in efforts to establish or administer art academies in Boston and New York; however, because of his irascible nature he was increasingly shunned by his colleagues. Forsaking his institutional entanglements in the 1820s, he began publishing art-instruction books, which were widely used.

REFERENCES: Dunlap 1918, vol. 3, p. 25; Smith 1930; *DAB* 1958, vol. 9, part 1, p. 307; James H. Billington, *The John Rubens Smith Collection: A Life Portrait of the Young Republic* (Washington, D.C.: Library of Congress, 1993); John R. Stilgoe, "Defining the Young Nation," *Civilization: The Magazine of the Library of Congress* 2, no. 4 (July–August 1995), pp. 66–67, 69, 70, 72, 74. KJA

Plate 19

John Rubens Smith

318. *Allan Melville*, 1810

Watercolor, gouache, and graphite on smooth-surfaced off-white wove paper

8⁷/₈ × 6³/₄ in. (22.6 × 17.2 cm)

Initialed and dated at lower right: IRS / 1810

Bequest of Charlotte E. Hoadley, 1946

46.192.4



John Rubens Smith

319. *Cohoes Falls on the Mohawk River, New York*

Watercolor and graphite on off-white wove paper
11³/₄ × 17¹/₂ in. (29.8 × 44.6 cm)

Signed at lower left: J R Smith

Inscribed on margin piece [now separate] at lower center: Cohoes Falls on the Mohawk; on verso of margin piece at lower center: Cohoes Falls on the Mohawk River, New York; [color notations scattered throughout]

Maria DeWitt Jesup Fund, 1974

1974.199



John Rubens Smith

320. *Gabriel V. Ludlow*, 1816

Watercolor, gouache, and graphite on off-white wove paper, backed with laid paper and mounted on a wood strainer

17¹/₁₆ × 9⁷/₈ in. (45.2 × 25.1 cm)

Bequest of Maria P. James, 1910

11.60.180



John Rubens Smith

321. *Scene* (from McGuire Scrapbook), 1834

Graphite and watercolor on off-white wove paper
5⁷/₈ × 5¹/₂ in. (14.9 × 14 cm)

Signed and dated at lower right: Smith 1834 / J.R.

Gift of James C. McGuire, 1926

26.216.44

George Snell

(1820–1893)

Born London, England; died Boston. Snell, an architect, was educated at King's College, London, and apprenticed to the British architect H. L. Elmes. In 1846 he authored a paper on the stability of arches for the *Proceedings of the Institution of Civil Engineers*. In 1850 he immigrated to America and in 1860 established the architectural firm of Snell and Gregerson in Boston, which designed many important buildings in that city. Beginning as early as 1844 and continuing through

1875 he frequently submitted architectural renderings of churches and landscape scenes to major exhibitions, such as those held at the Royal Academy of Arts, London, the Boston Athenaeum, the Paris Salon, the Artists' Fund Society in Philadelphia, and the Boston Art Club. Snell was also a member of the American Society of Painters in Water Colors and the American Institute of Architects.

REFERENCES: Withey and Withey 1956, p. 563; *Who Was Who in America: Historical Volume, 1607–1896*, rev. ed., Who's Who in American History (1963; Chicago: Marquis Who's Who, 1967), p. 566; Wood 1995, vol. 1, p. 489; *Who Was Who* 1999, vol. 3, p. 3097.

CAC



George Snell
322. *Wood Carrier, near Amalfi* (from Cropsey Album), 1878
Graphite, gouache, and watercolor on brown wove paper
7½ × 5⅞ in. (19.1 × 13.7 cm)
Signed and dated at lower left: Snell [underlined with a flourish] / 1878–
Inscribed at lower right: Wood carrier. Near Amalfi / Bay of Salerno
Purchase, Charles and Anita Blatt Gift, 1970
1970.9.3

William Louis Sonntag (1822–1900)

Born East Liberty, Pennsylvania; died New York City. Sonntag was raised in Cincinnati, Ohio, where in 1840 he was apprenticed to a carpenter and an architect. He probably taught himself to paint and first exhibited his work in 1841. In 1846 Sonntag was hired to paint dioramas for the Western Museum in Cincinnati. About the same time, the Reverend Elias Lyman Magoon, later the patron of William Trost Richards, encouraged the young artist to execute a series of paintings, *The Progress of Civilization* (1847; location unknown), based on William Cullen Bryant's poem "The Ages." About 1850 Sonntag painted a panorama of Milton's *Paradise Lost* and *Paradise Regained* (location unknown). In 1852 he was commissioned by the Baltimore and Ohio Railroad Company to paint landscapes of the railroad's route

between Baltimore and Cumberland, Maryland. About 1853 Sonntag made his first trip to Europe, where he is thought to have visited London, Paris, and Italy; in 1855 he traveled again to Florence, returning to America in 1857. Throughout the 1860s and the 1870s, he traveled in the Carolinas, West Virginia, New Hampshire, and Vermont, as well as Italy. Beginning in the 1860s Sonntag became increasingly interested in watercolor painting and by 1881 was a regular contributor to the American Water Color Society exhibitions.

REFERENCE: American Paintings in MMA II 1985, pp. 162–64. CAC



William Louis Sonntag
323. *Frontier Cabin*, 1894
Watercolor, gouache, and graphite on off-white wove paper
9⅞ × 15¼ in. (24.6 × 38.7 cm)
Signed and dated at lower left: W. L. Sonntag 94
Morris K. Jesup Fund, 1977
1977.475



William Louis Sonntag
324. *Landscape with Rocky Hills and Stream*, 1890
Gouache and watercolor on off-white wove paper
11⅞ × 15⅞ in. (28.3 × 38.9 cm)
Signed and dated at lower right: W.L. Sonntag. V 90.
Gift of M. B. Holt III, in memory of his grandmother, Mabel Brown Holt, 1997
1997.183

John Mix Stanley (1814–1872)

Born Canandaigua, New York; died Detroit, Michigan. Stanley was raised in Buffalo, New York. In 1828 he was apprenticed to a wagon maker in Naples, New York, and by 1832 he had returned to Buffalo. In 1834 Stanley moved to Detroit, where he took up portraiture. From 1836 to 1842 he painted portraits in Illinois, Maryland, New York, and Pennsylvania. Between 1842 and 1850 he traveled throughout the American West and Hawaii, executing likenesses of the native inhabitants and documenting their life. These works composed Stanley's Indian Gallery, which he exhibited first in 1845 and again in 1850 and 1851. In 1852 the paintings were deposited at the Smithsonian Institution, in Washington, D.C., where, in 1865, all but five were destroyed by fire. In 1853 he was appointed as artist to a United States expedition to explore a northern route for the transcontinental railroad from Saint Paul, Minnesota, to the Puget Sound. From 1854 until 1863 Stanley lived in Washington, D.C., where he served as a trustee of the National Gallery and School of Arts. During this time he also executed a panorama of the Civil War. In 1863 he moved to Detroit, where he resumed painting portraits. After 1867 Stanley taught painting in his studio and produced lithographs.

REFERENCES: *DAB* 1958, vol. 9, part 1, pp. 513–14; American Paintings in MMA I 1994, pp. 580–82. CAC



Attributed to John Mix Stanley
325. *Jim Conner* (from McGuire Scrapbook), 1843
Graphite on off-white wove paper
9 × 11⅞ in. (22.9 × 28.8 cm)
Signed at lower left: Stanley
Inscribed at lower center: Low. loose. Jim. Conner; inscribed at lower right: Texas March 21st 43–; at lower right: 38
Gift of James C. McGuire, 1926
26.216.2

P. V. Steenbergh

This otherwise unknown artist is possibly the Peter van Steenbergh who was listed in the 1793 New York City Directory as a conveyancer and surveyor. CAC



Possibly Peter van Steenbergh
326. *Chart and Plan of the Harbour of New York*, 1794

Pen and iron-gall ink on off-white laid paper
18 3/4 × 14 5/8 in. (47.6 × 37.1 cm)
Inscribed in rectangle in upper left corner:
CHART and PLAN of the Harbour / of New
York and the / Country Adjacent from / Sandy
Hook to Kingsbridge / Both by Land and Sea. /
A.D. 1794 / By P.V. Steenbergh
Watermark: [illegible]
Rogers Fund, 1963
63.49

Stout

The artist who signed the small pencil portrait illustrated here was probably a member of the Stout family of engravers and draftsmen. He may have been any of the following, although James Varick Stout (1809–1860) is the most probable. John W. Stout or C. R. Stout exhibited drawings at the American Institute of the City of New York in 1845 and 1850, respectively. James DeForest Stout (1783–1868) was an engraver and seal cutter. His four sons, John Benjamin (1805–1877), George H. (1807–1852), James Varick, and William Cill (b. 1820), were all engravers. In 1825 James Varick Stout exhibited a drawing at the American Academy of the Fine Arts, New York; he also exhibited there the following year. In 1835 he won a silver medal awarded by the Mechanics' Institute of the City of New York for a portrait bust of the poet McDonald Clarke; in 1839 he exhibited the sculpture at the Apollo Association, New York.

REFERENCES: AAFA and AA-U Exhibition Record 1953, p. 339; Groce and Wallace 1957, pp. 608–9; Fielding 1986, pp. 905, 906; NMAA Index 1986, vol. 5, p. 3400; *Who Was Who* 1999, vol. 3, p. 3196. CAC



Possibly James Varick Stout
327. *Head of a Girl* (from McGuire Scrapbook), 1841
Graphite on off-white wove paper
6 7/8 × 8 7/16 in. (16.8 × 21.5 cm)
Signed and dated at lower right: Stout. del 1841;
on verso at lower right, perhaps in another hand:
Stout del 1841
Gift of James C. McGuire, 1926
26.216.8

Thomas Sully

(1783–1872)

Born Horncastle, England; died Philadelphia. The most prolific portraitist of the nineteenth century, Sully painted approximately 2,500 likenesses and an additional 500 subject pictures during his long life. The son of actors, he came with his family to Richmond, Virginia, in 1792, and within two years had settled in Charleston, South Carolina. His interest in art, particularly miniature painting, developed there, and Sully followed his older brother Lawrence, also an artist, to Richmond and then to Norfolk, Virginia. He opened his own studio in 1804, after discovering that his best portraits were done in oil. In 1807 Sully moved to Philadelphia and traveled often to New York and Boston, studying paintings and seeking artistic advice. In July 1809 he sailed for his native England, entered the studio of BENJAMIN WEST, and gained access to the studios of the best English painters. Sully became friendly with Sir Thomas Lawrence and learned to emulate his fashionable, fluidly painted portraits. After he returned to Philadelphia in 1810, he was often called the American Lawrence. He painted the elite of Pennsylvania and Maryland society, and through his family's theatrical connections, he secured several commissions for what would be spectacular portraits of actors. For many years he supplemented his income by running a gallery with the framemaker James S. Earle. An affable, sensible, and logical man, Sully kept numerous sketchbooks, diaries, and logs of pictures he painted.

REFERENCES: Biddle and Fielding 1921;
Washington, D.C. 1983; Barratt 2000.

CRB

Plate 25

Thomas Sully
328. *John Quincy Adams*, 1824
Watercolor, black chalk, and graphite on off-white laid paper
10 3/8 × 6 1/2 in. (26.5 × 16.5 cm)
Inscribed at center: Paper [illegible] 116
[illegible] / 115 [fraction]
Fletcher Fund, 1938
38.146.1



329, recto

Thomas Sully
329. *Mrs. Hughes*, ca. 1830
Oil and graphite on heavy, toned (formerly blue) wove paper
13 3/8 × 8 1/8 in. (34 × 20.6 cm)
Inscribed at lower center: Mrs. Hughes
Gift of Mrs. A. Stewart Walker, 1954
54.181 recto



329, verso

verso: *Portrait of a Man*, ca. 1830
Conté crayon and white-chalk heightening on heavy, toned (formerly blue) wove paper
Gift of Mrs. A. Stewart Walker, 1954
54.181 verso

Thomas Sully
330. *Sketchbook of Figure Studies*, 1810–20
Drawings in pen and iron-gall, carbon, and brown (bister?) inks and graphite on off-white laid and wove paper, bound in a millboard cover
Sheet size: 8 13/16 × 11 1/2 in. (22.4 × 29.2 cm);
cover size: 9 × 11 1/2 in. (22.9 × 29.2 cm)
Inscribed inside cover at upper left: Suitable architectural / Background full length / in the

work called L'Api Italiana; on 53.182.1 at top: 1810 / Sketches from different masters – / TS.– / Philadelphia July 16. 1810
Rogers Fund, 1953
53.182

Plate 23

Two Female Nudes; Seated Male Nude (after Michelangelo?); Three Equestrian Figures
Pen and iron-gall ink and graphite on off-white laid paper

Rogers Fund, 1953

53.182.26 recto

Plate 24

Woman at a Window

Pen and brown ink washes (bister?) on off-white laid paper

Inscribed at upper left: 3; at lower right, partially obscured by wash: daco Stolen [?]

Rogers Fund, 1953

53.182.3 recto



331

Thomas Sully

331. **Sleeping Venus**

Watercolor and pen and iron-gall ink on off-white wove paper

4 7/8 × 6 1/16 in. (12.5 × 17.6 cm)

Gift of J. William Middendorf II, 1968

68.222.1

Pavel Petrovich Svinin

(1787/88–1839)

Born Galich, Kostroma province, Russia; died Saint Petersburg, Russia. Scion of an aristocratic family, Svinin attended the Boarding School for the Nobility attached to Moscow University. Around 1805 he enrolled in Saint Petersburg's Imperial Academy of the Fine Arts (where he was elected an academician in 1811 and an associate-at-large in 1827). His instructors at the academy probably included Ivan Akimov and Gregory Ugriumov. Svinin served in various Russian state and military capacities before and after his posting, from autumn 1811 to summer 1813, as secretary to the Russian consul general in Philadelphia. While in the United States he traveled widely, writing down his impressions of the country and making watercolor sketches. Back in Saint Petersburg, he prepared an illustrated account of his experiences, which was published in three languages, as well as several periodical articles. In 1818 he founded, and for twelve years edited and contributed to, the popular Russian magazine *Notes of the Fatherland*.

REFERENCES: Yarmolinsky 1930; White 1951; Marshall B. Davidson, "Voyage Pittoresque aux Etats-Unis de l'Amerique. En 1811, 1812, en 1813, par Paul Svignine," *American Heritage* 15, no. 2 (February 1964), pp. 49–63, 107; Gleason 1976; Pavel Svinin, *Traveling Across North America, 1812–1813: Watercolors by the Russian Diplomat Pavel Svinin*, introduction by Yevgenia Petrova (New York: Harry N. Abrams, 1992).

KK



Pavel Petrovich Svinin

332. **After the Tornado**, 1811–ca. 1813

Watercolor, gouache, and graphite on off-white wove paper

7 1/2 × 10 in. (19.2 × 25.6 cm)

Rogers Fund, 1942

42.95.52



Pavel Petrovich Svinin

333. **Albany, New York**, 1811–ca. 1813

Watercolor on off-white wove paper

5 3/8 × 9 1/8 in. (13.7 × 23.2 cm)

Rogers Fund, 1942

42.95.10



Pavel Petrovich Svinin

334. **Black Methodists Holding a Prayer Meeting**, 1811–ca. 1813

Watercolor and pen and black ink on off-white wove paper

6 1/16 × 9 1/16 in. (16.6 × 25.3 cm)

Rogers Fund, 1942

42.95.19



Pavel Petrovich Svinin

335. **Centre Square and the Marble Water Works, Philadelphia**, 1811–ca. 1813

Watercolor, gouache, pen and black ink, and graphite on off-white laid paper

6 1/16 × 8 in. (15.8 × 20.3 cm)

Rogers Fund, 1942

42.95.23



Pavel Petrovich Svinin

After Charles Balthazar Julien Févret de Saint-Mémin

336. **The Chief of the Little Osages**, 1811–ca. 1813

Previous title: *Chief of the Osages*

Watercolor and black chalk on off-white wove paper

8 1/4 × 6 1/4 in. (21 × 15.9 cm)

Rogers Fund, 1942

42.95.31



Pavel Petrovich Svinin

337. **A Country Residence, Possibly General Moreau's Country House at Morrisville, Pennsylvania**, 1811–ca. 1813

Watercolor and gouache on white wove paper

7 1/16 × 9 3/16 in. (18 × 23.4 cm)

Rogers Fund, 1942

42.95.49

Pavel Petrovich Svinin

338. **Delaware Water Gap (?)**, 1811–ca. 1813

Watercolor on white laid paper

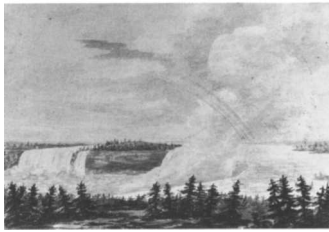
7 3/8 × 6 1/2 in. (19.4 × 16.5 cm)

Rogers Fund, 1942

42.95.35



338



339

Pavel Petrovich Svinin
After Alexander Wilson
339. *The Falls of Niagara* (copy after an engraving in *The Port Folio* magazine, 1810), 1811–ca. 1813
Watercolor and gouache on white laid paper
5¼ × 7⅞ in. (13.5 × 19.5 cm)
Rogers Fund, 1942
42.95.40



Pavel Petrovich Svinin
After Thomas Birch
340. *The Falls of the Schuylkill and Chain Bridge*, 1811–ca. 1813
Previous title: *A Chain Bridge across the Merrimac at Deer Island, near Newburyport*
Watercolor and gouache on off-white wove paper
5⅞ × 7⅞ in. (13.8 × 19.5 cm)
Rogers Fund, 1942
42.95.36



Pavel Petrovich Svinin
341. *A Ferry Scene on the Susquehanna at Wright's Ferry, near Havre de Grace*, 1811–ca. 1813

Watercolor, gouache, and black chalk on white wove paper
8⅞ × 12⅞ in. (22 × 32.7 cm)
Rogers Fund, 1942
42.95.37



Pavel Petrovich Svinin
After John Lewis Krimmel
342. *Fourth of July in Centre Square, Philadelphia*, 1811–ca. 1813
Watercolor, gouache, black ink, and graphite on white wove paper
7⅞ × 9⅞ in. (18 × 24.9 cm)
Rogers Fund, 1942
42.95.22



Pavel Petrovich Svinin
343. *Full Sail off Sandy Hook—Entrance to New York Harbor*, 1811–ca. 1813
Watercolor, gouache, and lead white on white wove paper
5¼ × 8¾ in. (13.3 × 22.2 cm)
Rogers Fund, 1942
42.95.2



Pavel Petrovich Svinin
344. *General Washington's Tomb at Mount Vernon* (copy after an engraving in *The Port Folio* magazine, 1810), 1811–ca. 1813
Watercolor on white laid paper
5 × 7¾ in. (12.7 × 19.7 cm)
Rogers Fund, 1942
42.95.44

Pavel Petrovich Svinin
345. *Indian Antiquities* (copy after an engraving in *American Medical and Philosophical Register*, 1812), 1812–ca. 1813
Watercolor, gouache, and black chalk on off-white wove paper



5⅞ × 8 in. (15 × 20.5 cm)
Inscribed along bottom: [illegible]
Rogers Fund, 1942
42.95.32



Pavel Petrovich Svinin
346. *The Monument to Alexander Hamilton at Weehawken*, 1811–ca. 1813
Watercolor and gouache on off-white laid paper
5⅞ × 7⅞ in. (13.7 × 19.4 cm)
Rogers Fund, 1942
42.95.6



Pavel Petrovich Svinin
347. *Moravian Sisters*, 1811–ca. 1813
Watercolor, black chalk, and lead-white gouache on white wove paper
5⅞ × 7⅞ in. (15.1 × 20.1 cm)
Watermark: WHATMAN / TURKEY MILL
Rogers Fund, 1942
42.95.27



