

AMERICAN NAIVE PAINTINGS

National Gallery of Art, Washington



AMERICAN NAIVE PAINTINGS



THE COLLECTIONS OF THE
NATIONAL GALLERY OF ART
SYSTEMATIC CATALOGUE

AMERICAN NAIVE PAINTINGS

Deborah Chotner

with contributions by

Julie Aronson

Sarah D. Cash

Laurie Weitzenkorn

NATIONAL GALLERY OF ART • WASHINGTON

CAMBRIDGE UNIVERSITY PRESS

Edited by Judith Millon
Designed by Susan Lehmann
Production by Mark R. Bacon
Typeset in Garamond
by BG Composition, Baltimore, MD.
Printed and bound in Hong Kong

Cover: Edward Hicks, *The Cornell Farm*, detail, 1964.23.4

Frontispiece: John Bradley, *Little Girl in Lavender*, 1958.9.3

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LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA

National Gallery of Art (U.S.)
American naive paintings / Deborah Chotner; with contributions by
Julie Aronson, Sarah D. Cash, Laurie Weitzenkorn.

p. cm.—(The Collections of the National Gallery of Art:
systematic catalogue)

Includes bibliographical references and indexes.

ISBN 0-521-44301-6

1. Primitivism in art—United States—Catalogs. 2. Painting, American—
Catalogs. 3. Painting—Washington (D.C.)—Catalogs. 4. National Gallery
of Art (U.S.)—Catalogs. I. Chotner, Deborah. II. Title. III. Series:
National Gallery of Art (U.S.).

Collections of the National Gallery of Art.

ND205.5.P74N37 1992

759.13'074'753-dc20

92-4780
CIP

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FOREWORD

The National Gallery of Art's American naive paintings have long been appreciated as wonderfully appealing, and in some cases visually stunning, works of art. Yet with the exception of those paintings by important known artists such as Erastus Field or Edward Hicks, few had been studied thoroughly. Whereas other volumes of our systematic catalogue build upon decades, sometimes centuries, of scholarship, many of the more than 300 pictures included here are now published for the first time.

The research presented here reveals much about the growth of this country, its centers of commerce a century and a half ago, the pathways for the spread of visual ideas in the nineteenth century, and the aspira-

tions and sentiments of the middle class. Deborah Chotner, Laurie Weitzenkorn, and all those involved with the research and writing for this volume have been unusually resourceful in seeking out authorities and materials to establish histories for these works of art. The tangible results, published here, will undoubtedly prove to be an invaluable tool for those interested in American art and life.

Earl A. Powell III
Director

ACKNOWLEDGMENTS

This volume could not have been produced without the assistance of a wide-ranging group of consultants. Because, in many cases, their efforts began as much as a full decade ago, they are acknowledged in connection with the institutions they served at the time they offered their help.

At the National Gallery of Art the project was supported by numerous departments. The department of conservation made extensive efforts to examine the works and prepare technical information. We would like to thank the conservation staff, especially Catherine Metzger, Paula DeCristofaro, Sarah Fisher, Ann Hoenigswald, and Carol Christensen. In the department of American painting, John Wilmerding, then curator, and Linda Ayres, then assistant curator, shepherded the largest gift of naive paintings (from the estate of Colonel Edgar William and Bernice Chrysler Garbisch) to the National Gallery and launched the catalogue. For the last several years, curators Nicolai Cikovsky, Jr. and Franklin Kelly have tracked the project closely, helping to give it shape by their decisions regarding its form and by their critical reading of all the material. Former department secretaries Maria Mallus and Rosemary O'Reilly worked extensively on processing the text.

Expertise has been provided from both near and far. We are tremendously grateful to our colleagues at the Smithsonian Institution for sharing a wealth of knowledge. Shelly Foote, museum specialist, Division of Costume, National Museum of American History, has been unfailingly generous in her responses to our frequent inquiries. We also wish to thank the following other specialists at that museum: Claudia Kidwell, Division of Costume; Richard Philbrick and John H. White, Division of Transportation; Rita Adrosko, Division of Textiles; Anne Golovin and Rodris Roth, Division of Domestic Life; and Donald Kloster, Division of Military History. Susan Gurney of the Smithsonian Institution Horticulture Library and Ellen Miles of the National Portrait Gallery also provided much helpful information.

We turned repeatedly to certain other institutions as well. At The Mariners' Museum, Newport News, Virginia, we were assisted by John O. Sands and Richard Malley. The Abby Aldrich Rockefeller Folk Art Center's

Richard Miller, Carolyn Weekley, and particularly Barbara Luck, who read our manuscript with extraordinary care, were enormously helpful. We also wish to thank Laura Luckey, of the Bennington Museum, who read the manuscript as well. We had much useful correspondence with Paul D'Ambrosio and Charlotte Emans of the New York State Historical Association and with Elizabeth Mankin Kornhauser of the Wadsworth Atheneum.

The names of many of the best-known scholars of American folk art are immediately recognizable without reference to institutional affiliation. Mary C. Black, whose death in February 1992 we note with regret, Nina Fletcher Little, and Jean Lipman have, through the years, provided invaluable responses to our many questions. Our catalogue would not have come to fruition without the foundation they laid for all of us in the field. Ruth Piwonka, the late Joyce Hill, Sybil and Arthur Kern, Christine Skeeles Schloss, Colleen Heslip, Anthony Peluso, and Donald Walters have also been generous with their expertise.

The catalogue comes to completion through the patient efforts of Suzannah Fabing, who with close attention and care has coordinated the writing of the National Gallery's systematic catalogue and who critiqued every entry. Laurie Weitzenkorn, the first research assistant for the volume, pioneered the effort to discover the sources that would help us to understand these objects. The primary assistant for the project from January 1984 to August 1986 was Julie Aronson. She returned several times more and worked tirelessly from August 1990 through June 1991 to revise the manuscript, prepared by many hands over nearly a decade, into its present consistent form. Sarah Cash, the third and last researcher on the project, rose wonderfully to the challenge of shedding light on some of the least understood works in the collection. In addition to these primary authors, we are also greatly indebted to the volunteers and summer interns who so industriously researched and wrote entries. Their names appear in the list of contributors. All of the authors are to be congratulated for their diligence and resourcefulness. Judith Millon edited the volume with interest and enthusiasm.

Finally, we would like to express our deepest grati-

tude to the late William P. Campbell, curator of American painting from 1953 to 1977. Campbell not only represented the National Gallery's keen interest in American naive art to the donors, but began the documentation of the paintings in this volume. Without his exemplary attention to detail, this catalogue might not have taken shape, and it is to him that this volume is dedicated.

Deborah Chotner

INTRODUCTION

With the exception of a few objects presented by other generous donors, the National Gallery's collection of American naive paintings is almost entirely the gift of Colonel Edgar William and Bernice Chrysler Garbisch.¹ Beginning in July 1953 and ending with the bequest of 1980, these perspicacious collectors gave more than three hundred paintings and a hundred works on paper to the National Gallery. Twenty-two other museums also benefited from the Garbisches' generosity through the years, but the National Gallery of Art received the greatest number and finest examples from their holdings. They have, without question, made this institution one of the most important repositories for American naive painting in the world.

In 1941 Mrs. Garbisch inherited the hunting lodge on Maryland's Eastern Shore that her father, the automobile magnate Walter P. Chrysler, had purchased in 1929. The Garbisches began a complete renovation of Pokety, modifying its rustic characteristics, but retaining a traditional American theme. It was with these warm but elegant spaces in mind that the couple acquired the beginnings of their collection of American art and antiques. Collecting at a time when interest in folk art was limited to a small circle of enthusiasts, Colonel and Mrs. Garbisch were able to obtain extraordinary works.² They were adventurous in their acquisitions, frequenting both established New York dealers such as Edith Gregor Halpert, Harry Shaw Newman, and Harry Stone, and out-of-the-way shops across New England, New York State, and the mid-Atlantic. They sometimes acquired works whose apparent condition was very poor, but they were usually rewarded by the results of the immediate, extensive conservation treatment they arranged for all of their purchases.

Clearly their criterion for selection was the inherent appeal of the object they were considering rather than confirmed knowledge of its maker or meaning. "The true measure of the worth of any art," they wrote, "is the extent to which it is enjoyed."³ While we now have identified the artists of more than half the images in this volume, the majority were acquired as anonymous works. Perhaps because they formed their collection when the study of American folk art was in its infancy, the Garbisches placed little emphasis on documenting

their purchases. They took great pleasure in discovering these treasures, surrounding themselves with them at their country home, and adding to their numbers in a conscious effort to form a comprehensive collection, the greatest part of which would become a gift to the nation. At the same time, they chose to share their great enthusiasm for these works with a worldwide audience through a series of traveling exhibitions from the 1950s to the 1970s. Although they enjoyed an impressive collection of European decorative arts and French impressionist paintings in their New York City apartment, they became best known for their American acquisitions.

Colonel and Mrs. Garbisch preferred to describe their American paintings as "naive," a custom the National Gallery has retained because of its emphasis on freshness of vision. In doing so, we have perhaps skirted the debate on the correct terminology for works by artists with little or no formal training.⁴ The words folk, primitive, or nonacademic might reasonably be applied to many of these paintings. Although a great deal has been written of late on what folk art is or encompasses, the term seems to defy precise definition. Yet when it is used in relation to American painting, we are all able to envision the type of work it includes. Descriptions of folk art have traditionally praised it for its honesty, and employed words like forthright, unsophisticated, sincere, or homespun. While such descriptions acknowledge that the creative solutions of these artists were formed outside the academic mainstream, they cannot begin to encompass all the varied approaches of the artists whose works are discussed in this catalogue. A number were amateurs, inspired to create unique examples by some inner spark; some made clever improvisations based on instruction manuals or print sources. Others were professional, sometimes with established studios; still others were multitalented craftsmen; there were also immigrants with undetermined European training; and of course there were highly successful itinerants. They worked in the rapidly growing towns and cities or ranged widely through the countryside. What they had in common was a lively art that met both the aesthetic and practical needs of the middle and upper middle classes.

While eighteenth- and twentieth-century works are found among the National Gallery's American naive paintings, the preponderance were made in the nineteenth century. Although folk art was created in all sections of the country, most of the works that found their way into this collection originated in the north-eastern United States where there were well-established centers of population. Not all were made by unidentified artists; several major figures are represented in depth. For instance, the collection includes ten works by Thomas Chambers, fourteen by Erastus Salisbury Field, five by Edward Hicks, five by Joshua Johnson, six by William Matthew Prior, and nine by Ammi Phillips. Sometimes, as in the case of Field or, even more evidently, Phillips, this density of objects affords the opportunity to trace the progression of an artist's style. In all of these cases, the multiplicity of images has helped the authors define the uniqueness of each artist's facture and palette in a way that is not possible where we possess but a single work.

Despite all that has been done to make the entries in this volume as inclusive and correct as possible, there will inevitably be errors or omissions. We would like to think of this catalogue as an important tool, a departure point for future research, and we look forward to the discoveries that will be made as a result of what has been published here.

Notes

1. Two articles concerning the Garbisches and their collecting are: Edgar William and Bernice Chrysler Garbisch, "Foreword . . . American Primitive Painting," *Art in America* (May 1954), 95; and Jim Powell, "A Lifetime of Love and Lore: The Garbisch Collection," *Antiques World* (May 1980), 89-92.

2. For an excellent history of the interest in American folk art see Beatrix T. Rumford, "Uncommon Art of the Common People: A Review of Trends in the Collecting and Exhibiting of American Folk Art," in *Perspectives on American Folk Art*, eds. Ian M. G. Quimby and Scott T. Swank (New York, 1980), 13-53.

3. Garbisch 1954, 95.

4. For discussions of this question see: Kenneth L. Ames, *Beyond Necessity: Art in the Folk Tradition* [exh. cat., Winterthur Museum] (Winterthur, Del., 1977); Henry Glassie, "The Idea of Folk Art," and John Michael Vlach, "Properly Speaking: The Need for Plain Talk about Folk Art," in *Folk Art and Art Worlds: Essays Drawn from the Washington Meeting on Folk Art* (1983), eds. John Michael Vlach and Simon J. Bonner (Ann Arbor, Mich., 1986); John Michael Vlach, *Plain Painters* (Washington, 1988) and Carolyn Weekley, "Defining American Folk Art," introduction to Beatrix Rumford, *American Folk Paintings: Paintings and Drawings Other Than Portraits from the Abby Aldrich Rockefeller Folk Art Center* (Boston, 1988).

Abbreviations for Frequently Cited Exhibitions

101 Masterpieces, 1961–1964

101 Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch, traveling exhibition circulated by the American Federation of Arts, New York, 1961–1964.

111 Masterpieces, 1968–1970

American Naive Painting of the 18th and 19th Century: 111 Masterpieces from the Collection of Edgar William and Bernice Chrysler Garbisch, traveling exhibition circulated by the American Federation of Arts, New York, 1968–1970.

American Naive Paintings, (IEF) 1985–1987

American Naive Paintings from the National Gallery of Art, traveling exhibition circulated by the International Exhibitions Foundation, Washington, 1985–1987.

American Primitive Paintings, (SI) 1954–1955

American Primitive Paintings, traveling exhibition organized by the Smithsonian Institution for the United States Information Service, Washington, 1954–1955.

Arkansas Artmobile, 1975–1976

American Folk Art: Tour in the Arkansas Artmobile Bicentennial Exhibition, traveling exhibition organized by the Arkansas Art Center, Little Rock, 1975–1976, no cat.

Carlisle, 1973

American Primitive Paintings from the National Gallery of Art, Holland Union, Dickinson College, Carlisle, Pennsylvania, no cat.

Charlotte, 1967

National Gallery Loan Exhibition, Mint Museum of Art, Charlotte, North Carolina, 1967; special issue of *Mint Museum of Art Quarterly* (Fall 1967) served as the catalogue.

Columbus, 1968–1969

American Primitive Paintings from the Collection of Edgar William and Bernice Chrysler Garbisch, Columbus Museum of Arts and Crafts, Columbus, Georgia, 1968–1969.

Easton, 1962

Exhibition of Early American Art, Academy of the Arts, Talbot County Historical Society, Easton, Maryland, 1962.

Italy, 1988–1989

La nascita di una nazione: pittori americani della National Gallery of Art di Washington 1730–1880, organized by the Pinacoteca Nazionale di Bologna to be held at Palazzo Pepoli Campogrande, Bologna, Italy; Galeria Internazionale d'Arte Moderna di Ca' Pesaro, Venice, 1988–1989.

Montclair, 1988

A Little Bestiary: Naive Paintings from the Collection of Edgar William and Bernice Chrysler Garbisch, Montclair Art Museum, Montclair, New Jersey, 1988, no cat.

NGA, 1954

American Primitive Paintings from the Collection of Edgar William and Bernice Chrysler Garbisch, Part I, NGA, 1954.

NGA, 1957

American Primitive Paintings from the Collection of Edgar William and Bernice Chrysler Garbisch, Part II, NGA, 1957.

Palm Beach, 1967

Fifty Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch, Society of the Four Arts, Palm Beach, Florida, 1967, no cat.

South Texas Artmobile, 1972–1973

American Primitive Painting, South Texas Artmobile, Corpus Christi, traveling exhibition circulated by the International Exhibitions Foundation, Washington, 1972–1973, no cat.

Springfield, 1958

American Primitive Paintings from the Collection of Edgar William and Bernice Chrysler Garbisch, Springfield Art Museum, Springfield, Missouri, 1958, no cat.

Terra, 1981–1982

American Naive Paintings from the National Gallery of Art, Terra Museum of American Art, Evanston, Illinois, 1981–1982, catalogue by Ronald McKnight Melvin.

Tokyo, 1970

American Naive Painting of the 18th and 19th Centuries: Masterpieces from the Collection of Edgar William and Bernice Chrysler Garbisch, organized by the American Federation of Arts, New York, and Mainichi Newspapers, Nihobashi Mitsukoshi, Tokyo, 1970, no cat.

Triton, 1968

The American Primitive Paintings Exhibit, organized by the Triton Museum of Art, Santa Clara, California, de-Saisset Art Gallery, University of Santa Clara, 1968.

Whitney, 1980

American Folk Painters of Three Centuries, Whitney Museum of American Art, New York, 1980, catalogue edited by Jean Lipman and Thomas Armstrong.

Abbreviations for Frequently Cited Institutions

AAA	Archives of American Art, Smithsonian Institution, Washington
AARFAC	Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Virginia
IAP	Inventory of American Paintings, Smithsonian Institution, Washington
IEF	International Exhibitions Foundation, Washington
LC	Library of Congress, Washington
MAFA	Museum of American Folk Art, New York
Mariners'	The Mariners' Museum, Newport News, Virginia
MMA	Metropolitan Museum of Art, New York
NGA	National Gallery of Art, Washington
NMAA	National Museum of American Art, Smithsonian Institution, Washington
NMAH	National Museum of American History, Smithsonian Institution, Washington
NMNH	National Museum of Natural History, Smithsonian Institution, Washington
NPG	National Portrait Gallery, Smithsonian Institution, Washington
N-YHS	New-York Historical Society, New York
NYSHA	New York State Historical Association, Cooperstown, New York
NZP	National Zoological Park, Smithsonian Institution, Washington
Shelburne	Shelburne Museum, Shelburne, Vermont
SI	Smithsonian Institution, Washington
SITES	Smithsonian Institution Traveling Exhibition Service, Washington

Abbreviations for Frequently Cited Publications

Black and Lipman 1966	Black, Mary, and Jean Lipman. <i>American Folk Painting</i> . New York, 1966.
Blackburn and Piwonka 1988	Blackburn, Roderic H., and Ruth Piwonka. <i>Rememberance of Patria: Dutch Arts and Culture in Colonial America 1609–1776</i> [exh. cat., Albany Institute of History and Art]. Albany, 1988.
Brant and Cullman 1980	Brant, Sandra, and Elissa Cullman. <i>Small Folk: A Celebration of Childhood in America</i> . New York, 1980.
D'Ambrosio and Emans 1987	D'Ambrosio, Paul S., and Charlotte M. Emans. <i>Folk Art's Many Faces: Portraits in the New York State Historical Association</i> . Cooperstown, N.Y., 1987.
Gale Research Company 1984	Gale Research Company. <i>Currier and Ives: A Catalogue Raisonné</i> . 2 vols. Detroit, 1984.
Groce and Wallace 1957	Groce, George C., and David H. Wallace. <i>The New-York Historical Society's Dictionary of Artists in America 1564–1860</i> . New Haven and London, 1957.
Lipman and Armstrong 1980	Lipman, Jean, and Tom Armstrong, eds. <i>American Folk Painters of Three Centuries</i> [exh. cat., Whitney Museum of American Art]. New York, 1980.
Lipman and Winchester 1950	Lipman, Jean, and Alice Winchester. <i>Primitive Painters in America 1750–1950</i> . New York, 1950.
Little 1957	Little, Nina Fletcher. <i>The Abby Aldrich Rockefeller Folk Art Collection</i> . Boston and Toronto, 1957.
Little 1972	Little, Nina Fletcher. <i>American Decorative Wall Painting 1700–1850</i> . Rev. ed. Toronto and Vancouver, 1972.
Little 1976	Little, Nina Fletcher. <i>Paintings by New England Provincial Artists 1775–1800</i> [exh. cat., Museum of Fine Arts]. Boston, 1976.
Rumford 1981	Rumford, Beatrix T., ed. <i>American Folk Portraits: Paintings and Drawings from the Abby Aldrich Rockefeller Folk Art Center</i> . Boston, 1981.
Rumford 1988	Rumford, Beatrix T., ed. <i>American Folk Paintings: Paintings and Drawings Other than Portraits from the Abby Aldrich Rockefeller Folk Art Center</i> . Boston, 1988.
Schloss 1972	Schloss, Christine Skeeles. <i>The Beardsley Limner and Some Contemporaries: Post-revolutionary Portraiture in New England, 1775–1805</i> [exh. cat., Abby Aldrich Rockefeller Folk Art Center]. Williamsburg, Va., 1972.
Schorsch 1976	Schorsch, Anita. <i>Mourning Becomes America: Mourning Art in the New Nation</i> [exh. cat., William Penn Memorial Museum]. Harrisburg, Pa., 1976.
Schorsch 1979	Schorsch, Anita. <i>Images of Childhood</i> . New York, 1979.
Sears 1941	Sears, Clara Endicott. <i>Some American Primitives</i> . Cambridge, Mass., 1941.
Tillou 1973	Tillou, Peter H. <i>Nineteenth-Century Folk Painting: Our Spirited National Heritage</i> [exh. cat., William Benton Museum of Art, University of Connecticut]. Storrs, 1973.
Tillou 1976	Tillou, Peter H. <i>Where Liberty Dwells: 19th-Century Art by the American People</i> [exh. cat., Albright-Knox Art Gallery]. Buffalo, 1976.

NOTES TO THE READER

The catalogue is arranged alphabetically by artist. A short biography and bibliography on each artist is followed by the catalogue entries on the paintings by that artist. These are arranged first chronologically, then alphabetically by title. Works by unknown artists follow those by named artists and are arranged alphabetically by title. Portrait pairs and other pendants are grouped together. The first portion of the accession number heading each entry reflects the year in which the object was acquired by the National Gallery of Art. Dimensions are given in centimeters, height preceding width, followed by the dimensions in inches in parentheses.

The following attribution terms have been used:

Attributed to: probably by the named artist according to available evidence, although some degree of doubt exists.

After: a copy of any date.

The following conventions for dates are used:

1840	executed in 1840
c. 1840	executed sometime around 1840
1840/1860	executed sometime between 1840 and 1860
c. 1840/1860	executed sometime around the period 1840–1860

For the paintings in this volume that were gifts of Colonel Edgar William and Bernice Chrysler Garbisch, we have used the donors' records as the basis for titles, exhibition histories, and provenance histories, making alterations and additions as our research warranted. Certain titles that are purely whimsical, rather than descriptive, have been retained because of their long association with some of the better-known objects in the collection. The form of the titles of pendant portraits of female sitters is not consistent throughout, because the names under which the works came to the National Gallery have been retained. In the provenance section, the phrase "recorded as from" refers to a line in the Garbisch records that addressed the question "where found?" The locations the donors listed here sometimes appear to refer to the painting's place of origin and at other times seem to note where the work was purchased. Parentheses surrounding a name in the provenance section denote a dealer. Exhibition catalogue ci-

tations are listed under Exhibitions but are not repeated in the References section. References to reproductions of National Gallery works are given only for those in color. Biblical quotations are given according to the Revised Standard Version.

While Colonel and Mrs. Garbisch were the primary donors of American naive works to the National Gallery of Art, this volume also contains a few such paintings given by other donors. The discussions of several Colonial-era paintings given by the Garbisches to the Gallery were felt to be more appropriately placed in the forthcoming systematic catalogue volume covering academic American paintings of the eighteenth century.

Each of the paintings in this volume was examined by National Gallery conservators prior to cataloguing, using the following process. The pictures were unframed and examined in visible light front and back. The binocular microscope was used where necessary to answer specific questions. The work was then examined under ultraviolet light. Further techniques were employed when some aspect of the picture's appearance and/or history suggested the need for further examination. X-ray fluorescence spectrography was often undertaken to clarify dating. X-radiography was done when no earlier radiographs existed, or in cases where it was needed to decipher paint changes.

Most of the American naive paintings are executed on plain-woven fabric supports, which are estimated to be (but not analyzed as) linen, though the conventional term "canvas" is used in the headings of the entries. Exceptions are described in the Technical Notes section. Where wood analysis has been performed, it is cited. At the Garbisches' request, the vast majority of the paintings underwent treatment in the 1950s and 1960s. The conservators most often employed were Alberto P. Angeli and Paul Kiehart, and some treatments were performed by Caroline and Sheldon Keck, Louis Pomeranz, and others. The treatment records are frequently available in the National Gallery conservation files, but these treatments are not routinely described in the Technical Notes. The treatment of paintings on fabric nearly always included lining, often with wax or wax-resin, occasionally with an aqueous adhesive. The lining fabric chosen was usually linen. Unless specifi-

CONTRIBUTORS

cally mentioned in the Technical Notes, the tacking edges of the original support can be assumed to be missing. The original stretchers or strainers were routinely removed and discarded during treatment. Where an auxiliary support survives, it is noted.

The preparation of the fabric for painting often reveals individual preferences in this group of non-academic painters; therefore, the ground is discussed in each entry. A proprietary ground is one that was applied before the canvas was stretched. The paint layer is generally assumed to be oil, but exceptions are mentioned in the Technical Notes. The varnishes are all later replacements and impart no information concerning the artist's choice of finish.

"Left" and "right" refer to the viewer's left and right, except when used to refer to the sitter's anatomy. Thus, a mention of the sitter's left arm would mean his proper left arm, while discussion of the landscape at the left would mean at the viewer's left as he faces the image.

Julie Aronson	JA
Sharon Carman	SC
Sarah D. Cash	SDC
Deborah Chotner	DC
Lynn Boyer Ferrillo	LBF
Andrea L. Henderson	ALH
Thomas G. McGrath	TGM
Ruth Garbisch Manchester	RGM
Richard Miller	RM
Deborah Rindge	DR
Laurie Weitzenkorn	LW

Two sets of initials separated by a slash indicate that an entry is the result of the combined efforts of more than one author.

CATALOGUE

Francis Alexander

1800–1880

THE SON OF A FARMER of moderate means, Francis Alexander was born in Killingly, Connecticut, on 3 February 1800. During the winters of his eighteenth and nineteenth years he earned a small sum teaching in the local school and at the age of twenty used it to seek instruction in New York City. He studied for several weeks with Alexander Robertson (1772–1841), but was forced to return home for lack of funds. After executing a number of commissions locally, he made a second visit to New York, at which time he copied paintings by John Trumbull (1756–1843) and studied the arrangement of colors on Gilbert Stuart's (1755–1828) palette. Alexander painted many portraits on his return to Connecticut, two of which were sent to Providence and resulted in an introduction to Mrs. James B. Mason, his future friend and patron in that city.

Alexander lived in Providence in 1823–1824 and apparently had settled in Boston by 1825. In that city he sought the advice of Gilbert Stuart, who offered him encouragement. Alexander was also associated with the Pendleton lithographic firm, where he made some of the earliest portraits in stone, according to Harry T. Peters.¹ Between 1825 and 1831 Alexander's portraits commanded increasingly higher prices. By the time he left Boston for his European tour of 1830–1831, he had already painted such famous sitters as Noah Webster and President Andrew Johnson.

Most of Alexander's time abroad was spent in Italy and included several months in Rome during which he lived with Thomas Cole (1801–1848). It was in Florence in 1832 that Alexander met Lucia Swett, whom he married four years later.

Upon his return to Boston in 1833, Alexander exhibited thirty-nine of his works at the Harding Gallery and was for a time quite successful. He was made an honorary member of the National Academy of Design in 1840 and in 1842 painted Charles Dickens during the author's American tour. In the later 1840s and 1850s, however, his commissions began to decline. Perhaps because of this, or for health reasons, or for the musical education of his daughter, Francesca,² Alexander and his family left for Europe in 1853. Except for a brief visit to America in 1868–1869 the rest of their lives were spent in Italy, where Alexander abandoned portraiture and became a collector of early Italian paintings. He died in Rome on 27 March 1880.

DC

Notes

1. Peters 1931, 74. Alexander is one of four artists mentioned as "engaged in doing something in lithography to exhibit to the public." "Lithography," *The Boston Monthly Magazine* 1 (December 1825), 384.

2. Francesca later became an artist/illustrator and a friend of John Ruskin, who much admired her drawings.

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- Pierce, Catharine W. "Further Notes on Francis Alexander." *Old Time New England* 56 (October–December 1965): 35–44.



Francis Alexander, *Ralph Wheelock's Farm*, 1965.15.3

1965.15.3 (1952)

Ralph Wheelock's Farm

c. 1822

Oil on canvas, 64.1 x 122.2 (25¹/₄ x 48¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The original support is a medium-weight fabric with intact tacking margins. The oil-type paint, applied in thin layers, covers a very thin gray ground that does not continue onto the tacking edges, thus indicating that it is artist-applied. After painting the green farmland, the artist added the figures and the animals; the green underlayer now shows through the crackle of the above layers. There is a small amount of impasto in some of the farmers' white shirts.

Provenance: Recorded as from Massachusetts. (William Richmond, William's Antique Shop, Old Greenwich, Connecticut), by whom sold in 1954 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 48, as *Dennison Hall, Sturbridge, Massachusetts*. // III *Masterpieces*, 1968–1970,

no. 39. // *Sesquicentennial Exhibition*, Cummer Gallery of Art, Jacksonville, Florida, 1972, no. 1. // Carlisle, 1973. // *American Naive Paintings*, (IEF) 1985–1987, no. 8, color repro. // Italy, 1988–1989, no. 8, color repro.

WHEN THE PAINTING now known as *Ralph Wheelock's Farm* was purchased by Colonel and Mrs. Garbisch, it bore the title *Dennison Hall, Sturbridge, Massachusetts*, and its author was unknown. Subsequent research indicated that there existed in Southbridge, Massachusetts (once a part of Sturbridge, incorporated as a separate town in 1816), a location known as Dennison Hill because it had first been settled by James Dennison,¹ one of the town's founders. The title of the painting was then corrected to *Dennison Hill, Southbridge*. When photographed in the middle of this century, the topography of the area proved nearly identical to that represented in the painting. Buildings still

standing on the site related to those depicted, and the large white house in the center of the painting was identified as that built by Captain Ralph Wheelock (1726–1822) in 1765. Wheelock, who later served in the Revolutionary War, had married James Dennison's daughter, Experience, in 1751. Since the painting served as the record of a specific piece of owned land, its title was changed to reflect this intention.

Less than a mile and a half from the Wheelock farm was a section of town known as Globe Village,² which is depicted in a painting owned by the Jacob Edwards Library in Southbridge. This work, known to have been painted by Francis Alexander in 1822, is unmistakably like *Ralph Wheelock's Farm* in its application of paint and treatment of figures, buildings, walls, and other elements. Alexander's home in Connecticut was only sixteen miles from Southbridge, easily enabling him to visit both sites. Writing as a portraitist in 1834, Alexander recalled his brief, early foray into landscape painting after his first stay in New York, 1820–1821:

*I began, after my return home, to ornament the plaster walls of one of the rooms in my father's house with rude landscapes, introducing cattle, horses, sheep, hogs, hens and chickens, etc. Those who saw my productions looked astonished, but no farmer had taste enough to have his wall painted in the same way; I waited for patronage in landscape, but not having it, I determined to try my hand at portraits.*³

This Alexander did, after having executed the two Southbridge paintings. No other examples of his work as a landscape painter are known. Two of his portraits, painted in his later, more accomplished style, *Aaron Baldwin*, c. 1835 (1945.11.1) and *Sarah Blake Sturgis*, c. 1830 (1947.17.18), are also in the collection of the National Gallery.

DC

Notes

1. Historic accounts of Southbridge variously spell the early settler's name as Dennison, Denison, and Deneson.

2. "In 1814 Globe Manufacturing Company was incorporated. It built a large dam and gave the name 'Globe Village' to that end of town. Cotton, woolen cloth, and yarn were made there." *Chronicle of Southbridge*, Sesquicentennial History Committee (1966), 47.

3. Dunlap [1834] 1969 (see Bibliography), 2: 430.

References

1962 Cooke, Hereward Lester, Jr. "Early America through the Eyes of her Native Artists." *National Geographic* 122 (September): 357.

1975 Little, Nina Fletcher. *Country Arts in Early American Homes*. New York: 37–38.

Luther Allen

1780–1821

LUTHER ADAMS ALLEN, a painter and musician, was born in Enfield, Connecticut, in the northern central region of the state, near the Connecticut River. His father, Moses Allen, a descendant of Ethan Allen, was a prominent Enfield landowner and farmer who was active in the town administration, schools, charity organizations, and the Strict Congregational Church.¹ Moses' first wife, Mary Adams, who was descended from John Adams, gave birth to Luther, their eighth child of twelve, on 11 June 1780.

By 1795, Luther Allen had traveled to Newport, Rhode Island, where he worked with the decorative painter, engraver, portraitist, and mathematical instrument maker Samuel King (1749–1814).² The young artist engraved a view of Newport after a drawing by King in 1795.³ Allen remained in Newport for at least four years, and in 1799 he wrote a letter to his mother in Enfield explaining, "I am now attending Mr. King's Mathematical Instrument Shoppe [*sic*], as he has gone a journey to Boston."⁴ Allen probably did not receive lessons in portraiture from King; his awkwardly drawn, loosely painted portraits show little evidence of such training.

Allen returned to Enfield sometime between 1799 and 1801, when he advertised his services as an engraver, maker of portraits in oils, miniatures and pastels, and an ornamental painter with a wide range of skills.⁵ He is also recorded as an accomplished violinist, a teacher of music and dancing, and the composer of a contradance tune, "The Opera Reel."⁶

On 17 November 1803 Allen married Sally Pease Abbe of Enfield. They had five children, the oldest four born in Enfield before 1812. That year, or sometime later—the date has not been established—the Allens moved to Ithaca, New York, but documentation of Allen's activities there has not come to light. On 27 November 1821, one year after the death of his wife, Allen died in Ithaca.

Only five paintings by Allen have been discovered. Of these, two are dated: the National Gallery's *Lucia Leonard* (1953.5.1), and a self-portrait miniature, both

inscribed 1801.⁷ The others include a later self-portrait miniature, a miniature of his wife,⁸ and a full-scale, bust-length portrait of an unknown young man, signed "L. Allen, Pin[xit]" in a private collection (Schloss 1972, cat. no. 15).

JA

Notes

1. For a biography of Moses Allen, see "Allen, Adams," *Boston Transcript*, 27 November 1934, no. 9491.1.

2. See William B. Stevens, "Samuel King of Newport," *Antiques* 96 (November 1969), 729–733. Stevens makes no mention of Allen or any other students.

3. I. N. Phelps Stokes and Daniel C. Haskell, *American Historical Prints, Early Views of American Cities, Etc. from the Phelps Stokes and Other Collections* (New York, 1933), pls. 32, 40.

4. I am grateful to Nina Fletcher Little for sharing this quotation (from a letter in the possession of descendants of the artist) and her other unpublished research on Luther Allen (letter of 18 December 1984, in NGA-CF).

5. The following advertisement appeared in the *Connecticut Courant* (Hartford, 19 January 1801) under the heading "Painting and Engraving":

Luther Allen, limner. Most respectfully informs the Ladies and Gentlemen of Enfield and its vicinity, that he proposes tarrying in this and the adjacent towns during the winter season for the purpose of painting in the following Arts, viz Portrait Paintings in oil of all sizes, from busts to full figures; do. Painting with pastils [sic] or crayons, in a very cheap manner, which after glazing will appear almost equal to that of oil. Miniature painting, Hair-work, etc. Coach and Carriage painting done in the neatest and best manner, and embellished with gilding and drawing, after the most approved New-York fashions; Sign painting, lettering with gold leaf, and smalting, together with clock-face painting, etc. Copperplate engraving of almost every kind, together with Typographical on type-metal or wood.

Said ALLEN, having had considerable experience in the above arts, flatters himself that he shall be able to give ample satisfaction to those who favor him with their custom. All orders from those at a distance will be carefully attended to, and the smallest favor gratefully acknowledged.

This advertisement was reproduced in Thompson R. Harlow, "Connecticut Engravers 1774–1820," *Connecticut Historical Society Bulletin* 36 (October 1971), 99.

6. Horace Gilette Cleveland, *Genealogy of Benjamin Cleveland* (Chicago, 1879), 212.

7. This miniature and Allen's two other known miniatures were owned by descendants of the artist in 1954, when Mrs. Little (see n. 4) photographed them (photocopies in NGA-CF). All three are executed in oil on ivory.

8. See n. 7.

Bibliography

Schloss 1972: 32.

1953.5.1 (1197)

Lucia Leonard

1801

Oil on canvas, 61 x 45.7 (24 x 18)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At right, one-third up from bottom: *L. Allen, Pi / 1801*

Technical Notes: The tacking margins of the support are intact. The ground is off-white. It appears that the background was painted first, then the figure, with white highlights added last. There is low impasto in the collar and belt. A horseshoe-shaped tear in the lower part of the sky has been repaired.

Provenance: Recorded as from Belvidere, New Jersey. Purchased in 1950 by Edgar William and Bernice Chrysler Garbisch.

THIS PORTRAIT IS ONE of only two full-size portraits by Allen known today. The other, of an unidentified young man (see biography), is markedly similar to *Lucia Leonard* in both style and composition. They share the conventional drape pulled to one side to reveal landscape, which in both instances consists of hills dotted with freely applied dabs of paint to suggest trees. The shapes of the eyes, noses, and mouths are strikingly similar, and, perhaps coincidentally, both chins have clefts. The broadly painted drapery and the loose brushwork of Lucia's dress show little concern for three-dimensional illusion. The faces, although more carefully delineated, are characterized by unnaturally abrupt shadows, most pronounced along the left side of the nose and under the lower lip. The unusual treatment of Lucia Leonard's hair, painted with a dry brush which gives it a fuzzy appearance, does not occur in the young man's portrait but can be seen in the later self-portrait miniature (see biography).

Lucia Leonard was the sixth and youngest child of Daniel Leonard and his second wife, Eleanor Ripley.¹ She was born in the town of Feeding Hills, in southwestern Massachusetts just below West Springfield, and was baptized there on 4 December 1791.² In 1813 Lucia married Christopher Burbank, also from Feeding Hills, who is referred to in vital records as "Colonel."³ According to Feeding Hills church documents, Lucia died at age 34 on 20 June 1826.

Allen painted this portrait when he was living in Enfield, Connecticut, about ten miles south of Feeding Hills. In 1801 when this likeness was made, Lucia would have been about ten years old.

JA



Luther Allen, *Lucia Leonard*, 1953. 5.1

Notes

1. Kate W. Berney, *John Leonard of Springfield, Mass. and Some of His Descendants* (Springfield, 1929), 29–30.
2. *Vital Records of West Springfield, Massachusetts to the Year 1850* (Boston, 1945), 1: 134.
3. Genealogies provide conflicting information on the day of their marriage. Berney 1929 dates it 16 May; George Burbank Sedgley, *Genealogy of the Burbank Family and the Families of Bray, Wellcome, Sedgley (Sedgeley) and Welch* (Farmington, Me., 1928), 48, lists 13 November, and the *Vital Records* gives 6 May (see n. 2 above, 2: 39).

References

None

James Bard

1815–1897

JAMES BARD'S CAREER was devoted to the depiction of the vessels that traveled the Hudson River and the waters surrounding Manhattan. Although he painted a few schooners, sloops, and yachts, his energies were more frequently directed toward steamboats. These technological marvels generated widespread enthusiasm from the 1820s through the next half century.

Bard was born on 4 October 1815 in New York City. He produced his first marine depiction, a collaboration with his twin brother, John, in 1827.¹ Until 1849 the brothers continued to cosign works. Most of these were watercolors, but after 1845 the pair produced oil paintings as well. In 1850 John Bard disappears from records. He is finally noted as having died destitute at Blackwell's Island on 18 October 1856. James, however, went on to have a long and very productive life, taking advantage of the great boom in steamship building.

His clients were shipbuilders, owners, and captains, and he is known to have frequented the shipyards to record colors and measurements for the vessels under construction. His mature works appeared to be so accurate that some observed "they could lay down plans for a boat from one of his pictures, so correct were their proportions."² Though Bard's precise draftsmanship is exceptional, no record has been found to indicate that he studied mechanical drawing.

Several distinct characteristics typify Bard's paintings. All the vessels are shown in profile and, with the exception of a few early works, from the port side. They are always seen moving, never at rest—as indicated by the cluster of white dots, representing clouds of spray, at the bow, beneath the paddle wheel, and sometimes in the wake. When the boats have passengers (some of the later works curiously do not), they are usually awkwardly proportioned men dressed in top hats and long black coats. The vessels are shown in all their splendor, white sides crisply accented with stripes of color and names in large, precise letters across the sides and on the proudly flying banners. Settings are, with few exceptions, nonwinter landscapes of riverbanks, treated in a rather cursory manner. The beautiful, efficient boats

are Bard's sole concern, and he depicts them with loving care, often including in the inscriptions not only his name and address but specific information about the size and maker.

It has been estimated that James Bard painted nearly four thousand images of steamboats. While this figure may be exaggerated, it is consistent with the artist's prolificacy. He might very well have completed one painting per week throughout his life; two of his paintings, *Boston* (Shelburne) and *Ocean* (Peabody Museum, Salem, Massachusetts), bear the date March 1850.

Although Bard was noted by his friend Samuel Ward Stanton, author of *American Steam Vessels*, to have functioned as a marine historian of great merit, his art received little notice. In the latter half of his career he knew other New York marine painters such as James Buttersworth (1817–1894), Antonio Jacobsen (1850–1921), and Fred Pansing (1844–1910), but his gay, linear and decorative paintings remained highly individualistic. He evidently made no great fortune from his skills: on his death in 1897 in White Plains, New York, he was buried in a section of the cemetery reserved for indigents. His last commission, *Saugerties* (private collection), a watercolor painted in 1890, was signed *J. Bard N. Y. 75 years*.

DC

Notes

1. The present location of this watercolor of the steamer *Bellona* is unknown.

2. *Seaboard Magazine* (1 April 1897), as quoted in Peluso 1977, 86.

Bibliography

Sniffen, Harold S. "James and John Bard—Painters of Steamboat Portraits." *Art in America* 37 (April 1949): 51–66.

Peluso, Anthony J., Jr. *J & J Bard, Picture Painters*. New York, 1977.

1953.5.2 (1198)

Steamer "St. Lawrence"

1850

Oil on canvas, 73.3 x 121.9 (28⁷/₈ x 48)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower left: *Steamer St Lawrence Built / by Wm Collyer NY.[] / Engine Built by The [Morgan Iron Works NY*

At lower right: *Joiner Work by Sampson & Perry. [NY?] / Painting by John A. Bowell NY / Painting [and] Drawing by James Bard, N.Y. / Decr th 18th, 1850*

On banner: *ST LAWRENCE*.

On ship: *ST LAWRENCE*

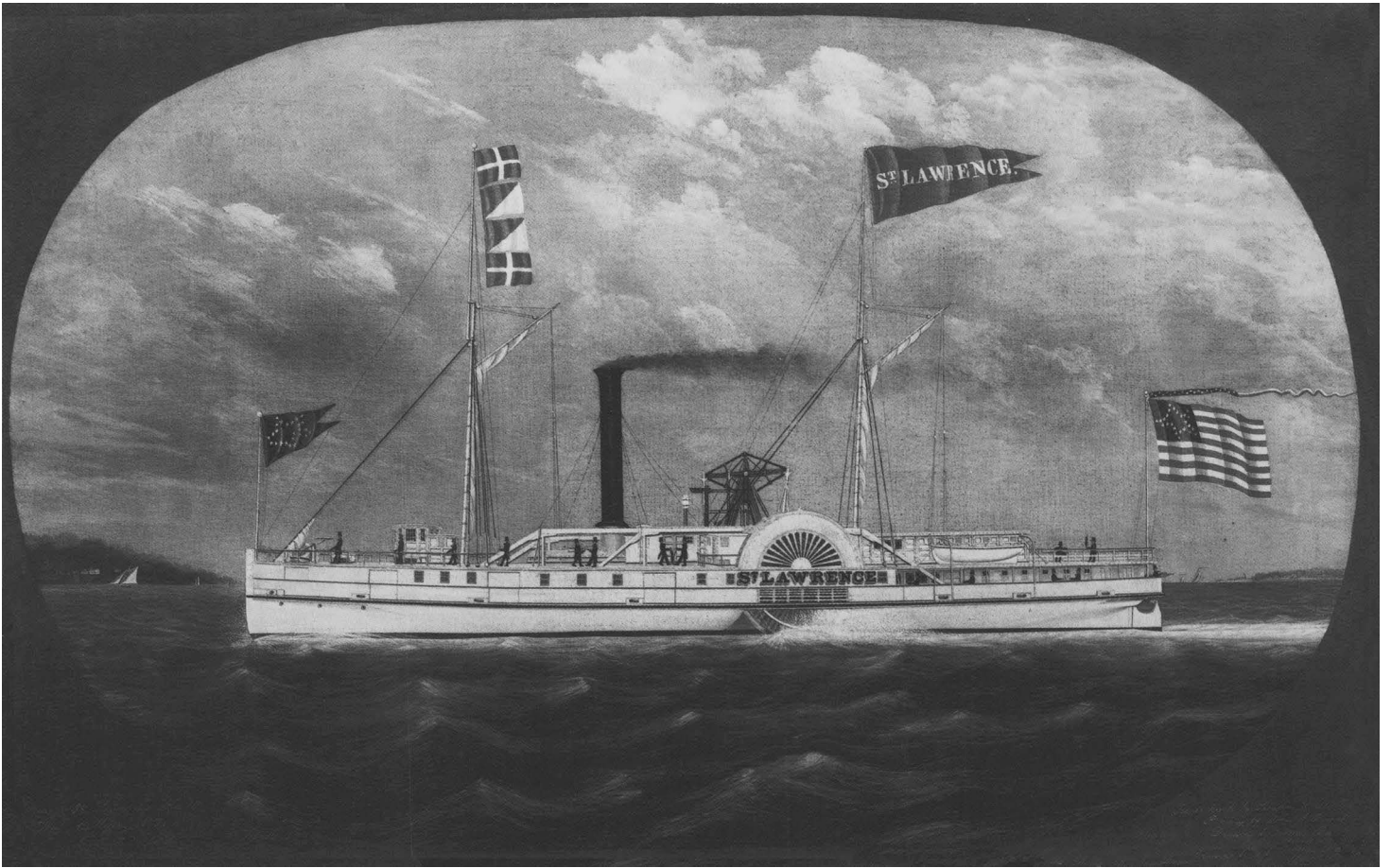
Technical Notes: The ground is off-white. The paint is thinly and simply applied. A poorly executed lining has imprinted the fabric weave in the paint layers and gives the surface a visually disturbing, bumpy texture. Some large and very severe abrasions are covered with awkwardly executed retouching, and the inpainting of small losses, visible under ultraviolet light, has discolored slightly.

Provenance: Recorded as from Massachusetts. Purchased in 1952 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Painting*, (SI) 1954–1955, no. 66. // *Triton*, 1968. // *Terra*, 1981–1982, no. 30. // *American Naive Paintings*, (IEF) 1985–1987, no. 9, color repro. // *Italy*, 1988–1989, no. 9, color repro.

THE *Steamer "St. Lawrence"* WAS PAINTED at a time when Bard's works were beginning to assume greater precision and delicacy. They would continue to gain in refinement for three decades until declining somewhat toward the end of his career.

Bard employed the oval format throughout the 1850s. Yet, another version of the *St. Lawrence* by Bard, dated 1852 (Mariners'), is painted in the standard rectangular format and differs in several other respects. In the National Gallery painting the steamboat carries darker flags against a light sky and shows a generally restrained cloud and wave pattern. The *St. Lawrence* in The Mariners' Museum flies white flags against a darker sky with full, billowing clouds. Although Bard was known for the accuracy of his depictions, the slight discrepancies between the two versions of the vessel suggest that they were made from measurements and incomplete notes rather than from exact drawings. For example, the smokestack in the 1850 painting is four sections tall with a cap, while the later version has five sections with a cap. A smaller exhaust pipe is placed several feet from the large stack in the 1850 version and right next to it in the later work.



James Bard, *Steamer "St. Lawrence,"* 1953.5.2

As the inscription indicates, the *St. Lawrence* was built by William Collyer, one of three brothers who made more than one hundred vessels of various types, and for whom Bard executed numerous commissions before the Civil War.¹ The *St. Lawrence*, launched in September 1850, was constructed for the Portland Steam Packet Company, which was founded in 1844 to service a route between Portland, Maine, and Boston.² The vessel was passed to two different New York owners in 1855 and in 1856 was sold to a Havana firm.³

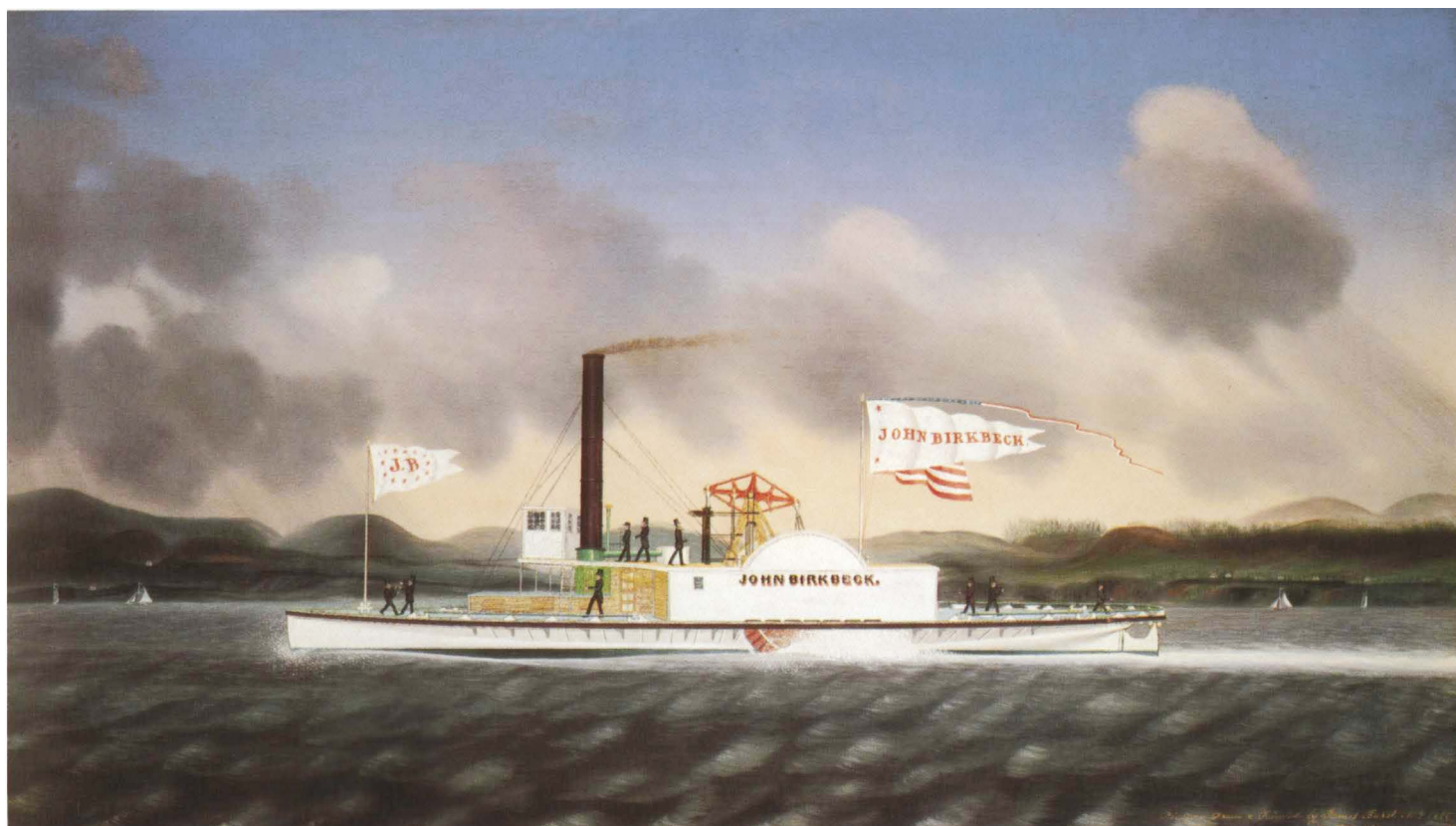
DC

Notes

1. Peluso 1977 (see Bibliography), 21.
2. Passengers could make the trip once a day in either direction for one dollar. The *St. Lawrence* survived a terrible gale while on that course in April 1852. Captain Cyrus Sturdivant recorded that one crewman fell overboard and drowned and that all 230 passengers feared for their lives. *Sketches of the Life and Work of Captain Cyrus Sturdivant* (New York, 1882), 12–15, as furnished from the files of Mariners'.
3. The history of the *St. Lawrence* and the Portland Steam Packet Company was furnished by Lois Oglesby of Mariners'.

References

None



James Bard, *Towboat "John Birkbeck,"* 1971.83.1

1971.83.1 (2564)

Towboat "John Birkbeck"

1854

Oil on canvas, 75.8 x 133 (29⁷/₈ x 52³/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower right: *Picture Drawn & Painted by James Bard*
N.Y 1854 / 162 Perry St.

On forward banner: J. B

On rear banner: JOHN BIRKBECK.

On boat: JOHN BIRKBECK.

Technical Notes: Paint is thinly applied in opaque layers over a thin white ground. There is some low impasto. Flecks of white paint and tiny dents pressed into the paint surface while it was still wet add texture to the spray be-

hind the paddle wheel. There are vestiges of gold-colored metallic paint on the paddle wheel, rail, and rudder of the boat. There is slight overall abrasion, more noticeable on the right side, and numerous pinpoint losses. The retouching is in good condition except in the sky area, where it has slightly discolored. The paint surface has a fine overall pattern of crackle.

Provenance: Recorded as from New York. (Yesteryear, Kingston, New York, 1939). (Frederick F. Hill, agent, 1940). Mariners', 1940. (Old Print Shop, New York), by whom sold in 1951 to Edgar William and Bernice Chrysler Garbisch.

THIS REPRESENTATION of the towboat *John Birkbeck* is one of three made by James Bard.¹ They differ primarily in the placement of the figures on board² and in the type of sky. This painting, with its bank of heavy gray clouds and the diagonal streaks of distant rainstorms, is particularly atmospheric.

The painting is on a canvas prepared by the Edward Dechaux Company, and is of a type and size that the artist often used. Generally Bard further treated the canvas to provide a smooth working surface with very little visible grain, as we see here. Bard's habit of slightly raising certain areas of the canvas can be seen in the dots of white spray at the bow and under the paddle wheel, and in the boat itself.

The *John Birkbeck* was built in 1854 in Athens, New York, by William H. Morton for Reuben Coffin. Its engine was built by Birkbeck, Furman and Company (perhaps the Birkbeck for whom the boat is named, although this has never been determined). Until the 1880s the *John Birkbeck* was used as a towboat operating across the Hudson between Manhattan and Wiehawken and Guttenburgh, New Jersey, and between Carnarsie (Brooklyn) and Rockaway Beach.³ In 1880 it was lengthened by eighteen feet, and around 1884 was renamed the *J. G. Emmons*. Subsequently functioning as a passenger vessel, it operated as an extra boat to Castle Garden during the busy season and was later used to transport immigrants to and from Ellis Island. It was dismantled in 1912.⁴

DC

Notes

1. The other two versions are at Mariners' and the N-YHS.
2. Among the men on deck in the National Gallery painting, one, wearing a visored cap and jacket rather than top hat and long coat, is evidently a worker rather than a passenger.
3. The dealer who advertised the *Towboat "John Birkbeck"* in 1939, indicated that the view in the background is Cox-sackie, New York. There is, however, no way to verify this.
4. The history of the *John Birkbeck* was provided by Harold Sniffen to William Campbell, in a letter of 8 February 1973 (in NGA-CF), and is derived from the files of Mariners'.

References

1977 Peluso (see Bibliography): 70.

Leila T. Bauman

active 1850 or later

(see the text for biographical information)

1958.9.1 (1511)

Geese in Flight

1850 or later

Oil on canvas, 51.6 x 66.8 (20³/₈ x 26¹/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On boat: YORK

Technical Notes: The lowest ground layer is black and extends beyond the painted image to the edges of the canvas. The white ground above it does not cover the entire canvas. Visible under the sky and under some of the foreground is yellow ochre, presumably another ground layer. Light blue paint near the right edge, beneath the gray mountain, suggests a change in design there. The appearance is good but slightly marred by some out-of-tone and flaking inpainting. The only large area of loss in the ground and paint is along the right edge, where the painting was once folded over the stretcher.

Provenance: Recorded as from Union County, New Jersey. George Hasney, New Jersey, by whom sold in 1951 to (Mrs. Frank Bien, Morristown, New Jersey), by whom sold in 1951 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings*, (SI) 1954-1955, no. 79. // NGA, 1957, no. 97. // *111 Masterpieces*, 1968-1970, no. 99. // Tokyo, 1970. // South Texas Art-mobile, 1972-1973. // Terra, 1981-1982, no. 27, color repro. p. 23. // *American Women Artists 1830-1930*, National Museum of Women in the Arts, Washington, organized by IEF, 1987, no. 63, color repro.

1958.9.2 (1512)

U.S. Mail Boat

1855 or later

Oil on canvas, 51.4 x 67.3 (20¹/₄ x 26¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

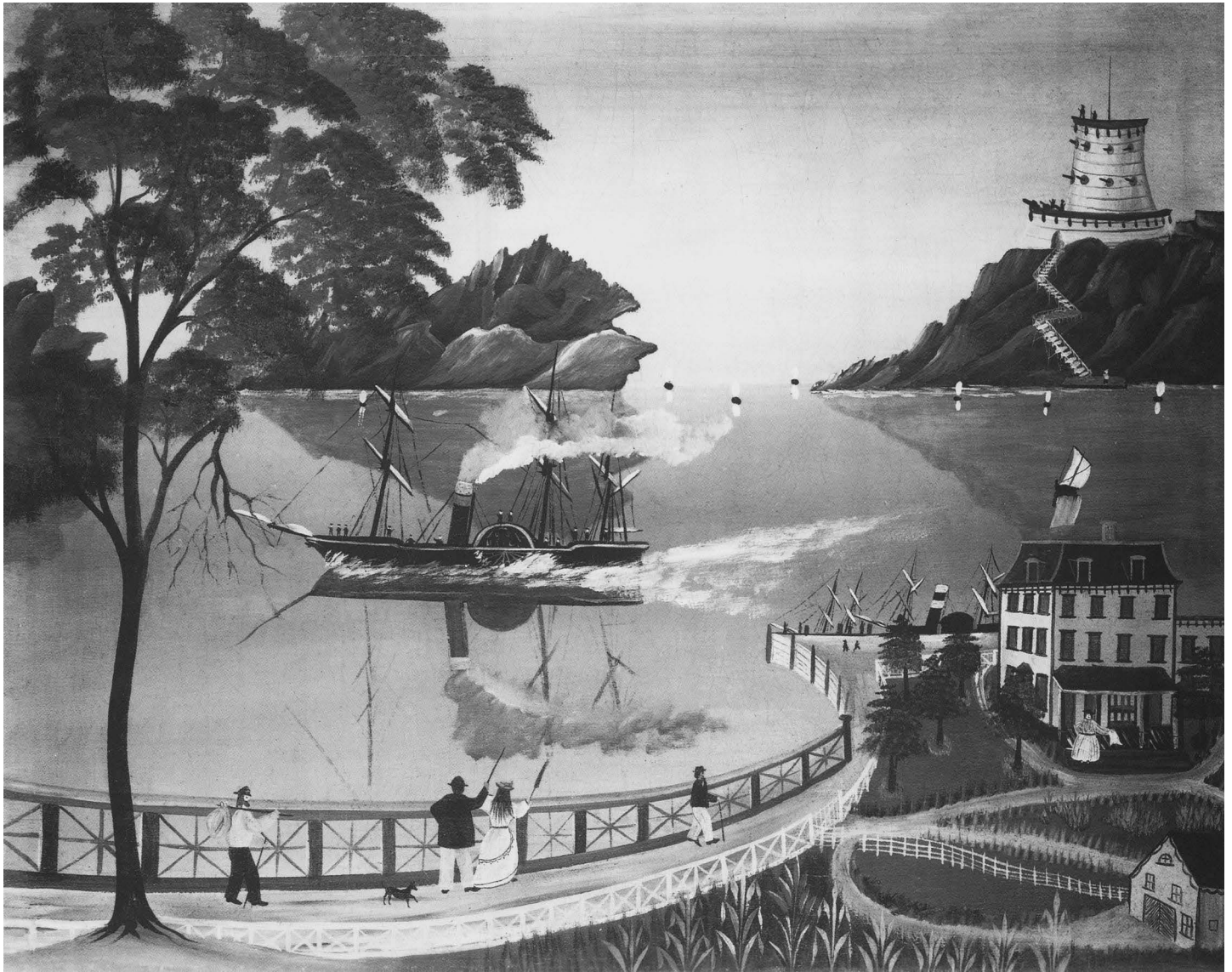
Inscriptions

On boat: US / MAIL

Technical Notes: The picture retains its tacking edges. The ground is a smooth, fairly thick, warm ochre-colored layer. The paint is also applied in smooth even layers of moderate thickness and opacity. The black boats, some of the



Leila T. Bauman, *Geese in Flight*, 1958.9.1



Leila T. Bauman, *U.S. Mail Boat*, 1958.9.2

foliage, and contour outlines of houses and fences are executed in very thin paint. There is no impasto, but some details, such as the smoke, the boat's wake, the foliage, and the background rocks, are textured with slightly thicker paint. Ultraviolet fluorescence reveals a margin of overpaint along a substantial portion of the edges, which were once folded over the stretcher. A few minor losses have been retouched near the upper edge. The paint is slightly abraded in the areas where it was most thinly applied.

Provenance: Same as 1958.9.1.

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 80. // NGA, 1957, no. 96. // Springfield, 1958. // *Trois millénaires d'art et de marine*, Petit Palais, Paris, 1965, no. 280. // South Texas Artmobile, 1972–1973.

WHEN *Geese in Flight* AND *U.S. Mail Boat* CAME to the National Gallery, all that was known about them was the name of their maker, Leila T. Bauman, and that she came from Verona, New Jersey, a small town south of Newark. A thorough search of genealogical and census records has revealed no further information. These two river views are her only known works.

It is likely that these two canvases of equal size were painted at about the same time, but just when is not certain. Elements in *U.S. Mail Boat* are not consistent in date. While maritime specialists date the mail boat and ships docked to the right from about 1820 to 1840,¹ architectural historians contend that mansard roofs like the one depicted did not appear in America until the 1850s and may not have reached provincial regions until after the Civil War.² This inconsistency could be explained by the artist's use of earlier sources for parts of her composition—a hypothesis supported by the resemblance of the mail boat to ships appearing on advertisements for mail steamship lines.³

The unusual fort on the right in *U.S. Mail Boat* has been identified as an exaggerated depiction of a martello tower.⁴ Martello towers had existed in Europe for centuries. Over one hundred were constructed in Great Britain around the turn of the nineteenth century, and they appear in numerous European paintings and prints which would have been available to the American artist. At the time of the War of 1812, several of these structures were erected in America, a few of them around New York harbor, not far from Leila Bauman's supposed home. Martello towers remained in New York in the 1840s, but by the end of the Civil War the only ones standing were in the South.⁵ If the artist painted this fort from an existing structure, the painting could date from between 1855, when the earliest mansards appeared in America, to the Civil War, when the New

York towers no longer existed. The possibility that the painter employed earlier sources, however, prevents a terminus post quem.

Transportation experts date the carriage, train, and steamship in *Geese in Flight* to about 1850,⁶ yet it is possible that here, too, the artist relied on earlier artistic sources, as yet undiscovered. Precise dating is therefore impossible.

The great appeal of Leila T. Bauman's two works lies in their complex compositions and their light-hearted spirit, evoked by the animated figures and by the interpersions of bright green and vivid red accents throughout the predominantly gray, brown, and white paintings. Characteristic of her style is the representation of different textures by varied brushwork, using, for example, a fluid paint application for the water in contrast to dry strokes for the wakes of the boats.

JA

Notes

1. Richard Philbrick, maritime specialist, Division of Transportation, NMAH, telephone notes, 10 May 1984, in NGA-CF. In contrast to Philbrick and those he consulted at NMAH, John O. Sands, assistant director for collections, Mariners', feels that Bauman's boats are too generalized to be dated by this method (letter of 30 April 1984, in NGA-CF).

2. On the basis of architecture and roof type, Vincent Scully proposed a date of c. 1860 and Henry Russell Hitchcock suggested dating the painting between the Civil War and the crash of 1873 (Vincent Scully, Sterling Professor in the History of Art, Yale University, letter of 5 February 1964, and the late Henry Russell Hitchcock, architectural historian, letter of 9 February 1964, both in NGA-CF).

3. For an example of a mail steamship advertisement, see Lamont Buchanan, *Ships of Steam* (New York, 1959), 19. Philbrick noted a similarity between Bauman's mail boat and representations of the *Savannah*, the first steamship to cross the Atlantic (illustrated in Buchanan 1959, 18).

4. Dr. Emanuel Raymond Lewis, author of *Seacoast Fortifications of the United States: An Introductory History* (Washington, 1970), telephone notes, 3 July 1984, in NGA-CF.

5. See n. 4 above. For an example of an American martello tower, see Lewis 1970, fig. 16.

6. According to Richard Philbrick, the dating of the vehicles portrayed in *Geese in Flight* to about 1850 is the consensus of the transportation specialists at NMAH. The name *York* on the ship does not appear on steamship registers and is therefore thought by Philbrick, Anthony Peluso (a specialist on steamship renderings), and Alan D. Frazer of The New Jersey Historical Society to be imaginary (Anthony Peluso, telephone notes, 26 April 1984, and Alan D. Frazer, letter of 16 May 1984, both in NGA-CF).

References

None

The Beardsley Limner

active 1785/1805

SOME OF THE MOST STRIKING naive portraits executed in New England are those by The Beardsley Limner. This itinerant artist worked along the old Boston Post Road, in Connecticut and Massachusetts, from about 1785 to 1805.

His distinctive hand was first recognized by Nina Fletcher Little in an exhibition of *Little-Known Connecticut Artists* at the Connecticut Historical Society in 1957.¹ At that time the maker of six related portraits was given the name The Beardsley Limner, based on his handsome paintings of Elizabeth and Hezekiah Beardsley, c. 1785–1790 (Yale University Art Gallery).² A 1972 exhibition identified another ten works by the artist, and he was included in *American Folk Painters of Three Centuries* at the Whitney in 1980. More recently it has been argued that The Beardsley Limner and a Connecticut pastelist, Sarah Perkins, were one and the same.³ While some stylistic similarities exist between the two, there are sufficient differences to raise questions about this identification. To date no documentation of The Beardsley Limner's identity has been found in any of the sitters' records.

The artist's style is characterized by agreeable colors, lack of subtle shading, frequent dark outlining of forms, figures posed in three-quarter views, elongated almond-shaped eyes, and tight, straight mouths. His brushwork changed during the course of his career, gradually becoming more fluid (as in *Mrs. Oliver Wight* at AARFAC; Rumford 1981, cat. no. 17, color repro. p. 51). The Beardsley Limner seems to have been aware of other painters working nearby, such as Ralph Earl (1751–1801) and Christian Gullager (1759–1826), both of whom he imitated on occasion.

DC

Notes

1. The catalogue for this exhibition was a special issue of the *Connecticut Historical Society Bulletin* 32 (October 1957).

2. The other four Beardsley Limner portraits in the exhibition were the two from the National Gallery (1953.5.24 and 1953.5.27, see below), *Joseph Wheeler* (Mr. and Mrs. Bertram K. Little, Brookline, Massachusetts), and *Young Boy in Green Suit* (AARFAC); see Little 1957, cat. nos. 12, 14, 13, 15, respectively.

3. Helen Kellogg and Colleen Heslip, "The Beardsley Limner Identified as Sarah Perkins," *Antiques* 126 (September 1984), 548–565.

Bibliography

Schloss 1972.

Schloss, Christine Skeeles. "The Beardsley Limner." *Antiques* 103 (March 1973): 533–538.

Schloss, Christine Skeeles. "The Beardsley Limner." In Lipman and Armstrong 1980: 13–17.

Rumford 1981: 50–55.

1953.5.24 (1222)

Girl in Pink Dress

c. 1790

Oil on canvas, 101.8 x 72.1 (40¹/₈ x 28³/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: There are two layers of ground—red below and white above. The paint has been applied in a medium paste with low brushmarking. The painting was treated at least twice before coming to the National Gallery and has some discolored inpainting, particularly in the area of a repaired tear through the center of the face. A repaired U-shaped tear runs through the right arm and chest. The lower edge of the painting has been cut off, removing parts of the subject's feet.

Provenance: Recorded as from Massachusetts. (Richard C. Morrison, Fenway Art Center, Boston), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Little-Known Connecticut Artists* 1790–1810, Connecticut Historical Society, Hartford, 1957–1958, catalogue by Nina Fletcher Little in *Connecticut Historical Society Bulletin* 32 (October 1957), 106, 117, no. 14. // Triton, 1968. // *The Beardsley Limner and Some Contemporaries*, AARFAC; Montclair Art Museum, New Jersey; and New Haven Colony Historical Society, Connecticut, 1972–1973, catalogue by Christine Skeeles Schloss, no. 6.



The Beardsley Limner, *Girl in Pink Dress*, 1953.5.24

Girl in Pink Dress is one of a small group of closely related children's portraits. Although it now appears unlikely, it had been suggested that the subject might be Sally Wheeler, the older half-sister of Charles Adams Wheeler (depicted in 1953.5.57) and Joseph Wheeler (portrait in the collection of Mr. and Mrs. Bertram K. Little, Brookline, Massachusetts), both painted by The Beardsley Limner. She shares facial characteristics with the boys and assumes a similarly stiff pose. The curtained window view behind her is also used in the portrait of Joseph Wheeler.¹

Two other works that belong stylistically to this period of The Beardsley Limner's career are *Little Boy in Windsor Chair* (Montclair Art Museum, New Jersey)² and *Child Posing with Cat* (AARFAC; Rumford 1981, cat. no. 20). The children's dark, almond-shaped eyes, oval faces, and fringed bangs are similar to those of *Girl in Pink Dress*, and their costumes share the same warm shade of pink, contrasted against a muted olive background. Each of the five portraits is set in a shallow space with simplified surroundings. Although the drawing of the figures is rather crude, the subjects have an appealingly informal, approachable quality.

DC

Notes

1. Although *Girl in Pink Dress* has an obviously strong relationship to the other Wheeler portraits, it is not certain that the subject is their sister. On first glance, the frames on these three works appear identical; however the girl's frame has raised berries (probably gesso) in the corners, while both boys' frames have flat decoration. All of the frames are thought to be original. Sally, the only recorded daughter of Elisha and Sarah (Goodnow) Wheeler of Sudbury, Massachusetts, was born in 1775. If she is the *Girl in Pink Dress*, the portrait subject would have to be about fifteen years old, considerably older than she appears to be.

2. Schloss dates *Little Boy in Windsor Chair* to c. 1800 on the basis of costume, but its tighter brushwork, plain background, and other features appear close to works from the 1790s. Schloss 1980 (see Bibliography), 15–17, color repro.

References

1973 Schloss (see Bibliography): 534, fig. 5.

1953.5.57 (1274)

Charles Adams Wheeler

c. 1790

Oil on canvas, 107.3 x 76.8 (42 1/4 x 30 1/4)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The ground is composed of two layers (as is that of 1953.5.24), a red with a light tan over it. Paint has been applied in a medium paste with low brushmarking. A pentimento indicates that originally the sitter's right foot was larger. The painting has numerous inpainted losses, particularly in the background. Many of the losses are in lines, as if the painting had been folded or crumpled. A large, complex tear in the top left background was repaired in 1951.

Provenance: Descended in the family of Henry Wheeler, Boston. (Childs Gallery, Boston, by December 1949). (Old Print Shop, New York), by whom sold in 1950 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Little-known Connecticut Artists, 1790–1810*, Connecticut Historical Society, Hartford, 1957–1958, catalogue by Nina Fletcher Little in *Connecticut Historical Society Bulletin* 32 (October 1957), 100, no. 12. // *The Beardsley Limner and Some Contemporaries*, AARFAC; Montclair Art Museum, New Jersey; and New Haven Colony Historical Society, 1972–1973, catalogue by Christine Skeeles Schloss, no. 4.

CHARLES ADAMS WHEELER was born in 1784 in Sudbury, Massachusetts, the fourth son of Mary Adams Wheeler and her husband, Elisha, a farmer and tavern-keeper. Charles, who served as a captain in the Concord militia, married Hannah Moore in 1809 and had eight children. He died in 1858.¹

The National Gallery's portrait is nearly identical to that of *Joseph Wheeler* (Mr. and Mrs. Bertram K. Little, Brookline, Massachusetts). Although the backgrounds differ, the brothers are dressed and posed identically. Both boys have odd-shaped, slightly elongated heads. *Charles Adams Wheeler* also appears to be closely related in style to *Girl in Pink Dress*.

DC

Note

1. Albert Gallatin Wheeler, Jr., *The Genealogical History of the Wheeler Family in America* (Boston, 1914), 358–359.

Reference

1973 Schloss (see Bibliography): 534, fig. 3.



The Beardsley Limner, *Charles Adams Wheeler*, 1953. 5.57

Francis A. Beckett

c. 1833–1884 or later

THE EARLIEST KNOWN reference to the painter Francis A. Beckett is an announcement in the San Francisco *Bulletin* on 29 June 1864 of his arrest for bizarre and violent behavior and his subsequent committal to the Stockton (California) Insane Asylum.¹ The San Francisco African-American newspaper, *Elevator*, published a description of this asylum on 30 October 1868 and included the following comments: “We saw there an old acquaintance, Mr. Francis Beckett, commonly called Sir Francis. He appears perfectly sane and conversed very rationally. Beckett is quite an artist; the corridor is decorated with a number of paintings executed by him, among which is a striking likeness of General Grant. He is now engaged in a sketch of Sherman’s march through Georgia.”² The paintings mentioned here have not been located; the National Gallery’s *Blacksmith Shop* is Beckett’s only work known today.

The United States Census records for Stockton in 1870 list Beckett as aged 37, white, born in the West Indies, a painter, and insane. In 1876 his name begins to appear in San Francisco city directories. He is variously listed from 1876 through 1884 as a sign painter, an artist, and a carriage painter.³ After 1884, no trace of Beckett has been found.

JA

Notes

1. The announcement reads: “*Insane*. Francis A. Beckett, an insane person, was arrested on Battery Street this morning and will be sent to the Asylum at Stockton. He is very violent at times and makes the city prison hideous with his screechings” (p. 5).

2. Philip A. Bell, “Stockton,” *Elevator* (30 October 1868), 2.

3. In 1878 he is listed as a carriage painter with Ayres and Boynton, and in 1881 with the Carvill Manufacturing Company.

Bibliography

None

1966.13.4 (2320)

Blacksmith Shop

c. 1880

Oil on canvas, 59.1 x 81.6 (23¹/₄ x 32¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On the lower of the two bars about one-third up from bottom left: F. A BECKETT

Technical Notes: The ground is a thinly applied layer of white, which is probably white lead judging from its density in an x-radiograph. The paint is applied with low brushmarking. Damages consist of a horizontal tear 7 cm long in the lower left quadrant, a vertical T-shaped tear 6 x 4 cm in the lower right quadrant, about thirty very small holes scattered throughout the picture, and a small loss of fabric along the top edge near the right corner. The present structure is secure.

Provenance: Recorded as from San Jose, California, by (Lorenz Noll, San Francisco), by whom sold c. 1930 to Mr. and Mrs. Edwin Grabhorn, San Francisco. (M. Knoedler and Co., New York), by whom sold in 1957 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Processional*, Corcoran Gallery of Art, Washington, 1950, no. 198, as H. M. T. Powell, *J. M. Studebaker in his Wagon Tire Shop at Hangtown, California*, 1853–1858. // *American Primitive Paintings*, (SI) 1954–1955, no. 75, as above. // *101 Masterpieces*, 1961–1964, no. 89, color repro., as above. // Palm Beach, 1967. // *111 Masterpieces*, 1968–1970, no. 94, as unknown artist. // Tokyo, 1970. // *American Naive Paintings*, (IEF) 1985–1987, no. 10, color repro., b/w detail p. 21. // Italy 1988–1989, no. 10, color repro., b/w detail p. 22.

BEFORE THIS PAINTING was purchased by the Garbisches the signature had been overlooked; it was attributed to H. M. T. Powell, a townscape painter who worked in California in the early 1850s.¹ Without factual basis, the painting was titled by a previous owner *J. M. Studebaker in his Wagon-Tire Shop, Hangtown, California*. The evidence refuting the title is plentiful. Studebaker, only twenty-two years old when he arrived in California, did not open his own shop, but went to work in the shop of Joe Hinds.² Studebaker’s own description of Hinds’ shop does not correspond with this depiction; according to Studebaker, the building was constructed of rough-hewn logs and there was a sheet-iron stove in the center of the room.³



Francis A. Beckett, *Blacksmith Shop*, 1966.13.4

Blacksmith Shop may portray the shop of Ayres and Boynton or of the Carvill Manufacturing Company, the carriage-making firms where Beckett was employed. The costumes are contemporary with the artist's tenure as a carriage painter, and the tools are those of a smithy who primarily manufactured metal wagon parts.⁴ Among the implements on the wall are wagon hub wrenches and what appear to be wagon springs, one of which also lies on the shop floor at the far right, below the wheel.⁵

Beckett, in spite of his evident lack of training, renders the various objects of the trade—the wagon parts, the bellows, and the assorted tongs—so that they are easily recognized. Although his figures are awkward—their arms too long and legs too short—the artist has taken great care to depict their individual features and attire, applying his paint in small precise strokes. The figure on the left has red hair and blue eyes; the man on the right also has blue eyes but brown hair; while the central figure (who with vest, watch fob, and authoritative pose is probably the proprietor) has brown eyes and a substantial beard, which gives him an imposing appearance.

JA

Notes

1. Little is known about Powell. For the illustrated journal of his trip to California, which was unearthed and published in 1931, see H. M. T. Powell, *The Santa Fe Trail California, 1849–1852*, ed. Douglas A. Watson (San Francisco, 1931). The attribution of this painting to Powell seems to have been based on its discovery in the same dealership as Powell's journal (see letter from Warren R. Howell of 13 October 1967, in NGA-CF). There is no stylistic resemblance between Powell's sketches, his only known works, and Beckett's less sophisticated picture.

2. Stephen Longstreet, *A Century on Wheels: The Story of Studebaker* (New York, 1952), 16–17.

3. Longstreet 1952, 30, quoting J. M. Studebaker, *To Old Hangtown or Bust* (Placerville, Calif., 1912).

4. Paul Kebabian, an authority on the history of blacksmithing, letter of 25 July 1984, and David H. Shayt, museum specialist, Division of Mechanical and Civil Engineering, NMAH, letter of 20 February 1979, both in NGA-CF.

5. I am grateful to Kebabian for identifying the wagon springs.

References

None

Charles V. Bond

c. 1825–1864 or later

SCATTERED REFERENCES to Michigan academic portraitist Charles V. Bond have come to light, but his basic biography remains sketchy. The artist was born around 1825 in Rutland, Vermont.¹ His father may have been Eliel Bond, a hotel keeper in Eaton County, Michigan,² or perhaps the proprietor of a road house near Hamtramck driving park, a nineteenth-century Detroit race course.³ Bond appears to have shown early promise as a portrait painter. An 1840 account of a visit to his studio attests to his “precocious genius in portrait painting” at the age of fifteen and anticipates that he will “rival our Copeley [*sic*], Stewart [*sic*], and Harden [*sic*].”⁴ Supporters of the young artist, impressed by his ability, reportedly raised enough money to send him to Italy.⁵

Bond appears in 1844 and 1845 in Boston, where his name is listed in city and business directories.⁶ He surfaces again in Boston in 1848 and is included in the Boston directories through 1851, although curiously he does not appear in the 1850 census of that city.⁷ Among his subjects during these years was Wendell Phillips, the well-known abolitionist, whose portrait Bond painted in 1849 (Massachusetts Historical Society, Boston). A series of eight letters from the artist to prominent Boston industrialist and philanthropist Amos A. Lawrence reveals that Bond was also in New York City in 1850 and 1851, and in Brooklyn in 1851.⁸ In a letter from Brooklyn dated 25 August 1851, Bond suggests that Lawrence consider commissioning copies of Old Masters or original paintings, “for I am going to Europe again.”⁹

Bond spent the next two years in Michigan, renting a studio in Detroit at 10 Fireman's Hall and advertising in the 1852 and 1853 business directories. A large exhibition at Fireman's Hall in 1853 included nineteen works by him, testifying to his popularity and standing in Detroit art circles. Several were portraits of leading citizens, including a former state attorney general. The head of the exhibition committee, former Detroit mayor James A. Van Dyke, sat to Bond for his own portrait, which hung in the city hall until at least 1936.¹⁰ Works from this period, such as *Mary Williams*

Smart, c. 1855 (The Detroit Institute of Arts), show Bond to be an artist of sophistication and training in their modeling subtleties, texture differentiation, and anatomical realism.

Bond apparently moved to Chicago in 1855; he appears in the local city directory in that year and again in 1857 and 1858. Though his name is not listed in 1856, the inscription on the reverse of the National Gallery painting indicates he was there for at least part of the year.¹¹ According to Milwaukee city directories of 1858 and 1859, Bond then had a studio in that city at the corner of E. Water and Wisconsin Streets and boarded at Newall House. That the artist lived in boarding houses in Milwaukee and elsewhere and moved frequently may mean that he was not married; the only evidence of relatives is a reference to illness in his family in one of his letters to Lawrence.¹² Bond is last recorded in Louisville, Kentucky, city directories in 1864. The date and place of his death have not been discovered.

While noted primarily as a portraitist, Bond is known to have tried his hand at scenes of mythology, allegory, genre, and landscape, although no examples of these survive.¹³ The painting at the National Gallery is his only known still life.

ALH/LW

Notes

1. Bond's place of birth was discovered on a passport application of 1856 that lists his age as 29. An earlier application, 23 November 1844, gives his age as 20, and a ship's passenger list of 1848 gives his age as 22. These inconsistencies make it impossible to assign his year of birth with any certainty. All of the above references have been generously provided by Colonel Merl M. Moore, Jr. (photocopies in NGA-CF).

2. U.S. Census, 1850, Bellevue, Eaton County, Michigan, and U.S. Census, 1830, Rutland County, Vermont. Information provided by Colonel Moore.

3. This information appears in a letter from Henry Munson Utley of the Detroit Public Library to A. H. Griffith of The Detroit Museum of Arts, in which Utley offers Bond's *Self-Portrait* to the museum (letter of 8 February 1905, in The Detroit Institute of Arts curatorial files, copy in NGA-CF).

4. *The Western Statesman* (Marshall, Mich., 16 July 1840), 3.

5. See Francis Waring Robinson Papers, AAA, microfilm roll 511, frames 491–541. Based on his later exhibition of a

painting entitled *Fitian* [sic], "copied in 1841," it is likely that Bond first traveled to Europe during that year (see James L. Yarnall and William H. Gerds, compilers, *The National Museum of American Art's Index to American Art Exhibition Catalogues from the Beginning through the 1876 Centennial Year*, 6 vols. [Boston, 1986], 1: 353–354).

6. It is possible that he spent at least part of 1843 in New York, if the "C. Bond" who exhibited *Coast Scene from Nature* at the National Academy of Design in 1843 is Charles V. Bond (see Mary Bartlett Cowdrey, *National Academy of Design Exhibition Record, 1826–1860*, 2 vols. [New York, 1943], 1: 43).

7. The Charles Bond of Boston in the 1850 Massachusetts census (National Archives, microfilm roll 337, page 286) is listed in city directories as a watchmaker and was fifty years old, roughly twenty-five years older than the artist would have been in 1850. Bond's name does appear in a *Boston Transcript* advertisement of 18 September 1850 in which several local artists lent their endorsement to a panorama exhibit. The latter information provided by Colonel Moore (see n. 1, photocopy in NGA-CF).

8. Amos A. Lawrence Papers, Massachusetts Historical Society, Boston. See letters dated 12 November 1850 and 4 February 1851 from New York City and 25 August 1851 from Brooklyn. Bond's portrait, *Professor Ayres*, is inscribed on the reverse, *C. V. Bond, Brooklyn, Long Island, 1852*, indicating that his stay extended into the following year. See "Unrecorded Early American Portrait Painters," *Art in America* 23 (March 1935), 82.

For the most part, Bond's letters to Lawrence trace the artist's difficulty in retrieving three paintings, copies he made while at the Uffizi in Florence after portraits by Leonardo, Titian, and Rembrandt, which were left with Lawrence for his consideration. Lawrence did agree to purchase one original work, *The Destruction of Troy*, but seemed unwilling to either return or purchase the other three. Bond defended the copies in one of the letters, though his argument seems not to have swayed the intractable Lawrence: "I have been told by artists and critics, both in Europe and America, that they were as fine copies as they had seen painted" (letter dated September 1850).

9. Amos A. Lawrence Papers (see n. 8). Whether Bond made this trip is not known. A third European voyage is mentioned in an unsigned biographical sketch of Bond in The Detroit Institute of Arts curatorial files: "During January of 1856 the artist made plans to journey to the East and subsequently to visit Paris at the end of the year." Bond registered with the American Embassy in Paris on 5 April 1856. The latter information provided by Colonel Moore (see n. 1, photocopy in NGA-CF).

10. Burroughs 1936, 397.

11. A passport application of 14 January 1856, witnessed by Bond for his brother, records him as "from the State of Illinois." Information provided by Colonel Moore (see n. 1, photocopy in NGA-CF).

12. Amos A. Lawrence Papers (see n. 8), letter of November 1850 from New York.

13. Bond mentions a mythological subject in his letter dated September 1850, Amos A. Lawrence Papers (see n. 8). Burroughs 1936, 401, refers to the artist varying his portraiture with allegory and genre. An unfinished landscape painting, which was not exhibited, is mentioned in a review of the art division of the 1855 Illinois State Agricultural Fair ("Temple of Art," *The Daily Democratic Press* [Chicago, 11 October 1855], p. 2, col. 4). Some fifteen of Bond's portraits have been identified. These are in the collections of the Detroit Historical Museum, The Detroit Institute of Arts, Chicago Historical Society, Massachusetts Historical Society (Boston), State Historical Society of Wisconsin (Madison), Neville Public Museum (Green Bay, Wisconsin), and in the hands of private owners.