Pavel Petrovich Svinin
348. *Natural Bridge, Virginia* (copy after an engraving in François Jean, marquis de Chastellux,

Travels in North America, 1787), 1811–ca. 1813
Watercolor and gouache on white laid paper
5³/₁₆ × 7³/₈ in. (13.2 × 18.8 cm)
Rogers Fund, 1942
42.95.45



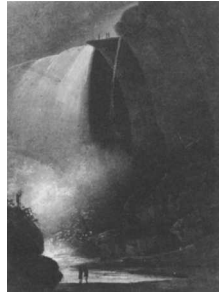
Pavel Petrovich Svinin
349. *The New City Hall, New York*, 1811–ca. 1813
Watercolor and black chalk on off-white wove paper
5¹/₁₆ × 9¹/₈ in. (15.1 × 23.3 cm)
Rogers Fund, 1942
42.95.4



Pavel Petrovich Svinin
350. *New York City and Harbor from Weehawken*, 1811–ca. 1813
Watercolor and gouache on off-white wove paper
6 × 10 in. (15.2 × 25.4 cm)
Watermark: Amies Philadelphia
Rogers Fund, 1942
42.95.5



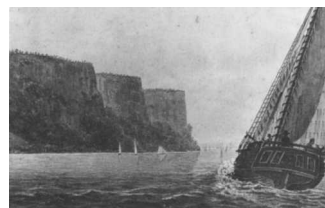
Pavel Petrovich Svinin
351. *Niagara Falls—Canadian Side by Moonlight*, 1811–ca. 1813
Watercolor, transparent coating, and sgraffito on white wove paper
13¹/₂ × 9¹/₄ in. (34.3 × 23.5 cm)
Rogers Fund, 1942
42.95.39



Pavel Petrovich Svinin
352. *Niagara Falls—Table Rock by Moonlight*, 1811–ca. 1813
Watercolor, gouache, and sgraffito on white wove paper
13³/₈ × 9³/₄ in. (34 × 24.8 cm)
Rogers Fund, 1942
42.95.38



Pavel Petrovich Svinin
After Charles Balthazar Julien Févret de Saint-Mémin
353. *An Osage Warrior*, 1811–ca. 1813
Watercolor, black chalk, and gum arabic on white wove paper
8³/₄ × 6³/₁₆ in. (21 × 15.7 cm)
Watermark: J. Ruse 1804
Rogers Fund, 1942
42.95.30



Pavel Petrovich Svinin
354. *The Packet "Mohawk of Albany" Passing the Palisades*, 1811–ca. 1813
Watercolor and gouache on off-white wove paper
9³/₄ × 15⁵/₁₆ in. (24.8 × 38.9 cm)
Rogers Fund, 1942
42.95.8

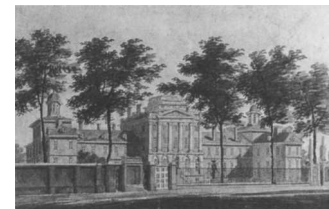
Pavel Petrovich Svinin
355. *Passaic Falls, New Jersey* (?), 1811–ca. 1813
Watercolor on white laid paper
5⁷/₈ × 7³/₄ in. (15 × 19.7 cm)
Rogers Fund, 1942
42.95.41



355



Pavel Petrovich Svinin
356. *The Pennsylvania Academy of the Fine Arts, Philadelphia* (copy after an engraving in *The Port Folio* magazine, 1809), 1811–ca. 1813
Watercolor and black ink on white laid paper
5⁷/₁₆ × 7³/₄ in. (13.8 × 19.7 cm)
Rogers Fund, 1942
42.95.25



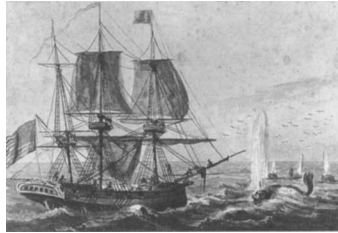
Pavel Petrovich Svinin
357. *The Pennsylvania Hospital, Philadelphia*, 1811–ca. 1813
Watercolor and pen and black ink on white laid paper
5³/₈ × 8¹/₂ in. (13.7 × 21.7 cm)
Watermark: [arrow pointing up]
Rogers Fund, 1942
42.95.24



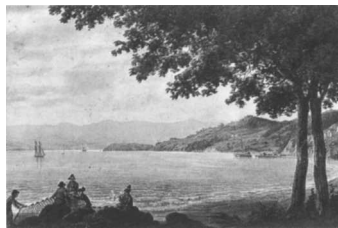
Pavel Petrovich Svinin
358. *A Philadelphia Anabaptist Immersion during a Storm*, 1811–ca. 1813
Watercolor and pen and black ink on white wove paper
6¹/₁₆ × 9⁵/₈ in. (17.6 × 24.4 cm)
Rogers Fund, 1942
42.95.20



Pavel Petrovich Svinin
359. *Philadelphia from across the Delaware River*, 1811–ca. 1813
Watercolor on white wove paper
5 $\frac{3}{4}$ × 8 $\frac{3}{4}$ in. (14.6 × 22.2 cm)
Rogers Fund, 1942
42.95.13



Pavel Petrovich Svinin
360. *Replenishing the Ship's Larder with Codfish off the Newfoundland Coast*, 1811–ca. 1813
Watercolor and gouache on off-white wove paper
5 $\frac{13}{16}$ × 8 $\frac{3}{8}$ in. (14.8 × 22 cm)
Rogers Fund, 1942
42.95.1



Pavel Petrovich Svinin
361. *Shad Fishermen on the Shore of the Hudson River*, 1811–ca. 1813
Watercolor on off-white wove paper
10 × 15 $\frac{1}{2}$ in. (25.5 × 39.4 cm)
Rogers Fund, 1942
42.95.9

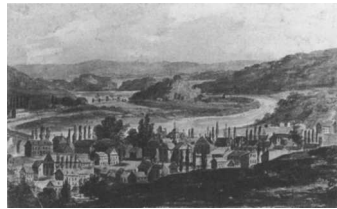


Pavel Petrovich Svinin
362. *Steamboat Travel on the Hudson River*, 1811–ca. 1813
Watercolor and gouache on white wove paper

9 $\frac{13}{16}$ × 14 $\frac{1}{4}$ in. (24.9 × 36.2 cm)
Rogers Fund, 1942
42.95.7



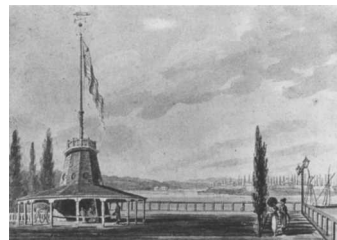
Pavel Petrovich Svinin
363. *The Tornado*, 1811–ca. 1813
Watercolor and graphite on white wove paper
9 $\frac{3}{4}$ × 15 $\frac{13}{16}$ in. (24.8 × 40.2 cm)
Rogers Fund, 1942
42.95.51



Pavel Petrovich Svinin
364. *A Town on the Mohawk River in Central New York State (?)*, 1811–ca. 1813
Watercolor and graphite on white laid paper
5 $\frac{1}{16}$ × 8 $\frac{3}{16}$ in. (13.5 × 21.8 cm)
Rogers Fund, 1942
42.95.46



Pavel Petrovich Svinin
365. *Travel by Stagecoach near Trenton, New Jersey*, 1811–ca. 1813
Watercolor, gouache, and pen and ink on off-white wove paper
6 $\frac{7}{8}$ × 9 $\frac{13}{16}$ in. (17.5 × 24.9 cm)
Rogers Fund, 1942
42.95.11

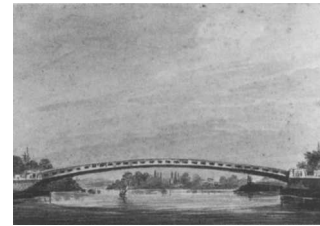


366

Pavel Petrovich Svinin
366. *The Traveler's First View of New York — The Battery and Flagstaff*, 1811–ca. 1813
Watercolor and ink on white wove paper
6 $\frac{1}{16}$ × 8 $\frac{7}{8}$ in. (15.7 × 22.5 cm)
Rogers Fund, 1942
42.95.3

Plate 29

Pavel Petrovich Svinin
367. *Two Indians and a White Man*, 1811–ca. 1813
Watercolor and graphite on white wove paper
5 $\frac{13}{16}$ × 8 $\frac{1}{2}$ in. (14.8 × 21.6 cm)
Rogers Fund, 1942
42.95.33



Pavel Petrovich Svinin
368. *The Upper Bridge over the Schuylkill, Philadelphia — Lemon Hill in the Background*, 1811–ca. 1813
Watercolor and graphite on white wove paper
6 $\frac{7}{8}$ × 9 $\frac{3}{4}$ in. (17.5 × 24.8 cm)
Watermark: [illegible]
Rogers Fund, 1942
42.95.26



Pavel Petrovich Svinin
369. *Upper Falls of Solomon's Creek* (after an engraving in *The Port Folio* magazine, 1809), 1811–ca. 1813
Previous title: *Milk Falls, near Philadelphia (?)*
Watercolor and gouache on white laid paper
7 $\frac{1}{8}$ × 5 $\frac{3}{8}$ in. (18.2 × 13.7 cm)
Rogers Fund, 1942
42.95.42



370

Pavel Petrovich Svinin
 370. *View of Morrisville, General Moreau's Country House in Pennsylvania, Possibly The Woodlands, Pennsylvania*, 1811–ca. 1813
 Watercolor on white laid paper
 5⅜ × 7⅞ in. (13.7 × 19.3 cm)
 Rogers Fund, 1942
 42.95.34



Pavel Petrovich Svinin
 371. *A View of the Potomac at Harpers Ferry*, 1811–ca. 1813
 Watercolor and gouache on white laid paper
 5½ × 8⅞ in. (14 × 21.9 cm)
 Rogers Fund, 1942
 42.95.47



Pavel Petrovich Svinin
 After Isaac Weld and S. Springsguth
 372. *View on the Hudson River*, 1811–ca. 1813
 Previous title: *Fort Frederick, Maryland*
 Watercolor and gouache on white laid paper
 5⅜ × 7¾ in. (13.7 × 19.7 cm)
 Rogers Fund, 1942
 42.95.48



Pavel Petrovich Svinin
 373. *Voyage Pittoresque aux Etats-Unis de l'Amérique. Par Paul Svignine. En 1811, 1812, et 1813* (title page from Svinin's portfolio of watercolors), ca. 1813
 Black ink on off-white wove paper
 9¼ × 15½ in. (23.5 × 39.5 cm)
 Inscribed: *Voyage Pittoresque / aux Etats-Unis de l'Amérique. / Par Paul Svignine. / En 1811, 1812, et 1813.*
 Rogers Fund, 1942
 42.95.53



Pavel Petrovich Svinin
 374. *Washington and Georgetown from the Alexandria Road*, 1811–ca. 1813
 Watercolor, gouache, and black chalk on white wove paper
 4½ × 8 in. (11.5 × 20.3 cm)
 Rogers Fund, 1942
 42.95.43



Pavel Petrovich Svinin
 After William Russell Birch
 375. *A Woodland Scene (The Sun Reflecting on the Dew, a Garden Scene: Echo, Pennsylvania, A Place Belonging to Mr. D. Bavaraige, 1808)*, 1811–ca. 1813
 Watercolor and gouache on white wove paper
 5⅞ × 8¼ in. (15 × 21 cm)
 Rogers Fund, 1942
 42.95.50

Cephas Giovanni Thompson (1809–1888)

Born Middleborough, Massachusetts; died New York City. Thompson was the eldest son of the portraitist Cephas Thompson (1775–1856) and the older brother of the landscape and genre painter Jerome Thompson (1814–1886). Trained by his father, Cephas Giovanni Thompson established himself as a portraitist, first in Plymouth, Massachusetts, about 1827, and two years later, in Boston. While living in Boston, he studied with DAVID CLAYPOOLE JOHNSTON. During the 1830s Thompson worked in Bristol, Rhode Island, and in Philadelphia, where he became familiar with the work of THOMAS SULLY. From 1837 to about 1847 he worked in New York City, where he was considered the finest portraitist of the day. In 1847 Thompson moved to New Bedford, Massachusetts, and in 1849 returned to Boston. In 1857 he traveled to Rome and remained there for seven years, producing copies of old-master paintings and executing Italian genre and history scenes. After his return to New York in 1859 Thompson worked chiefly at portraiture.

REFERENCE: American Paintings in MMA I 1994, pp. 534–36. CAC



Probably Cephas Giovanni Thompson
 376. *Ophelia* (from McGuire Scrapbook)
 Graphite and white-chalk heightening on embossed gray green paper
 6⅞ × 4⅞ in. (15.6 × 11.7 cm)
 Signed at lower left: G.C. Thompson
 Inscribed at lower right: Ophelia
 Gift of James C. McGuire, 1926
 26.216.78

Benno Friedrich Toerner (1804–1859)

Born Dresden, Germany; died Rome, Italy. Toerner, a painter of portraits, genre, and historical subjects, was active primarily in Germany and Italy. His work was exhibited at the Boston Athenaeum intermittently between 1851 and 1869, at the New Bedford Art Exhibition in New Bedford, Massachusetts, in 1858, and at the Royal Academy of Arts, London, in 1852. He was a friend of JASPER FRANCIS CROSEY and his family, whom he met in Rome during the late 1840s.

REFERENCES: Royal Academy of Arts Exhibition Record 1905–6, vol. 8, p. 10; Joachim Busse, *Internationales Handbuch aller Maler und Bildhauer des 19. Jahrhunderts* (Wiesbaden: Verlag Busse Kunst Dokumentation, 1977), p. 1247; Boston Athenaeum Exhibition Index 1980, p. 143; NMAA Index 1986, vol. 5, p. 3534. CAC



Benno Friedrich Toerner
 377. *Nun Standing, Reading a Book* (from Cropsey Album)
 Graphite on off-white wove paper
 7 × 5⅞ in. (17.8 × 13.5 cm)
 Signed at lower right: Benno Toerner / Rome [underlined with a flourish]
 Purchase, Charles and Anita Blatt Gift, 1970
 1970.9.2



Benno Friedrich Toerner
378. *Ruins with Cannon and Soldiers* (from Cropsey Album), 1849
Watercolor washes and graphite on light brown wove paper
4 ¹/₈ × 5 in. (10.5 × 12.7 cm)
Signed and dated at lower left: Benno. Rome. 1849.
Purchase, Charles and Anita Blatt Gift, 1970
1970.9.12

John Trumbull (1756–1843)

Born Lebanon, Connecticut; died New Haven, Connecticut. Trumbull graduated from Harvard College in 1773 and served as an officer in the Continental Army in 1775–77, before seriously embarking on his artistic career. In his earliest portraits he took the work of JOHN SINGLETON COPLEY as his model. In 1780 he sailed for London and became a follower of BENJAMIN WEST. In November of that year, the British arrested Trumbull under suspicion of treason; West and Copley paid his bail, and Trumbull returned home to Connecticut. In 1783 he returned to West's studio and began work on the series of scenes from the American Revolution that would eventually bring him great fame. He returned home in 1789 and began traveling in pursuit of source material for those pictures (portraits, battle accounts, and so forth). In 1793 he became secretary to John Jay, who had been named envoy extraordinary to Great Britain, and while abroad bought and sold old-master paintings, in addition to fulfilling his diplomatic duties. In 1816 Trumbull settled in New York, where he became president of the American Academy of the Fine Arts, the nation's first art school. In 1831 he sold a large collection of his works to Yale College. Arguably the most learned artist of his generation, Trumbull was also a skilled architect.

REFERENCES: Sizer 1953; Sizer 1967; Jaffe 1975;
New Haven 1982–83. CRB

John Trumbull
379. *General Arthur St. Clair*, 1790
Graphite on off-white wove paper
4 ⁷/₈ × 3 ³/₄ in. (12.5 × 9.5 cm)
Inscribed at lower right: Gen Authur [sic] St Clair, / n. York 1790; on verso at lower right: Genl Arthur St Clair / NYork August 1790
Gift of Robert W. de Forest, 1906
06.1346.3



379



John Trumbull
380. *Major General Horatio Gates*, 1790
Graphite on off-white wove paper
4 ⁷/₈ × 3 in. (11.8 × 7.6 cm)
Inscribed at lower right: Maj. Gen.^l Horatio Gates. / New York Dec 6th 1790; on verso: M Genl Horatio Gates / N York Dec 6 / No. 35
Gift of Robert W. de Forest, 1906
06.1346.1

Plate 10
John Trumbull
381. *Hugh Mercer Jr. (Study for "The Death of General Mercer at the Battle of Princeton, January 3, 1777")*, 1791
Previous title: *General Hugh Mercer*
Graphite on off-white laid paper
4 ¹⁵/₁₆ × 3 ¹/₈ in. (12.6 × 7.8 cm)
Inscribed on verso: from his son. Fredericksburg 1791 / Genl Mercer / Genl Mercer/ from his Son in Fredericksburg / April 26th 1791 / Skin Ruddy / Auburn hair and blue Eyes / Age 42 or 3 / Fredericksburg / 1791.
Gift of Robert W. de Forest, 1906
06.1346.2



John Trumbull
382. *Study from Life: Nude Male*, ca. 1795–96
Black chalk and white-chalk heightening on blue laid paper

19 ¹/₂ × 12 in. (49.5 × 30.5 cm)
Inscribed on verso: Drawing by John Trumbull / Purchased by C.A.M. from the Benj. A. Silliman Collection.
Morris K. Jesup Fund, 1998
1998.309

Unidentified Artists

Plate 30
Unidentified Artist
383. *The Abraham Pixler Family*, ca. 1815
Watercolor, pen and iron-gall ink, and gouache on off-white laid paper
10 × 8 in. (25.4 × 20.3 cm)
Inscribed beneath the upper left portrait: Ab.m Pixler / born Jun 17, 1782 / Eve Broadestone / born April 15, 1782 / Married Jun / the 14th – 1801; beneath the upper right portrait: Son Absalom / born Mar. 24, 1802 / Son David born / January 5, 1808. / Son Levi born / May 14, 1810.
Gift of Edgar William and Bernice Chrysler Garbisch, 1966
66.242.3



Unidentified Artist
384. *An American Schooner*
Watercolor and graphite on off-white wove paper
6 ⁷/₁₆ × 9 ⁹/₁₆ in. (16.3 × 24.3 cm)
Bequest of Susan Dwight Bliss, 1966
67.55.160



Unidentified Artist
385. *Architectural Drawing of an Early Nineteenth-Century Brick House, New York*
Watercolor, gouache, gum arabic, and graphite on off-white wove paper
15 ⁵/₈ × 11 ⁹/₁₆ in. (39.7 × 29.4 cm)
Rogers Fund, 1922
22.28.2



Unidentified Artist
After Jean-Baptiste Greuze
386. *Benjamin Franklin*, after 1777
Pastel on toned (now oxidized) wove paper,
mounted on a wood strainer
22⁷/₈ × 18⁷/₈ in. (58.1 × 47.9 cm) (oval)
Gift of William H. Huntington, 1883
83.2.467



Unidentified Artist
387. *Brooklyn, Long Island (View of the East River)*, ca. 1778
Watercolor, pen and black ink on off-white laid paper
14³/₁₆ × 25¹/₁₆ in. (36.1 × 63.7 cm)
Inscribed on verso at lower left: Anon / B'klyn,
L.I. View of the East River
Gift of Mr. and Mrs. J. William Middendorf II,
1966
66.229.1



Unidentified Artist
388. *Brooklyn, Long Island (View of the Village Green)*, ca. 1778
Watercolor, pen and black ink on off-white laid paper
15³/₁₆ × 16¹/₁₆ in. (38.6 × 40.8 cm)
Watermark at upper left: J WHATMAN; at upper
right, beneath a design: GB
Gift of Mr. and Mrs. J. William Middendorf II,
1966
66.229.2

Unidentified Artist
389. *City Hall, New York*
Watercolor and graphite on white wove paper



12³/₄ × 15⁷/₈ in. (32.4 × 40.3 cm)
The Edward W. C. Arnold Collection of New
York Prints, Maps, and Pictures, Bequest of
Edward W. C. Arnold, 1954
54.90.5



Unidentified Artist
390. *Daniel Crommelin*
Pastel, red and black chalk, and watercolor on
laid paper, mounted on cardboard
6³/₈ × 5³/₄ in. (16.8 × 14.6 cm) (oval)
Gift of Mrs. Robert Newlin Verplanck, 1941
41.128



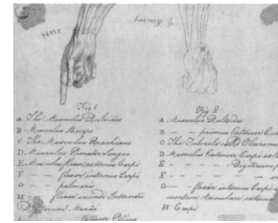
Unidentified Artist
391. *Econen Woods*, 1861
Graphite on off-white Bristol board
4⁵/₈ × 3 in. (11.7 × 7.6 cm)
Inscribed and dated at lower left: Econen Woods /
April 30th 61
Gift of Emma Avery Welcher and Amy Ogden
Welcher, 1965
65.280.9

Unidentified Artist (WB)
After Benjamin West
392. *The Finding of the Body of Clytemnestra*
Pen and black ink, watercolor washes, and black
chalk on off-white laid paper
7⁷/₁₆ × 9¹/₂ in. (18.9 × 24.2 cm)
Initialed at lower right: WB [with partial stamp
of a star]

Watermark: GR [with design of a shield and
lower part of a fleur-de-lis]
Rogers Fund, 1945
45.50 recto



392, recto



392, verso

verso: *Anatomical Description of the Hand and
the Wrist*

Black ink, watercolor washes, and black chalk on
off-white laid paper
Inscribed at upper left, inverted: 53296; at center,
inverted: G. Romney; at right: T[?] Renton;
across lower half of sheet: [incomplete key to the
anatomical drawings]
Rogers Fund, 1945
45.50 verso



Unidentified Artist
393. *General Lafayette on Horseback*
Pen and black ink, watercolor, and opaque water-
color on heavy off-white wove paper
14¹/₁₆ × 12¹/₄ in. (36.4 × 31.1 cm)
Gift of Edgar William and Bernice Chrysler
Garbisch, 1966
66.242.5



Unidentified Artist
394. *Hudson River Railroad Station, with a View
of Manhattan College*, ca. 1860–70
Watercolor and black ink on off-white wove paper

22 1/2 x 35 1/2 in. (57.2 x 90.2 cm)
The Edward W. C. Arnold Collection of New
York Prints, Maps, and Pictures, Bequest of
Edward W. C. Arnold, 1954
54.90.159



Unidentified Artist
395. *Lion*
Pen and iron-gall ink and graphite on off-white
wove paper
6 7/8 x 9 1/16 in. (16.8 x 25.2 cm)
Gift of Mrs. Darwin S. Morse, 1963
63.200.11



Unidentified Artist
396. *Memorial to Jane A. Rindge, Mary Herrick,
and Avery L. Herrick*
Watercolor, pen and brown ink, and gum arabic
on off-white wove paper
11 1/4 x 16 1/16 in. (28.6 x 42.1 cm)
Gift of Mrs. Ruth Backer, 1967
67.124



397, recto

Unidentified Artist
397. *On the Hudson*
Graphite on off-white wove
paper
1 3/16 x 4 1/8 in. (4 x 10.5 cm)
Inscribed at lower left: On
the Hudson
Gift of Emma Avery
Welcher and Amy Ogden
Welcher, 1965
65.280.7 recto

verso: *Partial Sketch of a
Wagon*
Graphite on off-white wove
paper
Inscribed at left: No 6



397, verso

Gift of Emma Avery Welcher and Amy Ogden
Welcher, 1965
65.280.7 verso

Plate 43
Unidentified Artist
398. *The Orphans*, ca. 1830
Watercolor, gum arabic, pen and black ink, lead
white, and graphite on white wove paper
18 1/16 x 22 1/4 in. (45.9 x 56.6 cm)
Inscribed at bottom: THE ORPHANS.
Gift of Edgar William and Bernice Chrysler
Garbisch, 1966
66.242.9



Unidentified Artist
After Benjamin West
399. *Panthea Stabs Herself beside the Corpse of
Abradatas*
Brown ink, ink washes, and black chalk on white
laid paper
8 1/4 x 12 3/16 (21 x 30.9 cm)
Inscribed vertically along right edge: 837
Gift of Cephas G. Thompson, 1887
87.12.167



Unidentified Artist
400. *The Picnic*, ca. 1800
Watercolor, gouache, pen and brown ink, and
gum arabic on off-white wove paper
13 3/16 x 16 13/16 in. (33.4 x 42.8 cm)
Gift of Edgar William and Bernice Chrysler
Garbisch, 1966
66.242.2



Unidentified Artist
401. *Portrait of a Man*, ca. 1835
Pastel and graphite on heavy off-white wove paper

11 11/16 x 9 5/8 in. (29.7 x 24.4 cm)
Gift of Edgar William and Bernice Chrysler
Garbisch, 1966
66.242.11



Unidentified Artist
402. *Portrait of a Woman*, ca. 1835
Pastel and graphite on heavy off-white wove paper
11 3/4 x 9 5/8 in. (29.8 x 24.4 cm)
Gift of Edgar William and Bernice Chrysler
Garbisch, 1966
66.242.10



Unidentified Artist (J. Z.)
403. *Portrait of a Woman, Possibly Mrs. Hattie
Laroux*, 1776
Brush and brown ink and sgraffito on transparent
parchment
5 1/2 x 4 7/8 in. (14 x 10.5 cm)
Initialed and dated at left: 1776 J. Z.
Gift of Paul Magriel, 1962
62.48.2



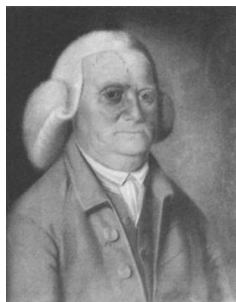
Unidentified Artist
404. *Portrait of Mrs. Crofts*, ca. 1815-30
Watercolor, graphite, gum arabic, shell (liquid)
gold, and gouache on off-white (now oxidized)
wove paper
10 x 8 in. (25.4 x 20.3 cm)
Gift of Judith F. Hernstadt, 1999
1999.491



Unidentified Artist
405. *Seated Boy*, 1857
Graphite on off-white laid paper
4 $\frac{1}{16}$ × 4 $\frac{3}{8}$ in. (11.9 × 11.1 cm)
Dated at lower right: Sept 2nd 57
Gift of Emma Avery Welcher and Amy Ogden Welcher, 1965
65.280.5

Plate 18
Unidentified Artist
Formerly attributed to John Rubens Smith
406. *The Shop and Warehouse of Duncan Phye, 168–172 Fulton Street, New York City*, ca. 1816
Watercolor, black ink, and gouache on white laid paper
15 $\frac{7}{8}$ × 19 $\frac{3}{8}$ in. (40.3 × 49.8 cm)
Watermark at upper right: [fleur-de-lis]
Rogers Fund, 1922
22.28.1

Plate 44
Unidentified Artist
407. *Stylized Bird*
Watercolor on off-white wove paper
17 $\frac{1}{16}$ × 14 $\frac{3}{8}$ in. (43.4 × 36.5 cm)
Gift of Edgar William and Bernice Chrysler Garbisch, 1966
66.242.8



Unidentified Artist
408. *Thomas Dering*, ca. 1775
Pastel on blue (now oxidized) laid paper, mounted on a wood strainer
21 $\frac{3}{4}$ × 16 $\frac{7}{8}$ in. (55.2 × 42.9 cm)
Gift of Sylvester Dering, 1916
16.68.1

Unidentified Artist
409. *Two Sketches: Children on a Country Road; Three Children*
Graphite on off-white wove paper



6 $\frac{3}{8}$ × 4 $\frac{1}{2}$ in. (16.2 × 11.4 cm)
Gift of Emma Avery Welcher and Amy Ogden Welcher, 1965
65.280.3



Unidentified Artist
410. *Two Winter Landscapes*
Graphite on dark tan wove paper
2 $\frac{3}{8}$ × 2 $\frac{1}{8}$ in. (6 × 5.5 cm)
Gift of Emma Avery Welcher and Amy Ogden Welcher, 1965
65.280.6 recto



verso: *Head of a Man*
Graphite on dark tan wove paper
Gift of Emma Avery Welcher and Amy Ogden Welcher, 1965
65.280.6 verso



Unidentified Artist (RB or RVB)
411. *Vechte House at Gowanus, Brooklyn, New York*, 1865
Watercolor, gouache, pastel, graphite, and lead

white (?) on off-white wove paper
7 $\frac{1}{8}$ × 9 $\frac{1}{2}$ in. (18.7 × 24.1 cm) (oval)
Inscribed at lower right: R/B [or RVB] / 1865
Gift of Miss Cora P. Van Wyck, 1936
36.123.1

Plate 68
Unidentified Artist
412. *View from the House of Henry Briscoe Thomas, Baltimore*, ca. 1841
Pen and India ink, gouache, and sgraffito on heavy off-white wove paper
13 $\frac{1}{16}$ × 11 $\frac{3}{8}$ in. (35.4 × 28.9 cm)
Gift of Lydia Bond Powel, 1967
67.143

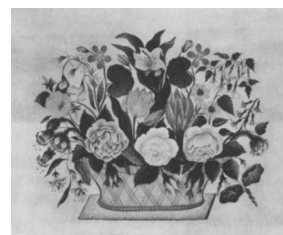


Unidentified Artist
413. *Winter Landscape*
Graphite on off-white wove paper
2 $\frac{1}{2}$ × 4 $\frac{1}{16}$ in. (6.4 × 12.5 cm)
Gift of Emma Avery Welcher and Amy Ogden Welcher, 1965
65.280.8 recto



413, verso

verso: *Landscape*
Graphite on off-white wove paper
Gift of Emma Avery Welcher and Amy Ogden Welcher, 1965
65.280.8 verso



Unidentified Artist
414. *Yellow Basket of Flowers*
Watercolor and gum arabic on Bristol board
15 $\frac{3}{4}$ × 19 $\frac{3}{8}$ in. (40 × 49.8 cm)
Gift of Edgar William and Bernice Chrysler Garbisch, 1966
66.242.4



Unidentified Artist

415. *Youth Sleeping on a Grassy Bank*

Graphite on off-white laid paper

3 × 4⁷/₈ in. (7.6 × 12.4 cm)

Gift of Emma Avery Welcher and Amy Ogden Welcher, 1965

65.280.4



Unidentified Artist, Cropsey Album

416. *Interior Scene with Old Woman, Young Girl, and Cat*

Pen and ink, ink washes, graphite, and sgraffito on white wove paper

3³/₈ × 4³/₈ in. (8.6 × 11.1 cm)

Purchase, Charles and Anita Blatt Gift, 1970

1970.9.5



Unidentified Artist, Cropsey Album

417. *Landscape with Lake and Mountains*

Watercolor on off-white wove paper

3¹/₂ × 5³/₈ in. (8.9 × 14.3 cm)

Purchase, Charles and Anita Blatt Gift, 1970

1970.9.24



Unidentified Artist, Cropsey Album

418. *Madonna and Child in Frame*

Opaque paint on prepared wove paper coated with gouache

3 × 1⁷/₈ in. (7.6 × 4.8 cm)

Purchase, Charles and Anita Blatt Gift, 1970

1970.9.11



Unidentified Artist, Cropsey Album

419. *Mother and Child*

Graphite and pen and brown ink on white wove paper

5¹/₁₆ in. (12.9 cm) diam.

Purchase, Charles and Anita Blatt Gift, 1970

1970.9.7



Unidentified Artist, Cropsey Album

420. *Profile of a Girl*

Graphite on off-white wove paper

3³/₈ × 3³/₄ in. (9.2 × 8.3 cm)

Inscribed at bottom: Memory [?] / Rome [?]

Purchase, Charles and Anita Blatt Gift, 1970

1970.9.13



Unidentified Artist, Cropsey Album

421. *Woman and Child*

Pen and iron-gall ink and graphite on thin off-white wove paper

4³/₈ × 3 in. (11.1 × 7.6 cm)

Purchase, Charles and Anita Blatt Gift, 1970

1970.9.23



Unidentified Artist, Cropsey Album

422. *Woman Reading in a Bower*

Watercolor (or ink washes), graphite, and shell (liquid) gold on off-white Bristol board

5 × 2³/₈ in. (12.7 × 6 cm)

Inscribed at bottom: Eugenio Sextiller [illegible]

Purchase, Charles and Anita Blatt Gift, 1970

1970.9.25



Unidentified Artist, Cropsey Album

423. *Young Woman in a Landscape*

Graphite and white heightening on green wove paper

5¹/₄ in. (13.3 cm) diam.

Purchase, Charles and Anita Blatt Gift, 1970

1970.9.21



Unidentified Artist, Cropsey Album

424. *Young Woman in a Pink Dress with a White Collar*

Watercolor and graphite on white laid paper, mounted on Bristol board

4⁵/₁₆ × 3¹/₂ in. (11 × 8.9 cm) (oval)

Purchase, Charles and Anita Blatt Gift, 1970

1970.9.30

Unidentified Artist, Hosack Album

425. *Figure and Animal Sketches*

Graphite on white wove paper



10¹⁵/₁₆ × 12¹⁵/₁₆ in. (27.7 × 30.6 cm)
Purchase, Mrs. Louis Marx Gift, 1994
1994.187.25



Unidentified Artist, Hosack Album
426. *Italian Scene*
Graphite on off-white Bristol board
2³/₄ × 3³/₈ in. (7 × 9.2 cm)
Purchase, Mrs. Louis Marx Gift, 1994
1994.187.22



Unidentified Artist, Hosack Album
427. *"Leda," a Hound*
Graphite on off-white wove paper
3¹¹/₁₆ × 4¹⁵/₁₆ in. (9.3 × 12.5 cm) (oval)
Inscribed below image: Leda-
Purchase, Mrs. Louis Marx Gift, 1994
1994.187.2



Unidentified Artist, Hosack Album
428. *Mother and Children in a Stable*, ca. 1846
Graphite on off-white wove paper
8⁷/₈ × 9¹/₄ in. (20.6 × 23.6 cm)
Dated at lower left, on rock: 184[6?]

Inscribed at right, on grain bag: E
Purchase, Mrs. Louis Marx Gift, 1994
1994.187.1



Unidentified Artist (L. [?] D.), Hosack Album
429. *Mount Simplon*
Watercolor on off-white wove paper
6¹⁵/₁₆ × 4¹⁵/₁₆ in. (17.6 × 12.5 cm)
Initialed at lower right: L. [or I.] D.
Inscribed at bottom center of album page below
mounted drawing: Mount Simplon
Purchase, Mrs. Louis Marx Gift, 1994
1994.187.4



Unidentified Artist, Hosack Album
430. *Narrative Scene with an Ailing Man in a
Steamboat Interior*
Graphite on off-white wove paper
5³/₄ × 8⁷/₈ in. (14.6 × 22.6 cm)
Purchase, Mrs. Louis Marx Gift, 1994
1994.187.3



Unidentified Artist, Hosack Album
431. *River [Lake?] Scene with Gazebo [David
Hosack Estate?]*
Graphite on off-white wove paper
10¹⁵/₁₆ × 12¹¹/₁₆ in. (27.7 × 32.2 cm)
Purchase, Mrs. Louis Marx Gift, 1994
1994.187.23

Unidentified Artist, Hosack Album
432. *Sublime Landscape with Mountains, Lake,
and Carrion Birds*
Graphite on white wove paper
4³/₁₆ × 5⁷/₈ in. (10.6 × 14.9 cm)
Purchase, Mrs. Louis Marx Gift, 1994
1994.187.8



432



Unidentified Artist, Hosack Album
433. *Swiss Chalet*
Graphite on off-white Bristol board
3¹⁵/₁₆ (9.6 cm) diam.
Purchase, Mrs. Louis Marx Gift, 1994
1994.187.18



Unidentified Artist, Hosack Album
434. *Two Italian Peasant Children and a Goat*
Watercolor on off-white wove paper
5¹¹/₁₆ in. (14.5 cm) diam.
Purchase, Mrs. Louis Marx Gift, 1994
1994.187.19



Unidentified Artist, Hosack Album
435. *View of a Castle [Warwick?]*
Graphite on white Bristol board
2³/₄ × 3³/₁₆ in. (7 × 9 cm)
Purchase, Mrs. Louis Marx Gift, 1994
1994.187.20



Unidentified Artist (possibly Ward),
Hosack Album

436. *Village Scene with Water Pump and Trough*
Graphite on off-white Bristol board
3 5/8 x 4 15/16 in. (9.2 x 12.6 cm) (oval)
Inscribed at lower right: Ward
Purchase, Mrs. Louis Marx Gift, 1994
1994.187.21



Unidentified Artist, Hosack Album

437. *Wildflowers*
Watercolor and gum arabic on off-white
Bristol board
4 15/16 x 3 3/8 in. (12.6 x 9.2 cm)
Purchase, Mrs. Louis Marx Gift, 1994
1994.187.10



Unidentified Artist, Hosack Album
438. *A Woman in a Blue Hooded Cloak*
Watercolor on off-white Bristol board
4 15/16 x 4 3/16 in. (12.6 x 10.7 cm)
Purchase, Mrs. Louis Marx, Gift, 1994
1994.187.5

Unidentified Artist, Hosack Album
439. *Woman in an Oriental Costume*
Graphite on off-white wove paper
5 7/8 x 5 3/8 in. (14.4 x 13.6 cm)
Purchase, Mrs. Louis Marx Gift, 1994
1994.187.6

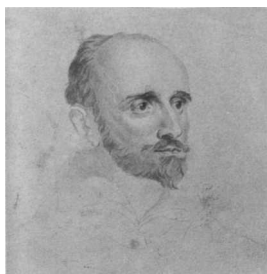


439



Unidentified Artist, McGuire Scrapbook

440. *Bird*, ca. 1770-1800
Graphite on off-white laid paper
6 3/8 x 7 13/16 in. (16.2 x 19.8 cm)
Inscribed at lower left: You painters are very /
apt to mark ye divisions of / the long feathers
too hard.
Watermark: GR
Gift of James C. McGuire, 1926
26.216.55



Unidentified Artist, McGuire Scrapbook
After Anthony van Dyck

441. *Cardinal Bentivoglio*
Watercolor and graphite on tan wove paper
5 5/16 x 5 5/16 in. (13.4 x 13.4 cm)
Gift of James C. McGuire, 1926
26.216.76



Unidentified Artist (possibly Bindle), McGuire
Scrapbook

442. *Dogs*
Graphite on off-white laid paper
4 7/16 x 7 7/8 in. (11.3 x 18.1 cm)
Inscribed at upper right: Sir Jemmy Bindle [?]
Gift of James C. McGuire, 1926
26.216.60



Unidentified Artist, McGuire Scrapbook

443. *Felbrigg Hall, Southwest View (Gloria Deo
in Excelsis), Seat of the Honorable William
Windham*

Graphite on off-white wove paper
3 15/16 x 6 7/8 in. (10 x 17.5 cm)
Inscribed at bottom: Felbrigg Hall SW view- /
Gloria- / Deo in / Excelsis / seat of Honble. Wm
Windham
Gift of James C. McGuire, 1926
26.216.77



Unidentified Artist, McGuire Scrapbook

444. *Fishing*, ca. 1800-1830
Graphite on off-white wove paper
9 x 11 1/8 in. (22.9 x 29.5 cm)
Gift of James C. McGuire, 1926
26.216.4



Unidentified Artist, McGuire Scrapbook

445. *Interior*
Graphite on Bristol board
5 3/8 x 5 7/8 in. (13.7 x 14.9 cm)
Gift of James C. McGuire, 1926
26.216.80