Bibliography

Proceedings of the Massachusetts Historical Society 45 (January 1912): 415.

Burroughs, Clyde H. "Painting and Sculpture in Michigan."

Michigan Historical Magazine 20 (Autumn 1936): 395-409.

Gibson, Arthur H. *Artists of Early Michigan*. Detroit, 1975.

1980.62.2 (2784)

Still Life: Fruit, Bird, and Dwarf Pear Tree

1856

Oil on canvas, 63.5 x 76.5 (25 x 30¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On the reverse: *C. V. Bond, / Chicago, / 1856.*¹

Technical Notes: The support is covered with a thick, smooth white ground. A layer of glue sizing may have been applied to the support underneath the ground layer. The paint is thinly applied, wet-into-dry, and the brushstrokes are noticeable over the entire surface. Pentimenti are visible directly below the pear tree, where the paint has grown transparent with age. The tree has sustained major paint loss and is significantly inpainted. In 1982 a small tear at the top left was repaired and losses in the upper portion of the tree were filled.

Provenance: Recorded as from Chicago. (Childs Gallery, Boston), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Naive Paintings*, (IEF) 1985-1987, no. 11, color repro., b/w detail p. 12. // Italy, 1988-1989, no. 11, color repro., b/w detail p. 12.

THIS COLORFUL IMAGE of abundance and variety reflects the general fascination in mid-nineteenth-century America with still life painting, both academic and naive. Increased prosperity enabled more families to buy still lifes for their dining-room walls, and the continuing American interest in science resulted in a wave of new botanical magazines and books at mid-century.² American artists and collectors could celebrate the fecundity of the native harvest in these still life paintings, symbolic of both horticultural progress and divine election; America, like Eden, was a fruitful garden.

In a tradition ultimately derived from seventeenth-century Dutch painting, Bond arranged his still life on a ledge of dark, veined marble, which extends, in this case, to a seemingly distant horizon line. Some freshly picked, some still on the vine or bough, the assembled fruits are studied from several angles. Tucked in among them are a small vase with roses and fuschias and a single variety of vegetable—the white radishes at the lower left. The pear tree at right appears to grow out of a small triangle of land or perhaps from a planter which cannot be seen below the table.

An image remarkably similar to the Bond painting is Isaac W. Nuttman's *Still Life* (1863/1868).³ The parallels between them are greater than coincidence could allow, so much so that the Bond has been published more than once as a Nuttman. The pear tree at the far right is nearly identical, many of the same fruits are repeated in the same positions, and the vase, though shifted to the other side of the painting, is similarly shaped and holds some of the same types of flowers. The Nuttman, however, which is larger and more ambitious, includes more fruit and is set entirely in a green landscape. In 1982 a side-by-side examination of the works in the conservation lab of the Baltimore Museum (where the Nuttman was on view) revealed that the two were by different hands. In comparison with the almost transparent paint in the Nuttman, Bond's use of paint is thicker and heavier. His palette is also broader, and the Nuttman is generally subtler and more delicate.⁴

The chance of direct influence is slight given that the Bond was painted in Chicago in 1856 and the Nuttman in Newark, New Jersey, between 1863 and 1868. Among the possible sources from which both artists could have drawn their images are an illustration from either a seed catalogue, a botanical magazine, or a drawing manual; a theorem painting⁵; or a print from a commercial lithography company such as Nathaniel Currier, the forerunner of Currier and Ives.⁶ The artists' use of the subject of the dwarf pear tree was reflective of one of



Charles V. Bond, *Still Life: Fruit, Bird, and Dwarf Pear Tree*, 1980.62.2

the horticultural enthusiasms of the times. As early as 1835 there was great interest in dwarf fruit trees in America, with the pear gradually supplanting the apple in popularity toward 1860. One expert stated in 1858 that "the most lively topic for discussion in horticultural circles was the dwarf pear."⁷

LW / ALH

Notes

1. When the Garbisches acquired this painting, it had already been lined. An inscription on the lining included Bond's name along with "I. W. Nuttman," contributing to the past confusion about the identity of the artist (see n. 3). The lining was removed in 1982, revealing this old inscription, possibly in the artist's hand. The work was then lined with fiberglass to maintain the inscription's legibility.

2. See William H. Gerds and Russell Burke, *American Still-Life Painting* (New York, 1971), 60.

Although the elevation of still life from its much maligned status is often credited to the influence of English art theorist John Ruskin (1819–1900), the demand for still life images was growing rapidly—evidenced by the output of the popular print trade—even before the ideas in his *Modern Painters* (1843–1859) made their way across the Atlantic. By mid-century, the accepted hierarchy of genres had become less rigid.

3. For a color repro. of the Nuttman *Still Life*, see Richard B. Woodward, *American Folk Painting from the Collection of Mr. and Mrs. William E. Wiltshire III* [exh. cat., Virginia Museum of Fine Arts] (Richmond, 1977), cat. no. 47, or Gerds and Burke 1971, 57. Nuttman (active c. 1827–1872) is recorded in Newark, New Jersey, city directories as an ornamental and sign painter. He lived at the address inscribed on the reverse of *Still Life*, 8 Coes Place, from 1863 to 1868.

Both Mr. Wiltshire, the owner of the Nuttman, and Stuart Feld of Hirschl and Adler Galleries, New York, recall having seen a related painting from somewhere in New England (note recording a telephone conversation with Wiltshire in April 1982, and letter from Feld of 26 January 1982, in NGA-CF).

4. The National Gallery painting is called a Nuttman in Gerds and Burke 1971, 55, and also in *Plain and Fancy: A Survey of American Folk Art* [exh. cat., Hirschl and Adler Galleries] (New York, 1979), 8, 27. In addition to the stylistic differences listed in the text, it was also noted that the crackle patterns of the two are dissimilar (see 12 April 1982 record of examination, in NGA-CF).

5. For a discussion of theorem painting, see entry for William Stearns, *Bowl of Fruit*, c. 1830/1840 (1953.5.34).

6. Bond's and Nuttman's compositions are in certain respects similar to contemporary fruit prints published by Nathaniel Currier and, after 1857, Currier and Ives (see, for example, *Tropical and Summer Fruits*, 1867, in Gale Research Company 1984, 677, cat. no. 6642) and may have been derived from such sources. Because many of the very early prints are unlocated and known only by title from their catalogue listings, it is difficult to find the exact source for the paintings.

7. Harold Bradford Tukey, *Dwarfed Fruit Trees* (Ithaca, 1978), 21–23. For this helpful information we are grateful to Susan R. Gurney, chief librarian, Horticulture Library, SI.

References

None

William Bonnell

1804–1865

WILLIAM C. BONNELL, a Hunterdon County, New Jersey, portrait painter, was born on 1 February 1804 in the town of Clinton. He was the fourth child and second son of Colonel Clement du Mont and Rachel (Wolverton) Bonnell, and the grandson of the Revolutionary War Colonel Abraham Bonnell.¹ Abraham was the proprietor of the Bonnell Tavern, the first place in the region where minutemen were recruited. This tavern was inherited and operated by Clement, who left it to William. It remains in the Bonnell family.²

On 9 June 1836 William married Margaret Hinchman (1813–1901), whose portrait by an unknown painter is in the Hunterdon County Historical Society (Flemington, New Jersey).³ They had two children, Henry, born in 1837, and Clement Hinchman Bonnell, in 1839. The Bonnells belonged to the Bethlehem Presbyterian Church in the nearby town of Grandin. When William died on 12 October 1865, he was buried in the church graveyard.

The only records of William's career as an artist are the approximately twenty paintings that have been discovered to date. Many are inscribed on the reverse in large handwriting with his name and the date, and some include the name of the sitter. *Chustetunk's Frosty Ferris*, an unsigned picture of a hunting dog, is thought to be one of his earliest efforts.⁴ The first signed and dated works are companion portraits from 1823.⁵ A tavern sign from the Perryville Inn, with a portrait of Andrew Jackson on one side and an American flag on the other (Hunterdon County Historical Society), is believed by tradition to have been painted by Bonnell, but he is not known to have painted other signs.

In 1825 Bonnell painted at least seven likenesses of Hunterdon County residents. These vary widely in style.⁶ Among the earliest may be the three portraits depicting Mr. and Mrs. William Bonham and their son, J. Ellis (Master) Bonham. Unlike Bonnell's other portraits, the figures in these occupy a very small proportion of the picture space, have tiny hands, and have

oversized heads with large, lugubrious eyes. The other four 1825 works, although unsophisticated, are more conventional. *Rachel (Wolverton) Bonnell* only post-dates *J. Ellis Bonham* by about six weeks (both are inscribed), yet is more correctly proportioned and includes a landscape background. Bonnell's increased proficiency and his adoption of a traditional format suggest an increasing awareness of the work of other portrait painters.

At least once Bonnell traveled across the New Jersey border into Pennsylvania, perhaps in search of portrait commissions.⁷ In 1833 he painted a pair of portraits of Andrew and Eliza Everhart Yerkes, who owned a farm in Warminster, Bucks County, Pennsylvania (Mercer Museum, Bucks County Historical Society, Doylestown).⁸ The husband's portrait is similar to several of Bonnell's other works, such as *Andrew Bray*,⁹ especially in his bulky form and large hands, but the woman's is unlike any other. The sitter's leaning pose, the way in which the shawl is draped over her arm, and the delicate, angular hands, seem to suggest the influence of works of the 1820s and early 1830s by Ammi Phillips (q.v.).¹⁰ 1833 is the last known date of Bonnell's activity as a painter.

JA

Notes

1. For genealogical information see G. T. Dutcher, "Joseph Kamm," *Americana (American Historical Magazine)* 18 (1924), 466–468.

2. "Bonnell Tavern," in *A History of Union Township Hunterdon County Written by Members of the Bicentennial Committee* (Union, N.J., 1976), unpaginated.

3. It came to the historical society attributed to Bonnell, but the attribution is no longer accepted because the portrait in no way resembles any of his other works (see letter of 13 June 1986 from Roxanne K. Carkhuff, corresponding secretary, Hunterdon County Historical Society, Flemington, New Jersey, in NGA-CF).

4. Private collection, Hunterdon County. I am grateful to Roxanne K. Carkhuff for bringing this and other works by Bonnell to my attention.

5. They appear in an unillustrated checklist for the exhibition *Collectors Choice: Exhibit of Distinguished American Paintings from Private Collections*, Pequot Library (South-

port, Conn., 1975), cat. nos. 18, 19. Present location(s) are unknown.

6. They include *Clement Bonnell* (1953.5.3); *Rachel (Wolverton) Bonnell* (present location unknown; photograph on file at IAP, no. 31380003); three Bonham family portraits (Garbisch gift to The Art Institute of Chicago); *Mrs. Daniel Bray (Sarah Wolverton)* (Hunterdon County Historical Society); and *Portrait of a Gentleman* (Frank S. Schwarz and Son, Philadelphia; *American Portraits* [exh. cat., Frank S. Schwarz and Son], Philadelphia, 1985, cat. no. 19).

7. According to the list of naive painters compiled by Lipman and Winchester 1950, 169, Bonnell painted portraits in New York State in 1830, but this has not been verified.

8. Lucy R. Eldridge, registrar, Mercer Museum, Doylestown, Pennsylvania, has kindly provided information about these sitters (letter of 1 April 1986, in NGA-CF). Bonnell may have been in Pennsylvania earlier. A sale at Sotheby's (New York, 27 January 1983, no. 251) included a signed portrait of Catherine Schnable, said to be "the daughter of Judge Schnable of Pennsylvania" and dated 1828, but it is not known if she was living in Pennsylvania when painted.

9. Present location unknown; photographs of this portrait and of *Sarah Rittenhouse Bray*, his wife, are on file at the Hunterdon County Historical Society. The date of execution is not known.

10. For examples see the eight works illustrated in Barbara C. and Lawrence B. Holdridge, *Ammi Phillips: Portrait Painter, 1788–1865* [exh. cat., MAFA] (1969), 34, 38. Phillips is not known to have worked in New Jersey or Pennsylvania, so it is not clear how Bonnell knew his work. If Bonnell did travel to New York State (see n. 7), where Phillips worked, he may have seen his portraits there.

1953.5.3 (1199)

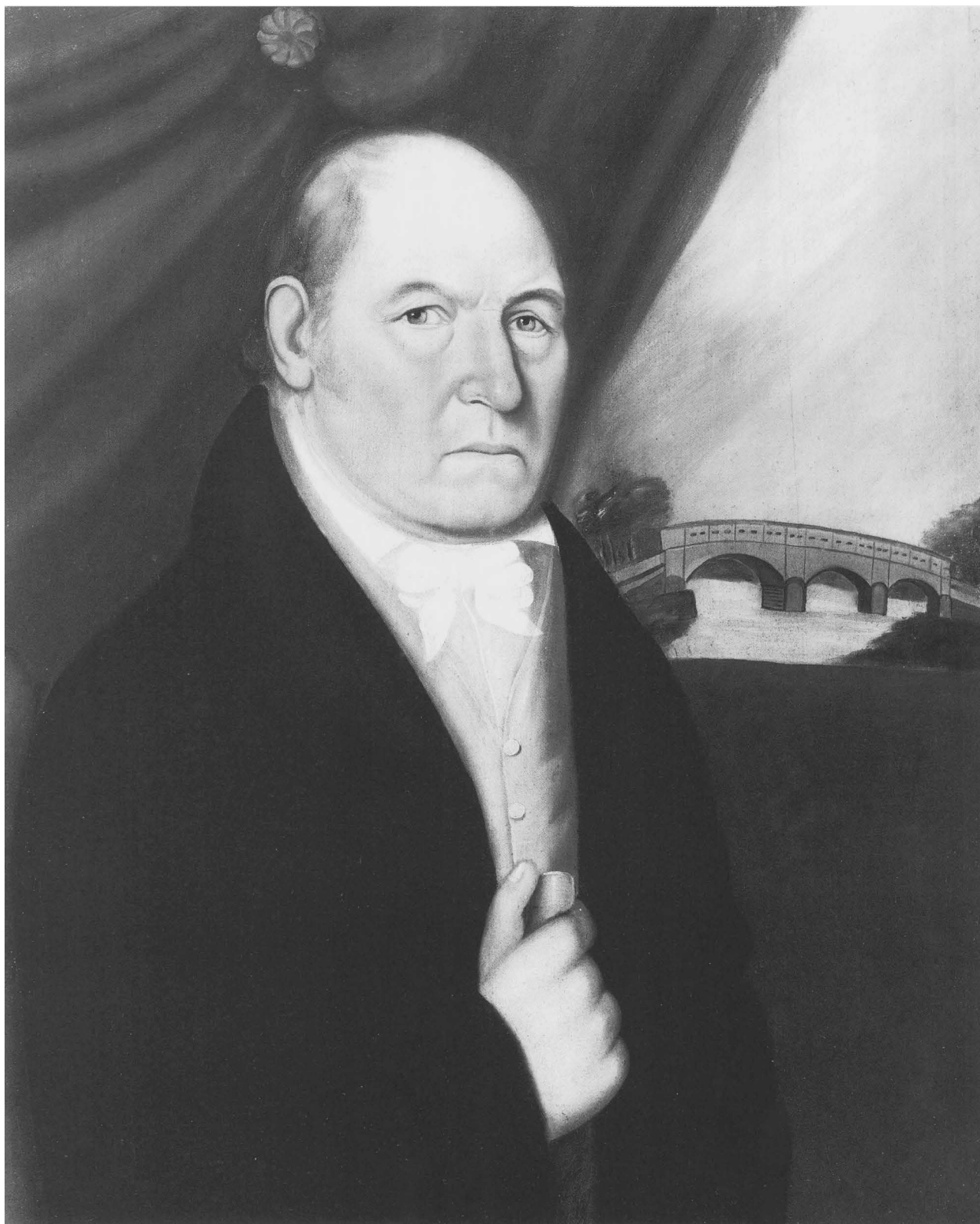
Clement Bonnell

c. 1825

Oil on wood, 73.7 x 60.3 (29 x 23 3/4)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support panel consists of two planks of approximately equal size. It has a repaired split running down through the top of the window ledge and several small splits along the right edge. The join and the large split were reinforced on the reverse during a 1950 treatment. The white ground appears to have been applied thinly, with large uneven brushstrokes which are visible on the painting surface. The oil-type paint is also, for the most part, thinly applied, although there is low impasto in the whites and visible brushstrokes, especially in the sky.



William Bonnell, *Clement Bonnell*, 1953.5.3

There is probably a dark red layer beneath the brown wall; it is not clear whether the brown layer is artist-applied or early overpaint. The paint and ground layers have suffered only a few small losses, the largest of which is along the left edge near the bottom corner. There is additional older retouching in the sleeve and curtain.

Provenance: Recorded as from New Jersey. Presented to the sitter's grandson by C. Carhart on 1 March 1863. Inherited by A. F. Bonnell.¹ (Edna M. Netter, Freehold, New Jersey), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

A LABEL OF UNKNOWN ORIGIN identifies this painting as a portrait of Clement [du Mont] Bonnell, the artist's father (see n. 1). The son of Colonel Abraham and Elizabeth (Foster) Bonnell, he was born on 4 January 1766 and died 16 February 1836.

The pendant portrait of the artist's mother, Rachel (Wolverton) Bonnell, was in the collection of A. L. Berry of Chicago in 1921, but its present location is unknown.² Photographs reveal close stylistic and compositional similarities to the National Gallery portrait. Among Bonnell's known works, these two are the only ones with landscape backgrounds. The landscapes, however, are not depictions of the same site; Rachel's is a mountain reflected in a lake. These scenes are a bit more loosely painted than the faces, which are gently modeled to give them a soft appearance and convincing sense of volume. Stern expressions further unify this pair of portraits.

A photograph of the reverse of Rachel Bonnell's likeness shows an inscription in Bonnell's typical handwriting which includes the date *April 20th / 1825*. If her husband was painted the same year, he would have been fifty-nine, an age which corresponds to his appearance in this portrait.

JA

Notes

1. This information comes from a label that was removed from the reverse and is retained in NGA-CF. It reads: "Clement Bonnell, / painted by Wm Bonnell. / presented to his grandson / by C. Carhart / Mar. 1, 1863. / inherited by A. F. Bonnell."

2. Illustrations are on file at IAP (no. 31380003). I am grateful to Roxanne K. Carkhuff, corresponding secretary, Hunterdon County Historical Society, Flemington, New Jersey, for supplying information and photocopies for the NGA-CF.

References

None

John Bradley

active 1831/1847

JOHN BRADLEY is an artist whose oeuvre can be well documented through signed works, many of which are dated or inscribed with a street address. Biographical data is, however, more elusive. Neither his birth nor death date is known, but the inscriptions on the versos of his five Totten family portraits, "Drawn by I. Bradley from Great Britton," indicate his country of origin.¹

Bradley's earliest paintings, *Young Boy Feeding Rabbits*, 1831 (present location unknown),² *Lady at the Piano*, 1831 (Hirschl and Adler Galleries, New York), and *The Cellist*, 1832 (The Phillips Collection, Washington),³ show the sitters at full length and with many more accoutrements than in later paintings. Smaller than his subsequent works,⁴ they were probably painted while Bradley was in England.

By late 1832 Bradley was on Staten Island (then Richmond Island), where he painted *Asher Androvette* (Peter H. Tillou, Litchfield, Connecticut), a prominent citizen of that borough, holding a copy of the 29 November 1832 issue of *The New York and Richmond County Free Press*.⁵ With this portrait, Bradley adopted the waist-length format he was to use for adult sitters in America.

In the next few years, Bradley's artistic career can be traced through his renderings of other Richmond residents—the Coles, Tottens, and Ellises. In 1833 he painted New York merchant *Simon Content* and his wife, *Angelica Pike Content*.⁶ Efforts to trace Bradley's place of residence at this time through church and census records and local newspapers have not met with success. The 1835 New York State Census, however, lists a William Bradley of the Westfield area of the island—where the artist's early sitters resided—whose household contained three "aliens,"⁷ one of whom may possibly have been John Bradley.

In the 1836 New York city directory, Bradley is listed as a "portrait painter" at 56 Hammersley Street. From 1837 to 1843 he is recorded at 128 Spring Street, and it is at this address that he executed the National Gallery painting as well as his only known miniature.⁸ Bradley's

last address in New York, from 1844 to 1847, was 134 Spring Street. Two portraits—*James Patterson Crawford* and his wife, *Margaretta Bowne Crawford* (Monmouth County Historical Society, Freehold, New Jersey)—date from this period.⁹ After these works, nothing further has been determined of Bradley's life or career.

John Bradley's artistic style is characterized by meticulous attention to detail. From the small necessities of a musician—rosin and a cloth for wiping both instrument and brow—in *The Cellist*, to the large astral lighting device¹⁰ in *Boy with Sinumbra Lamp* (private collection), Bradley provided his sitters with personal and current attributes that would enhance their stature. His choice of colors expands from the limited palette of his early portraits of adults to the bold colors of his later portraits of children. Dark backgrounds are enlivened by vividly patterned carpets. Red swagged drapery, often placed to the left of a sitter's face, draws attention to the carefully drawn linear features. Modeling is kept to a minimum, and a light outline is often painted around contours to emphasize forms.

RGM

Notes

1. Black and Feld 1966, 502. The artist signed his name "I. Bradley" until 1836, the "I" possibly for the old form of the English "J." The name "I. J. H. Bradley" was penciled on a woodcut after *Five Musicians and Paganini* (from George Hart, *The Violin and Its Music* [London, 1881]), which was affixed to the verso of *The Cellist*. Although the woodcut has been removed, it was recorded by Edith Gregor Halpert in her notebooks (AAA, microfilm roll ND/24, frame 179).

2. Sale, Sotheby's, New York, 30 April 1981, no. 10, color repro. According to James Ayres, director of the John Judkyn Memorial, Bath, England, it had been sold by Rutland Galleries, London, to a private buyer who in turn sold it through Sotheby's (letter of 18 November 1983, in NGA-CF).

3. W. N. Griscom, a Philadelphia dealer who sold *The Cellist* to Edith Halpert, noted it as of "the English School." From the files of Mary Barlett Cowdrey (AAA, microfilm roll NY59-19, frame 415). *The Cellist* is reproduced in Black and Feld 1966, 502, fig. 1.

4. *The Cellist* measures 17³/₄ x 16 in.; *Young Boy Feeding Rabbits*, 17 x 15¹/₂ in.; and *Lady at the Piano*, 19¹/₂ x 16¹/₂ in. The latter is illustrated in *Antiques* 118 (August 1980), 176. By contrast, the 1832 *Asher Androvette* measures 28¹/₈ x 26¹/₄ in.

5. Although this newspaper may contain information pertinent to the sitter or the artist, no copy is extant at the Library of Congress, New York Public Library, Staten Island Historical Society, Staten Island Institute of Arts and Sciences, The American Antiquarian Society, or N-YHS.

6. Black and Feld 1966, 503, figs. 4, 5.

7. Census data located in the archives of the Staten Island Historical Society, Staten Island, New York.

8. For a repro., see *Antiques* 132 (September 1987), 474.

9. *Margaretta Bowne Crawford* is reproduced in Manchester 1983, 1.

10. The sinumbra, or shadowless, lamp was first developed in France and was "perhaps the most popular version of the Argand lamp in America during the 1830s and 1840s." Robert Bishop and Patricia Coblentz, *American Decorative Arts* (New York, 1982), 196.

Bibliography

Lipman, Jean. "I. J. H. Bradley, Portrait Painter." *Art in America* 33 (July 1945): 154-166.

Stechow, Wolfgang. "Another Signed Bradley Portrait." *Art in America* 34 (January 1946): 30-32.

Black, Mary C., and Stuart H. Feld. "Drawn by I. Bradley from Great Britton." *Antiques* 90 (October 1966): 502-509.

Fitzgerald, Rosemary. "Artist John Bradley and the Totten Portraits." *The Staten Island Historian* 31 (January-March 1971): 42-44.

Rumford 1981: 61-65.

Manchester, Ruth Garbisch. "Music and Mrs. Crawford: The Irish Connection." *Monmouth County Historical Association Newsletter* 12 (Fall 1983): 1-3.

1958.9.3 (1513)

Little Girl in Lavender

c. 1840

Oil on canvas, 85.7 x 69.4 (33³/₄ x 27¹/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower right: *by J. Bradley 128 Spring St.*

Technical Notes: The tacking edges have been trimmed entirely at the right and top edges and to just below the tacking holes on the left and bottom. There is a thick white ground which probably was prepared with too much medium, which resulted in pronounced drying cracks over the entire ground and paint surfaces. Brush and pencil underdrawing is present in the face and hair and can partially be observed with the naked eye. The figure was painted first, then the background. Prior to 1952 part of the painted image on the right and top edges had been folded over onto the side of the stretcher and attached with tacks. The painting was restored to its original size in 1952, and losses along all four edges were filled and inpainted. Retouch is also present in the cracking and is somewhat discolored.



John Bradley, *Little Girl in Lavender*, 1958.9.3

Provenance: Recorded as from New York City. (Helena Penrose, Southbury, Connecticut), by whom sold in 1951 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 65. // Springfield, 1958. // 101 *Masterpieces*, 1961–1964, no. 72, color repro. // Palm Beach, 1967. // 111 *Masterpieces*, 1968–1970, no. 67, color repro. // Tokyo, 1970. // 25 *Folk Artists: Their Lives and Work*, AARFAC, 1971, no cat. // *American Catalogue: The Cat in American Folk Art*, MAFA, 1976, catalogue by Bruce Johnson, 34. // *From Foreign Shores: Three Centuries of Art by Foreign Born American Masters*, Milwaukee Art Center, 1976, no. 9.

JOHN BRADLEY'S FINEST EFFORTS may be his portraits of children.¹ *Little Girl in Lavender* is exemplary in its unusual choice of colors. Black—used for the girl's lace-edged apron, the bows on her sleeves, and the rosette at the juncture of the bodice collar—provides a striking contrast to the lavender-pink of her dress.

Bradley made a practice of providing uncommon and up-to-date accessories for his sitters to enhance the visual interest and beauty of the composition. The dainty glass basket, probably made in Bohemia around the time the painting was executed,² is one such carefully chosen object, shown to advantage against the dark apron.

The little girl's smooth hair is pulled back tightly revealing delicate, linear features. The wide eyes, with a line carefully drawn on the upper lid, are a distinctive characteristic in Bradley's child-portraits. Her pale skin is accentuated by the off-the-shoulder dress and a coral necklace.³ There is little variance in light and shadow.

The smooth, porcelainlike complexion and incisive, linear facial features can also be seen in the portrait of *Emma Homan Thayer* of 1843/1844.⁴ Common to both works is the rosebush at the left,⁵ placement of the sitters' feet, and kittens (climbing the bush in the Metropolitan painting). Compared to an earlier work, *Girl with Doll*, 1836 (AARFAC),⁶ with its vestige of red swag drapery and a carpet which overpowers the child's cradle and stool, the later paintings incorporate a more balanced combination of carefully chosen colors and unusual accoutrements. These help to make Bradley's "128 Spring Street" portraits among the most appealing representations of children from the nineteenth century.

RGM

Notes

1. Eight children's portraits by Bradley are known. In addition to those mentioned here, there are five from the "128 Spring Street" address: *Amanda Campbell* (private collection); *Boy on Empire Sofa* (AARFAC; Rumford 1981, cat. no. 32); *Child in a Green Dress* (Mrs. J. Barton Phelps from the collection of the late Stewart E. Gregory, Palo Alto, California); *Boy with Sinumbra Lamp* (private collection); and *Emma French* (sale, Sotheby's, New York, 30–31 January 1986, no. 446).

2. This information was provided by Jane Shadel Spillman, curator of American glass, Corning Museum of Glass, Corning, New York (letter of 19 October 1983, in NGA-CF).

3. See Abby Hansen, "Coral in Children's Portraits: A Charm Against the Evil Eye," *Antiques* 120 (December 1981), 1424–1431. Paintings in the National Gallery collection showing children wearing coral necklaces range from Carlo Crivelli's (c. 1430–c. 1495) *Madonna and Child* (1939.1.264), dating from before 1490, to William Matthew Prior's (q.v.) *Little Miss Fairfield* (1973.83.9) of 1850.

4. Garbisch gift to MMA; Black and Feld 1966 (see Bibliography), 506, fig. 20.

5. *Child in a Green Dress* has a rosebush at the right, with the little girl picking roses.

6. Black and Feld 1966 (see Bibliography), 506, fig. 14.

References

1972 Bihalji-Merin, Oto. *Masters of Naive Art*. New York: 226, color pl. 180.

J. W. Bradshaw

active c. 1875/1900

(see the text for biographical information)

1968.26.1 (2351)

Plains Indian

fourth quarter nineteenth century

Oil on canvas, 51 x 40.8 (20¹/₁₆ x 16¹/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower right: *J. W. Bradshaw*

In pencil on back of original stretcher:¹ *Bismarck, North Dakota*

Technical Notes: The ground appears to be a thick, light green paintlike layer. It does not cover the tacking margins, which are extant, indicating that it was artist-applied. The paint is rather crudely blended in fluid pastes with low brushstroke texture. Some details are thinly applied over the base color, and there are granular inclusions. The painting exhibits evidence of several problems that existed before a 1955 treatment, when it was wax-lined: an uneven surface, strong crackle, and a flattened cupping pattern. There are extensive inpainted losses in the upper background and many smaller ones overall, all of which have become matte and dark.

Provenance: Recorded as from Connecticut. (Avis and Rockwell Gardiner, Stamford, Connecticut), by whom sold in 1954 to Edgar William and Bernice Chrysler Garbisch.

THE SITTER OF THIS PORTRAIT remains unidentified, and nothing is known about the artist but his name. Beaded and porcupine-quill panels were typically worn by Plains Indians, but nothing in the portrait signals a particular tribe. It has been suggested that the sitter bears some resemblance to the Sioux chiefs Sitting Bull (1834–1890) and Red Cloud (1822–1909).² However, the artist, whether by reason of choice or lack of proficiency, seems not to have depicted one easily identifiable individual but rather offered features common to many Sioux tribesmen: a weatherbeaten face with heavy jowls and pronounced delineation of the mouth area; a large, downturned mouth; a long, broad nose; heavily lidded eyes edged by crows' feet; and a furrowed brow.³ Neither the inscription on the original stretcher, associating the work with Bismarck, nor the artist's name passed down with the portrait have made identification of the sitter possible.⁴



J. W. Bradshaw, *Plains Indian*, 1968.26.1

Whatever Plains Indian is portrayed, the difference in handling between face and costume suggests that the artist may have painted the face either from life or from a print or photograph—a fairly common practice among painters of Indians—but executed the rest of the portrait from memory. The face exhibits more detail and modeling than the crudely and flatly painted costume, rendered in broad strokes and defined by black outlines. Inaccuracies in costume detail also imply that Bradshaw painted this part of the portrait from his recollections of the sitter. The pattern of the red, green,

and yellow beaded or porcupine-quill panels was not used by any Plains tribe.⁵ In real Plains dress the panels did not meet or cross but rather enframed a central panel (not depicted here) and were usually accompanied by similar narrow panels running from the shoulder down the side of the sleeve.⁶ The background, golden in color and lightening toward the right, evokes a sunset and perhaps was meant to suggest a natural setting.

SDC

Notes

1. This inscription is recorded on the Garbisch information sheet, but the stretcher was removed in 1955 and no photograph was retained.

2. On Sitting Bull and Red Cloud, including photographs, see Frederick J. Dockstader, *Great North American Indians* (New York, 1977), 266–269 and 231–234, respectively.

3. A careful review of the Heyn-Matzen Collection of photographs of Sioux Indians, Lot 3401, Prints and Photographs Division, LC, failed to yield a positive identification. These photographs, several hundred in number, were taken of individual Sioux present at the 1900 Indian Congress in Omaha, Nebraska.

4. Sitting Bull sat for Bismarck photographers (David F. Barry in 1885 and 1888 and O. S. Goff in 1881, Prints and Photographs Division, LC)—and possibly also for painters. Other Sioux chiefs easily could have done the same. For example, Barry also photographed Red Cloud (National Anthropological Archives, NMNH, neg. 3237-C), although whether or not he did so in Bismarck is unknown. The specification of North Dakota in the inscription may indicate that the painting was executed after statehood (1889).

Using Bismarck as a point of reference, one J. W. Bradshaw and four John Bradshaws were located in late nineteenth-century U.S. censuses for the Dakotas. The 1900 census for South Dakota includes a J. W. Bradshaw, age 39, who was recorded as a stock raiser in Bad River Township, Stanley County, in central South Dakota. Two men named John Bradshaw are documented as having lived in Yankton, Yankton County, South Dakota: one was a bartender who boarded there at the time of the 1880 census (when he was 24), the other a teamster who was 55 at the taking of the 1900 census. Finally, a John W. Bradshaw is listed in the 1880 census for Fort Pembina, Pembina County (now in North Dakota), six months old at the time; Crystal City in the same county was home in 1900 to John Bradshaw, a 28-year-old tinsmith. None of these can be confirmed as the artist of this portrait, however, especially since the validity of the association of the painting with Bismarck is open to question.

5. According to Jerry Kearns, a Native American specialist and reference librarian, Prints and Photographs Division, LC (notes of a visit, 16 March 1989, in NGA-CF). I am grateful to Mr. Kearns for much of the costume information cited here.

6. These panels were sewn to the fringed shirts, hiding the joining of the two deerskin panels which made up the shirts.

References

None

W. H. Brown

active 1886/1887

LITTLE IS KNOWN about W. H. Brown, the artist of four signed works. *River Landscape* (Mr. and Mrs. J. Cherrington, Maine, New York; Barons 1982, cat. no. 31) and a painting depicting modes of transportation (Roberson Center for the Arts and Sciences, Binghamton, New York) are both dated 1886, and bear the inscription “Binghamton, New York.” A third work may also have upstate New York origins.¹ Of his known oeuvre, only the National Gallery’s *Bareback Riders* has no known association with Binghamton. There are five W. H. Browns listed in the Binghamton city directories between 1885 and 1887. He may have been one of these, whose professions are given as carpenter, machine agent, shoemaker, shopkeeper, and laborer.

SC

Notes

1. This third work, an untitled painting, bears another inscription in pencil, upside down in the center of the upper half of the canvas: *Mrs. A. Hendrick, Binghamton Asylum*. (private collection; photograph in NGA-CF).

Bibliography

Barons, Richard I. *The Folk Tradition, Early Arts and Crafts of the Susquehanna Valley*. Roberson Center For the Arts and Sciences. Binghamton, N.Y., 1982: 26.

1958.9.4 (1514)

Bareback Riders

1886

Oil on cardboard mounted on wood, 47 x 62.2

(18 1/2 x 24 1/2)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower left: *WH Brown / 86*

Technical Notes: The painting, once a double-sided image, is on a cardboard support. In a 1950 treatment, at the request of Colonel Garbisch, an image of a boat at sea, originally on the verso, was apparently scraped off (photograph in NGA-CF). The remaining support was attached to



W. H. Brown, *Bareback Riders*, 1958.9.4

a panel of pressed wood and backed with a thin veneer sheet. Where the paint (presumably an oil type) is thinly applied, an unusual, thin black ground is readily visible and forms a dark outline around many of the contours. The paint is applied in thin applications to rich, low impasto with brushstrokes evident throughout. Fingerprints and some numbers written into the top left corner are found in the original paint layer, which is in good condition, with scattered retouchings along the edges.

Provenance: Recorded as from Michigan. Purchased in 1949 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings* (SI), 1954–1955, no. 85. // NGA, 1957, no. 106. // *De Lusthof der Naieven*, Museum Boymans-Van Beuningen, Rotterdam; Musée National d'Art Moderne, Paris, 1964, no. 47. // *III Masterpieces*, 1968–1970, no. 110. // Tokyo, 1970. // Carlisle, 1973. // *Die Kunst der Naiven—Themen und Beziehungen*, Haus der Kunst, Munich; Kunsthau, Zurich, 1974–1975, no. 34. // *Center Ring: The Artist—Two Centuries of Circus Art*, Milwaukee Art Museum; Columbus Museum of Art, Ohio; New York State Museum, Albany; Corcoran Gallery of Art, Washington, 1981–1982, no. 18, color repro. // *American Naive Paintings*, (IEF) 1985–1987, no. 12, color repro. // Montclair, 1988. // Italy 1988–1989, no. 12, color repro.

THE ORIGINS OF THE AMERICAN CIRCUS can be traced to eighteenth-century England. From its beginnings through the nineteenth century, the circus was dominated by equestrian performances. In *Bareback Riders*, Brown has shown one of the standard acts popular in America: a bareback rider on a single horse balances on one foot while he carries a partner. This painting was executed in 1886, within the first decade of a forty-year period during which the circus was at its greatest level of popularity in America.¹

Brown may have based his composition on a circus poster, a program, or a flyer made from stock cuts.² The last were illustrations designed by commercial artists to be used in advertising by traveling circuses. First made by woodcut and later by steel engraving, the stock cut was produced in enormous quantities from 1880 onward. It was still in use as late as 1950. Although no single stock cut has been identified as Brown's specific source, certain conventions are shared by this painting and the typical commercial illustration: the horse is shown in profile in a flying gallop; the ring railing divides the composition laterally; and the tent poles with banners serve as a frame for the main action.³ The crowds, too, are treated as simplified forms. The abbreviated linear convention for faces, seen in the audience couple between the horse and ringmaster, is to be found in the stock cuts as well.⁴

The clown, who serves as a *repoussoir* device, wears a costume distinguished by triangular points, conventionally associated with the medieval jester.⁵ The use of white-face makeup became popular for circus clowns during the second half of the nineteenth century. Its sources are probably French, either from the character of Pierrot or Gros-Guillaume.⁶ Although circus images were disseminated through elaborately colored lithographic posters from the 1870s onward, the bright, primary colors Brown uses suggest the liveliness of a real circus, experienced firsthand, rather than the advertisements which were typically printed in pastel hues.⁷

The application of a dark tone to the canvas before applying local color was a standard academic procedure. Brown's technique is, however, unusual in using black for this purpose. The lines outlining the figures are not later reinforcements of the original drawing but the actual ground tone showing through.

A steamboat on a stormy sea was originally represented on the reverse side of *Bareback Riders* (see Technical Notes; photograph in NGA-CF). Two others of Brown's four known paintings are also double-sided.⁸

SC

Notes

1. John Durant and Alice Durant, *Pictorial History of the American Circus* (New York, 1957), 78.

2. Charles Philip Fox, letter of 2 July 1984, in NGA-CF. For additional information regarding stock cuts see Charles Philip Fox, ed., *Old-Time Circus Cuts* (New York, 1979).

3. Stock cuts showing these devices, both dated 1881, are reproduced in Fox 1979, 60 and 112. The pose, known as the flying gallop, was first revealed to be only an artistic convention by the photographic studies of Eadweard Muybridge. Before his publication of *Animal Locomotion* (Philadelphia, 1887), this pose was thought to represent reality.

4. See Charles Philip Fox, letter of 2 July 1984, in NGA-CF, for an example dated c. 1870, and Fox 1979, 106 and 112, for another dated 1881.

5. A clown wearing a similar costume appears in *Five Celebrated Clowns*, a circus poster dated to 1856, illustrated in Peter Verney, *Here Comes The Circus* (New York and London, 1978), 179.

6. Verney 1978, 168–169.

7. See Jacqueline Mason, "Meet the Death-Defying Daredevils, Cavorting Clowns, and Merry Menageries of the Greatest Show on Earth: Enter The World of The Circus Poster," *Antiques World* 2 (January 1980), 90.

8. One, dated 1886, depicts various modes of transportation on one side and a harbor scene on the other (see biography). Another, dated a year later, shows a horse race, and on the back, a girl asleep in a landscape (private collection; photograph in NGA-CF).

References

1972 Bihalji-Merin, Oto. *Masters of Naive Art*. New York: 53, color pl. 40.

Jonathan Budington

c. 1779–1823

SEVEN WORKS BY Jonathan Budington are known, dating from about 1796 to 1802. The earliest, *View of the Cannon House and Wharf*, is inscribed *Jonathan Budington Pinxt / John Cannon / 1792* and was probably painted for the son of John Cannon, Jr., a New York merchant living in Norwalk, Connecticut.¹ The other six are portraits: four signed *J. Budington Pinxt* in red paint, and two attributed to his hand.² His portraits, which vary widely in quality, are characterized by protruding ears, thin lips, and poorly drawn hands.

There were several Jonathan Budingtons in America at the turn of the nineteenth century. One from Fairfield, Connecticut, is thought to be the artist because four of the seven works are portraits of residents of that town.³ This Jonathan Budington was related to the sitters in *George Eliot and Family*,⁴ one of the two attributed works, which lends further credence to the suggestion that he was the painter.

Jonathan Budington of Fairfield, the son of Walter and Ruth Couch Budington, was baptized on 15 August 1779.⁵ He married Sarah Peck Barnes, a widow, in 1820 and the following year their only child, Ruth Ann, was born. He died in New Haven on 21 January 1823 at age 43.

No known documents indicate his profession. He may be the Budington noted by William Dunlap (q.v.) as having painted portraits in New York in 1798,⁶ and listed in New York City directories as a portrait painter from 1800 to 1805 and from 1809 to 1812, but New York portraits by his hand have not come to light.

JA

Notes

1. This seascape is reproduced in *American Paintings from Public and Private Collections* [exh. cat., Hirschl and Adler Galleries] (New York, 1967), cat. no. 8.

2. The signed portraits include *Father and Son* at the National Gallery and *Little Girl with Kitten* (Mr. and Mrs. Bertram K. Little, Brookline, Massachusetts; Little 1976, cat. no. 26), both dated 1800, and companion portraits, *Mr. John Nichols* and *Mrs. John (Mary Hill) Nichols*, dated 1802 (Connecticut Historical Society, Hartford; Little 1976, cat. nos. 24,

25). The unsigned works are *Child of the Hubbell Family* (MAFA; *American Folk Painting: Selections from the Collection of Mr. and Mrs. William E. Wiltshire III* [exh. cat., Virginia Museum of Fine Arts], Richmond, 1977, cat. no. 11), and *George Eliot and Family*, c. 1796 (Yale University Art Gallery; Freedman 1988, fig. 1).

3. Fairfield sitters are depicted in *Child of the Hubbell Family*, *Father and Son*, *Mr. John Nichols*, and *Mrs. John (Mary Hill) Nichols*.

4. Jonathan Budington of Fairfield was the first cousin of Patience Lane Eliot, the mother in *George Eliot and Family*. The Eliots lived in Clinton, Connecticut. See Freedman 1988, 27–28.

5. For genealogical information on Jonathan Budington of Fairfield see Donald Lines Jacobus, *History and Genealogy of Old Fairfield* (Fairfield, Conn., 1932), 2: 156–157.

6. William Dunlap, *History of the Rise and Progress of The Arts of Design in the United States*, 2 vols. (1834; reprint, New York, 1969), 2: 470.

Bibliography

Schloss 1972: 34.

Little 1976: 68–73.

Freedman, Paula B. "In the Presence of Strangers: Jonathan Budington's Portrait of George Eliot and Family." *Yale University Art Gallery Bulletin* 40 (Spring 1988): 22–29.

1956.13.1 (1456)

Father and Son

1800

Oil on canvas, 104.1 x 89.8 (41 x 35 3/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower left: *J. Budington Pinxt. 1800*

Technical Notes: The support is estimated to be linen composed of fine threads loosely woven in a plain weave. The ground is thin and white. The paint, estimated to be an oil type, is thinly applied in a medium paste with low brushmarking. There are several repaired tears, including one that extends vertically through the father's face, another through his nose, and one that extends vertically through the son's face. The surface has numerous unfilled paint and ground losses and moderately wide-mouthed shrinkage crackle in the background.

Provenance: Recorded as from the Burr family homestead, Greenfield Hill, Connecticut.¹ (Mary Allis, Southport, Connecticut). (Albert Duveen, New York), by whom sold in 1952 to Edgar William and Bernice Chrysler Garbisch.



Jonathan Budington, *Father and Son*, 1956.13.1

Exhibitions: NGA, 1957, no. 32. // *Little-Known Connecticut Artists*, Connecticut Historical Society, Hartford, 1957–1958, catalogue by Nina Fletcher Little in *Connecticut Historical Society Bulletin* 32 (October 1957), no. 1. // Carlisle, 1973. // Terra, 1981–1982, no. 8.

THIS DOUBLE PORTRAIT is more sophisticated than Budington's *George Eliot and Family* (see biography, n. 2), painted approximately four years earlier. It shows increased attention to details of physiognomy such as the crow's feet by the father's eyes, fewer abrupt shadows, and less reliance on outline. The father's awkwardly drawn hand, however, clearly illustrates Budington's persistent difficulty with anatomical rendering. The strange, thinly painted hair of the boy is similar to the child's hair in the earlier family portrait and seems to be an unsuccessful attempt to depict a fashionable hairstyle.²

Budington's improved ability may have been the result of exposure to the work of other Connecticut portrait painters. He certainly knew the portraits of Ralph Earl (1751–1801) by 1802, when he copied Earl's 1795 depictions of Mr. and Mrs. John Nichols of Fairfield.³ He may have seen Earl's portraits even earlier. In *Father and Son* of 1800, Budington used a green hoop-back Windsor chair and the convention of a landscape viewed through a draped window, both commonly found in Earl's portraits. A more accurate assessment of Earl's influence on the younger Fairfield portraitist awaits the discovery of further works.

Father and Son came from the Burr family house, which still stands on Burr Street, Greenfield Hill, Fairfield County.⁴ Ebenezer Burr (1732–1797) built the house for his son of the same name (1760–1819), perhaps on the occasion of the son's marriage in 1787 to Amelia Goodsell.⁵ The portrait may represent the

younger Ebenezer Burr and his first son, Timothy, who, born in 1788, would have been about twelve years old. Timothy grew up to become a merchant and store proprietor. In 1807 he married Sarah Taylor, and they had eight children. When his father died in 1819 he inherited the house, but after his own death in 1858 the house passed out of the hands of the family.

JA

Notes

1. This information was first published in Nina Fletcher Little, "Little-known Connecticut Artists 1790–1810," *Connecticut Historical Society Bulletin* 22 (October 1957), 104, and later recalled by Mary Allis (letter of 13 June 1985, in NGA-CF). Donor records list the painting as from Green Hills, Connecticut, but since no town by that name exists, Greenfield Hill, Fairfield County, was undoubtedly intended.

2. See, for example, *Charles Adam Wheeler* (1953.5.57) by The Beardsley Limner, for another Connecticut boy with such a hairstyle.

3. For Budington's Nichols portraits, see biography, n. 2. Earl's portraits are reproduced in *American Folk Painting: Selections from the Collection of Mr. and Mrs. William E. Wiltshire III* [exh. cat., Virginia Museum of Fine Arts] (Richmond, 1977), cat. nos. 9, 10.

4. Mary Allis (see her letter in n. 1). Genealogy of the Burr family of Fairfield is found in Donald Lines Jacobus, *History and Genealogy of the Families of Old Fairfield* (Fairfield, Conn., 1932), 2: 213–214, and Charles Burr Todd, *A General History of the Burr Family*, 2d ed. (New York, 1891), 167, 190–191. I am grateful to Christopher B. Nevins, curator, Fairfield Historical Society, for his assistance.

5. A report on file at the Fairfield Historical Society, compiled by Sandra H. Elstein from information contained in Fairfield land and probate records, details the history of the Burr property. A copy was provided by Nevins for the NGA curatorial files.

References

1972 Schloss: 15.

Horace Bundy

1814–1883

BUNDY WAS AN UNTRAINED painter who artfully recorded the likenesses of northern New Englanders. He was born in Hardwick, Vermont, 22 July 1814, and there received his introduction to painting as a decorator of sleighs. In 1837, while residing in Lowell, Massachusetts, he married Louisa Lockwood. By 1841 the Bundys had moved into a house in North Springfield, Vermont, built for the couple by Louisa's father.

Bundy almost always signed and dated his portraits, often including a place of execution, thereby providing a record of his travels.¹ His itinerancy was likely as much a result of his religious calling as of his artistic one. In 1842 he converted to the Advent faith and thereafter spent an increasing amount of time preaching throughout New England. By 1850 he was painting, and certainly speaking as well, in Townshend, Vermont; Hancock, Nashua, and Fitzwilliam, New Hampshire; and Winchendon, Massachusetts. He accepted portrait commissions through at least 1859 and was listed as a painter in the 1860 census of Springfield, Vermont. In 1863 Bundy was appointed pastor of the Second Advent Church, Lakeport, New Hampshire, where he was recorded as an important leader.

During the 1870s, while living in Concord, New Hampshire, the few portraits he produced were painted from photographs of family members, and have an odd, strained appearance.²

In 1883 Bundy journeyed to Jamaica, where he is reported to have executed several paintings for a wealthy planter and to have made studies of tropical scenery. He died of typhus shortly after his return to the United States.

DC

Notes

1. Bundy's obituary (*Boston Evening Transcript*, 16 June 1883, p. 11, col. 6) indicates he traveled in New England and "the West," presumably New York State. An 1842 portrait (*Peter Coon*, Albany Institute of History and Art) is inscribed with the artist's signature and the location "Schaghticoke," which is in Rensselaer County, New York.

2. Horace Bundy had eight children. One of these, Horace L. Bundy, became a professional photographer working in Connecticut.

Bibliography

Shepard, Hortense O. "Pilgrim's Progress: Horace Bundy and His Paintings." *Antiques* 86 (October 1964): 445–449.

1953.5.4 (1200)

Vermont Lawyer

1841

Oil on canvas, 111.8 x 90.3 (44 x 35 1/2)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse (no longer visible; photograph taken prior to lining, in NGA-CF): *H. Bundy / 1841*.

At top of letter he is writing: *Manchester August 1841 []*

Titles on top row of books from left to right: [] *JOBY*; *JUSTINIAN*; *VINER*; *KENT*; [] *JITTY / VOL*.

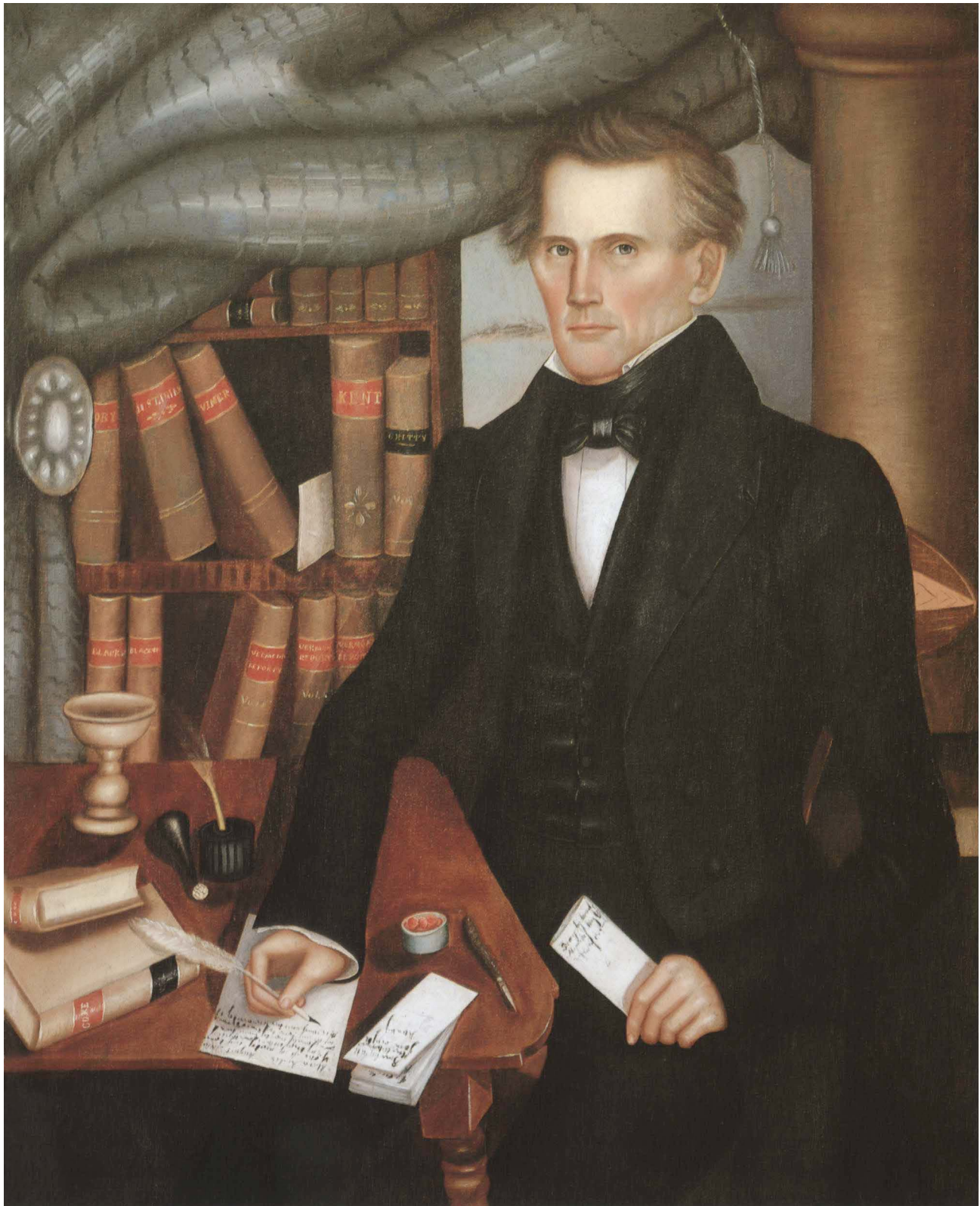
On bottom row: *BLACKS[TONE?]*; *BLACKST[ONE?]*; *VERMONT / REPORTS / VOL 1*; *VERMONT / REPORTS / VOL 2*; *VERMONT / REPOR[TS]*

Book on table: *COKE / VOL 1*

Technical Notes: The original support is a fine but unevenly woven fabric. The ground is very thin, pinkish in tone, and does not hide the irregular fabric texture. The oil-type paint is thinly applied, generally wet-into-wet, with very low impasto in the highlights. The lining has imprinted the texture of the uneven weave in the paint layers. The ground and paint layers are in poor condition, with areas of loss in the chin and ear of the sitter and to the left of the head in the sky. There are also several large tears (now repaired) in the canvas. Many tiny flake losses are left unfilled. The paint is now secure, and there are no signs of continuing flaking. There is extensive abrasion in the dark-toned areas of the painting.

Provenance: Recorded as from Vermont. Purchased in 1949 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 91. // *American Primitive Art*, Houston Museum of Fine Arts, 1956, no. 27. // *Painting and Sculpture from AFA Trustee Collection*, American Federation of Arts, traveling exhibition, 1959–1960, no cat. // *101 Masterpieces*, 1961–1964, no. 67. // Palm Beach, 1967. // *111 Masterpieces*, 1968–1969, no. 70, color repro. // Tokyo, 1970. // Terra, 1981–1982, no. 15, color repro. p. 13. // *American Naive Paintings*, (IEF)



Horace Bundy, *Vermont Lawyer*, 1953.5.4

1985–1987, no. 13, color repro., b/w detail p. 15. // Italy, 1988–1989, no. 13, color repro., b/w detail p. 15.

Vermont Lawyer is perhaps the most impressive painting by Bundy discovered to date.¹ It is the first of his works known to have been produced in Vermont, and it is possible that he hoped to make his local reputation with this elaborate portrait of a distinguished citizen.

To add an aura of elegance and refinement, Bundy used the convention of the classical column and swag of drapery. At the same time he recorded the sitter surrounded by the necessities of his profession: a writing table upon which rest legal texts, pen knife for sharpening quills, inkpot, container of blotting sand, and wafers and hand stamp for sealing letters.² On the shelves behind him are volumes such as James Kent's commentaries on American law (the first of its kind, published in 1826) and reports of Vermont court cases. The gentleman amongst his books is a recurring subject in American naive painting, appearing early in the notable portrait of *Reverend Ebenezer Devotion*, 1770 (Brookline [Massachusetts] Historical Society) by Winthrop Chandler (q.v.), and in a number of portraits by Ralph Earl (1751–1801) (including 1965.15.8, *Dr. David Rogers*).

Particularly striking in the National Gallery portrait, in addition to the complex background and composition, is the carefully modeled head, with its intense, alert expression. The subject has not yet been conclusively identified but is likely to be Leonard Sargeant (1793–1880). Of the six attorneys registered in Manchester, Vermont, at the time, Sargeant, at forty-eight, would have been closest in age to the *Vermont Lawyer*.³

Two photographs of Sargeant, taken later in his life, reveal a remarkable resemblance to the sitter.⁴ They show the same pronounced, wide cheekbones, high forehead, and long, straight nose. The color value of the eyes in all three images also appears to be the same. If Bundy's subject is indeed Sargeant, the artist depicted a man who would in time hold several important offices including judge of probate, state attorney, president of the Vermont State Council of Censors, and lieutenant governor.⁵

DC

Notes

1. The somewhat later portrait, *The Parsons Family*, 1850 (Museum of Fine Arts, Springfield, Massachusetts; William H. Gerds, *Art Across America*, 3 vols. [New York, 1990], 1: 41) is larger in size and contains eight figures, but lacks the intensity of *Vermont Lawyer*.

2. A portrait of Noble Strong Elderkin (n.d., Potsdam Public Museum, New York), attributed to Bundy, also uses books, inkpot, column, and drapery, though in a different, less ambitious format. Bundy's *Solomon Sanders*, 1845 (Shelburne) includes a quill pen, container of blotting sand, and folded document.

3. The other five lawyers listed in the 1850 census for Manchester, Bennington County, Vermont, in 1841 would have been nineteen, twenty-three, twenty-five, thirty-five, and sixty-six years of age. Four of the same Manchester attorneys, including Sargeant, are listed in *Walton's Vermont Register and Farmer's Almanac* (Montpelier, 1835), 75.

4. The photographs, in NGA-CF, were obtained from Sargeant's masonic lodge and the county court house in Manchester.

5. Aaron Sargent, *Sargent Genealogy . . . William Sargent of Malden, England and his Descendants in America* (Somerville, 1895), 69.

References

None

H. Call

active 1876

(see the text for biographical information)

1980.62.3 (2786)

Prize Bull

1876

Oil on canvas, 50.7 x 63 (19¹⁵/₁₆ x 24¹³/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At bottom, right of center: H. CALL / 1876

Technical Notes: A thin, even layer of lead-white ground is applied over the medium-weight fabric support. The paint is of a fluid consistency, applied in thin layers. Pencil lines delineating the bull's body are clearly evident through the paint. Infrared reflectography revealed that this underdrawing was probably executed with a soft lead pencil. An inpainted, repaired puncture at the tip of the right-hand horn and an inpainted area in the upper left corner of the sky have discolored. There is a small loss to the right of the bull's rear legs.

Provenance: Recorded as from Massachusetts. (John Bihler and Henry Cogger, Ashley Falls, Massachusetts), by whom sold in 1961 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Two Centuries of Naive Painting*, Terra Museum of American Art, Evanston, Illinois, 1985, no cat. // *American Naive Paintings*, (IEF) 1985–1987, no. 14, color repro. // Montclair, 1988. // Italy, 1988–1989, no. 14, color repro., color detail on cover.

AMERICAN LIVESTOCK PAINTING, like American portraiture, grew out of British traditions. Improved scientific breeding practices made England an important livestock producer, and well-known British painters such as George Stubbs (1724–1806) and Sir Edward Landseer (1802–1873) were commissioned to paint livestock.¹ In the United States, too, proud farmers employed artists to record their outstanding animals.² Although not as popular on this side of the Atlantic, cattle painting provided both academic and naive painters with commissions; artists such as Thomas Hewes Hinckley (1813–1896) specialized in painting livestock.³ Price in addition to pride may have prompted farmers to have their cattle painted, since breeders paid from \$1,000 to \$5,000 for pedigree stock.⁴ Livestock competitions and the rise of farm journals also motivated the development of the genre of livestock painting.

Shortly after the Revolution, American farmers began importing cattle to raise the quality of their livestock, and the shorthorn breed, like the one in the painting, was said to be the best beef and dairy producer. Shorthorn cattle were prized for their rapid growth, and agriculture journals of the period urged farmers to acquire them to improve their own stock.⁵

The prize bull is depicted in profile, the easiest view for the artist to draw and one which emphasizes the animal's great size and weight. Many portraits of cattle served as advertisements; hence, their bulk was exaggerated. Although it is not known if Call's painting was intended to be used for promotional purposes, the convention of exaggeration is evident.

No information about the artist has been located, but certain aspects of this work reveal his skill. Although the cow is out of scale with its surroundings and is flatly painted, and the landscape is not naturalistic, the pink glowing sky and highlighted clouds suggest a more sophisticated technique.

LW

Notes

1. For examples of English livestock painting, see Stella A. Walker, *Sporting Art, England: 1700–1900* (New York, 1972). In the *English Naive Paintings from the Collection of Mr. and Mrs. Andras Kalman* [exh. cat., SI] (London, 1980), nos. 6 and 14 are livestock paintings by English primitive artists and are very similar to *Prize Bull*.

2. See for example Edward Hicks' *Cornell Farm*, 1848 (1964.23.4) and *James Cornell's Prize Bull*, 1846 (AARFAC; Rumford 1988, cat. no. 225).

3. For two examples of Hinckley's cattle portraits, see Mary Sayre Haverstock, "An American Bestiary," *Art in America* 58 (July 1970), 50–51.

4. "Cattle Improvement in the United States," in *The Report of the Commissioner of Agriculture for the Year 1877* (Washington, 1878), 338–348, reports that prices for "fancy strains" were extremely high and that a single cow sold at auction for \$40,000. The report for 1875, page 420, however, reminds farmers that good quality stock can be purchased for \$150 to \$300.

5. The information on American cattle production in the nineteenth century was provided by David Brewster and Wayne Rasmussen of the U.S. Department of Agriculture (see NGA-CF). Also informative is L. F. Allen, "The Short-horn Breed of Cattle, Considered with Reference to the Beef and Dairy Interests of the United States," in *The Report of the Commissioner of Agriculture for the Year 1875* (Washington, 1876), 416–426.

References

None



H. Call, *Prize Bull*, 1980.62.3

Thomas Chambers

1808–1866 or later

THOMAS CHAMBERS was born in London in 1808 and emigrated to the United States in 1832.¹ For the years 1834 to 1840 he was listed as a landscape or marine painter in the New York City directory. From 1843 to 1851 he lived in Boston, then moved to Albany, where he remained until 1857. He was subsequently listed in city directories in New York, 1858–1859; Boston, 1860–1861; and New York again, 1862–1866. After this time there appears to be no record of him, and his death date is unknown.

A painter of both landscapes and marine scenes, Chambers did not confine his artistic subjects to views that he knew firsthand but made liberal use of both his imagination and popular engraved images. Chambers is known to have looked not only to the Englishman William H. Bartlett's views, executed for Nathaniel Parker Willis' volume *American Scenery* (London, 1840), but also to Asher B. Durand's and Jacques Gerard Milbert's prints as the basis for several of his compositions. A number of Chambers' depictions of naval battles during the War of 1812 are based upon engravings, at least two from prints after Thomas Birch.

Despite the derivative aspect of his work, Chambers is a highly original and distinctive artist. Only a very few of his more than a hundred located paintings are signed or dated, yet many obvious, shared characteristics make them recognizable.² His landscapes are distinguished by curved and flowing elements; the repeated contours of hills and trees and other vegetation seem to take on a life of their own. He uses flat, or nearly flat, areas of saturated colors which occasionally verge on the garish. He favors skies touched with orange, pink, and salmon and filled with purple or pink-tinged clouds. His scenes are enveloped in an almost palpable light which casts heavy shadows. In the seascapes, waves are opaque and white capped, and the parts of the ships are crisply outlined. Although his style is primitive, Chambers shows a certain sophistication in his treatment of space and a highly developed decorative sense; these place his lively and bold conceptions among the

most interesting and accomplished paintings by untrained American artists.

DC

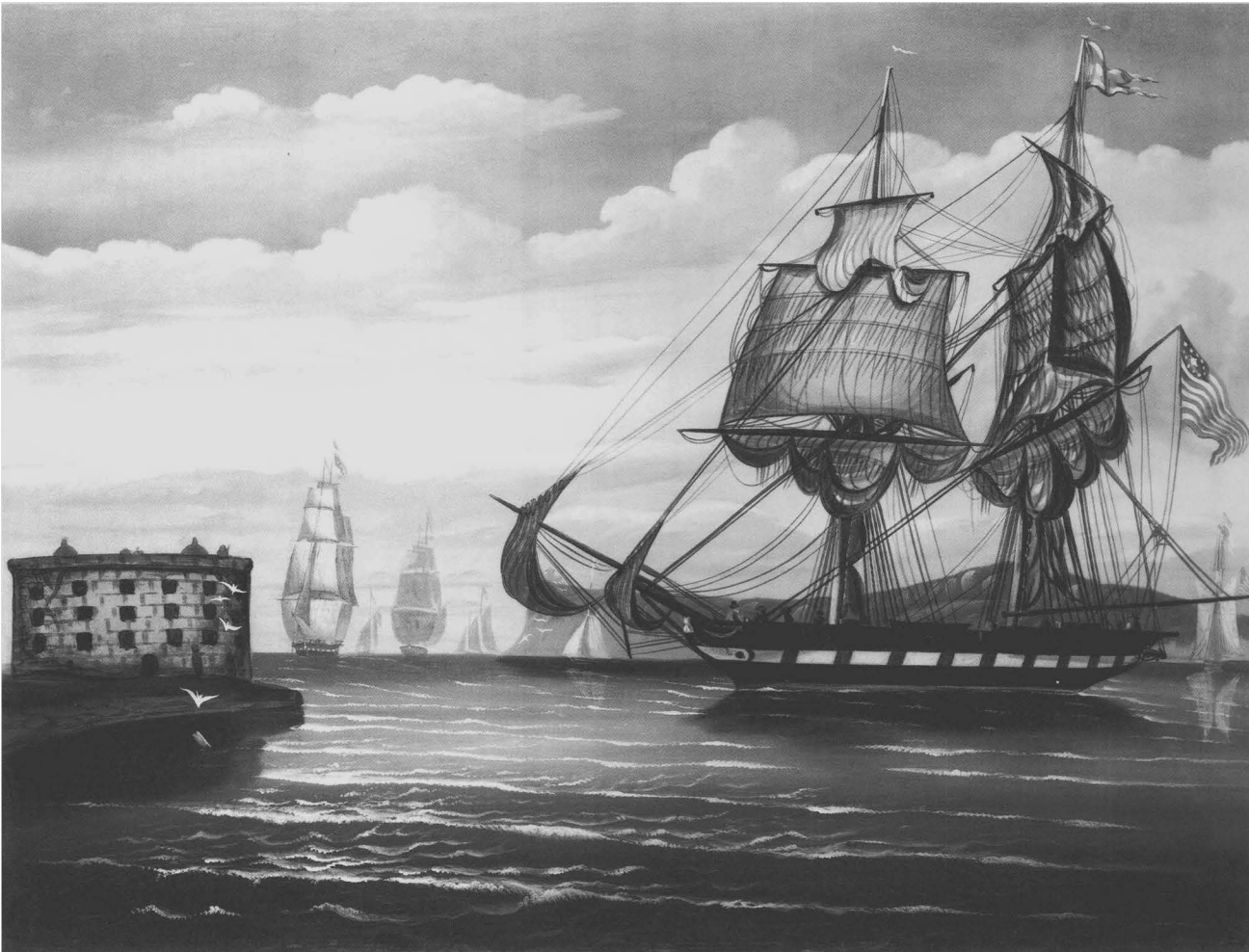
Notes

1. Using the New York State Census of 1855, Howard Merritt (1956) found Chambers' year of birth to be 1808. The date seems accurate in relation to the death certificate for Mrs. Chambers and naturalization records for Chambers and his wife. The 1808 date seems more likely than an 1815 birthdate, based upon the U.S. Census of 1850, suggested in earlier articles by Nina Fletcher Little.

2. In 1942 Norman Hirschl and Albert Duveen brought together eighteen works by a previously unrecognized artist whom they were able to identify as "T. Chambers" based on a signature on one of the canvases. The exhibition, *T. Chambers: First American Modern*, was held at the MacBeth Gallery in New York, 24 November–12 December.

Bibliography

- Little, Nina Fletcher. "T. Chambers: Man or Myth?" *Antiques* 53 (March 1948): 194–196.
Little, Nina Fletcher. "Earliest Signed Picture by T. Chambers." *Antiques* 53 (April 1948): 285.
Little, Nina Fletcher. "More about T. Chambers." *Antiques* 60 (November 1951): 469.
Merritt, Howard S. "Thomas Chambers—Artist." *New York History* 37 (April 1956): 212–222.



Thomas Chambers, *Bay of New York, Sunset*, 1973.67.1

1973.67.1 (2659)

Bay of New York, Sunset

mid-nineteenth century

Oil on canvas, 56 x 76.2 (22 x 30)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is in good condition. The tacking edges have been trimmed but not completely removed. A thin white ground is applied overall but does not extend over the tacking margins. The application of the paint varies from opaque layers with low impasto to thinly applied translucent browns in the rigging. It appears that the background was painted before the mid-ground ships and rigging of the main ship. There are

retouched minor losses around all the edges of the painting and a few in the center; some areas are slightly abraded.

Provenance: Purchased by 1973 by Edgar William and Bernice Chrysler Garbisch.¹

Notes

1. Unlike most paintings in this volume, no donor records for this work exist in NGA-CF.



Thomas Chambers, *Packet Ship Passing Castle Williams, New York Harbor*, 1980.62.5

1980.62.5 (2788)

Packet Ship Passing Castle Williams, New York Harbor

mid-nineteenth century

Oil on canvas, 56.5 x 76.1 (22 1/4 x 30)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting's support is a medium-weight, tightly woven fabric prepared with an off-white ground followed by a warm imprimatura. The tacking margins, although narrow, are intact. The artist applied the paint fluidly and quickly, working wet-into-wet. The paint thickness ranges from moderately thin to moderately impasted. The last touches of paint to be applied were the thin dark areas of shadow and the boat's rigging. Though

cracked and slightly cupped, the condition of the paint layer is good. Some inpainted losses and cracks are visible under ultraviolet light. The largest area of loss, a hole in the sky at upper right, was repaired before the painting came to the National Gallery.

Provenance: Recorded as from Connecticut. (William Richmond, William's Antiques, Old Greenwich, Connecticut), by whom sold in 1954 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Naive Paintings*, (IEF) 1985–1987, no. 16, color repro. // Italy, 1988–1989, no. 16, color repro.



Thomas Chambers, *Threatening Sky, Bay of New York*, 1973.67.2

1973.67.2 (2660)

Threatening Sky, Bay of New York

mid-nineteenth century

Oil on canvas, 46 x 61.5 (18¹/₈ x 24¹/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The half-mitered, slip-jointed, keyed, four-membered wooden stretcher appears to be original. A moderately thin paint film, with a fair amount of brush-marking, is applied over a thin, slightly granular off-white ground, which covers the medium-weight fabric support. The artist appears to have applied base colors for the sea,

landscape, and sky, after which he applied the details. There is some evidence of wet-into-wet technique in the sea, and low to moderate impasto is prominent in the sky, sea, and highlights. Abrasion and discoloration originating from the frame rabbet are visible along all four edges. There is also some abrasion in thinly painted areas such as the rigging. There is very little inpainting.

Provenance: Same as 1973.67.1.

THESE THREE VIEWS depict New York Bay, looking south from the Battery on the tip of Manhattan toward Castle Williams at the left and Staten Island in the distance at the right.

Governor's Island, site of Castle Williams, is located about two-thirds of a mile from the Battery.¹ The defensive structure depicted by the artist was built between 1808 and 1811, a period of increasing friction between the United States and Great Britain preceding the declaration of war in 1812. Although Chambers' representations of the odd, cylindrical building do not give a clear idea of its scale, it has been described as a three-story round tower, sixty feet in height and six hundred feet in circumference, with spaces for more than a hundred heavy guns.²

Governor's Island, and Castle Williams upon it, appear in a number of nineteenth-century prints and a few paintings, none of which seems to be strongly related to Chambers' depictions. Since the artist lived in Manhattan for considerable periods, he easily could have seen and sketched the view himself. Certainly the harbor had great aesthetic and popular appeal. The text opposite the aquatint *New York from Governors [sic] Island* in the *Hudson River Port Folio* notes that "Governor's Island, from which the view is taken, stands a prominent and beautiful object in the bay, which is said to be equal in beauty to the celebrated bays of Naples and Dublin."³ The aquatint, which depicts a view in the opposite direction from that of the Chambers paintings, also features Castle Williams in the foreground, this time at the right.

Although these three related paintings contain many of the same basic elements, their compositions are varied by the introduction of different types of vessels, and their moods transformed by differing presentations of sea and sky. Of the three, *Threatening Sky, Bay of New York* appears to be the most dependent on historic precedents in marine painting because of the smaller scale and delicacy of the ship, which is centered in the middle distance. The painting also effectively captures the atmospheric effect of "calm before the storm." The placid water of the bay, reflecting sailboats in its glassy surface and only minimally rippled by waves, is balanced by the gathering of dark, turbulent clouds overhead.

Bay of New York, Sunset shows a hermaphrodite brig at rest under a dramatically colored sky, typical of Chambers.⁴ The sails of the *Packet Ship Passing Castle Williams, New York Harbor* billow, as a substantial breeze pushes the ship toward land. Chambers helps to

produce the illusion of movement by depicting foam against the bow as it cuts through the water.⁵ All three views of New York share the loose brushwork, lively, full shapes, and extensive use of outlining typical of Chambers. Although painted without strict attention to detail, these paintings have a fidelity to the spirit and drama of the seascape that makes them satisfying interpretations of the activity of the bay.

DC

Notes

1. Philip A. Melfi, associate curator, Harbor Defense Museum, Brooklyn, New York explains, "Castle Williams still exists in its original form on Governors Island. For many years it was used as a military prison; today it stands empty on what has become a Coast Guard installation" (letter of 2 April 1982, in NGA-CF).

2. John Disturnell, *New York As It Was and As It Is* (New York, 1876), 264.

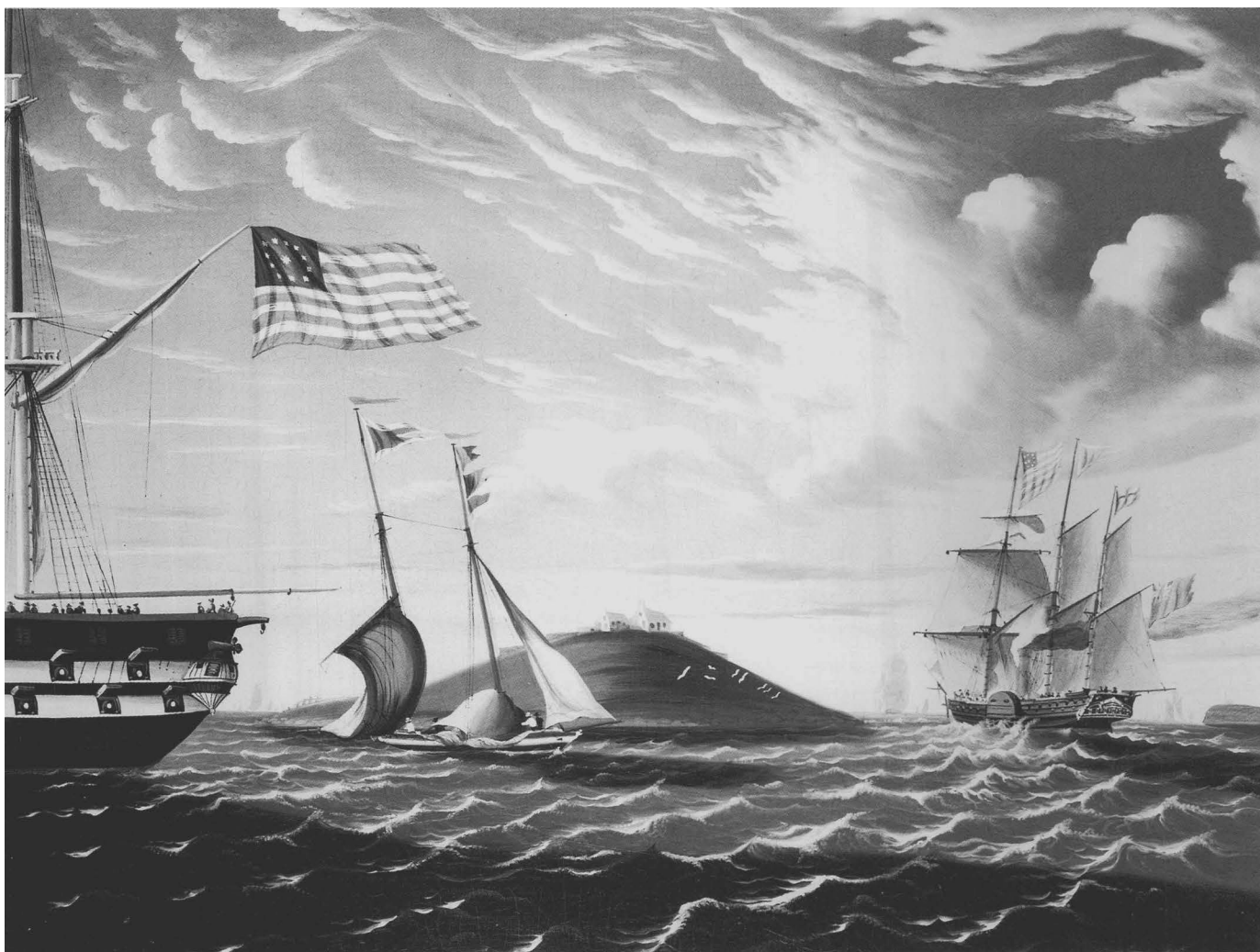
3. *The Hudson River Port Folio* consists of twenty colored aquatints engraved by John Hill (1770–1850) after watercolors by William Guy Wall (1792–after 1863) and published by Henry Megarey between 1821 and 1825.

4. Identification of the vessel type was made by Anthony J. Peluso (letter of 17 March 1982, in NGA-CF).

5. Another version of this painting, also 22 x 30 in., was advertised in *Antiques* 82 (October 1962): 360. The painting, entitled *Square Rigger Entering Port*, was sold by Vose Galleries, Boston, to a private collector in New York City.

References

None



Thomas Chambers, *Boston Harbor*, 1980.62.4

1980.62.4 (2787)

Boston Harbor

mid-nineteenth century

Oil on canvas, 55.8 x 76.5 (22 x 30¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a medium-fine-weight fabric. A smooth, white-colored ground has been applied overall. Infrared reflectography has revealed loosely sketched contours of the main elements of the composition, probably executed in pencil. The paint is rich-paste, smoothly and opaquely applied. Low-textured white paint in the clouds and the caps of the waves was applied in wet strokes over the already dried background paint. The curl of smoke on the right is textured with fingerprints. The painting is in good condition, with only a few small, discrete damages in the sky.

Provenance: Recorded as from New York. (Harry Stone Gallery, New York, 1942.) (Albert Duveen, New York), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 71. // *III Masterpieces*, 1968–1970, no. 75.

THIS VIEW OF BOSTON HARBOR has an important, though perhaps accidental, similarity to an engraving of 1793/1797 after “A. Robinson,” titled *New York (As Washington Knew It)*.¹ Both works are composed with the end of a ship (stern in the first case, bow in the second) placed parallel to the picture plane, projecting into the immediate foreground at left. Since this arrangement (with a large ship abruptly cut off at the picture’s edge) seems not to have been very common, it is possible that the later image was influenced by the earlier one. In any event, Chambers often made use of printed sources in his paintings, and he may have known the engraving or others similarly composed.

At least one other version of Chambers’ *Boston Harbor* exists (Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts), varying only slightly from this work.

DC

Notes

1. Eno Collection, New York Public Library, reproduced in I. N. Phelps Stokes, *New York Past and Present* (New York, 1939), 20.

References

None

1956.13.2 (1457)

*The Connecticut Valley*¹

mid-nineteenth century

Oil on canvas, 45.7 x 61 (18 x 24)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: Although they are unusually narrow, all four tacking margins are intact. Underneath the paint layer is an off-white ground over which the paint is applied fluidly. Generally, the dark, cool colors are applied first in thin layers. Over these, in heavier application, are the lighter, warm colors with some areas of impasto in the highlights. It seems that either the first layers had not dried before the later layers were applied or that the top layers were too rich in medium, because extensive premature cracks are apparent. Combined with the pervasive system of branched crackle, this creates a disturbing visual effect. There are a number of filled and inpainted losses; the largest are a repaired tear at lower right and three holes in the center of the sky.

Provenance: Recorded as from the Hudson River Valley, New York. Purchased in 1949 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 80. // Columbus, 1968–1969, no. 7. // *American Naive Paintings*, (IEF) 1985–1987, no. 17, color repro. // Italy, 1988–1989, no. 17, color repro.

THE VIEW OF THE CONNECTICUT RIVER oxbow near Northampton, Massachusetts, was represented by several artists including Thomas Cole (1801–1848) (*The Oxbow*, 1836, MMA) and William H. Bartlett (1809–1854). Although Bartlett’s engraving of the subject was widely popular, Chambers does not seem to have used it as a basis for his painting. It was not uncommon for him to alter substantially a printed view to suit himself or sometimes to devise completely imaginary scenes.

Chambers’ interpretation of the view of the river valley seen from Mount Holyoke differs in several significant ways from Cole’s more realistic, yet grand interpretation. One feels, upon looking at the renowned *Oxbow*, the awesome forces of nature at work in the turbulent sky and rugged vegetation. *The Connecticut Valley* shows, for Chambers, a particularly sensitive use of color which, in its own way, captures the comfortable light of a clear day in the valley. The large hill at center is covered with green and rust-red trees. Gold-green shrubs with pink blossoms grow at lower left, and in the distance a silvery-white river winds through a green valley. Behind it are green and purple-gray mountains against a sky of pale blue, gray, lavender, and pink.

The view is intimate rather than expansive, even



Thomas Chambers, *The Connecticut Valley*, 1956.13.2

though the pointed hill looming directly in the center of the composition serves to accentuate the distance between foreground, river valley, and distant hills. It is a primitive treatment which, nevertheless, invites the viewer into the benign landscape.

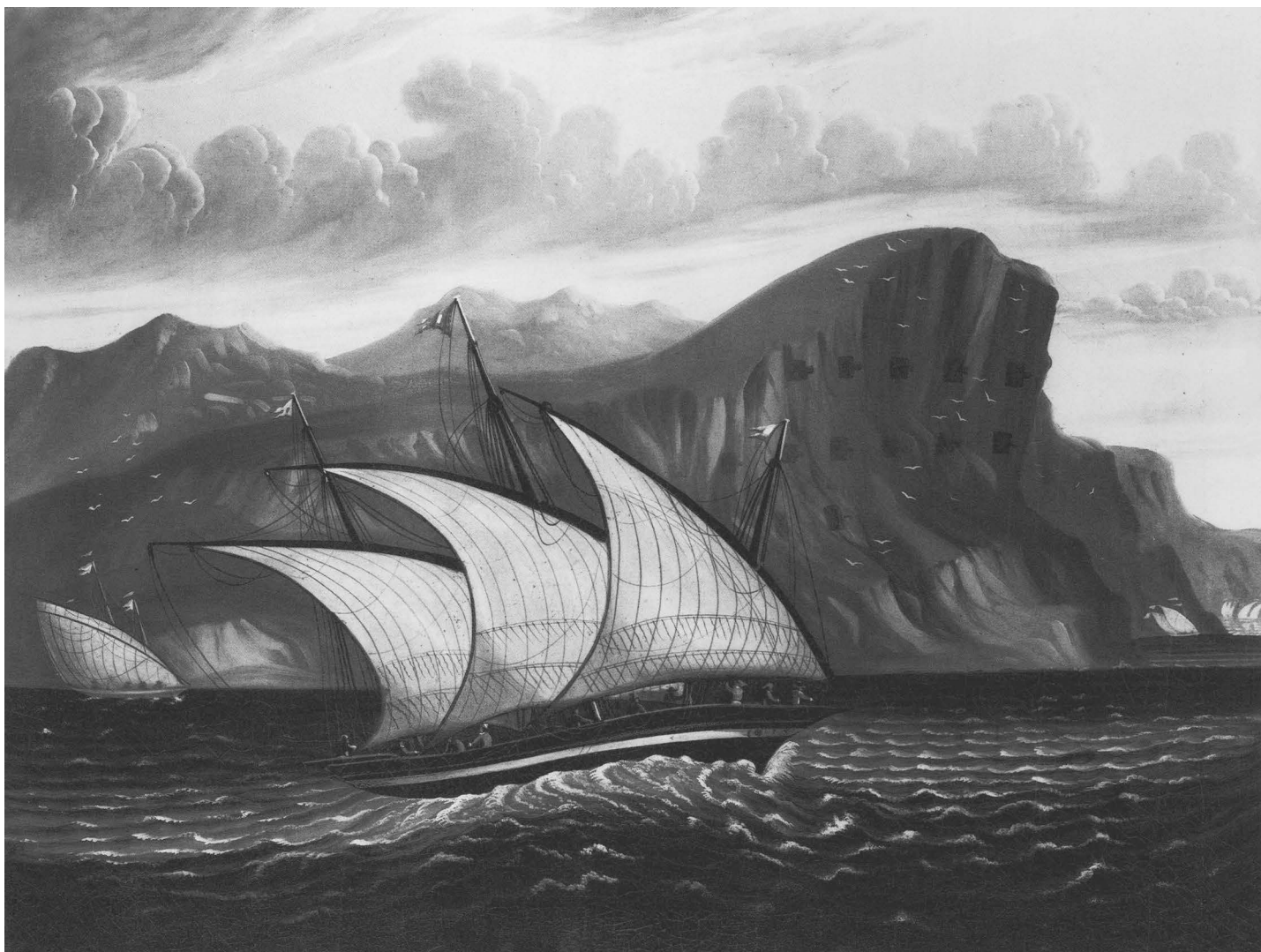
DC

Notes

1. This painting came to the National Gallery mistitled *Anthony's Nose*.

References

1981 Jaros, Sheree. "The View from Mt. Holyoke." In *Arcadian Vales: Views of the Connecticut River Valley* [exh. cat., George Walter Vincent Smith Museum]. Springfield, Mass.: 58–59.