Unidentified Artist, McGuire Scrapbook

446. *Landscape (Shirley, Massachusetts)*, 1857
Graphite on off-white wove paper
5 5/16 x 9 1/16 in. (13.5 x 23.1 cm)

Inscribed at lower right: Shirley Sept. 19th 1857–
Gift of James C. McGuire, 1926
26.216.59



Unidentified Artist (R. H.), McGuire Scrapbook
447. *Landscape with Boats*, 1840
Graphite on off-white wove paper
6 7/8 x 7 3/8 in. (15.6 x 19.5 cm)
Initialed and dated at lower left: R.H. 1840
Gift of James C. McGuire, 1926
26.216.87



Unidentified Artist (possibly Glenn), McGuire
Scrapbook
448. *Portrait of a Man; Landscape*
Graphite on buff-colored wove paper
7 3/8 x 6 1/8 in. (18.7 x 15.7 cm)
Inscribed at lower left: Glenn
Gift of James C. McGuire, 1926
26.216.58



Unidentified Artist, McGuire Scrapbook
449. *Sailboat*
Graphite on off-white wove paper
2 3/8 x 2 13/16 in. (6.1 x 7.4 cm)
Gift of James C. McGuire, 1926
26.216.85

Unidentified Artist (EBB), McGuire Scrapbook
450. *Tree*
Graphite on off-white wove paper
8 3/8 x 5 11/16 in. (21.3 x 14.4 cm)
Initialed at lower left: EBB [underlined with a
flourish]
Gift of James C. McGuire, 1926
26.216.61



450



Unidentified Artist (C. V. B.), McGuire Scrapbook
451. *Washington's Headquarters – Tappan*, 1837
Graphite on off-white wove paper
6 1/2 x 9 3/16 in. (16.6 x 23.3 cm)
Signed and dated at lower right: C.V.B. July 10th
1837 –
Inscribed at lower left: Washington's Head-
Quarters–Tappan
Gift of James C. McGuire, 1926
26.216.40

Thomas Bluget de Valdenuit (1763–1846)

Born Ricey-Bas, France; died France. Valdenuit was educated at Troyes and the military school at Brienne-le-Château; he may also have attended the royal military school in Paris and probably served as an officer in the French infantry. In 1789 Valdenuit left Paris to return to his inherited estate in eastern France, which he sold in 1791. In 1792 he traveled to Nantes and in 1793 to the French colony of Guadeloupe; later that year he immigrated to the United States. By 1795 Valdenuit had settled in Baltimore, where he opened a drawing school with a French artist named Bouché, who specialized in small profile portraits. In 1796 he moved to New York City, where he entered into partnership with CHARLES BALTHAZAR JULIEN FEVRET DE SAINT-MÉMIN. Using the physiognotrace, which he had learned about from its inventor in 1788, Valdenuit made numerous profile drawings of notable New Yorkers; Saint-Mémin copied the images on copperplates, engraved, and printed them. The partnership ended in 1797, when Valdenuit returned to France to claim a family inheritance. There he pursued a career in the French government.

REFERENCE: Miles 1994.

CAC



Thomas Bluget de Valdenuit
Formerly attributed to Charles Balthazar Julien Févret de Saint-Mémin
452. *Governor George Clinton*, ca. 1797
Conté crayon, charcoal (?), and white-chalk height-
ening on off-white laid paper coated with gouache
21 1/2 x 14 3/8 in. (54.6 x 36.5 cm)
Watermark: [shield surmounted by a crown]
Purchase, Anonymous Gift, 1940
40.167.1



Thomas Bluget de Valdenuit
Formerly attributed to Charles Balthazar Julien Févret de Saint-Mémin
453. *Mrs. George Clinton (Cornelia Tappan)*,
ca. 1797
Conté crayon, charcoal (?), and white-chalk
heightening on off-white laid paper coated with
gouache
21 3/8 x 13 3/4 in. (54.3 x 34.9 cm)
Watermark: [crown surmounting fleur-de-lis]
Purchase, Anonymous Gift, 1940
40.167.2



Thomas Bluget de Valdenuit
454. *Portrait of a Man*, 1797
Conté crayon and white chalk on off-white laid
paper coated with gouache

19¾ × 15 in. (50.2 × 38.1 cm)
Signed and dated at left: Valdenuit [underlined with a flourish] 1797.
Watermark: [crown and shield surmounting the letter W]
Bequest of Maria P. James, 1910
11.60.181

John Vanderlyn (1775–1852)

Born and died Kingston, New York. Vanderlyn was the descendant of Dutch settlers in the Hudson River valley; his grandfather Pieter Vanderlyn (1687–1778) was a portraitist there. While a pupil at the Columbian Academy of Painting in New York City, Vanderlyn met the portrait painter Gilbert Stuart (1755–1828), and while working for Stuart he came to the attention of Aaron Burr, then a United States senator from New York. Vanderlyn accompanied Stuart to Philadelphia in 1795 and in 1796, with Burr's sponsorship, traveled to Paris, where he studied under the French academician François-André Vincent. Except for a brief return home in 1801–3 and visits to England in 1803 and Italy in 1805–7, Vanderlyn lived in France until 1815. He exhibited at the Paris Salon his first history paintings, which established his reputation. On his return to America he settled in New York, erecting near City Hall a classical-style building in which he exhibited British-made panoramas and his own *Panoramic View of the Palace and Gardens of Versailles* (1818–19; Metropolitan Museum), as well as his history paintings, portraits, and copies after the old masters. Evicted by the city in 1829, Vanderlyn continued to exhibit panoramas in cities throughout the United States and Canada. He returned to Paris in 1839 to paint a picture for the Rotunda of the U.S. Capitol; his *Landing of Columbus* was installed there in 1846. Unsuccessful in most of his enterprises in later years, Vanderlyn abandoned his last studio in Washington, D.C., in 1852 and died shortly thereafter.

REFERENCES: Averill 1949; [Marius Schoonmaker], *John Vanderlyn, Artist, 1775–1852: A Biography* (Kingston, N.Y.: Senate House Association, 1950); Oedel 1981. KJA

Plate 20

John Vanderlyn
455. *Daniel Strobel Jr.*, ca. 1799
Previous title: *Edward Church of Boston, First American Minister to Portugal*
Probably Conté crayon, black chalk, and white gouache on off-white wove paper
8⅜ × 6⅜ in. (21.3 × 16.2 cm)
Signed on verso at lower left: J VanderLyn
Bequest of Ella Church Strobell, 1917
17.134.1

John Vanderlyn

456. *Elizabeth Maria Church*, 1799
Probably Conté crayon on off-white wove paper
8⅜ × 6⅜ in. (21.3 × 16 cm)



456

Signed and dated at left: J. VanderLyn / 1799
Inscribed on verso: Elizabeth Maria Church
Bequest of Ella Church Strobell, 1917
17.134.2

Plate 21

John Vanderlyn
457. *Mrs. Daniel Strobel Jr. (Anna Church Strobel) and Her Son, George*, ca. 1799
Previous title: *Mrs. Edward Church and Child*
Probably Conté crayon on off-white wove paper
8⅜ × 6⅜ in. (20.8 × 15.9 cm)
Signed vertically at lower left, on chairback: j. VanderLyn. fec'—
Bequest of Ella Church Strobell, 1917
17.134.3



John Vanderlyn
458. *Portrait of the Artist*
Probably Conté crayon and pastel on off-white wove paper
25⅝ × 19⅞ in. (64.2 × 50.5 cm) (oval)
Bequest of Alphonso T. Clearwater, 1933
33.120.620



John Vanderlyn
459. *Sarah Russell Church*, 1799
Probably Conté crayon on off-white wove paper

8⅜ × 6⅜ in. (21.3 × 16 cm)
Signed at lower left: VanderLyn
Inscribed at lower left on spine of book: [illegible];
on verso: Grandma aged 14 / Sarah Russell Church
Watermark: B
Bequest of Ella Church Strobell, 1917
17.134.4

Plate 22

John Vanderlyn
460. *Study for "The Landing of Columbus on San Salvador, October 12, 1492": Roderigo Sánchez of Segovia*, ca. 1840–43
Charcoal and white chalk on light gray laid paper
24⅜ × 18⅞ in. (61.4 × 46.8 cm)
Morris K. Jesup Fund, 1989
1989.301

William Guy Wall (1792–after 1864)

Born Dublin, Ireland; died Ireland. Nothing is known of Wall's early life and artistic training, except that he was married in 1812. He came to New York in September 1818 and two years later began the watercolors for *The Hudson River Portfolio*, a series of twenty aquatint engravings produced by JOHN RUBENS SMITH and JOHN HILL between 1821 and 1825. The *Portfolio* secured an immediate reputation for Wall. Thomas Jefferson sought to hire him to teach drawing at the University of Virginia in Charlottesville, but Wall declined. He was a founding member of the National Academy of Design in New York, where he exhibited oils as well as watercolors, and he joined the New York Sketch Club. Returning to Dublin in 1837, he showed his work at the Royal Hibernian Society while continuing to send paintings to the National Academy exhibitions. He briefly served as president of the Royal Irish Art Union and painted backgrounds for the English silhouettist known as Master Hubbard. Wall lived in the United States, at Newburgh, New York, in 1856–62, but could not revive a career there. He returned to Dublin in 1862, where his name is last recorded in 1864.

REFERENCES: Dunlap 1834, vol. 2, pp. 321–22; L. Earl Rowe, "William Guy Wall," *Antiques* 4, no. 1 (July 1923), pp. 18–22; Comstock 1947, pp. 42–43; Shelley 1947b; American Paintings in NYHS 1982, vol. 3, p. 224. KJA



William Guy Wall
461. *The Bay of New York and Governors Island Taken from Brooklyn Heights*, 1820–25

Watercolor and graphite on off-white wove paper
 21 $\frac{1}{8}$ × 30 $\frac{1}{4}$ in. (53.7 × 76.8 cm)
 The Edward W. C. Arnold Collection of New
 York Prints, Maps, and Pictures, Bequest of
 Edward W. C. Arnold, 1954
 54.90.108



462

William Guy Wall
 462. *The Bay of New York Looking to the
 Narrows and Staten Island, Taken from Brooklyn
 Heights*, 1820–25
 Watercolor and gum arabic on white wove paper
 21 × 27 $\frac{1}{16}$ in. (53.3 × 68.7 cm)
 The Edward W. C. Arnold Collection of New
 York Prints, Maps, and Pictures, Bequest of
 Edward W. C. Arnold, 1954
 54.90.161



William Guy Wall
 463. *The Bay of New York Taken from Brooklyn
 Heights*, 1820–25
 Watercolor on off-white wove paper
 21 $\frac{1}{8}$ × 32 $\frac{3}{4}$ in. (54.3 × 83.2 cm)
 The Edward W. C. Arnold Collection of New
 York Prints, Maps, and Pictures, Bequest of
 Edward W. C. Arnold, 1954
 54.90.158



William Guy Wall
 464. *Forest Grove*
 Watercolor and graphite on off-white wove paper
 7 $\frac{1}{16}$ × 5 $\frac{1}{2}$ in. (18 × 14 cm)
 Signed at lower left: –Wall–
 Inscribed at lower left: P.O Donoho
 Purchase, Frederick H. Rohlf's Gift, 1973
 1973.290.2

Plate 32
 William Guy Wall
 465. *New York from the Heights near Brooklyn*,
 ca. 1820–23
 Watercolor and graphite on white wove paper
 16 × 25 $\frac{1}{4}$ in. (40.7 × 64 cm)
 The Edward W. C. Arnold Collection of New
 York Prints, Maps, and Pictures, Bequest of
 Edward W. C. Arnold, 1954
 54.90.301

Plate 33
 William Guy Wall
 466. *New York from Weehawk*, ca. 1820–23
 Watercolor and graphite on off-white wove paper
 16 $\frac{1}{16}$ × 25 $\frac{1}{8}$ in. (40.8 × 63.8 cm)
 The Edward W. C. Arnold Collection of New
 York Prints, Maps, and Pictures, Bequest of
 Edward W. C. Arnold, 1954
 54.90.109

Henry Walton (1804–1865)

Born Ballston, New York; died Michigan. The son of a wealthy judge, Walton moved with his family first to New York City in 1808 and then to Albany, New York, where he attended the Albany Academy; in 1816 the family relocated to Saratoga Springs. In 1820 Walton began his artistic career as a lithographer in Boston and New York City. From 1830 to about 1836 he worked in Michigan, before moving to the Finger Lakes region of New York. For approximately fourteen years he produced lithographs and mezzotints of towns and cities in that area. During the mid-1830s Walton also began to paint watercolor portraits; the small likenesses he produced during this period were often similar in style to English miniatures. In 1839 he started to work in oils. In 1840 he purchased a farm in Edwardsburgh, Michigan, and the census for that year listed his occupation as farmer; however, he was also appointed county surveyor. In 1851, during the Gold Rush, he traveled to California. By 1856 he had returned to Michigan, where he remained for the rest of his life. There is no evidence that Walton produced any art after 1855.

REFERENCES: Ithaca 1968–69; Kern 1995.

CAC



Henry Walton
 467. *Frances and Charles Cowdrey*, ca. 1839
 Watercolor, black ink, graphite, and lead white
 on off-white wove paper

11 $\frac{1}{4}$ × 12 $\frac{3}{8}$ in. (28.6 × 31.5 cm)
 Inscribed at bottom: FRANCES, ISABELLE, n.
 COWDREY, AGED 1y.1 8Mths CHARLES,
 EDWARD COWDREY, AGED 3yrs. 9 Mt.h.s; at
 lower right, below image: Painted by HWalton.
 Ithaca.
 Gift of Edgar William and Bernice Chrysler
 Garbisch, 1966
 66.242.12

John Quincy Adams Ward (1830–1910)

Born Urbana, Ohio; died New York City. Ward's artistic talents were manifested early in his childhood. Despite his parents' initial urging to continue the family tradition of farming, about 1849 he traveled to Brooklyn, New York, to study sculpture with HENRY KIRKE BROWN. He remained with Brown for seven years, first as a student and then as an assistant. Eventually he took over Brown's studio, after the sculptor moved to Newburgh, New York. About 1858 Ward relocated to Washington, D.C., where he sculpted portraits, and then, in 1861, he opened a studio in New York City. Throughout his career Ward produced numerous portraits and public monuments for sites in New York; Newport, Rhode Island; Philadelphia; Connecticut; and Washington D.C. He was elected an associate of the National Academy of Design, New York, in 1862, academican in 1863, vice president in 1870, and president in 1873. From 1893 until 1904 Ward served as the first president of the National Sculpture Society. He was one of the Museum's founders and a trustee from 1870 to 1871 and 1873 to 1901, during which time he also served on several committees, including the Executive Committee and the Committee on Sculpture.

REFERENCE: Sharp 1985.

CAC

John Quincy Adams Ward
 468. *Sketchbook*, ca. 1860
 Drawings in pen and brown and black ink,
 graphite, and Conté crayon on off-white wove
 paper, bound in black coated Bristol board
 Sheet size: 8 $\frac{7}{16}$ × 11 in. (21.4 × 27.9 cm); cover
 size: 8 $\frac{7}{16}$ × 11 in. (21.4 × 27.9 cm)
 Inscribed inside front cover at upper left: J. Ward /
 239 State St. / Brooklyn
 Gift of Edward R. Grove, 1985
 1985.351



Classical Female Figure; Satyr and Dog

Classical Female Figure; Satyr and Dog (from Sketchbook, see no. 468), ca. 1860
Pen and brown (possibly iron-gall) ink on smooth off-white wove paper
Gift of Edward R. Grove, 1985
1985.351.91

Paul Weber (1823–1916)

Born Darmstadt, Germany; died Philadelphia. Weber studied at the Städelsches Institut, Darmstadt. He immigrated to Philadelphia following the 1848 Revolution. When he exhibited his work for the first time at the Pennsylvania Academy of the Fine Arts, his landscape paintings were well received. Weber earned a reputation as a popular teacher in the United States and was well known for his meticulous drawing style, which was emulated by two of his most prominent pupils, William Stanley Haseltine (1835–1900) and WILLIAM TROST RICHARDS. Familiar with the drawing style favored at the Kunstakademie in Düsseldorf, Germany, where many Americans went to study early in the nineteenth century, Weber led one of the last major groups of students from the United States there in 1854.

REFERENCES: Plowden 1947; Ferber 1980; *Who Was Who* 1999, vol. 3, p. 3491.

EBD

Plate 81
Paul Weber

469. *Wooded Landscape with Lake and Mountains* (from Cropsey Album), 1854
Graphite and sgraffito on prepared Bristol board
4½ × 6⅞ in. (11.5 × 17.5 cm)
Signed and dated at lower left: Paul Weber / 1854
Purchase, Charles and Anita Blatt Gift, 1970
1970.9.15

Robert Walter Weir (1803–1889)

Born and died New York City. After struggling against his father's dislike of his artistic interests, Weir painted a monumental composition for public exhibition, *Saint Paul Preaching at Athens* (1822–23; location unknown). The picture was well received but forced the artist to recognize his need for training. He enrolled in anatomy classes at the New York University medical school and in 1824 went to Italy to study art. He traveled and studied on his own for three years and, after his return to New York in 1827, continued to paint historical subjects based on his Italian experiences. A leading figure in academic circles, Weir was appointed professor of drawing at the National Academy of Design, New York, in 1832. Two years later, even while he continued to teach at the academy (until 1840), he became drawing instructor at the United States Military Academy, West Point. He became professor of drawing there in 1846 and retained that position until

1876. His sons John Ferguson Weir (1841–1926) and Julian Alden Weir (1852–1919) followed in his footsteps and became successful painters.

REFERENCES: Irene Weir, *Robert W. Weir, Artist* (New York: House of Field-Doubleday, 1947); West Point 1976; West Point 1976–77. CRB



470, recto

Robert Walter Weir
470. *Christ in the Garden of Gethsemane*
Black and gray ink washes, pen and brown ink, watercolor, and graphite on off-white wove paper
9⅞ × 13⅜ in. (24.4 × 35 cm)
Sale stamp at lower right
Gift of John G. Phillips, 1973
1973.209 recto



470, verso

verso: *Study for "The Agony in the Garden"*
Graphite on off-white wove paper
Gift of John G. Phillips, 1973
1973.209 verso

Plate 49
Robert Walter Weir
471. *The Entrance to a Wood*, 1836
Watercolor and graphite on buff-colored wove paper
5⅜ × 6⅜ in. (13.1 × 17.7 cm)
Signed at lower left: R.W. Weir Del.
Gift of Erving Wolf Foundation, 1977
1977.182.5



Robert Walter Weir
472. *Shipwreck*
Graphite on off-white wove paper
5¼ × 7⅞ in. (13.3 × 18.7 cm)
Signed at lower right: Weir
Gift of Erving Wolf Foundation, 1977
1977.182.3



Robert Walter Weir
473. *Sketches* (from McGuire Scrapbook)
Pen and iron-gall ink on off-white wove paper
5⅞ × 3⅞ in. (13 × 8.7 cm)
Signed on mount at lower left: Robert W. Weir
Initialed at lower right: RWW
Gift of James C. McGuire, 1926
26.216.30

Carl Friedrich Heinrich Werner (1808–1894)

Born Weimar, Germany. Werner is known primarily for his watercolor renderings of architecture and landscape; he also worked as a lithographer. He studied in Leipzig and Munich, Germany. Werner traveled extensively throughout Europe and the Middle East, frequently executing watercolor views of cities. Between 1860 and 1878 he exhibited his works in London, at the Royal Academy of Arts and at the New Water-Colour Society, where in 1860 he was made an academician and from which he resigned in 1883. Werner was also a member of the Venetian art academy. In the United States and Canada his work was exhibited at the Boston Athenaeum, at the Pennsylvania Academy of the Fine Arts, Philadelphia, at the Boston Art Club, and in Montreal.