Thomas Chambers, *Felucca off Gibraltar*, 1968.26.2

1968.26.2 (2352)

Felucca off Gibraltar

mid-nineteenth century

Oil on canvas, 55.8 x 76.6 (22 x 30 1/4)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a tightly woven fabric. The ground is a smooth off-white layer over which the oil-type paint is applied opaquely in a series of tight brushstrokes. Low impasto is used to create highlights on the figures and white foam on the waves. The surface is

slightly cupped in a broad pattern throughout and it is lifting along the crackle lines at the bottom edge. A repaired vertical tear at the right side is evident because the retouching has begun to darken and the area is not level. Darkened retouching is also observed in the top left sky.

Provenance: Recorded as from New York State. (The Old Print Shop, New York), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Twenty-five Folk Artists: Their Lives and Work*, AARFAC, 1971, no cat. // *American Naive Paintings*, (IEF) 1985–1987, no. 15, color repro. // Italy, 1988–1989, no. 15, color repro.

ELEMENTS IN MANY OF Chambers' paintings show a tendency toward the abstract or decorative. Such is the case with the ship featured in *Felucca off Gibraltar*. The echoed curves of the three sails are emphasized by their dark outlines, and the points at which the sails meet the spars are exaggeratedly spiky and backward thrusting. Chambers is clearly fascinated with the shape and formation of these sails. He even changes the contours of the boat below them, making its bow incorrectly concave, so that its curves align with the bottoms of the sails. These artistic liberties add to the sense of the speed and movement of the felucca cutting through the waves.

This work shows evidence of Chambers' lack of formal training. He paints the square, black, gun emplacements straight across the rough-faced cliff with no attempt to make them conform to the recesses and protrusions of the rock. At lower right he divides the sea into three simple horizontal bands.

Since the felucca is a distinctive vessel used in the Mediterranean, and Chambers is not known to have traveled there, it is likely that the painting was based on a printed source, as yet unidentified.

DC

References

None

1966.13.1 (2317)

The Hudson Valley, Sunset

mid-nineteenth century

Oil on canvas, 56.2 x 76.2 (22¹/₈ x 30)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a finely woven fabric over which lies a very thin, slightly granular orangish ground. The paint is fluidly applied, with disparate areas of impasto. It is generally in good condition, with extensive areas of inpainting in the sky region and edges of the canvas.

Provenance: Recorded as from New York. (Albert Duveen, New York), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 82. // Springfield, 1958. // 101 *Masterpieces*, 1961–1964, no. 79, color repro. // Palm

Beach, 1967. // 111 *Masterpieces*, 1968–1970, no. 80. // *The Beckoning Land*, High Museum of Art, Atlanta, 1971, 73, no. 19. // South Texas Artmobile, 1972–1973.

CHAMBERS PAINTED A LARGE NUMBER of Hudson Valley subjects and is known to have made at least four other versions of the scene shown in this painting. Whether the view is of a particular location or a composite of topographical features created by the artist is as yet undetermined. Chambers' variants carry the names of at least three towns along the Hudson, separated from each other by several miles,¹ yet none of these paintings shows a marked resemblance to any of these locations.

Chambers may have known the hand-colored aquatints by John Hill after William Guy Wall, which appeared in the *Hudson River Port Folio*, 1820–1826. Although he did not directly copy any of the views in this series he seems to have absorbed certain elements from them, including the deeply rutted, rock-strewn road crossed by shadows, and the robust oversized and spiky plants growing along it. Chambers' color scheme, which leans toward rust and yellowy greens, is also similar to that used by the colorist of the portfolio.

Hudson Valley, Sunset is a typical Chambers painting both in feeling and in style. The artist has employed stippling to define the contours of trees and has chosen a dramatic, warm color scheme which includes an orange and salmon sky filled with purple clouds. The long dark shadows falling across the lighted, wheel-marked road in the foreground appear in several of his works. Everything about the landscape suggests domestication and tranquillity, particularly the placid waters dotted with sailboats and the smoking chimneys of the snug houses gathered around the village church.

DC

Notes

1. Other versions of this view include *Looking North to Kingston* (once known as *View of Newburgh on the Hudson*, Smith College Museum of Art, Northampton; Adams 1980: fig. 18), *Hudson River, Looking North to Kingston* (N-YHS), *Stony Point, New York* (MMA), and *A View of West Point* (private collection; sale, Sotheby's, New York, 16–18 November 1972, no. 426).

References

1980 Adams, Caroline P., et al. *Great Explorations: Research into American Folk Art Conducted by Students in the Museum Seminar* [exh. cat., Smith College Museum of Art]. Northampton, Mass.: 37–38.

1980 Wilmerding, John. *American Masterpieces from the National Gallery of Art*. New York: 80, color pl. 81.



Thomas Chambers, *The Hudson Valley, Sunset*, 1966.13.1

1958.5.1 (1505)

Mount Auburn Cemetery

mid-nineteenth century

Oil on canvas, 35.6 x 46 (14 x 18 1/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a finely woven fabric on which an off-white ground is applied. The condition of the paint layer is very good; only small inpainted losses are visible under ultraviolet light. In general, the lighter colors were applied heavily over the ground, and the dark colors, used for shadows and details, were applied on top in very thin washes. The fluidly applied oil-type paint ranges from very thin in the shadows to moderately impasted in the highlights. Although secure, the surface is covered by a system of branched crackle which is mildly visually disturbing.

Provenance: Recorded as from Boston. Purchased in 1949 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Columbus, 1968–1969, no. 15. // Terra, 1981–1982, no. 31. // *American Naive Paintings*, (IEF) 1985–1987, no. 18, color repro. // Italy, 1988–1989, no. 18, color repro.

CHAMBERS' VIEW OF *Mount Auburn Cemetery* shows Forest Pond, one of several small ponds which decorated the grounds of the first rural cemetery in the United States. In 1831 a group of Bostonians, distressed by the dreary appearance of the graveyards of their city, created a cemetery several miles from town on a wooded site known as Mount Auburn, near the Charles River. It became not only a place in which the departed were laid to rest, but also a tranquil garden of monuments and statuary which attracted large numbers of visitors.¹

An engraving of the *Cemetery of Mount Auburn* by W. H. Bartlett was included in N. P. Willis' *American Scenery*.² The text notes that "the example of this cemetery has been followed in other cities . . . The refinement has spread all over the country; and in a few years, probably, the burial of the dead will be associated . . . only with sylvan repose and the sacred loveliness of consecrated natural beauty."³

Chambers seems to have based his painting on Bartlett's illustration, but he made some interesting

changes. He enlarged the size and emphasized the contours of the curved pond, and placed it closer to the center of the composition. Oddly proportioned figures, different from those in the engraving, appear at lower right. Beside the couple stand huge, full-leaved plants. Chambers also transformed Bartlett's cube-shaped tombs on the far side of the pond into fanciful spiked forms, reminiscent of tents on a medieval battlefield. The scene, while peaceful and ordered, has a touch of the primeval which is quite absent in Bartlett's straightforward record of the site.

Since Chambers lived in Boston for several years, it is likely that he visited Mount Auburn Cemetery. He painted at least one other version of the subject (private collection; photocopy in NGA-CF), nearly identical in size and appearance to the National Gallery painting, and varying primarily in the number and placement of figures.

Jenny Emily Snow (active c. 1845), like Chambers, an untrained painter, also executed a view of *Forest Pond in Mount Auburn Cemetery*⁴ but based her interpretation on an engraving by James Smillie which appeared in Cornelia Walter's *Mount Auburn Illustrated* and in *Gleason's Pictorial*.⁵

DC

Notes

1. See Frederick A. Scharf, "The Garden Cemetery and American Sculpture: Mount Auburn," *Art Quarterly* 24 (Spring 1961), 83.

2. Nathaniel Parker Willis, *American Scenery*, 2 vols. (London: G. Virtue, 1840), 2: 97.

3. Willis 1840, 2: 98.

4. Rumford 1988, 45–46.

5. Cornelia W. Walter, *Mount Auburn Illustrated in Highly Finished Line Engraving, from Drawings Taken on the Spot, by James Smillie* (New York: R. Martin, 1847), and *Gleason's Pictorial Drawing-Room Companion* 5 (13 August 1853), 104.

References

None



Thomas Chambers, *Mount Auburn Cemetery*, 1958.5.1

1978.80.1 (2735)

New York Harbor with Pilot Boat "George Washington"

mid-nineteenth century

Oil on canvas, 56 x 76.3 (22 x 30)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On pennant: 2

On sail: 2

Technical Notes: The support is a medium-weight fabric. The ground is off-white and moderately thin. A fair amount of underdrawing is visible along the sky line under infrared light. It shows that the position of the land mass on the left has been changed and a building on the fort next to it has been omitted. The paint film is moderately thin, with a fair amount of brushmarking and low to moderate impasto. The artist appears to have applied the base colors for the sea, landscape, and sky, blocking out the area of the large ship, after which the details were applied. There is some evidence of wet-into-wet technique, especially in the sea and in the land portion to the right. There is scattered minor inpainting overall. Abrasion and discoloration of the paint layer originating from the frame rabbet is visible around all four edges. There is also some abrasion of the rigging on the large ship and other thinly painted areas. There is a wide-interval, amorphous crackle pattern overall, with slight associated cupping of the paint layer and an area of impact crackle in the center of the large ship.

Provenance: Recorded as from Massachusetts. (Kenneth E. Snow, Newburyport, Massachusetts), by whom sold in 1953 to Edgar William and Bernice Chrysler Garbisch.

OF THE FOUR CHAMBERS PAINTINGS of New York Bay in the National Gallery collections, *New York Harbor with Pilot Boat "George Washington"*¹ is the only one which does not depict Castle Williams. The fort has been identified instead as: "Ft. Gibson, which stood on Ellis Island until the construction of the immigration building. The fort on the horizon to the left would be (now demolished) Ft. Lafayette, which stood on a reef a short distance from the Brooklyn Shore. The land mass to its right would be Staten Island—there appears to be a semaphore station which stood on the bluff overlooking the Narrows."²

Like nos. 1973.67.1, 1973.67.2, and 1980.62.5, this work was probably painted during one of the periods when Chambers lived in New York. If a printed source exists, it has not yet been discovered.

DC

Notes

1. The back of the original stretcher had an inscription which included the name of the pilot boat *George Washington*. The boat in the painting shows no name, merely the number "2" on a pennant and sail. Although no complete records on pilot boats exist, a watercolor of 1843 by Jurgen Frederick Hugel (q.v.) (Mariners') tends to substantiate the identification on the stretcher inscription. It depicts, in the background, "a pilot schooner number two, flying the name pennant 'Washington'." John O. Sands, assistant director for collections, Mariners', letter of 13 May 1982, in NGA-CF.

2. Phillip A. Melfi, associate curator, Harbor Defense Museum, Brooklyn, letter of 2 April 1982, in NGA-CF. Melfi also notes that "Mr. Chambers did employ a bit of artistic license, since Ft. Lafayette is way out of scale. Also Ft. Gibson had a bulkhead constructed around its base which is not shown in the painting."

References

None

1980.62.5

Packet Ship Passing Castle Williams, New York Harbor

see page 45

1969.11.1 (2361)

Storm-tossed Frigate

mid-nineteenth century

Oil on canvas, 54.4 x 77.2 (21 3/8 x 30 3/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: All of the original tacking edges are intact. Over a smooth white ground which does not extend over the tacking margins, the paint is thinly applied in opaque, rich, fluid layers, with some textural relief in the whites. In general the painting is in good condition, with (retouched) minor flake losses scattered roughly in a diagonal from the upper left to the lower right and some abrasion on the ship's rigging. A widely dispersed, branched crackle pattern is associated with low relief cupping.

Provenance: Recorded as from New York. Private collection, Boston, by October 1965. (Hirschl and Adler Galleries, New York), by whom sold in 1965 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *III Masterpieces*, 1968–1970, no. 72, color repro. // Tokyo, 1970. // *Seascape and the American Imagination*, Whitney Museum of American Art, New York, 1975, catalogue by Roger B. Stein, 40, 43, 117. // *Night Lights: 19th and 20th Century American Nocturnes*, Taft Museum, Cincinnati, Ohio, 1985, 4, 19.

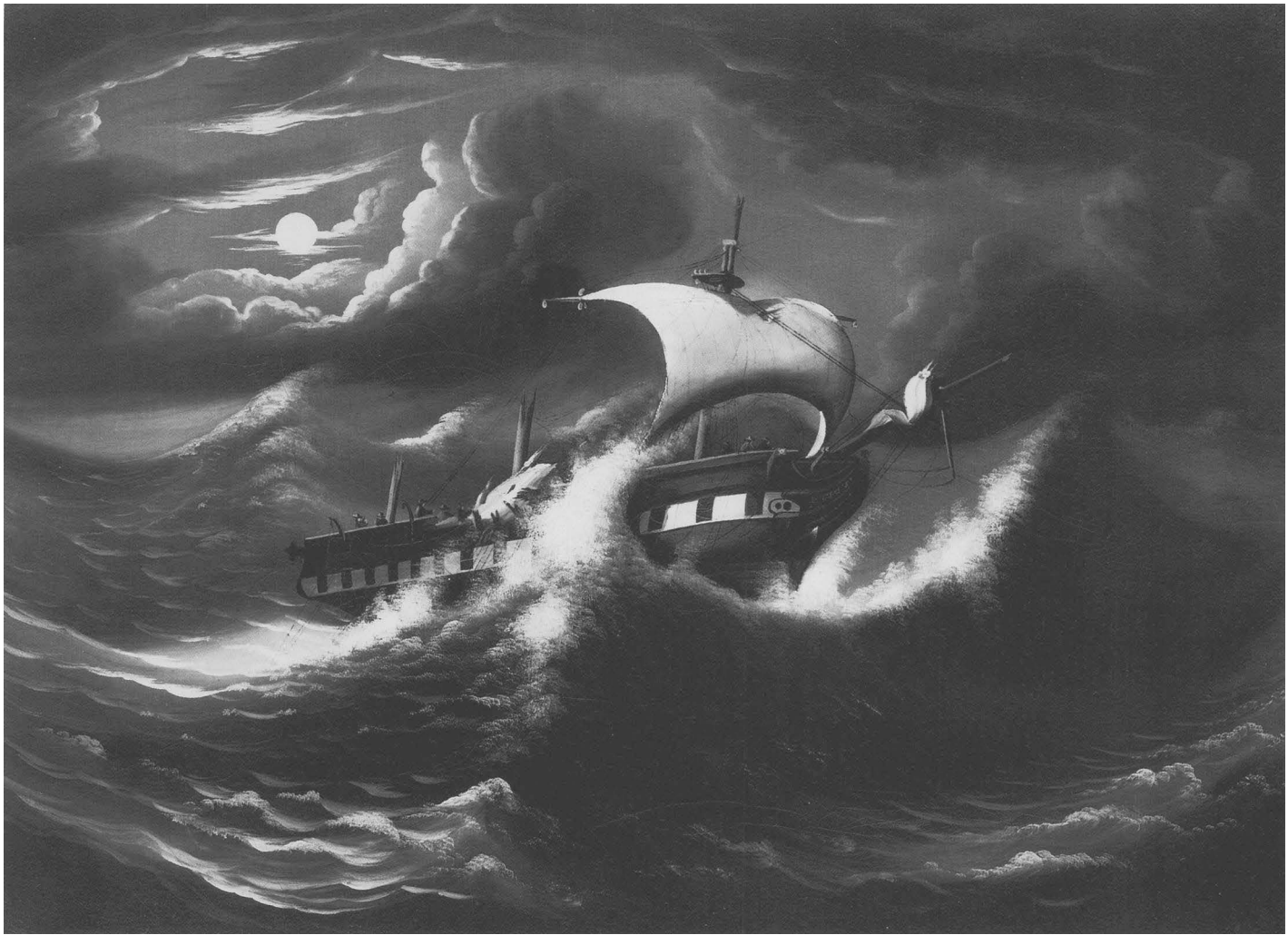


Thomas Chambers, *New York Harbor with Pilot Boat "George Washington,"* 1978.80.1

Storm-tossed Frigate is one of Chambers' most romantic works. The drama of the imperiled vessel upon the roiled sea is conveyed by the fractured elements of the ship, including the broken masts which glow red, like bloodied limbs, and by the cold moonlight emanating from a cloud-filled sky.

A painting nearly identical in size and subject is the *Ship "Gold Hunter," Fall River, Mass., Oct. 20, 1837*¹ (Fall River Historical Society), by an unknown artist.

Although the compositions of the two canvases are the same, the slight differences between the works seem to indicate that the *Ship "Gold Hunter"* was painted by an artist with more formal training than Chambers. The anonymous painting shows a more delicate and accomplished rendering of the waves and deep curves between the swells. The ship's masts are more slender than in the cruder Chambers and the rip in the sail more dramatically gaping.



Thomas Chambers, *Storm-tossed Frigate*, 1969.11.1

Aside from these elements, the two paintings are remarkably similar, suggesting that both artists closely followed the same printed image, as yet unidentified.

DC

Notes

1. Reproduced in *Panorama 2* (February 1947), 72. According to the *Ship Registers of Dighton-Fall River, Massachusetts, 1789–1938*, a ship *Gold Hunter* was built in 1824 and registered at Dighton in 1832. Its description corresponds to the ships of the paintings *Gold Hunter* and *Storm-tossed Frigate*.

If these vessels are one and the same, the “frigate” may actually have been a merchant ship disguised as a war ship to protect it against piracy. Jane Collins, “Thomas Chambers: A Romantic Primitive,” unpublished manuscript, 1975, National Gallery of Art library.

References

None

1973.67.2

Threatening Sky, Bay of New York

see page 46

Joseph Goodhue Chandler

1813–1884

JOSEPH GOODHUE CHANDLER was born on 8 October 1813 in South Hadley, Massachusetts. He trained first as a cabinetmaker; later, at some time between the ages of 14 and 19, he traveled to Albany and studied painting with William Collins (1787–1847). His earliest known portraits date from 1837 and are mainly of family members. Following his father's death, he bought his brother's share of the family farm and supplemented his income by land management.

Chandler married Lucretia Ann Waite (1820–1868), an established painter from Hubbardston, Massachusetts, in 1840. A descendant reported that Lucretia “finished up” her husband's paintings, and the two artists probably collaborated on several portraits.¹ Soon after his marriage, Chandler began his career as an itinerant painter, traveling principally in northwestern Massachusetts until he established a studio in Boston in 1852. In 1860 the Chandlers returned to Hubbardston, where they spent the rest of their lives.

Joseph Chandler painted in both a primitive and a more naturalistic style, changing seemingly at will. His style does not appear to develop chronologically, as later portraits are often more primitive than earlier efforts.² Occasionally the artist employed both styles in the same work; in his portraits of children, flatly rendered bodies are combined with carefully modeled faces showing a convincing sense of volume.

Chandler also executed several portraits of celebrities such as Daniel Webster, 1852 (Dartmouth College), which may have been taken from photographs.

LW

Notes

1. Keefe 1972, 849. Eventually Lucretia became a better-known artist than her husband; she exhibited her work at the Boston Athenaeum and taught drawing at the Willston Academy in Easthampton, Massachusetts. See Groce and Wallace 1957, 119.

2. See Keefe 1972 for illustrated examples of dated works.

Bibliography

Keefe, John W. “Joseph Goodhue Chandler (1813–1884), Itinerant Painter of the Connecticut River Valley.” *Antiques* 102 (November 1972): 848–854.

1980.62.42 (2832)

Girl with Kitten

c. 1836/1838

Oil on canvas, 122 x 70.5 (48 x 27 3/4)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The ground is a thin light-brown layer, and the paint layers are also thinly laid. The blue background abuts the girl's dress, and the paint strokes contour it. The paint is thicker in the whites and areas of decoration on the dress. There are many tiny losses in the ground and paint layers and the paint film is extensively abraded. There is at least one (repaired) tear in the upper right corner. Many of these losses have been inpainted.

Provenance: Recorded as from Rutland, Vermont. Purchased in 1955 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Montclair, 1988.

WHILE NINETEENTH-CENTURY portraits of children with pets and flowers are common, the motion represented in this painting makes it unusual. Instead of portraying the sitter and her pet in a typical static pose, the artist shows this unidentified child walking, her cat leaping after the red ribbon she holds. *Girl with Kitten* is attributed to Joseph Goodhue Chandler on the basis of this depiction of movement and several other characteristics the portrait shares with his signed works.

Chandler's portraits, like the example from the National Gallery, feature unusual poses, flat, stiff drapery with pointed folds, long square-toed shoes, and volumetric faces. The subject's serious demeanor, and the handling of certain anatomical features, such as the child's square-fingered hands with highlighted knuckles and carefully delineated fingernails,¹ the skillfully modeled face, pointed chin, and curving upper eyelids and lashes, are typical of Joseph Chandler's work. The facial modeling, which accentuates the sitter's mouth and brow bones, also links this portrait with Chandler's work.² The artist's characteristic tight handling of paint and full-length portrayal of the child are also present in *Girl with Kitten*.

Several aspects of *Girl with Kitten*, however, are not typical of Chandler's work. The child is depicted in-



Joseph Goodhue Chandler, *Girl with Kitten*, 1980.62.42



Joseph Goodhue Chandler, *Charles H. Sisson*, 1953.5.5

doors, while the artist most often represented children out-of-doors, reserving interior portrayals for his adult sitters. (The sky, with its pinkish hues, seen through the window view, however, is characteristic of Chandler's work.)³ The absence of an inscription on this portrait is also rare, since Chandler almost always inscribed portraits with his name, the date, and the sitter's name and age.⁴ Despite these inconsistencies, the similarities between *Girl with Kitten* and Chandler's signed work are strong enough to warrant an assignment to the artist.⁵

LW

Notes

1. John W. Keefe (letter of 8 August 1983, in NGA-CF) points out that Chandler frequently chose poses that allowed him to avoid depicting hands. He also suggests that, since family tradition holds that Chandler's wife, Lucretia, did "detail Work" on his portraits, it is possible she executed the hands in some of her husband's portraits.

2. The similarities between Chandler's work and *Girl with Kitten* may be seen by comparing this portrait with his *Charles H. Sisson*, 1850 (1953.15.5). Other signed works by Chandler that are similar to *Girl with Kitten* include *Ann G. Tibbals*, 1841 (private collection; Keefe 1972 [see Bibliography], fig. 4) and *Nora Isabella Davison*, 1851 (private collection; Keefe 1972, fig. 9). *Portrait of Charles Wesley Dunham* (present location unknown; sale, Sotheby's, New York, 26–29 January 1977, no. 613) features a child in a similar pose with an awkward-looking pet dog.

3. John W. Keefe, letter of 8 August 1983, in NGA-CF. Chandler's portrait of the young John Howard Ives of 1846 (private collection), however, depicts the child in an interior.

4. Keefe indicates that there are other portraits by Chandler that lack inscriptions.

5. John W. Keefe's 8 August 1983 letter states that "you can safely ascribe the portrait to the hand of J. G. Chandler in spite of the atypical features." The author is grateful to Mr. Keefe for his detailed letter assessing Chandler's style in relation to *Girl with Kitten*.

References

None

1953.5.5 (1201)

Charles H. Sisson

1850

Oil on canvas, 122.2 x 63.7 (48¹/₈ x 25¹/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse (no longer visible; photograph taken prior to lining, in NGA-CF): *Painted for Charles H. Sisson who died Dec. 8, 1850 aged 3 years & 10 mos. / By J. G. Chandler*

Technical Notes: The support is comprised of two pieces of twill-woven canvas seamed horizontally 45.6 cm from the bottom. A layer of pink paint is present under the sky; it is unclear whether it was painted over the white ground, which can be detected elsewhere in the painting, or whether it replaced the white as the ground in the sky area. The background was painted before the figure, which overlaps it slightly. There is slight impasto present in the fence in the right distance and in the shirt's checking. Pentimenti are evident in the outline of the boy's head; his right jawline has been extended outward by a fraction. Six tears (each measuring about 2.5 cm) scattered throughout the canvas, severe cupping, and water damage (attested to by an early photograph) were corrected by the lining. The prominent seamline has been retouched along most of its length. Other retouching is present in the path, the sitter's legs, and the sky, which has been overpainted at top right.

Provenance: Recorded as from Connecticut. Purchased in 1947 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 101. // Triton, 1968.

THE INSCRIPTION INDICATES that this is a post-humous portrait. Mourning portraits, an important source of income for many artists, helped fill the void left by the death of a child. Often, as here, children were portrayed as if alive, in a familiar environment with their favorite toys.¹

Charles H. Sisson is typical of Chandler's juxtaposition of naive and more accomplished painting. While the child's face and hands are modeled with a relatively naturalistic sense of volume, his clothing is flatly painted, the figure is anatomically incorrect, and the composition as a whole is two-dimensional.

Chandler is known for the imaginative and distinctive settings of his children's portraits, which contrast with the often conventional backgrounds of other folk portraits. Here, the large figure dominates a landscape filled with trees, houses with fenced yards, and tiny people. The composition and pose are very similar to Chandler's 1851 portrait, *Nora Isabella Davison* (private collection; Keefe 1972 [see Bibliography], fig. 9). Nora is shown pointing to her own home in the background, supporting the possibility that Charles Sisson, too, has been portrayed in his own surroundings.

LW

Notes

1. Martha V. Pike and Janice Gray Armstrong, *A Time to Mourn: Expressions of Grief in Nineteenth Century America* [exh. cat., The Museums at Stony Brook] (N.Y., 1980), 71–91.

References

None

Winthrop Chandler

1747–1790

WINTHROP CHANDLER was born on 6 April 1747 at Chandler Hill, the family farm located on the town line of Woodstock and Thompson, Connecticut. One source states that the artist “studied the art of portrait painting in Boston.”¹ Although there is no other documentary evidence of this artistic training, an eight-year absence from the Woodstock area (1762–1770) corresponds to the usual term for apprenticeships. His receipt of an important commission soon after his return also seems to support this claim.²

Chandler married Mary Gleason in 1772, and the couple had five sons and two daughters. Despite a modest family inheritance, Chandler soon began to experience financial difficulties that would continue throughout his life. In contrast to the many itinerant artists of the time, Chandler did not travel in search of commissions, and most of his sitters were family members or neighbors. In addition to portraits, some landscapes have been attributed to him.

In 1785 Chandler moved to Worcester, Massachusetts, where he remained for five years. During this period his son Charles as well as his wife died, and his remaining children were sent to live with relatives. Although he painted houses to supplement his income, Chandler was unable to support himself. He returned to Chandler Hill where he died on 29 July 1790. Chandler was so destitute that he left his remaining property to the selectmen of Thompson to pay his medical and funeral expenses. His obituary suggests some of the difficulties he and other artists of the period faced: “By profession he was a house painter, but many good likenesses on canvas show he could guide the pencil of the limner...The world was not his enemy, but as is too common, his genius was not matured on the bosom of encouragement. Embarrassment, like strong weeds in a garden of delicate flowers, checked his enthusiasm and disheartened the man.”³

Winthrop Chandler’s commanding paintings are distinguished by what Nina Little has called “stark realism.”⁴ His direct, somber likenesses feature individual characterization, a penchant for detail, tight linearity

and sophisticated but hard modeling. Despite his lack of commercial success, his portraits established a stylistic precedent which other Connecticut painters would follow through the beginning of the nineteenth century.

LW

Notes

1. Lincoln 1862 as quoted in Lipman and Armstrong 1980, 26.
2. The commission was for portraits of the Woodstock minister Reverend Ebenezer Devotion and his wife, now in the Brookline (Massachusetts) Historical Society (Flexner 1947, 275).
3. Little 1947, 88.
4. Little 1976, 78.

Bibliography

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- Chandler, George. *The Chandler Family*. Worcester: Press of C. Hamilton, 1883.
- Little, Nina Fletcher. “Winthrop Chandler, Limner of Windham County, Connecticut.” *Art in America* 35 (April 1947): 75–168.
- Flexner, James Thomas. “Winthrop Chandler: An Eighteenth-Century Artisan Painter.” *Magazine of Art* 40 (November 1947): 274–278.
- Lipman and Armstrong 1980: 26–34.

1964.23.1 (1933)

Captain Samuel Chandler

c. 1780

Oil on canvas, 139 x 121.7 (54³/₄ x 47⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: This painting is composed of two pieces of fabric joined by a horizontal seam 54 cm up from the bottom edge. The tacking margins are intact. Cusping and unpainted areas along the edges indicate that the painting is very nearly its original size. From observation of the abraded areas, most of which have not been inpainted, it appears that the ground is red.

In general, the darker background was applied first in relatively thin layers. Over this were placed the lighter

colors of the blue garment, cream vest, white trousers, and stockings. The sitter's face and hands were painted with heavier application and are therefore free of abrasion. The figures and horses seen through the window were outlined with a thick, off-white line and then filled in with colors. These outlines are visible in normal light and extremely clear in raking light. The green foliage in the battle scene was painted with a waxy-appearing medium and heavier impasto. There are pentimenti around the sitter's head and right hand. There is scattered abrasion and paint loss throughout the painting.

Provenance: Captain Samuel Chandler, Woodstock, Connecticut; by inheritance to John Paine, nephew of Mrs. Samuel Chandler; John Paine, Jr., his son; John Merrick Paine, his son; Dr. Robert Child Paine, Thompson, Connecticut, his son; Mrs. Robert Child Paine, his widow; her children, Mrs. Prudence Paine Kwecien, Hamilton Child Paine, and Agnes C. Paine, Thompson, Connecticut, who lent it to the Worcester Art Museum, Massachusetts, from 2 June 1947 to 7 November 1955. Purchased in 1955 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Eighty Eminent Painters of Connecticut*, Lyman Allyn Museum, New London, Connecticut, 1947, no. 5. // *Winthrop Chandler*, Worcester Art Museum, Massachusetts, 1947, no. 13. // NGA, 1957, no. 20. // *Art Our Children Live With*, Downtown Gallery, New York, 1957, no. 6. // *American Folk Art*, Brussels Universal and International Exhibition, Brussels, Belgium, 1958, no. 49. // *101 Masterpieces*, 1961–1964, no. 20, color repro. // *Art of the United States*, Whitney Museum of American Art, New York, 1966, no. 43. // Palm Beach, 1967. // *III Masterpieces*, 1968–1970, no. 14, color repro. // *The New World: 1620–1970*, Chrysler Art Museum, Provincetown, Massachusetts, 1970, no. 4. // Tokyo, 1970. // *The Flowering of American Folk Art*, Whitney Museum of American Art, New York; Virginia Museum of Fine Arts, Richmond; The Fine Arts Museums of San Francisco, the M. H. de Young Memorial Museum, 1974, no. 2. // *The Face of Liberty: Founders of the United States*, Amon Carter Museum of Western Art, Fort Worth, Texas, 1975–1976, catalogue by James Thomas Flexner, 118, color pl. 24. // *Paintings by New England Provincial Artists: 1775–1800*, Museum of Fine Arts, Boston, 1976, catalogue by Nina Fletcher Little, no. 29. // Whitney 1980, 29–30, color repro. // Terra, 1981–1982, no. 20, color repro. // *American Naive Paintings*, (IEF) 1985–1987, no. 20, color repro. // Italy, 1988–1989, no. 20, color repro. // *Five Star Folk Art*, MAFA, 1990, no cat.

1964.23.2 (1934)

Mrs. Samuel Chandler

c. 1780

Oil on canvas, 139.1 x 121.7 (54³/₄ x 47⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: A dark red ground was applied to the canvas. The paint is fluidly applied in a moderately thick layer with some mildly impasted highlights. Several pentimenti can be observed, some by the naked eye and others by x-radiography: the chair back has been lowered and the table enlarged; Mrs. Chandler's cap originally extended to her hairline; a bow was once placed at the nape of her neck; and her fichu was more tightly wrapped. Pentimenti indicate that the bow (apparently a double bow) on the fichu was originally higher. The x-radiograph also reveals another, lower bow. The artist painted out several articles on the table—what was probably intended to be curled yarn was on the left next to what might have been a sewing basket. Ribbons tied to a pair of scissors once hung at the end of her fan.

There is a 7.6-cm tear (repaired) in the upper right corner. The paint layer is in remarkably good condition. Only a few small inpainted losses are visible. A few other small, noninpainted losses are scattered throughout the painting.

Provenance: Same as 1964.23.1.

Exhibitions: *Eighty Eminent Painters of Connecticut*, Lyman Allyn Museum, New London, Connecticut, 1947, no. 6. // *Winthrop Chandler*, Worcester Art Museum, Massachusetts, 1947, no. 14. // NGA, 1957, no. 21. // *Art Our Children Live With*, Downtown Gallery, New York, 1957, no. 7. // *American Folk Art*, Brussels Universal and International Exhibition, Brussels, Belgium, 1958, no. 50. // *101 Masterpieces*, 1961–1964, no. 21, color repro. // *Art of the United States: 1670–1966*, Whitney Museum of American Art, New York, 1966, no. 44. // Palm Beach, 1967. // *III Masterpieces*, 1968–1970, no. 15, color repro. // Tokyo, 1970. // *The Flowering of American Folk Art*, Whitney Museum of American Art, New York; Virginia Museum of Fine Arts, Richmond; The Fine Arts Museums of San Francisco, M. H. de Young Memorial Museum, 1974, no. 3. // *The Face of Liberty: Founders of the United States*, Amon Carter Museum of Western Art, Fort Worth, Texas, 1975–1976, catalogue by James Thomas Flexner, 119, color pl. 25. // *Paintings by New England Provincial Artists: 1775–1800*, Museum of Fine Arts, Boston, 1976, catalogue by Nina Fletcher Little, no. 30. // Whitney 1980, 29–31, color repro. // Terra, 1981–1982, no. 21, color repro. // *American Naive Paintings*, (IEF) 1985–1987, no. 21, color repro. // Italy, 1988–1989, no. 21, color repro. // *Five Star Folk Art*, MAFA, 1990, no cat.

SAMUEL CHANDLER, THE BROTHER of the artist, was born at Chandler Hill (see biography) in 1735. He later moved to a three-hundred-acre farm near the present town of Fabyan where he kept a tavern during the Revolution. Chandler was captain of the eleventh company, eleventh regiment of the Connecticut militia which marched to West Chester in 1776. In 1780 he was a member of the Connecticut legislature. Anna Paine was born in South Woodstock, Connecticut, in 1738 and married Samuel Chandler in 1760. The couple had no children but raised her nephew, John Paine, who later inherited the Chandler farm as well as these companion portraits. Following her husband's sudden death in 1790, Anna Chandler married the Reverend Josiah Whitney, who for sixty years was pastor of the Congregational church in Brooklyn, Connecticut. She died on 3 February 1811.

These portraits are examples of the realism characteristic of many American portraits of the late eighteenth and early nineteenth centuries. They are executed in Winthrop Chandler's crisp, linear style, with minute attention to detail and hard shadows that lend volume to the figure. Captain Chandler dominates his portrait, despite the large battle scene pictured through the window behind him. Almost a painting in itself, the battle stands as a symbol of the Captain's commission and probably represents an engagement in which he fought. Although the background soldiers are in orderly formation, the foreground is littered with bodies from a chaotic battle scene. Also symbolic of Chandler's military career are his uniform, tricorn hat, and sword.¹

The characterization of Anna Chandler is direct and sensitive. Her portrait exhibits the hallmarks of Chandler's style, including precise rendering of the decorative elements of the sitter's costume, stiff pose, and awkwardly rendered hands. Her minutely detailed lace mitts and the articulation of her neck tendons and collar bones, in particular, show extraordinary skill. The voluminous drapery that frames the painting and forms an abstract surface design is also a distinguishing feature of Chandler's work. Like many naive artists, Chandler renders space somewhat ambiguously, but his compositions are balanced. The tripod table and the book with its pages facing out offset the large, sharply silhouetted figure of Mrs. Chandler.²

Intended as a record for posterity, these portraits realistically and proudly document the social status of the sitters. Mrs. Chandler undoubtedly posed in her best dress, which appears to follow Parisian fashion.³ In ad-

dition, the artist was careful to include her jewelry. Although it is not known why Winthrop Chandler made the changes in her costume (see Technical Notes), they, perhaps intentionally, give his sister-in-law a more fashionable appearance. The library and drapery lend aristocratic dignity to this impressive large-scale portrait.

Winthrop Chandler often painted his relatives and friends, and his austere realistic portraits offer insight into the character of America's early citizens. The fact that Captain Chandler willed his brothers and sisters five shillings each, listed his sword as worth thirty-six shillings, but valued these paintings at six pounds indicates that the portraits were highly prized possessions.

LW

Notes

1. The sword hilt is of a type made in Boston during this period by Jacob Hurd. John K. Lattimer, "Sword Hilt by Early American Silversmiths," *Antiques* 87 (February 1965), 196.
2. The table and books were actual family possessions, listed in inventories as worth twelve shillings and two pounds respectively (Little 1976, 80).
3. Dorner 1974, 104. An almost identical dress appears in Chandler's portrait of Mrs. William Glysson, c. 1780 (Ohio Historical Society, Columbus), suggesting that the artist may have contributed some of the elements of costume himself.

References

- 1947 Flexner (see Bibliography): 274, 275, 278.
 1947 Little (see Bibliography): 84, 90, 112-113, 162.
 1955 Sawitzky, Susan. "Portraits by Reuben Moulthrop." *New-York Historical Society Quarterly* 39 (October): 386, 389, 391-393.
 1966 Black and Lipman: 19.
 1967 Sadik, Marvin. *Christian Gullager: Portrait Painter to Federal America*. Washington: 16-17.
 1970 Frankenstein, Alfred, and the Editors of Time-Life. *The World of Copley*. New York: 94-95.
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 1974 Dorner, Jane. *Fashion: The Changing Shape of Fashion through the Years*. London: 104.
 1976 Franc, Helen M., and Jean Lipman. *Bright Stars: American Painting and Sculpture Since 1776*. New York: 33.
 1977 Andrews, Ruth, ed. *How to Know American Folk Art*. New York: 91-92.
 1980 Little, Nina Fletcher. *Neat and Tidy: Boxes and Their Contents Used in Early American Households*. New York: 94-96.
 1988 Wilmerding, John. *American Masterpieces from the National Gallery of Art*. Rev. ed. New York: 72, color repros. p. 73.
 1990 Lipman, Jean, et al. *Five Star Folk Art*. New York: 29-31, color repros. pp. 32, 33, color details pp. 12, 13.



Winthrop Chandler, *Captain Samuel Chandler*, 1964.23.1



Winthrop Chandler, *Mrs. Samuel Chandler*, 1964.23.2

Chipman

active mid-nineteenth century

(see the text for biographical information)

1957.11.5 (1492)

Melons and Grapes

mid-nineteenth century

Oil on canvas, 51.5 x 60.7 (20¹/₄ x 23⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

None¹

Technical Notes: The painting is on a twill-weave fabric. It is coated with an off-white ground over which a transparent brown imprimatura was applied. The paint, which has a sandy texture, is used thinly in the background and with moderate impasto in the fruits. A pervasive system of crackle (which is secure) appears throughout, except in the thinly painted background. Remnants of discolored old varnish remain in the crevices of the paint layers and are especially noticeable in the white rind of the watermelon.

Provenance: Recorded as from New York. (Harry Shaw Newman Gallery, New York, by 1946), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Exhibition of American Primitives*, Harry Shaw Newman Gallery, New York, 1946, *Panorama* 1 (April 1946), as cat., 76. // NGA, 1957, no. 57. // Terra, 1981–1982, no. 43. // *American Naive Paintings*, (IEF) 1985–1987, no. 22, color repro. // Italy, 1988–1989, no. 22, color repro.

THIS RATHER UNCONVENTIONAL still life depicts a tabletop profusion of melons and watermelons, grapes, pears, and (in the center) probably plums. The closely-packed fruits and the vines that reach across the top of the picture plane combine to fill every available inch of surface. Although the vines appear to bear the clumps of grapes, their outsized leaves and tendrils are more appropriate in size and scale to squash or melon vines.

The painting came to the National Gallery with only the name “Chipman” (see n. 1). Efforts to locate such an artist have been unsuccessful, especially given the absence of a first name or initial; censuses indicate that the name was common in various states around mid-century. No other works by this hand have been identified.

The artist’s attempt at perspective has created the illusion that the fruit is slipping toward the viewer. Contributing to the sense of instability are the freshly cut melon slices, precariously perched on top of the melons at left and at the very edge of the table to the right of center. Typical of naive still life painting are both the skewed perspective and the symmetrical composition; the two pairs of melons anchor the arrangement, the uncut fruits framing the sliced ones. Less common are the close-range, cropped view and the illusionistic painted frame, simulating wood, which give this painting its unique appeal.

SDC

Notes

1. According to the caption in *Panorama* 1 (April 1946), 76, an inscription on the back of the painting indicated that Chipman painted the scene from memory in winter time. No inscription was recorded by Alberto Angeli, who lined the picture in 1950, nor is any mention made in the other donor records. It seems likely that the *Panorama* caption refers not to an inscription on the painting but rather to the inscription on the back of a small photograph of a man which apparently accompanied the painting when the Garbisches purchased it (see NGA-CF). The photograph, though captioned “Nehemiah Cobb” in pencil on the front is inscribed in ink on the reverse: “Mr Chipman the one that painted the picture of the fruit watermellon and others in winter with nothing to look at for guide.” Above this is penciled “Jan. 1832,” and below it “OPS [Old Print Shop, owned by Harry Shaw Newman] 846.” The Old Print Shop envelope containing the photograph is labeled “Photograph of the Artist Chipman.” It has not been possible to determine if this photograph actually depicts Chipman or whether the date 1832 has any relationship to the painting. Furthermore, it is not known when the photograph first became associated with the painting, or whether the name Chipman was assigned to the painting because of the photograph or for some other reason.

References

None



Chipman, *Melons and Grapes*, 1957. II.5

Elias V. Coe

1794?–1843?

ELIAS V. COE, whose signature appears on the portraits of Mr. and Mrs. Henry W. Houston at the National Gallery, may have been a physician named Elias Van Arsdale Coe, born in Springfield, New Jersey, 9 June 1794. A genealogy of the Coe family notes that Elias Van Arsdale Coe moved to Warwick, Orange County, New York, where he married his cousin, Phebe Burt, in 1821.¹ He died in Warwick 11 October 1843. The identification is reinforced by the fact that the Houstons, who sat for their portraits in 1837, were also from Warwick.² If the painter and the physician were one and the same, Coe joins the list of physician-folk artists such as Samuel Broadbent (1759–1828), Jacob Maentel (1778–1863), Rufus Hathaway (1770–1822), and Samuel A. Shute (1803–1836), who found that a number of talents were needed for success in the new republic.

Only six signed works by Coe are known; no others are attributed to him. In addition to the pair at the National Gallery are pendant portraits of Mr. and Mrs. Christopher Spingler, and individual portraits of Michael Murray Van Beuren and Mrs. Harriet Young.³

Coe's few surviving works show that he paid careful attention to details of dress and accoutrements and was particularly skillful in modeling facial features and painting highlights in the hair.

The Coe family had a penchant for art. Elias Van Arsdale Coe's brother, Benjamin (1805–1862), is listed in the Coe genealogy as a painter. Benjamin moved from New Jersey to Coshocton, Ohio, around 1833, so probably cannot have figured in Elias' development as an artist. Benjamin's son, also named Elias Van Arsdale Coe (1837–?), became a photographer with a studio on Main Street in Coshocton.⁴ A distant cousin, Benjamin Hutchins Coe (1799–after 1883), a drawing instructor who published a number of drawing books,⁵ was the first teacher of Frederick Edwin Church (1826–1900).

RGM

Notes

1. J. Gardner Bartlett, *Robert Coe, Puritan: His Ancestors and Descendants 1340–1910 with Notices of Other Coe Families* (Boston, 1911), 220.

2. The 1840 census lists both Henry M. Houston and Elias V. Coe of Warwick. The "M" in Houston's name could represent an error for "W." The fact that the artist wrote "Warwick" on the reverse of Phebe Houston's portrait is a strong indication that both the sitters and the artist were from Warwick.

3. *Christopher Henry Spingler* (1747–1814) painted posthumously in 1831, and his wife, *Mary Bonsall Spingler* (1753–1842), painted c. 1830, are illustrated in vol. 2 of the *Catalogue of American Portraits in The New-York Historical Society* (New Haven and London, 1974), 750. Their granddaughter, Mary Spingler Fonerder, married Michael Murray Van Beuren (1800–1878), painted in 1829. His portrait, also in the N-YHS, is discussed, but not illustrated, in vol. 2 of the same catalogue, p. 818. The present location of *Mrs. Harriet Young* (1831) is unknown (sale, Sotheby's, New York, 26–28 January 1989, no. 1180, color repro.).

4. On Elias V. and Benjamin of Coshocton, see Norman Newell Hill, *History of Coshocton County, Ohio: Its Past and Present 1740–1881* (Newark, Ohio: A. A. Graham and Company, 1881), 654.

5. Bartlett 1911, 187. Coe's publications include *Easy Lessons in Landscape Drawing* (Hartford: Robins and Folger, 1840) and *Drawing Book of Trees* (New Haven: E. B. and E. C. Kellogg, 1841).

Bibliography

N-YHS. *Catalogue of American Portraits in The New-York Historical Society*. 2 vols. New Haven and London, 1974, 2: 818.

1957.11.6 (1493)

Henry W. Houston

1837

Oil on canvas, 71.3 x 55.9 (28¹/₈ x 22)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse (no longer visible; photograph taken prior to lining, in NGA-CF): *Henry W. Houston / AE 46 / Painted by E. V. Coe / 1837.*

Technical Notes: The off-white ground extends to the edges of the tacking margins and has small white inclusions which give the surface a pebbly texture. In the sky area there is additionally a pink intermediary layer under the paint. The paint is applied thinly in the sky, more thickly in the tree and figure, with low impasto in some highlights on the foliage. Extensive loss runs in a vertical band from the sitter's cheek to the middle of his jacket. The paint is fractured in this area and overpainted. There are other minor scattered losses, a pronounced overall crackle pattern, and slight cupping.

Provenance: Recorded as from New Jersey. Purchased in 1950 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 65. // Triton, 1968. // Arkansas Artmobile, 1975–1976. // Terra, 1981–1982, no. 25.

1953.5.6 (1202)

Mrs. Phebe Houston

1837

Oil on canvas, 71.3 x 55.9 (28¹/₁₆ x 22)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse (no longer visible; photograph taken prior to lining, in NGA-CF): *Mrs Phebe Houston / AE 39 / Warwick Painted by / Elias V. Coe / 1837*

Technical Notes: The off-white ground extends to the edges of the tacking margins, which are all extant. The ground has small white inclusions that give the surface a pebbly texture (though due to the more thinly applied paint, the texture is more pronounced than on the portrait of Henry Houston). It appears that there is an overall pink color under the paint layer. The paint is sufficiently thin that the pink underlayer influences the colors. There is only very slight impasto in the whites. In the background and along the edge of the collar the artist apparently used a very stiff brush with very dry paint to give a stippled appearance. The painting is in good condition. There is minimal paint loss and inpainting, but there is scattered abrasion and a very visible crackle pattern overall.

Provenance: Same as 1957.11.6.

Exhibitions: NGA, 1957, no. 64. // Terra, 1981–1982, no. 24.

MUTED GREEN FOLIAGE with a tree branch and a trunk frame the head in Coe's portrait of Henry W. Houston. Absent are traditional conventions—such as drapery swags, stenciled chairs, and open windows revealing a landscape—like those used in his 1831 portrait, *Harriet Young*.¹ Instead, the artist has chosen an environment familiar to a surveyor—the verdant countryside—and Mr. Houston presents to the viewer the instruments of his trade.

In *Henry W. Houston* the artist pays particular attention to facial features and modeling. The lines around the eyes, the realistic whisker shadow on the chin, and the white highlights in the hair are naturalistic and individualistic, showing the artist's careful study of his subject. White, skillfully applied on shirt collar, compass, ruler, and calipers, contrasts with his black morning coat and stock. Less attention is paid to detail in the hands.

Mrs. Phebe Houston is posed before a ledge overlooking a body of water and gently rising hills that recede into the distance.² Aerial perspective is achieved by the use of muted grays and whites. The sophisticated handling of perspective suggests that Coe may have received some instruction in painting or seen examples of academic portraiture in New York City where his earlier sitters, the Spinglers and Mr. Van Beuren, lived.³

Mrs. Houston's black dress and large, eyelet-trimmed collar, which accents her face and jewelry, were fashionable in the later 1830s. Her accessories—a watch on a chain, a small oval pin, and earrings trimmed with pearls—are rendered as precisely as if the painter were documenting family heirlooms. She clasps a book, perhaps devotional in nature, and a handkerchief, an indispensable accessory of dress in the nineteenth century.⁴

In both portraits, the large figures dominate the composition, and their sculptural handling, in contrast to the haziness of the landscapes behind them, adds to the imposing presence of each. Coe's six known portraits show artistic development, from the stock pose of *Michael Murray Van Beuren* (1829) to the Houston portraits, his last known dated works, with their atmospheric landscapes.

Biographical information on Henry W. Houston is sketchy. Although the portrait indicates that he was a surveyor, there is no documentation of his profession.



Elias V. Coe, *Mrs. Phebe Houston*, 1953. 5.6



Elias V. Coe, *Henry W. Houston*, 1957.11.6

Coe's inscription indicates that the subject was forty-six when painted in 1837. He was one of ten children of Dr. Joseph (1764–1826) and Nancy Wisner (1773–1830) Houston of Warwick, Orange County, New York. Nancy Wisner's father, Colonel or General Henry Wisner (1742–1812), was once a member of the New York State legislature.⁵ No biographical data has been found on Mrs. Houston.

RGM

Notes

1. For reference to a repro., see biography, n. 3.
2. The lake is unidentified. It may be Greenwood Lake, a long, narrow body of water near Warwick.
3. See biography, n. 3.
4. For a discussion of costume accessories, see Katherine Morris Lester and Bess Viola Oerke, *Accessories of Dress* (Peoria, 1954), 382, 432. They note that wearing a watch at this time was no longer considered frivolous but thought to be a necessity. The first machine-made watch was produced by 1838.
5. E. M. Rittenber and L. H. Clark, *History of Orange County, New York, with Illustrations and Biographical Sketches of Many of its Pioneer and Prominent Men* (Philadelphia: Everts & Peck, 1881), 611. Mrs. Lloyd Peavy of Warwick, a descendant of the Wisner family, notes that "General" Wisner was a colonel and descended from the Weesner family, who first settled the Warwick Valley (letter of 22 September 1983, in NGA-CF).

References

None

The Conant Limner

active c. 1813

APPROXIMATELY ELEVEN portraits can be attributed to this unidentified painter.¹ His identification as The Conant Limner is derived from the last name of four sitters (including *Sophia Burpee Conant*, 1953.5.44), who constitute the largest family group by his hand.² The Conants lived in Sterling, Massachusetts, where several of this limner's works remain. Although likenesses by this hand have turned up in other regions of Massachusetts, all may have originated in the vicinity of Sterling, in Worcester County.

There is a crisp, cool quality to these solemn, federal period portraits. The sitters are shown in a slightly distorted three-quarter view. All are seated, most before plain, slate gray backgrounds. Symmetrically arranged burgundy swags, draped along the tops of the canvases and ending about one third of the way down the sides, give the portraits a formal appearance.³ The peach hue the painter often used for women's dresses subtly harmonizes with the background and drapery colors. The white chairs, trimmed in deep brown, that are included in many of these paintings are simplified to unmodeled shapes.

Although furniture is treated two-dimensionally, The Conant Limner's figures are full and substantial. Characteristically, the modeling of the face is simplified, with a fairly abrupt shadow alongside the highlighted nose. The lips are generally thin, with slight shaded creases extending down from the corners. The gazes are direct.

The Conant Limner is not known to have dated any works. From the sitters' attire, consistent in style, it appears that the portraits were painted within a limited span of years. The National Gallery likeness of Sophia Burpee Conant, datable to about 1813 on the basis of her biography, forms a reference point for dating the other portraits.⁴

Schematic shadows, such as those cast by lace collars, and simplification of form suggest that the artist, in addition to portraiture, perhaps painted signs or other decorative pieces.

JA

Notes

1. In addition to the National Gallery portrait, these works include five owned by the town of Sterling, Massachusetts, housed in the Sterling Historical Society: *Samuel Conant* (the pendant to *Sophia Burpee Conant*); *Jacob Conant* and its companion, *Relief Burpee Conant*; a portrait of an unknown young woman; and one of an unknown boy (photocopies in NGA-CF). The name Thomas Wright appears on the frame of the boy's portrait, but this is probably not the name of the sitter. A Thomas Wright was the husband of Eunice Osgood Wright, who also sat for this painter (see below). This work may, therefore, portray their son, Emory, who would have been about 11 in 1813 (letter of 7 February 1985 from Ruth Hopfmann, Sterling Historical Society, to the late Judy Lenett, folk art dealer, copy in NGA-CF). A branch of the Wright family was related to the Burpee-Conants by marriage.

Works elsewhere include: *Catherine Wright* and her mother, *Eunice Osgood Wright* (present locations unknown; both sold at Sotheby's, New York, 27–28 June 1985, no. 182, color repro.); an unidentified young woman (private collection; sold by Mary Allis to Austin and Jill R. Fine, Baltimore, then sold at Sotheby's, New York, 30 January 1987, no. 898); *Portrait of a Young Woman in a Pink Dress* (Judy Lenett, Ridgefield, Connecticut, in 1985; *Antiques* 127 [January 1985], 185, color repro.); and a portrait of an older woman resembling *Eunice Osgood Wright* (Judy Lenett in 1985; snapshot in NGA-CF).

Works which may be by this artist, but which lack some of the salient compositional features, include: *Woman in a Painted Chair* and *Man in a Painted Chair* (Peter H. Tillou, Litchfield, Connecticut; Tillou 1973, nos. 23, 24); and companion portraits of an unidentified young couple (Clinton Historical Society, Clinton, Massachusetts [near Sterling]; photocopy in NGA-CF).

2. This artist has sometimes been referred to as "The Merrimac Limner," based on the single example in a private collection, which Mary Allis is said to have acquired in Ipswich, Massachusetts, south of the Merrimac River (recorded on a photograph of the portrait in the files of the Sterling Historical Society). Wendell Garrett, "Living with Antiques: The Connecticut Home of Mary Allis," *Antiques* 96 [November 1969], 755, describes the painting as "a portrait of a young lady from Rawley, Massachusetts, by an unidentified artist." As there is no town named "Rawley," Rowley, near Ipswich, is probably meant. In any case, the existence of the greater number of works from the central region of the state suggests that the designation Merrimac Limner is inappropriate and may be misleading.

3. The pairs of portraits in collections of Peter H. Tillou and the Clinton Historical Society (see n. 1) do not have any drapery.

4. See 1953.5.44 for an explanation of the dating of *Sophia Burpee Conant*.

Bibliography

None

1953.5.44 (1255)

Sophia Burpee Conant

c. 1813

Oil on canvas, 56.2 x 43.2 (22¹/₈ x 17)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is on a relatively fine-threaded, open-weave fabric, with extreme cusping in the (intact) tacking margins. The ground is a moderately thick layer of an off-white, almost pink, material, that appears to have been applied by the artist. The colors of the paint layer generally abut rather than overlap. The paint appears to have been applied wet-into-dry. Certain areas, such as the design on the white lace of the bodice and sleeves, are painted with low impasto, while other areas, particularly strokes used to suggest shadow or volume, are thinner. In normal viewing one sees what could be interpreted as underdrawing in the curls; however infrared reflectography does not reveal this. It is more likely that this represents an attempt to suggest the shadows of the curls. The painting is in good condition but for a few small scattered losses, mostly in the background.

Provenance: Recorded as from Massachusetts. Purchased in Amherst, Massachusetts, by (Carleton L. Safford, West Granville, Massachusetts), by whom sold to Mary Allis, Southport, Connecticut, by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 55.

SOPHIA BURPEE WAS A SCHOOLGIRL artist, recognized for a needlework picture and several watercolors of pastoral subjects, as well as two hand fire-screens painted with fruit and floral designs.¹ She was the seventh child and third daughter of Revolutionary War veteran Corporal Moses Burpee and Elizabeth Kendall, and was born in the town of Sterling in Worcester County, Massachusetts, in 1788.² On 14 November 1813, Sophia was wed to Samuel Conant, Jr. (1780–1824), also of Sterling, whose brother Jacob had married her sister Relief three years earlier. Sophia died less than a year after her marriage, possibly from "typhus," which claimed the lives of Relief and Samuel's sister Polly the same year.³

The artist who painted this portrait of Sophia also made Samuel's likeness.⁴ He is depicted holding a pink rose, a highly unusual motif in male portraiture, which suggests, along with the white roses in Sophia's hair, that their wedding may have occasioned these portraits.⁵

At first glance, The Conant Limner's portraits of Sophia, Relief, and four other women seem nearly indistinguishable.⁶ All wear the same lace-trimmed, Em-



The Conant Limner, *Sophia Burpee Conant*, 1953. 5.44

pire style peach-colored dress and are identically posed. Upon closer inspection, however, slight differences in facial features become apparent and small variations in jewelry, props, and positioning of the hand emerge. The unidentified young woman whose portrait is also at Sterling, like Sophia, holds a fan, but unlike Sophia, her hand is not raised.

This painter's use of a formula in composition and body type from portrait to portrait was a common practice among even the best known itinerants, such as Ammi Phillips (q.v.) and Erastus Salisbury Field (q.v.). It suggests that the artist lacked formal training in portraiture, a suggestion borne out by *Sophia Burpee Conant's* awkward anatomy and simplified shading. The artist's greatest attention appears to have been devoted to the lace, which is delicately painted with slight impasto. With its saw-toothed border, this lace, along with Sophia's fancy tendriled hairstyle, imparts a decorative aspect to an otherwise plain Massachusetts portrait.

JA

Notes

1. The firescreens and two of the watercolors (one inscribed *Drawn by Sophia Burpee* and the other, *Painted by Sophia Burpee, aunt of Edwin Conant*) are in the Sterling Historical Society. NYSHA has one watercolor, *The Shepherd* (inscribed *Drawn by Sophia Burpee, October 1st, 1806*), and the silk embroidery picture, *New England Couple. Morning*, a watercolor attributed to her on the basis of its similarity to the NYSHA *Shepherd*, is at AARFAC (Rumford 1988, cat. no. 321).

The identification of the sitter in the National Gallery work as Sophia Burpee had been made before the Garbisches bought the portrait. At one time this likeness was thought to be a self-portrait. There is however, no stylistic correlation between the oil portrait and her schoolgirl art to support such a theory.

2. I am grateful for the assistance of Mrs. George O. Tapley, chairwoman, Sterling Historic Commission, Ruth Hopfmann, curator, Sterling Historical Society, and the late Judy Lennett, folk art dealer, with the research for this entry.

3. According to Mrs. Tapley, many Sterling residents died from this disease between 1812 and 1815 (quoted by Barbara Luck, curator, AARFAC, letter of 26 July 1976, in NGA-CF). Sophia died on 14 October 1814.

4. Samuel's portrait is at the Sterling Historical Society, property of Town of Sterling (photocopy in NGA-CF).

5. Among the known works by this artist (see biography, n. 1), the adornment of the hair with flowers is unique to this portrait.

6. The four similar works are *Catherine Wright, Portrait of a Young Woman in a Pink Dress*, and two portraits of unidentified young women—one owned by the town of Sterling and the other in a private collection. See biography, n. 1.

References

None

L. M. Cooke

active 1901

(see the text for biographical information)

1953.5.7 (1203)

Salute to General Washington in New York Harbor

1901¹

Oil on canvas, 68.6 x 101.9 (27 x 40)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower left: *L. M. C.*

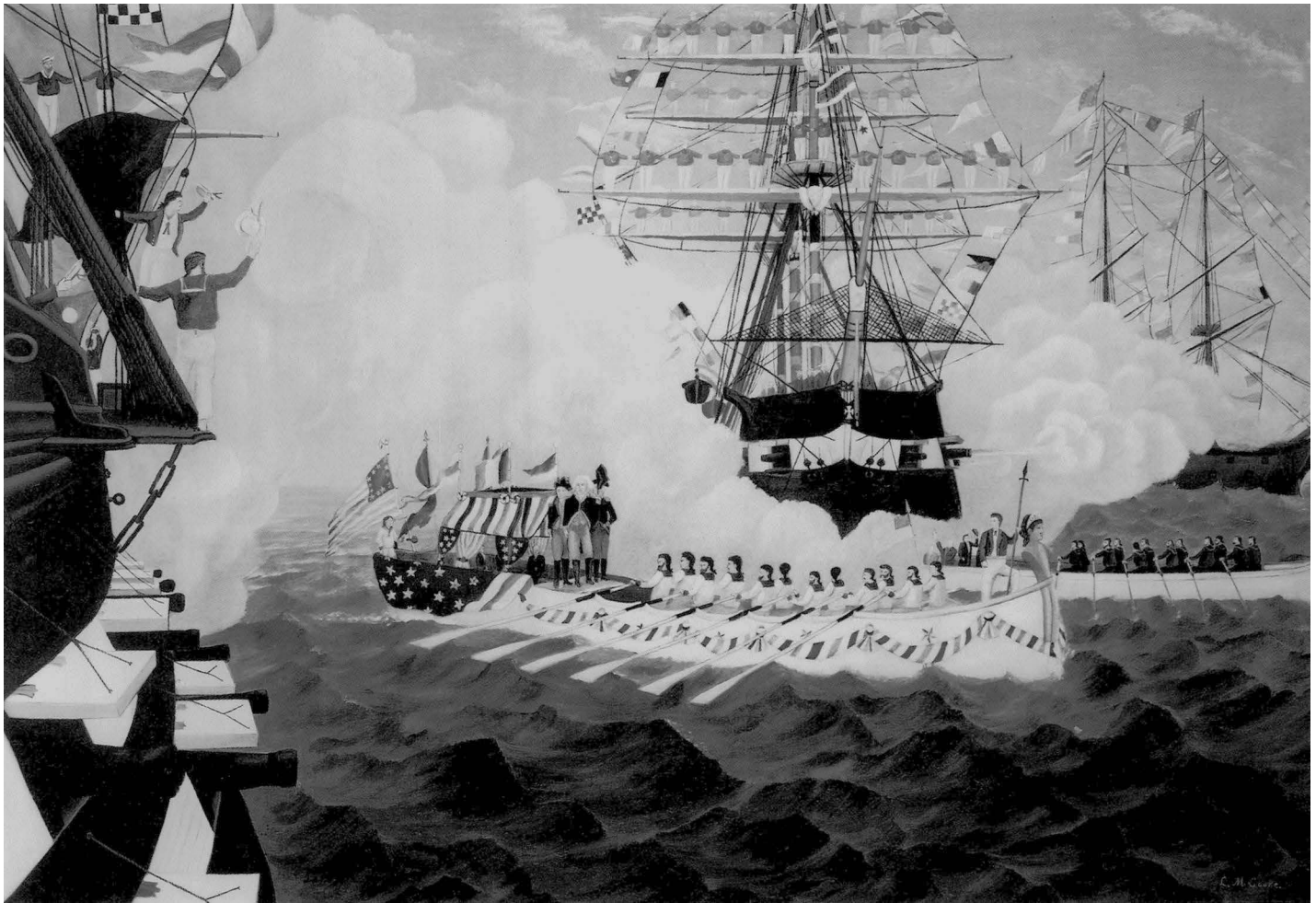
At lower right: *L. M. Cooke. 1[8?]*

Technical Notes: The painting is on a closely woven fabric which has not been lined. The stretcher, which appears to be original,² has mitered corners and is keyable. There is a thin, commercially applied gray-cream ground which extends over the tacking edges. The paint is thinly applied in overlapping opaque layers. The paint layer is generally in good condition, although there are a number of small losses and areas of abrasion which are not retouched. Indistinct contours in these areas were strengthened with inpainting in a 1987–1988 treatment. Craquelure is limited to a stretcher crease at the upper right corner and to minor traction crackle in the area of the water. The date has been sketchily overpainted, presumably by a past restorer.

Provenance: Recorded as from New York State. Jean and Howard Lipman, New York City, about 1939. Sold to an unknown dealer. Purchased in 1953 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Painting 1750–1950*, Milwaukee Art Institute, 1951, no cat. no. 11 *Trois millénaires d'art et de marine*, Petit Palais, Paris, 1965, no. 279. 11 Untitled exhibition, Alexandria Mental Health Association Benefit, Mulrooney Hall, Alexandria, Virginia, 1972, no cat. 11 *George Washington, A Figure Upon the Stage*, NMAH, 1982–1983, color pl. 4. 11 *Washington Salutes Washington: The President and the State*, Washington State Capitol Museum, Seattle; Cheney Cowles Museum, Spokane, 1989, catalogue by Marcus Cunliffe, David L. Coon, and Albert F. Appleton, color detail p. 3.

THE PAINTING DEPICTS the arrival of President-elect Washington in New York Harbor on 23 April 1789, one week before he took the oath of office in that city.³ Washington stands on a platform, in a long barge that moves diagonally through the center of the scene toward the right foreground. Behind the barge a tall ship, with sailors standing on its yardarms and flags



L. M. Cooke, *Salute to General Washington in New York Harbor*, 1953.5.7

flying from its rigging, fires a salute. Clouds of smoke partially obscure another vessel, also flying flags, in the distance on the right. In the left foreground, sailors on another ship wave their hats.

The painting is based on an engraving after a drawing by Julian O. Davidson,⁴ published in *Harper's Weekly*, 4 May 1889. Entitled "Washington's State Barge Passing through the Fleet," Davidson's illustration accompanied several articles about the centennial celebration of the 1789 inauguration. The festivities included a reenactment of Washington's entry into New York Harbor, with President-elect Benjamin Harrison assuming the principal role.

L. M. Cooke seems to have followed Davidson's illustration as closely as his artistic abilities would allow. In the foreground, for example, Davidson shows the wakes left by the boats as they move across the water's surface; Cooke, perhaps finding such subtleties too difficult to render, substitutes a choppy, irregular wave pattern. Such alterations lend the work an individuality that distinguishes it from its source.

Nothing is known about L. M. Cooke; no other signed works are recorded, and no other paintings have been attributed to him. Various stylistic aspects of the painting, such as the diminutive size of the figures beneath the canopy of the central barge and a certain stiffness in their handling, suggest that Cooke had little, if any, formal training.

TGM

Notes

1. Jean Lipman recalls that this painting, which she once owned, was clearly dated 1901 (undated letter received in August 1990, in NGA-CF). The second figure of the date is difficult to decipher (see Inscriptions). If it is an eight, it may have been altered. The remaining digits have been painted over.

2. Only one set of tack holes is seen in the stretcher and tacking margins.

3. Other depictions of this event are *The Arrival of George Washington at New York City, April 30* [sic], 1789 by Arsene Hippolyte Rivey, reproduced in Richard J. Koke, *American Landscape and Genre Paintings in the New-York Historical Society* (New York, 1982), 97; and an engraving by J. Rogers, reproduced in Frank Freidel, *Our Country's Presidents* (Washington, 1966), 22–23.

4. Dorothy E. R. Brewington, in *Dictionary of Marine Artists* (Mystic, Conn., 1982) lists Davidson as an illustrator of shipping and marine subjects for *Harper's*, *Century*, and *Aldine's Magazine* and as an exhibitor at the National Academy of Design from 1877 to 1894.

References

None

T. Davies

active 1827

(see the text for biographical information)

1980.62.1 (2783)

Ship in Full Sail

1827

Oil on canvas, 68 x 92.3 (26 3/4 x 36 5/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On the reverse (no longer visible; photograph taken prior to lining, in NGA-CF): *T. Davies Bangor / Facit Feb 1827.*

Technical Notes: The white ground has a rough, pebbled texture. The paint is applied thinly in the sky and water, with white glazes in the clouds and waves and some low impasto in the whitecaps. The paint layers in the sky and water are comprised of very large black, orange, and glassy blue particles which can be seen clearly under low magnification. This suggests that the pigments were not commercially prepared. The thinly painted sky is abraded, revealing the white pebbled ground beneath. Several areas around the perimeter of the painting are abraded down to the fabric. There are several small, repaired tears and losses scattered throughout.

Provenance: Recorded as from Kingston, New York. (Joseph Coty, city unknown), by whom sold in 1959 to Edgar William and Bernice Chrysler Garbisch.

THIS COLORFUL PORTRAIT of a naval frigate poses many unanswered questions. Although most maritime historians agree that the inscribed "T. Davies Bangor" should be interpreted as T. Davies of Bangor, Maine, no T. Davies who could have been active in 1827 has been discovered in Maine genealogical sources.¹ This is Davies' only known painting.

The ship in this portrait is like many warships depicted in the late eighteenth and early nineteenth centuries, but has not been identified.² The flags provide no clues; they do not directly correspond to known examples and are probably fanciful.³ Although *Ship in Full Sail* may have been painted from direct observation, it could just as easily have been based on one of countless examples of nautical prints. No prototype has been discovered.⁴

The artist has enlivened this marine view by applying touches of vivid color and creating a dramatic mood. Tiny figures are lined up from the bow to the stern. Those in the front wear blue uniforms, while those in



T. Davies, *Ship in Full Sail*, 1980.62.1

back wear red. The ship itself, set against the blue-green water, is deep green with touches of red, white, and blue decoration. With its white sails billowing it moves before a dark, ominous sky.

JA

Notes

1. I would like to thank Nathan Lipfert, assistant curator, Maine Maritime Museum, Bath; Margot McCain, librarian, and Elizabeth Hamill, curator of collections, Maine Historical Society, Portland; Richard Philbrick, maritime specialist, Division of Transportation, NMAH; Susan B. Wight, head of adult services, Bangor Public Library; and John O. Sands, director of collections, Mariners', for their assistance with this research. According to Lipfert, Bangor, Maine, was not an important port city in 1827 and was very rarely visited by large naval ships like this one.

2. In many details, such as the positions and types of sails, the ship resembles the vessel in a British painting, *The Frigate "Havannah" in Full Sail*, but this may be coincidental (artist and present location unknown; sale, Sotheby's New York, 22 July 1986, no. 49).

3. The design of the pennant is comparable to some British examples, but the colors do not correspond. In the painting, the banner is red, with a blue rectangle near the mast. The similar British pennants all include white as one of the colors (for color illustrations see Edward H. Archibald, *Dictionary of Sea Painters* [Suffolk, England, 1980], 21). The flag at the stern has thirteen alternating red and white stripes, hence it was undoubtedly intended to be American.

4. John O. Sands (letter of 25 June 1986, in NGA-CF) noted some similarities to the ship in a print of the U.S. frigate *Constitution*, but not enough to establish a direct relationship. See U.S. "*Constitution*", of 44 Guns by Abel Bowen, after a drawing by William Lynn, Boston, c. 1815 (*Old Print Shop Portfolio* 9 [August–September 1949], no. 1).

References

None

The Denison Limner

probably Joseph Steward, 1753–1822

THE IDENTITY OF THE ARTIST who created the Denison family portraits has long eluded scholars. His sitters are all from Stonington, Connecticut, and their portraits are part of the tradition of Connecticut portraiture that flourished from c. 1790–1810 and includes such artists as Winthrop Chandler (q.v.), John Brewster, Jr. (1766–1854), Reuben Moulthrop (1763–1814), Ralph Earl (1751–1801), and William (q.v.) and Richard Jennys (active 1766/1799).

One of the first to suggest an identity for The Denison Limner was Ralph Thomas of the New Haven Historical Society, who concluded in 1956 that the Denison portraits owned by the Garbisches were painted by Joseph Steward.¹ Steward was an artist, clergyman, and entrepreneur who was born in Worcester County, Massachusetts, in 1753. He studied for the ministry under the Reverend Doctor Levi Hart of Preston, Connecticut, and subsequently settled with his wife and children in the town of Hampton. By 1797 the family had moved to Hartford, where Steward established a museum of "natural curiosities and paintings," which he operated until his death in 1822. Among the works he exhibited were portraits of American historical and political figures, some painted by Steward himself.²

Similarities between Steward's work and the Denison portraits are evident, particularly in facial characteristics, lifeless arms and large flat hands, clothing detail, backgrounds, and accessories—but there are also some significant differences. The paintings of the Denison-related sitters, which include the six Denison family portraits, as well as *Mr. Ephraim Williams*, *Mrs. Ephraim Williams*,³ and *Thomas Noyes*,⁴ form their own stylistic group, distinct from the main body of Steward's oeuvre. These portraits share an emphasis on roundness and geometry which is not strongly evident in most documented Steward paintings. In addition, all of these paintings have identical frames and similar dimensions.

The most persuasive argument for attributing the Denison works to Steward is their similarity to a pair of portraits assigned to Steward on the basis of a notice in

the account book of one of the sitters. In September 1789, Mrs. Steward settled a bill with John Avery of Preston for "2 Likenesses £ 5/4/0."⁵ The portraits in question, *Mrs. John (Lucy Ayer) Avery* and *John Avery* (Old Sturbridge Village, Massachusetts; Harlow 1981, nos. 1, 2) are very similar in appearance to the Denison portraits. They share the distinctive dark-lined ovoid eyes; long, straight mouth; and rounded oval faces surrounded by a heavy, rather than wispy or delicate, hair-line. The Averys' home town in eastern Connecticut is less than fifteen miles north of Stonington. Another pair of portraits of Preston residents attributed to Steward—*Wheeler Coit* and *Mrs. Wheeler (Sybil Tracy) Coit*—also shares many characteristics with the Denison portraits. The Coit and Avery pairs have similar dimensions (approximately 19 x 17 in.).⁶

These earlier works (c. 1789/1790) differ from Steward's slightly later portraits, especially the large paintings commissioned by the trustees of Dartmouth College in 1793.⁷ These exhibit a more sophisticated technique: interiors, spatial relationships, and modeling are better developed, and the sitters' poses are less rigid. The facial features in these later paintings lack the round fullness of the Denison portraits.

This substantial change of style over a short period of time in itself does not discount the possibility that Steward was the maker of both types, because rapid progress is not unheard of in the careers of naive painters. One of Steward's friends, the Reverend James Cogswell, recorded in 1790 that the artist "improves in ye art of painting," although he gave no evidence of specific training the artist had.⁸ Around 1791 or 1792, but almost certainly not before, Steward would have crossed paths with the important Connecticut portraitist Ralph Earl.⁹ In 1792 he may have taken some lessons from John Trumbull (1756–1843), whose work he later would often copy.¹⁰ These influences therefore could have greatly transformed Steward's style between 1789 and 1793. He seems to have been a highly adaptable and flexible artist.¹¹ Throughout his career his approach varied, almost chameleonlike, depending upon his subject, the purpose of the portrait undertaken, and which artist he may have been copying or emulating.

It has also been suggested that the painter of the Denison group might be Captain Elisha Denison, since

the portrait of his son shows the young boy holding a card which prominently displays his father's name.¹² Because the sitters are all from the same family, this possibility cannot be discounted.

LW/DC

Notes

1. Letter to William Haynes, 23 February 1956, quoted in Harlow 1981, 111.

2. Steward's museum and career are discussed in Harlow 1981, 102–110.

3. *Mr. Ephraim Williams* and *Mrs. Ephraim Williams*, c. 1777–1778 (Mrs. F. Donald Dick, Durham, North Carolina; Harlow 1981, nos. 63, 64). Harlow neglects to include the Williams portraits within The Denison Limner group, but quotes Ralph W. Thomas' 1956 letter, which states: "In the appendix of the monograph *Richard Jennys*, by F. F. Sherman, 1941, are pictured portraits of Mr. and Mrs. Ephraim Williams which are wrongly attributed to Richard Jennys. These portraits are by the same painter as the Denisons (Mrs. Williams' mother was Hannah Denison)." Harlow has attributed the portraits to Steward.

4. *Captain Thomas Noyes*, c. 1799 (Westerly Public Library, Rhode Island, gift of Mrs. Mary Noyes Rogers; Schloss 1972, cat. no. 18).

5. Harlow 1981, 102.

6. The Coit portraits belong to Dr. Marvin B. Day; Harlow 1981, nos. 14, 15. A portrait of *Mrs. Moses Lester* (AARFAC; Rumford 1981, cat. no. 184) is smaller (9 x 6 1/2 in., oval panel) but also falls within this group of portraits stylistically.

7. Such as *John Phillips* (78 x 68 in.) and *Reverend Eleazar Wheelock* (79 x 70 1/2 in.), both in the collection of the Hood Museum of Art, Dartmouth College, Hanover, New Hampshire.

8. Harlow 1981, 103.

9. I am grateful to Elizabeth Mankin Kornhauser, curator of American paintings, Wadsworth Atheneum, for this information and for her observations concerning the connections between The Denison Limner and Joseph Steward. While stipulating that more documentary evidence is needed, she does not exclude the possibility that the two artists may be the same individual (telephone notes, 4 January 1990, in NGA-CF).

10. Harlow 1981, 103.

11. Nina Fletcher Little has expressed doubt that Steward painted the Denison works: "It is obvious from the similarity of the background and accessories that there was a definite relationship between the two artists. Were they pupil-teacher? Friends? Who knows? But the basic style, feeling, and manner of painting appear to be so different, judging from Steward's known work of the same approximate period, that there has to be an explanation of this change in style if we are to accept Steward as the artist of the Denison Limner group." She added, "While I do not reject Steward as the artist of the Denison Limner pictures, I need documentary proof before I personally can accept him as the author of the Denison family portraits" (letter of 5 December 1981, in NGA-CF). Mary Black

accepts the identification of Joseph Steward as The Denison Limner (conversation of 5 August 1982, recorded in NGA-CF).

12. *Elisha Denison, Jr.*, c. 1792 (Mr. and Mrs. Denison Hurlbut Hatch [descendants of Matilda Denison], Riverside, Connecticut; Black and Lipman 1966, 34, fig. 30). Mrs. Hatch reveals that an art student suggested this possibility to her, but there is no documentary evidence to support it (letter of 28 November 1981, in NGA-CF).

Bibliography

Little, Nina Fletcher. "Little-Known Connecticut Artists, 1790–1810." *Connecticut Historical Society Bulletin* 22 (October 1957).

Black and Lipman 1966.

Schloss 1972.

Harlow, Thompson R. "The Life and Trials of Joseph Steward." *Connecticut Historical Society Bulletin* 46 (October 1981): full issue.

1980.62.26 (2815)

Captain Elisha Denison

c. 1790

Oil on canvas, 86.4 x 68.9 (34 x 27¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The ground is a warm grayish tone, rather thickly applied over the moderately coarse fabric. Small inclusions in the puttylike ground give a granular appearance to the paint layer. An additional darker paint layer exists between ground and paint in the sky. The paint is applied rather thickly, both wet-into-dry and, in the final layers, wet-into-wet. Some brushstrokes are evident. Because of the tendency of the ground, and in turn the paint layer, to crack, the ground has become visible through the paint film, giving the work a very dark, grayish overall tonality. The ground is also exposed at intersections of the design elements. A tear at the upper left corner has been repaired.

Provenance: Recorded as from Connecticut. Descended in the family of the sitter. (Victor Spark, New York), by whom sold in 1947 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 20.

1980.62.27 (2816)

Mrs. Elizabeth Noyes Denison

c. 1790

Oil on canvas, 86.7 x 68.7 (34¹/₈ x 27¹/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The ground appears to be smooth and off-white. The paint layer has been applied without impasto, except in the ruffles of the woman's dress and the fringe of the drapery behind her. These have been greatly flattened, presumably in the lining process. The entire surface of the painting is covered with extensive crackle that is more pronounced and deeper in such areas as the maroon drapery, the adjacent blue sky, and the yellows. There are a few small losses along the bottom and left edges of the painting where the frame has made contact with the paint surface. Other repaired losses occur in the decorative motif of the dress and just under the sitter's left hand. There is extensive repainting around her mouth and proper right jaw.

Provenance: Same as 1980.62.26.

Exhibitions: NGA, 1954, no. 21.

PORTRAIT PAINTING FLOURISHED in Connecticut after the Revolution due to the emergence of new roads, towns, and a growing prosperous middle class. As these portraits suggest, sitters were interested in recording for posterity a detailed depiction of their life, possessions, and environment. Captain Denison is shown at his writing table in front of a landscape that probably represents his home and property in Stonington, Connecticut. In contrast, the background landscape in *Elizabeth Noyes Denison* is imaginary, probably chosen to give the sitter aristocratic status by evoking an eighteenth-century European estate.¹

Captain Elisha Denison was baptized on 3 November 1751 and died in 1841. On 26 April 1772, he married Elizabeth Noyes Denison (1750–1831) of Stonington, Connecticut, one of eight children of James Noyes and Grace Billings. They had four children, whose portraits were also executed by The Denison Limner: Elizabeth, Matilda, Elisha, and Phebe.² Elisha Denison may be the captain who commanded a Cornet of Horses for the eighth regiment in May of 1775.³ One history mentions that Captain Denison was appointed to collect money for the families of officers and soldiers of the Continental Army during the Revolutionary War.⁴

In Captain Denison's portrait the artist offers a fresh, straightforward likeness of a self-satisfied, comfortable citizen of the newly independent nation. His wife's



The Denison Limner, *Captain Elisha Denison*, 1980.62.26



The Denison Limner, *Mrs. Elizabeth Noyes Denison*, 1980.62.27

tight-lipped, stern expression and direct gaze reveal a strong personality. The painter worked in a controlled, linear manner, carefully filling the canvases with objects and large areas of bright color. As in the other portraits by The Denison Limner, Captain and Mrs. Denison's figures are anatomically awkward, but their faces show a greater degree of naturalism.

Although it is not clear how much communication there was among the colonial artists of Connecticut, it is certain that by the last two decades of the eighteenth century many knew each other's work. Similar techniques, compositions, and poses appear in their paintings: The individualized, biographical landscape background seen in *Captain Elisha Denison*, for instance, was perfected by Ralph Earl (1751–1801) and is found in other Connecticut paintings such as Winthrop Chandler's portrait of Captain Samuel Chandler (1964.23.1).

LW/DC

Notes

1. Although realistic settings and landscapes predominate in Connecticut portraiture, some artists did create elaborate fictional settings, sometimes inspired by English engravings (see Little 1976, 44). For example, a Palladian style building graces the background of Ralph Earl's *Captain John Pratt*, 1792 (private collection; *The Great River: Art and Society of the Connecticut Valley, 1635–1820* [exh. cat., Wadsworth Atheneum], Hartford, 1985, cat. no. 46, color repro. p. 51).

2. The portraits' titles are: *Elizabeth Denison* (1953.5.35), *Miss Denison of Stonington, Connecticut* (possibly *Matilda Denison*) (1980.62.28), *Elisha Denison, Jr.* and *Matilda Denison* (possibly actually Phebe, Matilda's younger sister, both in the collection of Mr. and Mrs. Denison Hurlbut Hatch, Riverside, Connecticut; Black and Lipman 1966, 33, 34). Mrs. Denison's brother, Thomas Noyes, was also painted by The Denison Limner (Westerly Public Library, Rhode Island, gift of Mrs. Mary Noyes Rogers; Schloss 1972, 35). *Mr. Ephraim Williams* and *Hepsibeth Phelps Williams*, Denison relatives from Stonington, were painted by the same hand (both are in the collection of Mrs. F. Donald Dick, Durham, North Carolina; Harlow 1981, nos. 63, 64). All of these portraits have similar dimensions and identical frames.

3. E. Glenn Denison, Josephine Peck, and Donald Jacobus, *Denison Genealogy, Ancestors and Descendants of Captain George Denison* (Stonington, Conn., 1963), 45.

4. Richard Anson Wheeler, *History of the Town of Stonington, County of New London, Connecticut, from its First Settlement in 1649 to 1900 with a Genealogical Register of Stonington Families* (Mystic, Conn., 1966), 162, 171.

References

- 1957 Little: 100–101.
1966 Black and Lipman: 20–21.
1972 Schloss: 36.
1981 Harlow (see Bibliography): III, 117, 126, 129.

1953.5.35 (1241)

Elizabeth Denison

c. 1790

Oil on canvas, 85.4 x 67.6 (33 5/8 x 26 5/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The portrait is on a heavy, tightly woven support. The construction of the ground is complex: there seems to be an underlying gray layer overall with a white layer applied over it; in addition, a black layer is locally applied under the hair, and a gray layer locally applied under the face. The paint is thinly applied in a moderate paste, with low, smooth brushstrokes. There are numerous paint losses throughout, with some large losses on the breast, on the plume, and at the bottom of the curl on the right side; all have been filled and inpainted. The paint is slightly cupped throughout, and there is moderately wide-mouthed, broad-patterned crackle. The painting is disfigured by the degree of loss, discolored inpainting, and darkened cracks on the figure.

Provenance: Descended from Nathaniel and Elizabeth Denison Ledyard, Stonington, Connecticut; their son, William Ledyard; his widow, Fanny Worthington Ledyard; Amelia Stuart Worthington; her son, Worthington Whitehouse; John Quinn, New York, by 1918; Maude Wetmore, Newport, Rhode Island; (James St. Lawrence O'Toole); (M. Knodler and Co., New York), by whom sold in 1947 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 15. // *Little-Known Connecticut Artists, 1790–1810*, Connecticut Historical Society, Hartford, 1958, catalogue by Nina Fletcher Little in *Connecticut Historical Society Bulletin*, 32 (October 1957), no. 18. // *American Folk Painting and Sculpture*, Museum of Early American Folk Arts (now MAFA), held at Time-Life Exhibit Center, New York, 1966, no cat. // Triton, 1968. // *Paintings by New England Provincial Artists*, Museum of Fine Arts, Boston, 1976, catalogue by Nina Fletcher Little, no. 35. // *American Naive Paintings*, (IEF) 1985–1987, no. 23, color repro. // Italy, 1988–1989, no. 23, color repro.