REFERENCES: Boston Athenaeum Exhibition Index 1980, p. 150; NMAA Index 1986, vol. 5, p. 3855; PAFA Exhibition Record 1988–89, vol. 1, p. 249; Wood 1995, vol. 1, p. 563.

CAC



Carl Friedrich Heinrich Werner
474. *Couple Entering Building, with Attendant* (from Cropsey Album), 1850
Watercolor washes and pen and black ink on white wove paper

4 × 3 5/16 in. (10.2 × 8.4 cm)

Inscribed: C. Werner F. 1850. Rom.

Purchase, Charles and Anita Blatt Gift, 1970
1970.9.14



Carl Friedrich Heinrich Werner

475. *Italian Lake Scene with Villa* (from Cropsey Album), 1849

Pen and brown ink and lead-white gouache on light brown wove paper

3 3/8 × 5 5/16 in. (9.2 × 13.5 cm)

Inscribed at lower left: C. Werner. f. 1849, Rom; at lower right, on mount: Prost Neujahr!!

Purchase, Charles and Anita Blatt Gift, 1970
1970.9.6

Benjamin West

(1738–1820)

Born near Springfield, Pennsylvania; died London, England. The son of an innkeeper, West received his first commission, for a portrait, at the age of fifteen, and this work attracted some attention. The provost of the College of Philadelphia customized a program of study to hone West's classical learning and artistic skills, specifically preparing him to become a history painter. The young artist left school in favor of a trip to Europe and in 1760 sailed for Italy. West made remarkable connections in Rome, gaining friends, advisers, patrons, and colleagues, many of whom furthered his artistic career when he reached London in 1763. He settled there and in 1768 met King George III, who appointed him a charter member of the Royal Academy of Arts and in 1772 made West his own historical painter. West's home and studio on Newman Street became a meeting place for artists and collectors and the headquarters for American artists seeking education in London. West welcomed all students, taught many of them, and sent others to masters more attuned than he to their interests. He was a strong proponent of the neoclassical grand manner and academic methods. Upon the death of Sir Joshua Reynolds in 1792, West became president of the Royal Academy, a position he held until his death. A prolific draftsman, he executed his first drawings before leaving America and produced hundreds more, most of them preliminary sketches for his paintings, over the course of his distinguished career.

REFERENCES: New York 1975; Robert C. Alberts, *Benjamin West: A Biography* (Boston: Houghton Mifflin Company, 1978); von Erffa and Staley 1986. CRB



Benjamin West

476. *The Angel at the Tomb of Christ*, ca. 1812

Pen and iron-gall ink on white laid paper

4 1/2 × 3 3/4 in. (11.4 × 9.5 cm)

Inscribed on mount: 1738 Benjamin West,

P.R.A. 1820

Gift of Leo Steinberg, 1992

1992.185



Benjamin West

477. *Maternity*, 1784

Red chalk on thin off-white laid paper, mounted on off-white laid paper

14 5/16 × 11 1/16 in. (36.4 × 29.3 cm)

Inscribed at lower left: B. West 1784 / Windsor Morris K. Jesup Fund, 2002

2002.1



Benjamin West

478. *Scene at Margate*

Pen and brown ink and white chalk on blue laid paper

4 1/2 × 7 in. (11.4 × 17.8 cm)

Signed on mount: B. West.

Initialed at lower left: BW

Inscribed on verso at upper left: By B. West Sr [in

a modern hand with arrow pointing right] / scene at Margate [in the artist's hand] / by Raphael West [in a modern hand with arrow pointing right] Benj West [in R. West's hand]
Gift of Janos Scholz, 1954

54.199

Plate 7

Benjamin West

479. *Study for "Alexander III, King of Scotland, Saved from a Stag by Colin Fitzgerald,"* 1784

Pen and brown ink, brown ink washes, black chalk, and graphite on off-white (now oxidized) laid paper

13 3/8 × 20 1/8 in. (34.6 × 51.1 cm)

Signed and dated at lower left: B. West 1784

Promised Gift of Erving and Joyce Wolf

Thomas Kelah Wharton

(1814–1862)

Born Hull, England; died New Orleans. Wharton was a draftsman, landscape painter, lithographer, and architect. In 1830 he immigrated with his parents to America, settling in Ohio. The following year he executed a series of twelve landscape views of the western region of the state. He moved to New York in 1832 and joined the architectural firm of Martin E. Thompson. In 1834 and 1835 he exhibited his landscape compositions at the National Academy of Design, New York. Wharton's drawings were engraved for the *New-York Mirror* by JAMES SMILLIE. In 1838 he worked in Reading, Pennsylvania. By 1844 he had settled in New Orleans, where he enjoyed continued success as an architect.

REFERENCES: NAD Exhibition Record (1826–1860) 1943, vol. 2, p. 195; Groce and Wallace 1957, pp. 677–78; *Who Was Who* 1999, vol. 3, p. 3530. CAC



Thomas Kelah Wharton

480. *Bridge over Crumelbow Creek, David Hosack Estate, Hyde Park, New York* (from Hosack Album), ca. 1832

Watercolor on off-white wove paper

5 13/16 × 7 1/2 in. (14.7 × 19.1 cm)

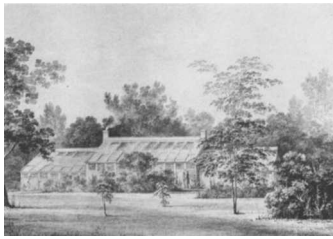
Purchase, Mrs. Louis Marx Gift, 1994

1994.187.11

Thomas Kelah Wharton

481. *Greenhouse, David Hosack Estate, Hyde Park, New York* (from Hosack Album), ca. 1832

Black ink (or watercolor) applied with pen or



481

brush on off-white wove paper
 $5\frac{13}{16} \times 7\frac{7}{16}$ in. (14.7 × 19.2 cm)
 Purchase, Mrs. Louis Marx Gift, 1994
 1994.187.12



Thomas Kelah Wharton
 482. *Grove of Poplars with a Memorial Bust, David Hosack Estate, Hyde Park, New York* (from Hosack Album), ca. 1832
 Black ink (or watercolor) applied with pen and brush and sgraffito on off-white wove paper
 $5\frac{1}{8} \times 7\frac{7}{16}$ in. (13.1 × 19.2 cm)
 Inscribed at lower left: (8) [?]
 Purchase, Mrs. Louis Marx Gift, 1994
 1994.187.17



Thomas Kelah Wharton
 483. *View of the David Hosack Estate, Hyde Park, New York, from the East* (from Hosack Album), ca. 1832
 Black ink (or watercolor) applied with pen and brush on off-white wove paper
 $5\frac{1}{4} \times 7\frac{7}{16}$ in. (13.3 × 19.2 cm)
 Purchase, Mrs. Louis Marx Gift, 1994
 1994.187.16

Thomas Kelah Wharton
 484. *View of the David Hosack Estate, Hyde Park, New York, from the South* (from Hosack Album), ca. 1832
 Black ink (or watercolor) applied with pen and brush and sgraffito on off-white wove paper
 $5\frac{1}{8} \times 7\frac{7}{16}$ in. (13 × 19.2 cm)
 Purchase, Mrs. Louis Marx Gift, 1994
 1994.187.15



484



Thomas Kelah Wharton
 485. *View of the David Hosack Estate, Hyde Park, New York, from the Western Bank of the Hudson River* (from Hosack Album), ca. 1832
 Black ink (or watercolor) applied with pen and brush on off-white wove paper
 $5\frac{7}{8} \times 7\frac{7}{16}$ in. (13 × 19.2 cm)
 Purchase, Mrs. Louis Marx Gift, 1994
 1994.187.13



Thomas Kelah Wharton
 486. *View of David Hosack Estate, Hyde Park, New York, with a Sundial* (from Hosack Album), ca. 1832
 Graphite on white Bristol board
 $3 \times 3\frac{9}{16}$ in. (7.6 × 9 cm)
 Purchase, Mrs. Louis Marx Gift, 1994
 1994.187.14

James Abbott McNeill Whistler (1834–1903)

Born Lowell, Massachusetts; died London, England. Whistler received his first training in drawing at the Imperial Academy of Science in Saint Petersburg, Russia, at the age of nine. From 1851 to 1854 he attended the United States Military Academy at West Point, where he studied drawing (with ROBERT WALTER WEIR) and watercolor painting. After he was dismissed for poor grades in chemistry, he learned etching while working for the United States Coast and Geodetic Survey in Washington, D.C. In 1855 he moved to Paris and enrolled at the École Impériale et

Spéciale de Dessin and the Académie Gleyre. After his first major oil painting, *At the Piano* (1858; Taft Museum, Cincinnati), was rejected at the Salon of 1859, he settled in London. He became one of the main proponents of *japonisme* and was an influential leader of the Aesthetic movement. In 1877, when critic John Ruskin accused him of “flinging a pot of paint in the public’s face” for asking 200 guineas for his painting *Nocturne in Black and Gold: The Falling Rocket* (ca. 1875; Detroit Institute of Arts), Whistler sued him for libel. Whistler won the infamous case but was awarded only one farthing in damages. The expenses of the trial forced him into bankruptcy and the negative publicity deterred patrons. He was one of the preeminent etchers of his era and traveled to Venice in 1880 with a commission to create a series for the Fine Art Society, London. While there, he also produced striking and delicate pastels and watercolors, which he later exhibited to acclaim in London. In 1885 he summarized his artistic principles in his “Ten O’clock lecture.” In the following decades, he received international recognition but remained a controversial figure. His innovative work and carefully cultivated artistic persona made him one of the most influential artists of his day.

REFERENCES: Whistler 1916; Young, MacDonald, Spencer, and Miles 1980; London–Paris–Washington, D.C. 1994–95; MacDonald 1995.

SLH



James Abbott McNeill Whistler
 487. *Butterfly Monogram*
 Charcoal on off-white wove paper
 $5 \times 4\frac{9}{16}$ in. (12.7 × 11.6 cm)
 Gift of A. E. Gallatin, 1923
 23.230.8



488

James Abbott McNeill Whistler
 488. *Draped Female Figure*, ca. 1866–69
 Conté crayon and white chalk on brown
 wove paper
 15 × 6 in. (38.1 × 15.2 cm)
 Signed at left center: [artist's monogram]
 Gift of Harold K. Hochschild, 1940
 40.91.8



489, recto

James Abbott McNeill Whistler
 489. *Female Nude with a Fan*
 Conté crayon and white chalk on brown
 wove paper
 11¼ × 7⅞ in. (28.6 × 18.2 cm)
 Gift of Harold K. Hochschild, 1940
 40.91.6 recto



489, verso

verso: *Woman with a Fan; Sketch of a Head*
 Conté crayon and white chalk on brown
 wove paper
 Gift of Harold K. Hochschild, 1940
 40.91.6 verso



James Abbott McNeill Whistler
 490. *Gold and Brown: Dordrecht*, ca. 1884
 Watercolor on off-white wove paper, faced with
 academy board
 4⅞ × 8⅞ in. (12.5 × 21.4 cm)
 Signed at lower right: [butterfly monogram]
 Bequest of Susan Dwight Bliss, 1966
 67.55.150 recto



490, verso

verso: *Coastal Study*, ca. 1884
 Watercolor on off-white wove paper, mounted on
 academy board
 Inscribed at upper center: N 34 aj (?)
 Bequest of Susan Dwight Bliss, 1966
 67.55.150 verso

Plate 105
 James Abbott McNeill Whistler
 491. *Lady in Gray*, ca. 1883
 Watercolor and gouache on dark brown wove
 paper
 11¼ × 5 in. (28.5 × 12.8 cm)
 Signed at lower right: [butterfly monogram]
 Rogers Fund, 1906
 06.312

Plate 104
 James Abbott McNeill Whistler
 492. *Note in Pink and Brown*, ca. 1880
 Charcoal and pastel on dark brown wove paper
 11¼ × 7¼ in. (29.8 × 18.4 cm)
 Signed at lower right: [butterfly monogram]
 Harris Brisbane Dick Fund, 1917
 17.97.5

Plate 102
 James Abbott McNeill Whistler
 493. *Portrait of Frederick R. Leyland*, ca. 1871–73
 Conté crayon and white chalk on brown
 wove paper
 11⅜ × 7⅞ in. (28.9 × 18.6 cm)
 Gift of Harold K. Hochschild, 1940
 40.91.5 recto



493, verso

verso: *Head of a Boy*
 Conté crayon and white chalk on brown
 wove paper
 Gift of Harold K. Hochschild, 1940
 40.91.5 verso

Plate 103
 James Abbott McNeill Whistler
 494. *Portrait of Frederick R. Leyland*, ca. 1871–73
 Conté crayon and white chalk on brown
 wove paper
 11¼ × 7¼ in. (28.6 × 18.4 cm)
 Gift of Harold K. Hochschild, 1940
 40.91.7



James Abbott McNeill Whistler
 495. *Scene on the Mersey*
 Watercolor and gouache on white wove paper
 8½ × 4⅞ in. (21.6 × 12.4 cm)
 Signed at lower left: [butterfly monogram]
 Harris Brisbane Dick Fund, 1917
 17.97.4

James Abbott McNeill Whistler
 496. *Sketchbook of Figure Studies*, 1854–55
 Drawings in pen and ink, graphite, gouache, and
 black chalk on off-white and toned wove and laid
 paper; cover missing
 Sheet size: various
 Gift of Margaret C. Buell, Helen L. King, and
 Sybil A. Walk, 1970
 1970.121



five drawings mounted
 on one sheet, clockwise
 from top left:

Man Smoking
 Pen and iron-gall ink on off-white wove paper
 2 × 2⅞ in. (5.2 × 6.8 cm), irregularly cut
 1970.121.51

Man Standing
 Pen and iron-gall ink on off-white wove paper
 4 × 2½ in. (10.2 × 6.4 cm)
 1970.121.52

Old C'lo
 Pen and iron-gall ink on yellow wove paper
 5¼ × 2⅞ in. (13.3 × 7.2 cm)
 Inscribed at bottom: "Old C'lo"
 1970.121.55

*Captain Cuttle (a Character from Charles
 Dickens's "Dombey and Son")*, ca. 1854–55
 Pen and iron-gall ink on white wove paper
 1⅞ × 2⅞ in. (4.1 × 5.6 cm)
 Inscribed at lower right: Capt'n. [Cut]tle
 1970.121.54

Oriental Figure
 Pen and heavily gummed iron-gall ink and
 graphite on off-white wove paper
 6⅞ × 3½ in. (16.2 × 9 cm)
 1970.121.53



James Abbott McNeill Whistler
497. *Two Men and a Boat*
Conté crayon and white chalk on brown wove paper
11 × 7¼ in. (28 × 18.4 cm)
Rogers Fund, 1911
11.66.17

Plate 106

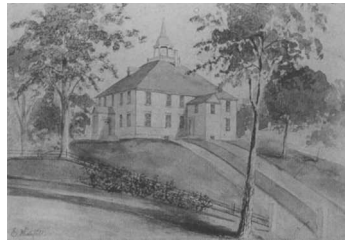
James Abbott McNeill Whistler
498. *Variations in Violet and Gray—Market Place, Dieppe*, 1885
Gouache and watercolor on off-white wove paper, mounted on academy board
7½ × 5 in. (20.2 × 12.7 cm)
Signed at lower left: [butterfly monogram]
Gift of Douglass Campbell, Richard Strachan, and Stephen M. Strachan, in memory of Mrs. Douglass Campbell and Mrs. William Lyman Campbell, 2000
2000.512

Edwin Whitefield (1816–1892)

Born England. Whitefield, a landscape painter, topographical illustrator, and flower painter, immigrated to the United States about 1840. By 1841–42 he had begun to paint views of the Hudson River valley and by 1844 was living in New York City. At that time he drew the illustrations for Emma C. Embury's *American Wild Flowers in Their Native Haunts* (1845). In 1847 a collection of prints after his own landscapes entitled *North American Scenery* was published. From 1852 to 1854 he exhibited his landscape views at the National Academy of Design, New York. Between 1856 and 1859 Whitefield traveled frequently to Minnesota, and there he painted many landscapes of the area. During the 1880s, while residing in Boston and Reading, Massachusetts, he prepared and published a three-volume edition of his illustrations of early New England architecture.

REFERENCES: NAD Exhibition Record (1826–1860) 1943, vol. 2, p. 198; Groce and Wallace 1957, pp. 681–82. CAC

Edwin Whitefield
499. *Old Ship Church, Hingham, Massachusetts*
Watercolor and graphite on off-white laid paper
8½ × 11¾ in. (21.6 × 29.4 cm)
Signed at lower left: E. Whitefield



Inscribed below image at center, inverted: Old Ship Church, Hingham, Mass; [mathematical equation]
Purchase, Mr. and Mrs. Leonard Milberg Gift; Bequest of Susan Ludlow Parish and Gifts of Hanson K. Corning, Edward D. Adams, Samuel P. Avery, and Martin Birnbaum, by exchange; Gifts in memory of Elizabeth Buell Besobrasow, and Maria DeWitt Jesup Fund, 1985
1985.107.1

James A. Whitehorne (1803–1888)

Born Wallingford, Vermont; died New York City. Whitehorne was a portrait and miniature painter, and a close friend of THOMAS SEIR CUMMINGS. In 1826 he enrolled at the National Academy of Design, New York, and in 1829 was elected an associate member and in 1833 an academician; he also served as the academy's recording secretary from 1838 until 1844. Whitehorne exhibited his work in New York at the American Academy of the Fine Arts, the Apollo Association, the Brooklyn Institute of Arts and Sciences, and the American Institute of the City of New York and in Philadelphia at the Pennsylvania Academy of the Fine Arts.

REFERENCES: Groce and Wallace 1957, p. 682; NMAA Index 1986, vol. 5, p. 3882; Thomas Seir Cummings Papers, Archives of American Art, Smithsonian Institution (microfilm roll NC 1, frames 162–63). CAC



James A. Whitehorne
500. *Head of a Sleeping Child* (from McGuire Scrapbook), 1840
Graphite on off-white wove paper
6½ × 5⅞ in. (15.5 × 13 cm)
Signed and dated at lower right: J. Whitehorne. 1840.
Gift of James C. McGuire, 1926
26.216.64

Henry Williams (1787–1830)

Born and died Boston. A versatile artist, Williams worked as a painter of miniature portraits and portrait profiles, as a wax modeler, and as an engraver. An advertisement in 1824 in the *New England Palladium* lists the studio of “H. Williams” at 6 School Street in Boston and notes that the artist “also continues to paint from the dead in his peculiar manner by Masks, etc.” William Dunlap (1766–1839), a nineteenth-century chronicler of American artists, observed that “He was a small, short, self-sufficient man; very dirty, very forward and patronizing in his manner.” Williams's technical proficiency is reflected in his instruction manual, *Elements of Drawing*, published in Boston in 1814.

REFERENCES: Williams 1814; Dunlap 1918, vol. 3, p. 30; Fielding 1986, p. 1037. EBD

Plate 31

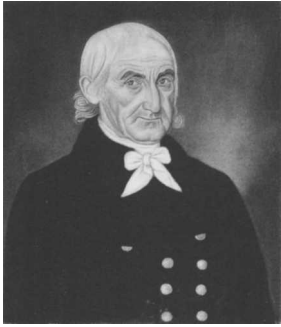
Henry Williams
501. *Mrs. Ichabod M. Cushman (née Nancy Blymer)*
Pastel on blue wove paper, mounted on tan paper
22¼ × 17¾ in. (56.5 × 45.1 cm)
Signed at lower left: Williams / [illegible]
Fletcher Fund, 1927
27.77

Micah Williams (1782–1837)

Born and died New Jersey. Williams was self-taught. He worked primarily in pastel and is known for his brightly colored, idiosyncratic portraits, which frequently depict female subjects with crossed forearms. Early in his career he may have worked in New London, Connecticut, and Peekskill, New York. He lived most of his life in New Brunswick (Monmouth County), New Jersey, where the majority of his sitters (most were of Dutch ancestry) resided; from about 1829 to 1833, the artist and his family lived in New York City.