THE PROVENANCE OF THIS PORTRAIT suggests that its subject is Elizabeth Denison (1773–1849), the eldest child of Captain Elisha Denison and Elizabeth Noyes Denison. In 1793 the younger Elizabeth married Nathaniel Ledyard, in whose family the portrait descended. In style and dimensions the painting corresponds to the other five Denison family portraits.¹

This painting and the portrait of *Miss Denison* (1980.62.28) have the simplest compositions of the group, lacking the detailed landscape background that appears in the other Denison portraits. Elizabeth Denison is seated in a Chippendale chair, identical to the one in the portraits of her parents and sister.² Her arm



The Denison Limner, *Elizabeth Denison*, 1953.5.35

rests on what appears to be a dressing table, draped with fabric that realistically gives way under the weight of her hand.³ The flowers that adorn her head and bodice are likely made of linen, as described in at least one late eighteenth-century account.⁴

Although there is little penetration of character in this portrait, the artist has carefully rendered Elizabeth's facial features and attempted to give them a sense of volume. Her clothing, however, is painted less distinctly with broad, somewhat loose strokes, despite the inclusion of drapery folds and the attempt to show diaphanous material. Anatomical features such as her shoulders, breast, and hands are awkwardly depicted.

This portrait, formerly titled *Lady with a Plumed Headdress*, has been published as a youthful work by Gilbert Stuart.⁵ This attribution apparently resulted from the Denison family's confusion between the similar sounding name of Joseph Steward and his more illustrious counterpart.

LW/DC

Notes

1. For the other Denison portraits see the combined entry for *Captain Elisha Denison* (1980.62.26) and *Elizabeth Noyes Denison* (1980.62.27), n. 2.

2. A similar type of Connecticut side chair is illustrated in Nancy Goynne Evans, "Design Sources for Windsor Furniture, Part 1: The Eighteenth Century," *Antiques* 133 (January 1988), 292.

3. The odd-looking, pleated cover of the dressing table behind Elizabeth is repeated in Joseph Steward's portrait of Reverend Wheelock's daughter, *Maria Malleville Wheelock*, probably 1793 (Mr. and Mrs. Bertram K. Little, Brookline, Massachusetts) but in no other known portraits of the period.

4. "Procure me some fine old Lining or cambrick (as a very old shirt or cambrick hankerchiefs) Dyed in to bright colors such as red and green a Little blew but cheaply Red for all my own art and good old uncle Benjamins memorandums I cant make them good colors and my daughter Jeney with a little of my asistance has taken to makeing Flowrs for the Ladyes Heads and Boosomes with Prity good acceptance. . ." This quote is from Jane Mecom to Benjamin Franklin, Boston, 8 November 1766, in *The Papers of Benjamin Franklin*, 27 vols. [1959-], ed. Leonard W. Labaree (New Haven, 1969), 13: 489-490.

5. Watson 1926, 81, 84.

References

- 1926 Watson, Forbes. "The John Quinn Collection, Part III." *The Arts* 9 (February): 81, 84, as *Laura Dennison* by Gilbert Stuart.
1966 Black and Lipman: 20, 21, repro. p. 32.
1972 Schloss: 36.
1981 Harlow (see Bibliography): 111, 117, 126, 129.

1980.62.28 (2817)

Miss Denison of Stonington, Connecticut (possibly Matilda Denison)

c. 1790

Oil on canvas, 87.7 x 68.7 (34¹/₂ x 27)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The original support is a tightly woven, medium-weight fabric. There is a continuous, relatively thick, off-white ground. The paint is also applied quite thickly. There is very little impasto, but the texture of the brushwork is evident over the entire painting. The green drapery is comprised of a very transparent green painted over a warm yellow-brown underlayer. The green glaze, apparently applied while highly liquid, has run and dripped. The paint layer is in good condition. Some tiny losses are scattered around the edges of the picture, and a network of wide, dark, branched cracks covers the surface.

Provenance: Recorded as from Stonington, Connecticut. Descended in the family of the sitter. (Victor Spark, New York), by whom sold in 1947 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 22. // *Paintings from St. James' Collectors*, Wildenstein Gallery, New York, 1955, no. 18. // *American Folk Art*, Brussels Universal and International Exhibition, Belgium, 1958, no. 48. // *101 Masterpieces*, 1961-1964, no. 19, color repro. // Palm Beach, 1967. // *111 Masterpieces*, 1968-1970, no. 27, color repro. // *The New World: 1620-1970*, Chrysler Museum of Art, Provincetown, Massachusetts, 1970, no. 6. // *American Naive Paintings*, (IEF) 1985-1987, no. 24, color repro. // Italy, 1988-1989, no. 24, color repro.

ALTHOUGH SHE WAS PREVIOUSLY identified as Phebe Denison, genealogical records and the apparent age of the sitter suggest that this may be a portrait of Matilda, Phebe's older sister.¹ Matilda, the second child of Captain Elisha Denison and Elizabeth Noyes Denison, was born on 5 September 1776 and died on 13 January 1842. In 1796 she married Samuel Hurlbut, a ship Chandler, ship owner, and merchant, and the couple had ten children. Matilda's sister Phebe, Captain and Elizabeth Denison's youngest child, was born on 22 April 1782 and died 31 December 1853. She married W. J. Robinson, with whom she resided in Morristown, New Jersey. They, too, had ten children.²

As was common in eighteenth-century portrait painting, the sitter is pictured with her pets, a bird and a squirrel. The long-eared squirrel is, however, a species native to Europe, not America. It is likely that this



The Denison Limner, *Miss Denison of Stonington, Connecticut (possibly Matilda Denison)*, 1980.62.28

animal was copied from an eighteenth-century emblem book. One such volume describes the meaning of such a symbol: "A Squirrel taking the Meat out of a Chestnut. Not without Trouble. An Emblem that—Nothing that's worthy having can be obtained without Trouble and Difficulty."³ Miss Denison appears to have been singled out, among her siblings, for this special reminder of the virtues of patience.

While Miss Denison's figure is awkwardly drawn, her expression, with its direct gaze and hint of a smile, along with her intriguing plumed hat make this an attractive example of early American portraiture. The plain background helps to emphasize the decorative composition, concentrating on several sweeping curves, accentuated by the linear style and bright, contrasting colors.

LW / DC

Notes

1. Mr. and Mrs. Denison Hurlbut Hatch of Riverside, Connecticut, own a portrait which has always been identified as Matilda Denison (Black and Lipman 1966, 33). Although Mr. Hatch is descended from Matilda, the sitter of their portrait appears to be younger than the subject of the painting at the National Gallery. Matilda was nearly six years older than Phebe (Schloss 1972, 36), and it is possible that the names of the sitters became confused.

2. E. Glenn Denison, Josephine Peck, and Donald Jacobus, *Denison Genealogy, Ancestors and Descendants of Captain George Denison* (Stonington, Conn., 1963), 86.

3. *Emblems for the Improvement and Entertainment of Youth* (London, 1755), 114. Ellen Miles, curator of paintings, NPG, kindly supplied this reference and called attention to the use and meaning of this symbol. See also Roland E. Fleischer, "Emblems and Colonial Painting," *The American Art Journal* 20 (1988), 3, 5, 34–35. The squirrel in Miss Denison's portrait may alternatively have been derived from a European print. In any case, it was not based on direct observation of nature because it combines the pointed ears of the European red squirrel with the color of the gray squirrel that is common in America.

References

- 1957 Little (see Bibliography): 100–101.
 1965 Warwick, Edward, Henry Pitz, and Alexander Wyckoff. *Early American Dress: The Colonial and Revolutionary Periods*. New York: 96.
 1966 Black and Lipman: 20, 21, 35.
 1972 Schloss: 36.
 1981 Harlow (see Bibliography): 111, 117, 126, 129.

William Dunlap

1766–1839

BORN IN PERTH AMBOY, New Jersey, William Dunlap was the son of Samuel Dunlap, a British soldier turned merchant, and his wife Margaret Sargeant, a New Jersey native of English descent. He is best remembered as the first historian of American art and also as an historian and critic of the American theater. However, Dunlap was also active as a painter, playwright, and theatrical manager, as his personal finances dictated.

Although his formal schooling ended at age twelve when an injury left him blind in the right eye, Dunlap soon developed an interest in drawing and began copying prints and executing portraits in pastel. At sixteen he began painting portraits in oil, and two years later he was sent to London to study with Benjamin West (1738–1820). Though the young artist visited many painting collections while in Britain, he admitted that he was easily distracted from his artistic pursuits and that he therefore remained "ignorant of anatomy, perspective, drawing, and colouring, and returned...home a most incapable painter."¹ Nevertheless, after his return to New York City in 1787 Dunlap resumed his portrait painting. He completed his first major canvas in 1788, *The Artist Showing a Picture from Hamlet to His Parents* (N-YHS), executed in the style of a British conversation piece.

The theater, one of Dunlap's several diversions while studying under West, increasingly occupied his attention in the late 1780s. His play *The Father, or American Shandyism* was performed at John Street Theatre in New York in 1789. Also in that year Dunlap married Elizabeth Woolsey. The couple later had two children. Until he became bankrupt in 1805 from his dramatic ventures, Dunlap continued working as a playwright and theatrical manager. He then turned again to painting, executing miniatures in Philadelphia, Baltimore, and Washington. By 1806 he was again involved with the New York theater, only relinquishing his work there in 1812.

About 1813, after another brief period devoted to painting miniatures, Dunlap began to work primarily

in oil, fulfilling portrait commissions in Virginia, Philadelphia, Washington, Utica, Albany, Boston, Vermont, and Montreal. His painting career was again interrupted briefly, this time from 1814 to 1816, when he served as assistant paymaster general in the New York militia. In the 1820s, imitating his master, West, Dunlap executed large exhibition pictures of religious and historical subjects, some of which were identical in subject and scenic elements to West's own. These paintings, bearing such titles as *The Bearing of the Cross*, 1823, *Christ Rejected*, c. 1820, and *Christ on Calvary*, 1825 (all now unlocated), were exhibited in Eastern cities and in the midwest.

Dunlap exhibited at the American Academy of the Fine Arts in New York from 1816 until his death. He was a member from 1817 to 1828, and keeper, librarian, and a member of the board of directors from 1817 to 1819. In 1826 Dunlap helped found the rival National Academy of Design, where he served as vice president from 1832 to 1838. He exhibited there from 1826 to 1838, and from 1831 to 1838 was the professor of historical composition.

During the last decade of his life Dunlap suffered poverty and illness. Nevertheless, he wrote prolifically, producing two well-known books, *The History of the American Theatre* (1832) and *The History of the Rise and Progress of the Arts of Design in the United States* (1834). The first—and still valuable—history of American art, the latter work details the accomplishments of the young nation in critical biographies of its artists. Although Dunlap's own autobiography in this volume rather strictly divides his life into periods of exclusive involvement with either the theater or "the arts of design," there were periods of overlap. For instance, his signed and dated 1808 pastel portrait *Caleb Coggeshall* (Harvard University Art Museums) belies his later recollection that between 1806 and 1812 he was "no longer a painter, but [all my mind] absorbed in theatrical affairs" (Dunlap [1834] 1969, 1: 272). Given his frequent career zigzags, it is not surprising that Dunlap com-

bined his two interests, painting such works as the undated *The Artist Showing a Picture from Hamlet to His Parents*, *Scene from a Performance of "The School for Scandal"* (Harvard University Theatre Collection), and *Scene Representing an Episode from the Dramatization of "The Spy,"* 1823 (NYSHA).

Later historians of American art, such as Henry T. Tuckerman, based their chronicles on Dunlap's pioneering work. In addition to recounting biographies, Dunlap also touched on such diverse topics as the history of engraving, practical instructions on miniature painting, a survey of American art academies, styles of ancient architecture, and L'Enfant's plan for Washington.

Dunlap's style varied greatly over the fifty-odd years of his sporadic painting career. Several factors may have contributed to the differences among his signed canvases. Such portraits as the pastel *Caleb Coggeshall*, the miniature *Joel Barlow*, c. 1805/1811 (NPG), *Jonathan Coit*, 1816 (New London County Historical Society, Connecticut), *Ethan Allen*, 1819 (Chrysler Museum, Norfolk, Virginia), and *The Beck Sisters*, 1829 (The Newark Museum, New Jersey) would hardly be accepted as by the same hand were they not signed; they range from poorly drawn, to naive, to academically polished. Dunlap's monocular vision, which would have reduced if not destroyed his depth perception (although probably not a great disadvantage when he painted miniatures), undoubtedly hindered him when he worked at a larger scale. The many interruptions in his artistic career, as well as his exposure to the styles of so many of his contemporaries while preparing his *History of the Rise and Progress of the Arts of Design*, may help explain the extraordinary stylistic discrepancies in his work.

Dunlap died in New York City.

SDC

Notes

1. Dunlap [1834] 1969, 1: 243.

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- Coad, Oral Sumner. *William Dunlap: A Study of his Life and Works and of his Place in Contemporary Culture*. 1917. Reprint. New York, 1962.
- Diary of William Dunlap (1766–1839): The Memoirs of a Dramatist, Theatrical Manager, Painter, Critic, Novelist, and Historian*. Ed. Dorothy C. Barck. 3 vols. New York, 1931.
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- Christman, Margaret C. S. *The First Federal Congress 1789–1791* [exh. cat., NPG]. 1989: 268–269.

Attributed to William Dunlap

1953.5.80 (1305)

Samuel Griffin

c. 1809

Oil on canvas, 75.6 x 63.3 (29¹¹/₁₆ x 24¹⁵/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The original support is a medium-weight, loosely woven fabric. The tacking margins are still partially intact. The ground is a relatively smooth white layer of medium thickness. The paint is fluidly applied and ranges from thin application in the floor and furniture, to thicker in the figure, to low impasto in the flowers of the wall decoration. The figure appears to have been painted first and then the background and furniture added around it.

Pressure from the linings has emphasized a strong fabric texture in the paint and ground layers. Small holes and tears in the original support were repaired when the painting was lined in 1950. The retouch is now beginning to discolor and is disfiguring. The painting has suffered somewhat by past overcleaning, particularly in the lower half and in the dark browns.

Provenance: Recorded as from New York State. General Schuyler Hamilton [1822–1903], New York City; his grandson, Schuyler Hamilton, city unknown, by whom sold to (Harry Stone Gallery, New York), by 1941¹; sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 34.

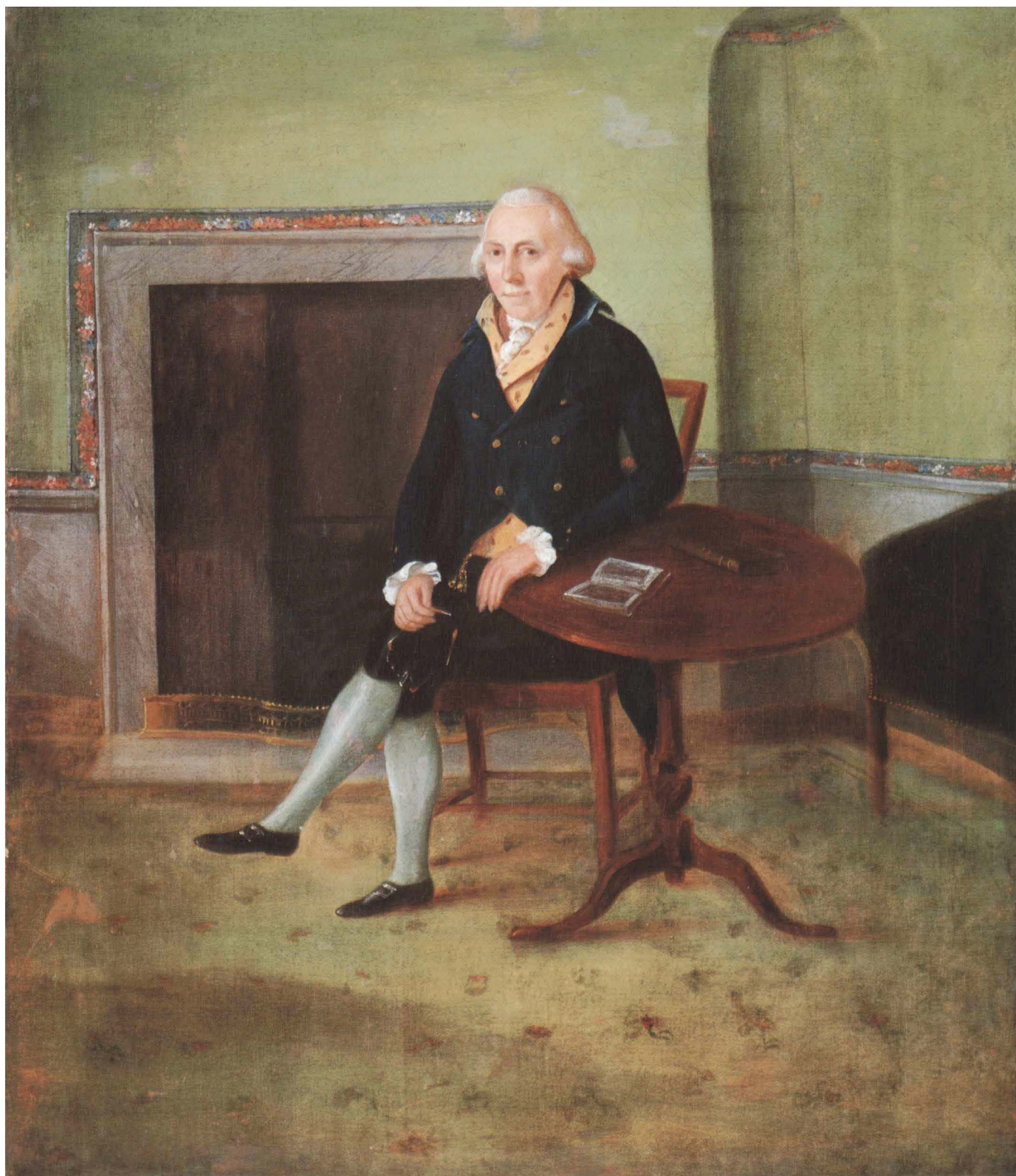
SAMUEL GRIFFIN WAS BORN near the coast of Virginia around 1750, the son of prominent Virginians Colonel Leroy Griffin and his wife, Mary Ann

Bertrand.² Having moved to Williamsburg to attend grammar school and the College of William and Mary, in 1773 Samuel and his brother, Cyrus, took up study in England. Samuel studied classics at Oxford for a few years and probably also studied law there, as did Cyrus. He returned to America by 1775, when he began his Revolutionary War service as captain on the staff of General Charles Lee. During the campaign of 1776 he was colonel in the Jerseys, his tour of duty apparently ending in October of that year, when he was wounded at Harlem Heights, New York.

Like Cyrus, the last president of the Continental Congress, Samuel had political leanings. He served at various times as the mayor of Williamsburg, a member of the board of visitors of the College of William and Mary, and a member of the Virginia Board of War. He also represented Williamsburg in the Virginia House of Delegates beginning in 1786, and was sheriff of James City County, Virginia, from an unknown date until 1789. In that year he was elected to the first United States Congress, where he remained for three terms. By 1795 Griffin realized that his party, the Federalists, had lost favor to the Madison Republicans, and therefore he did not seek reelection. In 1796 Griffin married Betsy Braxton, daughter of the Virginian Carter Braxton, a Revolutionary statesman who was a signer of the Declaration of Independence and a member of the Continental Congress.³ Griffin served as a judge in New York for a number of years before his death in 1810.⁴

Presumably Griffin sat for his portrait in New York, where Dunlap, although working primarily in the theater during this period, painted an occasional portrait.⁵ Possibly the two men had been introduced by Dunlap's friend Gilbert Stuart (1755–1828), who had painted Griffin c. 1800, or perhaps by another mutual acquaintance from the artistic or political circles in which both traveled.⁶

The attribution to Dunlap, which derives from the inscription on the auction notice once affixed to the reverse of the painting,⁷ is not unlikely considering the remarkable variations in Dunlap's style over the years (see biography). Like his 1788 work *The Artist Showing a Picture from "Hamlet" to His Parents*, *Samuel Griffin* reflects Dunlap's frequent use of "a somewhat uncertain, feathery, dry stroke"⁸ which produced an effect not unlike that seen in the pastels he executed both before and after his stay in London. Although the artist has had some difficulties with the figure—the rosy-cheeked, distinguished Griffin is somewhat top-heavy, and the hands are poorly rendered—background details appear to have presented even more of a chal-



Attributed to William Dunlap, *Samuel Griffin*, 1953.5.80

lenge. The baseboards, chair rails, and wallpaper borders are not continuous on the same level on either side of the fireplace, nor does the baseboard continue under the sofa at the far right. Such inconsistencies, along with the peculiar architectural treatment of the corner, also appear in The New-York Historical Society canvas and may be associated with Dunlap's monocular vision.

The identification of the sitter on the inscribed auction notice is consistent with the known images of Griffin, the previously mentioned portrait by Stuart, and a miniature by an unknown artist.⁹ The date cited on the notice, 1809, is appropriate for the English-style interior depicted. It was not uncommon for well-to-do families to continue to follow British fashions well into the post-Revolutionary period. Dunlap incorporated a similar interior in his *Artist Showing . . . "Hamlet,"* which is not surprising, given his recent training in Britain. The pastel-patterned wallpaper border and floor covering, apple-green walls, fireplace fender, and sofa were all fashionable at the end of the first decade of the nineteenth century.¹⁰ Griffin is dressed in a deep blue frockcoat, peach-colored waistcoat, and light green-blue breeches, all of which were in style during this period.¹¹

SDC

Notes

1. The information about the Hamiltons originated with Stone, who relayed it to Colonial Williamsburg when he offered the portrait there in 1941 (photocopy of letter from Stone to James L. Cogar, curator, Colonial Williamsburg, 13 March 1941, in NGA-CF; courtesy of Richard Miller, associate curator, AARFAC). Stone apparently did not pass the information along to the Garbishes when they purchased the painting. General Schuyler Hamilton's grandfather was Alexander Hamilton (1757–1804), George Washington's secretary of the treasury from 1789–1795, while Griffin was serving in Congress.

It is possible that prior to General Hamilton's ownership the painting was sold at auction in Philadelphia. An auction notice (now in NGA-CF) was once affixed to the back of the painting, announcing the sale of the estate of Henry Scaife (including some "family portraits") by Passmore and Birkhead, 34 South Front Street, Philadelphia. Passmore and Birkhead was in business at that address between 1815 and 1818, according to H. Glenn Brown and Maude O. Brown, *A Directory of Book-Arts and Book Trade in Philadelphia to 1820* (New York, 1850), 92. No other information connecting Scaife to Griffin has been located, however, and it is not possible to verify whether this painting was included in the auction.

2. Biographical accounts of Griffin's life vary in many details. Information for this biography was compiled from the

following sources, which are listed in chronological order. Discrepancies among sources will be noted:

Lanham, Charles. *Biographical Annals of the Civil Government of the United States During its First Century*. 1876; reprint Detroit, 1976.

Bowen, Clarence Winthrop, ed. *The History of the Centennial Celebration of the Inauguration of George Washington as First President of the United States*. New York, 1892: 85–86.

Young, Mary Stuart. *The Griffins: A Colonial Tale*. New York and Washington, 1904.

Park, Lawrence. *Gilbert Stuart: An Illustrated and Descriptive List of His Works Compiled by Lawrence Park*. 4 vols. New York, 1926, 1: 373–374.

Biographical Dictionary of the American Congress, 1774–1927. Washington, 1928: 1036.

Who Was Who in America, Historical Volume 1607–1896. 1963; rev. ed. Chicago, 1967: 290.

Jackson, Donald, and Dorothy Twohig, eds. *The Diaries of George Washington*. Charlottesville, 1976.

Undated biography (typescript) bearing the name Schuyler Hamilton, in NGA-CF. This typescript was provided by Harry Stone to Mrs. John D. Rockefeller when he offered the painting for sale to Colonial Williamsburg in 1941 (see n. 1).

According to Bowen, Park, and Hamilton, Griffin was born in Lancaster County; the *Biographical Dictionary* and *Who Was Who in America* give his birthplace as the adjacent Richmond County. Jackson states his birthdate as 1746 (cited in Christman 1989, see Bibliography), while the other sources give it as 1750.

3. According to Jackson and Park. Young claims that Griffin married Dorothy (Dolly) Braxton of Oxford, England, and that the couple had two children.

4. According to Young, it was Cyrus who was a judge; Samuel returned to his Virginia estate after serving in Congress. However, this Victorian tale is probably a less reliable source than are Bowen and the Hamilton typescript, both of which mention the judgeship.

5. See biography. No specific references to the portrait of Griffin have been located, and Dunlap's records for 1806–1811 (among other periods) are unlocated. Dunlap's biographer Coad ([1917] 1962) makes no mention of the year 1809.

6. Stuart's portrait of Griffin is oil on canvas and measures 30 x 24 in. (The Pennsylvania Academy of the Fine Arts, Philadelphia). See Lawrence Park, *Gilbert Stuart, An Illustrated and Descriptive List of Works Compiled by Lawrence Park*, 4 vols. (New York, 1926), 1: 373–374; reproduced in 3: 217 (cat. no. 362).

Quite a few of Dunlap's friends, at least in 1812, were members of Congress (see Bibliography, Dunlap [1834] 1969, 1: 271). Winslow Ames, in his introduction to *William Dunlap, Painter and Critic* 1939 (see Bibliography), 9, states that Dunlap "knew mankind, including everyone worth knowing in New York, and many in Baltimore, Philadelphia, Boston, Albany and Norfolk."

7. The handwritten identifying lines read: "Samuel Griffin. / Painted by / William Dunlap. / in 1809."

8. Dorinda Evans, *Benjamin West and His American Students* [exh. cat., NPG] (1980), 112. Though not published, several of Dunlap's pastels are known through photographs in the IAP.

9. For more information on the Stuart, see n. 6. Both are reproduced in Bowen 1892, opposite p. 111, see n. 2.

10. Richard E. Ahlborn, associate curator, Division of Cultural History, NMAH (letter of 4 November 1968, in NGA-CF). Also see Rodris Roth, *Floor Coverings in 18th-Century America* (Washington, 1967), 57–58.

11. Shelly Foote, Division of Costume, NMAH (notes of a visit, 13 April 1988, in NGA-CF).

References

None

John Durand

active 1765/1782

JOHN DURAND'S BIRTH and death dates are unknown, and only a few of his portraits are signed and dated. The sketchy chronology of his life is based on these few signed works, as well as on account book entries and information about his sitters. Scholars place his first activity in Virginia in 1765,¹ but by 1766 Durand was in New York City. In that year his name appears in the account book of James Beekman of New York in an entry that records payment to "Monsieur Duran" for the portraits of Beekman's six children.² Nothing is known of Durand's background or artistic training, but this reference to his name in French, the rococo colors in his portraits, and his ambition to make history paintings have led some scholars to believe he was born or trained in France.³ Nonetheless, his two-dimensional, linear technique, use of bright colors, and attention to detail are clearly part of the American tradition. At about the same time that he painted the Beekmans, the artist also received portrait commissions from the prominent Ray family of New York,⁴ and, in 1768, from Garret Rapalje, a wealthy New York merchant; Durand's portrait *The Rapalje Children* is certainly his most ambitious work.⁵

Also about 1768, Durand traveled to New Haven, where he painted *Sarah Whitehead Hubbard*.⁶ It is difficult to establish Durand's movements after this time, when he departed from New York as one of the city's most successful painters. A signed and dated Virginia portrait, *Elizabeth Boush* (1769),⁷ indicates his return to that state. Of Durand's work in Virginia the artist's nephew Robert Sully recalled, "He painted an immense number of portraits in Virginia; his works are hard and dry, but appear to have been strong likenesses, with less vulgarity of style than artists of his *calibre* generally possess."⁸

Durand's return to Connecticut is confirmed by a portrait of Benjamin Douglas, signed and dated 1772 (New Haven Colony Historical Society). By 1775, however, he was again seeking commissions in Virginia, evidenced by his signed and dated portraits of Mr. and Mrs. Gray Briggs of Dinwiddie County, Virginia.⁹ The

artist may have remained there, as the only further record of his name in any state appears on a 1782 tax list for Dinwiddie County, Virginia.

Durand's early portraits, such as *The Rapalje Children*, are distinguished by their crispness. By the early 1770s, however, his style had begun to soften, and his figures had become increasingly well-modeled, as seen in the portraits of the Briggs, for example. To explain this stylistic development, some scholars have hypothesized that as Durand passed through New York City on his return to Connecticut he might have seen some of the more than thirty portraits that John Singleton Copley (1738–1815) executed during his successful seven-month stay there in 1771.¹⁰

John Durand returned to a “hard and dry” style in his later years.¹¹ Like most painters of his time, he was willing to “paint, gild, and varnish wheel carriages; and put coats of arms, or ciphers upon them,” as he advertised in *The Virginia Gazette* of 21 June 1770.¹² Durand also aspired to be a history painter, but as no known paintings of this genre exist by his hand, perhaps, like Washington Allston (1779–1843), Thomas Cole (1801–1848), and others, he was disappointed by a lack of American patronage for this type of painting.

LW/SDC

Notes

1. Weekley 1976, 1046 states, “[S]igned portraits or manuscript references document [Durand’s] presence in Virginia in 1765 . . .” Kelly 1982, 1080, added to Weekley’s findings that “the first record of Durand’s presence appears to be a signed and dated Virginia portrait of 1765, now in a private collection.”

2. In the N-YHS; four of these are reproduced in Kelly 1982, figs. 1–4.

3. See Kelly 1982, 1080–1081, and note 3.

4. The four Ray portraits are in the Museum of the City of New York; two are reproduced in Kelly 1982, figs. 5, 6.

5. In the N-YHS; Kelly 1982, color pl. 1.

6. Philadelphia Museum of Art; Kelly 1982, fig. 7.

7. Private collection; Weekley 1976, fig. 4.

8. Kelly 1982, 1084. Quoted in William Dunlap, *The History of the Rise and Progress of the Arts of Design in the United States*, 2 vols. (1834; reprint New York, 1969), 1: 144.

9. Private collection; Kelly 1982, figs. 13, 14.

10. Kelly 1982, 1085. Alan Burroughs, *Limners and Likenesses: Three Centuries of American Painting* (Cambridge, Mass., 1936), 71–72, also notes this possible connection. For Copley’s work in New York see Jules Prown, *John Singleton Copley*, 2 vols. (Cambridge, Mass., 1966), 1: 78–84.

11. According to Kelly 1982, 1085. He cites Durand’s por-

trait of Lucy Skelton Gilliam, dated 1781, probably painted in Petersburg, Virginia (private collection).

12. Kelly 1982, 1081, note 7.

Bibliography

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Weekley, Carolyn J. “Artists Working in the South, 1750–1820.” *Antiques* 110 (November 1976): 1046–1055.

Kelly, Franklin W. “John Durand.” *Antiques* 122 (November 1982): 1080–1087.

1980.62.70 (2790)

John Lothrop

c. 1770

Oil on canvas, 90.8 x 70.6 (35 3/4 x 27 13/16)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The original support is a loosely woven, medium-weight fabric which was unevenly stretched prior to having the ground and paint applied. The artist may have flattened the tacking edges himself and painted on them. The thin ground is a light beige-gray tone. The oil-type paint is smoothly and precisely applied in fluid pastes with low, thin impasto in the highlights. Extensive large repaired horizontal losses in the background are parallel to and near the upper edge of the painting. There is one other large inpainted loss at the right side of the collar. Past linings have slightly flattened the cupped crackle and have imposed a strong weave imprint in the paint surface.

Provenance: Recorded as from New York. Purchased in 1955 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 16.

1980.62.6 (2791)

Mrs. John Lothrop

c. 1770

Oil on canvas, 90.9 x 70.8 (35¹³/₁₆ x 27⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The original support is a fine, tightly woven fabric. The thin ground is a beige-gray layer over which the paint has been evenly applied as a fluid paste, with smoothly blended forms in the flesh tones and very low impasto in the highlights. An unusual aspect of both this portrait and *John Lothrop* (1980.62.70) are the large yellow pigment agglomerates visible under the microscope and to the naked eye in the yellows and oranges of the paint layer. The folds in the orange drapery are of yellow and darker orange tones applied over a gray lower layer and glazed over with orange. The painting has suffered from poor adhesion of the paint layers to the ground. A fine network of paint loss in the background was caused by difficult removal of a lead-white lining adhesive. In spite of recent inpainting, the crumbly texture of the old losses is still distinguishable. The worst areas of loss are in the background and in the hair and forehead.

Provenance: Same as 1980.62.70.

Exhibitions: NGA, 1957, no. 17. // *American Painters of the South*, Corcoran Gallery of Art, Washington, 1960, no. 19.

DURAND'S PORTRAIT OF JOHN LOTHROP, characterized by directness, linearity, clarity, and simplicity, seems to represent a midpoint in the artist's career.¹ His early New York portraits, such as *The Rap-alje Children* (c. 1768),² have a harder quality with greater insistence on line and little sense of volume, while his later Connecticut portraits of around 1772, such as *Mr. and Mrs. Rufus Lathrop*,³ have softer modeling and a more naturalistic sense of volume. In *John Lothrop*, presumably executed while the artist was in Connecticut around 1770, Durand attempted to achieve the greater sophistication that is evident in his subsequent Connecticut portraits. The dark gray shadows, flatness, and stiff drapery folds reveal, however, that he had not completely shed the severe style of the New York paintings of the middle to late 1760s.

The portrait of Mrs. Lothrop is in striking contrast to the companion portrait of her husband. While *John Lothrop* is characterized by American traits of simplicity and realism, and a more natural pose, his wife's portrait takes its inspiration from the elegant English rococo. Formally attired, and portrayed with roses against an undefined blue background, Mrs. Lothrop exhibits a

refined demeanor. Rococo influence is also seen in the bright, unusual colors, which contrast sharply with the masculine earth tones of her husband's portrait. The painting's flatness, anatomical irregularities, and hard linearity, however, reveal its American colonial origins. The portraits together provide an excellent illustration of both the English and the American traditions that shaped colonial portraiture.

The identification of John Lothrop comes from donor records, which indicate that he was from New Haven, Connecticut. A John Lathrop (variant spelling of Lothrop) of New Haven, thought to be the sitter, was a cabinet-maker.⁴ The pendant portrait is believed to be his first wife, Mary (born 12 December 1743). They were wed on 31 October 1764, and had two daughters. By 1774 John Lothrop had remarried, and Durand's portrait of his second wife, Mary Bontecou Lathrop (alternate spelling) of c. 1770,⁵ is almost identical to the National Gallery painting.

LW

Notes

1. I am grateful for the assistance of Franklin Kelly, curator of American art, NGA, in dating these portraits.

2. In the N-YHS; Kelly 1982, color pl. 1.

3. Collection of Mr. and Mrs. Bertram K. Little, Brookline, Massachusetts; reproduced in Little 1976, 95-97.

4. For genealogical information about John Lathrop, see Donald Lines Jacobus, *Families of Ancient New Haven*, 9 vols. in 3 (Baltimore, 1974), vols. 4-6: 1081, and T. E. Morris, *The Bontecou Genealogy* (Hartford, 1885), 271. In the erratic spelling of the eighteenth and nineteenth centuries Lathrop and Lothrop would have been used interchangeably for the same family.

5. MMA; reproduced in Feld and Gardiner 1965, 56. John Durand painted at least six other members of the Lathrop/Lothrop family.

References

1965 Feld, Stuart, and Albert Ten Eyck Gardiner. *American Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art*. Greenwich, Conn.: 56.

1976 Little: 96.

1982 Kelly (see Bibliography): 1084, 1087.



John Durand, *John Lothrop*, 1980.62.70



John Durand, *Mrs. John Lothrop*, 1980.62.6

Gerardus Duyckinck

1695–1746

GERARDUS DUYCKINCK, a third generation painter-craftsman of Dutch descent, was baptized on 19 June 1695 in New York City. In 1735 he advertised his skills as a limner, painter, gilder, japanner, and dealer in looking-glasses and artists' colors "at the Sign of the two Cupids, near the Old Slip Market" in Manhattan.¹ He is recorded in Schenectady in October 1738 and in Claverack in October 1742 as a sponsor at the baptism of relatives. This gives some indication of the extent of his travels outside of New York City. On 8 January 1744 or 1745 he was one of five lay signers of a letter on behalf of the Consistory of the Dutch Church of New York to gentlemen in Amsterdam, reporting the arrival of the dominie Johannes Ritzema. Duyckinck died in Kingston, New York, on 26 July 1746.² In August of that year his son Gerardus advertised that he "continues to carry on the Business of his late Father, deces'd. . ."³

In the 1940s several portraits were tentatively linked to the elder Gerardus on the basis of style and his relationship by blood or marriage to the sitters.⁴ At least one scholar concluded that Duyckinck probably painted very little.⁵ In 1976 a painting of the birth of the Virgin, signed and dated *Gerardus Duyckinck / 1713*, was published.⁶ This is the only known signed and dated work by Gerardus Duyckinck. Since then, more paintings have been linked to the signed work on the basis of stylistic comparison and scientific analysis.⁷

LBF

Notes

1. *New York Weekly Journal*, 6 January 1735. As quoted in Blackburn and Piwonka 1988, 234.

2. This was established when his tombstone was recently located. See Black 1988, 233.

3. Belknap 1959, 118–120.

4. John Marshall Phillips, Barbara N. Parker, Kathryn C. Buhler, eds., *The Waldron Phoenix Belknap, Jr., Collection of Portraits and Silver with a Note on the Discoveries of Waldron Phoenix Belknap, Jr., Concerning the Influence of the English Mezzotint on Colonial Painting* (Cambridge, Mass., 1955), 8–11; Waldron Phoenix Belknap, Jr., "Mezzotint Prototypes of Colonial Portraiture: A Survey Based on the Research of Waldron Phoenix Belknap, Jr.," *Art Quarterly* 20 (Winter 1957), 407–468; Belknap 1959, s.v. Gerardus Duyckinck I. In 1959 some of those portraits were assigned to Pieter Vanderlyn on the basis of some broad stylistic similarities to the portrait *Elsje (Rutgers) Schuyler Vas*, 1723 (Albany Institute of History and Art), then thought to be by Vanderlyn. James Thomas Flexner, "Pieter Vanderlyn, Come Home," *Antiques* 75 (June 1959), 546–549, 580. Mary Black has assigned the Vas portrait to Duyckinck. The sitter was his cousin's sister-in-law. Black 1988, 215–216.

5. Wayne Craven, "Painting in New York City, 1750–1775," in *American Painting to 1776: A Reappraisal*, ed. Ian M. G. Quimby (Charlottesville, Va., 1971), 254.

6. "An Important Rediscovery: 'The Birth of the Virgin' by Gerardus Duyckinck I (1695–1746)," *ARTnews* 75 (November 1976), 110–111 [advertisement], repro. At the time the painting belonged to R. H. Love Galleries, Chicago, but in 1988 it was owned by Harold Byrd, Jr.

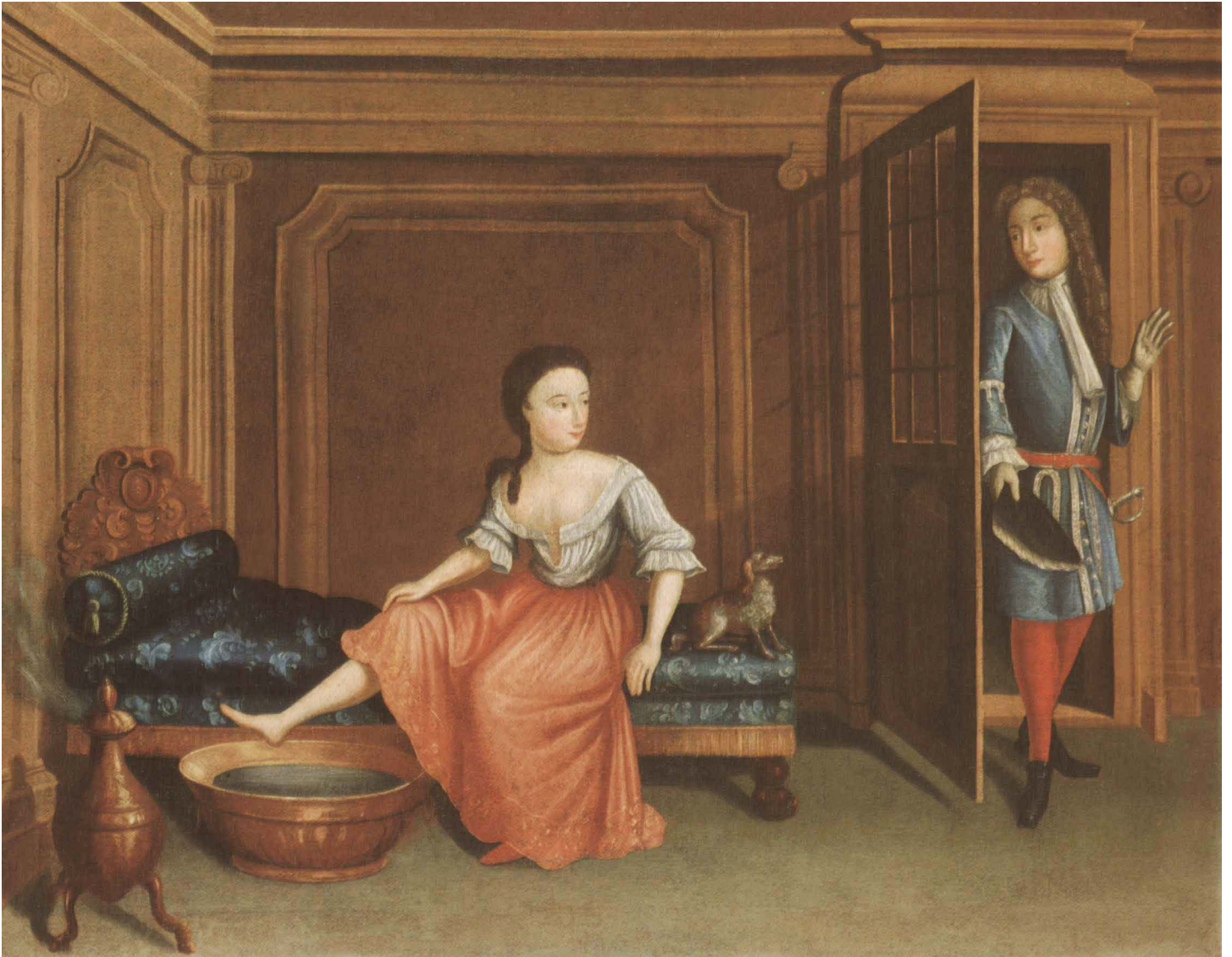
7. Among them are those listed in Piwonka and Blackburn 1980, nos. 1–6. See also the advertisement for R. H. Love Galleries, "An American Master Limner Gerardus Duyckinck (1695–1746): Portrait of Jacomina Winkler," *Antiques* 119 (March 1981), color repro. p. 535. According to Mary Black, some of the paintings first attributed to Gerardus Duyckinck's father, Gerrit, may in fact be the work of Gerardus ("Contributions toward a History of Early Eighteenth-Century New York Portraiture: Identification of the Aetatis Suae and Wendell Limners," *American Art Journal* 12 [Autumn 1980], 6).

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Attributed to Gerardus Duyckinck, *Lady Undressing for a Bath*, 1956.13.11

Attributed to Gerardus Duyckinck

1956.13.11 (1466)

Lady Undressing for a Bath

c. 1730/1740

Oil on canvas, 84.2 x 107.6 (33¹/₈ x 42³/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The original stretcher, now replaced, was "of simple construction, nailed together at the corners with handmade nails" to which the fabric was attached with pegs.¹ The tacking margins on the medium-weight support are intact. The ground, applied after the fabric had been stretched, is a thin, darkish gray, granular layer. The flesh tones are underpainted with pale green. The oil-type paint is thinly but opaquely applied. There are numerous retouched losses throughout, including a large one on the woman's forehead. The "Lely" frame is of English origin, probably from the late eighteenth century. It may have been made by the same framemaker who did those for three other New York Dutch paintings by unknown artists: *Christ and the Woman of Samaria* (1953.5.91), *Young Man on a Terrace* (1953.5.92), and *Christ on the Road to Emmaus* (1966.13.6).

Provenance: Recorded as from Clermont, New York. Probably John Sanders [1714–1782] of Scotia, New York; by descent to his son, John Sanders II [1757–1834]; by descent to his daughter, Mary Elizabeth Sanders, who married Harold Wilson of Germantown, New York; by descent to their daughters, Anne and Jane Wilson, by whom sold to (Thurston Thacher, Hyde Park, New York), by whom sold in 1952 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Terra, 1981–1982, 2, 26, no. 39, color repro.

*Lady Undressing for a Bath*² may be a work from Gerardus Duyckinck's mature period, c. 1730–1740.³ There is a greater sense of three-dimensional space than in his only signed work (1713). The figures are better proportioned and convey more sense of solid form. The most convincing aspect of the attribution to Duyckinck is the lady herself. Although less individualized than portraits attributed to Duyckinck, she shares with them the characteristic round face; high forehead; oval eyes; softly curved eyebrows; small upturned red mouth; chalky, pale complexion tinged with blue-green; long limbs; and pointed fingertips.⁴

The source engraving for *Lady Undressing*, designed by Jean de Dieu (called St. Jean) and engraved by Nicolas Bazin, is dated 1686 and titled on the plate, *Femme de qualité déshabillée pour le bain* (fig. 1).⁵ It is a typical work for St. Jean, who depicted French aristocratic

life of the 1670s and 1680s.⁶ *Lady Undressing* differs from its source in two ways: the painter simplified the scene by omitting decorative detail on the heater and elsewhere in the room, and his interpretation is less risqué. In the print the visitor is in Louis XIV dress; in the painting he wears a cravat typical of the eighteenth century. The voluptuous lady in the print looks calmly and invitingly at her lover; in the painting her physical charms are less pronounced, and she gazes ambiguously to her left. In the print, the headboard of the daybed has a carved head of Cupid, the age-old symbol of love. The painter substituted a symmetrical floral design common to French, Dutch, and English furniture. The dog on the bed in both may signify lust.⁷

Many fewer genre paintings by eighteenth-century Hudson Valley artists survive than portraits or religious paintings. Prosperous Dutch households in the New World contained paintings with many kinds of subject matter, as was the case in Holland. Less affluent citizens probably restricted their commissions to portraits—

Fig. 1. Nicolas Bazin after Jean St. Jean, *Femme de qualité déshabillée pour le bain*, 1686, engraving, The Elizabeth Day McCormick Collection, Museum of Fine Arts, Boston



which recorded the family for posterity—and religious subjects, which taught moral lessons.⁸

The patron's reason for purchasing or commissioning *Lady Undressing* remains a puzzle. Given its unusually large size, it may have been commissioned for a public house. Reverend Gideon Schaats complained in 1652 that Albany had too many taverns and "villainous" houses.⁹ Did this painting serve a moralizing purpose, or was it enjoyed purely for its mildly titillating qualities? Its meaning to the people of eighteenth-century New York remains unknown.

LBF/DC

Notes

1. Keck and Keck 1953, 117–118.
2. The painting was first titled *Taken by Surprise*, then *Woman taking a Footbath*, while owned by the Garbisches.
3. This attribution was suggested by Mary Black on a visit of 5 August 1982 (notes in NGA-CF).
4. See, for example, Duyckinck's portrait of his sister-in-law, *Elizabeth Van Brugh*, c. 1738 (N-YHS; Blackburn and Piwonka 1988, cat. no. 270).
5. Gertrude Townsend, curator of textiles, Museum of Fine Arts, Boston, discovered this print source (letter of 15 April 1953, in NGA-CF).
6. On the popularity of St. Jean's designs, and several forgeries by Dutch entrepreneurs, see Hélène Adhémar, *Watteau, sa vie, son oeuvre* (Paris, 1950), 106–108.
7. On the dog as a symbol of lust, see Donald Posner, *Watteau: A Lady at her Toilet* (New York, 1973), 43, 47, 72, 74, 77–83. Genre scenes with explicit sexual content were common in seventeenth- and eighteenth-century European paintings and prints.
8. Piwonka and Blackburn 1980 (see Bibliography), 16.
9. Robert G. Wheeler, "Hudson Valley Religious Paintings," *Antiques* 63 (April 1953), 346.

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Ralph E. W. Earl

1788–1838

RALPH ELEASER WHITESIDE EARL, the son of Connecticut portrait painter Ralph Earl (1751–1801) and his second wife, Ann Whiteside, was probably born in New York City in 1788.¹ He is presumed to have received his initial painting instruction from his father.

The earliest known portrait by Earl is dated 1802.² In 1804 he painted the ambitious family portrait in the National Gallery and several other dated works.³ These early efforts reflect his study of his father's compositions, yet they are characterized by figures with artificially erect postures and greater simplification of the body, most evident in the ovoid heads and cylindrical arms.

Earl was soon to learn perspective, anatomy, and three-dimensional illusion. In 1809 he journeyed to London, where he studied with John Trumbull (1756–1843) and was advised by Benjamin West (1738–1820). After a year in London, he moved to the residence of his maternal grandfather and uncle in Norwich. He remained in Norwich for four years, receiving portrait commissions, notably from General John Money, his father's patron many years before. Earl left England in 1814 and traveled to Paris. He stayed nearly a year to study paintings at the Louvre, and made the acquaintance of John Vanderlyn (1775–1852).

Inspired by the grand tradition of history painting he witnessed in Europe, Earl returned to the United States in December 1815 with ideas for a grand-scale historical composition. Landing in Savannah, Georgia, he traveled about the southern states making portraits for inclusion in a portrayal of the battle of New Orleans. Although he never completed this project, his experience in the South was valuable. He established a reputation as a portraitist and met General Andrew Jackson, who was to become his lifelong patron and friend.

Earl visited Jackson's home in Nashville, Tennessee, known as "The Hermitage," in January 1817, and painted portraits of the general, his family, and friends. He married Mrs. Andrew Jackson's niece, Jane Caffery,

on 19 May 1819. She died in childbirth the following year.

After the death of Mrs. Jackson in 1828, Earl became the General's closest companion and lived at The Hermitage. When Jackson was elected president, the artist accompanied him to the White House, where he was known as "Court Painter" and "the King's painter." Jackson returned to The Hermitage after his second term in office, taking Earl with him. The painter died there on 16 September 1838.

Ralph E. W. Earl's present reputation is largely founded on his innumerable portraits of Jackson.⁴ These were well known even in his own day; Jackson ordered prints made after one of them for publicity for his first presidential campaign in 1828, and another print was made by the Boston firm of John and William Pendleton in 1832. Today these portraits are valued for their historical merits, but are criticized for their repetitiousness and absence of psychological insight. They lack the tender human quality and unsophisticated decorative appearance that give his early portraits so much appeal to twentieth-century viewers.

JA

Notes

1. No documentation of the younger Earl's birth has been found. For evidence suggesting the 1788 date, see *The American Earls* 1972, 48. In some family documents the artist's mother's maiden name is spelled "Whitesides." Her first name sometimes appears with an "e" at the end.

2. General Daniel Bissell (private collection; *The American Earls* 1972, 48).

3. The other works dated 1804 are *Nathaniel Ruggles* and *Martha Ruggles* (present locations unknown; *Antiques* 118 [October 1980], 685), *Ebenezer Porter* (present location unknown; *Art in America* 45 [Winter 1957-1958], 7), and *Mrs. Patty Porter* (The Brooklyn Museum; John I. H. Baur, "Three American Portraits by the Earls," *The Brooklyn Museum Bulletin* 8 [Summer 1952], fig. 2).

4. Among the R. E. W. Earl portraits at The Hermitage are six of Andrew Jackson. Two Jackson portraits are at the Yale University Art Gallery, and one each at NPG and NMAA.

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1953.5.8 (1204)

Family Portrait

1804

Oil on canvas, 118.5 x 161.3 (46 1/8 x 63 1/2)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower right: R. Earl Pinxit 1804

Technical Notes: The original fabric support is in two pieces, with a horizontal join 14 cm from the bottom of the painting. The original tacking margins are intact. The ground color, which appears to be gray, plays a significant role in the tone of the flesh, as the paint is rather abraded and allows the dark ground to show through. The paint is fairly thin, with some impasto in the whites. There is extensive discolored retouching along the support's seam, in the smaller boy's forehead, and the man's left arm. Damage which occurred in 1978—one short tear at lower left and another below the bottom of the boy's coat—has been repaired.

Provenance: Recorded as from Springfield, Massachusetts. (Peter Kostoff, Springfield, Massachusetts), by whom sold in 1952 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 33. // 101 *Masterpieces*, 1961-1964, no. 32, color repro. // Charlotte, 1967, no. 7. // III *Masterpieces*, 1968-1970, no. 30. // Tokyo, 1970. // *The American Earls*. Ralph Earl, James Earl, R. E. W. Earl, William Benton Museum of Art, University of Connecticut, Storrs, 1972, xxvii, no. 19. // *The World of Franklin and Jefferson*, traveling exhibition circulated by the American Revolution Bicentennial Administration, Washington, 1975-1977, no cat. no. // Terra, 1981-1982, no. 9, color repro. // *American Naive Paintings*, (IEF) 1985-1987, no. 25, color repro. // Italy, 1988-1989, no. 25, color repro.

RALPH E. W. EARL painted *Family Portrait* in 1804, when he was about sixteen years old. It is the largest and most complex of his pre-European compositions and one of only two group portraits by him known today, the other from about 1824.¹ The names of the sitters for the National Gallery's important early work have been lost, as have the circumstances of its commission.

Family Portrait shares many characteristics with the artist's single portraits painted around this time. The mother's pose and the treatment of the highlights on her dress are similar to those of *Mrs. Patty Porter*, *Martha Ruggles*, and *Mrs. Williams of Boston*.² Each woman sits with her body nearly in profile, knees facing right, left arm bent in front of her body, and face turned toward the viewer. Many of Earl's figures from



Ralph Eleaser Whiteside Earl, *Family Portrait*, 1953.5.8

this period, particularly his women, have unnaturally long necks, an aspect which seems to enhance rather than to disturb their simple dignity. The father in *Family Portrait* closely resembles *Nathaniel Ruggles* (see biography) in pose, but his head is more naturalistic than Ruggles' simplified egg shape. This suggests that the group portrait was probably painted later in the year, as Earl's drawing became increasingly skillful.

In all his early likenesses Earl employed the convention of a drape pulled aside to reveal landscape. He may have learned this device, which derives ultimately from European portraiture, from his father, who often employed it in his own compositions. A family portrait by the senior Earl, *Mrs. Noah Smith and Her Children*, 1798 (MMA),³ illustrates the elder Earl's influence on his son. Both pictures are organized symmetrically; the senior family members are situated on either end of the composition, and the children are grouped in the center. Both have one child near the middle of the canvas whose head is higher than the others', thereby balancing the picture on a central vertical axis. *Family Portrait*, however, lacks the more subtle spatial arrangement of the senior Earl's portrait. The sofa extends the full length of the canvas, and the figures form a band across the foreground plane. Where his father has placed the drape on one side of the painting and the landscape on the other, the son has rendered drapery on both sides and the open view in the middle, further accentuating the symmetry of his design.

In the young Earl's composition the movement from head to head is repeated in the curves of the drapery, and again in the line of the camelback sofa. The ab-

stract pattern created by these repeated wavy lines is enhanced by the strong color contrasts in this work. Distinctive to the Earls is the juxtaposition of red-orange and forest green; here, the brilliant red of the sofa is set against the deep green drapes and outfits of the boys. These striking combinations are offset by the white of the man's hose and vest, the woman's satin dress, and the collars.

Through subtle gestures between the members of the family, and his sensitive rendering of their dark brown eyes with small white highlights, Earl conveys an understated tenderness. He endows the sitters with warmth and life.

JA

Notes

1. The 1824 family portrait is *Mr. and Mrs. Ephraim Hubbard Foster and Their Children* (Tennessee Fine Arts Center at Cheekwood, Nashville; MacBeth 1971 [see Bibliography], pl. 1).

2. For locations and reproductions of *Mrs. Patty Porter* and *Martha Ruggles*, see biography, n. 3. The present location of *Mrs. Williams of Boston* is unknown (*Art in America* 48 [Winter 1960], 133).

3. 101 *Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch* [exh. cat., American Federation of Arts] (New York, 1961), no. 31.

References

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1987 Lovell, Margaretta. "Reading Eighteenth-Century American Family Portraits: Social Images and Self-Images." *Winterthur Portfolio* 22 (Winter): 260, 263-264.

Joseph Anderson Faris

1833–1909

JOSEPH ANDERSON FARIS was born in St. Clairsville, Ohio, in 1833. He began his career as a cabinetmaker in his father's shop, but at the age of eighteen became a marble cutter and moved to Wheeling, West Virginia. He married Mary E. Pratt in 1855. The couple had ten children, six of whom survived to adulthood.

From 1861 until 1864 Faris served in the army, rising to the rank of captain. There is no documentary evidence that Faris received any formal artistic training, but he managed his brother's photography gallery in New York for a short time and may have received some instruction then. While he is known mainly as a portrait painter, Faris painted landscapes and still lifes as well as historical scenes.

The artist served briefly as the superintendent of the Dutchman's Run Oil Company in New York City but later returned to Wheeling, where he was elected to the city council in 1887. In 1890 Faris was appointed by President Benjamin Harrison to serve as surveyor of customs for the port of Wheeling. Faris remained in Wheeling until his death in November of 1909.

LW

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1980.62.69 (2805)

The Neigh of an Iron Horse

186(?)

Oil on canvas, 35 x 45.4 (13³/₄ x 17⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch,
Courtesy Gwynne Garbisch McDevitt

Inscriptions

At lower left: *A Fari[s], 186[]*¹

Technical Notes: A thin white ground has been applied overall to the fine fabric support. The opaque layers of paint are also thinly applied with very low texture in the clouds, tree foliage, grasses, and train smoke. The body of the horse is modeled with smooth brushstrokes blended wet-into-wet. The mane and tail of the horse are applied in spare dry strokes which are feathered at the ends. A pentimento of grasses in the lower left corner appears to have been covered with the surface paint of the rocks; the shape of the underlying brushstrokes of grass can be seen when the surface is examined in raking light. The paint surface is slightly abraded in several areas. Ground and paint are traversed by numerous fine, conchoidal cracks estimated to have been caused by impact. A line of repaired loss, possibly caused by exposure to water, runs across the bottom edge. The last digit of the inscribed date shows damage that has been filled and inpainted.

Provenance: Descended in the family of the artist. Oglebay Institute-Mansion Museum, Wheeling, West Virginia until 1959. (Joseph A. Stevens, Wheeling, West Virginia), by whom sold in 1959 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: 101 *Masterpieces*, 1961–1964, no. 88, color repro. // Palm Beach, 1967. // 111 *Masterpieces*, 1968–1970, no. 93, color repro. // Tokyo, 1970.

IN NINETEENTH-CENTURY AMERICA, the railroad was transforming the country, and it frequently became a symbol of the conflict between nature and technology. While many artists minimized the presence of trains in nature by presenting them unobtrusively in the background or as benign or even beneficial additions to the landscape, others presented a less positive view. In *The Neigh of an Iron Horse*, the railroad stands as a challenge to nature, a disturbing threat to the frightened horse.²

In 1858, two years before this painting was executed, the Baltimore and Ohio Railroad Company sponsored a five-day excursion for artists from Baltimore, Maryland, to Wheeling, West Virginia. Although Faris, who lived in Wheeling, is not recorded as a participant, he would have been aware of the trip through the detailed accounts in newspapers and magazines.

Stylistically, as well as thematically, this painting falls within the academic mainstream. The artist attempts to represent the landscape realistically, giving particular attention to naturalistic details in the foreground foliage and convincingly rendering atmospheric perspec-



Joseph Anderson Faris, *The Neigh of an Iron Horse*, 1980.62.69

tive at the horizon. The large, spirited horse is a dramatic central focus, contrasting sharply with the small toylike train.

LW

Notes

1. Part of the last digit of the date is obliterated by fill; it may be a 0, 8, or 9.

2. Ann Gabhart, ed., *The Railroad in the American Landscape: 1850-1950* (Meriden, Conn., 1981), 17.

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Martin Edgar Ferrill

1836 or 1837–1897

MARTIN EDGAR FERRILL was born in 1836 or 1837 to Matthew and Eliza Ferrill, natives of Ireland who had come to the United States before 1835 and settled in the northern division of Troy, New York, known as Lansingburgh.¹ Lansingburgh was Ferrill's birthplace and remained his home throughout his life. On 25 March 1857 he married Delia Adams, the daughter of a local farmer.² They had two children, Matthew Westley and Emma Frances, but neither survived past early childhood. Emma's death at the age of three in 1863 is recorded in New York City vital statistics, which suggests that the family had traveled there in or by that year. In Lansingburgh, the Ferrills lived in an early colonial home which had formerly served as a stagecoach stop and is still standing. Martin died in this house on 17 February 1897 and was buried in nearby Oakwood Cemetery.

Little is known about Ferrill's artistic career. In Troy directories he was listed for most of his life as a brush maker, his father's trade. Later in his life his profession was recorded as "agent," a term of unknown meaning.³ Ferrill's death certificate gives his occupation as "artist," but it is not known just when he took up painting. To date, only four paintings by Ferrill have been discovered. The earliest, *Sleighbing Scene, Lansingburgh* (Detroit Institute of Arts; Stewart Holbrook, "Ah Winter," *American Heritage* 7 [December 1955], 18), is dated 1873, ten years before the National Gallery's *Country Dance*. A painting of two elderly women, executed on leather, is undated (present location unknown; sale, Sotheby's New York, 11 November 1981, no. 179), while the fourth, *Winter Scene, Moonlight* (Mrs. Warren J. Broderick, Lansingburgh; photographs in NGA-CF) is dated 1880. Although these four paintings vary somewhat in style, they share a flair for storytelling. All but the painting on leather are signed *M. E. Ferrill* in the lower righthand corner.

All four works depict winter genre subjects; *Country Dance* and the leather picture are interior scenes and the other two are in outdoor settings. Winter subjects were immensely popular in the nineteenth century. Fer-

rill's renderings have close parallels with lithographs published by Currier and Ives and paintings by artists known for their winter scenes, like George Henry Durrie (1820–1863) and Thomas Birch (1779–1851). In no instance is Ferrill known to have copied another artist's work, yet similarities in feeling, composition, and motifs suggest an awareness of popular prototypes.

JA

Notes

1. I am grateful to Mrs. Warren J. Broderick, a Lansingburgh historian, for sharing the results of her diligent genealogical research with the National Gallery curatorial staff. Ferrill's death certificate gives his age as sixty in 1897, which would place his birth in either 1836 or 1837. Many of the documents concerning this artist and his family spell his last name "Farrell" or "Ferrell," but he himself always used "Ferrill."

2. Ferrill's wedding announcement appeared in *The Lansingburgh Democrat*, 9 April 1857, 3.

3. Mrs. Broderick, in a letter of 6 May 1979, in NGA-CF, suggests that this may indicate that he was making a living by selling his paintings. There is, however, no evidence to either confirm or refute this theory.

Bibliography

None

1971.83.2 (2565)

Country Dance

1883

Oil on canvas, 62.2 x 72 (24 1/2 x 28 3/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower left: *M.E. Ferrill.* / 83

Technical Notes: The support is a fine-weave fabric. Over a smooth, off-white ground layer, the paint is applied with tight brushstrokes and no impasto. The shadows were constructed by an unusual method: a brown glaze was applied over gray underpaint. Underdrawing is faintly visible in the floor, doorways, and windows. The mirror on the back wall and the chair beneath it have been moved 5 cm to the left; underdrawing of their earlier positions is visible beneath the pink area of the wall. Other small adjustments have been made in the placement of the fireplace tools, the hand of the man at the far left, and the floor planks. The painting is abraded in the dark areas but well pre-



Martin Edgar Ferrill, *Country Dance*, 1971.83.2

served in the other colors. Crackle has been retouched extensively in the floor, walls, and ceiling, and there is a large area of repaint in the black fabric on top of the cradle.

Provenance: Recorded as from Connecticut. (The Silvermine Tavern Antique Shops [now the Silvermine Tavern and Country Store], Norwalk, Connecticut), by whom sold in 1947 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Rediscovered Painters of Upstate New York*, NYSHA, traveling exhibition, 1958–1959, no. 36. // Easton, 1962, no. 18. // *American Catalogue: The Cat in American Folk Art*, MAFA, 1976, catalogue by Bruce Johnson, no. 86. // Montclair, 1988.

ALTHOUGH *Country Dance* WAS PAINTED in 1883, the furnishings and costumes date from the mid-nineteenth century.¹ Experts on Lansingburgh history contend that many Lansingburgh homes in the 1880s retained their mid-century appearance and could have looked like the one portrayed by Ferrill.² The out-of-date costumes, however, particularly that of the well-dressed gentleman seated on the left, suggest that the composition was not based solely on direct observation. It is likely that Ferrill was inspired by a print or painting, although none has come to light.

The theme of the country dance was depicted by American academic genre painters such as John Lewis Krimmel (1789–1821) and William Sidney Mount (1807–1868). Although the wintertime setting in Fer-

rill's rendition and the principal motif of a couple dancing to the music of a fiddler while others look on bear an affinity to Mount's *Rustic Dance after a Sleigh Ride* of 1830 (*American Paintings in the Museum of Fine Arts, Boston*, 1969, no. 767, fig. 20), the similarities are probably coincidental.

In *Country Dance*, Ferrill has taken special care with the features of the setting. Of particular interest are the green window blind tied with a gold cord³ and the hooks on the crane in the hearth, whose various lengths regulated cooking temperatures. The artist has attempted, with reasonable success, to capture the dancing shadows and light created by the candles and the fire.

The more stylish dress of the seated man contrasts with the modestly attired figures, several of whom appear to be black. The dancers may be performing in the home of the wealthy gentleman, or this may be a holiday party for his hired help. Ferrill's faces are like caricatures, the product of both a sense of humor and a dearth of skill in delineating features, but his narrative abilities are evident in this evocative, action-filled painting.

JA

Notes

1. Notes from a telephone conversation of 10 October 1984 with Paul Ettesvold, associate curator, Costume Institute, MMA, in NGA-CF. Ettesvold states that the man seated on the left is in typical 1850 attire.

2. Mrs. Warren J. Broderick, Lansingburgh historian, letter of 6 May 1979, in NGA-CF, and Stacy F. Pomeroy, curator/registrar, Rensselaer County Historical Society, Troy, New York, letter of 1 August 1984, in NGA-CF.

3. Although these roll-up blinds were widely used, they are rarely depicted. Another example is found in *Slaves Concealing their Master from a Search Party*, a print in the series *Confederate War Etchings* by Adalbert J. Volck (1828–1912), published in 1862 (reproduced in Harold L. Peterson, *Americans At Home* [New York, 1971], pl. 108).

References

None

Erastus Salisbury Field

1805–1900

ERASTUS SALISBURY FIELD and his twin sister, Salome, were born in Leverett, Massachusetts, on 19 May 1805. Erastus Field showed an early talent for sketching portraits, and in 1824 the aspiring artist traveled to New York City to study with Samuel F. B. Morse (1791–1872). Field's instruction was cut short by the death of Morse's wife in 1825, and it is not evident what Field learned. He and another pupil were described by Morse as "very tractable and useful."¹

Field returned to Leverett in 1825 and began his painting trips throughout central Massachusetts the following year. Two examples from this early period are *Biel Le Doyt*, 1827 (1971.83.3), the only signed and dated portrait from the beginning of Field's career, and *Elizabeth Billings Ashley*, c. 1825 (Museum of Fine Arts, Springfield, Massachusetts; Black 1984, cat. no. 1, color pl. 1), a portrait of his grandmother painted during the last year of her life. In general, Field's early work is characterized by figures that fill the canvas and by such anatomical irregularities as short waists and awkward hands. Other features include halo effects around the sitter's head; bright touches of color; stiff, standardized poses; and soft but sparsely modeled facial features.

The next documentation of Field's activity is an 1828 letter in which the artist reported that people considered his portraits "good likenesses."² In 1831 he married Phebe Gilmur in Ware, Massachusetts, and their only child, Henrietta, was born the next year. His career apparently prospered during the 1830s, for the artist produced a multitude of rapidly executed portraits (often completed in one day) which commanded fair prices. Field's best portraits date from around 1836—the year he returned to Leverett from Ware—to about 1840 and are characterized by looser brushwork, more studied compositions, and careful draftsmanship. These paintings also reveal great attention to detail and decorative patterning in the depiction of lace, jewelry, and colorful painted floors. In addition, Field's faces from this period exhibit well-defined bone structure

and skillful modeling with small dabs of color. The sitters' poses remain rigid and conventional. Some paintings include elaborate backgrounds, like that in *Joseph Moore and His Family*, 1839 (Museum of Fine Arts, Boston; Black 1984, cat. no. 64, color pl. 19), or window views, as in *Man with a Tune Book: Mr. Cook (?)*, c. 1838 (1978.80.6).

After traveling to Brattleboro, Vermont, in 1839, the artist and his wife moved back to Ware, Massachusetts. By 1841, however, they were in New York City. Field remained there for about seven years and exhibited several works.³ In 1848 he was called home to manage his father's farm in Sunderland, Massachusetts, and a newspaper account reported that he remained there for "some four years in the practice of his art."⁴

By around 1847 Field had begun executing landscape and history paintings, perhaps because the daguerreotype, introduced in America in 1839, was beginning to replace painted portraits. Always resourceful, however, Field took advantage of the camera, using it to make photographs of his sitters which he would later copy on canvas.

Between 1852 and his wife's death in 1859, Field, usually with his family, moved frequently between Sunderland, Palmer, and North Amherst, Massachusetts. When Phebe Field died, the artist and his daughter moved to Plumtrees, a settlement now in Sunderland that was occupied by the Cooley and Hubbard families, whom Field had known since childhood. Field, who would spend the rest of his life there, built a modest studio and painted such elaborate compositions as *The Ark of the Covenant* (1956.13.3) and *"He Turned Their Waters into Blood"* (1964.23.3). In these detailed paintings of exotic landscapes and biblical scenes, Field relied on his imagination as well as on printed illustrations by artists such as John Martin.⁵

Field died at Plumtrees in 1900, leaving a legacy of over three hundred paintings attributed to his hand. Just before his death a newspaper article praised his portraits, saying that they were "as nearly correct as can well be made in oil, and give to posterity faithful ideas of the personal appearance of their ancestors."⁶ Field's career exemplified that of the enterprising itinerant who created distinctive, quickly executed yet insightful

likenesses to meet the growing demands of America's middle-class patrons.

LW

Notes

1. Black 1980, 74.
2. Black 1980, 74.
3. Black 1980, 77–78. City directories of 1841–1842 list Field as a portrait painter living in Greenwich Village. Black points out several paintings, entered under their owners' names rather than Field's, which may have been entries in the 1845 and 1847 fairs of the American Institute of the City of New York.
4. Black 1980, 78.
5. Black 1980, 78. Thomas Cole's (1801–1848) *Garden of Eden*, 1827–1828 (Amon Carter Museum, Fort Worth) itself based on Martin's work, is also a source for Field's composition based on that biblical narrative. Cole's work, such as his *Course of Empire* series, 1836 (N-YHS) and *The Architect's Dream*, 1840 (Toledo Museum of Art), may also have influenced some of Field's later compositions, such as his series on the *Plagues of Egypt* (see entry for 1964.23.3), or *Historic Monument of the American Republic*, painted in three campaigns: 1867, c. 1876, and 1888 (Museum of Fine Arts, Springfield, Massachusetts; Black 1984, cat. no. 83, fig. 44, and color insert).
6. Black 1966, 56, quoting the 9 June 1900 *Greenfield Gazetteer and Courier*. Even a contemporary critic of Field's work stated that local citizens regarded the artist's work "with pious admiration." (See the Reverend Rollin Lynde Hartt, "A New England Hill Town," part 2, *The Atlantic Monthly* 83 [May 1899], 717).

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1971.83.3 (2566)

Biel Le Doyt

1827

Oil on canvas, 76.4 x 58.5 (30¹/₈ x 23)

Gift of Edgar William and Bernice Chrysler Garbisch.

Inscriptions

On the reverse (no longer visible; photograph taken prior to lining, in NGA-CF): *Biel Le Doyt. / Aged 24 years / Painted by / Erastus S. Field / Worcester, Mass. / 1827.*

Technical Notes: The medium-weight support retains its tacking edges. The fabric is covered with a white ground of medium thickness that once covered all the tacking edges. The oil (estimate) paint is a fluid paste worked in the broad, flat manner typical of Erastus Field. Much of the modeling is accomplished with thinly applied but opaque paint. There is low texture in the highlights. A cross-shaped tear just left of the sitter's fingers was repaired, and there are scattered retouchings, particularly in the area of the black coat. The inner contour of the original stretcher is marked by a continuous line of crackle in the paint and ground, approximately 2.5 cm from the picture edges.

Provenance: Recorded as from Massachusetts. (Victor Spark, New York), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Erastus Salisbury Field, 1805–1900*, Connecticut Historical Society, Hartford, 1963–1964, catalogue by Reginald French in *Connecticut Historical Society Bulletin* 28 (October 1963), no. 131. // *Erastus Salisbury Field: 1805–1900*, Museum of Fine Arts, Springfield; NMAA and NPG; MAFA and MMA; Marion Koogler McNay Art Institute, San Antonio, Texas, 1984–1985, catalogue by Mary C. Black, 12, 94, no. 2, fig. 1.

THIS PORTRAIT OF Biel Le Doyt is the only signed and dated painting from the artist's early career and thus is an important key to attributing and dating other early works. The technique is typical of the artist's first works but is unusual among naive painters in general. The modeling is soft and the edges, particularly those around the sitter's shoulders, are blurred. Naive painting is more frequently characterized by an emphasis on line and crystalline clarity. Field brightened his rather subdued composition with a light halo around the head, a touch of red in the chairback, and bold red and green stripes on the beige vest.

Biel Le Doyt was born on 4 April 1803, probably in Sturbridge, Massachusetts.¹ He was the third and youngest child of Noah and Lydia Estabrook Le Doyt,² who were married in Woodstock, Connecticut, in December 1791. They had settled in Sturbridge by November of the following year, when their first child, Oliver, was

born.³ The painting's inscription indicates that Biel was in Worcester, Massachusetts, when he was twenty-four years old, but the duration of his stay and the nature of his activities there have not been determined.⁴ Two years later, on 15 September 1829, he married Sarah Cole of Warren, Rhode Island, who was probably related to his maternal grandmother, Mary Cole, also of Warren. Sarah died in 1838, and Biel remarried twice, first to Elizabeth Wales Potter, and second to Janette Mason. Neither his profession nor the date of his death has come to light.

LW/JA

Notes

1. Genealogical information on the sitter is found in Alverdo Hayward Mason, *Genealogy of the Sampson Mason Family* (East Braintree, Mass., 1902), 279; Clarence Winthrop Bowen, *The History of Woodstock, Connecticut: Genealogies of Woodstock Families* (Worcester, Mass., 1943), 206–208; and *Vital Records of Woodstock, Connecticut* (Hartford, Conn., 1914), 233. A variety of spellings complicate research on this family. In genealogical sources, Biel is sometimes spelled Abiel, while Le Doyt appears in a wide range of forms such as Ledoyt, Ledoit, Ledyot, and Ladoit.

There is some confusion as to where the sitter was born. According to Bowen, all three children were born in Sturbridge; however, Biel's birth is listed in vital records for Woodstock, Connecticut.

2. Mason 1902, 279, spells Lydia's last name Eastbrook.

3. Several generations of Le Doyts lived in Woodstock. Noah and Lydia, however, were not the only family members to move permanently to Sturbridge; the deaths of Noah's brother, the elder Biel Le Doyt (a Baptist minister) and his wife, Joanna Ainsworth, are also recorded there.

4. His name does not appear in the *Worcester Village Register* for 1828 and 1829, nor the more extensive *Worcester Village Directory* for 1829.

References

1963 French and Dods (see Bibliography): 98, 117.

1980 Black (see Bibliography): 74.

1955.11.19 (1437)

Man with Vial

c. 1827

Oil on canvas, 75 x 59.5 (29¹/₂ x 23¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a fine-weave fabric. The tacking edges are intact, and the moderate-to-thin overall white priming is visible on each fabric edge. Paint is applied in blocky, opaque areas, with no indication of brushwork. The smooth modeling of the features is achieved



Erastus Salisbury Field, *Biel Le Doyt*, 1971.83.3

with a brown glaze drawn over the opaque flesh tones. Low texture is observed in the whites. There is a mended tear just above the vial. Small retouchings were made in the face, and bands of retouching were made at the top and sides.

Provenance: Recorded as from Connecticut. Purchased in 1952 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 55. // Triton, 1968.

1955.11.20 (1438)

Wife of Man with Vial

c. 1827

Canvas, 75 x 60 (29⁵/₈ x 23⁵/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The tacking edges of the finely woven support are intact. Remains of the moderately thick white ground are observed on all tacking margins. The paint is applied in smooth, solid layers, worked thinly but opaquely in a linear fashion. Details of the lacework and fabric print are drawn with full-bodied paints over the completed underlayer. The modeling in the face and hand is done with transparent glazes of brown but elsewhere is accomplished with opaque paints of deeper values juxtaposed with paint of lighter value. The whites are slightly textured. There are numerous losses along the edges. An overall fine rectangular crackle is slightly cupped in the face and neck of the sitter. Tiny old flake losses can be seen throughout the paint surface.

Provenance: Same as 1955.11.19.

Exhibitions: NGA, 1954, no. 54.

THESE TWO COMPANION PORTRAITS of unidentified sitters¹ are very similar to Field's *Biel Le Doyt* of 1827 (1971.83.3), and thus can be assigned to the beginning of the artist's career. Like *Biel Le Doyt*, they are half-length portraits of figures seated in similar red chairs surrounded by an empty background which lightens around their heads to form a halolike effect. All three portraits exhibit soft modeling, subdued coloring, and nearly identical poses.

Field's painting technique in these two portraits, however, is slightly crisper than that in *Biel Le Doyt*. In addition, the artist seems to increasingly emphasize decorative detail, especially in the female portrait. The floral and dot pattern of the sitter's dress is carefully executed, as is the design in her lace collar and cap.² There is less detail in *Man with Vial*, although Field

includes a gray, floral-patterned vest showing slightly from beneath the sitter's jacket.

Both of these portraits have awkwardly articulated, square-fingered hands, irregularities the artist was never fully able to correct. Throughout his career, Field concentrated his best efforts on the sitter's faces, while filling the rest of his portraits with stylized and repetitive conventional devices.

LW

Notes

1. Because Field, especially at the beginning of his career, painted portraits of several of his relatives, Mary C. Black speculates that these sitters may also be Field family members (telephone notes, 5 August 1982, in NGA-CF).

2. The lace pattern is executed with white dots. Later, toward the mid-1830s and after, the artist depicts lace patterns with black touches of paint (see, for example, *Mrs. Harlow A. Pease*, 1965.15.2).

References

1963 French and Dods (see Bibliography): 123, nos. 193, 194.

1980.62.7 (2792)

Woman Holding a Book

c. 1835

Oil on canvas, 75.7 x 60.5 (29⁷/₈ x 23⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is executed on a finely woven fabric, the weave of which is overly prominent, probably as a result of lining done in 1975. The tacking margins have not been retained, but the presence of cusping on all sides indicates that the painting is not cropped. Over a smooth tan ground the paint is smoothly applied, wet-into-wet, in a thick paste, with a little glazing in the sitter's red cheeks and in the blacks. Scumbling was used to create the sheer white fabric over the black dress. The paint layer exhibits a fine-aperture crackle pattern.

Provenance: Recorded as from Massachusetts. (David Stockwell, Wilmington, Delaware), by whom sold in 1954 to Edgar William and Bernice Chrysler Garbisch.

IN THE MID-1830S Field made increasing use of standardized formats to create likenesses both rapidly and economically.

As this portrait of an unidentified sitter demonstrates, Field's skill is most evident in his faces and certain decorative details such as the lace collar and tooled leather-bound book shown here. Other elements, like the background, parts of the sitter's cos-



Erastus Salisbury Field, *Wife of Man with Vial*, 1955.11.20



Erastus Salisbury Field, *Man with Vial*, 1955.11.19



Erastus Salisbury Field, *Woman Holding a Book*, 1980.62.7

tume, her pose, and the chair arm, are simplified. Also typical of Field's portraits from this date are the frontal view, the sitter's serious expression, and the emphasis on the triangular shape of her shoulders. The artist has created interesting surface patterns through the diamond and V-shapes in the lace ruff, along with curves that define the sitter's curls, eyes, and the scalloped edges of her ruff and fichu. Two other National Gallery portraits from this period, *Mrs. Harlow A. Pease* (1965.15.2) and *Mrs. Paul Smith Palmer and Her Twins* (1971.83.5), share many of these characteristics.

LW

References

1963 French and Dods (see Bibliography): 123, no. 195.

1971.83.4 (2567)

Paul Smith Palmer

1835/1838

Oil on canvas, 86.4 x 73.4 (34 x 28⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is on a relatively fine-weave fabric and retains its original tacking margins. The off-white ground appears to be artist-applied, as it does not extend onto the tacking margins; it also does not extend to the very bottom of the painting. Diagonal strokes are evident on the surface of the painting and may result from the method of ground application. A continuous blue-gray layer is present beneath the flesh tones. The paint layer is relatively thin and is applied in layers wet-into-wet, with minimal impasto in the white highlights. The reddish browns of the chair are painted in a much more transparent paint, with visible brushstroking. There are three repaired tears in the fabric: one above each hand and the third on the left side of the proper left lapel. Inpainting is confined mainly to the abrasion at the edges, and areas of damage around the tears.

Provenance: Recorded as from Massachusetts. Descended in the family of the sitter to Drewville Jeffery, whose wife was a descendant of the sitter. (John Esposito, city unknown), by whom sold in 1964 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Between the Rivers: Itinerant Painters from the Connecticut to the Hudson*, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts; Museum of Fine Arts, Springfield, Massachusetts; Hudson River Museum of Westchester, Yonkers, New York, 1990–1991, catalogue by Colleen Cowles Heslip, no. 28.

1971.83.5 (2568)

Mrs. Paul Smith Palmer and Her Twins

1835/1838

Oil on canvas, 97.8 x 86.3 (38¹/₂ x 34)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is on a rather fine, open-weave fabric which retains its original tacking margins. The off-white ground appears to be artist-applied as it does not extend onto the tacking margins; it also does not extend to the very bottom of the painting. Diagonal strokes are evident on the surface of the painting and may result from the method of ground application. A continuous blue-gray layer is present beneath the flesh tones. The paint layer is applied both thinly wet-into-wet and fairly thickly wet-into-dry, with impasto in the white highlights. There are scattered losses, the retouching of which has discolored slightly. There is extensive drying and mechanical cracking, which is somewhat disfiguring, especially in the light flesh tones.

Provenance: Same as 1971.83.4.

Exhibitions: *The New World: 1620–1970*, Chrysler Art Museum, Provincetown, Massachusetts, 1970, no. 12. // *Small Folk: A Celebration of Childhood in America*, N-YHS under auspices of MAFA, 1980–1981, catalogue by Sandra Brant and Elissa Cullman, no. 122, color repro. // *Erastus Salisbury Field: 1805–1900*, Museum of Fine Arts, Springfield, Massachusetts; NMAA and NPG; MAFA and MMA; Marion Koogler McNay Art Institute, San Antonio, Texas, 1984–1985, catalogue by Mary C. Black, no. 41, fig. 69. // *Between the Rivers: Itinerant Painters from the Connecticut to the Hudson*, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts; Museum of Fine Arts, Springfield, Massachusetts; Hudson River Museum of Westchester, Yonkers, New York, 1990–1991, catalogue by Colleen Cowles Heslip, no. 27.

HANNAH EELLS PALMER was born in Stonington, Connecticut, on 6 December 1804. On 15 February 1824 she married her cousin Paul Smith Palmer (b. 11 November 1796), the son of Revolutionary War general Roswell Saltonstall Palmer and his wife, Desire. Hannah Palmer then moved to her new husband's home in Stockbridge, Massachusetts. The couple had nine children, of whom only three survived. The twins shown here, Charles and Emma, died in 1838 at the age of three. It is not possible to distinguish between the two children, since Field has given us no clue as to their gender. Contemporary accounts report that Mrs. Palmer, who died in Stockbridge on 13 March 1881, was "dearly loved by all" and record that her "standing in



Erastus Salisbury Field, *Mrs. Paul Smith Palmer and Her Twins*, 1971.83.5



Erastus Salisbury Field, *Paul Smith Palmer*, 1971.83.4

society was second to none."¹ Mr. Palmer owned a farm which was described as "a place affording a most favorable specimen of the American farmer and domestic management."² He died in 1875.

Unlike many of Field's subjects, Mr. Palmer is not portrayed with any props which might further reveal his character. However, his portrait is typical of Field's work from the mid-1830s, combining individualized and competently modeled facial features with flatter stock bodies and rigid standardized poses. While Field occasionally brightened his male portraits with touches of color provided by a decorative vest (see *Biel Le Doyt*, 1971.83.3) or a brightly colored chair, this portrait remains a study of black and white contrasts broken only by the warmer tones in the sofa's brown wood.