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Micah Williams
502. *Captain Abraham Vorhees*, ca. 1803–5
Pastel on off-white wove paper, mounted on a wood strainer
26 × 21⅞ in. (66 × 55.7 cm)
Gift of Edgar William and Bernice Chrysler Garbisch, 1966
66.242.15



502

Thomas Waterman Wood (1823–1903)

Born Montpelier, Vermont; died New York City. Largely self-taught, Wood learned the rudiments of drawing by copying British instruction books. He studied with the Boston portraitist Chester Harding (1792–1866) between 1845 and 1847. After working at a variety of trades, Wood took a studio in New York City in 1852 and furthered his education by attending exhibitions at local galleries and art institutions. After visiting Quebec City, Kingston (Ontario), and Toronto at the suggestion of a Canadian printer who admired his portraits, Wood returned to the United States in 1856 and presented a canvas at the annual exhibition of the National Academy of Design, New York, in 1858. He then toured England, France, Italy, and Switzerland, studying the old masters and copying works by Titian, Rubens, Rembrandt, Murillo, Greuze, and Dou. Back in America in 1859, Wood took up residence in Nashville, Tennessee, until 1862 and in Louisville, Kentucky, until 1866. Genre painting became his specialty after 1866. In 1867 he settled in New York City and gradually became an influential member of the New York art community. He was elected an

associate member of the National Academy of Design in 1869 and an academician in 1871. He was vice president of the academy between 1879 and 1891 and served as its president between 1891 and 1899. In 1877 he helped organize the New York Etching Club and served as the third president of the American Water Color Society, from 1878 until 1887. Wood also founded the Wood Art Gallery in Montpelier with the cooperation of John W. Burgess, who secured financial support for the project. Wood contributed his copies of old masters as well as his own pictures to the gallery and purchased works by his contemporaries for the collection.

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EBD



503

Micah Williams
503. *Mrs. Abraham Vorhees (née Leah Nevius or Jane Kershow)*, ca. 1803–5
Pastel on off-white wove paper with black grosgrain-type ribbon, mounted on a wood strainer
25¹¹/₁₆ × 21³/₄ in. (65.2 × 55.2 cm)
Gift of Edgar William and Bernice Chrysler Garbisch, 1966
66.242.16

Plate 82

Thomas Waterman Wood

504. *Reading the Scriptures*, 1874

Watercolor, gouache, and graphite on light tan wove paper

14¹/₁₆ × 10³/₄ in. (38 × 27.3 cm)

Signed and dated at lower left: T.W. Wood. / 1874.

Rogers Fund, 1966

66.140

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Young, MacDonald, Spencer, and Miles 1980

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CONCORDANCE

The titles of some works and the words *recto* and *verso* (r, v.) have been abbreviated.

Acc. no.	Cat. no.	Artist	Title	Acc. no.	Cat. no.	Artist	Title
80.1.1	278	W. T. Richards	<i>Sundown at Centre Harbor, New Hampshire</i>	89.24 v.	299	D. P. Secor	<i>Mountain Landscape</i>
80.1.2	267	W. T. Richards	<i>Moonlight on Mount Lafayette, New Hampshire</i>	93.24.1	221	W. R. Miller	<i>Pleasant Valley, New Jersey</i>
80.1.4	269	W. T. Richards	<i>The Mount Washington Range, from Mount Kearsarge</i>	93.24.2	219	W. R. Miller	<i>The Grandmother Tree near Middletown, Long Island</i>
80.1.5	258	W. T. Richards	<i>Franconia Notch, New Hampshire</i>	93.24.3	216	W. R. Miller	<i>Catskill Clove</i>
80.1.6	265	W. T. Richards	<i>Lake Squam from Red Hill</i>	93.24.4	217	W. R. Miller	<i>Catskill Clove in Palingsville</i>
80.1.7	268	W. T. Richards	<i>Mount Chocorua and Lake Squam and the Sandwich Mountains</i>	95.2.3	102	S. E. Dubourjal	<i>Anne Charlotte Lynch (later Mrs. Vincenzo Botta)</i>
80.1.8	264	W. T. Richards	<i>Sunset on Mount Chocorua, New Hampshire</i>	95.2.5	103	S. E. Dubourjal	<i>John C. Calhoun</i>
80.1.10	279	W. T. Richards	<i>From the Flume House, Franconia, New Hampshire</i>	06.312	491	J. A. M. Whistler	<i>Lady in Gray</i>
82.9.1	140	J. W. Hill	<i>Plums</i>	06.1346.1	380	J. Trumbull	<i>Major General Horatio Gates</i>
82.9.2	142	J. W. Hill	<i>Three Views, No. 1: Mount Washington from Shelburn, New Hampshire</i>	06.1346.2	381	J. Trumbull	<i>Hugh Mercer Jr. (Study for "The Death of General Mercer at the Battle of Princeton")</i>
82.9.3	143	J. W. Hill	<i>Three Views, No. 2: View near Oswego, New York</i>	06.1346.3	379	J. Trumbull	<i>General Arthur St. Clair</i>
82.9.4	144	J. W. Hill	<i>Three Views, No. 3: Mount Carmel, near New Haven, Connecticut</i>	07.88.9	287	S. W. Rowse	<i>Portrait of a Young Woman</i>
82.9.5	139	J. W. Hill	<i>Peach Blossoms</i>	08.1b	61	J. S. Copley	<i>Mrs. Edward Green (Mary Storer)</i>
82.9.6	136	J. W. Hill	<i>Landscape: View on Catskill Creek</i>	08.144	301	J. S. Sharples	<i>Albert Gallatin</i>
83.2.467	386	Unidentified Artist (after Greuze)	<i>Benjamin Franklin</i>	08.238	306	J. Sharples or E. W. Sharples	<i>Josiah Ingersoll, Master-Warden of the Port of New York</i>
83.2.469	288	C. B. J. F. de Saint-Mémin	<i>Alexander Rider (?)</i>	09.125	297	E. M. S. Scott	<i>Yellow Roses</i>
83.2.470	291	C. B. J. F. de Saint-Mémin	<i>John Adams</i>	11.60.179	109	M. Edgar	<i>The Sensitive Plant</i>
83.2.471	290	C. B. J. F. de Saint-Mémin	<i>Jean-Victor Moreau</i>	11.60.180	320	J. R. Smith	<i>Gabriel V. Ludlow</i>
83.2.472	293	C. B. J. F. de Saint-Mémin	<i>Portrait of a Man</i>	11.60.181	454	T. B. de Valdenuit	<i>Portrait of a Man</i>
87.12.167	399	Unidentified Artist (after West)	<i>Panthea Stabs Herself beside the Corpse of Abradatas</i>	11.66.17	497	J. A. M. Whistler	<i>Two Men and a Boat</i>
87.15.6	272	W. T. Richards	<i>A Rocky Coast</i>	16.68.1	408	Unidentified Artist	<i>Thomas Dering</i>
89.24 r.	299	D. P. Secor	<i>A Refuge from the Storm (Shadow from the Heat)</i>	17.97.4	495	J. A. M. Whistler	<i>Scene on the Mersey</i>
				17.97.5	492	J. A. M. Whistler	<i>Note in Pink and Brown</i>
				17.134.1	455	J. Vanderlyn	<i>Daniel Strobel Jr</i>
				17.134.2	456	J. Vanderlyn	<i>Elizabeth Maria Church</i>
				17.134.3	457	J. Vanderlyn	<i>Mrs. Daniel Strobel, Jr. (Anna Church Strobel) and Her Son, George</i>
				17.134.4	459	J. Vanderlyn	<i>Sarah Russell Church</i>
				22.28.1	406	Unidentified Artist	<i>The Shop and Warehouse of Duncan Phye, 168-172 Fulton Street, New York City</i>
				22.28.2	385	Unidentified Artist	<i>Architectural Drawing of an Early Nineteenth-Century Brick House, New York</i>

Acc. no.	Cat. no.	Artist	Title	Acc. no.	Cat. no.	Artist	Title
23.230.8	487	J. A. M. Whistler	<i>Butterfly Monogram</i>	26.216.36	163	H. Inman	<i>The Residence of Mr. William Inman, Sampitts, Westchester County</i>
24.109.89	303	J. Sharples	<i>Médéric-Louis-Élie Moreau de Saint-Méry</i>	26.216.37	1	W. A. Adams	<i>Hunter</i>
24.109.97	308	J. Sharples Jr.	<i>George Washington</i>	26.216.38	2	A. T. Agate	<i>The Tahitian Chief Otores</i>
24.109.98	304	J. Sharples or E. W. Sharples	<i>Alexander Hamilton</i>	26.216.39	6	G. A. Baker Jr.	<i>Head of a Man Wearing a Helmet</i>
24.109.99	307	J. Sharples or E. W. Sharples	<i>Noah Webster</i>	26.216.40	451	Unidentified Artist (C. V. B.)	<i>Washington's Headquarters—Tappan</i>
25.122	281	W. Rimmer	<i>Sculpture Study</i>	26.216.41	154	D. Huntington	<i>Landscape</i>
McGuire Scrapbook (26.216)				26.216.42	7	G. A. Baker Jr.	<i>Head of a Woman</i>
26.216.1	205	D. Levine	<i>Head of a Scotsman</i>	26.216.43	8	G. A. Baker Jr.	<i>Sketches of Heads</i>
26.216.2	325	J. M. Stanley (attrib.)	<i>Jim Conner</i>	26.216.44	321	J. R. Smith	<i>Scene</i>
26.216.3 r.	3	F. S. Agate	<i>Indians Lamenting the Approach of the White Man</i>	26.216.45	153	D. Huntington	<i>The End</i>
26.216.3 v.	3	F. S. Agate	<i>Sketch of a Male Torso</i>	26.216.46	315	J. Smillie	<i>Landscape</i>
26.216.4	444	Unidentified Artist	<i>Fishing</i>	26.216.47	195	C. Lanman	<i>Landscape</i>
26.216.5	232	W. S. Mount	<i>Artist Sketching at Stony Brook, New York</i>	26.216.48 r.	228	S. A. Mount	<i>Captain Manyat</i>
26.216.6	242	W. H. Powell	<i>Self-Portrait at Fifteen</i>	26.216.48 v.	228	S. A. Mount	<i>Profile</i>
26.216.7	57	T. S. Cooper	<i>Village Landscape</i>	26.216.49	223	S. F. B. Morse	<i>Head of a Man</i>
26.216.8	327	J. V. Stout (?)	<i>Head of a Girl</i>	26.216.50	243	A. G. Powers	<i>William Walcott</i>
26.216.9	112	F. W. Edmonds	<i>Study for "Facing the Enemy"</i>	26.216.51	119	W. Eldridge	<i>Landscape</i>
26.216.10	55	T. S. Cooper	<i>Farm Landscape</i>	26.216.52	124	A. Fisher	<i>Scene with Dogs</i>
26.216.11	47	J. G. Clonney	<i>Boy Fishing</i>	26.216.53	164	H. Inman	<i>View on Lake Superior</i>
26.216.12	45	C. Catton	<i>Cattle</i>	26.216.54	49	E. C. Coates (probably)	<i>Ship</i>
26.216.13	101	T. Doughty	<i>River Scene</i>	26.216.55	440	Unidentified Artist	<i>Bird</i>
26.216.14	5	G. A. Baker Jr.	<i>Head of a Girl</i>	26.216.56	233	W. S. Mount	<i>Landscape with Figure</i>
26.216.15	207	E. D. Marchant	<i>Head of a Child</i>	26.216.57	83	J. Cranch	<i>I Have Supped Full of Horrors</i>
26.216.16	37	T. Campbell	<i>Portrait of a Man</i>	26.216.58	448	Unidentified Artist (Glenn?)	<i>Portrait of a Man; Landscape</i>
26.216.17 r.	229	S. A. Mount	<i>Fly Time</i>	26.216.59	446	Unidentified Artist	<i>Landscape (Shirley, Massachusetts)</i>
26.216.17 v.	229	S. A. Mount	<i>Horizon</i>	26.216.60	442	Unidentified Artist (Bindle?)	<i>Dogs</i>
26.216.18	110	F. W. Edmonds	<i>Dog</i>	26.216.61	450	Unidentified (EBB)	<i>Tree</i>
26.216.19	156	D. Huntington	<i>On the Rondout</i>	26.216.63	95	T. S. Cummings	<i>Family Group</i>
26.216.20	51	T. Cole	<i>Landscape with Tower</i>	26.216.64	500	J. Whitehorne	<i>Head of a Sleeping Child</i>
26.216.21 r.	215	J. McClenan (probably)	<i>Man at Bar</i>	26.216.65	237	T. S. Officer	<i>Holy Eyes</i>
26.216.21 v.	215	J. McClenan (probably)	<i>Landscape</i>	26.216.66	105	A. B. Durand	<i>Landscape</i>
26.216.22	214	J. McClenan (probably)	<i>The Empty Bottle</i>	26.216.68 r.	200	E. G. Leutze	<i>Girl with Rabbit</i>
26.216.24	227	S. A. Mount	<i>Back of a Woman</i>	26.216.68 v.	200	E. G. Leutze	<i>Sketches: Cows; Two Female Portraits, One Crossed Out</i>
26.216.25 r.	149	T. F. Hoppin	<i>Landscape with Two Cows and a Broken Fence; Three Standing Figures</i>	26.216.69	48	L. P. Clover Jr.	<i>Study of a Man</i>
26.216.25 v.	149	T. F. Hoppin	<i>Portrait of a Woman</i>	26.216.72	11	W. H. Beard	<i>Clam Chowder Picnic</i>
26.216.27	150	C. A. C. Hubert	<i>Landscape</i>	26.216.73	56	T. S. Cooper	<i>Study of a Boy</i>
26.216.28	316	J. Smillie	<i>Lime Rock on the Rondout, New York</i>	26.216.74	231	S. A. Mount	<i>Wild Geese</i>
26.216.29	201	E. G. Leutze	<i>The Last Drop</i>	26.216.75	209	T. H. Matteson	<i>Scene from Literature</i>
26.216.30	473	R. W. Weir	<i>Sketches</i>	26.216.76	441	Unidentified Artist (after Van Dyck)	<i>Cardinal Bentivoglio</i>
26.216.31	148	J. Holland	<i>Flowers</i>	26.216.77	443	Unidentified Artist	<i>Felbrigg Hall, Southwest View, Seat of the Honorable William Windham</i>
26.216.32	203	E. G. Leutze	<i>The Soldier's Farewell</i>	26.216.78	376	C. G. Thompson (probably)	<i>Ophelia</i>
26.216.33 r.	21	H. J. Brent	<i>Portrait of a Man</i>	26.216.80	445	Unidentified Artist	<i>Interior</i>
26.216.33 v.	21	H. J. Brent	<i>Head of a Man</i>	26.216.81	82	J. Cranch	<i>A Girl</i>
26.216.34	230	S. A. Mount	<i>Studio of William S. Mount</i>				
26.216.35	202	E. G. Leutze	<i>Sketch for Lifesaving Medal</i>				

Acc. no.	Cat. no.	Artist	Title	Acc. no.	Cat. no.	Artist	Title
26.216.82	199	C. R. Leslie	<i>Child in a Landscape</i>	42.95.7	362	P. P. Svinin	<i>Steamboat Travel on the Hudson River</i>
26.216.83	240	W. Page	<i>Man and Child</i>	42.95.8	354	P. P. Svinin	<i>The Packet "Mohawk of Albany" Passing the Palisades</i>
26.216.84 r.	81	J. Cranch	<i>Child</i>	42.95.9	361	P. P. Svinin	<i>Shad Fishermen on the Shore of the Hudson River</i>
26.216.84 v.	81	J. Cranch	<i>Head of a Child</i>	42.95.10	333	P. P. Svinin	<i>Albany, New York</i>
26.216.85	449	Unidentified Artist	<i>Sailboat</i>	42.95.11	365	P. P. Svinin	<i>Travel by Stagecoach near Trenton, New Jersey</i>
26.216.86	194	C. Lanman	<i>Indians Returning from the Hunt</i>	42.95.12	188	J. L. Krimmel (attrib.)	<i>Merrymaking at a Wayside Inn</i>
26.216.87	447	Unidentified Artist (R. H.)	<i>Landscape with Boats</i>	42.95.13	359	P. P. Svinin	<i>Philadelphia from across the Delaware River</i>
27.77	501	H. Williams	<i>Mrs. Ichabod M. Cushman (née Nancy Blymer)</i>	42.95.14	192	J. L. Krimmel (attrib.)	<i>Winter Scene in Philadelphia—the Bank of the United States in the Background</i>
27.84.1	161	H. Inman	<i>Albert Bridges</i>	42.95.15	193	J. L. Krimmel (attrib.)	<i>"Worldly Folk" Questioning Chimney Sweeps and Their Master before Christ Church, Philadelphia</i>
27.84.2	162	H. Inman	<i>Mrs. Albert Bridges</i>	42.95.16	185	J. L. Krimmel (attrib.)	<i>Black Sawyers Working in front of the Bank of Pennsylvania, Philadelphia</i>
33.120.620	458	J. Vanderlyn	<i>Portrait of the Artist</i>	42.95.17	190	J. L. Krimmel (attrib.)	<i>Sunday Morning in front of the Arch Street Meeting House, Philadelphia</i>
33.176	106	A. B. Durand	<i>Sketchbook of Landscape and Figure Subjects</i>	42.95.18	189	J. L. Krimmel (attrib.)	<i>Nightlife in Philadelphia—an Oyster Barrow in front of the Chestnut Street Theatre</i>
35.17	305	J. Sharples or E. W. Sharples	<i>Dorothea Hart</i>	42.95.19	334	P. P. Svinin	<i>Black Methodists Holding a Prayer Meeting</i>
36.63.1	107	A. B. Durand	<i>Sketch from Nature</i>	42.95.20	358	P. P. Svinin	<i>A Philadelphia Anabaptist Immersion during a Storm</i>
36.123.1	411	Unidentified Artist (RB or RVB)	<i>Vechte House at Gowanus, Brooklyn, New York</i>	42.95.21	187	J. L. Krimmel (attrib.)	<i>Members of the City Troop and Other Philadelphia Soldiery</i>
36.124	159	D. Huntington	<i>Sketchbook of Hudson River and Shawangunk Mountains Subjects</i>	42.95.22	342	P. P. Svinin (after Krimmel)	<i>Fourth of July in Centre Square, Philadelphia</i>
38.146.1	328	T. Sully	<i>John Quincy Adams</i>	42.95.23	335	P. P. Svinin	<i>Centre Square and the Marble Water Works, Philadelphia</i>
40.50	96	G. H. Cushman	<i>Self-Portrait</i>	42.95.24	357	P. P. Svinin	<i>The Pennsylvania Hospital, Philadelphia</i>
40.91.5 r.	493	J. A. M. Whistler	<i>Portrait of Frederick R. Leyland</i>	42.95.25	356	P. P. Svinin	<i>The Pennsylvania Academy of the Fine Arts, Philadelphia</i>
40.91.5 v.	493	J. A. M. Whistler	<i>Head of a Boy</i>	42.95.26	368	P. P. Svinin	<i>The Upper Bridge over the Schuylkill, Philadelphia—Lemon Hill in the Background</i>
40.91.6 r.	489	J. A. M. Whistler	<i>Female Nude with a Fan</i>	42.95.27	347	P. P. Svinin	<i>Moravian Sisters</i>
40.91.6 v.	489	J. A. M. Whistler	<i>Woman with a Fan; Sketch of a Head</i>	42.95.28	186	J. L. Krimmel (attrib.)	<i>Exhibition of Indian Tribal Ceremonies at the Olympic Theater, Philadelphia</i>
40.91.7	494	J. A. M. Whistler	<i>Portrait of Frederick R. Leyland</i>	42.95.29	191	J. L. Krimmel (attrib.)	<i>Tableau of Indian Faces</i>
40.91.8	488	J. A. M. Whistler	<i>Draped Female Figure</i>				
40.161.1b	58	J. S. Copley	<i>Ebenezer Storer</i>				
40.161.2b	60	J. S. Copley	<i>Mrs. Ebenezer Storer (Mary Edwards)</i>				
40.167.1	452	T. B. de Valdenuit	<i>Governor George Clinton</i>				
40.167.2	453	T. B. de Valdenuit	<i>Mrs. George Clinton (Cornelia Tappan)</i>				
41.128	390	Unidentified Artist	<i>Daniel Crommelin</i>				
42.95.1	360	P. P. Svinin	<i>Replenishing the Ship's Larder with Codfish off the Newfoundland Coast</i>				
42.95.2	343	P. P. Svinin	<i>Full Sail off Sandy Hook—Entrance to New York Harbor</i>				
42.95.3	366	P. P. Svinin	<i>The Traveler's First View of New York—The Battery and Flagstaff</i>				
42.95.4	349	P. P. Svinin	<i>The New City Hall, New York</i>				
42.95.5	350	P. P. Svinin	<i>New York City and Harbor from Weehawken</i>				
42.95.6	346	P. P. Svinin	<i>The Monument to Alexander Hamilton at Weehawken</i>				