A later photograph of Mrs. Palmer and other Palmer family members confirms that Field's painting is an accurate likeness that faithfully reproduces such distinguishing family characteristics as Mrs. Palmer's narrow eyes, broad face, and straight mouth.³ These traits appear in other photographs of family members, as well as in the Field portraits of Mr. Palmer and the twins.

Field had difficulty positioning the child on Mrs. Palmer's lap. There is no foreshortening or modeling of either mother or child, and the child's feet are incorrectly drawn, as is Mrs. Palmer's left hand, which does not reach naturalistically around the child.

Despite these difficulties, *Mrs. Palmer* is the stronger and more interesting of the two companion portraits. It is characterized by a powerful angularity. Mrs. Palmer's hairstyle lends her head a rectangular quality; the decorative lace trim cuts straight across her upper torso; and the long, sloping, and extremely broad shoulders of her dress create a large triangle enveloping the three figures. The three heads are aligned in a zigzag, from the child in the left foreground, to the seated child at right, up to the mother's face at the center. The geometric severity is alleviated, however, by the small, blond children and Mrs. Palmer's pleasant, if not quite smiling, expression. One of Field's few group portraits, *Mrs. Paul Smith Palmer and Her Twins* is endowed with a monumentality not present in most of Field's work.

LW

Notes

1. Noyes F. Palmer, *Volume I of the Palmer Records. Proceedings or Memorial Volume of the First Palmer Family Reunion held at Stonington, Connecticut, August 10 and 11, 1881, the Ancestral Home of Walter Palmer, the Pilgrim of 1629* (Brooklyn, 1881), 185, 274. Vital statistics for Mr. and Mrs. Palmer are recorded here and in Richard Anson Wheeler,

History of the Town of Stonington (Mystic, Conn., 1966), 522, 526.

2. Palmer 1881, 186.

3. Reproduced in Palmer 1881, between 176 and 177.

References

None

1965.15.1 (1950)

Mr. Pease

c. 1837

Canvas, 89.9 x 74 (35 3/8 x 29 1/8)

Gift of Edgar William and Bernice Chrysler Garbisch

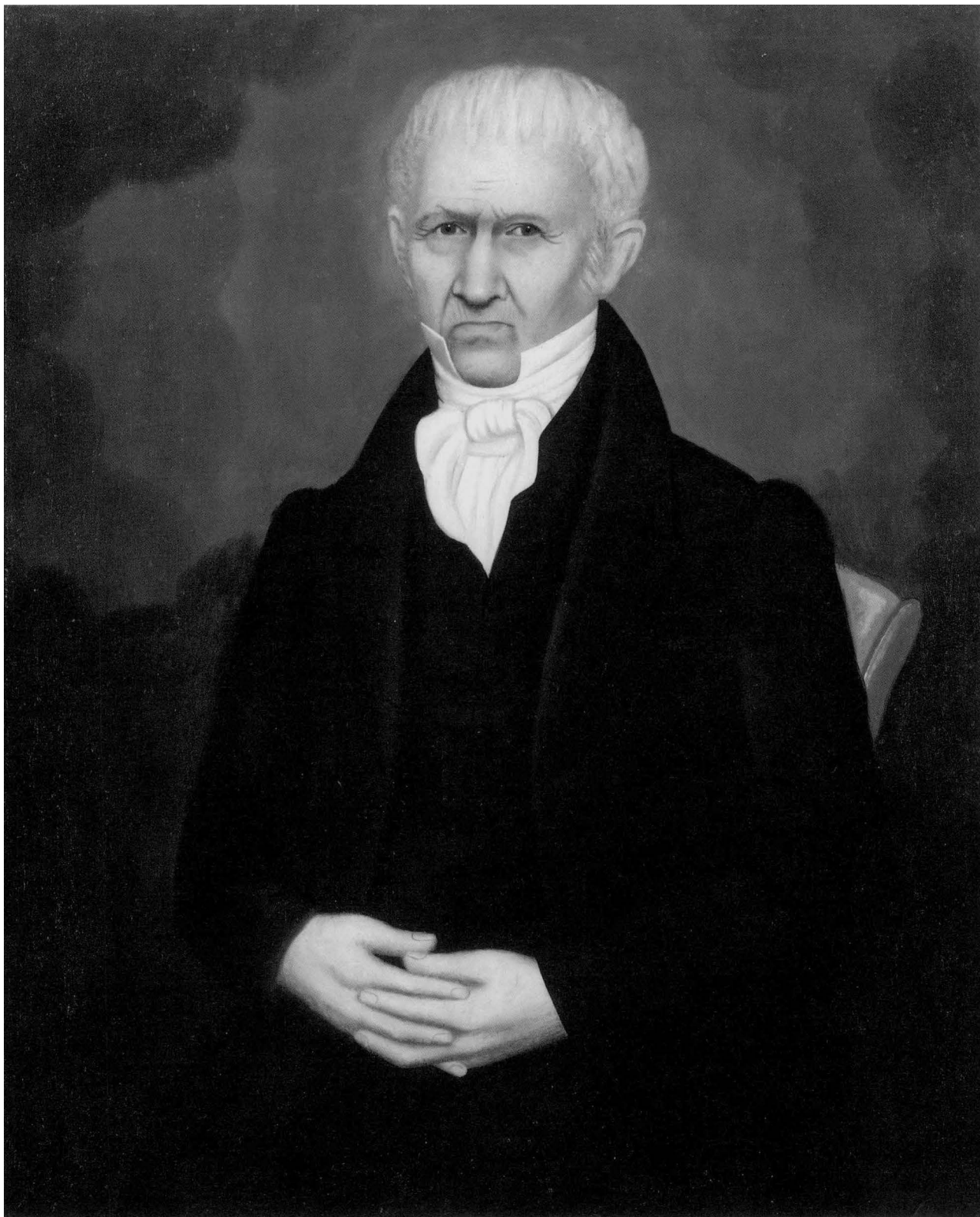
Technical Notes: The picture is on a fine, tightly woven, medium-weight fabric. From normal visual examination of the abraded areas in the paint film, it is apparent that a gray ground was applied to the canvas. For the most part the paint is directly applied, the modeling accomplished wet-into-wet. In the highlights, particularly on the hands and face, the paint is applied more thickly and is mildly impasted. The paint layer remains remarkably uncracked for a painting of its age; the only area where a system of branched cracking is evident is on the white shirt and collar. Small filled losses are scattered over the figure, and larger areas of retouching are evident in the background and around the edges. These repaints appear to cover areas of abrasion.

Provenance: Descended in the Pease family, Torrington, Connecticut. (Thomas D. Williams, Litchfield, Connecticut), by whom sold in 1954 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: South Texas Artmobile, 1972-1973. // Terra, 1981-1982, no. 23. // *American Naive Paintings*, (IEF) 1985-1987, no. 26, color repro. // Italy, 1988-1989, no. 26, color repro.

THE SUBJECT OF THIS DIRECT, sensitive likeness was at one time thought to be Deacon Harlow A. Pease (1798-1870) of Enfield, Connecticut, husband of the subject of the National Gallery portrait *Mrs. Harlow A. Pease* (1965.15.2). The subsequent appearance of a portrait of a younger member of the Pease family, however, has led scholars to conclude that the National Gallery portrait is probably of Allen Pease, the father of the deacon.¹

Allen Pease, the son of Nathaniel and Eunice Allen Pease, was born on 12 October 1762 in Connecticut; which town is uncertain.² He was married to two Connecticut women—the first, Rachel Tibballs (1767-1798) of Norfolk, and the second, Tamsin Sears (b. 1775) of Sharon—and had seven children. His profession was



Erastus Salisbury Field, *Mr. Pease*, 1965.15.1

that of a clothier. Pease moved to Sheffield, Massachusetts, sometime between 1799 and 1830.³ His death is recorded in Sheffield on 8 April 1843. When this portrait was painted, he would have been about seventy-five.

In all there are four known Pease family portraits by Field, and they, along with five other paintings, have similar black frames decorated with gold-stenciled leaf designs.⁴ Black has dated all of these c. 1837 on the basis of style, noting their similarity to paintings produced about this time, when Field was working in western Massachusetts and Connecticut.⁵ These portraits are characterized by what has been called "an efficient shorthand technique,"⁶ which includes rigid frontal poses, cloudlike backgrounds, pointed ears, and pointillist brushwork to define flesh tones. Of the nine paintings in stenciled frames, *The Portrait of Andrew Judson* (see n. 2) most strongly resembles *Mr. Pease*. Field gave both sitters strongly modeled hollow cheeks and mouths in tight lines that turn down at the corners. In addition, both sitters have similarly shaped heads and square-shaped haircuts.

Field's characterization of old age seems especially sympathetic and realistic in this portrait. Mr. Pease's white hair is thinning, his knitted brow, eyes, and tight mouth are wrinkled, and his expression is stern yet dignified.

LW/JA

Notes

1. *Deacon Harlow A. Pease* is in the collection of Sybil and Arthur B. Kern, Providence, Rhode Island (Jacqueline Oak, "American Folk Portraits in the Collection of Sybil and Arthur B. Kern," *Antiques* 122 [September 1982], color pl. 9). *Master Pease with Rose-Painted Card*, thought to portray Deacon Pease's son, Henry Allen Pease (1831–1870), is in the collection of Joan Arden, New York (Black 1984 [see Bibliography], fig. 9, cat. no. 31). Like the two National Gallery portraits of this family, these two works passed from descendants to the dealer Thomas D. Williams, Litchfield, Connecticut (see letter of Stewart Gregory [who acquired them from Williams] of 27 September 1968, in NGA-CF).

2. Biographical information in this entry is taken from Gary Boyd Roberts, *Genealogies of Connecticut Families*, 3 vols. (Baltimore, 1983), 3: 52–53, 63. According to Roberts, Pease was born in Enfield, Windsor, or Goshen.

3. Pease appears in the United States Census for Connecticut in 1790 and for Massachusetts in 1830. In the latter census his residence is given as Sheffield.

4. The other five paintings are *Andrew Judson*, *Mrs. Andrew Judson*, and *Jennette Judson*, all c. 1837 (Joslyn Art Museum, Omaha; photographs in NGA-CF), and *Woman with White Cap* and *Man with Red Table*, both c. 1837 (Mr. and Mrs. Bertram K. Little, Brookline, Massachusetts; the woman's portrait is reproduced in Nina Fletcher Little, *Coun-*

try Arts in Early American Homes [New York, 1975], 99). See Black 1963 (in Bibliography), sect. 7. The artisans who decorated frames such as these are seldom known. Some frames were made by cabinetmakers and later sold to painter-decorators. See Little 1975, 93–105. Jacqueline Oak suggests that Field may have decorated these himself (Oak 1982, 568).

5. Mary C. Black, letter of 31 October 1968, in NGA-CF.

6. Rumford 1981 (see Bibliography), 95.

References

1963 French and Dods (see Bibliography): 120, no. 164.

1965.15.2 (1951)

Mrs. Harlow A. Pease

c. 1837

Oil on canvas, 89.6 x 74 (35 3/8 x 29 1/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The very fine fabric support was prepared with a smooth, medium-gray ground. The portrait has been expanded about 1 cm to fit on a larger stretcher than the original one. The paint is thinly and opaquely applied, with low impasto in the lace and dark dress. The paint layer is well preserved, apart from scattered losses in the dress, face, and background. The largest areas of retouching are at the top left corner and along the right edge. It has almost no crackle pattern.

Provenance: Descended in the Pease family, Torrington, Connecticut. (Thomas Williams, Litchfield, Connecticut), by whom sold in 1954 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: South Texas Artmobile, 1972–1973. // Terra, 1981–1982, no. 22. // *American Naïve Paintings*, (IEF) 1985–1987, no. 27, color repro. // Italy, 1988–1989, no. 27, color repro.

ANNE JANE CLARK (1803–1882) of Sheffield, Massachusetts, married Deacon Harlow A. Pease on 30 January 1826.¹ Around 1839 the couple moved to Alford, Massachusetts, where her husband was a farmer, a justice of the peace, and a deacon of the Congregational Church.² Deacon and Mrs. Pease had six children, two of whom died in infancy. The National Gallery portrait *Mr. Pease* (1965.15.1) is thought to represent her father-in-law, Allen. It was presumably painted at the same time as this portrait, along with likenesses of her husband and a son.³

In Mrs. Pease's portrait, Field combines the fluid brushwork of her broadly executed dress with a tighter, more meticulous handling in the details of her costume's lace trim, the decorated ribbon of her cap, and



Erastus Salisbury Field, *Mrs. Harlow A. Pease*, 1965.15.2

the small brooch at her neck. The sweeping lines of lace on her collar as well as the undulating curves formed by the trim on her cap create a decorative pattern on the otherwise unembellished surface of the canvas.⁴ The lace silhouettes and frames the head, while the large costume envelops the figure. Field has skillfully modeled Mrs. Pease's face, emphasizing her high cheekbones and accentuating the jaw, chin, and dimples. Mrs. Pease's gentle, smiling expression is unusual in Field's work and in naive portraits in general.

LW

Notes

1. The identification of the sitter is a family tradition.
2. Rev. David Pease and Austin S. Pease, *Genealogical and Historical Record of Descendants of John Pease* (Springfield, Mass.: S. Bowles and Company, 1869), 204.
3. Field's portraits of *Deacon Harlow A. Pease* and *Master Pease with Rose-Painted Card*, thought to represent her son Henry Allen (1831–1870), were also acquired from the family by Thomas Williams, Litchfield (see letter of Stewart Gregory of 27 September 1968, in NGA-CF). For locations and reproductions, see entry for Field's *Mr. Pease* (1965.15.1), n. 1.
4. Field's *Mrs. Andrew Judson*, c. 1837 (Joslyn Art Museum, Omaha; Nina Fletcher Little, *Country Arts in Early American Homes* [New York, 1975], 99), like *Mrs. Harlow A. Pease*, is surrounded by a stenciled frame, and is very similar to the National Gallery portrait. Her pose is identical but reversed, and the two dresses are nearly alike. Mrs. Judson does not wear a cap, however, nor is the lace trim on her collar drawn in the crisp, meticulous manner Field has used in Mrs. Pease's portrait.

References

1963 French and Dods (see Bibliography): 120, no. 163.

1978.80.6 (2740)

Man with a Tune Book: Mr. Cook (?)

c. 1838

Oil on canvas, 89.1 x 73.8 (35 x 29)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On tune book, left: *OLD HUNDRED. L. M.*

On tune book, right: *EASTPORT. C. M.*

Technical Notes: The painting is on a very fine, single-thread fabric with the tacking margins still intact. On the top the selva edge remains as well, and along all the edges there is excessive stretching and clear evidence of the original placement of tacks. The white, granular ground appears to be artist applied. Over this lies a gray layer which accounts for much of the underlying gray tone of the painting. The paint is applied wet-into-dry in rather fine strokes, with very low impasto in the whites. Strokes

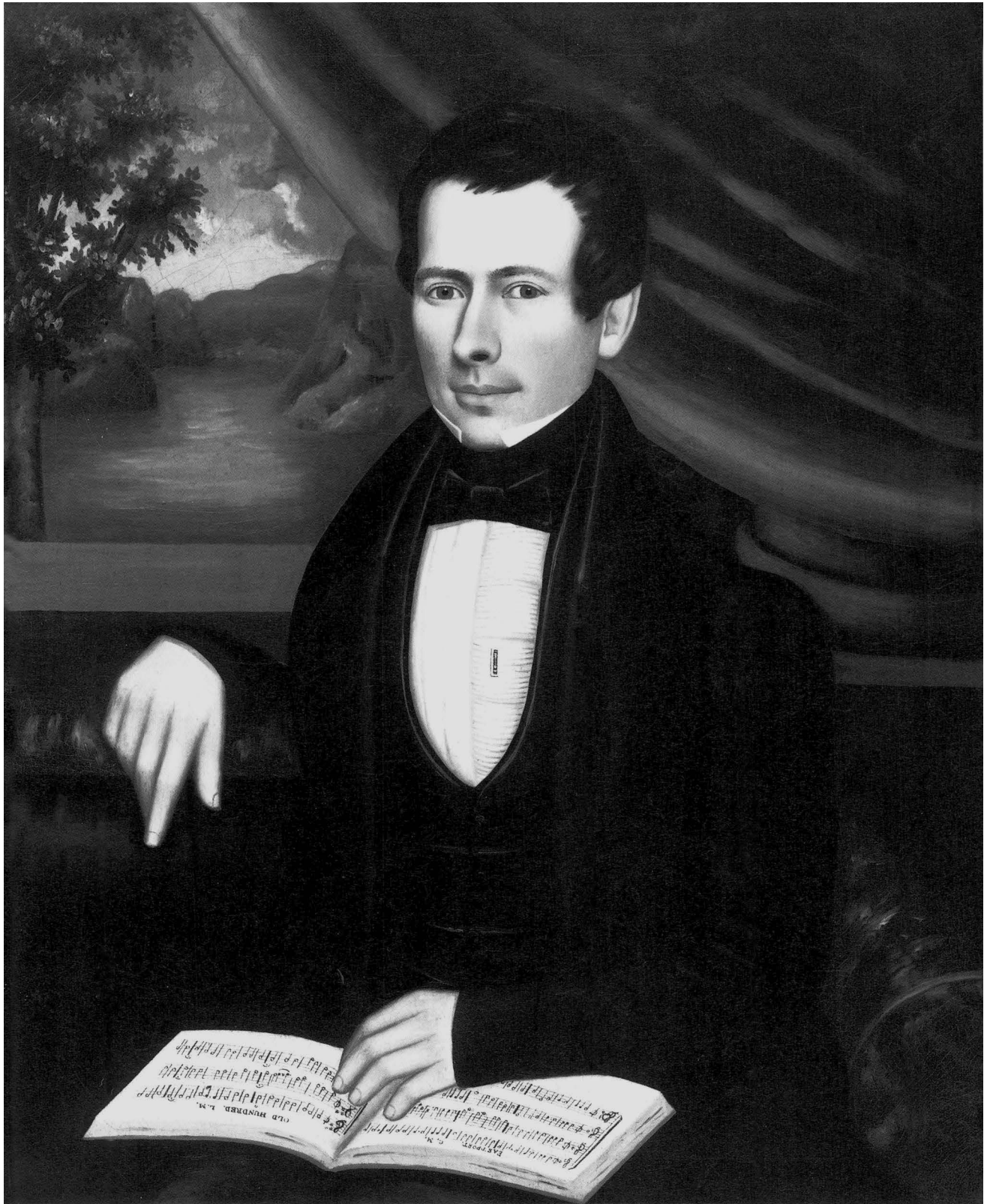
that outline the fingernails and facial features are done with fine brushes. The ground and paint layers are secure, with only a few losses visible under ultraviolet light. There is, however, quite noticeable conchoidal and network crackle, as well as radiating cracks at the corners; these suggest that the painting was keyed out, resulting in stress on the support.

Provenance: Recorded as from Massachusetts. (Thomas McCondack, West Lebanon, New Hampshire); to (Winifred Harding, Woodstock, Vermont); to Reginald French, Amherst, Massachusetts; to (Thurston Thacher, Hyde Park, New York), by whom sold in 1952 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Easton, 1962, no. 10. // *Erastus Salisbury Field, 1805–1900*, AARFAC, catalogue by Mary C. Black, 1963, no. 73, as *Man with Song Book* "Old Hundred, L.M." // *Erastus Salisbury Field: 1805–1900*, Museum of Fine Arts, Springfield, Massachusetts; NMAA and NPG; MAFA and MMA; Marion Koogler McNay Art Institute, San Antonio, Texas, 1984–1985, catalogue by Mary C. Black, 27, no. 61, fig. 29.

THIS CRISP, DETAILED PAINTING is from c. 1836–1840 when Field was producing his finest portraits. Although a typical Field likeness in its stiff, conventional pose, stippled painting technique, squared fingers, sloping shoulders, and awkwardly drawn arms,¹ other elements elevate it above the artist's usual efforts. Drapery folds are carefully defined, the face is realistically modeled, and the expression is individualized and natural. The tune book is so carefully delineated that it is legible. Unlike many of Field's less studied portraits which have empty backgrounds, this painting includes elements of the sitter's physical environment. The sweeping red curtain, landscape, and rich brown wood of the sofa lend color, texture, and a greater degree of sophistication to the painting. It is probable that the sitter for *Man with a Tune Book* was prepared to pay a high price for this ambitious, finished, and individualized portrait.

Woman with Green Book, a gift of the Garbisches to the Art Institute of Chicago, is almost certainly a companion to *Man with a Tune Book*. The pose, painting technique, background column, curtain, and window view are very similar and the measurements are the same.² Since the early 1960s the pair has been associated with members of the Cook family of Petersham, Massachusetts.³ Two Cook brothers, Nathaniel (1811–1870) and William (b. 1799), married sisters, Louisa Ellen Gallond (1816–1838) and Clarissa Gallond (1804–1855), respectively.⁴ The portraits could represent one of these Cook/Gallond couples, but the evidence is inconclu-



Erastus Salisbury Field, *Man with a Tune Book: Mr. Cook (?)*, 1978.80.6



Fig. 1. Erastus Salisbury Field, *Woman with Green Book*, 1836–1840, oil on canvas, courtesy of The Art Institute of Chicago, gift of Edgar William and Bernice Chrysler Garbisch, 1980.746

sive. A descendant of William Cook recalled that a pair of portraits of William and Clarissa, similar to *Man with a Tune Book* and *Woman with Green Book*, hung in her home when she was a child; she could not confirm, however, that these were they.⁵

Objects related to music frequently appear in Field's portraits, and may be representative of Field's and/or a sitter's interest.⁶ In this painting, the tune book may indicate that the subject was a music teacher, composer, chorister, or choir leader.⁷ Tune books, recognized by their oblong format, were often used in New England singing schools in the first part of the nineteenth century. They typically included hymns and anthems along with other types of songs.⁸ "Old Hundred" and "Eastport," the names appearing in the tune book, are actual titles, but no book containing both pieces has been discovered. "Old Hundred" was a well-known hymn, while "Eastport" was a more esoteric tune first published in Boston in 1831.⁹ The obscure nature of "East-

port," probably named for a town in Maine, suggests that a direct, but undiscovered, connection may have existed between song and sitter.¹⁰

LW/JA

Notes

1. Other portraits by Field with similar poses include *Paul Smith Palmer* (1971.83.4) and *Captain James Cook*, c. 1838 (Douglas Williams; Black 1984 [see Bibliography], cat. no. 60, fig. 73).

2. The painting is reproduced in Maytham 1963, 36, as *Portrait of a Lady with a Book*, and in Black 1984 (see Bibliography), 27, cat. no. 62, and fig. 28, as *Louisa Gallond Cook?*. According to notes made by Reginald French (now in NGA-CF), he acquired these two portraits at the same time.

3. The Garbisch information sheet for this portrait does not identify the sitter; the title is simply *Anonymous Man*. The identification of these portraits with the Cook family was apparently made by Mary C. Black in about 1963 (see Thomas Maytham, letter of 15 April 1963, in NGA-CF). Subsequent writers have reiterated Black's identification of the sitters as members of this family, but conflicting and incomplete provenance information and a lack of documentary evidence make certain identification impossible.

4. William married Clarissa in 1824. Nathaniel and Louisa were wed ten years later.

5. Helen M. Cook recalled having disposed of a pair of portraits of her great-grandparents, Clarissa and William Cook, compositionally similar to the Garbisch works, in Orange, Massachusetts, in 1912 (see notes from her conversation with Reginald French on 30 August 1963, in NGA-CF). During a 1964 visit to the National Gallery to see *Man with a Tune Book*, she said she had a "faint feeling" that the Garbisch portraits represented Clarissa and William (notes taken by William Campbell on 17 March 1964, in NGA-CF). She reiterated her doubts in 1966, stating that she had no "substantive proof" for her theory (letter of 12 March 1966, in NGA-CF).

6. Field included references to music in several other portraits. For example, *Austin Lysander Marsh*, c. 1836 (Black 1984 [see Bibliography], cat. no. 46, fig. 24), who is holding a flute, and *Young Lady with Sheet Music*, c. 1835 (present location unknown; sale Sotheby's, New York, 27 January 1983, no. 187).

7. These suggestions were made by Irving Lowens, Music Division, 1c (telephone notes, 19 April 1963, in NGA-CF) and Alan C. Buechner, professor of music education, Harvard Graduate School of Education (memorandum of 11 September 1961, in NGA-CF). Research on William and Nathaniel Cook has revealed no involvement with music. In *Vital Records of Philipston, Massachusetts to the End of the Year 1849* (Worcester, 1906), 61, William's profession is given as farmer. It is probable that Nathaniel also farmed, as he resided on the family farm in southern Petersham (Jonas Benjamin Howe, *Sketches of Petersham Natives and Adopted Citizens* [Petersham, Mass., 1915], 117). I thank Delight Haines, curator of the Petersham Historical Society, for this last reference and for her assistance with this research.

A Petersham man named Artemas Bryant (1790–1858) acquired a reputation as a talented musician, playing the cello in accompaniment to church choirs, and having a pipe organ in his home. In a biographical sketch of Bryant, Jonas Howe

wrote, "Every winter there was a singing school and everyone who could sing the scale was permitted to join, and all who played an instrument of any kind at any of the churches assisted" (Howe 1915, 115). Bryant always participated in such events. It is possible that Bryant or someone else involved with this singing school is depicted in this portrait.

8. Lowens provided the National Gallery with information on tune books (see n. 7).

9. "Old Hundred" became a symbol of a reform movement in the early nineteenth century in which American choral pieces were replaced by second-rate English ones. Buechner suggests that "Old Hundred" may have been included symbolically for its association with this progressive movement (mistakenly thinking, however, that the painting was executed around 1815). Lowens could find "Eastport" in only two publications: first in Lowell Mason, ed., *Handel and Haydn Society Collection of Church Music* (Boston, 1831) and in subsequent editions through 1839, and in the 1833 edition of *The Choir*, also edited by Mason. "L.M." and "C.M." following the titles refer to long meter and common meter.

10. Lowens and Buechner were not able to determine the composer of "Eastport," nor did they find either William or Nathaniel Cook in the rosters of the Handel and Haydn Society. Songs were often named for towns. Eastport, Maine, was the only town by that name in existence in the first half of the nineteenth century.

References

- 1963 French and Dods (see Bibliography): 108, no. 31, as *Nathaniel Cook* (?).
1963 Maytham, Thomas N. "Two Faces of New England Portrait Painting, Erastus Salisbury Field and Henry Darby." *Museum of Fine Arts (Boston) Bulletin* 61: 36–37, fig. 7.

1978.80.5 (2739)

Leverett Pond

c. 1860/1880

Oil on canvas, 55.8 x 69.1 (22 x 27¹/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The picture is on an extremely fine, tightly woven support, with intact tacking margins. The thin white ground is applied to the picture surface only, leaving the tacking margins bare. A golden brown imprimatura was applied over the white ground. Over this, the artist laid in the composition with an underdrawing done in a dry material like graphite. The underdrawing is visible with magnification and infrared reflectography. The paint is applied thinly, with thicker paint in the clouds, foreground, and trees. The separate elements of the composition do not adjoin at the edges, allowing the imprimatura to show as an outline around each form. A metallic paint was used in the trompe l'oeil frame.

The lining has caused slight weave emphasis, and the dimensions of the new stretcher are very slightly smaller

than the original. The paint and ground have suffered losses along the perimeter. The trompe l'oeil frame is abraded. There is wide, open crackle in the darker green paint of the foreground.

Provenance: Descended in the artist's family to Mrs. Adin Field, North Amherst, Massachusetts, from whom acquired in 1942 by her cousin, Mrs. Victor H. (Eleanor) Wesson. (Robert Schuyler Tompkins, Sheffield, Massachusetts), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Somebody's Ancestors*, Museum of Fine Arts, Springfield, Massachusetts, 1942, no. 10. // *Exhibition of Paintings by Erastus Salisbury Field*, Amherst Historical Society, Massachusetts, in conjunction with the Department of Fine Arts, Amherst College, 1947, checklist no. 16. // *Erastus Salisbury Field: 1805–1900*, Museum of Fine Arts, Springfield, Massachusetts; NMAA and NPG; MAFA and MMA; Marion Koogler McNay Institute, San Antonio, Texas, 1984–1985, catalogue by Mary C. Black, no. 75, fig. 36.

WHILE FIELD'S FAME rests mainly on his portraits and colorful narrative scenes, he painted at least three landscapes, two of which are thought to be views of the town of Leverett, Massachusetts.¹ Although landscape was prominent in American nineteenth-century academic painting, it never acquired such popularity with naive artists and patrons.² As Field's more than two-hundred likenesses prove, portraiture continued to dominate nineteenth-century non-academic painting in spite of the expansion of subject matter to include landscapes, still lifes, and seascapes.

It is not known whether Field painted this scene out-of-doors, but it appears that he tried to capture nature's colors and the effects of light. Especially unusual is the mountain range in the background, which Field painted light purple, possibly in an attempt to reproduce twilight hues. Field's Claudian composition indicates his familiarity with one of the major formulas in nineteenth-century academic landscape painting. The trees in the foreground frame either side of the painting, while the composition recedes to the pond in the middle ground and the mountains in the distance. Field's modest landscape is loosely executed, with dabs of paint impressionistically substituted for detail, as in some of his portraits. Field surrounded this scene with an exuberant decorative border painted in gold, navy, royal blue, and brown.³

LW



Erastus Salisbury Field, *Leverett Pond*, 1978.80.5

Notes

1. Aside from *Leverett Pond*, the Reginald French and Agnes Dods checklist of paintings attributed to Field includes *Rattlesnake Gutter*, thought to be Roaring Falls Brook in Leverett, c. 1850 (private collection; checklist no. 261 and Black 1984 [see Bibliography], cat. no. 72, color pl. 23) and *Under the Maples (Park Scene)*, c. 1880 (George C. Hubbard, Sunderland, Massachusetts; checklist no. 263).

2. Thomas Chambers (q.v.) is a notable exception, devoting himself exclusively to land and seascapes, which he produced in great numbers.

3. *Leverett Pond* is dated on the basis of Field's substitution of a painted border for a frame. Because Field surrounded several of his Indian scenes (done in the second half of the century) with simulated frames, *Leverett Pond* has been assigned a similar date (see Black 1984 [see Bibliography], figs. 75, 77).

References

1963 French and Dods (see Bibliography): 130, no. 262.

1978.80.3 (2737)

The Taj Mahal

c. 1860/1880

Oil on canvas, 88.7 x 116.7 (34¹⁵/₁₆ x 46)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support fabric is very fine and thin. The ground is thin and brownish yellow. The paint is probably oil, but some bubbles and pearling-up effects in some areas make it appear aqueous. It is thinly and opaquely applied as a smooth, watery layer in most areas but is transparent in the greens of the ground and vegetation. There are extensive dark stains in the paint layer, generally in the form of long, thin—now retouched—vertical drips, the worst of which are in the sky, frame, and buildings. There is also extensive retouching in the trees and painted frame, covering old losses and abrasion.

Provenance: Recorded as from Massachusetts. (Robert Schuyler Tompkins, Sheffield, Massachusetts), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Erastus Salisbury Field: 1805–1900*, Museum of Fine Arts, Springfield, Massachusetts; NMAA and NPG; MAFA and MMA; Marion Koogler McNay Institute, San Antonio, Texas, 1984–1985, catalogue by Mary C. Black, no. 96, fig. 53. // *American Naive Paintings*, (IEF) 1985–1987, no. 28, color repro. // Italy, 1988–1989, no. 28, color repro.

WHILE FIELD'S PAINTING of the Taj Mahal in Agra, India, was undoubtedly copied from a print or a photograph, both of which were readily available after mid-nineteenth century, the exact source remains unidentified.¹ Comparison of Field's painting with photographs and prints of the Taj Mahal reveals only slight differences in small architectural details and in the number of visible domes and minarets. These few discrepancies may be the result of inaccuracies in Field's source, the artist's simplification, or his difficulty in accurately rendering perspective.

The Taj Mahal evidently held a certain fascination for Field, as he painted it at least three times and made an additional two pencil drawings.² Because it was built as a tomb and memorial for the emperor Shah Jahan's wife,³ it has been suggested that Field's painting of the Indian monument commemorates the death of his own wife in 1859.

Mary Black suggests another possible reason for Field's preoccupation with the subject. She proposes that his interest in Indian subject matter was piqued by Stephen Ashley, one of his patrons, who was on the committee to welcome Ulysses S. Grant to Hartford

upon his return from India in 1880.⁴ Field's knowledge of Grant's journey is indicated by his painting *The Visit of Ulysses S. Grant to India*, for which an illustration in John Russell Young's account (published in 1879) served as the compositional source.⁵ Young could have inspired Field to paint the Taj Mahal, which he twice describes as the most beautiful building known,⁶ but no illustration in his book corresponds with Field's depiction.

Field's attraction to exotic settings can be seen in many of his biblical pictures such as "*He Turned Their Waters Into Blood*," c. 1865/1880 (1964.23.3) and *Burial of the First Born in Egypt*, c. 1865/1880 (Museum of Fine Arts, Springfield; Black 1984 [see Bibliography], cat. no. 87, color pl. 28). Regardless of the source or motivation for the work, Field's painting, which is characterized by unusually careful draftsmanship, conveys the combination of purity, monumentality, and grace embodied in this well-known Indian memorial.

LW/JA

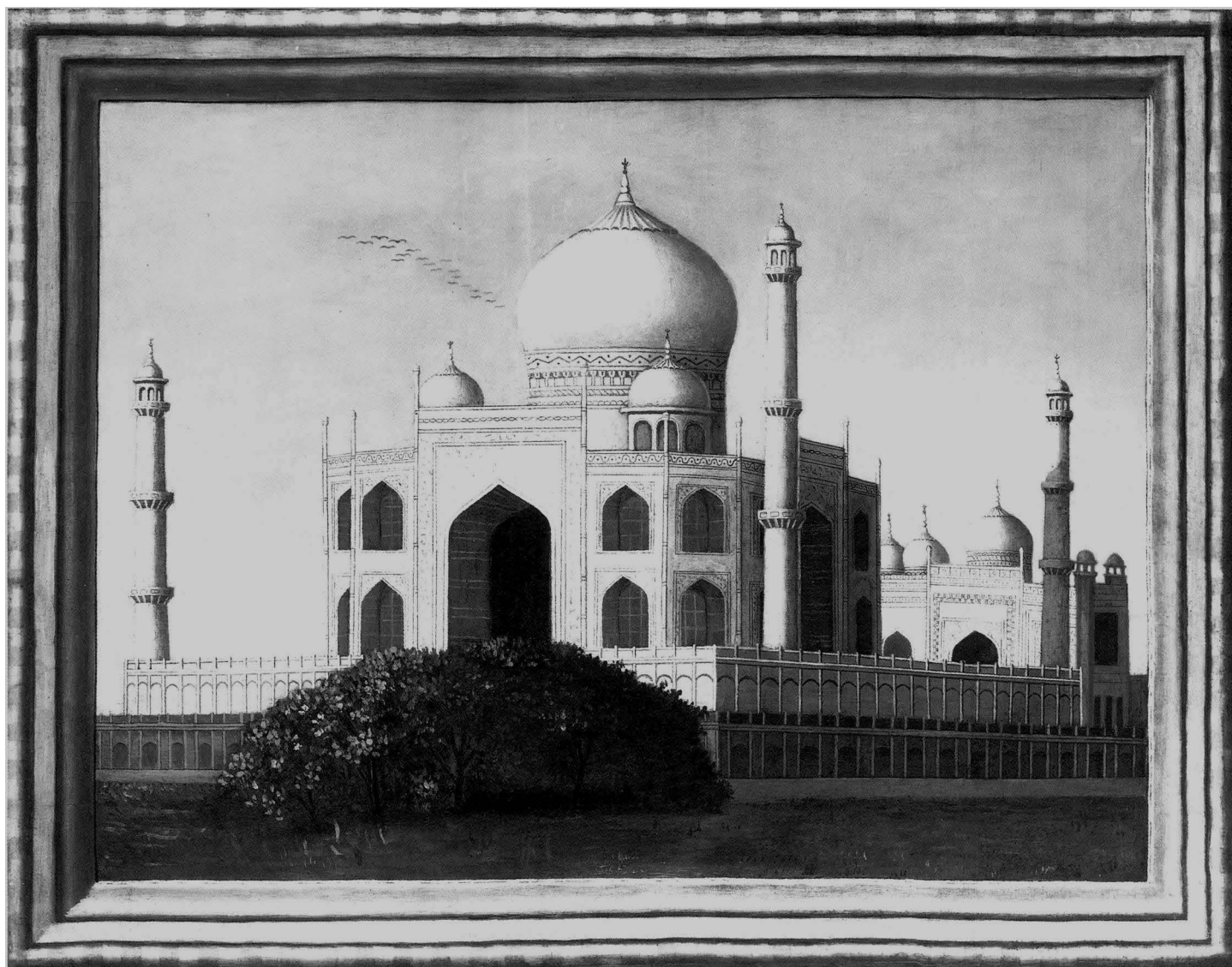
Notes

1. John Russell Young, in his 1879 account of General Ulysses S. Grant's trip to India, calls the Taj Mahal "familiar from study of pictures and photographs" (John Russell Young, *Around the World with General Grant*, 2 vols. [New York: The American News Company, 1879], 2: 3).

2. *The Taj Mahal with Gardens*, in the Museum of Fine Arts, Springfield, Massachusetts (Black 1984 [see Bibliography], cat. no. 97, fig. 75), is a strictly frontal view which includes part of the gardens, several figures, and a trompe l'oeil painted frame. The handling of paint appears to be somewhat looser than in the National Gallery version. *The Taj Mahal* in the Flint Institute of Arts is almost identical to the Springfield painting, but exhibits slightly more controlled brushwork. See Richard J. Wattenmaker and Alain G. Joyaux, *American Naive Paintings: The Edgar William and Bernice Chrysler Garbisch Collection* [exh. cat., Flint Institute of Arts] (Michigan, 1981), 80–81. The two pencil drawings of the Taj Mahal (Museum of Fine Arts, Springfield; Black 1984 [see Bibliography], cat. nos. 98 and 99, figs. 76 and 52) are especially beautiful, featuring detailed, almost academic draftsmanship and delicate, naturalistic shading. In addition, the Museum of Fine Arts, Springfield, owns other works by Field that indicate that his fascination with Indian architecture went beyond the Taj Mahal; their collection includes paintings of an Indian palace and an Indian tabernacle, as well as a particularly fine drawing of an Indian temple (Black 1984 [see Bibliography], cat. nos. 100, 101, and 102, figs. 77, 78, and 54).

3. Shah Jahan's wife, Mumtaz Mahal, died giving birth to their fourteenth child. The Taj Mahal, which is 187 feet high and took eighteen years to build (1631–1648), is considered the finest example of Mogul architecture.

4. Black 1984 (see Bibliography), 52 and 111. Stylistic devel-



Erastus Salisbury Field, *The Taj Mahal*, 1978.80.3

opment is not detectable in Field's subject pieces. Black dates all of Field's Indian works to c. 1880 based on her belief that they all follow Grant's journey to India. As images of the Taj Mahal were available before 1880, the possibility that he painted the memorial at an earlier date cannot be eliminated.

5. The painting is in the collection of the Museum of Fine Arts, Springfield; in Black 1984 (see Bibliography), cat. no. 95, fig. 51. For citation of Young's account, see n. 1.

6. Young 1879, 2: 3, 13.

7. Mary C. Black, telephone notes of 23 February 1983, in NGA-CF.

References

- 1975 Bishop, Robert C. *The Borden Limner and His Contemporaries*. Ann Arbor, Mich.: 65, 67.
- 1963 Black (see Bibliography): part 18.
- 1963 French and Dobs (see Bibliography): 126, 228.
- 1966 Black (see Bibliography): 55.

1956.13.3 (1458)

Ark of the Covenant

c. 1865/1880

Oil on canvas, 50.8 x 61.3 (20 x 24 1/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The fine twill fabric is painted on both sides. A portrait of a man on the verso is known through a photograph (fig. 1) but is presently obscured by the lining fabric. All tacking margins are intact. The recto was prepared with a discontinuous layer of light colored ground, probably artist-applied. There is no ground under parts of the image, for example the landscape at the left. The paint used for the recto image is granular and pastelike, without the smooth surface usually associated with oil paint.

There is a horizontal tear in the lower right; a smaller damage in the center of the sky may also extend to the support layer. There are small losses scattered throughout the image, possibly related to the removal of flyspecks in an earlier treatment. Some associated stains remain.

Provenance: Recorded as from Massachusetts. Purchased in 1952 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 86. // *Erastus Salisbury Field, 1805–1900*, AARFAC, 1963, no. 110. // Triton, 1968. // *Erastus Salisbury Field: 1805–1900*, Museum of Fine Arts, Springfield, Massachusetts; NMAA and NPG; MAFA and MMA; Marion Koogler McNay Art Institute, San Antonio, Texas, 1984–1985, catalogue by Mary C. Black, 51, no. 93, fig. 50.

ALTHOUGH *Ark of the Covenant* IS USUALLY included in Field's Egyptian series, the event it depicts occurred after the release of the Israelites from Egypt.¹ As related in the First Book of Samuel, after the Philistines defeated the Israelites and captured the ark, various misfortunes befell them. Suspecting that their adversity was caused by the Hebrew god, the Philistines, at the counsel of their priests, prepared to return the ark with a guilt offering. They were instructed to yoke two milk cows to a cart carrying both the ark and their offering. If the cows took the ark back to Beth-she mesh this would be proof that the Philistine's misfortunes had, indeed, been caused by the Lord.

Field has chosen to represent the moment when "the people of Beth-she mesh were reaping their wheat harvest in the valley; and when they lifted up their eyes and saw the ark, they rejoiced to see it" (I Samuel 6:13). According to the text, Field has included the two milk cows along with the ark and harvesters. The figures surrounding the ark with shofars and cymbals are not



Fig. 1. Reverse of canvas (now obscured by lining) of *Ark of the Covenant*, 1956.13.3

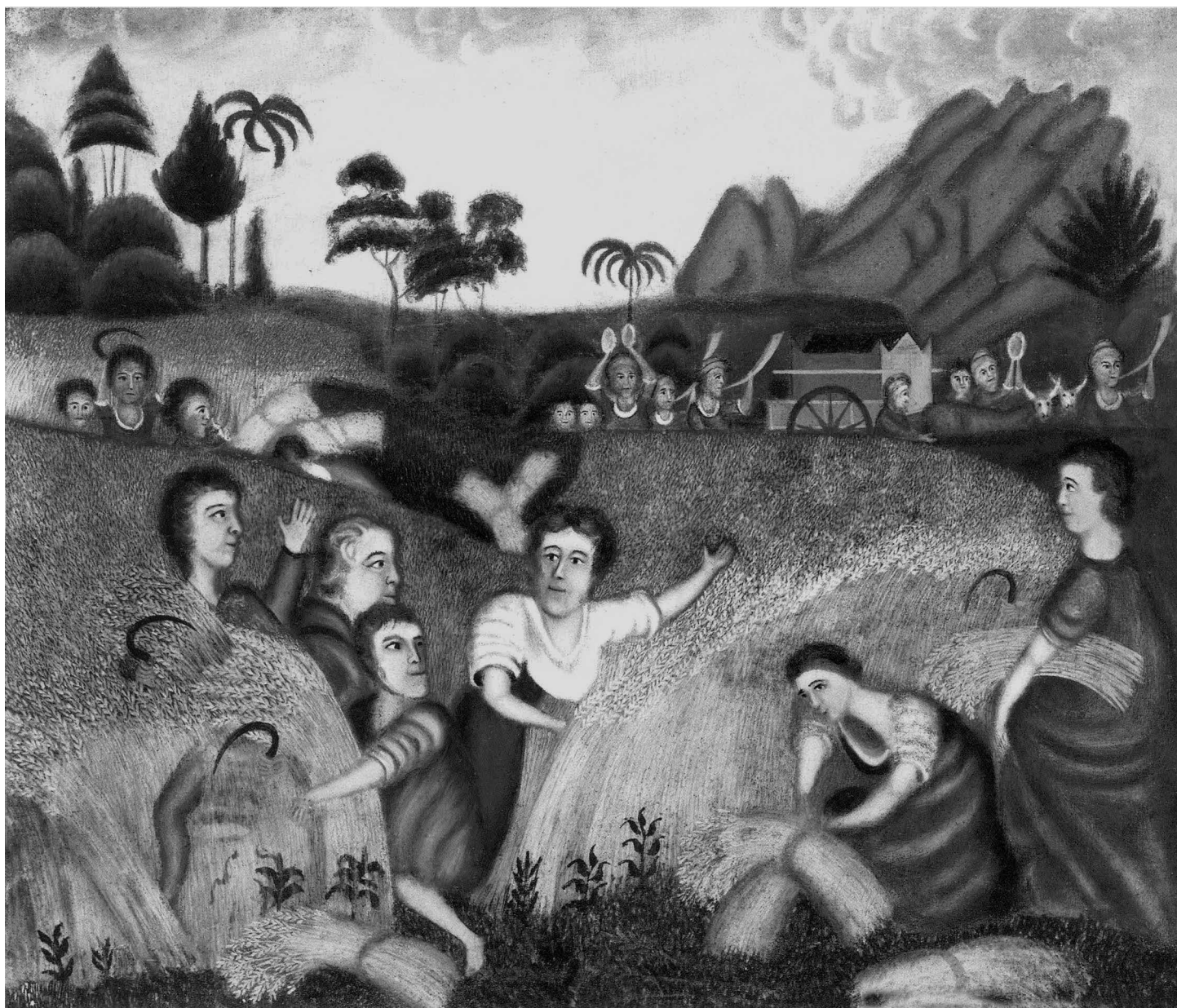
mentioned in the biblical verse but are doubtless added to express the joyful welcome given the ark after its seven-month absence.²

While Field's composition is a stylized, exuberant portrayal, it is not original. John Brown's *Self-Interpreting Bible*, first published in New York in 1820, included an engraving by John Neagle after M. Craig entitled the *Philistines Sending Back the Ark*, which appears to have been Field's source. The only major differences are the greater detail, realism, and spatial recession of the print. Field, in contrast, has simplified many of the elements to flat surface designs, creating a bold and decorative composition.³

LW

Notes

1. The original instructions from the Lord to Moses regarding the building of the ark, however, took place on Mount Sinai, during the exodus of the Israelites from Egypt (Exodus 25:10–22). These verses enumerate the Lord's specific instructions for the building of the ark and state its purposes: to house the tablets of the Ten Commandments, as well as to



Erastus Salisbury Field, *Ark of the Covenant*, 1956.13.3

serve as a place from which God would communicate with Moses. Possession of the ark was of the greatest significance to the Israelites, as it recalled the giving of the law on Mount Sinai.

2. According to the text, the Philistines were to accompany the ark in order to verify its return to Beth-she mesh. Bet Shemesh, the town's current name, is located in central Israel.

3. Feld 1963, 101, argues that Field's painting is simply a

crude rendering of Neagle's print. The engraving, however, is characterized by awkwardness and anatomical distortion which Field did not create, but copied.

References

1963 Feld, Stuart P. "The Tradition of the Primitive Imagination—Denied." *Antiques* 83 (January): 101.

1963 French and Dods (see Bibliography): 129, no. 254.

1964.23.3 (1935)

"He Turned Their Waters into Blood"

c. 1865/1880

Oil on canvas, 76.8 x 102.9 (30¹/₄ x 40¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The very fine support retains its tacking edges. There does not appear to be a ground. A thin, dark gray underdrawing, possibly done in pencil, is visible along contours in many areas of the composition. This appears to be drawn on top of the first layer of paint which is not continuous throughout the design. Pentimenti, where contours were adjusted slightly, are visible in several of the background figures. The paint is applied thinly and opaquely, utilizing both wet-into-wet and scumbled paint application. The sky is abraded and heavily retouched throughout, and there are numerous awkwardly filled and retouched damages over the entire surface. There is a fine-aperture, curved crackle pattern.

Provenance: Descended in the Cooley family, Sunderland, Massachusetts, to Mrs. Esther Cooley Page.¹ (Robert Schuyler Tompkins, Sheffield, Massachusetts), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Painting*, (SI) 1954–1955, no. 63. // *101 Masterpieces*, 1961–1964, no. 77, color repro. // *The Folk Artist in the City: Erastus Salisbury Field in New York*, Museum of Early American Folk Arts (now MAFA), New York, 1966, no. 24. // *Palm Beach*, 1967. // *III Masterpieces*, 1968–1970, no. 105, color repro. // *Tokyo*, 1970. // *25 Folk Artists: Their Lives and Work*, AARFAC, 1971, no cat. // *The Hand and the Spirit: Religious Art in America, 1700–1900*, University Art Museum, Berkeley; NMAA; Dallas Museum of Fine Arts; Indianapolis Museum of Art, 1972–1973, catalogue by Jane Dillenger and Joshua Taylor, no. 54. // *American Narrative Painting*, Los Angeles County Museum of Art, 1974, no. 22. // *Erastus Salisbury Field: 1805–1900*, Museum of Fine Arts, Springfield, Massachusetts; NMAA and NPG; MAFA and MMA; Marion Koogler McNay Art Institute, San Antonio, 1984–1985, catalogue by Mary C. Black, 48, 110, no. 84. // *American Naive Paintings*, (IEF) 1985–1987, no. 29, color repro. // *Italy*, 1988–1989, no. 29, color repro. // *Egypt, The Sources and the Legacy: Ancient Egyptian and Egyptian Revival Objects*, Sarah Lawrence College Art Gallery, Bronxville, New York, 1990, no. 8.

AFTER HIS WIFE'S DEATH in 1859, Field returned to Massachusetts, settling at Plumtrees, and sometime thereafter began to paint the exotic, historic, and biblical scenes which he would continue to produce for the rest of his life. "*He Turned Their Waters into Blood*" is

part of a series on the plagues of Egypt which Field painted for the walls of the North Amherst Church in North Amherst, Massachusetts.²

The painting's title is a quotation from Psalm 105:29 (Revised Standard Version), which reads, "He turned their waters into blood, and caused their fish to die."³ The event to which Field and the psalmist refer, related in Exodus 7:19–20, was one of the plagues inflicted upon the Egyptians to convince the Pharaoh to release his Hebrew slaves. The Lord instructs Moses:

Say to Aaron, "Take your rod and stretch out your hand over the waters of Egypt, over their rivers, their canals, and their ponds, and all their pools of water, that they may become blood; and there shall be blood throughout all the land of Egypt, both in vessels of wood, and in vessels of stone."

And Moses and Aaron did, as the LORD commanded; in the sight of Pharaoh and in the sight of his servants, he lifted up the rod, and struck the water that was in the Nile, and all the water that was in the Nile turned to blood.

At the lower right, near the river, the bearded figures of Moses and Aaron (with his rod) are seen gazing heavenward.⁴ Near the center of the colonnade the crowned Pharaoh points toward the river and converses with a figure dressed in black who may be one of Pharaoh's magicians mentioned in Exodus 7:22. Other members of the court register shock and surprise with frantic gestures. In the center foreground, to the left of the center colonnade, two figures check a gray stone vessel while two others peer into a brown wooden vessel.

The artistic inspiration for "*He Turned Their Waters Into Blood*" may have come from several different sources. A cursory study of nineteenth-century illustrated Bibles reveals elaborate and detailed depictions of Egyptian architecture, relief sculpture, and costumes. Early Bibles frequently included engravings, and by the mid-nineteenth century, some featured over a thousand such illustrations. *The Illuminated Bible* (1843–1846, 1859, and 1866) included sixteen hundred engravings, many of which depict painstakingly detailed Egyptian and Near Eastern scenes.⁵

Another possible source may have been the work of English artist John Martin (1789–1854). While his dramatic paintings were popular in England and his late trilogy, referred to as the *Judgment Paintings*, toured the U.S. in 1857,⁶ his fame further increased through the dissemination of prints and adaptations of his works. Martin depicted the plagues of Egypt and many other scriptural passages, which also served as Bible il-

illustrations. Although “*He Turned Their Waters into Blood*” does not seem an exact copy of any known work by Martin, the turbulent sky, elaborate architectural setting, and dramatically posed figures, as well as the Egyptian motifs and the stylized zigzag lightning bolt appear frequently in Martin’s work.⁷

Field’s interest in Egyptian subject matter and grand architectural designs could as well, however, have come through the work of American artists. Thomas Cole’s (1801–1848) 1836 series *Course of Empire* (N-YHS)—and especially *Destruction and Consummation*—includes a similar sense of drama and fantastic combinations of architectural designs, while his *Architect’s Dream* of 1840 (Toledo Museum of Art) is the first major American painting known to include Egyptian motifs. Cole’s works were also inspired by Martin. By the latter part of the century Egyptian scenes and motifs were not uncommon in American art, and artists such as Sanford Robinson Gifford (1823–1880) traveled to Egypt in search of exotic subject matter.⁸ Finally, Field’s detailed representation of Egyptian buildings and sculptural decoration may also have been prompted by nineteenth-century Egyptian Revival architecture which was popular in America from about 1808 to 1858. More than sixty buildings were constructed in this style. One of the most famous, The Tombs, built in New York between 1835 and 1838, probably would have been known to Field.⁹

Field’s abolitionist views may also have motivated his choice of subject. The depiction of the catastrophe brought upon Egypt for Pharaoh’s refusal to free his slaves may have been an attempt by Field to draw a parallel between slavery in America and that of the Israelites in Egypt, a comparison his post-Civil War audience would have clearly understood.¹⁰

Field’s departure from portrait painting was not unusual. At the beginning of the century artists like Washington Allston (1779–1843) and Samuel F. B. Morse (1791–1872) were determined to elevate American art to more intellectual levels. Although the historic and biblical scenes of such London-trained artists did not achieve the popularity in America that portraits enjoyed, they were a precedent for Field’s experiments. His brief training with Morse in 1826 and his residence in New York in the 1840s suggest that Field would have been aware of these trends.

Field’s dramatic composition is reminiscent of a theatrical production with elaborate scenery and actors striking poses. While some of the principal characters in the foreground are expressive and exhibit detailed tech-

nique, the figures become increasingly sketchy as they approach the background, finally diminishing to dabs of paint. Field’s detailed rendering of the impressive fluted columns, relief sculptures, papyrus capitals, and concave entablatures exhibits his obvious fondness for these elements of design.

The sense of drama provided by the imposing architecture, blood-red river, and gesticulating figures is increased by the lightning bolt and turbulent, painterly sky, which heighten the feeling of impending doom. Field’s inconsistent perspective and stiff, awkward figures are minor detractions from his complex composition, bold colors, and dramatic, lucid expression of this biblical narrative.

LW

Notes

1. The Cooleys were Field’s friends and neighbors at Plumtrees. His studio was behind their home.

2. Mary C. Black dates Field’s Egyptian subjects to the years from c. 1865 through the 1880s. At the National Gallery are also *Ark of the Covenant* (1956.13.3) and *Pharaoh’s Army Marching* (1978.80.4). Other known Egyptian paintings, some of which may have been intended for the North Amherst Church, are *Mine Eyes Have Seen the Glory* (Black 1984 [see Bibliography], cat. no. 90, fig. 49), *Burial of the First Born* (Black 1984, cat. no. 87, color pl. 28), and *Egyptian Sarcophagus* (Black 1984, cat. no. 104, fig. 55), all three at the Museum of Fine Arts, Springfield, Massachusetts; *An Egyptian Scene* (Black 1984, cat. no. 91, fig. 45), and *Death of the First Born* (Black 1984, cat. no. 86, color pl. 27), both in the MMA; *Death of the First Born* (AARFAC; Black 1984, cat. no. 89, color pl. 29); *Crossing the Red Sea* (private collection); *Banquet Scene: Pharaoh’s Palace* (Marguerite Riordan, Stonington, Connecticut; color photograph in NGA-CF); *Plague of Darkness* (Herbert W. Hemphill, Jr., New York City; Black 1984, cat. no. 85, fig. 46); *The Israelites Crossing the Red Sea* (private collection; Black 1984, cat. no. 92, fig. 47); *River of Blood*, *Plague of Lice*, and *Plague of Flies* (locations unknown; French and Dods 1963, nos. 246, 248, and 249). In addition, Black 1984, 48, mentions that Connecticut Valley residents recall frogs, boils, murrains, biles, and blains as other plague subjects painted by Field.

3. Psalm 78:44 reads similarly, “And he turned their rivers into blood, that they could not drink.”

4. “*He Turned Their Waters into Blood*” may be the only painting of the plague series to include Moses. Some scholars speculate that the figure seated at the lower right in *Death of the First Born* is Moses, but this is uncertain (Jane Dillenger and Joshua Taylor, *The Hand and the Spirit: Religious Art in America, 1700–1900* [exh. cat., University Art Museum], Berkeley, 1972, 118).

5. *The Illuminated Bible . . . With Marginal Readings, References, and Chronological Tables . . . Apocrypha . . . Embellished with Sixteen Hundred Historical Engravings by J. S. Adam, more than fourteen hundred of which are from*



Erastus Salisbury Field, *"He Turned Their Waters into Blood,"* 1964.23.3

Original Designs by J. B. Chapman . . . (New York, 1843–1846). Many Bibles published in the latter half of the nineteenth century, in addition to illuminated texts, included illustrated Bible dictionaries and other aids to explain the scripture. See, for example, *The Holy Bible . . . Concordance . . . 100,000 Marginal References and Readings. Apocrypha and Psalms in Metre . . . Dictionary . . . Dr. William Smith, Dean Milman, Reverend John Kitto, D.D., Drs. Von Ewald and Michelson and Other Eminent Authorities . . . Two Thousand . . . Engravings, on Steel, Wood and in Colors* (Elmira, N.Y.: Cannon Brothers and Company, 187?), which appeared in several editions in the 1880s.

6. Martin's *Judgment Paintings* are *The Great Day of Wrath*, 1852 (Tate Gallery, London, originally titled *The End of the World*), *The Last Judgment*, 1853 (private collection), and *The Plains of Heaven*, 1853 (private collection); see William Feaver, *The Art of John Martin* (Oxford, 1975), color pl. 7, figs. 149, and 155, respectively. Their U.S. tour reportedly attracted crowds who bought prints of these works. See *John Martin: 1789–1854* [exh. cat., Hazlitt, Gooden and Fox] (London, 1975), 11.

7. On Martin's numerous works dealing with Egyptian themes and the biblical narrative in Exodus, see Feaver 1975. Works such as *The Feast of Belshazzar*, 1820 (Yale Center for British Art), *The Seventh Plague of Egypt*, 1823 (Museum of Fine Arts, Boston), *The Fall of Nineveh*, 1829 (Victoria and Albert Museum), and *Death of the First Born* (mezzotint, engraved by Martin and published 1836, collection of Alexander Postan, Esq.; *John Martin: 1789–1854* 1975, pl. 50) contain the elements of drama, elaborate architecture, turbulent sky, and numerous figures that Field appears to have adopted.

8. On Egyptian themes in American art, see Gerds 1966, 495–501. He states that American interest in Egypt was increasingly widespread at mid-century due to American travelers as well as the 1837 and 1850 publication of Egyptian travel books. Black 1966 (see Bibliography), 51, indicates that the 1842 sacred drama "The Israelites or Passage of the Red Sea" may have been another inspiration for Field's composition.

9. See Richard G. Carrott, "The Neo-Egyptian Style in American Architecture," *Antiques* 90 (October 1966), 482–488.

10. Field's *Historical Monument of the American Republic*, 1867, c. 1876 and 1888 (Museum of Fine Arts, Springfield) contains additional evidence of his strong religious and abolitionist convictions. (In Bibliography see both Black 1963, section 21, and Black 1984, 48).

References

- 1963 French and Dods (see Bibliography): 128, no. 245.
 1966 Gerds, William H. "Egyptian Motifs in 19th-century American Painting and Sculpture." *Antiques* 90 (October): 499, 501.
 1972 Rozwenc, Edwin C. *The Making of American Society*. Boston: 488–489.
 1974 Neumeyer, Alfred. *Geschichte der Amerikanischen Malerei*. Munich: 143, color pl. 16.
 1981 Mann, Donna. "American Naive Paintings in the National Gallery of Art." *26th Annual Washington Antiques Show Catalogue* (January): 42.

1978.80.4 (2738)

Pharaoh's Army Marching

c. 1865/1880

Oil on canvas, 89 x 116.8 (35 x 46)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The ochre-red ground was applied by the artist and does not extend to the extant tacking margins of the very finely woven support. The paint is generally thinly applied. Low impasto, present in the highlights, has been flattened by lining. For a discussion of the artist's compositional changes, see text below. The paint layer is extremely abraded throughout, with old unfilled losses visible at crackle intersections. Extensive repaint, now discolored, has been applied to mask abrasion located primarily in the sky. There is a repaired complex tear (4 x 8 cm) in the lower right quadrant.

Provenance: Recorded as from Massachusetts. Purchased in 1949 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Early American Folk Arts*, organized by Museum of Early American Folk Arts (now MAFA), held at Time-Life Exhibit Center, New York, 1962, no cat. // *Erastus Salisbury Field, 1805–1900*, AARFAC, 1963, no. 107. // *The Folk Artist in the City: Erastus Salisbury Field in New York*, MAFA, 1966, no. 27. // *The Hand and the Spirit: Religious Art in America, 1700–1900*, University Art Museum, Berkeley, California; NMAA; Dallas Museum of Art; Indianapolis Museum of Art, 1972–1973, catalogue by Jane Dillenger, 118. // *Erastus Salisbury Field: 1805–1900*, Museum of Fine Arts, Springfield, Massachusetts; NMAA and NPG; MAFA and MMA; Marion Koogler McNay Art Institute, 1984–1985, catalogue by Mary C. Black, no. 88, fig. 48.

Pharaoh's Army Marching belongs to Field's series of Egyptian scenes, painted towards the end of his career.¹ Like that of "*He Turned Their Waters Into Blood*" (1964.23.3), the subject of the painting seems to have been taken from the Book of Exodus. The narrative records that having endured the final plague which killed Egypt's first born, Pharaoh agreed to release the Hebrew slaves. Soon after, however, the Egyptian leader deceitfully reversed his decision. *Pharaoh's Army Marching* depicts the Egyptians on their fatal campaign to recapture the fleeing Israelites. After parting the waters of the Red Sea to allow the Hebrews to escape, the Lord caused the waters to return, drowning Pharaoh's army (Exodus 14:5–31).²

The pictorial sources for this painting are probably similar to those for "*He Turned Their Waters Into Blood*," namely nineteenth-century illustrated Bibles and books on architecture as well as John Martin's



Erastus Salisbury Field, *Pharaoh's Army Marching*, 1978.80.4

prints of biblical subjects.³ The two paintings also share a colorful array of figures, which provide a bright contrast to the muted, pinkish-tan architecture. Difference of condition, however, now renders the paintings quite different in appearance. As a result of flaking, losses, overcleaning, and retouching, *Pharaoh's Army Marching* lacks the crisp detail of "*He Turned Their Waters Into Blood*." It now appears softer and more summarily executed than Field's other Egyptian scenes. Although the painting is damaged, it is evident that spatial recession in *Pharaoh's Army Marching* is less abrupt, accomplished through the uniformity of the colonnade and the rows of soldiers which lead rank on rank into the distance.

Field did not first sketch this design on the canvas, but typically worked out the composition in paint, making alterations as the work progressed.⁴ Extensive pentimenti which are visible to the naked eye and changes detected by x-radiography occur primarily in the middleground architecture and in the figures in the lower right area. The colonnade of the central building originally extended almost to the obelisk, the entablatures were higher and more ornate, and the figures in front of the building were taller. The large structure with three windows to the left of the receding colonnade was originally a pyramid. Carved reliefs, still slightly visible, once decorated the columns.

LW

Notes

1. For a list of the artist's Egyptian scenes see "*He Turned Their Waters into Blood*" (1964.23.3), n. 2.

2. The motivation for the Lord's action is explained in Exodus 14:18 (Revised Standard Version), "And the Egyptians shall know that I am the Lord, when I have gotten glory over Pharaoh, his chariots, and his horsemen."

3. See 1964.23.3, nn. 5 and 6.

4. Mary C. Black, in a conversation of 15 August 1983 (notes in NGA-CF), observed that many of Field's works exhibit changes made while painting.

References

1963 French and Dods (see Bibliography): 129, no. 252.

O. G.

active second half nineteenth century

(see the text for biographical information)

1953.5.96 (1326)

Retriever

second half nineteenth century

Oil on canvas, 56 x 80.8 (22 x 31⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower right: O. G.

Technical Notes: The very fine, tightly woven fabric retains all tacking margins. The painting appears to have no ground, but the thickly painted gray areas that define the sky and foreground serve as the underlayer for further painting. Details such as trees, mountains, and clouds were painted wet-into-wet on top of this layer. It was slightly flattened in a 1951 lining, and there are a few relatively small flake losses scattered over the painting, especially along the right edge.

Provenance: Recorded as from Massachusetts. Purchased in 1950 by Edgar William and Bernice Chrysler Garbisch.

NO OTHER WORKS BY THE ARTIST, identified only by the initials "O. G." in the inscription of this very crudely painted hunting scene, are known. The prominence of the proud dog—its broad face, long nose, domed head, and wide-set eyes are characteristic of "flat-coated retrievers"¹—displaying its prey, possibly a hare, signifies that the scene may have been painted as a portrait of the canine for its owner. The hunter at the right, generalized in appearance and seemingly inattentive to the dog and its prize, reinforces the focus on the retriever.

Though somewhat more detailed than the rounded mountains in the distance, the crudely outlined trees, hunter, and dog, as well as the snow highlights apparently made with the end of a brush, are no more skillfully painted. The fact that the tops of the two trees at the right are cut off by the picture plane suggests the possibility that the painting was copied from a photograph.

SDC



O. G., *Retriever*, 1953.5.96

Notes

1. Although the first flat-coated retriever was not registered by the American Kennel Club until 1915, there were retrievers in America during the nineteenth century. Retrievers more commonly hunt fowl, but are known to chase furred game as well. I am grateful to Roberta Vesley, director, American Kennel Club Library, New York, for the foregoing information (letter of 21 April 1989, in NGA-CF).

References

None

The Gansevoort Limner

possibly Pieter Vanderlyn, c. 1687–1778

THE DESIGNATION “Gansevoort Limner” was given to the unknown painter of a stylistically coherent group of portraits depicting members of the Gansevoort family. His style is characterized by two-dimensionality, stiff poses, and large hands with long fingers. Thin straight lips, small almond-shaped eyes, and strongly delineated noses are also typical of this artist’s work. The majority of his sitters were children, and several of his portraits are inscribed in either Dutch or Latin. Earth-toned colors are applied thinly, and rich designs characterize his trees, patterned fabrics, and laces. Large round roses are held by several of his sitters (e.g., *Susanna Truax*, 1980.62.31, and *Miss Van Alen*, 1956.13.14).

Some scholars have accepted Mary Black’s identification of Pieter Vanderlyn as The Gansevoort Limner.¹ No signed portraits by Vanderlyn exist, however, and over the years controversy has continued over Vanderlyn’s identity and oeuvre.² Local tradition originally ascribed a number of The Gansevoort Limner portraits to Vanderlyn; descendants of the subjects believed him to be the creator of their family portraits, and the Kingston, New York, Senate House Historical Site owns several portraits that have been recorded as Vanderlyn’s work. Confusion arose with the publication of three articles ascribing a completely different series of works to Vanderlyn’s hand. Charles Harris in 1921³ attributed a group of portraits to Vanderlyn, many of which are now given to The Schuyler or Aetatis Suae Limner (q.v.).⁴ Subsequently, Mrs. Hastings⁵ and James Flexner⁶ made additional attributions, all based on a “key picture,” the portrait of Mrs. Petrus Vas (Albany Institute of History and Art), which John Vanderlyn, Pieter’s grandson, reportedly represented to his biographer, Robert Gosman, as a work by Pieter.⁷ However, these attributions are not documented and rest on uncertain, oral tradition.

Black in 1969 isolated a group of eighteen portraits by an artist identified only as The Gansevoort Limner.⁸ A few years later she published her conclusion that The Gansevoort Limner was Pieter Vanderlyn,⁹ based on the

fact that a group of Kingston portraits by The Gansevoort Limner (including several from the Kingston Senate House Historical Site) were originally attributed by local tradition to Vanderlyn.¹⁰ She discovered a manuscript by Vanderlyn in handwriting that appeared to match seven of the eight inscriptions appearing on Gansevoort Limner paintings. This Kingston group and the portraits in the National Gallery of Art form a coherent stylistic group and are clearly by the same hand. Black disputed Flexner’s and Hastings’ attributions of the portrait of Mrs. Petrus Vas to Vanderlyn. Another family tradition held that a companion portrait of Dominie Petrus Vas was lost in the 1777 Kingston fire. Black speculated that the lost male portrait was the one painted by Vanderlyn, rather than the female one, and that Gosman had been misinformed, engendering the string of mistaken attributions that followed.¹¹ Black’s discovery about Vanderlyn’s signature is intriguing, but some scholars dispute the validity of attributions based on matching scripts, arguing that eighteenth-century handwriting was of a standard style. Until further evidence comes to light, it cannot be said with complete certainty that The Gansevoort Limner is Pieter Vanderlyn.

Pieter Vanderlyn was born in Holland in about 1687 and came to New York from Curaçao around 1718. Early records and the locations in which his sitters lived indicate that he traveled frequently between Albany and Kingston, residing at various times in each city. In 1777 the British burned Kingston, forcing Vanderlyn to move to his son’s home in Shawangunk, where he died the following year.

LW

Notes

1. Black 1971, 234–241.

2. Newman Galleries (Philadelphia) advertisement in *Antiques* 110 (November 1976), 922, reproduces a portrait entitled *Mrs. Cadwalader*, said to be signed by Vanderlyn and dated 1737. Walter Newman, Jr., has written that “the painting was signed in a dark area at the bottom lower left and,

although it was faint it was clearly legible. We cleaned the painting and had no reason to doubt that it was not the original signature" (letter of 14 April 1982, in NGA-CF). The painting is an academic portrait with no similarities to anything now attributed to Vanderlyn. Scholars have not included it in subsequent discussions of Vanderlyn's work, perhaps because photographs of the signature and provenance data are unavailable and the present owner is not known.

3. Harris 1921, 59–73.
4. Mary C. Black, "Contributions Toward a History of Early Eighteenth-Century New York Portraiture: The Identification of the Aetatis Suae and Wendell Limners," *American Art Journal* 12 (Autumn 1980), 4–31.
5. Hastings 1942, 296–299.
6. Flexner 1959, 546–549, 580.
7. Gosman's manuscript is in the collection of the New-York Historical Society. The portrait is now attributed to Gerardus Duyckinck (q.v.).
8. Black 1969, 738–744.
9. Black 1971, 234–241.
10. Gansevoort Limner works attributed to Vanderlyn by local tradition include *Jan Elmendorf*, 1733 (owned by descendants; *Antiques* 84 [August 1963], 165), *Cornelius Wynkoop*, c. 1743 (private collection; Black 1969, 744, fig. 17), *Helena Sleight*, 1745 (Senate House Museum, Kingston, New York; Black 1969, 744, fig. 18), *Matthew Ten Eyck*, 1733 (Mrs. Frank Nowaczek; Black 1969, 742, fig. 8), and *Dominie Mancius*, c. 1740/1745 (Old Dutch Church, Kingston).
11. Black 1980, 45.

Bibliography

- Harris, Charles X. "Pieter Vanderlyn, Portrait Painter." *New-York Historical Society Quarterly Bulletin* 5 (October 1921): 59–73.
- Hastings, Mrs. Russel. "Pieter Vanderlyn, A Hudson River Portrait Painter (1687–1778)." *Antiques* 42 (December 1942): 296–299.
- Flexner, James Thomas. "Pieter Vanderlyn, Come Home." *Antiques* 75 (June 1959): 546–549, 580.
- Black, Mary C. "The Gansevoort Limner." *Antiques* 96 (November 1969): 738–744.
- Black, Mary C. "Pieter Vanderlyn and Other Limners of the Upper Hudson." In *American Painting to 1776: A Reappraisal*. Edited by Ian M. G. Quimby. Charlottesville, Va., 1971: 234–241.
- Black, Mary C. "Pieter Vanderlyn, c. 1687–1778." In Lipman and Armstrong 1980: 41–45.

1980.62.31 (2820)

Susanna Truax

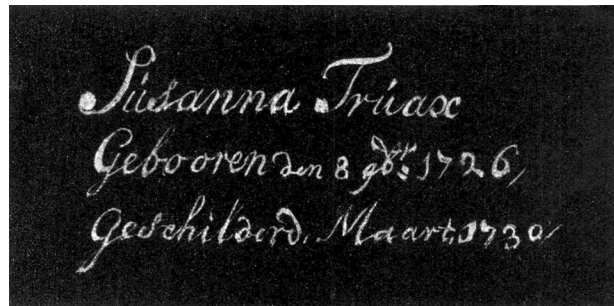
1730

Oil on bed ticking, 95.9 x 83.8 (37 ³/₄ x 32 ⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At upper left: *Susanna Truax / Gebooren den 8 1726, / Geschilderd, Maart, 1730*¹



Technical Notes: The support is ticking material of medium weight, with a pattern of dark, double parallel stripes running in horizontal and vertical directions. Original tacking margins and tack holes are present on each edge, and selvages comprise the left and right edges. There is a dark underlying layer, either ground or background paint, overall. It influences the tonality of the painting, particularly in the light flesh tones and background landscape in the upper right corner. The paint is slightly textured throughout, particularly in the landscape where it has been broadly applied with a brush. Details of the dress and facial features are applied wet-over-dry and the rest of the dress is constructed by applying a glaze over the white paint of the skirt. Low impasto is found in the highlights of the dress and the rose. There are several small regions of loss throughout, the largest being a patchy area, retouched, on the skirt in the lower left quadrant. A small discolored spot of retouch is found on the sitter's cheek.

Provenance: Descended in the family of Andries Truax, Susanna Truax's brother, to Katherine Landon Fuguet until 1946. John P. Kinsey, by whom sold in 1949 (Charles F. Montgomery as agent) to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 15. // *American Folk Art*, Brussels Universal and International Exhibition, Belgium, 1958, no. 47. // *101 Masterpieces*, 1961–1964, no. 7, color repro. // *Merchants and Planters of the Upper Hudson Valley*, AARFAC; Albany Institute of History and Art; MAFA and N-YHS, New York, 1967, no cat. // *111 Masterpieces*, 1968–1970, no. 8, color repro. // Tokyo, 1970. // *American Naive Paintings*, (IEF) 1985–1987, no. 30, color frontispiece. // Italy, 1988–1989, no. 30, color repro.



The Gansevoort Limner, *Susanna Truax*, 1980.62.31

ACCORDING TO HER DESCENDANTS, Susanna Truax, the daughter of Abraham Truax and Christina De La Grange of Albany, was born on 7 November 1726 (a day before the birthdate inscribed on her portrait). Her grandfather, Isaac, had settled in Schenectady, a prosperous Dutch settlement, around 1670.² Susanna

Truax, who never married, died on 4 March 1805.³

This painting, executed when the sitter was four years old, is one of the most successful works by The Gansevoort Limner. The domestic interior, awkward but lively pose, suggestion of a smile, direct glance, and colorful striped dress and shoes make this an attractive

and approachable portrait. Susanna's earth-toned dress is an example of contemporary fashion in the Dutch settlements and is similar to the one worn in The Gansevoort Limner's *Miss Veder*.⁴ The necklace, or a variant, appears in several other portraits by the artist, for example, *Miss Van Alen* (1956.13.14). A similar interior setting is used in *Helena Sleight Janson*.⁵ Susanna's spoon appears to contain a lump of sugar which she is about to use with her tea. An eighteenth-century Swedish traveler reported that the Dutch colonists "never put sugar into the cup, but take a small bit of it into their mouths while they drink."⁶

Although the portrait is flatly painted with almost no suggestion of volume, typical of this artist's work, the carefully executed lace and diaphanous material in the sleeves and apron attempt to duplicate fabric textures faithfully.

Susanna Truax belongs to the tradition of Dutch Patriot portraiture which flourished in the Hudson Valley from around 1700 to 1750. Dutch influence can be seen in the realistic depiction of the everyday setting and in the painting's informality and apparent simplicity. These contrast with the more stilted and courtly portraits derived from the English tradition via prints.

LW

Notes

1. The Rijksbureau Voor Kunsthistorische Documentatie in The Hague translates the inscription as follows: "Susanna Truax / born 8 November: 1726, / Painted, March 1730."
2. Jonathan Pearson et al., *A History of the Schenectady Patent in the Dutch and English Times; Being Contributions toward a History of the Lower Mohawk Valley*, ed. J. S. MacMurray (Albany: J. Munsell's Sons, 1883), 69.
3. Jonathan Pearson, *Contributions for the Genealogies of the Descendants of the First Settlers of the Patent and City of Schenectady, from 1662 to 1800* (1873; reprint Baltimore, 1976), 198.
4. Painted c. 1735 (Albany Institute of History and Art).
5. Painted 1745 (Senate House State Historic Site, Kingston, New York; Black 1969, 744, fig. 18).
6. Brant and Cullman 1980, 69.

References

- 1959 Belknap, Waldron Phoenix, Jr. *American Colonial Painting: Materials for a History*. Cambridge, Mass.: pl. 71, no. 4.
- 1963 Heydenryk, Henry. *The Art and History of Frames*. New York: 98, fig. 88.
- 1966 Curran, Ona. "A Study of Portraits of Schenectady Residents, 1715-1750." M.A. thesis, State University of New York College at Oneonta, Cooperstown Graduate Program: 25, 29, 86-88, 114, 136-137.
- 1969 Black (see Bibliography): 738, 741-742.

- 1971 Black (see Bibliography): 239.
- 1980 Brant and Cullman: 68, color pl. 108.
- 1988 Blackburn and Piwonka: cat. no. 237, color repro. p. 225.

1956.13.14 (1469)

Miss Van Alen

c. 1735

Oil on canvas, 79.2 x 66.4 (31¹/₄ x 26¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The primary support is a single piece of rather coarse fabric. The painting's dimensions are presumed to be relatively unchanged, since there is cusping along all four edges. The painting is lined with an aqueous (estimate) adhesive which is now lumpy and uneven, with resulting deformations of the surface plane. The only preparation layer visible is an oil-based (estimate) mixture comprised primarily of brown earth pigments with smaller amounts of black and white. The black ground is left exposed in the area of the dress. Paint is very thinly applied overall, with little overlapping of adjacent forms. There is a light texture in the whites, and rich transparent glazes of deep reddish brown in the background and on the leaves and stem of the rose. (The rose stem and leaves were originally intended to be a rich green. With the aid of magnification it is possible to see the olive-green opaque underlayer and a bit of deep bottle green overglaze in this area.)

The paint is very abraded overall. Flesh tones are heavily retouched and reglazed to compensate for the effect of the dark ground showing through the abraded paint. The hair is also heavily inpainted. Larger losses occur just below the left hand, to the left of her right forearm, and to the right of the fingertips of her left hand.

Provenance: Recorded as from Kinderhook, New York.¹ Mr. Van Tassel, Muitzeskill, Rensselaer County, New York. (Edith Gregor Halpert, The Downtown Gallery, New York, 1932-1947), by whom sold in 1947 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Ancestors*, Downtown Gallery, New York, 1933, no. 2, cover. // *American Painting and Sculpture of the 18th, 19th, and 20th Centuries*, Wadsworth Atheneum, Hartford, 1935, no. 11. // *Exhibition of American Folk Art and Colonial Furniture*, Detroit Institute of Arts, 1935, no cat. // *Children in American Folk Art*, Downtown Gallery, New York, 1937, no. 53. // *Problems of Portraiture*, Philadelphia Museum of Art, 1937, no. 1. // *American Folk Art*, Phillips Gallery Studio House, Washington, 1938.² // *Trois siècles d'art Etats-Unis*, Musée du Jeu de Paume, Paris, 1938, no. 246. // *Americans at Home*, Downtown Gallery, New York, 1938, no. 43. // *Masterpieces of Art*, New York World's Fair, New York, 1940, no. 174. // Grand Rapids (Michigan) Art

Gallery, 1943.³ // *American Primitive Painting of Four Centuries*, The Arts Club of Chicago, 1943, no. 3. // *Early American Portraits*, Newark Museum, New Jersey, 1947, no cat. // NGA, 1954, no. 16. // *American Primitive Art*, Museum of Fine Arts, Houston, 1956, no. 32. // *American Folk Art*, Brussels Universal and International Exhibition, Belgium, 1958, no. 44. // *Merchants and Planters of the Upper Hudson Valley*, AARFAC; Albany Institute of History and Art; MAFA; N-YHS, 1967, no cat. // Triton, 1968.

THE SITTER'S GRANDFATHER, Lourens Van Alen, bought land in Columbia County, New York (then part of the de Bruyn Patent), in 1707. Two of his six sons residing in the area had daughters who could have been the subject of this portrait.⁴ Since neither the date of this painting nor the sitter's age can be determined exactly, it is impossible to identify which family member is depicted. Furthermore, ancestral wills and correspondence mention several family portraits. The Abby Aldrich Rockefeller Folk Art Center owns a nearly identical portrait of a Miss Van Alen (c. 1735, 33 1/4 x 26 in.) by The Gansevoort Limner.⁵ Previously, the sitters had been identified as twins. This relationship cannot be confirmed,⁶ however, and genealogies do not record twins in the Van Alen family until later in the eighteenth century.⁷

The Gansevoort Limner's *Young Lady with Rose* of 1732 (MMA) is also very similar to the two Miss Van Alen portraits. All three paintings exhibit broad, flat brushwork, thinly applied earth-toned colors, plain backgrounds, and an absence of modeling. The three sitters' costumes, poses, hairstyles, jewelry, and roses are almost identical.⁸ Thirteen of the eighteen Gansevoort Limner portraits identified by Mary Black in 1969 include a rose, a favorite flower of colonial artists.⁹

Miss Van Alen is one of The Gansevoort Limner's simpler compositions. The background lacks the curtain, interior setting, or landscape common in many of his paintings,¹⁰ and the sitter's unadorned dress is painted without modeling or drapery folds.¹¹

LW

Notes

1. The pamphlet accompanying the 1933 Downtown Gallery exhibition *American Ancestors* states that this portrait was found in Kinderhook, New York. Downtown Gallery records on microfilm at the AAA indicate, however, that the portrait was purchased in Ridgefield, Connecticut. They record that the AARFAC *Miss Van Alen* was found in Ridgefield but "purchased formerly by H. in Kinderhook, New York, where the family resided." Mrs. Holger Cahill, the former owner of the AARFAC portrait, thinks both portraits were

bought in Kinderhook by Edith Halpert of the Downtown Gallery from descendants of the Van Alen family, or a dealer in the area (letter of 31 June 1974 to Barbara Luck, curator, AARFAC, copy in NGA-CF).

2. This exhibition is recorded in the Downtown Gallery Papers (AAA); the Phillips records, however, do not include the portrait in the exhibition list.

3. The Downtown Gallery Papers (see n. 2) indicate that the portrait appeared at Grand Rapids in 1943, but do not include the exhibition's title. The Grand Rapids Art Gallery records for the war years are incomplete. The painting may have appeared in one of a series of exhibitions of American art entitled *American Heritage*.

4. There was also a Van Alen family in Albany, but since most records state that the National Gallery painting was found in Kinderhook, it is generally believed that its sitter is one of the Kinderhook Van Alens. The Van Alen house in Kinderhook was given to the Columbia County Historical Society in 1964 and is now a museum.

5. In the AARFAC portrait, Miss Van Alen holds the rose in her left hand and another flower in her right.

6. Rumford 1981, 203.

7. Letter of 7 July 1974 from Ruth Piwonka, director, Columbia County Historical Society, in NGA-CF.

8. A recent (Fall 1990) technical examination at the National Gallery has revealed that the shell gold of Miss Van Alen's necklace lies over and in the cracks in the paint film, indicating that its application post-dates the aging of the oil paint (NGA-CF).

9. Black 1969 (see Bibliography), 738-744. Flowers and their symbolic meaning are discussed in William H. Gerdts, *Painters of the Humble Truth: Masters of American Still Life, 1801-1939* (Columbia, Mo., 1981), 38.

10. Of the eighteen Gansevoort Limner compositions identified by Black in 1969, only five have plain backgrounds.

11. Upon close examination, scattered blue pigments are visible in the paint film in the area of the dress, which also has small burst bubbles that are probably the result of overheating the painting during lining. These two facts point to the likelihood of the paint having been damaged and to the possibility of a color shift (technical report, in NGA-CF). It is also possible that some modeling may have been obscured because of this.

References

- 1933 "Fame at Last for Vanderlyn's 'Grand Dad'." *Art Digest* 8 (15 October): 16.
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- 1950-1951 Getty, Innes. "Van Alen Genealogy." *New York Genealogical and Biographical Record* 81 and 82, New York.
- 1959 Belknap, Waldron Phoenix. *American Colonial Painting: Materials for a History*. Cambridge, Mass.: pl. 74, no. 1.
- 1969 Black (see Bibliography): 738, 742-743.
- 1971 Black (see Bibliography): 234.
- 1977 Piwonka, Ruth, and Roderic H. Blackburn. *A Visible Heritage, Columbia County, New York: A History in Art and Architecture*. Kinderhook, N.Y.: 12-13.



The Gansevoort Limner, *Miss Van Alen*, 1956.13.14

1980.61.5 (2830)

Young Lady with a Fan

1737

Oil on canvas, 96.6 x 80.7 (38 x 31³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower right: *AEtaté 19- / A° 1737-*

Technical Notes: There is a thin light brown ground which reveals the fabric texture. Brushstrokes are evident, especially in transitions from shadow to middle tones, and forms have been modeled wet-into-wet, with some outlining and large areas of local color. The landscape and sky are characterized by scumbled, dry paint application, and the fabric borders, decorative details, and textures are painted over previously applied layers. Records of a 1954 treatment indicate that this portrait was severely damaged by fire. There are numerous losses. Abrasion is marked throughout, but is concentrated especially in the face, hands, clothing, and sky. These losses have been extensively retouched.

Provenance: Recorded as from Kingston, New York. (Jack Bender, city unknown),¹ by whom sold in 1953 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, not included in cat. // *101 Masterpieces*, 1961–1964, no. 11, color repro. // *III Masterpieces*, 1968–1970, no. 10, color repro. // *The New World: 1620–1970*, Chrysler Art Museum, Provincetown, Massachusetts, 1970, no. 2. // Tokyo, 1970. // *American Naïve Paintings*, (IEF) 1985–1987, no. 31, color repro. // Italy, 1988–1989, no. 31, color repro.

THE INSCRIPTION INDICATES that the unidentified young woman in this portrait is nineteen years old. Her delicate linear features, fine hair, stiff pose, and the portrait's muted colors are characteristic of the artist's work. The bright red touches in the bodice of her dress and the roses in the window enliven the otherwise subtle colors. Many of The Gansevoort Limner's female sitters are portrayed in similar costume, not only helping to distinguish the artist's work, but also documenting a type of dress of the period. The sitter appears to be wearing a "silk wrapping gown held at the waist with a decorative belt and buckle. She wears a very fine chemise edged with a narrow band of bobbin lace at the neck and cuffs and a very smart stomacher that is probably decorated with fine silk cords couched in a diaper pattern."² The costly fabric, which appears to be silk, would have been imported from Europe or via the Dutch East India Company and her fan would have been specially ordered or brought over as a present.

Certain aspects of the young lady's appearance, such as the hairstyle and gold earrings, are clearly Dutch in origin.³

What appears to be a contemporary Dutch Bible with brass mounts is seen on the table beside the sitter.⁴ Although the foreground space is rendered two-dimensionally, the receding row of trees and their shadows creates a sense of distance in the background.⁵

LW

Notes

1. The donors' records state that Bender purchased the painting from a Kingston family whose ancestors had resided there since 1680.

2. Avril Hart, assistant curator, Textiles and Dress, Victoria and Albert Museum, letter of 10 January 1991, in NGA-CF.

3. "Her hairstyle seems to be 'The Dutch Coiffure' fashionable between the 1730s and 1750s. The hair was waved back from the forehead and temples sometimes with a parting. There may be side curls but the ears were uncovered. Behind, the hair fell in ringlets or wavy tresses to the nape of the neck. On dress occasions the head was bare, otherwise a cap or jewels were interwoven with the hair . . . The earrings may be the most distinctive Dutch fashion shown in [this painting] as the Dutch coiffure although of Dutch origin was one of the hairstyles of the time" (Avril Hart).

4. A Dutch Bible of 1702, similarly bound with metal clasps, is illustrated in Ruth Piwonka and Roderick H. Blackburn, *A Remnant in the Wilderness: New York Dutch Scripture History Paintings of the Early Eighteenth Century* [exh. cat., Albany Institute of History and Art] (1980), 60.

5. Other portraits by the same artist with drapery and a row of trees seen through a window are *Matthew Ten Eyck*, 1733 (Mrs. Frank Nowaczek; Black 1969, 741), *Woman of the Oliver Family*, c. 1743 (Mrs. H. Nelson Conant; Black 1969, 744), and *Jonathan Elmendorf*, 1733 (Mrs. H. David Neely, Omaha; *Antiques* 84 [August 1963], 165, erroneously as *Pieter Elmendorf*). Black 1969, 744, points out that rows of trees receding into the distance recall the backgrounds of English mezzotints. They were also used by earlier artists in the area; cf. The Schuyler Limner, *Mr. Van Vechten*, 1719 (1947.17.74). Joyce Hill Stoner, having consulted Linda Eirhart, gardens interpreter at the Winterthur Museum, noted that these trees seem to be Lombardy poplars, which were not found outside of Italy until 1700. She was unable to locate a mezzotint source to explain their presence in this portrait (Joyce Hill Stoner, "The Gansevoort Limner and Other Hudson Valley Painters," unpublished paper for the Art History Department, University of Delaware, 1987 [copy in NGA-CF], 22–23).

References

1969 Black (see Bibliography): 738, 741–743.

1971 Black (see Bibliography): 237.



The Gansevoort Limner, *Young Lady with a Fan*, 1980.61.5

M. A. Goode

active second half nineteenth century

(see the text for biographical information)

1978.80.7 (2741)

Still Life

second half nineteenth century

Oil on canvas, 65.5 x 55.5 (25 3/4 x 21 7/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower left: *Painted by Mrs. M.A. Goode*

On reverse (no longer visible):¹ *MAG 1771*

Technical Notes: The painting has been expanded 2.5 cm along all edges. A white preparation was first laid in the area occupied by the vase and table, followed by an overall layer of brown. The oil-type paint is applied in a thick, opaque paste in most areas, with use of thin glazes confined to the orange shadows in the peach and pear at the right. The texture of the bowl's base has been suggested by adding chunks of a stonelike, white jagged material, possibly shell or stone, to the brown paint in this area of the design. The paint layer is markedly cupped.

Provenance: Recorded as from Pennsylvania. (Victor Spark, New York), by whom sold in 1954 to Edgar William and Bernice Chrysler Garbisch.

THIS UNUSUAL STILL LIFE was at one time given the date 1771, purportedly based on the inscription, now obscured, on the reverse of the canvas. Several aspects of the painting would suggest a later date.

The inscription *Painted by Mrs. M.A. Goode* is Victorian in feeling, as is the tall, ornate fruit basket. The watermelon, used so prominently here, appears regularly as a motif in nineteenth-century American still lifes. The addition of the white chips, which give texture to the paint surface, is in keeping with the adventurousness of an era in which tinsel painting, papier mache, and other such inventive and briefly fashionable nineteenth-century approaches to decoration were used.²

Nothing is known about Mrs. Goode, who was presumably an amateur artist. Her source, if one exists, is undiscovered. Although Currier and Ives published many lithographic still lifes, none closely resembles this painting.

DC

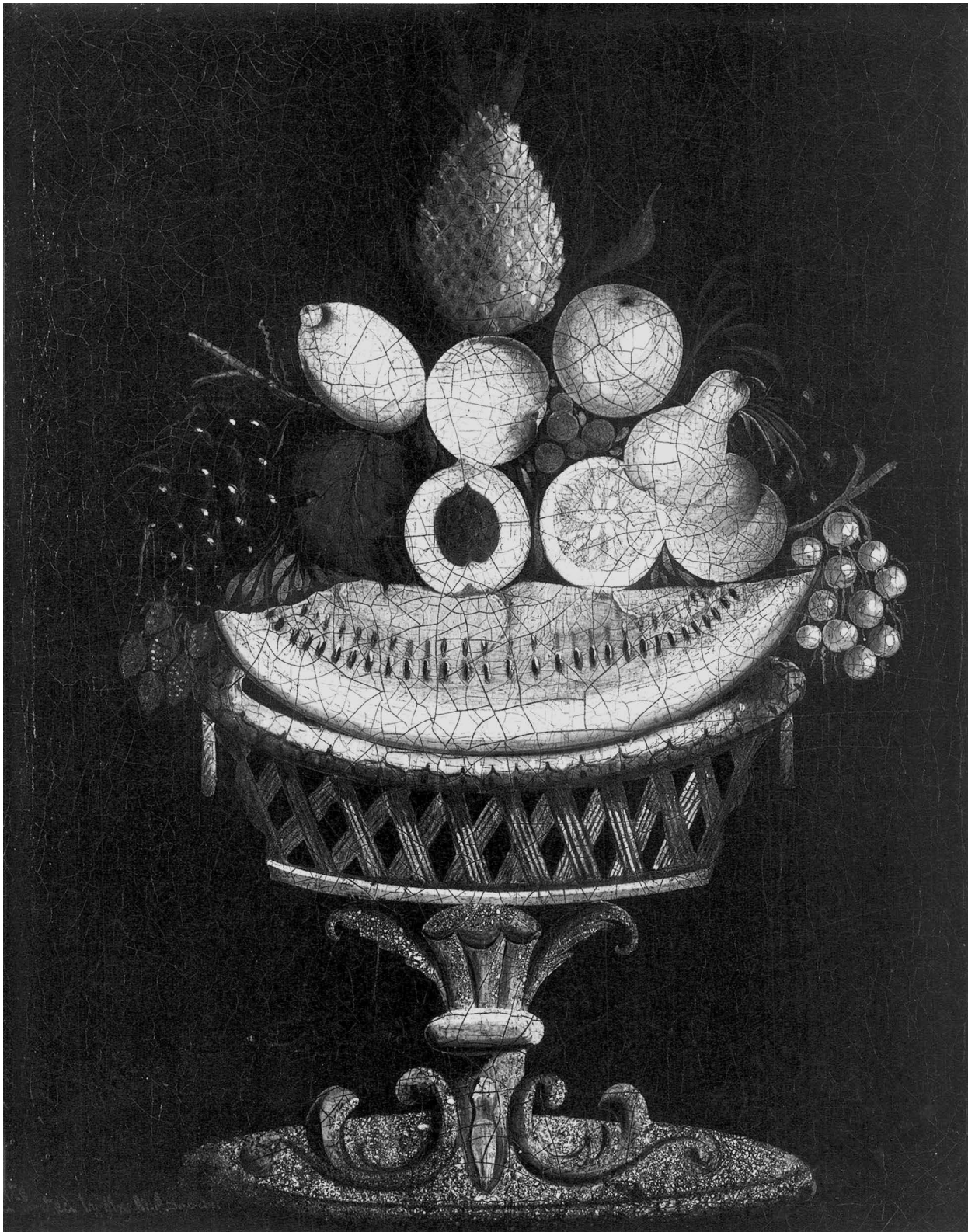
Notes

1. This inscription was recorded by the Garbisches' conservator when the painting was lined, but there is no photograph of it in NGA-CF.

2. See *Antiques* 133 (January 1988), 100, advertisement for Don Walters Art and Antiques. It features a still-life dated c. 1850–1870 comprised of fruit made from stuffed, pigmented velvet sitting upon a tall vase or compote formed from mica flakes.

References

None



M. A. Goode, *Still Life*, 1978.80.7

Charles Henry Granger

1812–1893

AN ITINERANT PAINTER who at various times was also a poet, linguist, composer, musician, music teacher, sculptor, and draftsman, Charles Granger was born on 13 June 1812 in Saco, Maine, a town just south of Portland where the Saco River meets the Atlantic. He was the son of Daniel Granger and Mary Jordan, both of Saco.

Granger's artistic career began about 1830, after he had returned to Saco from two-and-a-half years attending West Point. He then began to teach himself to play the piano and organ and to draw and paint. After filling a studio with plaster casts, including those of "a Venus, a Hercules Farnese, and a fighting gladiator,"¹ Granger secluded himself in Saco for almost two years in order to learn the art of drawing. Although this behavior was considered eccentric by the Saco townspeople, in 1835 the artist was commissioned by the town to make decorative inscriptions and transparencies in preparation for the visit of the Marquis de Lafayette. Perhaps with the money earned from this commission, Granger traveled in the same year to New York City, where he executed his first known painting, *Jack Reeve as Paul Pry* (York Institute Museum, Saco).

Though Granger seldom signed and dated his works, a few other pieces appearing to date from this early period are known. These include very primitive portraits of relatives and fairly accomplished landscape drawings and watercolors of the Saco area. He also executed some genre scenes, in which he repeatedly drew on a figural repertoire that included various Saco residents and a Christ-like figure. Most of these works are in the collection of the York Institute Museum, and a few others in both private and public collections. Only a small fraction of Granger's total output is known, however. An inventory in the Kettelle biography includes only about forty-one located works, whereas an account in one of Granger's sketchbooks (York Institute Museum) states that between 1832 and 1845 he executed between 187 and 250 oil paintings as well as two sculptures, various poems, musical compositions, and so forth.

Little else is known of Granger's life before he married Mary Eaton (1811–1888) of neighboring North Kennebunkport in the summer of 1839. Only a few months later, Granger left his bride to embark on a three-year trip to seek further instruction in painting and to establish contact with artists and clients. After brief stopovers in Portsmouth, New Hampshire, Newburyport and Boston, Massachusetts, and New York City, Granger paid more extended visits to Philadelphia, Baltimore, Hagerstown, Maryland, and Washington. His travels are well documented in his diaries and letters (York Institute Museum).

In Philadelphia, Granger visited artists' studios and galleries and admired American and European works in the Pennsylvania Academy of the Fine Arts. He recorded being most impressed by the works of Thomas Sully (1783–1872) and Rembrandt Peale (1778–1860). After meeting Peale, however, Granger felt certain that he could not compete with such talent and decided to travel further south.

Upon arriving in Baltimore in early 1840, Granger received his first few portrait commissions and also painted some miniatures, landscapes, and copies. However, by March 1840 his fortunes had failed, and he departed for Hagerstown, where he diversified his occupations in order better to support himself, and his wife in Maine. In addition to painting he taught art, tuned pianos, led a church choir, trained a band, and made banners for the 1840 Presidential election. By November 1841 Granger had arrived in Washington, where he studied the paintings in the Library of Congress (then located within the Capitol building), and where he also studied literature and languages.

When he finally returned to Saco in the fall of 1842, Granger once again tried to make a living as a painter, but commissions remained few since the townspeople continued to frown on what they considered to be his unusual behavior. With Mary, he then visited relatives in Old Town, Maine, in 1843 and in Boston in 1844–1845, hoping to find more welcoming prospects. He found little business but did take advantage of the

growing market for prints in Boston by publishing a set of etchings after three of his drawings. By his return to Maine in February 1845, Granger had two children to support and had to relinquish the full-time pursuit of painting. Though he did have a few commissions for portraits that summer, he soon turned to teaching, performing, and composing music (he had compositions published in Boston), writing poetry, studying languages and making translations, and hunting.

In 1847 the Grangers finally settled into their own house in Saco, and a third child was born. Still viewed with disdain by his neighbors, about this time Granger drafted a defense of himself and his life's pursuits, in which he included a summary of his work from 1832 to 1845. His diaries reveal little of his activities between this time and the mid-1860s, though he did return to Boston for a short period in 1858 and had a lithograph published by J. H. Bufford, Boston, in 1860. In 1865, Granger was commissioned by the town of Saco to paint several portraits to hang in the newly built town hall—one of Judge Ether Shepley of Saco, another of Abraham Lincoln, and a third of George Washington (all now at the York Institute Museum). Also about this time he was commissioned by the state of Maine to copy the Gilbert Stuart portrait of General Henry Knox (Maine State Museum, Augusta).

In 1866, Granger helped found the York Institute, a society of natural history. He was a member of the board of directors, and around 1870 he was commissioned by the Institute to paint a portrait of John James Audubon, which he copied after a painting by Henry Inman (1801–1846). He delivered papers at the Institute on such diverse subjects as ventriloquism and the destruction of forests. Granger continued to paint until late in his life, executing “flower pieces” (now unlocated) and portraits which were often copied from daguerreotypes. He died in Saco on 8 September 1893 after a number of illnesses.

SDC

Notes

1. Kettelle 1976, 7–8.

Bibliography

Kettelle, Martha Chadbourne. *Aloft on Butterflies' Wings: The Story of the Artist Charles Henry Granger and His Family*. Paoli, Pa., 1976.

1980.62.32 (2821)

*Muster Day*¹

1843 or later

Oil on canvas, 55.9 x 83.9 (22 x 23)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On sign at lower left: *Bear O! Pi / Aiggs*

Technical Notes: The picture retains its original tacking edges and strainer. Overall, is a smooth, thin white ground. Underdrawing, possibly in pencil, is found between the ground and the thin, semiopaque paint layers. Transparent glazes are used in the landscape, foliage, and drapery.

A 5.1 cm tear in the sky at the right has been repaired. A moderate amount of traction crackle in the dark and transparent brown regions gives the surface a worn, uneven look. Overpaint has been generously applied throughout to reintegrate areas traversed by drying cracks; it is especially heavy in the background hills, tree limbs and foliage, horse, costumes, foreground, and clouds. In a fire of unknown date the painting was damaged, particularly on the left side where overpaint is especially heavy. An 1868 photograph of the painting² (York Institute, Saco, Maine) reveals that dramatic alterations were subsequently made to this left section, probably after the fire. What is now a group of three trees at the far left was formerly one large tree; other significant changes have been made to the shed and to the costume of the seated figure in the lower left corner.

Provenance: Recorded as from New Hampshire. (Robert Schuyler Tompkins, Montague, Massachusetts), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *The Art of Charles Henry Granger (1812–1893)*, York Institute Museum, Saco, Maine, 1988, no cat.

LIKE SEVERAL OF HIS OTHER PAINTINGS, Granger's *Muster Day* is based on another artist's work,³ in this case an engraving (fig. 1) after James Goodwyn Clonney's (1812–1867) *The Militia Training*, 1841 (Pennsylvania Academy of the Fine Arts).⁴ Though handled with far less sophistication and detail than the work of his academically trained contemporary, *Muster Day* was nevertheless an ambitious undertaking for Granger. Probably executed shortly after he returned from his three-year study trip down the eastern seaboard, *Muster Day* may have been intended by Granger to demonstrate the progress made on his trip and to thereby resurrect his reputation in Saco. Compared to the works (primarily somewhat awkward portraits) exe-

cuted prior to his 1839 departure, *Muster Day* was a significant accomplishment for Granger, showing a more complex composition and careful draftsmanship.

Though identical in subject and general conception to *The Militia Training*, *Muster Day* differs greatly from its source in composition, details, and style. The scene is simplified from its source in all aspects, a common result of dependence on a print; there is scant use of modeling, detail, contrast, or atmosphere. Granger has increased the size of the figures relative to the composition but decreased their number, raised the horizon line, and flattened the scene, thereby compressing the space and activity into the foreground. In so doing he has created a friezelike effect, unlike Clonney's sweeping curve of figures which leads the eye into a detailed background.

Granger's figures, like his composition, are shorthand versions of Clonney's and lack the animation and variety in character of the earlier work. They are carefully drawn but stiff and wooden, the frightened boys and dancing men seemingly frozen in their poses and gestures. Though most of the figures appear generalized, the seated figure at the lower left is recognizable as a town character named Thomas Brannan (1755–1837), often depicted by Granger.⁵ Granger's intent in including such elements as the cart, eggs, and comically misspelled sign surrounding the Brannan figure, remains unexplained.

In choosing to copy parts of the Clonney engraving, Granger was undoubtedly influenced by the general interest in musters among artists and writers of the early nineteenth century.⁶ With Clonney and David Claypoole Johnston, whose watercolor *Militia Muster* dates from 1828 (American Antiquarian Society, Worcester, Massachusetts), Granger shared "the tendency to emphasize such nonmilitary aspects of a muster as onlookers, vendors' stalls, and street traffic to the degree that the distant formation of militiamen becomes a secondary detail."⁷ Despite this general similarity of approach to the subject matter, Granger rejected the satirical bent taken by these and other artists in their depictions of musters, in favor of a more moralizing message; he transformed several elements in the Clonney work in order to achieve this. For instance, the Thomas Brannan figure at the left is changed from a slumped, drunken figure in the Clonney to an apparently harmless, stooped old man. Granger also changed Clonney's black dancing figures to white frolickers and eliminated several references to drinking, smoking, music-making, pickpocketing, and the exchange of money. Finally, Granger replaced Clonney's cider-vendor with what appears to be a preacher as the prominent central figure.⁸

Muster Day may have been painted for Granger's cousin George Scamman, who was active in the Saco militia.⁹

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Fig. 1. J. I. Pease after James Goodwyn Clonney, *The Militia Training*, engraving, published in *The Gift: A Christmas and New Year's Present* (Philadelphia: Carey and Hart, 1843), opposite p. 195, photograph courtesy of Library of Congress



Notes

1. Although the Garbisch records gave the artist and title correctly, when it entered the National Gallery the work was erroneously recorded as *Muster Day for Charles Granger*, by an unknown artist. The error was not corrected until 1987.

2. The photograph is inscribed on the mat at the lower left 1868 and at the lower right *Charles H. Granger Pinxit. / Yours Very Truly, / Charles H. Granger*.

3. Granger's other copies include *General Henry Knox*, 1862 (Maine State Museum, Augusta) after Gilbert Stuart; *John James Audubon*, c. 1870 (York Institute Museum), after Henry Inman; *The Game Lost*, *The Game Won*, and *The Game of Life* (York Institute Museum), prints after works by Moritz Retzsch (1779–1857). Portraits such as *Mrs. Lydia Foss Locke*, 1853 (York Institute Museum) were copied from daguerreotypes (a notation on the York Institute Museum catalogue card for this painting indicates that it was "painted by Charles Henry Granger from a daguerreotype made on her 102nd birthday").

4. Oil on canvas, 28 x 40 in. David Tatham, "David Claypoole Johnson's 'Militia Muster,'" *The American Art Journal* 19 (no. 2, 1987), 13, fig. 8.

The print illustrated a short story of the same title in *The Gift: A Christmas and New Year's Present*, a gift book published in 1843 by Carey and Hart, Philadelphia (Carey and



Charles Henry Granger, *Muster Day*, 1980.62.32

Hart also published books by this title in 1836, 1839, 1840, 1842, 1844, and 1845). The story, written by John Frost, is an imaginary description of the characters and action depicted by Clonney. The engraving, which appears opposite p. 195, is inscribed *J. G. Clonney pinx. / The Militia Training / J. I. Pease sculpt.* Apparently the painting's original title was *Fourth of July* when it was exhibited at the National Academy of Design in 1841, and the current title was applied when the print was published in *The Gift*. See Lucretia H. Giese, "James Goodwyn Clonney (1812–1867): American Genre Painter," *The American Art Journal* 11 (October 1979), 11, note 26.

It is not impossible that Granger met Clonney and / or saw some of his work (at the National Academy of Design, for example) when he was in New York in 1839, since Granger was intent on meeting fellow artists throughout his southern journey. However *The Militia Training*, a major Academy picture for Clonney, was not completed until 1841 even though preparatory studies were executed as early as 1839. See Geise, 14.

5. Brannan, an Irish immigrant, also appears in a post-humous portrait of 1880 and in the genre scene *Hancock House*, c. 1846, both in the York Institute Museum. Some of the other figures in *Muster Day* may also be portraits of Saco figures.

6. See Tatham 1987, 4–15. Granger and others surely would have known the most popular play about militias during this period, a satire entitled "Down East, or The Militia Muster," set in Maine and played by James H. Hackett from 1830 to about 1855 (cited in Tatham 1987, 11; see also Francis Hodge, *Yankee Theatre* [Austin, Tex., 1964], 110–118).

An unidentified obituary in the York Institute Museum files mentions that Granger was "deeply interested in military affairs," though it is not known whether he himself was a volunteer militiaman or whether this statement simply refers to his West Point training.

7. Tatham 1987, 12. General ineptitude and public drunkenness were characteristic of militia musters from the 1820s on and eventually led to their abolition in the northeast (see Tatham 1987, 8).

8. These alterations to Clonney's scene perhaps reflect Granger's apparent piety and his anti-slavery sentiments, which are reflected in other works. For example, *Hancock House* (see n. 5) depicts an anti-slavery meeting with a Christ-like figure. Granger drew other religious subjects as well, including a sketch of the Holy Family and a drawing of the Prophet Elijah (both, York Institute Museum).

9. Scamman, a town selectman, was one of three who in 1843 signed a document defining the local limits for the Saco Artillery Company (incorporated in 1787). Granger had painted a number of portraits of Scamman, his wife, and children (inventoried in Kettelle 1976, see Bibliography), so his cousin was a known patron.

References

None

Benjamin Greenleaf

1769–1821

BENJAMIN GREENLEAF the painter was once thought to be identical to Benjamin Greenleaf (1786–1805) the prominent American educator. In 1981, however, Arthur and Sybil Kern revealed the artist to be a different individual, born in Hull, Massachusetts, 13 January 1769.¹

His known works range in date from 1803 to 1818. During this period he worked in Massachusetts (Weymouth, Hingham, Braintree, and Newton, 1803–1812; Weymouth again, 1815; Boston area, 1817), New Hampshire (Hopkinton, Hanover, 1813) and Maine (Bath, Paris, Portland, 1816; Bath, Bridgton, Phippsburg, 1817–1818). He painted the members of many families that were related through intermarriage, and seems to have relied on word-of-mouth, rather than newspaper or other advertising, to obtain commissions. To date there are fifty-six known works by Greenleaf, the majority of them reverse paintings on glass, painted in the profile format. The Kerns described the characteristics of these portraits:

*They are of bust length, fill most of the support and stand out sharply against the black, dark green or brown background. In the profiles one generally observes a prominent nose with the rim of the nostril outlined distinctly, a diagonal line at the corner of the mouth and a more vertical one extending down the front end of the lower eyelid, narrow, tightly-compressed lips, a rounded, slightly receding chin, a definite line marking the inner edge of the rim of the ear and a heart-shaped ear opening.*²

Greenleaf's works are characterized by attractively subtle colors, well-proportioned features, and physiognomic accuracy. Although the artist has become more widely known through recent articles, he almost certainly would be even better recognized if his paintings, many undoubtedly destroyed, had been executed on a support less fragile than glass.

Greenleaf died in Weymouth on 10 January 1821.

DC

Notes

1. Kern and Kern 1981, 43.
2. Kern and Kern 1985, 44.

Bibliography

Kern, Arthur B., and Sybil B. Kern. "Who Was Benjamin Greenleaf?" *Antiques World* 3 (September 1981): 38–47.
Kern, Arthur B., and Sybil B. Kern. "Benjamin Greenleaf: Nineteenth Century Portrait Painter." *The Clarion* 10 (Spring–Summer 1985): 40–47.

1959.11.12 (1547)

Lady in a White Mob Cap

c. 1805

Oil on canvas, 36.5 x 26.7 (14³/₈ x 10¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support fabric is thin, woven of threads with widely varied diameters. All four edges of the painting have been cut, but it cannot be determined how much of the original is missing. The thick ground is covered by thin, overlapping layers of opaque paint. It appears that the lining process somewhat flattened what was once moderate impasto in the white details of the cap. There are numerous small- to medium-size paint losses in the areas of the cap, dress, and background. The inpainting in these areas has discolored slightly.

Provenance: Recorded as from Philadelphia. Purchased in 1956 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Arkansas Artmobile, 1975–1976.

THIS PORTRAIT is one of but three that Greenleaf is known to have painted on canvas.¹ Unlike the images of *Jacob Goolde*, 1803 (private collection; Kern and Kern 1981 [see Bibliography], color repro. p. 39) and *Dr. Cotton Tufts*, 1804 (Countway Library of Medicine, Harvard Medical School, Boston; photocopy in NGA-CF courtesy of the Fogg Art Museum), which are half-length, three-quarter views, *Lady in a White Mob Cap* adopts the profile view the artist would later use in nearly all his reverse paintings on glass.²

The subject's white cap, with its slightly peach cast, contrasts dramatically with the dark background. Despite its two-dimensional aspect, there is a strong sense of corporeality about the figure. Greenleaf's simple and strong portraits of middle-class New Englanders compare favorably in quality with the best known profiles of the time—those by Charles Saint-Memin (1770–1852). Saint-Memin's delicate pencil and chalk profiles, many of prominent government figures, are typically placed against blue or pink backgrounds and are restrained

and neoclassical in feeling. While Greenleaf employed the same basic format, there is no evidence that he knew or emulated the work of his more celebrated and prolific contemporary.

DC

Notes

1. In 1983 this work was attributed to Greenleaf. It came into the National Gallery collection as by an anonymous artist.

2. For a discussion of profile portraits see entry for *Profile Portrait of a Lady* (1953.5.83) by an unknown artist.

References

1985 Kern and Kern (see Bibliography): 45, no. 1.

1953.5.41 (1252)

Portrait of J. L.

c. 1810/1818

Reverse painting on glass, 33.2 x 25.5 (13¹/₈ x 10)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On brooch: *JL*

Technical Notes: The picture support is a thin piece of glass. The paint is applied in a single layer with free brush-marking and low texture. There are a few small flake losses on the face and figure and moderately large losses in the background. Most of the losses have been inpainted; the inpainting is denser than the original and has slightly discolored. Small light spots visible from the front indicate cleavage between the painting and the glass: a few occur in the face, dress, and bonnet, and many in the background.

Provenance: Recorded as from Connecticut. Purchased in 1948 by Edgar William and Bernice Chrysler Garbisch.

THE SITTER'S FACE is remarkably soft and sculptural, given the restrictions of a medium in which all highlights and modeling must be laid down before the basic flesh colors are applied. Not many American artists chose to make reverse paintings on glass, and most who did produced popular historical themes, mourning pictures, and paintings of ships, rather than portraits. The well-known American naive artist William Matthew Prior (q.v.) painted numerous images of George Washington in this medium.

Between 1750 and 1850 great numbers of reverse paintings on glass were imported from China and from Europe. The earliest reference to works in this medium made in America was the 1787 advertisement of a Philadelphia art instructor who opened a "drawing school



Benjamin Greenleaf, *Lady in a White Mob Cap*, 1959.11.12



Benjamin Greenleaf, *Portrait of J. L.*, 1953.5.41

upon a new plan" under which he offered to teach painting on glass "with or without mezzotinto [*sic*] prints."¹ In 1806 Nathaniel Wales advertised to the citizens of Litchfield, Connecticut, that he intended "to carry on the sign painting business . . . also likenesses painted on canvas or glass for \$8 each."² Rufus Porter (1792–1884), known for his landscape murals, published a book of art instruction in 1826 which included directions for painting on glass.³

This bust-length portrait, with the crisp silhouette of the sitter placed against a dark background, is typical of Greenleaf.⁴ The artist achieves a particularly felicitous color combination with the use of lavender ribbon on the subject's bonnet and the cool gray background. The type of black and gold brooch J. L. wears, and which in this case carries the initials by which we identify her, is used in other Greenleaf portraits and in at least one instance also contains an identifying initial.⁵

Although J. L.'s identity has not been established, she may be a member of the Little or Loring families (of New Hampshire, and Maine and Massachusetts, respectively), several of whose members Greenleaf painted.

DC

Notes

1. Ward 1978, 40.
2. Ward 1978, 44.
3. Mildred T. Bohne, "Reverse Paintings on Glass," *Ohio Antique Review* (January 1984), 34.
4. This work was first attributed to Greenleaf in 1980. It came into the National Gallery collection as by an anonymous artist.
5. Mrs. Safford, 1806–1810, private collection, reproduced in Kern and Kern 1981 (see Bibliography), 41, wears a brooch with the initial "R."

References

- 1978 Ward, Mildred Lee. *Reverse Paintings on Glass: The Mildred Lee Ward Collection* [exh. cat., Spencer Museum of Art, University of Kansas]. Lawrence: no. 66, as *The Fancy Bonnet*.
- 1981 Kern and Kern (see Bibliography): 44, 46, no. 17.

J. H.

active 1822

(see the text for biographical information)

1953.5.40 (1251)

Abraham Clark and His Children

1822

Oil on wood, 64.8 x 81.3 (25 1/2 x 32)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse: *April / 29. 1822 /*



Technical Notes: The painting is executed on yellow poplar wood over which is applied a thin white ground. The paint is applied fairly thinly in opaque layers, with some impasto in the details of landscape and drapery.

The panel's bottom half has a horizontal, convex warp. The ground and paint layers are abraded overall, with losses at the edges where the panel is gouged and worn. The faces are all considerably retouched, and there are small, scattered, overpainted areas throughout, including the contour outlines of the clothing, the dark, thin tree trunks in the background, and the lower area of the clouds.

Provenance: Recorded as from New Jersey. Abraham Clark (life dates and city unknown). Edward and Cora Clark, Aldine, New Jersey.¹ Sold to (H. Gregory Gulick, Middletown, New Jersey), by whom sold in 1947 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 47. // Triton, 1968. // Montclair, 1988.



J. H., *Abraham Clark and His Children*, 1953.5.40

ACCORDING TO ITS PREVIOUS OWNERS, this painting descended in the family of Abraham Clark (1726–1794), a signer of the Declaration of Independence, and by extension depicts him (see n. 1). However, given the date of 1822 in the inscription, which is supported by the costume styles depicted,² this cannot be the case. It is possible that its former owner Edward Clark (see Provenance and n. 1) had another ancestor named Abraham and that he is the man depicted, but not enough genealogical information is available to identify the group positively.³

The grove setting, unusual for formal family portraits during this period but standard for mourning pictures,⁴ and the solemn expressions of the sitters' faces suggest that this may be of the latter genre.⁵ The somewhat unusual objects—the rooster and single flower held by two of the children and the book whose place is marked by the father—while not specifically symbolic of

mourning, contribute to the painting's sense of mystery. The palette, which is dominated by the black clothing and relieved only by the baby's red shoes and the greens of the moss-covered rocks and trees, further evokes a somber mood. Since the painting seems to represent all members of a family save a mother, perhaps it is she who is being memorialized. The crude draftsmanship (especially of the eyes and eyebrows), the murky coloring, and the loose handling of landscape elements betray an extremely unskilled hand. No other works by this artist, known only as J. H., have been located.

SDC

Notes

1. A handwritten note in NGA-CF, apparently supplied to Gulick by Edward and Cora Clark, is headed "Aldine N.J. Nov 27/43." It states that the painting had been in the Clarks' house for about sixty years and that it was previously

owned by Edward Clark's grandfather, Abraham Clark, "one of the signers of the Declaration of Independence." Because of the time span, Abraham Clark the signer (1726–1794) cannot have been Edward Clark's grandfather, though he may have been related in an earlier generation, nor, given the date inscribed on the back of the painting, could he be the man in the painting.

2. In the 1820s, pointed lapels and collars which were opened out over the coat collar were popular for boys, as was the "Brutus" hair style, in which the hair was brushed toward the face and onto the cheeks. See Estelle Ansley Worrell, *Children's Costume in America 1600–1910* (New York, 1980), 63, 65, 66. The skeleton, or pantaloons suits, shown were fashionable until about 1830, according to Shelly Foote, Division of Costume, NMAH (letter of 15 May 1987, in NGA-CF).

3. The painting could depict a descendant of the signer Abraham and his children. Abraham had at least three sons who lived to maturity, Aaron (b. 1750), Thomas (b. 1753), and Abraham (b. 1767), according to Ann Clark Hart, *Abraham Clark, Signer of the Declaration of Independence* (San Francisco, 1923), 62. Abraham, Jr., had only a daughter; the lines of descent of Aaron and Thomas are not known.

4. Expansive views of identifiable (or idealized) property were more common as settings for family portraits, inspired by the eighteenth-century British tradition (see, for instance, John Singleton Copley [1738–1815], *The Copley Family*, 1776–1777 [1961.7.1]). *Dr. John Safford and Family*, c. 1830 (1980.62.46), attributed to Reuben Rowley, also features such an outdoor setting. Unlike *Abraham Clark and His Children*, the subjects are in conventional standing, frontal poses.

An example of a mourning picture set outdoors is *Eaton Family Memorial* (1959.11.9) by Samuel Jordan.

Another painting originally owned by the Garbisches but now in the Amon Carter Museum, Fort Worth, Texas (photograph in NGA-CF), *Portrait of Mother and Five Children* by an unknown artist of the second quarter of the nineteenth century, exhibits several similarities to *Abraham Clark and his Children*: an outdoor setting; solemn faces; the absence of one parent; and a book; rabbit; and fruit held by the children. The two may be of the same—possibly mourning—genre.

5. William Campbell annotated the title on the donor's records, "A Memorial," in longhand, without indicating his basis for doing so. Toward the end of the nineteenth century, with the inauguration of the rural cemetery movement, it was not unusual for families to congregate in cemeteries. According to Barbara Rotundo, "Victorians at Home in Their Cemeteries," *Newsletter of the Association for Gravestone Studies* 5 (1981), 5, "[T]hese secluded lots were outdoor sitting rooms where the family met to talk about the past and plan the future." Cited in Lynne Kirby, "From Household to Cemetery: Representing the Death of the Child," *The Preserve of Childhood* [exh. cat., University Art Gallery, University Center at Binghamton] (N.Y., 1985), 38.

References

None

A. Haddock

active 1828 or later

(see the text for biographical information)

1958.9.5 (1515)

Red Jacket

after 1828

Oil on paper glued to cardboard, 64.1 x 45.1 (25¹/₄ x 17³/₄)
Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower right, in the hat: *A. Haddock*.

Technical Notes: The painting is on a coarse, poor-quality paper glued to cardboard. The artificial building board and mahogany veneer were attached in a restoration. There is an overall thin dark brown ground. The paint is opaque, applied smoothly except in the yellow fringe, where low impasto is observed. Radiographs reveal a design change in the collar of the sitter: a large bow was originally painted on the proper right side. No underdrawing was noted in infrared vidicon examination. The paint layer is badly damaged and contains many large areas of retouching, notably at the left edge, in the background, and in areas of the robe and sash.

Provenance: Recorded as from Pennsylvania (Edgar H. Sitig, Shawnee-on-Delaware, Pennsylvania), by whom sold in 1951 to Edgar William and Bernice Chrysler Garbisch.

Red Jacket IS ONE OF MORE THAN a dozen portraits of this celebrated Indian figure (c. 1750–1830). He was painted several times by both George Catlin (1796–1872) and Charles Bird King (1785–1862) and was drawn from life by Henry Inman (1801–1846).¹ In 1828 he sat to Robert Weir (1803–1889), and the resulting portrait (N-YHS) is the image upon which the National Gallery painting is based. Weir's portrait, which was exhibited at the National Academy of Design in 1829, appeared as an engraving that year; it served as a frontispiece to William Stone's *Life and Times of Sa-Go-Ye-Wat-Ha or Red Jacket* in 1841, as an illustration in *Harper's Weekly* in 1866, and opposite a poem about Red Jacket in an 1869 edition of Fitz-Greene Halleck's verse.

The story of the Seneca leader was published in histories of Indian life during the 1830s and later, including Thomas L. McKenney and James Hall's *History of the Indian Tribes of North America* (Philadelphia, 1836–1838) (which used an engraved version of one of Charles Bird King's portraits). Red Jacket received his English name because of the British military coat that he was given and wore after the Revolutionary War. In his own



A. Haddock, *Red Jacket*, 1958.9.5

language he was known as Sagoyewatha (He Keeps After the Revolution the Senecas (a tribe of the Iroquois Confederacy, once the greatest Indian nation in Eastern America) were forced to cede portions of their land to the Americans as reparation for their support of the British. Red Jacket encouraged pride among his demoralized tribesmen. He campaigned for the retention of Indian lands by Indians and for the preservation of ancient customs, fighting the tide of white expansionism and religious conversion.

One of the most important episodes in Red Jacket's life was his journey to Philadelphia in 1792, during

which time he and forty-nine other Iroquois leaders met American government officials. George Washington presented Red Jacket with a tomahawk, a peace pipe, and a large, oval, silver medal incised with a design of an Indian and a white man on one side and an eagle and the United States crest on the other. He wore this decoration proudly throughout the rest of his life, and it appears in all of his portraits, including the one at the National Gallery.

Although he was ultimately unsuccessful in his attempts to preserve Seneca land and civilization against inevitable white encroachment, Red Jacket's eloquence and commanding presence made a lasting impression. White observers, while taking care to mention his weakness for alcohol, nevertheless marveled at his oratorical abilities.² When he died in 1830 at the age of about eighty, he was buried—against his last wishes—in a Christian rather than an Indian ceremony near Buffalo, New York.

The National Gallery portrait is a loose interpretation of Weir's painting. The same basic pose is used, but the later version is three-quarter rather than full length and does not contain the hand holding the tomahawk. The artist uses a somewhat simplified costume and, evidently using a black-and-white print as his model and guessing at the colors Weir used, changes the blue jacket to brown. Red Jacket's face is stern in expression with tightly set lips in both portraits, but the penetrating eyes that Weir captured are not conveyed in the primitive version. The signature on the painting is unclear but appears to read "A. Haddock." A scene painter by the name of Haddock worked at the Bowery Theatre in New York from 1827–1830.³ If indeed the artists are one and the same, the broad treatment of *Red Jacket* would be understandable.

DC

Notes

1. The earliest depiction of Red Jacket appears to be a portrait by John Lee Douglas Mathies painted in Canandaigua, New York, in 1820; reproduced in *Rediscovered Painters of Upstate New York, 1700–1875* [exh. cat., Munson-Williams-Proctor Institute] (Utica, N.Y., 1958), 62.

2. John Mix Stanley's (1814–1872) painting of *The Trial of Red Jacket* (1863/1868), which depicts the Indian's able self-defense at a trial for witchcraft in 1801, was very well received by the public. Its exhibition earned Stanley \$8,000.

3. Groce and Wallace 1957, 282.

References

1980 da Costa Nunes, Jadwiga. "Red Jacket: The Man and His Portraits." *American Art Journal* 12 (Summer): 12, fig. 6.

Sturtevant J. Hamblin

active 1837/1856

STURTEVANT J. HAMBLIN, son of Almerly and Sally Clark Hamblin, listed his profession as portrait painter between 1841 and 1856. He came from a family of artisans which included his grandfather, George Hamblin, who was a painter and glazer, his father, and his brothers Nathaniel, Joseph G., and Eli. Sturtevant's sister Rosamond married the itinerant portrait painter William Matthew Prior (q.v.) in 1828, and Sturtevant may have become his brother-in-law's pupil. Sturtevant resided for several years with the Priors; he is recorded for the first time as living "at Wm. Prior's" in 1837.¹ About three years later both families moved to Boston. In 1841 Sturtevant and William Prior are recorded living in Nathaniel Hamblin's house on 12 Chambers Street. The following year they moved to Marion Street in East Boston; they lived there together until 1844.² Three of the Hamblins advertised as house, sign, and fancy painters, and Sturtevant probably earned part of his living in this manner. By 1846 William Prior established his own residence on Trenton Street, East Boston, where he lived until his death in 1873. While the Hamblins continued working in the painting business, only Sturtevant is known to have considered himself a portrait painter.³ By 1856, however, he evidently became dissatisfied with his painting career and entered into a partnership in "Gent's Furnishings" with his brother Joseph.

Because Sturtevant Hamblin rarely signed his paintings, and his brother-in-law was such a prolific and popular artist, many works attributed to Prior may have been executed by Hamblin. There are certain stylistic similarities in the paintings, both artists having painted in a broad, flat style, but there are features that distinguish Hamblin's work from Prior's. Sturtevant Hamblin modeled his faces with white highlighting, and his sitters' hands have long, thin fingers with darker outlines. Several of his portraits include a small bare tree with highlighted branches in the background landscape. Careful stylistic comparison of Prior-Hamblin portraits with existing signed Hamblins has more

firmly established the artist's individual style and illuminated a larger portion of his oeuvre.⁴

LW

Notes

1. The beginning active date of 1837 presumably derives from the date that Hamblin was first listed as living with Prior on Danforth Street in Portland, despite the fact that the first *signed* work dates from 1841. This date is given as 1837 in Rumford 1981, 112.

2. Lipman and Winchester 1950, 82.

3. Although Rumford 1981, 180, states that Joseph G. Hamblin was also listed as a portrait painter in the Boston business directory, we have found no such listing in either Boston city or business directories.

4. There are seven known signed paintings by Sturtevant Hamblin, inscribed with a variety of signatures and places of execution. They are: *Mr. Aaron Jewett and Mrs. Aaron Jewett*, both 1841 (Halladay-Thomas Collection; Little 1948, 47); *Hannah M. Jewett and Phoebe Lorrue Jewett*, both 1841 (private collection; Hirschl and Adler Galleries, *Plain and Fancy: A Survey of American Art* [New York, 1970], cat. nos. 16, 17); *Portrait of Ellen*, c. 1840 (Mr. and Mrs. Bertram K. Little, Brookline, Massachusetts; Nina Fletcher Little, *Land and Seascape as Observed by the Folk Artist* [exh. cat., AARFAC], 1969, 42, fig. 83); *General Israel Putnam*, c. 1845 (AARFAC; Rumford 1981, cat. no. 87, color repro.), and *Woman and Child by a Window*, 1848 (Museum of Fine Arts, Boston; Rumford 1981, 27, mistakenly noted as at the National Gallery). A portrait of Asa Jewett illustrated in *Antiques* 116 (November 1979), 1044 (formerly in the collection of Stoney Fields Antiques), was advertised as a signed work, but inquiry revealed that this was an error. The portrait does, however, resemble Hamblin's work.

Bibliography

Little, Nina Fletcher. "William M. Prior, Traveling Artist, and his In-Laws the Painting Hamblens." *Antiques* 53 (January 1948): 44-48.
Bishop, Robert C. H. *The Borden Limner and His Contemporaries*. Ann Arbor, Mich., 1976: 72-73.
Rumford 1981: 112-117.

1978.80.10 (2744)

Little Girl Holding Apple

c. 1840

Oil on canvas, 57.2 x 46.7 (22¹/₂ x 18³/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a coarse fabric. The tacking edges have been removed and the painted edges turned down and used as tacking margins. Because of this, one cannot definitively ascertain that the painting was originally oval in format or when the edges were cut. The grayish ground is evenly applied in a thin layer. The paint



Sturtevant J. Hamblin, *Little Girl Holding Apple*, 1978.80.10

is also thinly applied, with areas of low impasto on the dress, face, and hair bows. The technique is wet-into-wet applied in a distinctly linear style, with no emphasis on brushwork. The paint and ground are in good condition with very few areas of retouching. These are mostly in the face and on the girl's right arm. There is also a small area of retouching in the lower left background.

Provenance: Recorded as from Connecticut. (Robert Carlen, Philadelphia), by whom sold in 1955 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 77. // *The American Primitive: Naive Paintings from 1720 to 1870*, Mansfield Art Center, Mansfield, Ohio, 1987, no. 23.

ALTHOUGH ORIGINALLY THOUGHT to be the work of William Prior (q.v.), *Little Girl Holding Apple* has recently been identified by folk art scholars as the work of Sturtevant Hamblin. Hamblin signed few works, but this painting resembles his signed *Portrait of Ellen*.¹ The frontal pose, costume, and facial features are almost identical, and the leaves of the flower sprays in each are painted in the same manner. Certain characteristics of *Little Girl Holding Apple* also recall another signed Hamblin entitled *Hannah M. Jewett*, dated 1841, particularly the treatment of the lace and facial features.²

The drapery behind the sitter and the pose holding an apple and flowers were conventions adopted from academic portraiture and frequently used in female folk portraits. The frontal pose and framing curtains are typical of Prior-Hamblin school paintings.

LW

Notes

1. See biography, n. 4. Folk art appraiser and authority Dennis Anderson identified this painting as a Hamblin, as did Nina Fletcher Little in a 25 July 1981 letter, in NGA-CF.

2. See biography, n. 4.

References

None

1978.80.19 (2753)

Sisters in Blue

c. 1840

Oil on canvas, 68.3 x 56 (26⁷/₈ x 22¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On book page: *MAN*

Technical Notes: The twill-weave support retains its original tacking edges, though the right and bottom tacking edges are torn and the one at top right is detached from the lining. There is some cusping along the edges. A flaw in the canvas creates a rippled horizontal band of pronounced vertical lines through the knee of the girl at the left, continuing to the right side of her sister's dress. The paint is thinly applied over an artist-applied white ground. Overlapping paint layers reveal the artist's technique. He first blocked in the background, then completed the faces and flesh, finally painting in the clothing and details. There is low impasto in the lace. Pronounced drying cracks occur in the background, and the black paint in the standing child's left foot bubbled in drying. The artist reduced the width of the standing girl's waistline, as indicated by the underlying blue of the original which is visible through her right arm. Six small, retouched damages occur in the cherries, book, dress, and foot of the kneeling girl.

Provenance: Recorded as from New York. (Charles D. Childs, Boston). (Old Print Shop, New York), by whom sold in 1950 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings*, (SI) 1954-1955, no. 54.

THIS UNSIGNED PORTRAIT is assigned to Sturtevant Hamblin because of its stylistic relationship to his signed portraits such as *Hannah M. Jewett* and *Portrait of Ellen*.¹ Characteristic of Hamblin are the frontal pose, thin outlined fingers, and white highlighting. Also typical are the large eyes, full lips, broad short noses, and the handling of lace on the standing sister's dress.

The book and cherries the sisters hold may have been an artistic device included to make the composition more colorful.² Books are often included in nineteenth-century children's portraiture and may indicate the increasing popularity of children's literature around this time.³

LW

Notes

1. See biography, n. 4, for locations of the known signed Hamblin portraits. *Sisters in Blue* also resembles the signed *Phoebe Lorrue Jewett*, as well as the attributed *Children with Toys*, c. 1845 (AARFAC; Rumford 1981, cat. no. 86, color repro. p. 113).

2. Brant and Cullman 1980, 7.

3. Brant and Cullman 1980, 7.

References

None

1980.62.19 (2807)

Sisters in Red

c. 1840/1850

Oil on canvas, 63.5 x 76.5 (25 x 30¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The tacking margins of the twill-woven support are intact. The ground is a uniform layer of pinkish beige, applied prior to attaching the fabric to the stretcher. The oil (estimate) paint is applied in fluid, thin strokes. Precise junctions of the edges of the figures and the background show the artist to have placed the composition exactly, with little abstraction of form. Very liquid paint was used to add details and define features. Vertical lines were dragged through the horizontal highlights in the pantaloons.

There is a very small tear in the original support just to the right of the taller girl's head. The ground is missing at the tear and in small areas at the perimeter and lower right corner. Retouched abrasion losses, which occur throughout the paint surface, are probably the result of a 1952 treatment with strongly alkaline solvents used to reduce dark spots.

Provenance: Recorded as from Provincetown, Massachusetts. (Clifford Harrington, Walcliff Antiques, city unknown), by whom sold in 1951 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 46.

THIS PORTRAIT IS ATTRIBUTED to Sturtevant Hamblin because of its stylistic similarities to several signed examples, particularly *Woman and Child by a Window* and *Portrait of Ellen*. All three young children in these paintings have rounded faces and eyes (although the older of the sisters in red has a longer, more mature face), similarly shaped mouths, large protruding ears, long thin fingers which are outlined, frontal poses, and faces with white highlighting. These last three features frequently characterize Hamblin's work and distinguish his paintings from those of William Matthew Prior (q.v.) who painted hands with short

chubby fingers and did not highlight his subjects' faces in the same manner. The small leafless tree in the background also appears in *Woman and Child by a Window* and *General Israel Putnam*.¹

Landscapes were often included in folk portraiture as "window views"; when used as a backdrop they frequently served to identify the sitter, featuring his home or some suggestion of his daily life. It is difficult to determine the significance of the landscape in *Sisters in Red*, but the eerie pink and blue sky lends a mood of romantic melancholy, evoking nature's cycle and man's mortality. William Prior included leafless trees and a rose-tinted sky in a posthumous portrait of Arobine Seawall, possibly to symbolize her death.²

The older sister's dress, with its tight sleeves and slightly V-shaped waist, indicates that this portrait was executed in the 1840s. The black pendant she wears probably holds a miniature, and may be a mourning locket.³

LW

Notes

1. For locations of the Hamblin portraits, see biography, n. 4.

2. Nina Fletcher Little, *Land and Seascape as Observed by the Folk Artist* [exh. cat., AARFAC] (1969), 5; for *Arobine Seawall*, see pl. 82.

3. "Jewelry worn for mourning in the late eighteenth and early nineteenth centuries was memorial in its incorporation of an image of the deceased, a lock of his hair or at least an inscription with his name. Though memorial jewelry was still worn later in the nineteenth century, it was very often replaced by mourning jewelry—simple pieces whose appearance was in keeping with the requirements of mourning costume. Such pieces were usually fashioned from black enamel, jet, onyx, dark tortoiseshell, wood and gutta-percha." Barbara Dodd Hillerman, "Chrysalis of Doom: Nineteenth Century American Mourning Costume," in *A Time to Mourn: Expressions of Grief in Nineteenth Century America*, eds. Martha V. Pike and Janice Gray Armstrong [exh. cat., The Museums at Stony Brook] (N.Y., 1980), 99.

References

None



Sturtevant J. Hamblin, *Sisters in Blue*, 1978.80.19



Sturtevant J. Hamblin, *Sisters in Red*, 1980. 62.19



Sturtevant J. Hamblin, *Little Girl with Pet Rabbit*, 1953. 5.70

1953.5.70 (1293)

Little Girl with Pet Rabbit

c. 1845

Oil on paper attached to panel, 30.7 x 24.5 (12¹/₁₆ x 9⁵/₈)
Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is executed on a thin piece of cardboard or a heavy piece of brown paper which has been mounted with wax to an auxiliary support of pressed wood. A fabric interlayer is visible between the original and auxiliary support. The paint is applied in thin, opaque layers over a smooth, thin white ground. There is a striated texture in the rabbit and very low impasto in the highlights of the lace collar and cuffs. The edges of the paper support have been cut and are slightly irregular. The ground and paint adjacent to the edges have minute chips. The edges of the auxiliary panel are also slightly irregular and exhibit cut marks where the panel was sawed. The dark gray background and brown hair are penetrated by fine traction cracks. Some of the cracks and a few small losses in the pink dress have been inpainted.

Provenance: Recorded as from Rehoboth, Massachusetts. Purchased in 1950 by Edgar William and Bernice Chrysler Garbisch.

THE ATTRIBUTION IS BASED on resemblances to Hamblin's signed portraits such as *Portrait of Ellen, Hannah M. Jewett*, and *Phoebe Lorrue Jewett*.¹ The similarities are most apparent in the rendering of the hair, ears, modeling and facial features. In addition, the treatment of color here and in *Little Girl Holding Apple* (1978.80.10) is similar; in both a single bright color is repeated in the composition.

LW

Notes

1. See biography, n. 4, for the locations of these paintings.

References

None

1966.13.5 (2321)

The Younger Generation

c. 1850

Oil on canvas, 55.5 x 68.2 (21⁷/₈ x 26⁷/₈)
Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The picture has been trimmed very slightly at the top and sides. The paint is generally opaque, but there are transparent and thinly applied details on the dresses and jacket. The white lace is painted with low impasto. Inpainting is generally confined to the prominent crackle lines, but is not extensive. There is a small area of retouching to the right of the right-hand girl's left arm.

Provenance: Recorded as from Massachusetts. (Sara H. Andrews, Ashaway, Rhode Island), by whom sold in 1959 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: 101 *Masterpieces*, 1961–1964, no. 82, color repro. // 25 *Folk Artists: Their Lives and Work*, AARFAC, 1971, no cat. // *American Naive Paintings*, (IEF) 1985–1987, no. 32, color repro. // Italy, 1988–1989, no. 32, color repro.

The Younger Generation is among the most appealing group portraits of children in the National Gallery collection. Although the oblong format with half-length figures is used by other nineteenth-century painters, the asymmetrical, staggered arrangement is unusual and clever. Hamblin has sensitively individualized the children's features, particularly those of the eldest, while maintaining familial resemblance. He has suggested the closeness of the girls by having them share a book.

Several strong stylistic similarities to signed Hamblin portraits, such as *Woman and Child by a Window* and *Portrait of Ellen*,¹ support the attribution. The whittling knife and wood held by the young boy also point toward a Hamblin attribution; the artist often posed his figures holding unusual props, and the way the child grasps the piece of wood is repeated in *Woman and Child by a Window*. The lace on the girls' dresses is treated identically to that in *Sisters in Red* (1980.62.19), *Sisters in Blue* (1978.80.19), and *Woman and Child by a Window*.

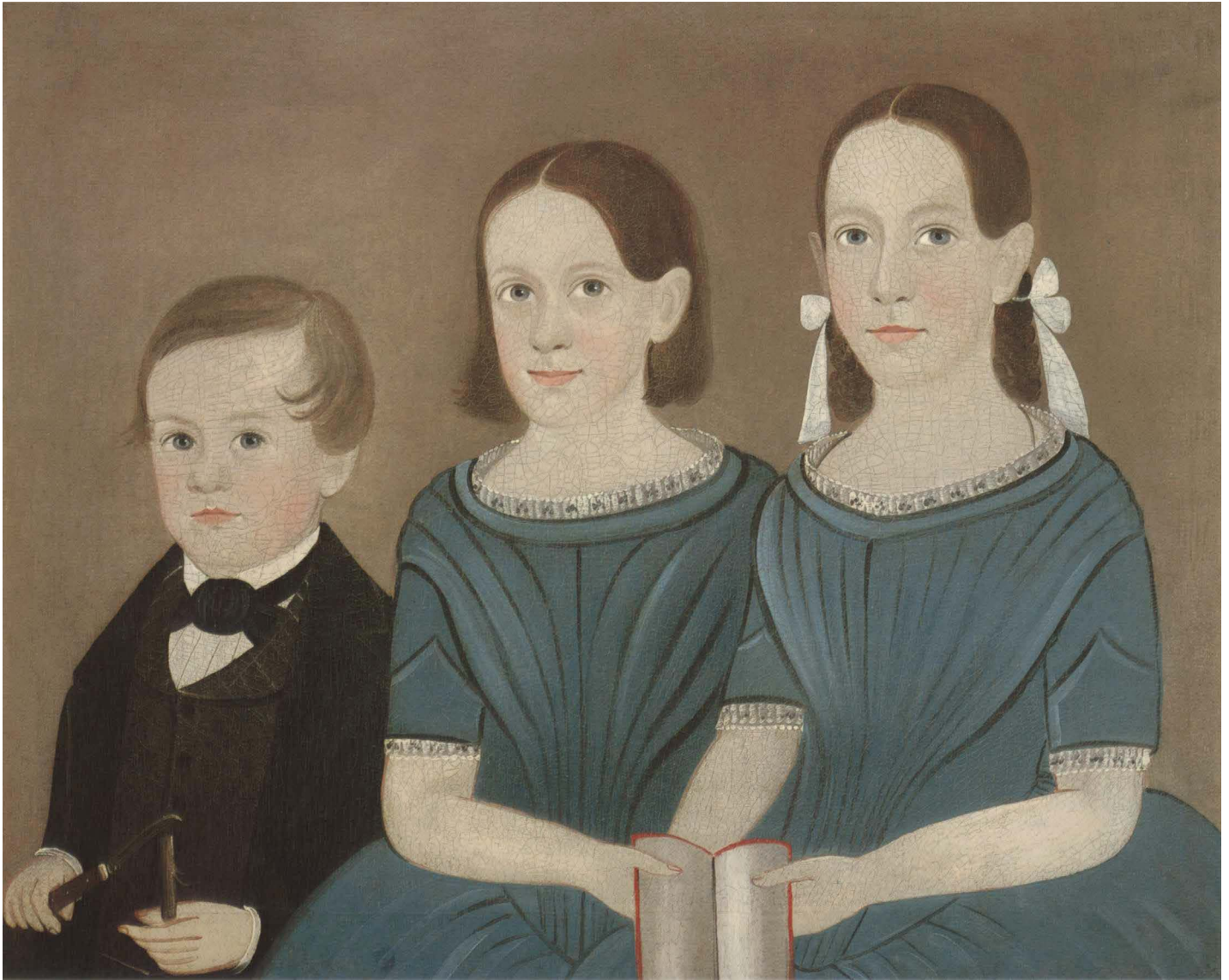
LW/JA

Notes

1. For the locations of these Hamblin portraits see biography, n. 4.

References

1963 Heydenryk, Henry. *The Art and History of Frames* (New York): 102, fig. 94.



Sturtevant J. Hamblin, *The Younger Generation*, 1966.13.5

A. Hashagen

active 1847

(see the text for biographical information)

1956.13.4 (1459)

Ship "Arkansas" Leaving Havana

1847

Oil on canvas, 57.5 x 72.7 (22 5/8 x 28 5/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower right of image: A. HASHAGEN.

Across bottom: *Ship Arkansas Capt Nehemiah Larabee.*

Left the Port Havana. MAY 1847.

On banner of foreground ship: ARKANSAS

On banner of distant ship on left: RUSSIA

On ship in left foreground: CUBA

Technical Notes: A moderately thick white ground covers the painting surface but not the tacking edges. Over this ground is a uniform layer of light blue paint; the blue, which has lumps from the underlying fabric and small brown and black inclusions, is utilized as the sky color. The fabric weave is readily visible, and the paint is very thin due to lack of pigment; the result is a "scrubbed" quality with visible brushmarks which allows the underlayer to show through. The translucent quality is probably emphasized by the aging of the oil medium. Only the black hulls and blue grounds of the flags are still opaque. The wide, curved cracks and slightly cupped paint are secure. Most of the original paint is in place, with only a few small scattered retouchings. The exception, however, is the border at the bottom which bears the inscription. This was badly damaged during a restoration and was largely repainted. The inscription is intact for the most part, however.

Provenance: Recorded as from Pennsylvania. Purchased by 1956 by Edgar William and Bernice Chrysler Garbisch.¹

Exhibitions: NGA, 1954, no. 93. // Triton, 1968.

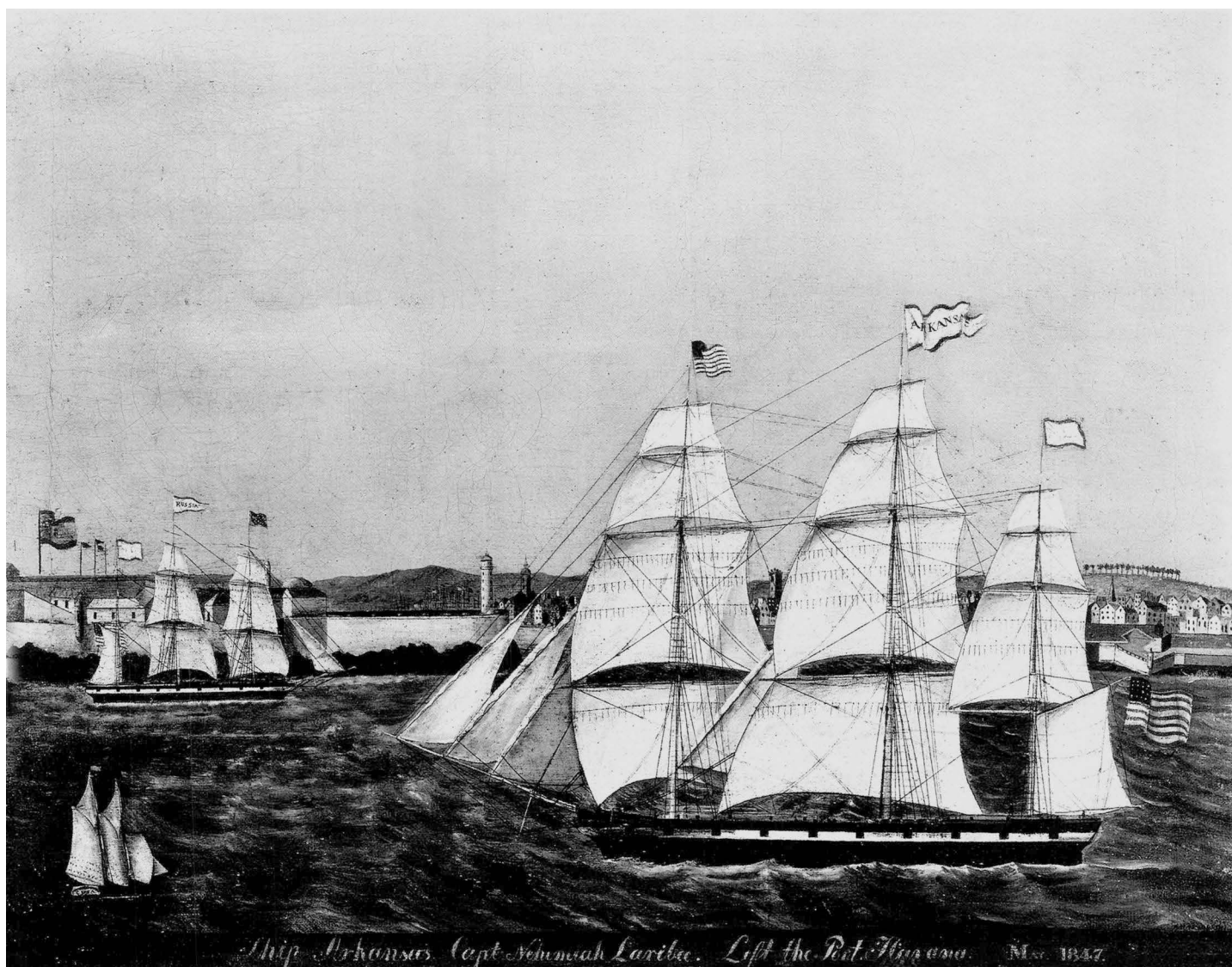
THE *Arkansas* AND THE *Russia* WERE Maine merchant vessels commanded by Captain Nehemiah Larabee (1800–1863), of Brunswick, Maine.² A heavy investor in the local shipbuilding trade, Larabee enjoyed a good business relationship with the successful William V. and Oliver Moses of nearby Bath, brothers who operated a shipyard as well as a small fleet of vessels. The *Russia*, built in 1844 by the brothers, was part of their fleet; command of the 331-ton bark was given to Larabee.³ The following year Larabee received command of the Moses' newly-built *Arkansas*, a ship-rigged vessel measuring 399 tons and 122 feet in length, whose port, like that of the *Russia*, was Bath.

The third vessel in the painting, the *Cuba*, was built in 1829 by Arthur Morrison at Phippsburg, Maine, and its port, too, was nearby Bath. There is no documented proof that the *Cuba* was also commanded by Larabee, but the presence of a captain's flag (bearing the initials "N. L.") on her mainmast, like those flying from the *Arkansas* and the *Russia*, indicates this connection. Though the boat's size is entirely out of proportion to the rest of the painting, the artist may have been attempting a correct scale relationship; the actual *Cuba* was quite a bit smaller than either the *Russia* or the *Arkansas* (she measured 76 feet in length and 122 tons).⁴

The Maine ships are seen together in Havana harbor in May 1847; Hashagen's inscription indicates that the *Arkansas* is departing, presumably to return to Bath with her new cargo. Many Maine merchants were heavily involved in West Indies trade during this period; Bath's prosperity from the 1820s through the 1850s depended on the exchange of lumber in many forms for goods such as molasses, sugar, rum, and coffee.⁵

The painting was undoubtedly made for Captain Larabee, since it depicts three ships that he commanded and each one prominently displays the red-bordered captain's flag mentioned above; like *Steamship Erie* (artist unknown; 1980.61.7), which was surely commissioned by its owner, and the James Bard paintings *Steamer "St. Lawrence"* (1953.5.2) and *Towboat "John Birkbeck"* (1971.83.1), *Ship "Arkansas"* is a "portrait."

While the subject of this painting can be clearly identified and documented, nothing is known about the artist. Some Hashagens emigrated to America from the vicinity of Bremen, Germany, in the nineteenth century, but no connection has been made between them and the artist of this painting.⁶ The carefully lettered inscription (albeit with the Captain's name misspelled), signature, ships' names on the banners and hulls, and the precisely drawn ships and riggings may indicate that Hashagen, like many other naive artists, was trained as a sign painter. Or, the artist may have been employed as a painter or decorator of ships. The dark brown painted edging (widest at the bottom edge) and the elegant gold lettering of the inscription evidence a ceremonious presentation of the scene. Though it lacks accurate pro-



A. Hashagen, *Ship "Arkansas" Leaving Havana*, 1956.13.4

portions among the vessels, Hashagen's is a detailed and finely painted depiction of Larrabee's three ships set against the colorful buildings and clear sky of their West Indian port.

SDC

Notes

1. The Garbisch records do not state from whom or when they purchased the painting. Their usual accession number, indicating year of acquisition, is here replaced by "N66." On the back of a photograph of the painting in NGA-CF, a penciled note indicates that the painting was purchased "from N66."

2. The information about the ships depicted and about Larrabee (including the correct spelling of his name) was provided by Nathan Lipfert, curator, Maine Maritime Museum, Bath, in a letter dated 2 February 1987, in NGA-CF. We are grateful for Mr. Lipfert's generous assistance with this and other marine paintings in the Garbisch gift.

3. Lipfert (see n. 2) explains that tonnage of merchant vessels of this period was a measurement of volume, not weight. Here, tonnage is short for register tonnage, which refers to a boat's carrying capacity; one ton equals a hundred cubic feet. For more information about W. V. and O. Moses, see Parker McCobb Reed, *History of Bath and Environs* (Portland, 1894), 374-375, 413-415.

4. The *Cuba*'s owner was James Duly, her master Francis Kelley. The information about the *Cuba* derives from William A. Baker, *Maritime History of Bath, Maine and the Kennebec River Region*, 2 vols. (Bath, 1973), 2: 828 ("Appendix A: Construction Record"). This reference was kindly supplied by Mrs. Frederick M. Haggett, curator, Phippsburg Historical Museum (letter of 2 March 1987, in NGA-CF).

5. Bath was very important to American trade with the West Indies; in 1820, for example, it ranked eighth among American ports sending cargoes to Havana. The lumber carried by Bath vessels to the West Indies took many forms, most of it for shipbuilding use: masts, spars, planks, boards, scantlings, joists, and shingles. Secondary exports included fish, fowl, livestock, and vegetables. For further reference on the trade, see Baker 1973 and William H. Rowe, *The Maritime History of Maine* (New York, 1948), 97-118.

6. Maine censuses of the period do not list any Hashagens. The information about German immigrants named Hashagen was supplied to William P. Campbell by a Washington area resident of the same name (note in NGA-CF). According to Dr. Heinz-Wilhelm Haase, Director, Bremer Landesmuseum für Kunst- und Kulturgeschichte Focke-Museum, Bremen, West Germany (letter of 2 April 1987, in NGA-CF), there were many Hashagens living in Bremen and its surrounding villages in the nineteenth century. However, none of these listings include a Christian name beginning with "A". It is interesting to note that the probable artist of *Capture of the "Savannah" by the U.S.S. "Perry"* (1967.20.2), Fritz Müller (q.v.), also emigrated here from Bremen in the middle of the nineteenth century.

References

None

George A. Hayes

active c. 1870/1885

(see the text for biographical information)

1980.62.9 (2794)

Bare Knuckles

c. 1870/1885

Oil on paperboard attached to wood panel, 30.5 x 48.6 (12 x 19¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions:

At lower left: *GEO. A. HAYES.*

Technical Notes: The paperboard support was originally nailed to a wooden strainer (removed in a conservation treatment). The thin off-white ground is smoothly applied. The paint is applied opaquely with small, tight brushstrokes, and in several areas a stippled effect is used to simulate fabric texture. The artist employed a variety of techniques to create a great range of cloth textures, as seen in the jackets of the men.

The support and paint layer are generally well preserved, with some retouched areas which include the chest of the red-clad boxer in the right foreground, the area around a series of filled tackholes along the top edge, and the extreme top left corner. Old scratches through the chest and leg of two figures in the bottom right quadrant and a scratch at the top right have been retouched, as have the holes along all edges. There is minimal pinpoint retouching throughout.

Provenance: Recorded as from New York. (Henry W. Cowan, Troy, New York), by whom sold in 1953 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 108. // *Sport in Art*, traveling exhibition circulated by the American Federation of Arts, 1955-1956, no. 47. // *American Art*, Brussels Universal and International Exhibition, Belgium, 1958, no. 97. // *101 Masterpieces*, 1961-1964, no. 91, color repro. // *111 Masterpieces*, 1968-1970, no. 97, color repro. // *The New World: 1620-1970*, The Chrysler Art Museum, Provincetown, Massachusetts, 1970, no. 20. // Tokyo, 1970. // *What is American in American Art*, M. Knoedler and Co., New York, 1971, no. 60. // *Champions of American Sport*, NPG; Chicago Historical Society; American Museum of Natural History, New York, 1981-1982, not included in cat.

THIS CROWDED, colorful scene represents a prizefight of the latter half of the century. Bare knuckles contests were illegal, but matches often took place in towns divided by state lines, so they could be



George A. Hayes, *Bare Knuckles*, 1980.62.9

moved if necessary.¹ Although in this painting the fight is attended by a large, all male crowd, boxing was not universally popular in America. In 1835 a writer for the *New York Mirror* lamented the importation of “the detestable practice of prizefighting.”²

In *Bare Knuckles*, the ring is crowded with six fighters, a bottle holder, and other figures who may be trainers or coaches.³ Standing outside the ring to the right of center is a time-keeper holding a watch. The gentleman to his right is probably a referee, since he intently watches the fight from a central position just outside the ring. The artist, about whom nothing is known, has attempted to give all of the participants

serious expressions, especially the two determined-looking fighters.

Equal emphasis is placed on all parts of the composition. The figures that populate the background attract the viewer’s attention nearly as much as the foreground subjects. With painstaking technique, Hayes, about whom nothing is known, presents a wealth of colorful details. The fighters wear buttoned shoes and polka-dot pants that match the flags decorating their side of the ring. In a crowd of spectators, a few boldly patterned trousers, as well as many striped, checked, and dotted shirts, and a variety of hats, ties, pipes, cigars, beards, and mustaches can be distinguished. All of this bright

detail gives the painting a rich and decorative surface. The crowd of simplified, stylized faces is surprisingly impassive. The only activity is some last-minute betting, indicated by several figures grasping green bills in outstretched hands.⁴

Boxing prints, such as those published by Currier and Ives, existed in nineteenth-century America, but do not appear to have been as popular as their English prototypes.⁵ Folk paintings of boxing scenes are rare. This one may well have been inspired by a print, although no precise source has been identified.

LW

Notes

1. Black and Lipman 1966, 103. The last bare knuckles contest in the United States was fought in 1889.
2. Alexander Eliot, *Three Hundred Years of American Painting* (New York, 1957), 59. By around the 1880s, however, boxing was becoming more accepted on account of the popularity of fighter John L. Sullivan and the publication of boxing stories in the *Police Gazette*, which sent artists to sketch the fights.
3. According to Ellen Roney Hughes, Division of Cultural History, NMAH, the scene, with its multiple fighters, seems to depict a team boxing or exhibition match. Telephone notes, 26 September 1991, in NGA-CF.
4. The chest at the left side of the ring probably held the bets. Money was wagered several times during boxing matches in the 1880s. Bets were placed on which man would draw the first blood, as well as between rounds. Bert Sugar, publisher of *Ring Magazine*, telephone notes, July 1982, in NGA-CF.
5. For examples of boxing prints, see Gale Research Company 1984, cat. no. 2833; *Antiques* 20 (December 1981), 1276; and three issues of *Old Print Shop Portfolio*: 23 (May 1964), no. 14; 7 (February 1948), nos. 19–21; and 8 (June–July 1949), no. 10.

References

- 1966 Black and Lipman: 103.
 1971 Bihalji-Merin, Oto. *Naive Art: A History and Worldwide Survey*. New York: color pl. 39.

Daniel Hendrickson

1723–1788

DANIEL HENDRICKSON was descended from Hendricksons who moved in the 1690s from Flatbush, Long Island, to a section of Middletown, Monmouth County, New Jersey, that came to be known as Holland. Born on 5 January 1723, he was the eleventh and youngest child of Captain Daniel Hendrickson and his wife, Catharine Van Dycke. Captain Hendrickson, a farm owner, physician, and at one time High Sheriff of Monmouth, died when his son Daniel was four years old, and his extensive land holdings were divided among his sons. Daniel inherited the homestead farm, on which he lived his entire life. On 22 December 1743 Daniel married Catharine Couwenhoven, with whom he had four children.

Although nothing is known about Hendrickson's secular education, he received catechismal instruction under the direction of the pastor of the Dutch Reformed Church. He later offered such lessons himself. On 25 April 1747, he and his wife joined the Reformed Churches of Freehold and Middletown. He became a lay reader, delivering sermons from the pulpit and conducting prayer meetings at home, and published a sermon in Dutch.¹ His leadership in the church earned him the nickname "Dominie."

Hendrickson's primary occupation was that of a farmer, and, like his father, he amassed a large amount of property. In addition to practicing agriculture he is recorded as having run a tannery, a cordwain business, a brickyard, a redware pottery, and a distillery. He was also involved in shipping brick and agricultural products from Monmouth County to New York City.²

Music and art seem to have been recreational activities for Hendrickson. He had a spinnet in his house and, according to Reverend Schenck, a descendant who wrote a brief biography of Hendrickson in about 1870, "obtained for his personal use a large organ" for which he had his ceiling raised.³ About his art Schenck wrote: "He had an unusual genius for painting as without any known instruction and in a creditable manner he executed life-size portraits in oil of himself, several of his family, of a dau. of Gov. Belcher and also one of the

Rev. W. Erickson now in the possession of the author."⁴ Of these, only a portrait of his daughter Catharine (1953.5.45) and a self-portrait (Monmouth County Historical Association, Freehold, New Jersey) have been located. Another painting, attributed to him by family tradition and exhibiting stylistic similarities, is a portrait of a man thought to be Pieter Luyster, a neighbor and friend of the artist (Monmouth County Historical Association). These three portraits share unsophisticated draftsmanship, evident pentimenti, narrow lips, and almond-shaped eyes. In addition to painting portraits, Hendrickson is believed to have done some decorative painting of furniture and walls.⁵

Hendrickson, described by Schenck as grossly overweight, died very suddenly on 21 January 1788.

JA

Notes

1. Daniel Hendrickson, *De groote gelukzaligheid van Gods volk in dit leven, vertoont uyt I Pet. i, 3* (New York: J. Parker and W. Weyman, 1758).
2. Notes from a lecture given by Joseph Hammond, a Monmouth County historian, at the Monmouth County Historical Association, 1984. I am grateful to Sarah H. Heald, curator, for providing a copy for the NGA-CF.
3. Schenck c. 1870, 2.
4. Schenck c. 1870, 3.
5. See n. 2. Painted door by Hendrickson included in Blackburn and Piwonka 1988, cat. no. 294, color repro. p. 28.

Bibliography

- Daniel Hendrickson's ledger and account book of 1753–1769 are in Special Collections, Rutgers University Libraries, New Brunswick, N.J.
- Schenck, Reverend Garrett Conover. "Sketch of Daniel Hendrickson." Unpublished manuscript, c. 1870. Hendrickson Miscellaneous File, Collection 1, Family Papers, Monmouth County Historical Association, Freehold, N.J.
- Beekman, George C. *Early Dutch Settlers of Monmouth County, New Jersey*. Freehold, N.J., 1901: 113–135.

Attributed to Daniel Hendrickson

1953.5.45 (1259)

Catharine Hendrickson

c. 1770

Oil on canvas, 117 x 96.2 (46¹/₁₆ x 37⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse (no longer visible; photograph taken prior to lining, in NGA-CF): *Catharine Hendrickson* []; and on same line but in a different ink and seemingly in a different hand: 1781

Technical Notes: The support consists of two pieces of fabric joined by a seam which varies from 7.5 to 6 cm from the left edge. The tacking edges are extant. The ground, applied by the artist, is a thin, warm, dark gray layer. Over this, white paint was applied in the areas of the sky, the red dress, and the distant landscape at the right, seemingly to provide a reflective surface under these elements. White underpainting was applied beneath the arms but not beneath the flesh of the face and neck. The dress is rendered in transparent glazes of red and brown. The sitter once held a third flower but it is covered with retouch, perhaps because it was mistakenly revealed during a cleaning. Other areas of repaint seem to cover pentimenti. These include a heavily repainted curve to the left of the sitter's left arm, the area just above her left hand, and the tip of the thumb and an area to the left of her right hand.

The ground has small flake losses sprinkled through the sky, trees, and headdress. The dress as well as the sky and trees are heavily abraded. Much of the upper right portion of the sky was reglazed by a later hand. Overall, the picture has a rubbed and slightly mottled appearance due to discrepancies between the retouch, the abraded original, and the original in good state.

Provenance: Descended in the family of the sitter to Mrs. Hattie Hendrickson Longstreet Tunis; to her niece, Bertha Hendrickson Conover (Mrs. Cecil S.), Middletown, New Jersey. Sold c. 1950 to (Edna M. Netter, Marlboro, New Jersey), by whom sold in 1951 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Untitled exhibition, Monmouth County Historical Association, Freehold, New Jersey, 1931–1940. // NGA, 1954, no. 17. // *101 Masterpieces*, 1961–1964, no. 17, color repro. // Palm Beach, 1967. // *111 Masterpieces*, 1968–1970, no. 17, color repro. // Tokyo, 1970. // *A Nation of Nations*, NMAH, 1976–1988, no cat.

CATHARINE HENDRICKSON, identified by the inscription and by family tradition, was the third of Daniel Hendrickson's four children and his only daughter.



Attributed to Daniel Hendrickson, *Catharine Hendrickson*, 1953. 5.45

ter.¹ She was born on 8 August 1753 on the family homestead, where she lived her whole life and never married. She died there on 1 March 1835 and was buried in the family graveyard on the grounds. According to descendants, the portrait was painted when she was seventeen.²

The attribution of this portrait to Daniel Hendrickson is based both on Schenck's statement that he painted life-size portraits of his family, and on its stylistic relationship to his two other known works (see biography). Although *Catharine Hendrickson* is larger and more elaborate, the delineation of the features, particularly the long, narrow shape of the eyes, is notably similar. As in the self-portrait, the face is heart-shaped and the eyebrows spring from the nose. *Catharine Hendrickson* exhibits peculiar pentimenti around the face similar to those seen in the Luyster portrait.

This portrait, although traditional in some respects—such as the vase of flowers—is unusual among eighteenth-century portraits for its prominent inclusion of wild birds. Although a European tradition of portraying birds in women's portraits carried over to the colonies, the birds, unlike these, were usually domesticated and were often shown perched on the sitter's finger. Three of the birds Hendrickson has depicted are easily identified: a robin, a cardinal, and a dove.³ The dove flies with an olive branch in its beak, a common reference to peace. There is, however, no representational tradition of cardinals and robins, and it is not clear whether or not they were intended to embody symbolic meaning.⁴

JA

Notes

1. For genealogical information, see Beekman 1901 (see Bibliography).

2. This is contrary to the 1781 date on the reverse. The family dating, c. 1770, seems more likely; twenty-eight is an unusual age for a portrait of an unwed woman such as this, which seems to celebrate her youthfulness.

3. It has been suggested that the fourth bird—small and light brown—may be a goldfinch. It is not sufficiently specific to be firmly identified.

4. Both are native to North America. Robins are also found in Europe but in smaller varieties (see "Robin," in *Encyclopedia Americana, International Edition* [New York, 1965], 23: 576).

References

1983 Cohen, David Steven. *The Folklore and Folklife of New Jersey*. New Brunswick, N.J.: 77, 81.

Salome Hensel

active 1823

(see the text for biographical information)

1971.83.22 (2862)

To the Memory of the Benevolent Howard

1823

Watercolor on velveteen, 63.5 x 82.6 (25 x 32 1/2)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On the monument: TO / THE / MEMORY / OF THE /
BENEVOLENT / HOWARD

Technical Notes: The design is executed on a single piece of fine, dense, weft cut-pile cotton fabric. Pigment is for the most part located on the outer tips of the cut-pile fibers. Intense dark areas and fine details exhibit both heavy pigmentation and matting of the pile fibers; the pigment extends down the fiber and sometimes into the ground weave. Some of the highlighted areas of color (sea waves, woman's shoe) appear to be augmented with opaque white pigment. There are some remains of pencil (estimate) lines at left and top right, indicating a larger oval. There appear to be some areas of modification in the womens' costumes and on the right side of the man's head. The colors are intense to bright although there has been some fading over the years. The differential color in the perimeter, where it has been protected by the black-painted glass mat, indicates a loss of yellow, giving the ground and trees a bluer tone. There is overall spotting of cellulose degradation. The sides and bottom edges of the support are cut, and the top is a selvage. In 1984, all were stitched to a plain-weave, cotton-mount fabric covering a basewood stretcher frame.

Provenance: The artist; her daughter, Mrs. Emily C. Albright Knight, by 1886. (Robert Carlen, Philadelphia), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

THE ATTRIBUTION AND DATE of this unsigned watercolor are based on a label that was once affixed to the reverse.¹ Other works by Hensel and further biographical information have yet to be discovered.

With the simultaneous widespread popularity of mourning pictures² and theorem paintings,³ it is not surprising to find memorial subjects produced in the stenciling technique. Cotton velvet and velveteen, the favored supports for delicate shading with stencils, offered attractive, less costly alternatives to silk.

To the Memory of the Benevolent Howard is an unso-



Salome Hensel, *To the Memory of the Benevolent Howard*, 1971.83.22

phisticated example of theorem painting. The large areas of color defined with the stencils, such as the mourners' garments, show little modulation of tone and therefore appear two-dimensional. The faces, which Hensel articulated with pen and ink, have generalized features. Hensel has compensated for her lack of skill, however, with bold color and design, best exemplified by the arrangement of the stencils in a wavy pattern to suggest clouds and the use of a saturated blue and blue-green for the empire gowns of the kneeling figures.

Hensel has included many of the standard elements of nineteenth-century memorial iconography, such as the classically attired and coiffed mourners, the tomb monument, the willow tree, and the distant townscape with a church spire. The oval format was frequently chosen for mourning subjects because of its association with ancient Greek gems and coins.⁴

It is not known if Howard, the deceased commemorated by Hensel, was her relative. The sailing ship may allude to his occupation as a sea captain or to his death at sea. Ships, however, were also common symbols for the journey of life and frequently appear in memorial pictures for individuals without nautical connection.

JA

Notes

1. The label, preserved in NGA-CF, reads: "This painting was done in 1823 by Salome Hensel eldest daughter of George and Catherine Noon Hensel. Salome was afterwards Mrs. Salome Hensel Albright wife of George Albright. The picture came into the possession of their daughter Mrs. Emily C. Albright Knight wife of Dr. H. D. Knight and was framed by them Nov. 1886."

2. For a history of mourning pictures, see the entry for Samuel Jordan's *Eaton Family Memorial* (1955.11.9).

3. The history and technique of theorem painting are discussed in the entry for William Stearns' *Bowl of Fruit* (1953.5.34). Other theorem paintings in the National Gallery collection include *Basket of Fruit* (1953.5.103), *Fruit on a Tray* (1953.5.104), and *Peaches—Still Life* (1953.5.105), all by unknown hands.