Acc. no.	Cat. no.	Artist	Title	Acc. no.	Cat. no.	Artist	Title
42.95.30	353	P. P. Svinin (after Saint-Mémin)	<i>An Osage Warrior</i>	46.47	173	E. Johnson	<i>Feeding the Turkey</i>
42.95.31	336	P. P. Svinin (after Saint-Mémin)	<i>The Chief of the Little Osages</i>	46.192.4	318	J. R. Smith	<i>Allan Melville</i>
42.95.32	345	P. P. Svinin	<i>Indian Antiquities</i>	47.103.23	176	H. Johnston	<i>Mrs. Pierre Bacot (Marianne Fleur Du Gue)</i>
42.95.33	367	P. P. Svinin	<i>Two Indians and a White Man</i>	47.103.24	177	H. Johnston	<i>Pierre Bacot</i>
42.95.34	370	P. P. Svinin	<i>View of Morrisville, General Moreau's Country House in Pennsylvania, Possibly The Woodlands, Pennsylvania</i>	50.130.150	294	M. N. Sargent	<i>Sketchbook of Greek and Near Eastern Subjects</i>
42.95.35	338	P. P. Svinin	<i>Delaware Water Gap</i>	50.130.151	295	M. N. Sargent	<i>Sketchbook of Greek, Italian Islands, and Near Eastern Subjects</i>
42.95.36	340	P. P. Svinin (after Birch)	<i>The Falls of the Schuylkill and Chain Bridge</i>	53.182	330	T. Sully	<i>Sketchbook of Figure Studies</i>
42.95.37	341	P. P. Svinin	<i>A Ferry Scene on the Susquehanna at Wright's Ferry, near Havre de Grace</i>	53.226.1	26	M. Brown	<i>In Like Manner Shall He Descend</i>
42.95.38	352	P. P. Svinin	<i>Niagara Falls—Table Rock by Moonlight</i>	53.226.2 r.	28	M. Brown	<i>Scene from "Don Quixote"</i>
42.95.39	351	P. P. Svinin	<i>Niagara Falls—Canadian Side by Moonlight</i>	53.226.2 v.	28	M. Brown	<i>Greek Sailor at Liverpool</i>
42.95.40	339	P. P. Svinin (after Wilson)	<i>The Falls of Niagara</i>	53.226.3	25	M. Brown	<i>Group on the Stockport Road</i>
42.95.41	355	P. P. Svinin	<i>Passaic Falls, New Jersey (?)</i>	53.226.4	27	M. Brown	<i>Scene at Liverpool</i>
42.95.42	369	P. P. Svinin	<i>Upper Falls of Solomon's Creek</i>	53.226.5 r.	24	M. Brown	<i>Figure in Eastern Costume</i>
42.95.43	374	P. P. Svinin	<i>Washington and Georgetown from the Alexandria Road</i>	53.226.5 v.	24	M. Brown	<i>Half-Length Figure Sketch</i>
42.95.44	344	P. P. Svinin	<i>General Washington's Tomb at Mount Vernon</i>	54.82	292	C. B. J. F. de Saint-Mémin	<i>Osage Warrior</i>
42.95.45	348	P. P. Svinin (after Chastellux)	<i>Natural Bridge, Virginia</i>	54.90.5	389	Unidentified Artist	<i>City Hall, New York</i>
42.95.46	364	P. P. Svinin	<i>A Town on the Mohawk River in Central New York State (?)</i>	54.90.17	9	W. H. Bartlett	<i>New York from Greenwood Cemetery</i>
42.95.47	371	P. P. Svinin	<i>A View of the Potomac at Harpers Ferry</i>	54.90.18	13	W. J. Bennett (attrib.)	<i>Quarantine, Staten Island</i>
42.95.48	372	P. P. Svinin (after Weld and Springguth)	<i>View on the Hudson River</i>	54.90.19	38	C. G. Cantzler (probably)	<i>Battery Park, New York</i>
42.95.49	337	P. P. Svinin	<i>A Country Residence, Possibly General Moreau's House at Morrisville, Pennsylvania</i>	54.90.107	15	W. J. Bennett	<i>Weehawken from Turtle Grove</i>
42.95.50	375	P. P. Svinin (after Birch)	<i>A Woodland Scene</i>	54.90.108	461	W. G. Wall	<i>The Bay of New York and Governors Island Taken from Brooklyn Heights</i>
42.95.51	363	P. P. Svinin	<i>The Tornado</i>	54.90.109	466	W. G. Wall	<i>New York from Weehawk</i>
42.95.52	332	P. P. Svinin	<i>After the Tornado</i>	54.90.130	14	W. J. Bennett	<i>View of South Street from Maiden Lane, New York City</i>
42.95.53	373	P. P. Svinin	<i>Voyage Pittoresque aux Etats-Unis de l'Amérique. Par Paul Svignine. En 1811, 1812, et 1813</i>	54.90.147	31	N. Calyo	<i>View of Hoboken Taken from the Ferry</i>
42.138	30	C. Burton	<i>View of the Capitol</i>	54.90.148	35	N. Calyo	<i>View of the City of New York and the Marine Hospital Taken from Wallabout</i>
44.13	239	J. H. Otto (attrib.)	<i>Fraktur Motifs</i>	54.90.152	285	Alexander Robertson	<i>New York from Hobuck</i>
45.50 r.	392	Unidentified Artist ([WB] after West)	<i>The Finding of the Body of Clytemnestra</i>	54.90.155	36	N. Calyo	<i>View of the Tunnel of the Harlem Railroad</i>
45.50 v.	392	Unidentified Artist (after West)	<i>Anatomical Description of the Hand and the Wrist</i>	54.90.157	134	J. W. Hill	<i>Chancel of Trinity Chapel, New York</i>
46.22.2	174	E. Johnson	<i>Portrait of a Woman</i>	54.90.158	463	W. G. Wall	<i>The Bay of New York Taken from Brooklyn Heights</i>
				54.90.159	394	Unidentified Artist	<i>Hudson River Railroad Station, with a View of Manhattan College</i>
				54.90.161	462	W. G. Wall	<i>The Bay of New York Looking to the Narrows and Staten Island, Taken from Brooklyn Heights</i>
				54.90.163	10	W. H. Bartlett	<i>View of the Bay and Harbor of New York, from Gowanus Heights, Brooklyn</i>

Acc. no.	Cat. no.	Artist	Title	Acc. no.	Cat. no.	Artist	Title
54.90.168	286	Archibald Robertson (attrib.)	<i>Collect Pond, New York City</i>	60.44.11	76	J. S. Copley	<i>Study for "The Surrender of the Dutch Admiral De Winter to Admiral Duncan": Admiral De Winter Raising the Colors</i>
54.90.170	135	J. W. Hill	<i>Circular Mill, King Street, New York</i>	60.44.12 r.	73	J. S. Copley	<i>Study for "The Siege of Gibraltar": The Wrecked Longboat</i>
54.90.174	34	N. Calyo	<i>View of the City of New York and Governors Island Taken from Brooklyn Heights on the Morning after the Conflagration</i>	60.44.12 v.	73	J. S. Copley	<i>Study for "The Siege of Gibraltar": Sprawling Figures</i>
54.90.283 r.	133	J. Hill	<i>View from My Work Room Window in Hammond Street, New York City</i>	60.44.13	71	J. S. Copley	<i>Study for "The Siege of Gibraltar": Figures Astride Spar</i>
54.90.283 v.	133	J. Hill	<i>City Hall</i>	60.44.14 r.	66	J. S. Copley	<i>Study for "The Death of Major Peirson": Group of Dying French Officers</i>
54.90.301	465	W. G. Wall	<i>New York from the Heights near Brooklyn</i>	60.44.14 v.	66	J. S. Copley	<i>Study for "The Death of Major Peirson": Two Dead Figures</i>
54.181 r.	329	T. Sully	<i>Mrs Huges</i>	60.44.15	70	J. S. Copley	<i>Study for "The Siege of Gibraltar": Figure Reaching; Sprawling Figures; Cheering Group; Dying Sailors</i>
54.181 v.	329	T. Sully	<i>Portrait of a Man</i>	60.44.16	65	J. S. Copley	<i>Study for "The Ascension"</i>
54.199	478	B. West	<i>Scene at Margate</i>	60.44.17 r.	75	J. S. Copley	<i>Study for "The Siege of Gibraltar": Three Officers, Two Standing and One Kneeling</i>
60.44.1	69	J. S. Copley	<i>Study for "The Siege of Gibraltar": Figure Astride Cannon Pulling Down Spanish Colors</i>	60.44.17 v.	75	J. S. Copley	<i>Study for "The Siege of Gibraltar": Officer in Four Poses</i>
60.44.2	78	J. S. Copley	<i>Study for "The Surrender of the Dutch Admiral De Winter to Admiral Duncan": Three Figures Raising the Colors</i>	60.44.18	72	J. S. Copley	<i>Study for "The Siege of Gibraltar": Figures Scaling Floating Battery; Cannon</i>
60.44.3	67	J. S. Copley	<i>Study for "The Knatchbull Family": Norton Joseph Knatchbull</i>	60.44.19	74	J. S. Copley	<i>Study for "The Siege of Gibraltar": Three Figures</i>
60.44.4	77	J. S. Copley	<i>Study for "The Surrender of the Dutch Admiral De Winter to Admiral Duncan": Lord Admiral Duncan</i>	61.524.12	108	A. B. Durand	<i>Three Trees, Hoboken</i>
60.44.5	62	J. S. Copley	<i>Sailors Maneuvering a Cannon, Possibly a Study for "The Death of Sir John More at Corunna"</i>	62.48.1	46	J. Cheney	<i>View of Brattleboro, Vermont</i>
60.44.6	79	J. S. Copley	<i>Study for "The Surrender of the Dutch Admiral De Winter to Admiral Duncan": Two Studies of a Man with a Sail or Flag</i>	62.48.2	403	Unidentified Artist (J. Z.)	<i>Portrait of a Woman, Possibly</i>
60.44.7	68	J. S. Copley	<i>Study for "The Knatchbull Family": Sir Edward Knatchbull</i>	63.49	326	P. van Steenbergh (?)	<i>Chart and Plan of the Harbour of New York</i>
60.44.8 r.	64	J. S. Copley	<i>Study for "John Adams"</i>	63.200.11	395	Unidentified Artist	<i>Lion</i>
60.44.8 v.	64	J. S. Copley	<i>Study for "The Death of the Earl of Chatham"</i>	65.12.18	280	W. Rimmer	<i>Home Sweet Home</i>
60.44.9	80	J. S. Copley	<i>Two Equestrian Figures, Possibly a Study for "George IV, Prince of Wales"</i>	65.12.19 r.	282	W. Rimmer	<i>Sketches of Two Animal Skulls</i>
60.44.10 r.	63	J. S. Copley	<i>Study for "Elkanah Watson"</i>	65.12.19 v.	282	W. Rimmer	<i>Frontal and Profile Studies of a Lion's Head</i>
60.44.10 v.	63	J. S. Copley	<i>Study for "The Tribute Money"</i>	65.12.20	283	W. Rimmer	<i>Wellfleet Islands, Looking West</i>
				65.275.1	266	W. T. Richards	<i>Leaves</i>
				65.275.2	253	W. T. Richards	<i>Apple Blossoms</i>
				65.280.1	311	A. D. Shattuck	<i>Study of a Fern</i>
				65.280.2	312	A. D. Shattuck	<i>Study of a Ground Plant in Catskill Clove</i>
				65.280.3	409	Unidentified Artist	<i>Two Sketches: Children on a Country Road; Three Children</i>

Acc. no.	Cat. no.	Artist	Title	Acc. no.	Cat. no.	Artist	Title
65.280.4	415	Unidentified Artist	<i>Youth Sleeping on a Grassy Bank</i>	67.274	317	J. D. Smillie	<i>On the Ausable</i>
65.280.5	405	Unidentified Artist	<i>Seated Boy</i>	68.41	179	D. J. Kennedy	<i>Entrance to Harbor—Moonlight</i>
65.280.6 r.	410	Unidentified Artist	<i>Two Winter Landscapes</i>	68.187 r.	171	D. Johnson	<i>Trees</i>
65.280.6 v.	410	Unidentified Artist	<i>Head of a Man</i>	68.187 v.	171	D. Johnson	<i>Trees and Dog</i>
65.280.7 r.	397	Unidentified Artist	<i>On the Hudson</i>	68.222.1	331	T. Sully	<i>Sleeping Venus</i>
65.280.7 v.	397	Unidentified Artist	<i>Partial Sketch of a Wagon</i>	69.220.1	255	W. T. Richards	<i>Cedar Trees near Atlantic City</i>
65.280.8 r.	413	Unidentified Artist	<i>Winter Landscape</i>	69.220.2	273	W. T. Richards	<i>Second Beach, Newport</i>
65.280.8 v.	413	Unidentified Artist	<i>Landscape</i>	Cropsey Album (1970.9)			
65.280.9	391	Unidentified Artist	<i>Econen Woods</i>	1970.9.1	92	J. F. Cropsey	<i>Landscape with Tree and a Village in the Distance</i>
66.112	289	C. B. J. F. de Saint-Mémin	<i>Dyer Sharp Wynkoop</i>	1970.9.2	377	B. F. Toerner	<i>Nun Standing, Reading a Book</i>
66.140	504	T. W. Wood	<i>Reading the Scriptures</i>	1970.9.3	322	G. Snell	<i>Wood Carrier, near Amalfi</i>
66.141	222	W. R. Miller	<i>Willow Tree, Harlem Creek, New York</i>	1970.9.4	87	J. F. Cropsey (attrib.)	<i>Castel San Elmo</i>
66.142	125	J. Hamilton	<i>Beach Scene</i>	1970.9.5	416	Unidentified Artist	<i>Interior Scene with Old Woman, Young Girl, and Cat</i>
66.229.1	387	Unidentified Artist	<i>Brooklyn, Long Island (View of the East River)</i>	1970.9.6	475	C. F. H. Werner	<i>Italian Lake Scene with Villa</i>
66.229.2	388	Unidentified Artist	<i>Brooklyn, Long Island (View of the Village Green)</i>	1970.9.7	419	Unidentified Artist	<i>Mother and Child</i>
66.240	241	E. W. Perry	<i>A Month's Darning</i>	1970.9.8	122	J. M. Falconer	<i>Lake Scene with Trees</i>
66.242.1	238	J. H. Otto	<i>Fraktur Motifs</i>	1970.9.9	89	J. F. Cropsey	<i>Farm Scene with Cottages</i>
66.242.2	400	Unidentified Artist	<i>The Picnic</i>	1970.9.10	88	J. F. Cropsey	<i>Country Scene with Cottages</i>
66.242.3	383	Unidentified Artist	<i>The Abraham Pixler Family</i>	1970.9.11	418	Unidentified Artist	<i>Madonna and Child in Frame</i>
66.242.4	414	Unidentified Artist	<i>Yellow Basket of Flowers</i>	1970.9.12	378	B. F. Toerner	<i>Ruins with Cannon and Soldiers</i>
66.242.5	393	Unidentified Artist	<i>General Lafayette on Horseback</i>	1970.9.13	420	Unidentified Artist	<i>Profile of a Girl</i>
66.242.7	236	Nivelet	<i>The Ship "Macon"</i>	1970.9.14	474	C. F. H. Werner	<i>Couple Entering Building, with Attendant</i>
66.242.8	407	Unidentified Artist	<i>Stylized Bird</i>	1970.9.15	469	P. Weber	<i>Wooded Landscape with Lake and Mountains</i>
66.242.9	398	Unidentified Artist	<i>The Orphans</i>	1970.9.16	210	C. Mayer (attrib.)	<i>Interior Setting: Carpenter at Work with Family</i>
66.242.10	402	Unidentified Artist	<i>Portrait of a Woman</i>	1970.9.17	262	W. T. Richards	<i>Interior of Woods with Small Stream</i>
66.242.11	401	Unidentified Artist	<i>Portrait of a Man</i>	1970.9.18	91	J. F. Cropsey	<i>Jedburgh Abbey</i>
66.242.12	467	Henry Walton	<i>Frances and Charles Cowdrey</i>	1970.9.19	167	C. B. Ives	<i>Winged Cupid</i>
66.242.13	314	R. W. Shute and S. A. Shute	<i>Miss Emeline Parker of Lowell, Massachusetts</i>	1970.9.20	94	J. F. Cropsey	<i>Village Square with Figures, Doune, Scotland (?)</i>
66.242.14	99	J. A. Davis	<i>Lady Seated in a Boston Rocker</i>	1970.9.21	423	Unidentified Artist	<i>Young Woman in a Landscape</i>
66.242.15	502	M. Williams	<i>Captain Abraham Vorhees</i>	1970.9.22	247	T. A. Richards	<i>Lake Scene with Cottages</i>
66.242.16	503	M. Williams	<i>Mrs. Abraham Vorhees (née Leah Nevius or Jane Kershow)</i>	1970.9.23	421	Unidentified Artist	<i>Woman and Child</i>
66.242.28	206	J. Maentel	<i>Portrait and Birth Record of Mahala Wechter</i>	1970.9.24	417	Unidentified Artist	<i>Landscape with Lake and Mountains</i>
67.55.140	257	W. T. Richards	<i>Eagle's Nest, Franconia Notch</i>	1970.9.25	422	Unidentified Artist	<i>Woman Reading in a Bower</i>
67.55.141	271	W. T. Richards	<i>Purgatory Cliff</i>	1970.9.26 r.	93	J. F. Cropsey	<i>Torre dei Schiavi, the Roman Campagna</i>
67.55.142	259	W. T. Richards	<i>From Paradise to Purgatory, Newport</i>	1970.9.26 v.	93	J. F. Cropsey	<i>Landscape</i>
67.55.143	254	W. T. Richards	<i>Between the Cliffs, Newport</i>	1970.9.27	121	J. M. Falconer	<i>Barracks at Fort Pitt</i>
67.55.145	165	G. Inness	<i>Across the Campagna</i>	1970.9.28	277	W. T. Richards (attrib.)	<i>Study of Ground Foliage</i>
67.55.150 r.	490	J. A. M. Whistler	<i>Gold and Brown: Dordrecht</i>	1970.9.30	424	Unidentified Artist	<i>Young Woman in a Pink Dress with a White Collar</i>
67.55.150 v.	490	J. A. M. Whistler	<i>Coastal Study</i>	1970.121	496	J. A. M. Whistler	<i>Sketchbook of Figure Studies</i>
67.55.160	384	Unidentified Artist	<i>An American Schooner</i>	1970.167	152	W. M. Hunt	<i>The Thorpe Sisters</i>
67.124	396	Unidentified Artist	<i>Memorial to Jane A. Rindge, Mary Herrick, and Avery L. Herrick</i>				
67.143	412	Unidentified Artist	<i>View from the House of Henry Briscoe Thomas, Baltimore</i>				