4. Anita Schorsch, "A Key to the Kingdom: The Iconography of a Mourning Picture," *Winterthur Portfolio* 14 (Spring 1979), 47.

References

1954 Halpert, Edith Gregor. "In Memoriam." *Art in America* 42 (May): 137.

Edward Hicks

1780–1849

EDWARD HICKS was born in 1780 in Attleborough (now Langhorne), Pennsylvania, into a family that had suffered severe financial losses during the Revolution. After Edward's mother died in 1781, he was raised by a Quaker family named Twining.

Hicks apparently had no scholarly interests and at the age of thirteen was apprenticed to the Tomlinson brothers, coachmakers in Attleborough. This marked the beginning of his training as an artisan. This apprenticeship furnished him with the technical skills he would apply to the easel paintings he executed fairly late in his life. Hicks briefly set up his own business in 1800 but closed it to help a Northampton, Pennsylvania, doctor build a new kind of carriage. Religious discussions with this employer increased Hicks' awareness of his Quaker roots. After a severe illness, his lively character became more introspective, and he began attending Quaker meetings.

Hicks moved to Milford (now Hulmeville), Pennsylvania, in 1801 to work for another coachmaker and painter; two years later he married Sarah Worstall, a childhood friend, who would bear their four children. Hicks at this time was painting signs, furniture, coaches, lettering, and floor cloths, but he became increasingly interested in the Quaker ministry. He set out on the first of his many preaching trips in 1811, the same year he moved his family to Newtown, Pennsylvania. His sermons reportedly attracted crowds, and he was described as one of the most popular and leading ministers of his time.¹ From this point on his religious interests would dominate his life. Nonetheless, he continued painting, which he described as "one of those trifling insignificant arts"² and principally a way to "get an honest living."³ He briefly left the painting trade for farming in 1813 but had returned to it by 1815, when he began to produce elaborate signs with the help of several assistants.

In 1820 Hicks visited his cousin Elias Hicks, a principal figure in the theological rift that split the Quakers in 1827. Edward joined his cousin's Hicksite movement and remained a passionate defender of its tenets. Sev-

eral of his *Peaceable Kingdoms*, identified as *Kingdoms with Quakers Bearing Banners*, reveal how profoundly this controversy affected the artist's life. Elias Hicks appears in all of the canvases, and two of them include a verbal allusion to Hicksite doctrine.⁴

Hicks' religious concerns, however strong in the 1830s, did not totally eclipse his artistic life. While he continued to paint variations on the Quaker theme of peace and brotherly love throughout his life, as exemplified by his more than sixty versions of the *Peaceable Kingdom*, he also apparently offered artistic instruction. Hicks reportedly taught his younger cousin Thomas Hicks, and the Bucks County *Intelligencer* in 1864 reported that, as a youth, the academic painter Martin Johnson Heade (1819–1904) was “placed under the instruction of Edward Hicks . . . to be taught the art of painting.”⁵

The paintings from the 1840s, the last decade of Hicks' life, are considered his best and include *The Grave of William Penn* (1980.62.12), *The Cornell Farm* (1964.23.4), and later *Peaceable Kingdoms*. They exhibit greater fluidity of line, movement, unity, and interest in geographical surroundings than do his earlier works.

Edward Hicks died in 1849. During his lifetime he was better known as a minister than as an artist, and was described by a contemporary in 1884 as “of commanding presence, tall slender and erect, with dark complexion, striking features and intellectual countenance. He was a great reader with a very retentive memory; but a man of strong prejudices and quick temper which he says he controlled with great difficulty. In the social circle he was a most genial and interesting companion.”⁶ Hicks' paintings are among the most popular in folk art, although they did not become well known until 1932–1933 when the American Folk Art Gallery in New York included a *Peaceable Kingdom* on a nationwide tour.⁷

LW

Notes

1. Dresser 1934, 27.
2. Ford 1952, 29, quoting Hicks' *Memoirs*.
3. Dresser 1934, 27, quoting an 1847 entry in the artist's diary.
4. For a discussion of Hicks' theology and the Hicksite movement, see Eleanore Price Mather, “A Quaker Icon: The Inner Kingdom of Edward Hicks,” *The Art Quarterly* 36 (Spring/Summer 1973), 84–89. Mary C. Black first noted the relationship of these paintings to the Quaker conflict. Dr. Frederick Tolles, formerly director of the Friends Historical Library at Swarthmore College, discovered a specific reference to this theme of religious freedom in a poem by Samuel Johnson (1763–1843), a fellow Quaker, and was able to identify the Quaker figures illustrated.
5. Theodore E. Stebbins, Jr., *The Life and Work of Martin Johnson Heade* (New Haven and London, 1975), 3–4.
6. Dresser 1934, 26.
7. In addition, a 1932 exhibition at the Museum of Modern Art entitled *American Folk Art, The Art of the Common Man: 1750–1900* included Hicks' *Peaceable Kingdom*, c. 1833, and *Grave of William Penn*, 1847 (nos. 21 and 22 in the exh. cat.).

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1980.62.15 (2800)

Peaceable Kingdom

c. 1834

Oil on canvas, 74.5 x 90.1 (29 1/8 x 35 1/2)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The ground, where visible through the cracks, appears to be off-white and evenly applied. Under raking light and magnification, it appears that the sky and dark background were painted prior to the addition of the animals and figures. In most areas, the white and highlights were painted last, with low impasto. The paint has become transparent in places due to natural aging, especially where the dark horizon line cuts across the groups of Indians and traders. There are old losses and repaint in the orange-green foliage of the tree on the extreme left and in the sky above the tree.

Provenance: Given by the artist in 1834 to Joseph Foulke [d. 1836], Three Tuns, Pennsylvania. Thomas Foulke, Ambler, Pennsylvania, his great-grandson. (Robert Carlen, Philadelphia), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Hicks Centennial Exhibition*, Robert Carlen Gallery, Philadelphia, 1949, no cat. // *American Primitive Painting, 1750–1950*, Milwaukee Art Institute, 1951, no. 99 // NGA, 1954, no. 76. // NGA, 1957, not included in cat. // *Early American Paintings*, Sokoliki Park, Moscow, 1959, no cat. known. // *101 Masterpieces, 1961–1964*, no. 53, color repro. // *Inaugural Exhibition*, Museum of Fine Arts, St. Petersburg, Florida, 1965, no. 6. // *Three Centuries of American Painting*, MMA, 1965, no cat. // Palm Beach, 1967. // *101 Masterpieces, 1968–1970*, no. 49, color repro. // Tokyo, 1970. // *What is American in American Art*, M. Knoedler and Co., New York, 1971, catalogue by Mary C. Black, 51, no. 28. // *American Naive Paintings*, (IEF) 1985–1987, no. 33, color repro. // Italy, 1988–1989, no. 33, color repro.

EDWARD HICKS' approximately sixty paintings of the peaceable kingdom span his artistic career from the early 1820s until his death in 1849. They are important paintings which not only reflect Hicks' artistic advancement but also the evolution of his religious beliefs. While this evolution was not always smooth and consistent, a progression of sorts can be discerned, as the *Peaceable Kingdoms* increasingly conform to Hicks' personal beliefs. The paintings also exhibit the artist's reliance on traditional written and printed sources and provide a picture of the relationship and exposure of folk painters to academic artistic traditions.

The theme of the peaceable kingdom is based on Isaiah 11, which foretells the reign of wisdom, understanding, and righteousness on earth when "the wolf shall dwell with the lamb, and the leopard shall lie

down with the kid."¹ Some of Hicks' early versions, referred to as *Peaceable Kingdoms of the Branch* and produced c. 1825–1830, show a child with a grapevine, a figure borrowed from an engraving of a composition by Richard Westall which appeared in American Bibles and Books of Common Prayer as early as c. 1817 and continued in use for some two decades.² The child, an allusion to Christ's sacrifice and representative of conventional Christian doctrine, seems to have been adopted unconsciously by Hicks.³ His own beliefs differed from the traditional view of Christ's role, however, and Hicks omitted the child in later compositions such as the National Gallery painting.⁴

The second group of compositions, identified as *Peaceable Kingdoms with the Quakers Bearing Banners*, was produced about 1827–1835 and reflects the split in Quaker doctrine that finally caused a separation between orthodox and Hicksite factions in 1827.⁵ Peace and brotherly love, always important Quaker themes, took on added significance for the artist who, as a Quaker minister, was deeply involved in the theological struggle. Hicks' new *Peaceable Kingdoms* stress peace and religious liberty, and references to Hicksite doctrine now replace conventional orthodox allusions.

The National Gallery *Peaceable Kingdom* belongs to the next important group, collectively identified as *Middle Kingdoms* or *Kingdoms with the Seated Lion*.⁶ Hicks now crowds the composition with all of the animals listed in Isaiah 11:6–8. The lion and ox dominate the canvas. The presence of these animals, replacing the previously central child, marks an important change.⁷ The absence of any orthodox references to the Crucifixion is also significant. Although the composition conforms to Isaiah 11:7, "And the lion shall eat straw like the ox," Hicks' own writings and sermons provide the key with which to interpret this *Peaceable Kingdom*. In a poem inspired by the verses from Isaiah, Hicks wrote, "While the old lion thwarting nature's law / shall eat beside the ox barley straw."⁸ In this "painted sermon" the lion eats straw, yet his eyes reflect the struggle to control his natural appetite. The triumph over base instincts is now the principal theme. In an 1837 sermon which Ford calls "the perfect elucidation of his '*Kingdoms*,'" Hicks also related the natures of man and animals. He stressed that just as the untamed and changeable wolf, leopard, bear, and lion could yield their self-will to the Christ Spirit and acquire opposing natures, so could man deny his own animal traits to become a rational, peace-loving being, thereby fulfilling Isaiah's prophecy. The animals in the *Peaceable Kingdom* often have human expressions, and their struggle becomes



Edward Hicks, *Peaceable Kingdom*, 1980.62.15

man's struggle. They depict Hicks' personal conflict as well, since the artist confessed to battle with his own passionate, choleric nature and admitted shame at his often less-than-gentle spirit.⁹

While the National Gallery *Peaceable Kingdom* represents Hicks' personal vision, Ford points out that it, like the others, borrows heavily from printed sources.¹⁰ The child caressing two animals may derive from a Bible illustration called *The Happy State of the Church under the Reign of the Messiah*.¹¹ The background scene representing William Penn's treaty with the Indians most likely derives from the Boydell-Hall print after Benjamin West's (1738–1820) version of the scene owned by the Pennsylvania Academy of Fine Arts.¹²

Mather feels that the *Middle Kingdoms* are tense "psychological landscapes which reflect a desperate hunger for peace"; by contrast, the *Late Kingdoms*, dating from the last half of the 1840s, appear serene, depicting submissive animals accepting their self-denial.¹³ Even their compositions show less tension; an open arrangement of figures, and more control over space replace the earlier collagelike agglomeration of animals.

The foreground space in the National Gallery *Peaceable Kingdom* is crowded and lacks true perspective, yet the background opens into a naturalistic landscape. Hicks has made some attempt to model his animal figures with light, but his sign-painting technique, featuring smooth, bright colors, makes them look like animated cutouts. Hicks' ability to combine traditional influences into an original, personal composition full of expressive figures and decorative patterns ranks him among the best of folk painters.

LW

Notes

1. Isaiah 11:6–8 reads:

The wolf shall dwell with the lamb, / and the leopard shall lie down with the kid, / and the calf and the lion and the fatling together, / and a little child shall lead them. / The cow and the bear shall feed; / their young shall lie down together; / and the lion shall eat straw like the ox. / The sucking child shall play over the hole of the asp, / and the weaned child shall put his hand on the adder's den.

2. For examples of *Peaceable Kingdoms of the Branch*, see Mather 1983, cat. nos. 2–6. Ford 1952, 138, reproduces the Westall engraving.

3. Mather 1973, 92.

4. See Ford 1952, 42–43, 118. The Westall child's grapevine is a symbol of the traditional belief in vicarious atonement and the historic Christ. Elias Hicks, the artist's cousin and founder of the Hicksite movement, considered "the mode of redemption generally held by professing Christians as being affected by the death or outward dying of Jesus Christ upon

the outward wooden cross" to be a "vulgar error" (Mather 1975, intro.). The Quaker doctrine of redemption stressed the yielding of the self-will to the divine will of the "Inner Light," or St. Paul's Christ within. The "Inner Light," according to Mather 1973, 85, may be roughly equated to the Holy Spirit. For a complete discussion of Hicks' theology as reflected in his *Peaceable Kingdom* paintings, see Mather 1973, 84–99.

5. They include the figure of Elias Hicks. Some, like that in the Winterthur Museum (Mather 1983, cat. no. 18), include a verbal reference to the "Inner Light." Mather 1973, 88, notes that Mary C. Black first related the change in iconography here to the 1827 Separation.

6. Others are at AARFAC (Mather 1983, cat. no. 32); The Worcester Art Museum (Mather 1983, cat. no. 34); The Brooklyn Museum (Mather 1983, cat. no. 29); the Philadelphia Museum of Art (Mather 1983, cat. no. 31); and Randolph-Macon Women's College, Lynchburg, Virginia (Mather 1983, cat. no. 30).

7. Eleanore Price Mather, telephone notes, 25 February 1982, in NGA-CF. The section "Kingdoms in Transition," in Mather 1975, mentions and illustrates two interesting transitional *Peaceable Kingdoms* which show the gradual minimalization of the Westall child. The Sydney Janis *Peaceable Kingdom*, c. 1830–1835 (fig. 8), features the child with his hand raised, but he does not hold a branch. The version at the MMA, c. 1830 (fig. 7), shows the child holding a branch, but it bears no grapes. *Middle* and *Late Kingdoms* delete any such reference to Christ's sacrifice, and the child's figure is often smaller or off to one side.

8. Ford 1952, 41.

9. Ford 1952, 85–89, and Mather 1973, 91–97, discuss Hicks' 1837 discourse, which was later published as well as included in his *Memoirs* (see Bibliography).

10. See Ford 1952, xi–xvi, 41–44, 62, 87, 105–109, and illustrations.

11. Ford 1952, xv. Parry 1975, 93, indicates that the child caressing the animals may refer to the taming of animals, which traditionally signified the triumph of spiritual love over bestial appetite, or the victory of higher instincts.

12. Ford 1952, 41 and 141 (repro. of engraving). See n. 3 of the entry for Hicks' *Penn's Treaty with the Indians* (1980.62.11). Parry 1975, 92–93, adds that Thomas Clarkson's 1806 *Portraiture of Quakerism* listed three contemporary prints that might be found in an eighteenth-century English Quaker home and that these included a scene of Penn's Treaty.

13. Mather 1975, introduction. This essay includes additional commentary on the late versions of the *Peaceable Kingdom*, examples of which are in the Phillips Collection and the Albright-Knox Art Gallery (figs. 14, 18).

References

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- 1970 Dasnoy, Albert. *Exegese de la peinture naive*. Brussels: 212, 220, 221, 225.
- 1970 Mather, Eleanore Price. *Edward Hicks, Primitive Quaker*. Wallingford, Pa.: 3, 16–20, 25–33.
- *1973 Mather, Eleanore Price. “A Quaker Icon: The Inner Kingdom of Edward Hicks.” *Art Quarterly* 36 (Spring/Summer): 99.
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- 1975 Derfner, Phyllis. “Edward Hicks: Practical Primitivism and the Inner Light.” *Art in America* 63 (September/October): 76–79.
- *1983 Mather 1983 (see Bibliography): 127, cat. no. 33.
- *1985 Ford 1985 (see Bibliography): 25–30, 86–87, color repro.

1980.62.13 (2798)

The Landing of Columbus

c. 1837

Oil on canvas, 45 x 60 (17¹¹/₁₆ x 23¹¹/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At bottom center: COLUMBUS

Technical Notes: The support is medium weight with a smooth, white ground layer. The paint application is also primarily smooth, with low impasto in the whites. The paint may have an excess of medium, which probably explains the overall pattern of severe traction crackle, particularly wide and obtrusive in the figures' faces and in the sky (now inpainted).

Provenance: Painted for the family of William Janney, Newtown, Pennsylvania; taken south by Mary Janney after her marriage. Given by a member of the Goose Creek Meeting, Loudon County, Virginia, to a family in Silver Spring, Maryland.¹ (Robert Carlen, Philadelphia); to (Edith Gregor Halpert, Downtown Gallery, New York, until 1945); to (M. Knoedler and Co., New York, 1945), by whom sold to Joseph Katz, New York, 1945–1947; to (M. Knoedler and Co., New York), by whom sold in 1947 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, not included in cat. // *Edward Hicks, 1780–1849*, AARFAC, 1960, no. 18.

The Landing of Columbus was painted for Hicks' friend William Janney, but it is not known whether its specific subject was commissioned by Janney or chosen by the artist. If Hicks did select the subject, he probably

was influenced in his selection by trends in academic art, since historic and patriotic subjects were common in American romantic painting of the first half of the nineteenth century.² The theme of the discovery of a country that would become a kind of peaceable kingdom, offering religious freedom to Quakers as well as other denominations, would have held particular appeal for Janney and the artist. Nevertheless, Hicks produced only one example of *The Landing of Columbus*, which suggests that the subject was not of wide interest among his friends and clientele.³

Hicks once again utilized a print source in composing his scene; *The Landing of Columbus* is based on an engraving by Moseley Isaac Danforth (1800–1862) after a painting by John G. Chapman (1808–1889).⁴ Danforth's engraving was published in the New York *Mirror* in 1837 and may have been sent to Hicks by his son-in-law, who frequently mailed New York papers to Newtown.⁵ Except for minor details, such as the number of trees and figures in the background and slight changes in costume, Hicks' composition closely follows Danforth's print. Hicks, however, brings the entire scene closer to the viewer and makes the explorer younger than he appears in the engraving.

LW

Notes

1. Ford 1985, 136, states that the painting was discovered in Purcellville, Virginia, though this may refer to Goose Creek Meeting, as both are in Loudon County. (A letter from Ford of 18 January 1988, in NGA-CF, states that this information was provided to her by Mrs. Garbisch.)

The reference to Mary Janney taking the painting “south” after her marriage, cited in Mather 1983, probably refers to Loudon County. Attempts to confirm this, as well as to determine when this journey occurred and how Mary was related to William Janney, have been unsuccessful.

2. Julius Held, “Edward Hicks and the Tradition,” *Art Quarterly* 14 (Summer 1951), 125, notes that “[Hicks'] renderings of famous incidents of American history, far from being ‘naive in conception’ are typical manifestations of the Romantic period with its search for the ‘sublime’ in nature and its love of patriotic themes.” An academic example depicting a similar subject is the Thomas Birch (1779–1851) painting *The Landing of William Penn*, 1849 (Museum of Fine Arts, Boston). For another naive painting of the same event see Frederick Kemmelmeyer's 1800/1805 *First Landing of Christopher Columbus* (1966.13.3).

3. Hicks, however, executed multiple versions of several events from American history, among them six examples of *Washington at the Delaware* (Mather 1983, cat. nos. 61–69) and three of *The Declaration of Independence* (Mather 1983, cat. nos. 76–78).

4. Both Ford 1952, xii, and Mary C. Black in *Edward Hicks, 1780–1849* [exh. cat., AARFAC] (1960), 14, state that Chapman's painting *The Landing of Columbus* is located in



Edward Hicks, *The Landing of Columbus*, 1980.62.13

the U.S. Capitol, Washington. The collection of the Capitol, however, includes only one painting by Chapman, *The Baptism of Pocahontas at Jamestown, Virginia*, 1613, of 1838. It appears that Ford and Black are confusing Chapman's Columbus painting, of which the present location is unknown, with John Vanderlyn's *Landing of Columbus at the Island of Guanahani, West Indies, October 12th, 1492*, which hangs in the Capitol rotunda.

5. Ford 1952, xiv.

References

- 1945 Price (see Bibliography): 6, 26.
- 1952 Ford (see Bibliography): xiii, xiv, 145.
- 1983 Mather (see Bibliography): 205, cat. no. 116.
- 1985 Ford (see Bibliography): 136–137, color repro.

1980.62.11 (2796)

Penn's Treaty with the Indians

c. 1840/1844

Oil on canvas, 61.7 x 76.5 (24¹/₄ x 30¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

Across bottom: *PENNS TREATY with the INDIANS, made 1681 with / out an Oath, and never broken. The foundation of / Religious and Civil LIBERTY, in the U.S. of AMERICA.*

On treaty: *PENNSYLV[ANIA]*

Technical Notes: The medium-fine-weight canvas is tightly woven. It is covered overall with a thin white ground with large, semi-transparent granular inclusions. Small dots of paint are abraded, corresponding to these granules. The figures are intact, but there is moderate abrasion around the edges, in the sky, and in the darks of the foreground. These areas have been toned.

Provenance: Recorded as from Pennsylvania. Elie Nadelman, until 1943; to (M. Knoedler and Co., New York, 1943–1944), by whom sold to Joseph Katz, New York, 1944–1947; to (M. Knoedler and Co., New York), by whom sold in 1947 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 77. // NGA, 1957, not included in cat. // *III Masterpieces*, 1968–1970, no. 66, color repro. // *The New World: 1620–1970*, Chrysler Museum of Art, Provincetown, Massachusetts, 1970, no. 14. // *Edward Hicks, a Gentle Spirit*, Andrew Crispo Gallery, New York, 1975, no. 31. // *American Naïve Paintings*, (IEF) 1985–1987, no. 34, color repro. // Italy, 1988–1989, no. 34, color repro.

EDWARD HICKS PAINTED several historical scenes, including *Penn's Treaty with the Indians*, of which there are thirteen known versions.¹ While scenes of Penn's treaty frequently appeared in the backgrounds of the *Peaceable Kingdom* paintings (see, for instance, 1980.62.15), it was not until c. 1830 that Hicks began depicting *Penn's Treaty* as an independent composition. Hicks had great admiration for William Penn (1644–1718), the Quaker founder of Pennsylvania; as Hicks' poem "Peaceable Kingdom" illustrates, he considered Penn's agreement with the Lenape Indians a fulfillment of Isaiah's prophecy of peace on earth. The final stanza reads: "The illustrious Penn this heavenly kingdom felt / Then with Columbia's native sons he dealt, / Without an oath a lasting treaty made / In Christian faith beneath the elm tree's shade."²

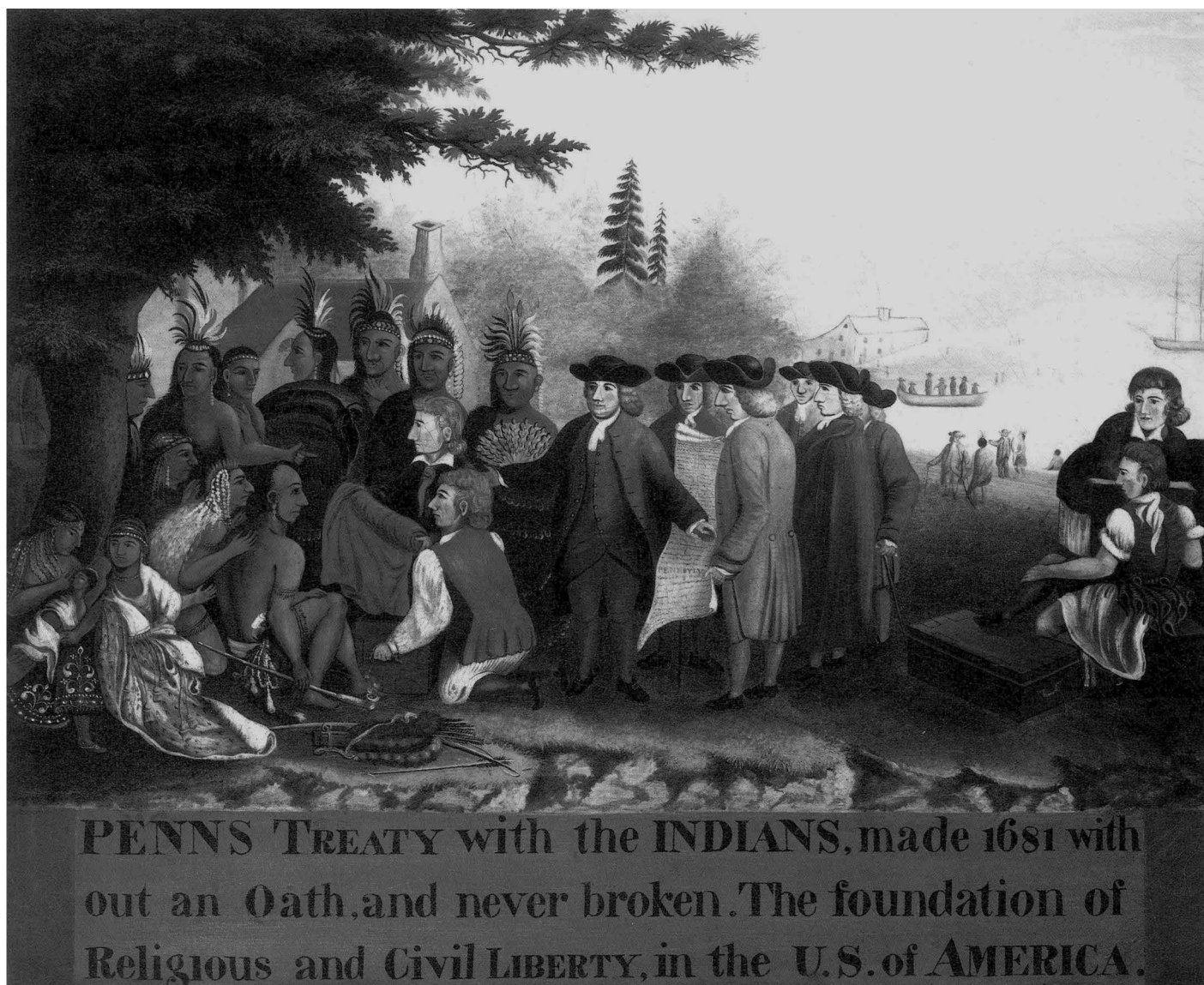
As with many of Hicks' paintings, there are print sources for this composition. The foreground figural

group is probably based on a 1775 engraving by John Hall, published by John Boydell, London, after a painting by Benjamin West of 1771 (Pennsylvania Academy of the Fine Arts, Philadelphia).³ The Hall print follows West's original closely, but the composition is reversed, a result of the engraving process. Like Hall's print, Hicks' composition is reversed. This and the fact that West's painting did not arrive in the United States until 1852 (three years after Hicks' death), make it clear that Hicks was copying a print with no firsthand knowledge of the original.⁴ Hicks relied heavily on the engraving for the grouping of the figures as well as their gestures. His depiction of Penn and the Quakers, two sailors at the right, and several of the principal Indian figures, including Chief Tammany (who in Hicks' version is half hidden behind the tree) is very similar to that of the print. Hicks simplified the background, however, omitting some figures and trees on the left and including only one completed house in the left background.⁵ He also invented the ermine robe on the young Indian woman at the left. The National Gallery version of *Penn's Treaty with the Indians* is the only one to include the bow and quiver of arrows that appear in West's painting and the print.⁶

The background scene on the right, showing a small boat of Quakers about to land near a large building, does not come from the Hall engraving after West, but instead derives from T. H. Mumford's (American, 1816–?) engraving entitled *Penn Landing at the Blue Anchor Inn*, first published in the 1830 edition of the *Annals of Philadelphia and Pennsylvania*.⁷

Because there is no mention of a treaty-signing as a single important event in any biographies of William Penn, and no written documentation has appeared,⁸ the story as portrayed by West and many others is considered to be apocryphal.⁹ Seventeenth-century treaties were not made in the manner depicted, with a parchment scroll signed and executed by all the parties.¹⁰ Hicks identified several of the Quakers on the scroll in some of his versions, although not in this one. The man holding the scroll is James Logan, Penn's secretary; the cloaked Quaker is Thomas Lloyd, the deputy governor; and the figure behind Penn is Thomas Story, a Quaker minister.¹¹ None of these individuals, however, were in the colonies at the time of Penn's meetings with the Indians. Indeed, a single peace treaty signing probably never occurred, although Penn did have several "friendship conferences" with different groups of Indians in 1682 and 1683.¹²

Penn's Treaty with the Indians is characterized by the strong, flat colors, crowded foreground, and rose-tinted



Edward Hicks, *Penn's Treaty with the Indians*, 1980.62.11

sky typical of much of Hicks' work. The figures are stiffly posed, and their expressions convey the gravity Hicks attached to this event of historic and religious significance. The bold lettering at the bottom, common in Hicks' painting, reflects his continued activity as a sign painter.

The National Gallery *Penn's Treaty* appears to be one

of the later versions, since the number and arrangement of figures is similar to the example in the Delaware County Historical Society dated 1844 (Mather 1983, cat. no. 90). Both include more figures from the Hall engraving (such as the two squaws on the left and the sailors on the right) than earlier versions. The band of lettering may be a later invention as well, since in the

early versions of *Penn's Treaty* most of the lettering is included within the parchment scroll.¹³ The size of the picture is standard for Hicks' work in the 1840s.¹⁴

LW

Notes

1. The other examples are located at AARFAC (Mather 1983, [see Bibliography], cat. no. 82); Thomas Gilcrease Institute of American History, Tulsa (Mather 1983, cat. no. 84); Museum of Fine Arts, Houston (Mather 1983, cat. no. 87); Mercer Museum of the Bucks County Historical Society, Doylestown, Pennsylvania (Mather 1983, cat. no. 89); Delaware County Historical Society, Chester, Pennsylvania (Mather 1983, cat. no. 90); and the Shelburne Museum (Mather 1983, cat. no. 91). Three are owned anonymously, while others are in the collections of Meyer P. Potamkin, Philadelphia, and Dietrich Brothers Americana Corporation, Philadelphia (Mather 1983, cat. no. 93). The location of one is unknown (purchased by Harry Shaw Newman of the Old Print Shop, New York City, in 1944; Mather 1983, cat. no. 88).

2. Ford 1952 (see Bibliography), 41.

3. Ford 1952 (see Bibliography), 41, and repro. p. 141. John Boydell (1719–1804) was a London publisher, engraver, and collector. John Hall (1739–1797), an engraver, made a number of plates for his collection.

4. Brinton 1941, 99–100, discusses the many reproductions made after West's painting. It was extremely popular and was copied by the best engravers in England. Later these engravings were copied in Scotland, Ireland, Italy, France, Germany, Mexico, and the United States. Brinton indicates that by the 1850s, versions of *Penn's Treaty* also decorated dishes, candle screens, bed curtains and quilts, whiskey glasses, iron plates, and jigsaw puzzles.

5. Brinton 1941, 116, indicates that the houses under construction in the background did not exist in 1682, but rather were erected at about the time West painted the scene in 1771. The accuracy of West's depiction of William Penn has also been criticized by historians who maintain that in 1682 Penn would have been an athletic, energetic figure, not a portly, older man. Sellers 1976 (unpaginated) states that West's model was a wax copy of a bas-relief of Penn as a stout old man.

6. Eleanor Price Mather, letter of 14 January 1982, in NGA-CF.

7. John F. Watson, *Annals of Philadelphia and Pennsylvania in the Olden Time; Being a Collection of Memoirs, Anecdotes, and Incidents of the City and Its Inhabitants, and of the Earliest Settlements of the Inland Part of Pennsylvania from the Days of the Founders*, 2 vols. (Philadelphia: Elijah Thomas, 1857), 1: opp. 127. This reference was provided by Eleanor Price Mather, letter of 14 January 1982, in NGA-CF.

8. According to Mather (telephone notes, 24 March 1982, in NGA-CF) there would have been written records had there been a purchase treaty. Brinton states that no purchases took place at any of the various meetings Penn had with the Indians.

9. Brinton 1941, 113.

10. Brinton 1941, 112.

11. Brinton 1941, 115.

12. Brinton 1941, 111. According to Sellers 1976 (unpaginated) the legend of a single "Great Treaty" began with Voltaire. In his *Letters Concerning the English Nation*, which

first appeared in an English translation in London in 1773, Voltaire wrote, "The first step he took was to enter into an alliance with his *American* neighbors; and this is the only treaty between those people and the Christians that was not ratified by an oath and was never infring'd."

13. The Delaware painting does not have the band of lettering; however, unlike other versions, it was conceived as an inn sign.

14. Mather, telephone notes, 26 March 1982, in NGA-CF. The chronology of the thirteen versions of *Penn's Treaty* remains tentative because only the 1844 example is dated. The AARFAC and Potamkin versions seem to be early, judging from their more primitive, masklike faces, and the darker blue skies with strongly delineated clouds, reminiscent of some of the earlier *Peaceable Kingdom* paintings.

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- 1952 Ford (see Bibliography): xii, 41, 43, 66, 121, 141.
- 1975 Parry, Ellwood. "Edward Hicks and a Quaker Iconography." *Arts Magazine* 49 (June): 93.
- 1976 Ayres, James. "Edward Hicks and His Sources." *Antiques* 109 (February): 368.
- 1976 Sellers, Charles Coleman. *Symbols of Peace: William Penn's Treaty with the Indians*. Philadelphia.
- 1983 Mather (see Bibliography): 181, cat. no. 92.
- 1985 Ford (see Bibliography): color repro p. 199.

1980.62.12 (2797)

The Grave of William Penn

c. 1847/1848

Oil on canvas, 60.4 x 75.5 (23 3/4 x 29 3/4)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower left: *Grave of William Penn at Jordans in England with a view of the old / Meeting House & Grave-Yard, & J. J. Gurney with some Friends looking at the Grave.*

Technical Notes: The fine, twill-weave canvas is coated with a smooth, off-white ground. The paint is thinly applied with tight brushstrokes, with low impasto evident in the white cow at bottom right. Underdrawing is present along the outlines of all light-colored design elements—the house, fence, chimney, cows, sheep, and dog—and is probably present throughout. The painting is moderately abraded in the darks and middle tones. There are numerous small retouched losses throughout the sky and in the tree at the right. The bottom half of the painting is better preserved, with the loss and retouching confined to the edges.

Provenance: Richard Price, Philadelphia, or Joshua Longstreth, Price's father-in-law.¹ Sold by Miss Marian Beans, Jenkintown, Pennsylvania, a descendant, to (Robert Carlen, Philadelphia);² to (Edith Gregor Halpert, Downtown Gallery, New York, 1944); to (M. Knoedler and Co., New York, 1944), by whom sold to Joseph Katz, New York, 1944–1947; to (M. Knoedler and Co., New York), by whom sold in 1947 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Edward Hicks, 1780–1849*, AARFAC, 1960, no. 32. // *American Naïve Paintings*, (IEF) 1985–1987, no. 35, color repro. // Montclair, 1988. // Italy, 1988–1989, no. 35, color repro.

A LETTER FROM HICKS to his friend Richard Price indicates that the artist's inspiration for *The Grave of William Penn*, of which he painted six versions, was probably a lithograph by English artist Paul Gauci (active 1834–1863) after Hendrik Frans de Cort's version of the scene.³ Hicks' colors do not correspond to the original painting, and, like Gauci, Hicks has converted de Cort's hedge into a low stone wall. While it is possible that Hicks may have seen de Cort's painting, which was presented to the Historical Society of Pennsylvania in 1834 by a Penn descendant, his letter makes it clear that he based his own composition on the "engraving." As Ford points out, however, Hicks did not slavishly reproduce the print, but introduced a number of changes which reveal his ability to compose as well as copy. While the landscape is almost identical to that of the lithograph, in this version Hicks chose to portray the shepherd and animals at rest rather than walking down the dirt path. This lends the painting a greater quality of peace and tranquillity than have the other five versions.⁴ He added the spotted cow nearest the trees, which also appears in his paintings *The Leedom Farm*, 1849 (AARFAC; Mather 1983, cat. no. 107) and *The Cornell Farm* (1964.23.4).⁵

In de Cort's painting, the French philosopher Montesquieu visits Penn's grave. Hicks identifies that same figure in Gauci's print as Joseph John Gurney, an important English orthodox Quaker, and writes to Price that the religious leader's inclusion in the scene would "enhance its value."⁶ Whether by this ambiguous phrase Hicks meant pictorial, spiritual, educational, or perhaps monetary worth is a puzzle, for he clearly disapproved of Gurney.⁷

Hicks' veneration of William Penn, on the other hand, has been compared to other American artists' reverence for George Washington. In his *Memoirs* of 1846 Hicks wrote, "Today I think I have been edified and encouraged in reading two of dear William Penn's sermons, preached more than one hundred and fifty

years ago. Oh! the unity and love I feel for that precious Friend."⁸ Because of Hicks' Quaker orientation and his communication through his paintings to a primarily Quaker audience, it is logical that his subject would be a religious, rather than a patriotic hero.⁹

Like Hicks' other late paintings, this canvas exhibits the increased assuredness of his last years. Space is more naturalistic, transitions into the distance are smoother, and light and colors are more subtly rendered than in the earlier works.¹⁰

LW

Notes

1. Eleanor Price Mather, letter of 14 January 1982, in NGA-CF, states that this is the only *Grave of William Penn* without an inscription on the reverse naming the original owner. A 10 January 1949 letter from Philadelphia art dealer Robert Carlen to Colonel Garbisch (in NGA-CF) refers to Richard Price as "a member of the family for whom he [Hicks] painted the Picture 'Wm. Penn's Grave at Jordan's Meeting in England' which is now in your collection." From this Mather feels that the original owner may have been Price or his father-in-law, Joshua Longstreth, since Hicks instructs Price to mention to his "father in law as he has a taste for farming & Cattle that there is a flock of sheep & cattle on the peace I allude to . . ." (Hicks' undated letter to Price, owned by the Friends Historical Society of Swarthmore College, as transcribed by Carlen for Garbisch in the 10 January 1949 letter; in NGA-CF).

2. According to Carlen. Letter of 3 July 1970 to Colonel Garbisch, in NGA-CF.

3. De Cort was born in Antwerp in 1742 and died in London in 1810. Penn's grave is located at Jordans, near Beaconsfield, Buckinghamshire, England.

4. The other five versions are owned by AARFAC (Mather 1983, cat. no. 95), Yale University Art Gallery (Mather 1983, cat. no. 97), The Newark Museum (Mather 1983, cat. no. 99), and two private collections (Mather 1983, cat. nos. 96, 98).

5. The rosy glow of the sky is a Hicks convention that appears not only in his more naturalistic compositions such as *The Cornell Farm* (1964.23.4), but also in some of the least, such as the several *Kingdoms with the Quakers Bearing Banners* (Mather 1983, cat. nos. 14–22).

6. Hicks' undated letter to Price (see n. 1) states: "The English engraving is a picture of the handsomest English landscape I ever saw & to enhance its value Joseph John Gurney with his chariott & friends is represented near the meeting house and in the graveyard."

7. Hicks wrote, "I could say much about the inconsistency of the wealthy and learned Joseph John Gurney in continuing his connection with the Society of Friends, and at the same time going hand in glove with hireling priests" (*Memoirs* 253, as quoted in Mather 1983, 87).

8. Hicks' memoirs for 7 and 8 April 1846, quoted in Eleanor Price Mather, *Edward Hicks, A Gentle Spirit* [exh. cat., Andrew Crispo Gallery] (New York, 1975), unpaginated.

9. Parry 1975, 94.

10. Ford 1985, 229, notes that the absence of the ram, lamb, and ewe present in the other five versions, as well as the independent handling of the foreground, suggest that this is an early—possibly even the first—example of the group.



Edward Hicks, *The Grave of William Penn*, 1980.62.12

References

- 1951 Held, Julius. "Edward Hicks and the Tradition." *Art Quarterly* 14 (Summer): 122, 133, 136.
 1952 Ford (see Bibliography): xv, 42, 105–107, 109, 119, 121, 152.

- 1975 Parry, Ellwood. "Edward Hicks and a Quaker Iconography." *Arts Magazine* 49 (June): 94.
 1983 Mather (see Bibliography): 189, cat. no. 100.
 1985 Ford (see Bibliography): 228–229, color repro.

1964.23.4 (1936)

The Cornell Farm

1848

Oil on canvas, 93.3 x 124.4 (36 3/4 x 49)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

Across bottom: *An Indian summer view of the Farm & Stock of JAMES C. CORNELL of Northampton Bucks county Pennsylvania. That took the Premium in the Agricultural society, october the 12, 1848 / Painted by E. Hicks in the 69th year of his age.*

Technical Notes: The tacking margins on the fine support are intact, although unusually narrow (1 cm). The off-white ground is smoothly applied. The darker and cooler colors were applied first in relatively thin layers. The lighter colors were placed over them in heavier application. Low impasto is evident in the highlights and details. There is no visible underdrawing in natural light or infrared reflectography, and no design changes are apparent. Vertical streaks in the sky appear to originate beneath the paint film. The picture is in excellent condition with only a few tiny losses scattered in the sky and foreground.

Provenance: James C. Cornell, Northampton, Bucks County, Pennsylvania; to Theodore Cornell, his son; to Russell Cornell, his son; to Mr. and Mrs. J. Stanley Lee (Mrs. Lee is Hicks' great-granddaughter), Newtown, Pennsylvania, by whom sold in 1954 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Bucks County Bi-Centennial Celebration*, Doylestown, Pennsylvania, 1882. // *NGA*, 1957, no. 81. // *Art Our Children Live With*, Downtown Gallery, New York, 1957, no cat. // *American Art*, Brussels Universal and International Exhibition, Belgium, 1958, no. 84. // *Edward Hicks, 1780-1849*, AARFAC, 1960, no. 37. // *101 Masterpieces*, 1961-1964, no. 75, color repro. // *Three Self-taught Pennsylvania Artists: Hicks, Kane and Pippin*, Carnegie Institute of Art, Pittsburgh; Corcoran Gallery of Art, Washington, 1966-1967, no. 33, color repro. // *111 Masterpieces*, 1968-1970, no. 73, color repro. // *Tokyo*, 1970. // *The New World: 1620-1970*, Chrysler Museum of Art, Provincetown, Massachusetts, 1970, no. 15. // *What is American in American Art*, M. Knoedler and Co., New York, 1971, catalogue by Mary C. Black, no. 46, color repro. // *Twenty-five Folk Artists: Their Lives and Work*, AARFAC, 1971, no cat. // *Our Land, Our Sky, Our Water*, organized for International Exposition, Spokane, Washington, 1974, no. 15. // *Whitney*, 1980, 96, color repro. // *Terra*, 1981-1982, no. 26, color repro. // *American Naive Paintings*, (IEF) 1985-1987, no. 36, color repro. // *Italy*, 1988-1989, no. 36, color repro.

TOWARD THE END OF HIS LIFE Edward Hicks created four farmscapes of the Pennsylvania countryside.¹ These late paintings, which feature calm, harmonious

views of Bucks County farms, are considered to be his finest works. Hicks' granddaughter reported that the artist "always considered the Cornell picture his masterpiece."²

In this resplendent panoramic view of his friend's neatly cultivated property Hicks presents convincing atmospheric perspective and suffuses the landscape with the golden light of Indian summer. Against this naturalistic background, however, Hicks parades Cornell's prizewinning livestock across the foreground in an unnaturalistic way, their flat, sharply delineated shapes reminiscent of the crowded collages of animals in some of his peaceable kingdom pictures. Most of the figures populating the middle ground have one arm extended, appearing to call attention proudly to outstanding features of the bountiful farm. Descendants have identified the belted figure as the farm owner, James Cornell, in conversation with his friend William Janney. Their inspection of the farm may represent a real scene, since Cornell was awarded several prizes at the 1848 Newtown Exhibition and Janney apparently was on the committee of judges. In addition to honors for his horses, swine, sheep, poultry, and native stock, Cornell was presented with "the first premium of \$5 for the best cultivated Farm over 100 acres, regard being had to the quality of produce, mode of cultivation, and general appearance."³

Although Hicks relied on his observations of nature, another source of inspiration for *The Cornell Farm* may have been *The Country Fair*, 1825 (private collection) by John A. Woodside (1781-1852).⁴ Both paintings depict houses and barns perched on gently rolling hills with a variety of animals arranged in profile across the foreground. Although Woodside distributes his animals and figures more evenly throughout the landscape, both artists include men with stiff, outstretched arms pointing to features of the farm and conversing with each other. Hicks' farmer with a plow, on the right, also seems to derive from two plowing farmers on the left of Woodside's canvas. The animals in both paintings may ultimately derive from British livestock and sporting prints of the late eighteenth and nineteenth centuries, which frequently depicted animals in profile or aligned horizontally across the composition. These prints were extremely popular, serving as wall decorations and advertisements for stockbreeders.⁵

Hicks' farm scenes may also reflect his own reverence for farming. He tried his hand at it briefly in 1813 and later remarked, "[I] verily thought then and still think *farming* more consistent with the Christian, and was willing to sacrifice all my fondness for painting."⁶



Edward Hicks, *The Cornell Farm*, 1964.23.4

Hicks' farmscapes present this ideal Christian way of life; they are secular peaceable kingdoms occupied by men and animals in complete harmony with each other.

America's earliest landscapes, like those painted by Winthrop Chandler (q.v.) in the eighteenth century or *Ralph Wheelock's Farm* (1965.15.13) of c. 1824 by

Francis Alexander (q.v.), were often "portraits" of a landowner's property and possessions, and *The Cornell Farm* falls within this tradition. Some writers, recognizing the relationship of Hicks' farmscapes to these early landscapes, have concluded that they have "no historical or religious connotation,"⁷ but it would seem incon-

gruous for the deeply religious Hicks to paint a scene without some allusion to his strong Quaker ideals. Although *The Cornell Farm* and the other farmscapes relate to the topographical tradition, they are “profoundly Quaker pictures.”⁸ Their harmony, serenity, and richness prove that industry and Quaker piety can result in an earthly perfection.⁹

The Cornell Farm was painted for James Cornell himself, who must have been pleased with the portrait of his prize bull which he had commissioned from Hicks two years earlier in 1846.¹⁰ Slides taken at the farm’s site reveal that Hicks attempted to portray its actual topography and appearance. The landscape today remains similar to Hicks’ depiction; two wagon houses still stand, although the original house was replaced and the barn burned down in the 1960s.

LW

Notes

1. Hicks’ other farmscapes are *The Residence of Thomas Hillborn*, 1845 (AARFAC; Mather 1983, cat. no. 101), his earliest farm scene; *The Residence of David Twining in 1785*, c. 1845–1846 (four versions; Mather 1983, cat. nos. 102–105) and *The Leedom Farm*, 1849 (AARFAC; Mather 1983, cat. no. 107). The latter, like *The Cornell Farm*, shows expansive, panoramic views, while the other two focus on only a segment of the farm. It is generally assumed that Hicks was inspired by his actual Pennsylvania surroundings. *The Residence of David Twining 1785*, however, is based on Hicks’ memories of his childhood rather than on a contemporary scene.
2. A 1954 letter, J. Stanley Lee to Colonel Garbisch, records Edward Hicks’ granddaughter quoting the painter to Lee.
3. The Doylestown *Democrat* and Bucks County *Republican*, 17 October 1848.
4. Reproduced in Virgil Barker, *American Painting* (New York, 1950), 373.
5. While Ford 1952, 97, mentions the possibility that Hicks may have seen Woodside’s painting, she believes it unlikely. However, Woodside was a contemporary of Hicks and a leading sign painter in nearby Philadelphia, and the possibility should not be discounted. Since Hicks was concerned first and foremost with religious pursuits, his *Memoirs* contain little information to assist historians in pinning down his artistic influences. On Woodside, see Stuart P. Feld and Albert Ten Eyck Gardner, *American Paintings: A Catalogue of the Collection of the Metropolitan Museum of Art* (Greenwich, 1965), 152.
6. Louisa Dresser, “The Peaceable Kingdom,” *Bulletin of the Worcester Art Museum* 25 (Spring 1934), 27.
7. *Three Self-Taught Pennsylvania Artists: Hicks, Kane and Pippin* [exh. cat., Carnegie Institute of Art] (Pittsburgh, 1966), unpaginated.
8. Parry 1975, 94.
9. It is worth noting that Hicks painted this scene at the same time the Hudson River School artists were creating their tributes to God’s nature. *The Cornell Farm* seems to relate philosophically, as well as in subject matter, to this academic landscape tradition. Hicks, in this peaceful scene with its warm, glowing light, shares the Hudson River painters’ belief

in the manifestation of God’s presence in nature and light. Like the academic landscape painters, he considered man in harmony with the landscape or as “part and parcel of God” (Ralph Waldo Emerson as quoted in Barbara Novak, *American Painting of the Nineteenth Century: Realism, Idealism and the American Experience*, 2d ed. [New York, 1979], 110). In fact, the Quaker belief that all men possess a portion of the Spirit (Eleanore Price Mather, “A Quaker Icon: The Inner Kingdom of Edward Hicks,” *Art Quarterly* 36 [Spring/Summer 1973], 85) resembles the Emersonian belief in physical facts as “the end or last issue of spirit” (Emerson as quoted in Novak 1979, 111).

10. *James Cornell’s Prize Bull* is at AARFAC and reproduced in Mather 1983 (see Bibliography), cat. no. 108. A receipt which was removed from the reverse reads: “James Cornell / To Edward Hicks Do / To painting his prize bull. \$15.00 / Rec 5th mo 16th 1846 the above in full / of all demands by me / Edward Hicks.” As Mather explains, this work has its precedents in Dutch pastoral lithographs (81–86).

References

- 1947 *Antiques*, 52 (October): 252–253 (untitled editorial).
 1950 Lipman and Winchester: 46–47.
 1952 Ford (see Bibliography): 97, 107, 108, 121, color repro. opp. 108.
 1971 Campbell, William P. “The American Heritage at the National Gallery of Art.” *Connoisseur* 178 (December): 270, 272.
 1974 Lipman, Jean, and Alice Winchester. *The Flowering of American Folk Art*. New York: color pl. 70.
 1975 Parry, Ellwood. “Edward Hicks and a Quaker Iconography.” *Arts Magazine* 49 (June): 94.
 1976 Lipman, Jean, and Helen M. Franc. *Bright Stars: American Painting and Sculpture Since 1776*. New York: color repro. p. 60.
 1979 Haverstock, Mary Sayre. *An American Bestiary*. New York: color repro. p. 146.
 1983 Mather (see Bibliography): 85, 195, cat. no. 106, color pl. 8.
 1985 Ford (see Bibliography): 234–236, color repro.

Attributed to Edward Hicks

1980.62.14 (2799)

Portrait of a Child

c. 1840

Oil on wood, 44.2 x 36.8 (17³/₈ x 14¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse at the top edge in fancy script: HAW

Technical Notes: A convex warp in the panel measures 0.75 cm at its highest point. The panel has a thin, light ground. The paint is relatively rich in oil, with moderate impasto in the lace of the bonnet and in the dress. The panel’s edges are abraded and have small losses. Three small holes (repaired) in the support and corresponding

ground and paint layers are found along the top edge. The principally horizontal crackle pattern is probably traction crackle (resulting from excess oil in the paint) and is distinctly more pronounced and severe in the areas of the flesh tones and the whites.

Provenance: The Burton family, near Bristol, Pennsylvania, by whom sold to (Robert Carlen, Philadelphia);¹ to (Edith Gregor Halpert, Downtown Gallery, New York, until 1944); to (M. Knoedler and Co., New York, 1944); to Joseph Katz, New York, 1944–1947; to (M. Knoedler and Co., New York), by whom sold in 1947 to Edgar William and Bernice Chrysler Garbisch.²

THE ATTRIBUTION TO HICKS is based on tradition and strengthened by the painting's provenance, which traces it to the Burton family of Bucks County, who owned two other paintings by the artist.³ In addition, some of the children in Hicks' *Peaceable Kingdoms* bear a slight resemblance to the child portrayed here. Similarities include the full, oval-shaped face, awkwardly drawn facial features, ruffled collar and lack of correct anatomical proportions. In *Portrait of a Child* the artist has avoided the difficult task of painting the figure's hands by hiding them behind her dress.⁴ The mottled, indistinct background may be this painter's answer to the natural backgrounds which were a conventional feature of academic portraiture.

Portraits by Edward Hicks are extremely rare. The only other known example is *Andrew Jackson*, n.d. (21¹/₂ x 20 in., private collection; Mather 1983, cat. no. 75) painted on carriage cloth and copied from a print.⁵ Ford recounts that Hicks created a "perfect" likeness of a tavern keeper for a sign, but it apparently no longer exists.⁶

The identity of the sitter is unknown. The child may be a member of the Burton family, or the inscription could be her initials.

LW

Notes

1. Robert Carlen recalls purchasing the painting near Bristol, Pennsylvania, from the Burtons. Downtown Gallery records (AAA) state that the painting was "Purchased from a member of the family residing in Tullytown, near Newtown, Pennsylvania. This Quaker family also had in its possession a *Peaceable Kingdom* [now in the Elkins collection of the Philadelphia Museum of Art] and 'The Declaration of Independence,' acquired by the gallery at the same time." Although the Downtown Gallery records do not name the Burton family, two other sources indicate their identity. A dealer from the area remembers that the Burton family owned a *Declaration of Independence* and a *Peaceable Kingdom*. In addition, research conducted by a local citizen in 1920 (now in the collection of the Bucks County Historical Society) reveals that a



Attributed to Edward Hicks, *Portrait of a Child*, 1980.62.14

Horace Burton of Edgley owned a *Declaration of Independence*. I am grateful to Eleanore Price Mather for these two pieces of corroborating information provided by telephone 30 April 1982.

2. Price 1945, 22, lists the painting as belonging to M. Knoedler in that year.

3. See n. 1.

4. Although Hicks had not used this device before, the crude manner in which he represents hands elsewhere suggests that they posed difficulties he may well have chosen to avoid.

5. See biography.

6. Ford 1952 (see Bibliography), 82–83.

References

1945 Price (see Bibliography): 22.

1983 Mather (see Bibliography): 204, cat. no. 115.

John Hilling

1822–1894

JOHN HILLING was born in England and arrived in America by the early 1840s, when he settled in the coastal town of Bath, Maine.¹ He married his first wife, Jane (last name unknown), before 1844 and fathered at least three children, two of whom died in early childhood.

Hilling resided in Bath until he enlisted as a private in the Union infantry on 11 March 1864. He soon rose to sergeant, but received an injury to his spine and was honorably discharged on 12 December of the same year. He suffered from “spinal disease” for the rest of his life.²

Hilling returned to Bath after military service and advertised as a “house, sign, and fancy painter, grainer and paper hanger.”³ He moved to Charlestown, Massachusetts, sometime prior to his wife’s death on 1 December 1873, and the following April he married Annie Hubbard, widow of Oliver Hubbard. Hilling is listed in Boston directories from 1874 through 1877 as a Charlestown decorative painter. Sometime in the following few years, he returned to the Maine shore and settled in Wells. The only mention of his activities in Wells dates from 1886, when a friend wrote on his pension application, “I find Mr. Hilling can only do the easy part of his business (painting) and very often can do nothing.”⁴ Hilling died in Wells on 14 August 1894, and was buried in Bath.

Although Hilling left Bath after the war, he always regarded it as his home and took a special interest in the town’s historic events. His work as an artist is recorded only in contemporary articles praising his paintings of the demolition and burning of Bath’s Old South Church;⁵ no signed paintings have been found. In 1890 he wrote an article for the *Bath Daily Times* entitled “Reminiscences,” in which he recalled attending a fire “while a member of Kennebec [County, Maine] No. 1, with D. W. Standish, captain.”⁶ It was perhaps as a firefighter that he had earlier viewed the burning of Old South Church.

JA

Notes

1. Hilling’s birth and immigration records have not been discovered. His English heritage and age at death (71 years, 9 months, and 27 days) are noted in his obituary in the *Bath Daily Times* of 15 August 1894.

2. This information is contained in Hilling’s Declaration for Invalid Pension submitted on 9 July 1886, along with its supporting documents. These papers are the source for much of the biographical data in this entry, and I am grateful to Gordon Struble, Bath historian, Patten Free Library, for providing me with copies and for his diligent assistance.

3. *Bath Directory*, 1867–1868, 6, 36.

4. From witness statement by Annie E. Pettingill, accompanying Hilling’s pension application (see n. 2).

5. See entry for 1958.9.7.

6. John Hilling, “Reminiscences,” *Bath Daily Times*, 16 January 1890, 2.

Bibliography

None

1958.9.7 (1517)

Burning of Old South Church, Bath, Maine

c. 1854

Oil on canvas, 46.5 x 61.8 (18⁵/₁₆ x 24³/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The ground appears to be creamy white and of moderate thickness. The church and houses were painted over the gray of the sky, as were the figures over the orange earth. Numerous brush hairs and other debris are caught in the paint. Except for abrasion in the thinnest grays of the sky, probably caused by a past harsh cleaning and now covered by overpaint, the paint layer is in fairly good condition.

Provenance: Recorded as from Maine. Purchased in 1948 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 71, as artist unknown. // NGA, 1957, no. 92, as above. // Springfield, 1958. // Easton, 1962, no. 36, as above. // *Maine and Its Artists 1710–1963*, Colby College Art Museum, Waterville, Maine; Museum of Fine Arts, Boston, 1963–1964, no. 8, as above. // Triton, 1968.

THE ATTRIBUTION OF THE *Burning of Old South Church, Bath, Maine* to John Hilling is based on two nineteenth-century sources which state that Hilling painted this unusual subject: his obituary in the *Bath*



John Hilling, *Burning of Old South Church, Bath, Maine*, 1958.9.7

Daily Times of 15 August 1894, and a reference to the church and fire in the [Bath] *Weekly Mirror* of 18 May 1855. The latter reads as follows:

*Mr. John Hilling of this city, has painted two representations of the Old South, one as it was previous to the fire, and the other as it was at the time of the fire. They are perfect representations of the house and its destruction.*¹

Actually, Hilling appears to have painted at least six almost identical pairs of paintings, each consisting of one representation of the church under mob assault and the other with the building ablaze.² The multiple versions suggest a lively market for this theme.

Old South Church, a Catholic house of worship, was burned by a mob “agitated by a speaker for the movement of the ‘Know-Nothing Party.’”³ The Know-Nothing, or American Party, was formed in 1849 as a secret society called the Order of the Star Spangled Banner, whose nickname derived from members’ reply of “I know nothing about it” to questions concerning its activities. In reaction to the wave of immigrants entering the United States, the party proposed literacy tests for voting, prohibiting aliens from holding office, and a twenty-one year probationary period for naturalization.⁴ In Maine, Know-Nothings’ agitation, directed mainly against Irish Catholics, resulted in several violent outbreaks. A large crowd gathered in Bath to hear a Know-Nothing speaker on 5 June 1854. The following evening, with attendance nearly doubled and many prominent citizens present, a carriage passing through the crowd was interpreted as an attempt to break up the meeting. To the cry of “To the Old South Church!” an angry mob stormed the building. After breaking doors and windows and hanging an American flag from the clocktower, the mob set the church afire. The riot lasted all night long.⁵

Visual records of fires, usually in the form of prints, became increasingly popular in nineteenth-century America, with the development of illustrated journalism. Among the earliest American fire depictions is a watercolor by Roswell Park (active 1824), *A View of the Conflagration of Part of the U.S. Armory, Springfield, Mass., March 2, AD. 1824* (present location unknown; sale, Sotheby’s, New York, 30 April 1981, no. 5). The number of such views escalated in 1845, when the firm of N. Currier (later Currier and Ives) began issuing lithographs of fires such as the *Great Conflagration at Pittsburgh, Pa.: April 10th 1845* and the *View of the Conflagration at New York July 19th 1845: From Cor. Broad and Stone St.*⁶ The subject’s popularity seems to

have peaked in the 1850s, with the widespread success of romanticized portrayals of firefighters at work, as in Currier and Ives’ series “The Life of a Fireman,” published in 1854.⁷ In contrast to prints, which could be produced in large quantities, paintings of topical subjects such as fires were relatively rare.

Although this painting is not indebted to fire prints for its style or composition, it shares their emphasis on recording specific details of an actual event. The architectural features of the building are rendered with care, the flag is displayed in the tower, and the time on the clock, eight fifty-five, is actually when the building was in flames. The rapidly brushed-in mob of rioters and the contrast of the brilliant orange and yellow flames against the gray evening sky, with its moon painted in silver, lend this work a frenzied excitement in keeping with its subject.

JA

Notes

1. “Churches in Bath,” 1.

2. These pairs are in the following locations: (1) Maine Historical Society, Portland; (2) United Congregational Church, Bath; (3) Patten Free Library, Bath (color photographs in NGA-CF, courtesy of Gordon Struble); (4) formerly in the collection of Robert and Betty Marcus, but present location unknown (sale, Sotheby’s, New York, 14 October 1989, no. 25, color repro.); (5) Frederic C. Church, Boston; (6) Jay Johnson, America’s Folk Heritage Gallery, New York (repro. in Robert Bishop et al., *Folk Art: Paintings, Sculpture, and Country Objects* [New York, 1983], no. 67).

In addition, there is a unique painting of the church from the same viewpoint, but in daylight before its destruction, populated only by a peacefully strolling couple in the foreground and a girl rolling a hoop on the right (Mrs. Louise Denison Hurlburt Hatch, Riverside, Connecticut; snapshot in NGA-CF).

It is not known if the National Gallery painting once had a pendant. Its dimensions are larger than those of Mrs. Hatch’s picture, hence they were probably not a pair.

3. Quoted from a label of unknown date on the reverse of the Maine Historical Society version.

4. See Thomas Harry William, Richard N. Current, and Frank Freidel, *A History of the United States (to 1876)* (New York, 1959), 517, and Ray Allen Billington, “American (or Know-Nothing) Party,” *Dictionary of American History*, 5 vols. (New York, 1942), 1: 64.

5. Parker McCobb Reed, *History of Bath, Maine, 1607–1894* (Portland, Me.: Lakeside Press, 1894), 255–256.

6. Gale Research Company 1984, 287, no. 2799, and 708, no. 6927, respectively.

7. Gale Research Company 1984, nos. 3783–3789.

References

None

Charles C. Hofmann

c. 1820–1882

THE BEST KNOWN of the three so-called “Pennsylvania Almshouse Painters” is Charles C. Hofmann.¹ Born in Germany around 1820, he immigrated to this country in 1860, arriving in the port of New York. In subsequent years he lived in several communities along Pennsylvania’s Schuylkill River, sometimes as a resident/patient of the public poorhouses.

As a record of Hofmann’s meanderings, there exist approximately seventeen paintings of almshouses that he executed in Schuylkill, Berks, and Montgomery Counties (in addition, an 1865 watercolor of the Northampton County Almshouse, in the collection of the National Gallery, is attributed to him). The Berks County institution was the one which the artist entered with the greatest frequency: its records list his reason for admittance as “intemperance.” His stays there do not seem to have been rehabilitative—one source reported that “it was his wont on visiting days, to approach visitors and beg a few pennies to ‘help put something in his bottle’ for which he will paint for you, a pretty picture.”² Most of Hofmann’s known works, however, were painted for staff members and officers of the institutions depicted.

In addition to the almshouse views painted throughout the 1870s, Hofmann produced at least six other landscapes. These, too, are characterized by precise execution, bright colors, elevated vantage points, and lack of subtle shading.

Hofmann also made at least three watercolors. In one of these, *View of the Almshouse, Hospital, Lunatic-Asylum and Agricultur [sic] Buildings of Berks County*, 1865 (The Historical Society of Berks County), the word “lithograph” appears in an inscription directly after Hofmann’s name, ostensibly referring to his profession.³ Indeed, the decorative border and the lettering of the drawing is the type one would find on a print. Later, in his oil paintings, Hofmann placed vignettes around a central scene, a device commonly used in nineteenth-century lithographic views of geographical locations and landmarks.

In November 1881 Hofmann was admitted to the

Berks County Almshouse with a broken arm. He died there five months later and was buried in the indigents’ graveyard.

DC

Notes

1. The other two artists designated “Pennsylvania Almshouse Painters” in the 1968 exhibition at AARFAC are Louis Mader (q.v.) and John Rasmussen (1828–1895).

2. Bert Frame, Reading, Pennsylvania, letter of 19 May 1947, to Colonel Garbisch, in NGA-CF.

3. Another watercolor of the same title and date is part of the Garbisch gift to the Whitney Museum of American Art, New York (Armstrong 1980, color repro. p. 104). A third watercolor, titled *Poorhouse, Hospital and Lunatic Hospital of Northampton County, PA.*, is in the National Gallery collection (1971.83.28).

Bibliography

Armstrong, Thomas. *Pennsylvania Almshouse Painters* [exh. cat., AARFAC]. 1968.

Armstrong, Thomas. “Charles C. Hofmann.” In Lipman and Armstrong 1980, 103–109.

1955.11.16 (1434)

View of Benjamin Reber’s Farm

1872

Oil on canvas, 64 x 88.5 (25¹/₄ x 34³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

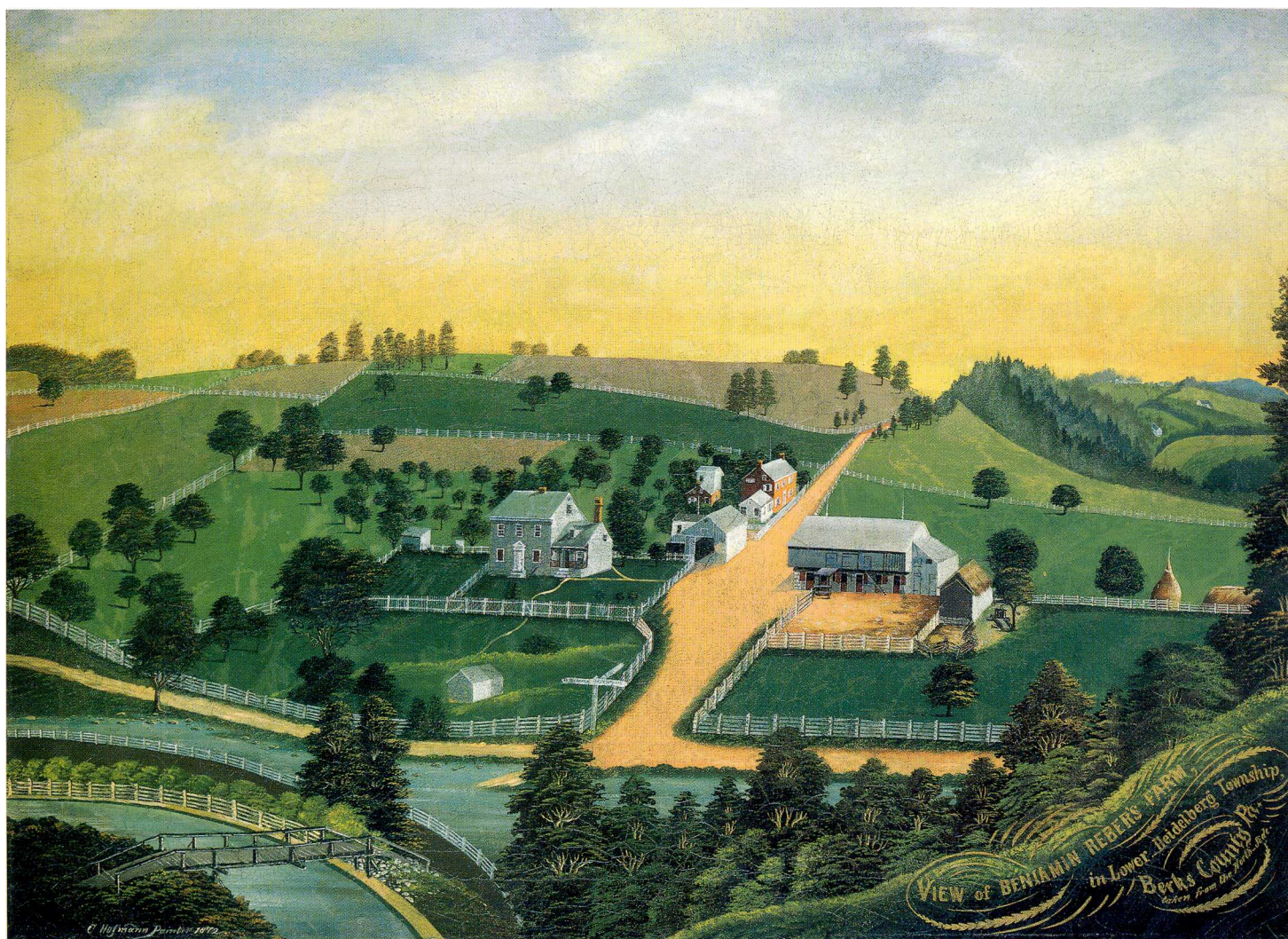
Inscriptions

At lower left: *C. Hofmann Painter 1872.*

At lower right: *VIEW of BENJAMIN REBER’S FARM, / in Lower Heidelberg Township, / Berks County Pa. / taken from the North-Side.*

Technical Notes: The picture is on a moderate-weight fabric which retains its tacking edges. Examination of the tacking margins reveals that the ground of the painting is black throughout and that it was applied prior to stretching. This dark coloration enhances the dusky atmosphere of the landscape. The paint is applied wet-into-dry with little texture. The handling is stiff and naive. Numerous losses of paint and ground along the edges of cracks are presently filled and inpainted. The inpainting is slightly discolored, particularly in the area of the sky.

Provenance: Recorded as from Berks County, Pennsylvania. Purchased in 1951 by Edgar William and Bernice Chrysler Garbisch.



Charles C. Hofmann, *View of Benjamin Reber's Farm*, 1955.11.16



Charles C. Hofmann, *Berks County Almshouse*, 1878, 1953.5.17

Exhibitions: NGA, 1954, no. 112. // *American Primitive Art*, Museum of Fine Arts, Houston, 1956, no. 30. // *American Art*, Brussels Universal and International Exhibition, Belgium, 1958, no. 100. // Easton, 1962, no. 25. // *Pennsylvania Almshouse Painters*, AARFAC, 1968, catalogue by Thomas Armstrong, 4. // *What is American in American Art*, M. Knoedler and Co., 1971, catalogue by Mary C. Black, no. 73. // *The Beckoning Land*, High Museum of Art, Atlanta, 1971, no. 73. // *American Naïve Paintings*, (IEF) 1985–1987, no. 37, color repro. // Italy, 1988–1989, no. 37, color repro.

IN THE TIDY UNIVERSE of Benjamin Reber's farm, trees are anchored with long shadows into the smooth, otherwise empty hillside. There is a pronounced lack of activity in the scene—no humans, animals, or equipment are visible. An aura of peace and constancy permeates the cluster of farm buildings which form the center of the composition. This feeling of quietude is balanced by the lively colors, including the patchwork of green and brown fields, and the strong, bright light. There is a certain naïveté in the very direct and somewhat stiff presentation and in the brush-stippled trees in the foreground of this work. Yet there are also areas of sensitivity and sophistication, such as the soft, dark green pine forest in the distance at upper right or the sky, which turns golden at the horizon.

The Reber farm was located near the curving Tulpehocken Creek (seen at lower left), not far from Reading, Pennsylvania. Although the main house still exists, the Union Canal (lower left) is in disrepair, several small buildings are gone, and new roads have appeared. Once farmers, the Reber family became proficient in saddle-making and later built carriages.¹

There are at least two other versions of the Reber farm view, differing only slightly in detail from the National Gallery painting.² Hofmann painted some half-dozen landscapes of subjects other than almshouses. Three of these (*Wernersville*, *Heims Church*, and *My Home*) are in a private collection. A somewhat larger and more ambitious farm scene than the *View of Benjamin Reber's Farm*, but from the same year, is *View of Henry Z. Van Reed's Farm* (AARFAC; Rumford 1988, cat. no. 52). Both of these are painted on canvas, rather than the metal support which the artist increasingly used in his later work.

Hofmann's farm views follow a long tradition of Pennsylvania farmscapes, including Edward Hicks' *The Cornell Farm* (1964.23.4) and *The Residence of David Twining* 1787, c. 1846 (AARFAC; Eleanor Price Mather, *Edward Hicks: Peaceable Kingdoms and Other Paintings* [Newark, Del., 1983], cat. no. 105). All of these reflect a sense of consummate order and prosperity.

DC

Notes

1. Eventually they founded the Fleetwood Metal Body Company in Fleetwood, Pennsylvania. This business was acquired by General Motors and moved to Michigan, where it was used in the manufacture of Cadillac automobiles.

2. One of these, owned by a Reber descendant, was stolen and has not yet been recovered as of this writing (NGA-CF). Another, dated 1879, was sold at Sotheby's, 28–30 January 1988, no. 1591.

References

None

1953.5.17 (1214)

Berks County Almshouse, 1878

1878

Oil on zinc, 82.5 x 99.6 (32 1/2 x 39 1/4)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower right: 1878-Charles Hofman [sic], Painter.

At upper center, on banner: VIRTUE, LIBERTY & INDEPENDENCE!

At upper center, just above banner: PENNSYLVANIA

At lower center: VIEWS OF THE BUILDINGS & SURROUNDINGS / OF THE BERKS-COUNTY-ALMSHOUSE. 1878.

Along bottom of small scenes, clockwise beginning at lower left: *Tenant-house No. II.*; *School-house.*; *Cemetery*; *Tenant house No. I.*; *Western-View of the new Hospital.*; *Tenant-house No. III.*; *Kitchen-supplying spring, & Reservoir.*; *Grein barn.*

Technical Notes: The metal support is strengthened by a wood and plywood backing (replaced in the late 1970s) attached through original screw holes in the painting. Microchemical testing indicates that the composition of the support is primarily zinc. Scratches visible in the metal surface, particularly noticeable in the sky, are thought to have been made by the artist so that the ground layer would adhere more readily to it. Pencil underdrawing shows through the paint film at upper right and around the inscription at lower center. Silver leaf is used in the areas of the inscriptions, and gold leaf is used in the ornamental foliage at top center (using sgraffito technique) and on the weathervane on the central building. There are three losses of ground which are original to the execution of the painting and which were apparently filled by the artist before the application of the paint; there are numerous other losses along the edges of the painting and within the interior of the picture. The metal support is irregular in plane and its flexing may have caused paint to flake in the past. However, the condition of the painting is secure and stable at this time.

Provenance: Jacob Hartgen, Reading, Pennsylvania, 1878–1925. (Bert Frame, Reading, Pennsylvania), by whom sold in 1947 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: 101 *Masterpieces*, 1961–1964, no. 99, color repro. // *American Processional*, Corcoran Gallery of Art, Washington, 1950, no. 281. // Charlotte, 1967, no. 15. // *Pennsylvania Almshouse Painters*, AARFAC, 1968, catalogue by Thomas Armstrong, 5. // *Twenty-five Folk Artists: Their Lives and Work*, AARFAC, 1971, no cat.

THE EARLIEST VIEWS that Hofmann painted of the Berks County Almshouse are two watercolors, both dated April 1865, which depict the institution from different directions. Not until six years later, however, was the artist's first stay at the almshouse recorded. Initially admitted for reasons of vagrancy and alcoholism, Hofmann left and returned to the almshouse several times during the following decade. In the years 1872, 1873, 1877, and 1878 he produced a total of ten Berks County Almshouse paintings, seven frontal views and three taken from the southwest.

All of these are painted from a high vantage point so as to better provide a clear sense of the institution's layout. Thomas Armstrong has observed that "in the 1870s paintings, Hofmann's viewpoint becomes progressively higher and closer to the almshouse, and as a result, the buildings become larger."¹ The artist makes other significant changes throughout the decade. While all of his works contain some type of decorative borders, about 1873 he begins to use an ornate oval cartouche as part of his format. After 1877 he usually paints on metal rather than on canvas, which he had used earlier. The use of the metal support (as seen in three nearly identical Berks County Almshouse paintings from 1878 belonging to the National Gallery of Art, the Historical Society of Berks County, and a private collection)² makes these images appear harder and crisper than their earlier counterparts. Hofmann reportedly obtained the metal for his work from the almshouse wagon shop.

The extremely bright, lively colors and the clean and busy grounds in the National Gallery painting create a deceptively cheerful appearance. In the yard before the

kitchen building children, presumably of the staff, run and play. Only the smallest clue, a barely visible figure on crutches in the confinement yard, recalls the actual purpose of the place. Conforming to nineteenth-century standards of institutional charity, the place would have been very dismal, hardly the idyllic setting suggested by the painting. Hofmann's depiction was appropriate to his likely patron, a staff member or administrator of the institution, rather than to his fellow inmates. The work depicts with exacting detail the considerable extent of the almshouse operation, containing buildings ranging from the paint shop, greenhouse, and wagon shed, to the asylum, hospital, and administration buildings found in the central scene, and surrounded in the smaller panels by the grain barn, school, kitchen, and other structures.³

Hofmann's views of the Berks County Almshouse became the inspiration for two other painters: John Rasmussen (who based his works primarily on Hofmann's 1878 views) and Louis Mader (q.v.). Rasmussen's style is distinguishable by his greater use and subtlety of shading; Mader's technique is less precise than Hofmann's.

DC

Notes

1. Armstrong 1980 (see Bibliography): 106.

2. For a color repro. of the Historical Society of Berks County version, see Armstrong 1980, 109. The third version was in the collection of Mr. and Mrs. Charles S. Strickler in 1968, as noted in Armstrong 1968 (see Bibliography), 5; photograph in the files at AARFAC.

3. A schematic drawing identifying thirty-eight locations on the almshouse grounds is found in Armstrong 1980 (see Bibliography), 108.

References

1972 Rothman, David J. "Our Brothers' Keepers." *American Heritage* 24 (December): 40–41, color repro. with long caption.

1980 Armstrong (see Bibliography): 103, 106, 108, 109 (for related Berks County Almshouse paintings by Hofmann outside of the National Gallery collection).

Milton W. Hopkins

1789–1844

MILTON W. HOPKINS was active in the same geographic areas of New York State and Ohio as the better known painter Noah North (1809–1880), during the same years.¹ Only six firmly documented portraits by Hopkins are known, dating from the brief period of 1833 through 1841.²

Hopkins, the son of Hezekiah and Eunice Hubbell Hopkins, was born on 1 August 1789 in Harwinton, Connecticut, but in 1800 the family moved to Clinton, New York. In 1807 he returned to Connecticut, soon marrying Abigail Pollard of Guilford, with whom he had a child. After Abigail's death in 1817, he wed Almira Adkins and moved to Evans Mills, New York. The births of nine children followed. His occupation during the late teens and early twenties is unknown, but his acquisition of several acres of land suggests he may have farmed.

By 24 September 1824, when he advertised in the *Newport (New York) Patriot*, Hopkins was engaged in house and sign painting, gilding, glazing, chair-making, and selling painting supplies. The previous year he and his family had moved to Newport, renamed Albion in 1826. For a short time in 1828 he served as captain on an Albion canal boat, but by December of that year he was in Richmond, Virginia. His advertisement in the *Richmond Constitutional Whig* on 16 December 1828 indicates that he was an instructor of women in Poonah, or theorem painting, and it is probable that he also assisted a Miss Turner, who ran an academy for drawing, penmanship, "Music, Painting on Velvet, Wood and Paper, and Fancy Work."³

Hopkins returned to Albion in the fall of 1829, and in 1833 he advertised his services as both a teacher and a portrait painter.⁴ North, whose earliest efforts date from that year, may have become his student.⁵ Although Hopkins may have painted portraits before 1833, no earlier works have been discovered. The first documented portrait, depicting an unidentified man, dates from that year. It is probable that Hopkins also painted the attributed portrait of Aphia Salisbury Rich and her infant (1958.9.12) at about this time. Two other

portraits, both of elderly women presumably from the vicinity of Albion, were painted in 1836.⁶ All four portraits have plain backgrounds and are characterized by a labored modeling of the face with fine strokes of paint, contrasted with a flatter, more awkward treatment of the body. They also share long, narrow lips, squared off fingernails, an indication of creases on finger joints, and, in the women's portraits, a meticulous attention to laces and accessories. In all but Aphia Rich's portrait, where no furniture is depicted, the decoration and graining of the chairs is handled with the confidence befitting a decorative painter.

Later in 1836 Hopkins moved to Ohio—first to Cleveland, but shortly thereafter to a farm he purchased in Williamsburg, near Cincinnati. He took up his brush again, painting a portrait of Margaret Place Baker of Cincinnati,⁷ which is not documented but closely resembles his slightly earlier inscribed portraits. Within the next two years Hopkins was apparently exposed to academic portraiture. The results can be seen in a pair of peculiar likenesses of Mr. and Mrs. Benjamin Connell, dated 1838, which show greater sophistication in the heads but have Hopkins' usual flatly painted bodies, in this case much too small for the head size.

An advertisement of 23 April 1839 in *The Ohio Statesman* indicates that Hopkins had set up a studio in Columbus, but in the early 1840s he apparently painted portraits in Jackson, Mississippi, and elsewhere in the South. His latest inscribed work, *Mrs. R. Hinton and Her Daughters Josephine and Mary Ellen*, dates from 1841. Although the inscription provides the sitters' names, their place of residence has not been determined. The sensitive, naturalistic modeling of Mrs. Hinton's face again reveals Hopkins' awareness of academic art; the children, however, remain fundamentally linear and flat. Hopkins returned to Cincinnati by 1843 and placed an advertisement in the Cincinnati business directory. He died of pneumonia the following year.

Hopkins came into contact with numerous potential clients for portraiture. Like North, he was among those

Masons who rejected the organization for its clandestine activities and became embroiled in the anti-Masonic controversies of the 1820s. Throughout his life, Hopkins was actively involved in the affairs of the Presbyterian church, another potential source of patronage. An outspoken man of strong convictions, he assisted in the Underground Railroad and participated in the temperance movement. His persistent advertising and contact with successful and influential people of his time lead us to hope that more works will resurface.⁸

JA

Notes

1. According to AARFAC files, Jack Ericson compiled a chronology of Hopkins' life as early as 1977, the year Jacqueline Oak and Nancy Muller published their article on Noah North (*Antiques* 112 [November 1977], 939–945). When Oak became aware of Mrs. Clarissa Hovey in 1982, she began to reassess her attributions to North (Sybil and Arthur B. Kern; Oak 1982, 567, color repro., and Oak 1988, 92; inscribed on the reverse: Mrs. Clarissa Hovey / AE 52, 1836 / Hopkins). The biographical information in this entry is taken from Oak 1988, 39–55.

2. In addition to Mrs. Clarissa Hovey, the works are as follows: *Unidentified Man* (inscribed on reverse: *Taken March 1833 at Albion . . . M. W. Hopkins*; label formerly on the reverse [now removed] reads: "Portrait Painting / M. W. HOPKINS / LIMNER / Will pursue his Profession in this place for a short time / Ladies and Gentlemen / are respectfully invited to call at his room and examine specimens of his work"; NYSHA; D'Ambrosio and Emans 1987, cat. no. 57, and Oak 1988, 120–121); *Sarah Reed* (inscribed on reverse: Mrs. Sarah Reed / AE 75, 1836 / Hopkins Pr.; present location unknown; Oak 1988, 104); *Ann Marie Connell* (inscribed on reverse: Mrs. A.M. Connell / AE-36–1838 / Hopkins; Mr. and Mrs. G. Alan Van Why; Oak 1988, 82) and *Benjamin Connell* (inscribed on reverse: AE-47–1838 / Hopkins / Benj Connell Esq.; Mr. and Mrs. G. Alan Van Why; Oak 1988, 82); *Mrs. R. Hinton and Her Daughters Josephine and Mary Ellen* (inscribed on reverse: *Josephine Hinton AE 5–1841 / Mrs. R. Hinton AE 35–1841 / Mary Ellen Hinton AE 11–1841 / Hopkins*; Sewell Biggs, Middletown, Delaware; Oak 1988, 69, color repro. and detail).

3. On theorem painting, see the entry for William Stearns' *Bowl of Fruit* (1953.5.34). For reprints of these advertisements and an explanation of the evidence for Hopkins' tenure at Miss Turner's academy, see Oak 1988, 44–47.

4. The advertisement appeared in *The Orleans Advocate and Anti-Masonic Telegraph*, published in Albion, on 20 March 1833; reprinted in Oak 1988, 50.

5. Oak 1988, 51, 59.

6. Mrs. Clarissa Hovey and Sarah Reed (nn. 1 and 2 above).

7. Cincinnati Historical Society. Robert Doty, *American Folk Art in Ohio Collections* [exh. cat., Akron Art Institute] (New York, 1976), unpaginated, color repro. See also Oak 1988, 77.

8. A number of works have been attributed to Hopkins; however, much of the confusion between his portraits and North's is as yet unresolved.

Bibliography

Groce and Wallace 1957: 326.

Oak, Jacqueline. "American Folk Portraits in the Collection of Sybil and Arthur B. Kern." *Antiques* 122 (September 1982): 564–570.

D'Ambrosio and Emans 1987: 99–102.

Oak, Jacqueline. *Face to Face: M. W. Hopkins and Noah North* [exh. cat., Museum of Our National Heritage]. Lexington, Mass., 1988.

1958.9.12 (1522)

Aphia Salisbury Rich and Baby Edward

c. 1833

Oil on wood, 75.8 x 61.6 (29⁷/₈ x 24¹/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support, a single piece of wood 1 cm thick with vertical grain, is covered with a smooth, tan ground. Underdrawing in dark paint is present in the line of the mother's chin, her left shoulder, and the baby's left hand. The paint is applied opaquely, with tight brushstrokes. Flesh tones are quite thickly built up, and there is moderate impasto on the lace and dress trim. The use of an overly rich paint resulted in wide traction crackle in the background and in the woman's hair and bonnet. There is a broad patch of retouching along the bottom edge, and in the paint cracks in the background, the hair of the baby, and the hair and bonnet of the woman.

Provenance: Descended in the family of the sitter, New York, until 1951. Purchased 1951 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 73. // South Texas Artmobile, 1972–1973. // *Face to Face: M. W. Hopkins and Noah North*, Museum of Our National Heritage, Lexington, Massachusetts, 1988, catalogue by Jacqueline Oak et al., 104.