Acc. no.	Cat. no.	Artist	Title	Acc. no.	Cat. no.	Artist	Title
1970.326	12	A. F. Bellows (attrib.)	<i>Maidstone, Vermont</i>	1977.182.2	52	T. Cole	<i>Shipwreck</i>
1971.178	183	J. F. Kensett	<i>Windsor Forest</i>	1977.182.3	472	R. W. Weir	<i>Shipwreck</i>
1972.262	123	J. M. Falconer	<i>Montmorency Falls, Canada</i>	1977.182.4	234	W. S. Mount	<i>Mill Hill</i>
1972.263.6	100	J. H. Davis	<i>Mr. and Mrs. Daniel Otis and Child</i>	1977.182.5	471	R. W. Weir	<i>The Entrance to a Wood</i>
1973.14.1	126	J. M. Hart	<i>Aurora, New York</i>	1977.182.6	218	W. R. Miller	<i>Gothic Ruins</i>
1973.14.2	127	J. M. Hart	<i>Franklin County, New York</i>	1977.182.7	50	T. Cole	<i>The Fountain, No. 1: The Wounded Indian Slaking His Death Thirst</i>
1973.119	53	S. Colman	<i>Farmington</i>	1977.182.8	160	C. C. Ingham	<i>Shipwreck</i>
1973.122	132	H. Herzog	<i>Moss-Covered Log</i>	1977.377	40	J. H. Carmiencke	<i>Hyde Park</i>
1973.206	138	J. W. Hill	<i>Peabody at the Glen, New Hampshire</i>	1977.380	261	W. T. Richards	<i>Good Harbor Beach, Cape Ann, Massachusetts</i>
1973.209 r.	470	R. W. Weir	<i>Christ in the Garden of Gethsemane</i>	1977.427	18	A. Bierstadt	<i>Study of Rocks and Trees by a Lake</i>
1973.209 v.	470	R. W. Weir	<i>Study for "The Agony in the Garden"</i>	1977.475	323	W. L. Sonntag	<i>Frontier Cabin</i>
1973.290.2	464	W. G. Wall	<i>Forest Grove</i>	1978.20	256	W. T. Richards	<i>Coast of Cornwall</i>
1974.197.1	251	T. A. Richards	<i>The Valley of Wyoming— across from Plymouth (In the Valley of Wyoming)</i>	1978.86	39	J. H. Carmiencke	<i>Forest Scene</i>
1974.197.2	249	T. A. Richards	<i>The Susquehanna at Nanticoke (River Walk on the Susquehanna)</i>	1978.499.1 r.	43	J. W. Casilear	<i>Study of Rocks</i>
1974.197.3	245	T. A. Richards	<i>Entrance to a Coal Mine in the Valley of Wyoming, Pennsylvania (Entrance to a Coal Mine, Susquehanna)</i>	1978.499.1 v.	43	J. W. Casilear	<i>Study of Rocks</i>
1974.197.4	246	T. A. Richards	<i>In the Valley of Wyoming, Pennsylvania (Interior of a Coal Mine, Susquehanna)</i>	1978.499.2 r.	44	J. W. Casilear	<i>Trees by a Stream</i>
1974.197.5	248	T. A. Richards	<i>Nanticoke, Pennsylvania (The Susquehanna at Nanticoke)</i>	1978.499.2 v.	44	J. W. Casilear	<i>Study of Rocks</i>
1974.197.6	250	T. A. Richards	<i>Susquehanna below Nanticoke, Pennsylvania</i>	1978.512	175	D. C. Johnston	<i>At the Waterfall</i>
1974.197.7 r.	252	T. A. Richards	<i>Wapwallopen Creek, Pennsylvania</i>	1979.19	29	C. Burton	<i>United States Branch Bank, Wall Street</i>
1974.197.7 v.	252	T. A. Richards	<i>Shickshinny, Pennsylvania (Susquehanna at Shickshinny); Weir on the Susquehanna</i>	1979.73.1	128	J. M. Hart	<i>Studies of Cows and Calves</i>
1974.197.8	244	T. A. Richards	<i>Cattawissa, Looking Down the Susquehanna</i>	1979.101	182	J. F. Kensett	<i>North of the White Mountains</i>
1974.198	181	J. F. Kensett (attrib.)	<i>Mountain Landscape, Lombardy</i>	1979.452	141	J. W. Hill (attrib.)	<i>Still Life with Fruit</i>
1974.199	319	J. R. Smith	<i>Cohoes Falls on the Mohawk River, New York</i>	1979.489	4	W. Allston	<i>The Stoning of Saint Stephen</i>
1975.199	310	A. D. Shattuck	<i>Lake George</i>	1979.581	41	J. W. Casilear	<i>Sketchbook of Figure Subjects</i>
1976.19	180	J. F. Kensett	<i>Birch Tree, Niagara</i>	1980.115	169	D. Johnson	<i>Landscape and Lagoon, New Rochelle</i>
1976.101	313	A. D. Shattuck	<i>Yellow and Gray Birches, Near Bethel, Maine</i>	1980.341.1	208	J. Martin	<i>F. Shaw Brothers Tannery, Maine</i>
1976.179	211	J. McEntee	<i>Dry Brook</i>	1980.341.3	120	S. Fairchild	<i>Union Park, New York</i>
1976.180	213	J. McEntee	<i>Study of Birch Trunks (Scribners')</i>	1980.360.2	20	F. A. Brader	<i>The Property of Jacob H. and Resiah Vicker, Bern Town, Berks County, Pennsylvania</i>
1977.133.1	155	D. Huntington	<i>Mr. Mason by the Sea</i>	1980.511.11	54	S. Colman	<i>Naples</i>
1977.133.2	157	D. Huntington	<i>Rocks by the Sea, Newport</i>	1981.446.1	178	R. Jones	<i>Trenton Falls, New York</i>
1977.181	296	C. Schussele and J. M. Somerville	<i>Ocean Life</i>	1982.217	212	J. McEntee	<i>Sketchbook of Italian Landscape Subjects</i>
				1982.289	298	E. Seager	<i>At Five Ponds, North Waterford, Maine</i>
				1984.40	198	J. H. B. Latrobe	<i>Dining Room and Stage Offices at White Sulphur Springs, West Virginia</i>
				1984.231	84	L. J. Cranstone	<i>The Ohio River near Wheeling, West Virginia</i>
				1985.107.1	499	E. Whitefield	<i>Old Ship Church, Hingham, Massachusetts</i>
				1985.351	468	J. Q. A. Ward	<i>Sketchbook</i>
				1985.352.1	33	N. Calyo	<i>View of New York from Williamsburgh</i>
				1985.352.2	32	N. Calyo	<i>View of New York from Hoboken</i>
				1987.196.1	104	A. B. Durand	<i>Francis William Edmonds</i>
				1987.196.2	86	J. F. Cropsey	<i>American Falls, Niagara</i>

Acc. no.	Cat. no.	Artist	Title	Acc. no.	Cat. no.	Artist	Title
1987.196.3	111	F. W. Edmonds	<i>Sketchbook of Figure and Landscape Subjects</i>	1994.187.11	480	T. K. Wharton	<i>Bridge over Crumelbow Creek, David Hosack Estate, Hyde Park, New York</i>
1989.257	85	L. J. Cranstone	<i>The Ohio River near Wheeling, West Virginia</i>	1994.187.12	481	T. K. Wharton	<i>Greenhouse, David Hosack Estate, Hyde Park, New York</i>
1989.261.2	22	F. Bridges	<i>Bird's Nest in Cattails</i>	1994.187.13	485	T. K. Wharton	<i>View of the David Hosack Estate, Hyde Park, New York, from the Western Bank of the Hudson River</i>
1989.287	166	G. Inness	<i>Olive Trees at Tivoli</i>	1994.187.14	486	T. K. Wharton	<i>View of the David Hosack Estate, Hyde Park, New York, with a Sundial</i>
1989.300	158	D. Huntington	<i>Seated Male Nude</i>	1994.187.15	484	T. K. Wharton	<i>View of the David Hosack Estate, Hyde Park, New York, from the South</i>
1989.301	460	J. Vanderlyn	<i>Study for "The Landing of Columbus on San Salvador": Roderigo Sánchez of Segovia</i>	1994.187.16	483	T. K. Wharton	<i>View of the David Hosack Estate, Hyde Park, New York, from the East</i>
1990.46.1	204	E. G. Leutze	<i>Soldiers Fighting</i>	1994.187.17	482	T. K. Wharton	<i>Grove of Poplars with a Memorial Bust, David Hosack Estate, Hyde Park, New York</i>
1990.46.2	23	H. K. Brown	<i>Indian Figure in Profile</i>	1994.187.18	433	Unidentified Artist	<i>Swiss Chalet</i>
1991.206	130	G. Harvey	<i>Rainstorm—Cider Mill at Redding, Connecticut</i>	1994.187.19	434	Unidentified Artist	<i>Two Italian Peasant Children and a Goat</i>
1991.337	172	E. Johnson	<i>Dr. Bracht</i>	1994.187.20	435	Unidentified Artist	<i>View of a Castle [Warwick?]</i>
1992.2.1	274	W. T. Richards	<i>Sketchbook of New England and Pennsylvania Landscape and Marine Subjects</i>	1994.187.21	436	Unidentified Artist (Ward?)	<i>Village Scene with Water Pump and Trough</i>
1992.2.2	275	W. T. Richards	<i>Sketchbook of Pacific Northwest Landscape Subjects</i>	1994.187.22	426	Unidentified Artist	<i>Italian Scene</i>
1992.66.1	151	W. M. Hunt	<i>River Landscape</i>	1994.187.23	431	Unidentified Artist	<i>River [Lake?] Scene with Gazebo [David Hosack Estate?]</i>
1992.97	90	J. F. Cropsey	<i>Hackensack Meadows</i>	1994.187.24	98	F. O. C. Darley (attrib.)	<i>Village Scene with Dutch Colonial Figures</i>
1992.185	476	B. West	<i>The Angel at the Tomb of Christ</i>	1994.187.25	425	Unidentified Artist	<i>Figure and Animal Sketches</i>
1992.289	220	W. R. Miller	<i>Indian Falls, Indian Brook, Cold Springs, New York</i>	1994.435	197	B. H. Latrobe	<i>View on the New Turnpike Road, on the Margin of the Juniata, with a Distant View of the Warrior Mountain</i>
1992.373	145	T. H. Hinckley	<i>Sketchbook of Landscape and Animal Subjects</i>	1994.500.1	113	J. W. Ehninger	<i>Illustration to William Cowper's Poem "The Diverting History of John Gilpin": John Gilpin and His Wife Pledge to Renew Their Wedding Vows</i>
1993.281	196	B. H. Latrobe	<i>View from the Packet Wharf at Frenchtown Looking Down Elk Creek</i>	1994.500.2	116	J. W. Ehninger	<i>Illustration to William Cowper's Poem "The Diverting History of John Gilpin": John Gilpin Sends His Wife and Family before Him to the Church to Renew Their Wedding Vows</i>
1993.526	19	K. Bodmer	<i>Deer in a Landscape</i>	1994.500.3	114	J. W. Ehninger	<i>Illustration to William Cowper's Poem "The Diverting History of John Gilpin": John Gilpin Is Delayed Going to Church by Three Customers Entering His Linendraper's Shop</i>
1993.527	276	W. T. Richards	<i>The Spring</i>				
1993.528	137	J. W. Hill	<i>The Palisades</i>				
Hosack Album (1994.187)							
1994.187.1	428	Unidentified Artist	<i>Mother and Children in a Stable</i>				
1994.187.2	427	Unidentified Artist	<i>"Leda," a Hound</i>				
1994.187.3	430	Unidentified Artist	<i>Narrative Scene with an Ailing Man in a Steamboat Interior</i>				
1994.187.4	429	Unidentified Artist (L. [?] D.)	<i>Mount Simplan</i>				
1994.187.5	438	Unidentified Artist	<i>A Woman in a Blue Hooded Cloak</i>				
1994.187.6	439	Unidentified Artist	<i>Woman in an Oriental Costume</i>				
1994.187.7	226	J. L. Morton	<i>Indians Visiting Their Old Hunting Grounds (Visit to Their Old Hunting Grounds)</i>				
1994.187.8	432	Unidentified Artist	<i>Sublime Landscape with Mountains, Lake, and Carrion Birds</i>				
1994.187.9	129	G. Harvey	<i>A Brook</i>				
1994.187.10	437	Unidentified Artist	<i>Wildflowers</i>				

Acc. no.	Cat. no.	Artist	Title	Acc. no.	Cat. no.	Artist	Title
1994.500.4	117	J. W. Ehninger	<i>Illustration to William Cowper's Poem "The Diverting History of John Gilpin": John Gilpin's Neighbors Cheer His Speedy Departure from Town as His Horse Runs Away with Him</i>	1996.279	59	J. S. Copley	<i>Hugh Hall</i>
				1996.420	309	Follower of J. Sharples	<i>Peter LaBagh</i>
				1996.564	270	W. T. Richards	<i>Palms</i>
				1997.181	235	J. Neagle	<i>Thomas Sully</i>
				1997.183	324	W. L. Sonntag	<i>Landscape with Rocky Hills and Stream</i>
1994.500.5	118	J. W. Ehninger	<i>Illustration to William Cowper's Poem "The Diverting History of John Gilpin": The Calenderer of Ware Offers John Gilpin His Hat and Periwig</i>	1997.275	168	D. Johnson	<i>Landscape</i>
				1998.3	284	E. Robbins	<i>Wildflowers</i>
				1998.309	382	J. Trumbull	<i>Study from Life: Nude Male</i>
				1998.381	42	J. W. Casilear (attrib.)	<i>Sketchbook of Lake George, Catskill Mountains, and Hudson River Subjects</i>
1994.500.6	115	J. W. Ehninger	<i>Illustration to William Cowper's Poem "The Diverting History of John Gilpin: John Gilpin on His Horse Stampeding Back to London"</i>	1998.433.1	225	H. J. Morton	<i>Sphinx in the Louvre</i>
				1998.433.2	224	H. J. Morton	<i>Museum d'Histoire Naturelle: Le Phoque</i>
				1999.351	184	J. Kidder	<i>Interior of a Lottery</i>
1995.379.1 r.	302	J. Sharples	<i>John Adams</i>	1999.368.2	97	F. O. C. Darley	<i>John Eliot Preaching to the Indians</i>
1995.379.1 v.	302	J. Sharples	<i>Two Profiles, Possibly of John Adams</i>	1999.368.3	170	D. Johnson	<i>Sketchbook of White Mountains and Hudson River Subjects</i>
1995.379.2	300	J. Sharples	<i>Abigail Smith Adams</i>				
1995.379.3	16	A. Bierstadt	<i>Sketchbook of Columbus Subjects: Caravels, Figures, Heraldry, and Accessories</i>	1999.491	404	Unidentified Artist	<i>Portrait of Mrs. Crofts</i>
				2000.142	131	M. J. Heade	<i>Sketch for "Approaching Thunder Storm"</i>
1995.379.4	17	A. Bierstadt	<i>Sketchbook of Northwest American and Canadian Scenery</i>	2000.512	498	J. A. M. Whistler	<i>Variations in Violet and Gray—Market Place, Dieppe</i>
				2001.39	263	W. T. Richards	<i>Lago Avernus</i>
1996.183.1	146	H. Hitchings	<i>A Forest Cascade at Hiram, Maine</i>	2002.1	477	B. West	<i>Maternity</i>
				Promised Gift	479	B. West	<i>Study for "Alexander III, King of Scotland, Saved from a Stag by Colin Fitzgerald"</i>
1996.183.2	147	H. Hitchings	<i>Near Last Camp on Ross Fork, Snake River, Lander Wagon Road, Oregon</i>	of Erving and Joyce Wolf			

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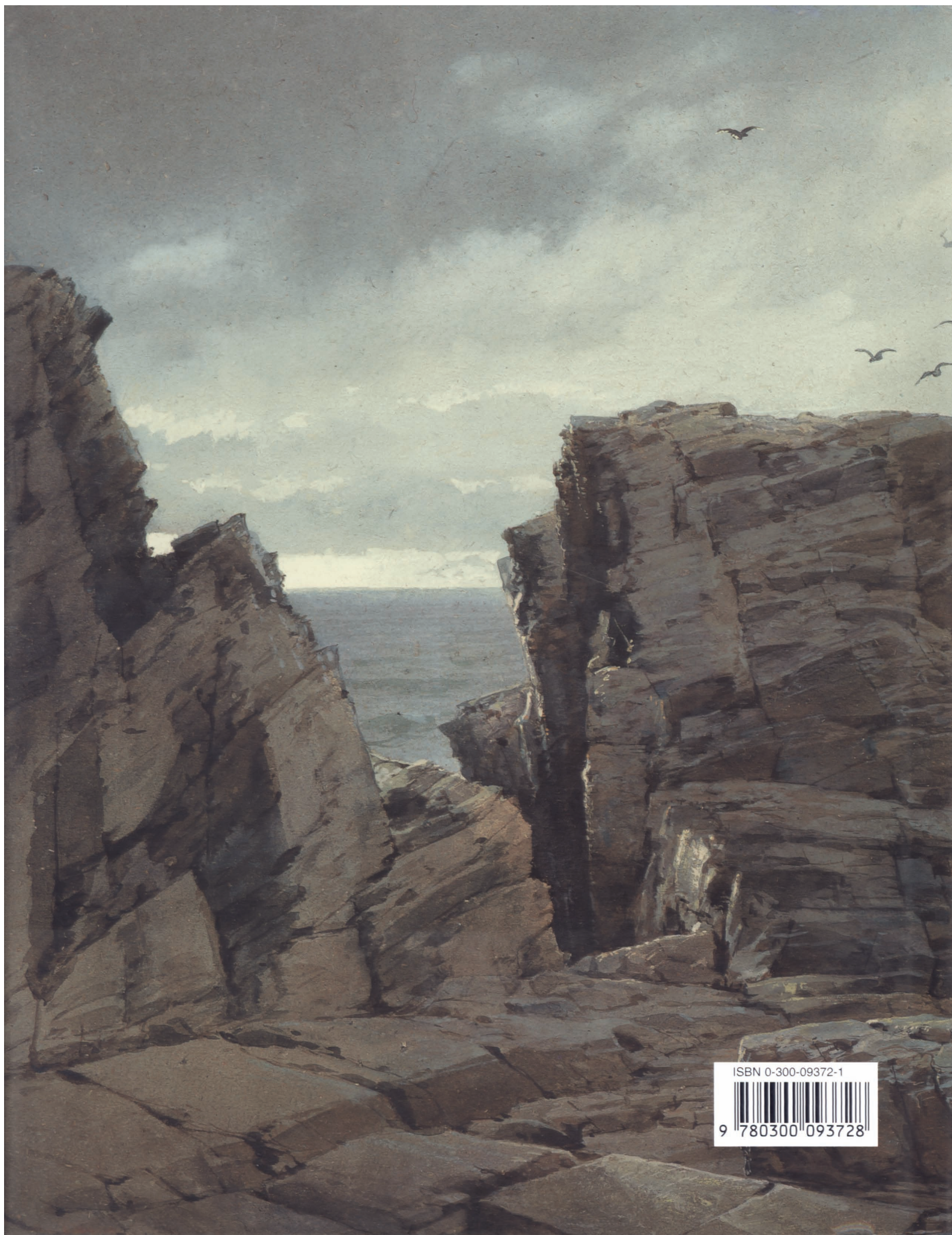
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