IN 1977 JACQUELINE OAK and Nancy Muller attributed *Aphia Salisbury Rich and Baby Edward* to Noah North (1809–1880), an itinerant portraitist from

Alexander, New York.¹ There are, however, a few significant differences from North's portraits which make this attribution unconvincing, and Oak now attributes the painting to Hopkins.² Aphia's face is modeled with small, precise brushstrokes to create a naturalistic illusion of three-dimensionality, sharply contrasting with the more flatly painted faces and curvilinear outlining generally seen in North's work (for example *Mrs. Sally Fargo* of 1833, and *Eunice Eggleston Darrow Spafford* of 1834).³ Attributions to North have been called into question since the discovery of portraits by Milton Hopkins, who was previously little known. A comparison of the National Gallery's portrait with Hopkins' *Mrs. Clarissa Hovey* and *Sarah Reed*, both of 1836, reveals a similar approach to the modeling of the face, particularly noticeable around the eyes, and a painstaking quality absent from the documented portraits by North.⁴

Aphia Salisbury Rich and Baby Edward is one of three related paintings of mothers with infants in the body of work associated with North and Hopkins. *Agnes Frazee and Child* and *Gracie Beardsley Jefferson Jackman and her Daughter* are nearly identical to the National Gallery portrait in pose, flowers, detailed rendering of lace-trimmed bonnets and collars, and the seemingly detached left arm of the baby; the sitters' features, jewelry, furniture, and costume details vary.⁵

Aphia Salisbury was born on 27 June 1793 in the town of Western in Oneida County, New York.⁶ She was the only child of Edward S. Salisbury and his first wife, Sarah Randolph, who died in 1798. Her father later married Ada Crowell, a widow with two children, who raised Aphia.⁷ Aphia met Gaius Barrett Rich when they were young and he was employed in a store in nearby Rome. A few years later he was transferred to a branch store in Rochester where he built the town's first frame house and flour mill. In 1813 he opened his own country store in Attica and became the town's first postmaster. Aphia married him in Western in 1816, and returned with him to Attica. He founded the Bank of Attica and served as its president until 1842. That year they moved to Buffalo. Rich reestablished the bank there and assumed its presidency until failing health compelled him to retire. Beyond his outstanding success as a banker, Rich was involved with the New York railroads, served as treasurer of the University of Buffalo, and played a major role in the founding of Buffalo's North Presbyterian Church. He died in 1861, seven years before Aphia, who died in Buffalo on 15 February 1868.⁸ Hopkins would have had ample opportunities to cross the path of Gaius Rich and his wife.

Rich, like Hopkins, was a Mason who renounced the fraternity during the controversies.⁹ The artist also could have met the Rich family through their mutual involvement in the Presbyterian Church.

Aphia's financial well-being is indicated by the fact that she sat not only for this naive likeness, but for three academic portraits and a photograph as well.¹⁰ The earliest, accompanied by a pendant of her husband, was probably painted shortly after her marriage and, with its engaging smile, is unquestionably the most flattering. Like the National Gallery work, which was second in the sequence, the later portraits are characterized by a solemn expression and heavily shaded, slightly drooping brown eyes.

Edward Salisbury Rich, the child depicted here, was the sixth of Aphia's seven children and her second son.¹¹ He was born on 12 May 1832, which suggests that the portrait was painted about 1833, when the family lived in Attica.¹² A double portrait believed to depict Aphia's stepmother, Ada Crowell Salisbury, and one of Aphia's daughters is stylistically similar to the National Gallery portrait and was perhaps painted by Hopkins at the same time.¹³

JA

Notes

1. Muller and Oak 1977, 940. North was the son of Noah, Sr., and Olive Hungerford North and was born in Alexander. All of his inscribed portraits date from 1833 and 1834. Late in 1837 he traveled to Ohio, where he appears in the city directory for Cleveland and Ohio City. By 1841 he had returned to New York State. He married Ann C. Williams and spent the rest of his life in Mount Morris and Attica, New York.

2. Oak 1988 (see Bibliography), 104-105.

3. Mrs. Fargo's portrait is inscribed on the reverse: *No. 18 By N. North / Mrs. Sally Fargo / AE 39 years 1833* (private collection; Muller and Oak 1977, fig. 1). The inscription on the reverse of Mrs. Spafford's portrait reads: *No. 40 by N. North / Mrs. Eunice Spafford / AE 55 years / Holley. / 1834* (Shelburne Museum; Oak 1988 [see Bibliography], 73, 108, color repro.).

4. For the documented works by Hopkins, see biography, nn. 1 and 2.

5. *Agnes Frazee and Child*, 1834, was given by the Garbishes to the Philadelphia Museum of Art (oil on canvas; 101 *Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch* [exh. cat., American Federation of Arts] (New York, 1961), color pl. 61; also Oak 1988 [see Bibliography], 90). *Gracie Beardsley Jefferson Jackman* and a pendant of her husband, both painted c. 1833/1834, were part of the Garbisch gift to the Flint Institute of Arts (oil on wood; Richard Wattenmaker and Alain G. Joyaux, *American Naive Paintings: The Edgar William and Bernice Chrysler Garbisch Collection* [exh. cat., Flint Institute of Arts], Mich., 1981, cat. no. 22; also Oak 1988, 93). Oak is undecided as to whether these were painted by North or Hopkins. Their similarities to the National Gal-



Milton W. Hopkins, *Aphia Salisbury Rich and Baby Edward*, 1958.9.12.

lery portrait, however, far exceed any resemblance to North's documented work.

An unsigned portrait very closely resembling the National Gallery's, but without a baby, is *Margaret Place Baker*, painted c. 1836 (see biography, n. 7). The sitter's brooch is the same as Aphia's, but inverted.

6. The identification of the sitters in the National Gallery portrait is based on family tradition. See correspondence from Aphia's great-granddaughter Martha Wellington of 27 January 1969, 8 February 1969, and 10 March 1969, in NGA-CF. Western is now called Warren.

7. There is a discrepancy in genealogical sources as to whether Aphia's mother was Sarah Randolph or Ada Crowell. That Sarah Randolph was her natural mother is the conclusion of research by Townsend Rich, a descendant of the sitters; letter to the author of 13 January 1985, in NGA-CF.

8. Aphia's obituary provides no substantive information (*Buffalo Commercial*, 16 February 1868). On Gaius Barrett Rich see Charles T. Rich, *Genealogy of the Rich Family* (Buffalo, 1877), 7–11, and Helen Kollwitz Murphy, *The Development of Attica, New York* (Attica, 1977), 4, 11, 22, 25, 31, 37, 47, 52, 61.

9. *The Republican Advocate* (Batavia, New York, 28 January 1831), quoted and cited in Oak 1988, 105.

10. Information about the other portraits of Aphia, all by unknown artists, was provided for the NGA-CF by Townsend Rich (letter of 13 January 1985). One of the later portraits and the photograph remain with the Rich family; the whereabouts of the others are unknown.

11. Edward, like his father, became a Buffalo banker. He married Mary S. Butler of Syracuse on 23 October 1854 and was father of three children. He died in 1902 (Rich 1877, 24–25).

12. Oak 1988 (see Bibliography), 104, mistakenly indicates that the painting is inscribed with its date.

13. Private collection; Oak 1988 (see Bibliography), 109. This portrait accompanied the National Gallery work in its descent in the sitters' family. The child in the privately owned portrait was believed by descendant Martha Wellington to be Aphia's youngest daughter, Martha Sophronia Rich, who was born in 1836. If this were true, the portrait would probably have been painted in 1841 at the earliest, as she appears to be at least five. This date would eliminate the possibility of Hopkins' authorship, since he was no longer in New York. On this basis, Oak attributes the painting to North. Stylistically, however, this portrait is extremely close to that of Aphia at the National Gallery and not particularly close to North's inscribed paintings. Furthermore, none of North's known works date from the 1840s. A possible explanation may be that the child is misidentified. She is perhaps Aphia's second daughter, Harriet Rockwell, who was born 23 November 1825 (see Rich 1877, 7).

References

1977 Muller, Nancy C., and Jacquelyn Oak. "Noah North (1809–1880)." *Antiques* 112 (November): 940.

Jurgan Frederick Hugel

1809–1878

ABOUT FIFTY EXAMPLES of Hugel's work are known.¹ Most of these are renderings of sailing and steam vessels, which recall the artist's youth as a seaman.² Born in Hamburg in 1809, Hugel (at that time spelling his given names Jurgan Friedrich) came to America as a young man. By 1830 he was established as the owner of a store in Bridgeport, Connecticut, and married to Mary Shelton of that city, with whom he eventually had four children.³ He was certainly working as an artist sometime before 1838. In that year, when he made the signed and dated watercolor of the steamboat *Bunkerhill* (Mariners'), one of his renderings, the steamer *New Haven*, was reproduced in lithographic form and published by H. R. Robinson, New York (Mariners'). His ever-growing artistic career is reflected in the city directory which shifts from listing him as a grocer in 1868–1869, to grocer and artist a year later, and to landscape and marine artist in 1871–1872.

It is not difficult to understand Hugel's appeal. Despite certain shortcomings in his ability to suggest realistic perspective (as in some of his architectural images), he was able to capture the appearance of his subjects to the very finest detail and, beyond that, to include "more elements than would meet the eye at any given moment."⁴ His settings, moreover, are filled with life and activity, projecting an image of prosperity and well-being. Hugel's encyclopedic watercolors are ambitious in scale as well as in content, some reaching three or four feet in length.

In addition to his marines, Hugel's works include "portraits" of some of Bridgeport's most impressive residences, such as those of Nathaniel S. Worden, Legrand Sterling (1845 and 1846 respectively, both Museum of Art, Science and Industry, Bridgeport), and Orlando B. Hall, 1846 (Bridgeport Public Library). The artist depicted businesses as well as homes. A precise document of a bustling commercial establishment, his watercolor *Burroughs*, 1876 (Bridgeport Public Library) was painted two years before his death. It displays the same degree of clarity as works created more than thirty years earlier.

DC

Notes

1. The Mariners' Museum owns nine watercolors and two lithographs. Other examples are in the Bridgeport Public Library, the Museum of Science and Industry, Bridgeport, and other public and private collections. See Lipman 1973, 28–32.
2. Huge's descendants say that both he and his brother Peter Henry Huge were sea captains. Lipman 1973, 4.
3. George (who died at the age of 22), Mary Burrett and Sarah Elizabeth, both of whom were also artists, and Frances Harriet. Lipman 1973, 4.
4. Lipman 1973, 5.

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- Lipman, Jean. *Rediscovery: Jurgan Frederick Huge (1809–1878)*. New York, 1973.
- “When Bridgeport was Beautiful.” *American Heritage* 25 (June 1974): 16–31 (a portfolio of color illustrations with captions, based on Lipman's 1973 monograph).
- Lipman, Jean. “Jurgan Frederick Huge.” In Lipman and Armstrong 1980: 110–115 (based on the 1973 monograph).
- Lipman, Jean. “Jurgan Frederick Huge.” *Antiques* 132 (September 1987): 546–549; (see also “A Huge Postscript,” 496).

1969.11.2 (2362)

Composite Harbor Scene with Castle

c. 1875

Oil on canvas, 64.8 x 101.6 (25¹/₂ x 40)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is on a medium-weight, single-thread, twill-weave fabric which has part of all tacking margins extant. The ground is a very thick white layer. The paint is rather thickly applied, but except in the waterfall there is little impasto and only minimal evidence of brushstrokes in the clouds and use of stippling in the large tree. It appears that the very fine details on the buildings and boats were drawn with a sharp pencil pushed into the dried paint. The artist used the ground as an important design element, either leaving it exposed in areas—such as the horses at the left which read as though they were painted white—or scratching through the wet paint to uncover it. This was done primarily in areas of fences and brickwork, where Huge presumably used a straightedge and a sharp instrument. The painting is badly abraded and there is extensive (retouched) loss overall. The retouching has yellowed.

Provenance: Recorded as from California. (Robert Carlen, Philadelphia), by whom sold in 1950 to Edgar William and Bernice Chrysler Garbisch.

IN 1986 JEAN LIPMAN suggested that this painting, attributed to an anonymous artist when purchased by the Garbisches, was the work of Jurgan Frederick Huge. Although this artist is best known for his watercolors inscribed *Drawn & Painted by J. Frederick Huge*, both *Composite Harbor Scene with Castle* and its mate, *Composite Harbor Scene with Volcano* (Fine Arts Museums of San Francisco),¹ translate into oil on canvas the intricacy and precision which characterize his other efforts. Meticulous attention to detail—even to the delineation of each brick and paving-stone—is apparent in these, as in all of Huge's known works. Pencil is frequently used in these oils, as in his watercolors and drawings, to describe the smallest elements.

The most extraordinary aspect of these fanciful products of the artist's imagination is the abundance and variety of buildings and activities. Here two trains surround the harbor's edge, and its waters contain all manner of steam and sailing vessels. A mill operates beside a powerful creek, while men fish below. Eighteenth- and nineteenth-century homes, of the type Huge saw and painted in Bridgeport, are placed on the shore, and a castle sits on a cliff ledge at left.² At the lower right, an imposing columned building is approached by a zig-zag walkway. On the far shore are the warehouses of a New England waterfront.

Lipman notes of *Composite Harbor Scene with Castle*:

Every one of the tiny details are specifically Huge's—even to the puffs of smoke in the middle steamer,³ the horses, carriages, foliage . . . the people in the windows [of the mill] like the people in the Hall Residence piece⁴ . . . Every kind of ship, Huge's chief interest, is in the harbor. . . The carriages, and pairs of horses, are almost a Huge signature in themselves.⁵

The peculiar fringed appearance of the large tree in the foreground is also typical of Huge. It appears, for instance, in the background of *The Flower Basket*, 1856 (Mrs. Edward A. Nunn, Southbury, Connecticut) which includes a carefully drawn harborside scene. Another bit of evidence that connects the pair of composite views to Huge is found in the San Francisco painting, which includes a building bearing the sign “WOOLEN FACTORY.” Huge is known to have made a large water-



Jurgan Frederick Huge, *Composite Harbor Scene with Castle*, 1969.11.2

color (now lost) of such an establishment in 1839 and is listed in the 1869–1870 Bridgeport directory as “grocer and artist, North Avenue near Woolen Mills.”

It is difficult to establish a stylistic progression of Hugué's work which would help to place the composite harbor scenes chronologically. Lipman suggests that the pair are from late in Hugué's career, a culmination of all of his interests, and surmises they were created for the artist himself, rather than on commission.⁶ Certainly they exude a marked degree of confidence on the part of their creator.

DC

Notes

1. The two composite harbor scenes, once owned by the same unidentified West Coast family, were purchased by the Garbisches as a pair. They are identical in technique and nearly identical in size (the San Francisco painting is 25 1/2 x 40 1/8 in.; for a color repro., see *III Masterpieces*, 1968–1970, cat. no. 90). Both were first attributed to Hugué by Jean Lipman. Lipman also believes another harbor scene, *A Fanciful View of the Bay of Naples* (29 x 40 in., private collection; Lipman 1987 [see Bibliography], 547), is a related work by Hugué, although it is less crisp in appearance than the other two.

2. In 1873 Hugué created a crayon and pastel drawing called *View on the Rhine* (Robert Philo Shelton, Fairfield, Connecticut; Lipman 1973 [see Bibliography], 21) that includes a large castle upon a rocky outcropping and is perhaps based on a print source.

3. Compare them, for instance, to the stylized, circular puffs of smoke emitted by the *Bunkerhill* (Lipman 1973 [see Bibliography], 6, 7).

4. See Lipman 1973 (see Bibliography), 16, and detail in *American Heritage* 1974 (see Bibliography), 19.

5. Jean Lipman, letter of 3 November 1986, in NGA-CF.

6. The National Gallery painting might be dated between 1855 and 1875 based on the locomotives. Both “are of the standard eight-wheel pattern popular between 1840 and 1900. The fact that the engines have cabs places them after about 1855. The coaches are of the arch roof variety (popular between 1840 and 1860) and being so long indicates that the cars were built in or after 1855. Clerestory roofs came into favor around 1860, but many arch roof cars remained in operation well after this date.” John H. White, Jr., senior historian, Division of Transportation, NMAH, letter of 1 October 1987, in NGA-CF.

References

1987 Lipman (see Bibliography): 548, color pl. 3.

Charles S. Humphreys

1818–1880

CHARLES SPENCER HUMPHREYS was born on 18 February 1818 in Moorestown, New Jersey. He was one of seven children of Joshua Humphreys, a general storekeeper, and his wife Abigail, née Cox.¹ By the age of nineteen Humphreys was living in Camden, New Jersey, where on 10 May 1837 he placed the following advertisement in the *Camden Mail and General Advertiser*:

House, Sign and Ornamental Painting: The subscriber respectfully informs his friends and the public generally that he has commenced the above business, in all its branches, in the shop on Federal Street, in the rear of Mr. Garrett's Harness Store, opposite Toy's Ferry Hotel.

C. S. HUMPHREYS²

Since the artist's first studio was located behind a harness shop, it is not surprising that he later made a specialty of painting horses and horse races. Furthermore, nearby Philadelphia was the birthplace (in 1788) and center of trotting and harness racing as sports. Most of Humphreys' twenty signed and attributed works, which include signs, paintings, and carriage and interior decoration projects, are concerned with equestrian subjects.³

From 1840 to 1844, Humphreys apparently shared a studio with his brother Richard (1803–1872) at 5 Lanning's Row, Camden.⁴ It was probably during these four years that Charles married Caroline Feters (1825–1888), as the first of their five children was born in 1846.⁵ Probably from the time of his marriage and definitely from 1867 to 1878, Humphreys lived at 41 North Third Street, Camden.⁶ He moved his studio within Camden at least six times, though apparently never very far from his home.

Like the careers of many other naive artists, Humphreys' was varied and developed from modest beginnings. His earliest known productions were lettered and painted signs, some of which included depictions of horses; the first of these was a lettered sign detailing the guest regulations of the Mansion House in Cape May, New Jersey (now at the Cape May Historical Museum,

Cape May Court House). He was also employed by a harness-maker, probably the one close to his first studio, to paint harnesses and breast straps.⁷ His diverse projects also included the painted decoration of St. Paul's Episcopal Church in Camden when it was renovated in 1850; at least one portrait, of Rachel White (Mrs. Harman E. Baugh, Merchantville, New Jersey, in 1961); two still lifes; and wagon painting and decoration for a well-known Camden wagon builder, Charles S. Caffrey.

After about 1853 Humphreys' attention turned from sign painting toward nondecorative renderings of horses and horse races. From 1856 on he produced fourteen known paintings of equestrian subjects, including the two National Gallery works. Of the fourteen, four are signed: *Budd Doble Driving Goldsmith Maid* (1971.83.6), *John Henry*, 1856 (present location unknown, formerly in the Garbisch collection), *George F. Archer in Front of His Father's Home*, 1871 (Art Institute of Chicago), and *George M. Patchen*, 1857 (Monmouth County Historical Association, Freehold, New Jersey).

The artist's account books do not survive, but it seems likely that these paintings were commissioned by the horses' owners; in two works, a portrait of the stallion Perkins Morrill (1859) and one of "the celebrated mare Bertha" (1879), the owners appear with the horses. In two others, *John Henry* and *The Trotter* (1953.5.95), the drivers are almost certainly the owners, given their formal dress, stiff poses, and fancy carriages. His two portraits of the famous horse Volunteer, now known only through lithographs, were surely commissioned by the owner, Alden Goldsmith; both prints bear Goldsmith's name under that of the horse, and the 1859 version was copyrighted by him.

In 1880 Humphreys and his wife retired for reasons of health to Long Branch, New Jersey, where the artist died on 24 October.⁸ Humphreys' death is said to have been chronicled in foreign as well as American papers.⁹ Judging from the number of commissions from wealthy patrons, his forty-three-year career, and the quality of his work, Humphreys must have been a painter of some renown in the Philadelphia/Camden area. He reportedly exhibited horse paintings and carriage designs at the Centennial Exposition in Philadelphia in 1876.¹⁰

He also displayed *George M. Patchen* at the Sussex County Agricultural Society fair and at the Cochran House, an inn in Newton, in 1857. In 1877 Humphreys' portraits of the horses George M. Patchen and Thorndale were exhibited in the wareroom windows of his patron Charles S. Caffrey.

Charles S. Humphreys' artistic style is characterized by friezelike compositions which feature horse and driver in the foreground. The positioning of the horses' legs is identical in all of the known paintings depicting trotters. His close attention to details of equine anatomy and harnessing reflects his early exposure to horses and harnesses. Drivers are somewhat stiffly rendered; their faces in several instances appear to have been taken from photographs. The artist's mature works, such as those at the National Gallery, reflect his experience as a sign painter (seen in the carefully lettered inscriptions on several paintings) and his knowledge of carriage construction and decoration.

Portraits of trotters and drivers painted in the same compositional format as Humphreys' were also executed by his contemporaries, among them John McAuliffe (1810–1875).¹¹

SDC

Notes

1. *Biographical Review* 1897, 299. This reference and those to the same source in nn. 5, 9, and 10 were provided by Elizabeth Marren Perinchief, certified genealogist, Mt. Holly, New Jersey (letter of 17 November 1986, in NGA-CF).

2. Reprinted in Kemble and Pierce 1961, title page.

3. Three Humphreys paintings are now known only through lithographs after them, reproduced in Peter C. Welsh, *Track and Road: The American Trotting Horse. A Visual Record 1820 to 1900 from the Harry T. Peters 'America on Stone' Lithography Collection* (Washington, 1967), 56, 79, 132. Sixteen others are cited (though not all reproduced) in Kemble and Pierce 1961. The twentieth painting was purchased in November 1986 by the Art Institute of Chicago.

4. The Camden sections of *McElroy's Directory*, Philadelphia, for 1840 through 1844 list "Humphreys, R. S. and C. S., painters, 5 Lanning's Row." Richard remained a coach painter (he is listed as such in the 1860 census). John and Theodore Humphreys, also in the coach business, were likely the brothers of Charles and Richard, though no information has been found to confirm this.

5. Charles and Caroline may have married at the same time that Richard married Caroline's sister Evaline, in 1841. The Feters were a Camden pioneer family, and according to *Biographical Review* 1897, 299, Caroline's father, Richard, was one of the wealthiest and most prominent residents of Cam-

den; at one time he owned nearly all of South Camden, or Fetersville.

6. Camden directories do not exist prior to 1867, but Chew's Camden directories from 1867 to 1878 record this address. It is possible that the Humphreys ran a boarding house there, as the 1850 census shows seven other people (apparently not relatives) living with the family. Four of these were young men; the occupation of three was "Painting" and of the fourth "Weaver," suggesting a professional as well as a domestic connection with Charles.

7. The signs are mentioned in Kemble and Pierce 1961. The harness and breast strap decorations are recorded in Humphreys' papers dating from 1871 to 1878, now at the Camden County Historical Society. The church decorations are cited in Munn 1986/1987, 6. Munn also notes that Humphreys lettered an office window for an attorney, did lettering and "gilding" on a yacht, altered the number on a flag, and at one point billed a dry goods dealer for the "marking of tomb boards." He reports that Humphreys' formulas for house paint, painting on satin or velvet, and cleaning paintings are included in a notebook at Camden.

8. According to local directories, after Charles' death of a cerebral hemorrhage Caroline Humphreys returned to 41 North Third Street in Camden. However, she too died in Long Branch, on 24 July 1888.

9. *Biographical Review* 1897, 299.

10. Despite references in *Biographical Review* 1897, 299, and in Kemble and Pierce 1961, 4, to Humphreys having exhibited paintings and artistic designs for carriages and wagons (built by Charles S. Caffrey), the artist's name does not appear in any of the Centennial catalogues consulted. References to Caffrey and his carriages, though not specifically to Humphreys, appear in the following: *Report of the Commissioners on the Centennial Exhibition* (Trenton, 1877), 142; U.S. Centennial Commission, *International Exhibition. 1876 Official Catalogue* (Philadelphia: John R. Nagle, 1876), 380, no. 232; U.S. Centennial Commission, *International Exhibition. 1876. Reports and Awards. Group XVII: Carriages, Vehicles and Accessories* (Philadelphia, 1877), 9, no. 6. In the Nagle catalogue, 110, Humphreys' youngest daughter, Ella, is listed as having exhibited an "Illumination and frescoed ceiling" (no. 331c).

11. For example, see McAuliffe's *Colonel Jim Douglas and His Trotting Mares* (Butler Institute of American Art, *Selections from the Permanent Collection* [Youngstown, Ohio, 1979], 32).

Bibliography

- Biographical Review* 19 (Boston, 1897): 299–300, s.v. Louis Booth Humphreys.
Kemble, Howard R., and Arthur D. Pierce. "A Distinguished Camden Artist." *The Bulletin of the Camden County Historical Society* 4 (May 1961): unpaginated.
Munn, David C. "Charles S. Humphreys, Revisited." *Camden County Historical Society Communicator* (Winter 1986/1987): 6–7.

1953.5.95 (1324)

The Trotter

c. 1860

Oil on canvas, 50.8 x 91.6 (20 x 36¹/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On banner: POIN[T] BREEZE [PAR]K ASSOCIATION.

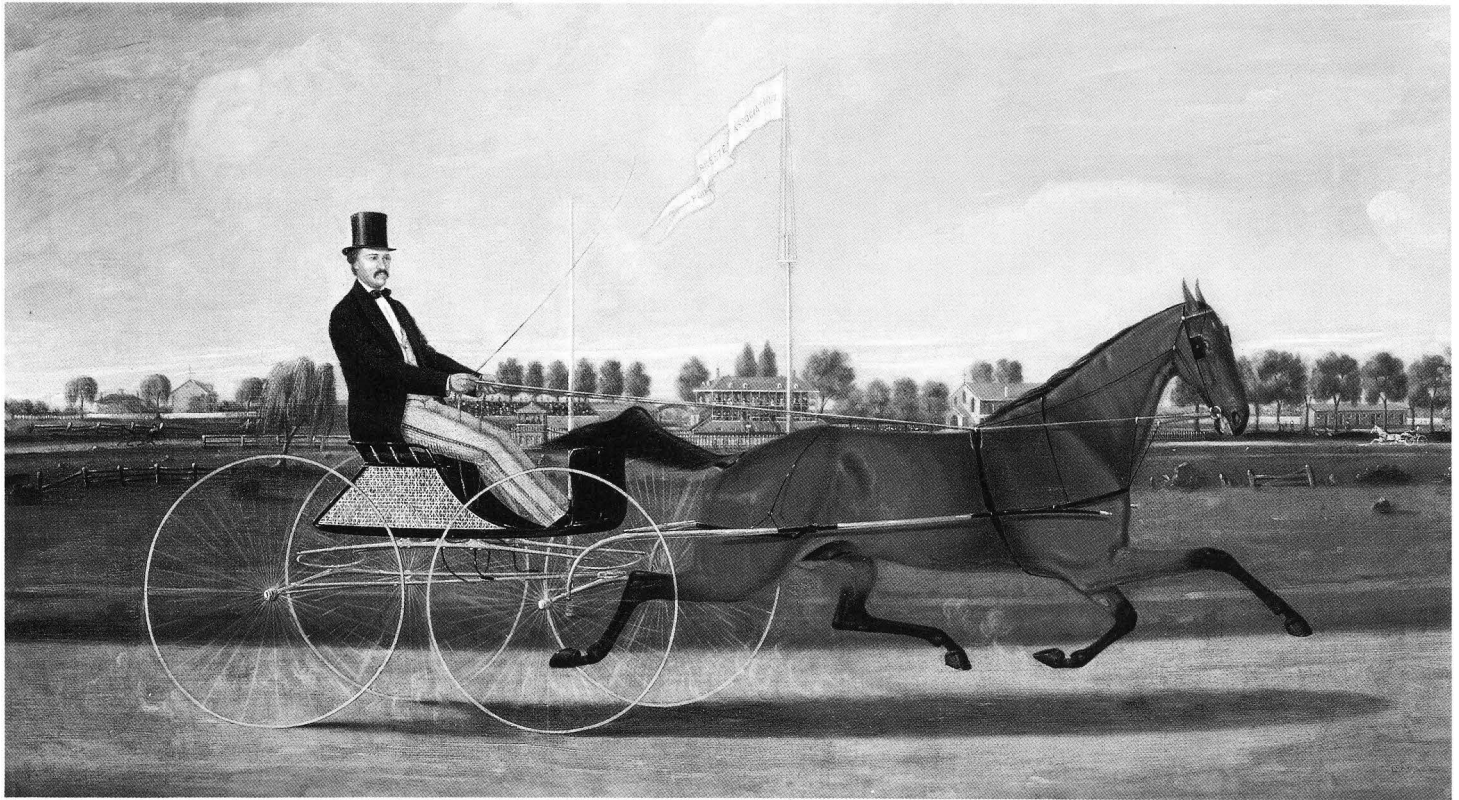
Technical Notes: The support is fine and tightly woven. The original tacking margins remain. The painting has a thin white ground and the paint is evenly applied in smooth, opaque layers which are not modified with varied texture or impasto. The brush strokes in the sky are applied more loosely than those in the foreground, which are precise and smoothly blended. A few discrete losses are scattered throughout the composition. The paint surface in the clouds is substantially abraded.

Provenance: Recorded as from Pennsylvania. Purchased in 1950 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, not included in cat. // *American Art*, Brussels Universal and International Exhibition, Belgium, 1958, no. 93. // Easton, 1962, no. 27. // Charlotte, 1967, no. 13.

WHILE *The Trotter* is not signed, as are several of Humphreys' other canvases, the painting exhibits all the hallmarks of his distinctive style:¹ friezelike composition, placement of the horse's legs, stiff posture of the driver, identifying pennant, and meticulous attention to details of carriage construction, equine anatomy, and harnessing (backgrounds are more summarily treated). Especially notable is the intricate detail of the caning on the carriage, continued in the driver's windowpane-checked pants and vest. The careful rendering of highlights on the carriage is echoed by the precisely painted shadows cast on the horse's flanks by its harnessing. The carriage's brilliant blue cushion and the bright dots of spectators' clothing in the distance enliven the otherwise earth-toned palette. The painting was dated to c. 1860 based on costume and on the style of the high two-wheeled sulky in the left background.²

Humphreys' mature paintings often depict a trotting race set at one of the many tracks built around mid-century, at the beginning of the sport's greatest popularity. Rather than depicting a public spectacle featuring the feats of popular sports heroes, as in *Budd Doble Driving Goldsmith Maid at Belmont Driving Park*, *The Trotter* represents a recreational activity for the enjoyment of high-society Philadelphians. The banner localizes the race at Point Breeze Park, which was opened in southwest Philadelphia in 1855 by the recently char-



Charles S. Humphreys, *The Trotter*, 1953-5-95

tered Point Breeze Park Association.³ This private driving club, comprised of Philadelphia's equestrian elite, was founded to "provide, keep and maintain in the City of Philadelphia grounds . . . suitable for gymnastic

and other healthful exercises and purposes, and for agricultural, floral, or mechanical exhibitions . . ."⁴

According to the club's by-laws only members or trainers were allowed to use the course alone, and visi-



Charles S. Humphreys, *Budd Doble Driving Goldsmith Maid at Belmont Driving Park*, 1971.83.6

tors had to be accompanied by members in any vehicle. The distinguished member at the reins makes a fashionable showing in his formal garb and elegant four-wheeler, the type of wagon used in match races in the

early years of the sport. The crowds seen in the clubhouse and grandstand in the background would have been comprised only of association members, their families, and invited guests. No betting was allowed at the

park, indicating the propriety of the “tame” races, which were seemingly conducted as much for show as for speed.

In contrast to *Budd Doble Driving Goldsmith Maid*, *The Trotter* bears no date or qualifying inscription, indicating that it belongs to a more private genre. Probably commissioned by the horse’s proud owner/driver, the work serves as a formal portrait of the pair rather than a popular image demonstrating heroic feats.⁵ The anonymous chestnut horse, with her delicate bearing, trots without Goldsmith Maid’s vigorous determination, fiercely intense eyes, or flowing mane; even the wispy trail of dust contrasts with the churning wake of her famous racing counterpart.

SDC

Notes

1. Former National Gallery curator E. John Bullard made the attribution in 1969 after consultation with trotting history experts Philip Pines, director of the Hall of Fame of the Trotter, Goshen, New York, and Peter C. Welsh, then assistant to the Director General of Museums, SI. There were two signed Humphreys works in the Garbisch collection at that time which facilitated the attribution: *John Henry*, 1856 (present location unknown; photograph in NGA-CF) and *Budd Doble Driving Goldsmith Maid at Belmont Driving Park*, 1876 (1971.83.6).

2. The initial dating of c. 1850 would have been impossible, since Point Breeze Park was not completed until 1855. Furthermore, since the judge’s stand (seen in front of the grandstand) was not constructed until 1860, a date of 1860 or later is supported.

3. Curiously, the banner is lettered backwards, from the fork of the banner to the pole; in both *Budd Doble Driving Goldsmith Maid* and *John Henry*, the banners are lettered in the standard manner. In addition to the banner, identifying characteristics of Point Breeze Park include the long picket fence running in front of the clubhouse and the two paddocks to the right of the clubhouse. Humphreys has whimsically added a cross to the churchlike paddock building above the horse’s mane, as well as to the second structure from the left. The two structures at the left may represent the Hamburg Hotel at Point Breeze; compare an 1838 watercolor by P. J. Kennedy, now in the Historical Society of Pennsylvania, Philadelphia.

4. *Charter, Supplements and By-Laws of the Point Breeze Park Association, with the List of Officers* (Philadelphia: Crissy and Markley, 1856), 6. The charter makes no mention of thoroughbreds, although the *Philadelphia Times* of 23 February 1902 says that the park was opened by the association in order to show thoroughbreds “to the best advantage.” The horse in this painting appears to be a standardbred, the type of horse usually driven in trotting races.

5. A similar comparison may be made between Humphreys’ *John Henry*, on which the carefully lettered inscription describes the horse’s records set at the 1856 U.S. Agricultural Fair, and his *Portrait of George F. Archer* (Art

Institute of Chicago), in which the lack of inscription and more formal nature are characteristic of Humphreys’ “private” portraits.

References

None

1971.83.6 (2569)

Budd Doble Driving Goldsmith Maid at Belmont Driving Park

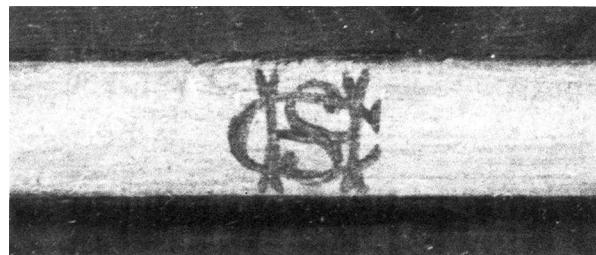
1876

Oil on canvas, 66.0 x 91.6 (26 x 36)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On fence rail, left:



On fence rail, right: 214.

At lower right: CHAS. S. HUMPHREYS. / Camden, N.J. 1876

On banner in reverse: BELMONT. / DRI[V]ING PARK / ASSOC[IA]TION.

Technical Notes: The support is a tightly woven, fine fabric. The paint is thinly applied in overlying opaque layers over a thin white ground. According to a report written in 1958, a somewhat discolored canvas pattern in the paint was caused by the bleeding of still-wet size through to the surface. There is evidence of several slight changes in the position of the sulky wheels, in the area around the driver’s head, in the whip, and in the horse’s hooves. A 6.4 cm L-shaped tear in the upper edge, center, is mended and inpainted. Tiny puddled areas in the thin varnish give the painting a mottled appearance, especially visible in the sky, which also has discolored inpainting and abrasion.

Provenance: Recorded as from New York State. (Robert Carlen, Philadelphia), by whom sold in 1957 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Where the Action Is*, Mobile Art Gallery, Alabama, 1973, no. 19, as *Trotter at Belmont Driving Park*.

THIS PAINTING CAME to the National Gallery entitled *Belmont Driving Association Trotter*, but it can be more precisely identified as representing the famous trotting team of Budd Doble (1843–1926) and the blood bay mare Goldsmith Maid (1856–1885). The banner identifying the painting as Belmont Driving Park, the inscribed date of 1876, the numeral “214” on the fence, and the resemblance of the driver to a contemporary photograph of Budd Doble, all led a trotting history expert to recognize the painting as depicting one of two races.¹ On both 2 June and 4 November 1876, “The Maid,” driven by Doble, tried at Belmont Park (located in Narberth, a western suburb of Philadelphia) to beat her own world record for the mile. In 1874 the team had made history at Boston’s Mystic Park, clocking in at two minutes and fourteen seconds. Given the full foliage on the trees and the flowers in the foreground, it seems likely that the painting depicts the June race rather than the November one. Goldsmith Maid missed beating the record on both attempts, first clocking in at 2:15 and in November at 2:14¹/₂.²

The 1860s and 1870s were the heyday of trotting, when champions’ names were household words; Goldsmith Maid was by far the most popular and legendary trotting horse of her time. “The Maid” was in the expert hands of her trainer and driver Doble for most of her thirteen-year career (1865–1878), during which she won 350 heats and ninety-seven out of 123 races, and broke the world’s record seven times; to this day her record remains the best in all trotting history.³ Her estimated earnings of \$364,200 were a record until the 1940s. “Golden Hooves” or “Golden Shoes,” as she was also called, was undefeated from 1871 through 1877. She toured the nation three times, and was awaited by crowds of admirers along the way. “The Maid” died of pneumonia at the age of thirty, on 23 September 1885, in Trenton, New Jersey, where a monument stands in her name.

Doble, born in Philadelphia, came from a family of trotting horse drivers; his father, brother, and uncle were all famous in their own right. Doble had already achieved popularity by the time he began driving Goldsmith Maid, as he had made a champion of the trotter Dexter when he was selected to drive her at the age of twenty-three. His name, like that of Goldsmith Maid, became famous; Oliver Wendell Holmes wrote of him: “Budd Doble, whose catarrhal name / So fills the nasal trump of fame.”⁴ Doble retired to California, where he died in 1926.

Humphreys’ painting exhibits the artist’s finest talents as a painter of horses. His planar, balanced compo-

sition is offset by the motion of the horse’s long, graceful stride and flowing mane and tail. Movement is also evident in the rippling pennant, in the dust kicked up by hooves and wheels, and the blur of the wheel spokes. The stiff, expressionless figure of Doble, however, is in stark contrast to the intense, almost wild countenance of “The Maid.” The delicately painted atmospheric sky and background are also typical of Humphreys’ style.

The painting was probably commissioned by Goldsmith Maid’s last owner, Henry N. Smith, a partner of Jay Gould, who had bought the horse from Doble in 1869.⁵

SDC

Notes

1. A photograph of Budd Doble was reproduced in *Horse Review* (31 March 1926), 273. This reference was kindly supplied by Philip Pines, director, Hall of Fame of the Trotter, Goshen, New York. Mr. Pines is the trotting history expert who identified the subject of this painting (letter of 29 September 1986, in NGA-CF). Much of the historical information in this entry is taken from his *Complete Book of Harness Racing* (New York, 1978). The square cap worn by the driver in the painting seems to be Doble’s signature cap (as opposed to the dome-shaped cap worn by most other drivers), as it appears in several other contemporary prints depicting Doble; see Gale Research Company 1984, no. 3603, and Dave DeCamp, “Golden Shoes: The Story of Goldsmith Maid,” *News from Home* 18 (Autumn 1957), 1, 2.

2. Doble was also one of “The Maid’s” five successive owners, from about 1867 to 1869. For more information on both Doble and Goldsmith Maid, see Pines 1978, and Peter C. Welsh, *Track and Road: The American Trotting Horse. A Visual Record 1820 to 1900 from the Harry T. Peters ‘American on Stone’ Lithography Collection* (Washington, 1967).

3. For full accounts of the two races, see the following front page articles in the Philadelphia newspaper *North American*: “Trotting at Belmont Park,” 3 June 1876 and “The Maid’s Fast Time,” 6 November 1876. The June race attracted five thousand people, the largest attendance ever at Belmont Park.

4. Oliver Wendell Holmes, “How the Old Horse Won the Bet,” *The Poetical Works of Oliver Wendell Holmes* (Boston, 1877), 309–311; quoted in Pines 1978, 256.

5. In 1876 Thomas Kirby Van Zandt (active 1844–d. 1886), a painter from Albany, New York, also depicted Goldsmith Maid driven by Budd Doble (Stanford University Museum of Art; Carol Osborne, *Museum Builders in the West: The Stanfords as Collectors and Patrons of Art, 1870–1906* [Stanford, Calif., 1986], fig. 45). Van Zandt’s rendering, lacking the banner and fence which assist in identifying specific races, may have been intended as a more generalized portrait of this illustrious horse and driver.

References

None

William Jennys

active 1793/1807

ALTHOUGH THE Inventory of American Paintings lists more than one hundred works by William Jennys and an additional eighty ascribed to him, there is surprisingly little known about this prolific artist's life.

He may have been the son, or perhaps younger brother, of the portraitist Richard Jennys (active 1766–1801). Both artists worked in New Milford, Connecticut, beginning about 1795 and William's earliest-known paintings were produced there. An advertisement which he placed in the *Norwich [Connecticut] Packet* in 1793, however, indicates that by then he was a practicing professional.

In 1797–1798 Jennys worked in New York City. After 1800 he traveled through New England, moving up the Connecticut River Valley to paint in Hatfield and Deerfield, Massachusetts, around 1801 and thereafter visiting Portsmouth, New Hampshire, Newburyport, Massachusetts, and several towns in Vermont.

Like Richard Jennys, William produced primarily waist-length portraits with crisp-edged figures and a strong, single-direction light source. William's work, in particular, is known for its hard, sharply defined features and strongly sculptural quality. His paintings also display a remarkable though often unflattering veracity. Yet in his best portraits, Jennys provides insight into the sitters' personalities.

DC

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Warren, William Lamson. "The Jennys Portraits." *Connecticut Historical Society Bulletin* 20 (October 1955): 97–128. Rumford 1981: 128–132.

1953.5.19 (1216)

Asa Benjamin

1795

Oil on canvas, 76.2 x 63.5 (30 x 25)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On the original stretcher: *Asa Benjamin May 1st 1795*
Age 31

Technical Notes: The support is a light-weight, fine-weave fabric. Although the area immediately surrounding the tacks was cut away when the original stretcher was discarded, the major portion of the tacking edges remains. An inscribed fragment of the original stretcher was removed and attached to the present one. The gray ground is artist-applied. The paint is thinly applied, with low impasto in the white highlights. Viewed under magnification, the gray ground can be observed to have exuded up through cracks in the paint film. The shadow beneath the sitter's nose has been retouched, and a few small losses have been repaired.

Provenance: Recorded as from Connecticut. Frances B. Russell, Stratford, Connecticut, by 1941. (Mr. Aarons, Ansonia, Connecticut), by whom sold in 1952 to Edgar William and Bernice Chrysler Garbisch (perhaps with Frederick Fuessenich as agent).

1953.5.20 (1217)

Mrs. Asa Benjamin

1795

Oil on canvas, 76.2 x 63.5 (30 x 25)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On the original stretcher: *Hannah Plant Born Oct. 25th*
1770. Portrait taken May 1 1795, 25 years of age

Technical Notes: The support is a light-weight, fine-weave fabric. Although the area immediately surrounding the tacks was cut away when the original stretcher was discarded, the major portion of the tacking edges remains. An inscribed fragment of the original stretcher was removed and attached to the present one. The gray ground was applied by the artist. The paint is thin, with low impasto in the white highlights. Viewed under magnification, the gray ground can be observed to have exuded up through cracks in the paint film. The shadow beneath the sitter's nose has been retouched.

Provenance: Same as 1953.5.19.



William Jennys, *Asa Benjamin*, 1953.5.19



William Jennys, *Mrs. Asa Benjamin*, 1953.5.20



William Jennys, *Everard Benjamin*, 1953. 5.21

1953.5.21 (1218)

Everard Benjamin

1795

Oil on canvas, 76.2 x 63.5 (30 x 25)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On the original stretcher: *Everard Benjamin Born Jan 2*
[] 1791 [] May [1?] 1795

Technical Notes: The support is a light-weight, fine-weave fabric. Although the area immediately surrounding the tacks was cut away when the original stretcher was discarded, the major portion of the tacking edges remains. An inscribed fragment of the original stretcher was removed and attached to the present one. The paint is thinly applied, with low impasto in the white highlights. Viewed under magnification, the gray ground can be observed to have exuded up through cracks in the paint film. The shadow beneath the sitter's nose has been retouched and a small tear has been repaired. A 4 cm white brushmark, apparently unintentional, lies above the varnish layer.

Provenance: Same as 1953.5.19.

THE PORTRAITS OF THE Benjamin family fall within the early part of Jennys' career. Although the faces and torsos are strongly lit and quite three dimensional, they are much softer than those of his late work. The Benjamin paintings have a warmth and naturalness that is unusual for Jennys and is especially different from his stiffer but perhaps more psychologically penetrating mature portraits.

The National Gallery paintings are in typical Jennys format. As here, he generally preferred dimensions of 30 x 25 inches, with painted spandrels. His sitters' arms were shown at their sides, cut off from view just above the elbows, and he frequently placed his figures against the same brown background. (A few larger, more ambitious paintings, however, are notable exceptions to this.) Jennys maintained a consistent scale in the Benjamin portraits by painting young Everard within a smaller oval while leaving the outer measurements of the canvas the same size as the portraits of his parents.

Although Jennys was an itinerant painter with limited training, he was by no means primitive in his approach. His portraits usually show considerable skill and sophistication. Sitters' features are carefully individualized, and textures, such as Mrs. Benjamin's coarse hair or her satiny pink dress, are convincingly depicted.

Asa Benjamin (1763–1832) was the son of Stratford, Connecticut, goldsmith John Benjamin and his wife, Lucretia Baker. In 1780 he served for several months

with the Army on the Hudson. A few years later he became organist of the Second Episcopal Church in his home town. He took an active role in politics and was a strong supporter of Andrew Jackson. He married Hannah Plant (1770–1829), the daughter of Solomon and Sarah Plant of Stratford, in 1787. Their son, Everard, was born 4 January 1791. He died in 1813.

DC

References

- 1941 Sherman, Frederick. *Richard Jennys, New England Portrait Painter*. Springfield, Mass.: 64, 65, 67.
1956 Warren, William L. "A Checklist of Jennys Portraits." *Connecticut Historical Society Bulletin* 21 (April): 37, 49, 50.

Joshua Johnson¹

active 1796/1824

IN THE 1930s J. Hall Pleasants, who rediscovered the artist, found a Joshua Johnson listed as a portrait painter, or limner, in Baltimore city directories from 1796–1824, living at a variety of addresses over that period.² Records from St. Peter's Catholic Church in Baltimore indicate that Johnson married his first wife, Sarah, in about 1785, and had at least four children.³ Sarah is thought to have died by 1803, since at that time a woman named Clara was apparently his wife.⁴ Johnson does not appear in Baltimore records after 1824 and is presumed to have left the city.⁵ No portraits attributed to his hand date from after his departure from Baltimore.

Questions of Johnson's race have intrigued every scholar to have studied his life and work. The existence of eight independent, albeit inconsistent, traditions makes a convincing argument that Johnson was not Caucasian.⁶ In these legends, the painter is described as Negro—a servant or a slave. After carefully weighing all of the available evidence, Carolyn Weekley, in the most thorough study on the artist to date, concludes that Johnson “was probably light complexioned and of black/white or mulatto parentage.”⁷ Furthermore, it is probable that he was born in the West Indies and was conversant in French. Although Johnson indeed may have once been a slave, it is highly unlikely that he was at the time of his portrait painting career. That he was free at least by 1816/1817 is indicated by his listing in the Baltimore city directory for these years as a “Free Householder of Colour.” When he won his freedom has not been determined.

According to a descendant of Sarah Ogden Gustin, the sitter for the National Gallery portrait, “Johnson was the valet of Peale . . . and was a very bright Black young man. He showed a talent for doing portraits and so was soon a pupil with marked success.”⁸ The descendant did not recall which Peale Johnson was said to have worked for. A substantial body of circumstantial evidence suggests that he may have been the “French servant” of Charles Willson Peale (1741–1827), and that at some time he was given or transferred to Charles Will-

son's brother-in-law, Charles Peale Polk (1767–1822).⁹ Linda Crocker Simmons states that as a Baptist Polk probably would not have owned slaves.¹⁰ In any case, formal relationships between Johnson's portraits and those of the Peale family suggest they were closely acquainted. Moreover, Polk and Johnson may have been in Berkeley Springs, West Virginia, at the same time.¹¹

There is no record of Johnson's training. He called himself a “self-taught genius” in an advertisement of 19 December 1798 in the Baltimore *Intelligencer*,¹² and whatever instruction he received must have been limited. He moved often, living mainly in the section of Baltimore where makers of painted chairs resided, suggesting that he may have supplemented his income by decorating furniture.¹³ Working as a painter of decoration was a common practice among folk artists, and it would have been a logical way for Johnson to make a living in a city where he was in competition for commissions with prominent portraitists such as the Peales, Thomas Sully (1783–1872), and John Wesley Jarvis (1780–1840).¹⁴ Judging from the accoutrements in his various paintings, Weekley suggests that Johnson would have been well suited to sign, heraldic, and ornamental painting.¹⁵

Only two of the approximately eighty-three recorded paintings by Johnson—*Sarah Ogden Gustin*, at the National Gallery, and *Mrs. Thomas Everette and Children*, 1818 (The Maryland Historical Society)—are signed or documented, although many of the sitters of stylistically attributed portraits lived in close proximity to Johnson's places of residence.¹⁶ His portraits are difficult to date, since stylistic progression is subtle. Weekley notes that his earlier works have much looser brushwork and less sharply defined details than his later efforts.¹⁷ His painting style generally exhibits little modeling, stiff poses, long necks, and flatly painted bodies. Like many untrained painters, he established formulae for painting eyes, hands, poses, and costumes, which make many of his sitters resemble one another. There is little character penetration, but his subjects' features are delicately rendered with subtle,

thinly applied colors.¹⁸ They gaze intently ahead and are often depicted holding objects such as fruit, flowers, or books, enlivening otherwise subdued compositions.

JA / LW

Notes

1. Although the artist's name is spelled either "Johnson" or "Johnston," the former occurs most frequently. The artist used "Johnson" on the inscription of Sarah Ogden Gustin's portrait (1971.83.7), and an 1831 will employs this spelling as well (see Weekley et al. 1987, 171).
2. See Pleasants 1939, 37–48.
3. See Weekley et al. 1987, 55, and notes 71–73. Weekley, director, AARFAC, generously shared her research files on Joshua Johnson.
4. In Baltimore records Clara is variously referred to as Clarissa and Cleary. Her last name is unknown. See Weekley et al. 1987, 58.
5. Perry 1983, 83, discovered court records for 1825 which place the artist in Frederick County, Maryland. 1827 and 1831 levy books for Anne Arundel County suggest that Johnson later resided there. No record of his death has been discovered.
6. For a detailed discussion of these eight legends, see Weekley et al. 1987, 47–49.
7. Weekley et al. 1987, 50.
8. Mrs. William H. Hunter, letter of c. 1972 to Susan Solomon, curator of paintings and sculpture, The Newark Museum, photocopy (kindly provided by Solomon) in NGA-CF.
9. For a lengthy discussion of the stylistic relationship and potential connections between Johnson and the Peales, see Weekley et al. 1987, 50–54.
10. Linda Crocker Simmons, *Charles Peale Polk 1767–1822: A Limner and His Likenesses* [exh. cat., Corcoran Gallery of Art] (Washington, 1981), 84.
11. It is thought that Johnson may have gone to Berkeley Springs around 1800 to paint his portrait of Sarah Ogden Gustin, since the Gustin and Ogden families were established in that city by 1790 and there are no known family connections to Baltimore. Since Charles Peale Polk was in Berkeley Springs at that time (Simmons 1981, 6–7), it has been surmised that they traveled together.
12. For a reprint of this advertisement in its entirety, see Weekley et al. 1987, 55. Another notice from 1802 appears on page 58. Painters often exaggerated their talents in advertisements, hence one must view their claims with some skepticism.
13. For discussions of Johnson as an artisan see: Rumford 1981, 133; Pleasants 1939, 44; Perry 1983, 27–32.
14. See Stiles Tuttle Colwill, "A Chronicle of Artists in Joshua Johnson's Baltimore," in Weekley et al. 1987, 69–94.
15. Weekley et al. 1987, 60.
16. The portrait of Mrs. Everette and her children is documented by an excerpt from Mrs. Everette's 1831 will which refers to the portrait as "painted by j johnson in 1818" (see Weekley et al. 1987, cat. no. 77, color repro.). Weekley has gathered some interesting statistics on Johnson's sitters. Her study indicates that he painted primarily for the middle and upper classes in Baltimore, and that merchants were most frequently his clients, followed by ship's masters and cap-

tains. Most subjects were Irish immigrants or their descendants, and the majority were Presbyterians (research files at AARFAC).

17. Weekley et al. 1987, 60.

18. See Sian Jones, "Johnson's Materials and His Techniques," in Weekley et al. 1987, 65–67.

Bibliography

- Pleasants, J. Hall. "An Early Baltimore Negro Portrait Painter: Joshua Johnson." *The Walpole Society Notebook* (1939): 37–48.
- Pleasants, J. Hall. "Joshua Johnson, the First American Negro Portrait Painter." *Maryland Historical Magazine* 38 (1942): 121–149.
- Bearden, Romare, and Harry Henderson. *Six Black Masters of American Art*. New York, 1972: 6–19.
- Rumford 1981: 132–133.
- Perry, Mary Lynn. "Joshua Johnson: His Historical Context and His Art." M.A. thesis. George Washington University, 1983.
- Hartigan, Lynda Roscoe. *Sharing Traditions: Five Black Artists in America* [exh. cat., NMAA and SITES]. 1985.
- Weekley, Carolyn, et al. *Joshua Johnson: Freeman and Early American Portrait Painter* [exh. cat., AARFAC]. 1987.

1980.61.3 (2801)

Family Group

c. 1800

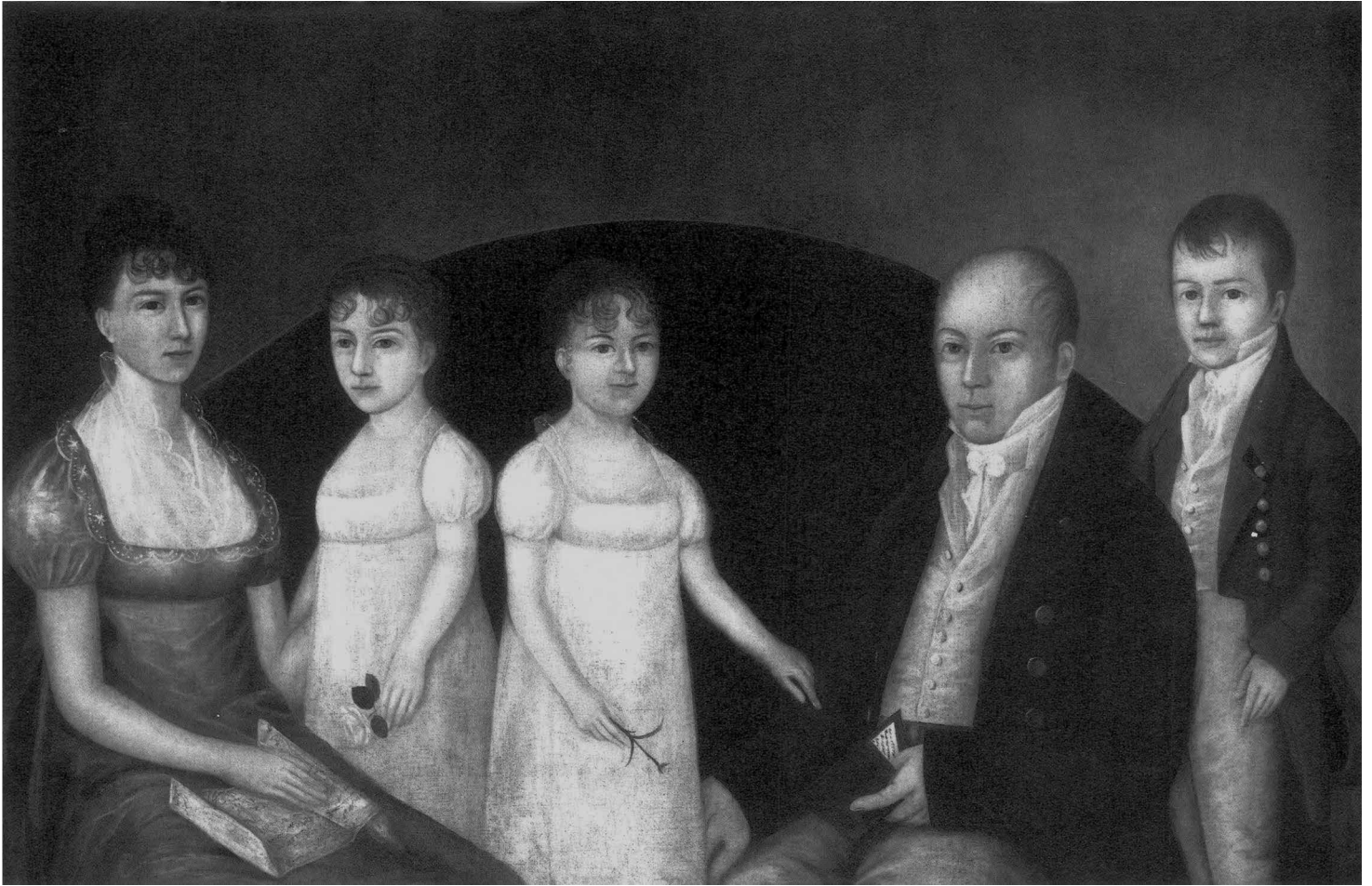
Oil on canvas, 88.5 x 136 (34⁷/₈ x 53¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The picture is executed on a tightly woven, medium-weight fabric. In addition to a fabric relining, it has been marouflaged to masonite. From normal visual examination in the areas of abrasion, it is apparent that the painting has either no ground or very thin gray wash. For the most part the vehicular paint has been fluidly and thinly applied, wet-into-wet. The paint surface appears smooth, but in the highlights, particularly in the white laces and buttons, the paint has been more thickly applied. The dark background was applied first and then the flesh, white clothes, and details.

There are several losses: in the bottom center on the middle figure's dress; just above and to the right of her head; in a vertical strip extending from a few inches to the right of her chin to the bottom of the canvas; and in the mother's hand and surrounding area. These losses have been filled and repainted, but not the small pin-size ones which have most likely been caused by overcleaning. The original paint has been severely flattened by past linings and badly thinned and abraded, probably by an abrasive cleaning agent. The abrasion is especially noticeable in the light-colored areas.

Provenance: (Helena Penrose, Southbury, Connecticut, until 1964.) (Sale, Southbury, Connecticut, October 20–23, 1964); to (John Bihler and Henry Coger as agents) Edgar William and Bernice Chrysler Garbisch.¹



Joshua Johnson, *Family Group*, 1980.61.3

Exhibitions: *American Naive Paintings*, (IEF) 1985–1987, no. 38, color repro. // *Joshua Johnson: Freeman and Early American Portrait Painter*, AARFAC; Maryland Historical Society, Baltimore, 1987–1988, catalogue by Carolyn Weekley et al., no. 38. // Italy, 1988–1989, no. 38, color repro.

Family Group is characteristic of Joshua Johnson's work in its thinly applied paint, subdued palette, rigid poses, and carefully articulated, linear facial features. Even lighting, plain backgrounds, and figures with long slender fingers and hairstyles with thin curly bangs often appear in his other paintings as well. It was common for

the artist to portray his sitters holding roses, books, or sheets of paper as they do in this painting. Although the other paintings by Joshua Johnson in the National Gallery are smaller and with the exception of *The Westwood Children* depict individual subjects, Johnson did execute other large family portraits like this one.²

While Johnson often presented material textures more convincingly, here he has simplified costume details. The folds of the mother's dress are loosely depicted, and the daughters' dresses are stiff white cylinders with little modeling.³ The lace is also painted in Johnson's usual manner, in which quick loose strokes

accurately depict the material but with no particular attention to detail.

Although the unidentified sitters in this portrait do not communicate with one another through glances or expressions and the canvas is divided into male and female sections, the sitters' arms reach out and provide some connection between family members. This compositional device—typical of Johnson's group portraits—serves to lead the viewer's eye across the canvas. In this painting, the connecting link provided by the extended arms is broken by the two sisters who face in opposite directions. The embracing curve of the sofa, however, is an additional unifying element, which is counterbalanced by the downward curve formed by the sitters' heads.

LW

Notes

1. The provenance as given in Weekley et al. 1987 (see Bibliography), 132, is incorrect.

2. These include *The Kennedy Long Family*, c. 1805 (private collection; Weekley et al. 1987, cat. no. 37, color repro.); *Mrs. Thomas Everette and Children*, 1818 (Maryland Historical Society; Weekley et al. 1987, cat. no. 77, color repro.); and *The James McCormick Family*, c. 1805 (Maryland Historical Society; Weekley et al. 1987, cat. no. 28, color repro.).

3. Joshua Johnson exhibits much more attention to material textures, for example, in *Adelina Morton* (1980.61.4). Drapery folds are more accurately rendered, as is the cloth's transparent quality.

References

1983 Perry (see Bibliography): iii, 90–91, 127–130, 164, 232, 233.

1978.80.8 (2742)

Mr. Baylor

c. 1805

Oil on canvas, 61 x 50 (24 x 19¹³/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The picture is on a coarse, rather loosely woven fabric. There appears to be either no ground or in some areas a very thin layer of a light gray imprimatura. The paint has been applied as a smooth, fluid paste, wet-into-wet, with slight brushstroke texture and low impasto in the highlights. There are small scattered spots of inpainting in the background, with larger ones to the right of the sitter's ear (approximately 1 x 2 cm), between his second and third button (approximately .5 x 2.5 cm), in the black approximately 8 cm to the left of his right hand (approximately 2 x 2 cm), and two smaller ones to the right of his head.

Provenance: Descended in the family of the sitter to a Mrs. Baylor of Hagerstown, Maryland. (Norman Asner, Baltimore), by whom sold in 1956 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Painting*, (SI) 1954–1955, not included in cat. // *Black Artists/South*, Huntsville Museum of Art, Huntsville, Alabama, 1979, catalogue by Ralph M. Hudson, no. 95. // *American Naïve Paintings*, (IEF) 1985–1987, no. 39, color repro. // *Joshua Johnson: Freeman and Early American Portrait Painter*, AARFAC; Maryland Historical Society, Baltimore, 1987–1988, catalogue by Carolyn Weekley et al., no. 73, color repro. // Italy, 1988–1989, no. 39, color repro.

WHEN THE GARBISCHES acquired this portrait, the only available information about the sitter was his last name, Baylor. Recent research for the exhibition of Johnson's work at the Abby Aldrich Rockefeller Folk Art Center has revealed only one Baylor listed in Baltimore city directories during the years of Johnson's activity, a carpenter named John Baylor whose name appears at various addresses from 1816 to 1836.¹ Further biographical information has not been discovered. Although this may be the sitter, the possibility of another Baylor not listed in the directories makes identification uncertain.

Mr. Baylor's portrait is comparable to other seated male figures executed by Johnson in the first and second decades of the nineteenth century. Like *Unidentified Gentleman*, c. 1805, *Edward Aisquith*, c. 1810, *Elisha Stansbury*, c. 1810, *Charles Reeder*, c. 1815, and *Thomas Boyle* (?), 1815/1820, the sitter is placed before a dark background, faces toward his left, and holds a book or paper.² The narrow, puffy-lidded eyes, with the pupil of the recessed eye slightly misplaced, the long, rather sharp nose with the central bone strongly highlighted, and the furrowed brow are hallmarks of Johnson's portrait style. The piercing clarity of Mr. Baylor's eyes resembles most that in the portrait *Edward Aisquith*. Different from the other portraits is Mr. Baylor's simple, unadorned attire—without ruffled cravat or colored vest—perhaps reflecting the sitter's taste.³

JA/LW

Notes

1. Weekley et al. 1987 (see Bibliography), 158.

2. *Unidentified Gentleman* (Roger Haase and Michael Birdsall Art and Antiques; Weekley et al. 1987 [see Bibliography], cat. no. 35, color repro.); *Edward Aisquith* (David B. Haynes; Weekley et al. 1987, cat. no. 54); *Elisha Stansbury* (private collection; Weekley et al. 1987, cat. no. 57, color repro.); *Charles Reeder* (Charles C. Reeder; Weekley et al. 1987, cat. no. 72, color repro.); and *Thomas Boyle* (?) (Wil-



Joshua Johnson, *Mr. Baylor*, 1978.80.8

liam C. A. Boyle and Frank B. Boyle; Weekley et al. 1987, cat. no. 74, color repro.). See also Weekley et al. 1987, cat. nos. 75, 76.

3. "Based on his hairstyle, I would think Mr. Baylor dates from the first decade of the 19th century. He seems to be conservatively dressed. Although styles for men were heading this way especially after the 1780s, this man seems to be unusually conservative. Although his coat is 19th century in cut, the vest harks back more to the 18th century. By the 1820s it is not unusual to see all black, but often earlier the vest or the pantaloons were of a different color. He could have just been conservative or possibly he was a minister or lawyer." Shelley Foote, Division of Costume, NMAH, letter of 27 October 1989, in NGA-CF.

References

1983 Perry [see Bibliography]: iii, 128, 130, 135, 192, 193.

1971.83.7 (2570)

Sarah Ogden Gustin

c. 1805

Oil on canvas, 71.1 x 57.2 (28 x 22 1/2)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At top right-hand page of book: JOSHUA[A] JOHNSON /



Technical Notes: The fabric support is comprised of tightly woven, moderately heavy threads. The original racking margins are gone and old stretcher creases suggest that the painting has been reduced on the right side; the creases are 7.5 cm in from all the edges except on the right, where the crease is only 4.5 cm in from the outside edge. There is an overall white ground. The paint is moderately thick, applied in opaque pastes. The basic design is intact and the only fairly large paint loss is on the proper right cheek. However, the painting is severely damaged by small abraded and flaked losses throughout. The abrasion in the darks reveals the white ground.

Provenance: Recorded as from Berkeley [Springs ?], West Virginia. Descended in the family of the sitter, probably to her sister-in-law, Delilah Gustin Hunter; probably to her son, William Hunter, Sr.; to his daughter, Emily Frances Hunter (Mrs. George Cross); to her daughter, Mrs. Daisy (Cross) Somers; to her cousin, Katherine Mahon Hunter, by whom sold in 1961 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Jacob Frymire—American Limner*, Corcoran Gallery of Art, Washington; Kauffman Gallery, Shippensburg State College, Shippensburg, Pennsylvania; Museum of Early Southern Decorative Arts, Winston-Salem, North Carolina; AARFAC, 1975–1976, catalogue by Linda Crocker Simmons, no. 37. // *Charles Peale Polk, 1767–1822: A Limner and His Likenesses*, traveling exhibition organized by Corcoran Gallery of Art, Washington, 1981–1982, catalogue by Linda Crocker Simmons, no. x.171. // *Sharing Traditions, Five Black Artists in Nineteenth-Century America*, NMAA, circulated by SITES, 1985–1988, catalogue by Lynda Roscoe Hartigan, figs. 1 and 2 (detail). // *American Naïve Paintings*, (IEF) 1985–1987, no. 40, color repro., detail p. 24. *Joshua Johnson: Freeman and Early American Portrait Painter*, AARFAC; Maryland Historical Society, Baltimore, 1987–1988, catalogue by Carolyn Weekley et al., 49, 62, no. 4, color repro. // Italy, 1988–1989, no. 40, color repro.

THIS PORTRAIT OF Sarah Ogden Gustin is of particular importance as it is the only signed painting by Joshua Johnson known to exist. It is typical of Johnson's three-quarter-length seated portraits. Like Adelina Morton (portrayed in 1980.61.4), the subject is shown holding a book and a rose.

A deliberate balance characterizes the composition, with a window view on the left, the tall figure in the center, and a curved chairback on the right. This sense of harmony is as typical of Johnson's portraits as is the lack of character analysis. Unusual, however, is the careful depiction of the lace on the collar and cuffs.

The identification of the sitter is based on family tradition. Sarah Ogden (1775/1780–1835) was the wife of Robert Gustin, son of Alpheus and Margaret Strange Gustin.¹ The couple had three children and resided in Berkeley Springs, West Virginia. According to family records Robert was an innkeeper as well as a colonel in the militia.² West Virginia property records indicate that he received seven land grants in the region between 1798 and 1805.³

The portrait was probably executed in Berkeley Springs, since both the Ogden and Gustin families were in West Virginia by 1790. Johnson was in the area at that time, too, as were Charles Peale Polk (1767–1822) and Jacob Frymire (1765/1774–1822). While similarities can be found in the work of all three artists, resemblances are most apparent in poses, costumes, and hard linearity. These similarities may derive from painting conventions and nonacademic technique, however, rather than any artistic relationship.

LW



Joshua Johnson, *Sarah Ogden Gustin*, 1971.83.7

Notes

1. The date and location of their marriage have not come to light. No portrait of her husband is known.

2. Genealogical material on the Gustin family is from the notebooks of Katherine Mahon Hunter in the Morgan County Library (books H-1 and H-7), Berkeley Springs. Hunter was the great-grandniece of the sitter. The National Gallery is grateful to Carolyn Weekley, director, AARFAC, for her assistance with the research for this entry.

3. Edgar B. Sims, comp., *Sims Index to Land Grants in West Virginia* (Charles Town, W.Va.: West Virginia Auditor's Office, 1952), 14.

References

1981 Rumford: 132–133.

1987 Weekley, Carolyn. "Joshua Johnson." *Antiques* 132 (September): color pl. 1.

1959.11.1 (1536)

The Westwood Children

c. 1807

Oil on canvas, 104.5 x 117 (41 1/8 x 46)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support fabric is comprised of tightly woven heavy threads. The ground is white and moderately thick. The paint has been moderately thinly applied and its dry appearance suggests that it contained little medium. The brushmarks are broad and flat and there is no impasto. There is an old, repaired, 5 x 5 cm, L-shaped tear in the background above the central child's head. A general condition of abrasion is marked in the background. There are a few larger areas of repaint in the background, particularly on the right side, over both the grays and the blue sky. There are small strokes and spots of retouching throughout, and the outlines of the design have been strengthened.

Provenance: George Washington Westwood, Baltimore (the youngest child in the portrait); to his grand-niece, Grace Geddes Davis; to her sons, George Harvey Davis and Howard G. Davis, Baltimore; by whom sold in 1955 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *An Exhibition of Portraits by Joshua Johnson*, The Peale Museum, Baltimore, 1948, catalogue by J. Hall Pleasants, no. 14. // NGA, 1957, no. 30. // *The Charm of Youth*, traveling exhibition organized by the American Federation of Arts, New York, 1958, no cat. known. // *American Painters of the South*, Corcoran Gallery of Art, Washington, 1960, no. 47. // Easton, 1962, no. 33. // *Ten Afro-American Artists of the 19th Century*, Howard University, Washington, 1967, catalogue by James A. Porter, 10. // *Dimensions of Black*, La Jolla Museum of Art, California, 1970, no. 163. // *Twenty-five Folk Artists: Their Lives and Work*, AARFAC, 1971, no cat. // Carlisle, 1973. // *The World of Franklin and Jefferson*, circulated by the American Revolution Bicentennial Administration,

Washington, 1975–1977, not included in cat. // Terra, 1981–1982, no. 10, color repro. // *American Naive Paintings*, (IEF) 1985–1987, no. 41, color repro., detail p. 25. // *Joshua Johnson: Freeman and Early American Portrait Painter*, AARFAC; Maryland Historical Society, Baltimore, 1987–1988, catalogue by Carolyn Weekley et al., no. 45, color repro. // Italy, 1988–1989, no. 41, color repro.

THE SUBJECTS OF THIS PORTRAIT are the three sons of John and Margaret Westwood, prominent citizens of Baltimore, Maryland.¹ From left to right Johnson posed Henry C. (born c. 1802), George Washington (1804–1897), and John H. Westwood (1798–1876), with his characteristic sense of balance and design.² Curves are set off against straight lines, and all elements of the painting are carefully ordered, creating a harmonious composition that ranks among Joshua Johnson's finest and most expressive works.

The three children, dressed in identical green outfits, are silhouetted on the left side of the painting against a plain wall, which emphasizes Johnson's composition. The oldest son, John, is the tallest and, placed in the middle of the canvas, serves as the focus. While he stands slightly apart from his two brothers, his arm protectively resting on his youngest brother's shoulder links him to the rest of the group. The younger boys are united by their proximity and clasped hands; they are balanced on the right by a dog, which adds an unintentionally whimsical touch, and a window view. The linked figures as well as the repeated verticals formed by the children, room corners, and window frame direct the viewer's eye across the canvas.

The delicately drawn oval eyes, thin lips, and wispy bangs are characteristic of Johnson's painting, as are the various objects held by the sitters. While the formal stiffness of Johnson's figures frequently impedes any penetration of character, here it realistically conveys the timidity and unease young children might feel in posing for a formal portrait.

LW

Notes

1. Johnson also painted portraits of Mr. and Mrs. Westwood, c. 1807 (in private collections; Weekley et al. 1987 [see Bibliography], cat. nos. 43, 44).

2. For biographical information on the later lives of the sitters, see Weekley et al. 1987, 138.

References

1976 Wilmerding, John. *American Art*. New York: 53, 292, color pl. 53.

1985 Rubin, Cynthia Elyce. *Southern Folk Art*. Birmingham, Ala.: color repro. p. 54.

1988 Wilmerding, John. *American Masterpieces from the National Gallery of Art*. Rev. ed. New York: 68, color repro. p. 69.



Joshua Johnson, *The Westwood Children*, 1959.11.1



Joshua Johnson, *Adelina Morton*, 1980.61.4

1980.61.4 (2802)

Adelina Morton

c. 1810

Oil on canvas, 61.5 x 51.4 (24 3/8 x 20 1/4)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

None¹

Technical Notes: The picture was reported to have its original strainer, "a lap-joint pine strainer with original rose-head tacks,"² in 1972, at which time it was replaced with a modern stretcher. The tightly woven, moderately fine fabric had been oiled on the reverse, although it is not clear at what time or by whom the oil was applied. The tacking edges are intact. The ground is moderately thin and white. The paint is applied with low brushmarking and very little impasto. The darker design details, such as the eyebrows, the line around the cheek and the chin, and the shadows on the dress are very thin and fluid. Although nine small tears and numerous losses damage the painting, the original design remains intact. There are tiny ground and paint losses throughout, along crackle edges and over nubs in the fabric. Abrasion is marked on the darks, the background, the body, and the hair.

Provenance: Given by the sitter's parents to Mrs. Morton's sister, Prudence Caton Thompson; to her daughter, Florence Hammersley, Baltimore; to her cousin, Mrs. Charles Albert Read [née Lucie Buckleam]. (Sale, Adam B. Weschler and Son, Washington, 19–21 May, 1972); to (Henry Cogger as agent) Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Joshua Johnson: Freeman and Early American Portrait Painter*, AARFAC; Maryland Historical Society, Baltimore, 1987–1988, catalogue by Carolyn Weekley et al., no. 51. // *Sharing Traditions: Five Black Artists in Nineteenth-Century America*, traveling exhibition organized by SITES, 1985–1988, catalogue by Lynda Roscoe Hartigan, this painting shown only at Virginia Museum of Fine Arts, Richmond, 1988, and not included in cat.

ADELINA MORTON (sometimes spelled Moreton), the daughter of Robert and Anne Groves Morton, was born in Baltimore on 18 January 1802. Her father is listed in Baltimore city directories from 1803–1810 as a ship master or sea captain residing at Fell's Point. After 1810, however, his name and that of his wife and daughter disappear from Baltimore records. Adelina Morton is said to have died in childhood.³

The composition of this portrait is similar to that of *Sarah Ogden Gustin* (1971.83.7), but the modeling and naturalistic rendering of anatomy in *Adelina Morton* are slightly more developed. Johnson has also at-

tempted to represent convincingly the textures of folds and transparent fabric of the sitter's dress. The necklace the sitter wears appears to be inscribed with her initials.

LW

Notes

1. The brooch is inscribed with either a monogram or a design which only partially remains.

2. Conservation report by Judith Webster, June 1972, in NGA-CF.

3. The sitter's birthdate is listed in the "Register of Births, Marriages, and Deaths in St. Paul's Parish, Baltimore" (an Episcopal church), p. 416, at the Maryland Historical Society, Baltimore. The genealogical information is recorded in the J. Hall Pleasants files, Maryland Historical Society. I thank Carolyn Weekley, director, AARFAC, for supplying the genealogical material for the NGA-CF.

References

1983 Perry [see Bibliography]: iii, 94, 96, 126, 128–131, 152, 212–213.

Samuel Jordan

1803/1804–1831 or later

ONLY FOUR SIGNED paintings by Samuel Jordan¹ are known and few biographical facts have been ascertained. The inscriptions on the verso of the National Gallery painting indicate that he was born in 1803 or 1804 and resided in Boston at some time in his life. From a diary kept by Isaac Watts Merrill (1803–1878), we know of Jordan's sojourn in the spring of 1831 as a portrait painter in the Haverhill, Massachusetts–Plaistow, New Hampshire, vicinity.²

In comparing the three portraits by Jordan, it is apparent that the artist had some difficulty with anatomical features. Noses appear pressed to one side of the face; symmetry is lacking. Modeling is evident in the faces, but the attempt at foreshortening in the arms is awkward. His portraits include no background detail.

RGM

Notes

1. Two of the paintings, *Woman and Man Holding Bible* and *Double Portrait*, are at NYSHA (D'Ambrosio and Emans 1987, cat. nos. 59, 60). A third, *Young Man Seated*, is at AARFAC (Rumford 1981, cat. no. 103, color repro.). The fourth is the National Gallery *Eaton Family Memorial* (1959.11.9). All are signed and dated 1831.

2. The diary is in the Haverhill, Massachusetts, public library. It was transcribed by Julian Miller of Haverhill, and a copy was provided to the National Gallery by Greg Laing of the library. I am grateful to the late Joyce Hill of MAFA for bringing the diary to my attention. According to Laing, Isaac Merrill was from the North Parish (near Haverhill). He and his wife brought up Emeline M. Colby (1811–1844); she married Samuel Eaton (1805–1850) who was mentioned frequently in Merrill's diary and was the brother of those memorialized in the National Gallery painting (letter of 25 November 1983, in NGA-CF). The artist is mentioned in entries such as the following:

10 March 1831—*In the evening, Carleton, Buzzel, and I, went up to see Mr. Jordan, the portrait painter.*

15 March 1831—*party this evening at Mr. Porter's. Had the first impression of a portrait.*

24 March 1831—*Mr. Jordan is painting M. F. Peaslee and his wife's portraits. He boards there.*

12 June 1831—*Called into Col. Tucker's—saw Jordan's portraits—don't think they look very natural, or at least most of them.*

Bibliography

None

1955.11.9 (1427)

Eaton Family Memorial

1831

Oil on canvas, 55.6 x 39.4 (21⁷/₈ x 15¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On base of memorial: S.J. Sc 1831

On memorial: *to the Memory of / Ednah Eaton- / who died December 22nd / 1797, AEt. 3 years-*

Samuel Eaton- / [w]ho Died October 6th 1803, / [] 3 years-

[M]ehitable Eaton / [w]ho died April 12th 1819- / 12 Years-

Lucy Eaton- / who died August 14th / 1830-/AEt 40 years-

Sleep on, my Children, sleep

On reverse (no longer visible; photograph taken prior to lining, in NGA-CF): *Painted AD 1831 in Plaistow, N, Hampshire / by Samuel Jordan.*

Below in pseudo-Greek: *Samuel Jordan of Boston / painted AD 1831 / Aged 27 / in God's Name / Adieu.*

In the lower left corner, below a shooting star and a half-fallen cross, in pseudo-Greek: *Christ our Trust*

Technical Notes: The finely woven support fabric has retained all of the original tacking margins. The original auxiliary support was inexpertly constructed with off-square joints. The smooth, thin white ground does not extend over the tacking margins. The paint is very thinly applied, with little texture except in the whites and yellows, where brushmarking is retained. Transparent browns are brought over the rock formation at the right. Traction cracks have developed in much of the picture. Retouching is confined to the small losses, which are scattered throughout, and covers the widest traction crackle.

Provenance: Recorded as from New Hampshire. (Edith Gregor Halpert, American Folk Art Gallery, New York), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 66. // *Arkansas Artmobile*, 1975–1976. // *Scenes of Folk Art*, Württembergischer Kunstverein, Stuttgart, West Germany, 1981, no cat.

THE MOURNING, or memorial, picture was a phenomenon of the first half of the nineteenth century. In a variety of media and techniques including watercolor, embroidery, theorem (stencil), reverse painting on glass, and—rarely—oil, the artist immortalized the departed. A typical mourning picture usually included an urn atop a plinth (altar), a classically garbed mourner or mourners,¹ and a weeping willow, all placed in a ver-



Samuel Jordan, *Eaton Family Memorial*, 1955.11.9

dant landscape. Each artist varied the motifs, and the many arrangements of these few standard elements yielded examples of enormous variety.

Mourning pictures are important documents of attitudes toward death and life at the turn of the nineteenth century. Anita Schorsch suggests that they “did not grow out of the daily recordings of the naive artist, nor the portrait painter so popular in the eighteenth century, nor the unpeopled romantic landscape of the nineteenth century, [but were a] celebration of antique virtues in modern life.”²

Samuel Jordan’s *Eaton Family Memorial* is an unusual approach to the mourning picture. Oil pigments

are effectively used for heightened drama. The sun, barely visible behind the church, casts a fiery red-orange glow in the sky. The eerie twilight suggests the finality of death. Multicolored clouds painted with quick brushstrokes seem to hurry across the scene, and hastily applied lines of color help define rocky, treacherous outcroppings. Jordan’s swift brushwork is also evident in the broad swaths of paint depicting the willow leaves. Short dabs of color imitate a herringbone stitch.³ The mourner and plinth loom large in proportion to their environment and dwarf the horse.

In addition to the willow, symbols of death used in the painting are the riderless (pale) horse,⁴ and a barren tree with a broken twig. The mourner, probably the mother of the deceased, wears a black dress, no doubt made of crepe, a popular crimped fabric associated with nineteenth-century mourning customs.⁵

The four names on the plinth are the children of Jesse (1765–1836) and Hannah Smith Eaton (1769–1845) of Plaistow, New Hampshire. The vital records of that town note that they had six children:

Lucy Eaton born December the 12 in the yr 1789.

Edna Eaton born August the 19 in the yr 1794.

And died December 21 in the yr 1797.

Hannah Eaton born March the 11 in the yr 1799.

Samuel Eaton born January the 20 in the yr 1801.

And died Octr the 6 in the yr 1803.

Samuel Eaton born August the 6 in the yr 1805.

*Meheable Eaton born June the 30 in the yr 1807.*⁶

Samuel Jordan may have been commissioned to do this work by the second Samuel Eaton. The diary of Isaac Merrill notes that Samuel Eaton and Jordan had met at Merrill’s home on 16 April 1831.⁷ During the previous year his sister Hannah had died, and the National Gallery painting would have been a suitable memorial.

RGM

Notes

1. In later mourning pictures, the classical or Empire-style dress worn by the mourners was frequently replaced by costume contemporary to the date of the image.

2. Anita Schorsch, “Mourning Art: A Neoclassical Reflection in America,” *American Art Journal* 8 (May 1976), 5. A possible iconographical source for the mourning picture is Angelica Kaufmann’s *Fame Decorating the Tomb of Shakespeare*, c. 1760 (Courtauld Institute of Art, University of London). In 1782 Francesco Bartolozzi, an Italian engraver living in England, made a print after this painting. It is not known whether this print actually entered America, but the imagery was transformed into embroidery in England almost imme-

diately. Soon Wedgwood and Jasper ware, handkerchiefs, wallpaper, and innumerable other objects displaying the classical mourner motif entered the American market. See Schorsch 1976, 8–9. With the death of George Washington in 1799, classically inspired mourning pictures for the late president became immensely popular. Similar renderings showing the average citizen in the culturally accepted pose, dress, and surroundings of mourning testified to such neoclassical ideals as courage, nobility, and sacrifice.

3. Beatrix T. Rumford, “Memorial Watercolors,” *Antiques* 104 (October 1973), 688, suggests that painters’ brushstrokes were intended to imitate embroidery.

4. The inclusion of a riderless horse is extremely rare in mourning pictures. If a horse is included, it is usually in the background and not equipped with saddle and bridle.

5. John Morley, *Death, Heaven, and the Victorians* (Pittsburgh, 1971), 4–65, discusses this fabric associated with mourning rituals. Gray, the color of the mourner’s bonnet, is also appropriate for the bereaved.

6. *Vital Records of Plaistow, New Hampshire*, compiled in 1937 by Priscilla Hammond (Concord, New Hampshire) as a WPA project. Only four copies are known to exist. One is in the Daughters of the American Revolution Library, Washington. The Eaton Family records are contained on pp. 29 and 62. It is noted that Lucy Eaton was married to David Harriman.

Several of the Eaton children are buried in the North Parish Cemetery. Their parents, Jessie and Hannah, are buried in Plaistow Center Cemetery. Information supplied by Greg Laing in a letter dated 3 January 1984, in NGA-CF.

7. Diary of Isaac Merrill, 16 April 1831 (see biography, n. 2).

References
None

Frederick Kimmelmeyer

active 1788/1816

CENSUS RECORDS INDICATE that Frederick Kimmelmeyer was more than forty-five years old in 1800, and therefore born sometime prior to 1755,¹ but no record of his birth has been found. A Frederick Kimmelmeyer listed in naturalization papers issued at Annapolis, Maryland, on 8 October 1788 is presumed to be the artist. He first advertised in the *Maryland Gazette; or The Baltimore Advertiser* on June third of that year, announcing his services as a drawing instructor, a painter of miniatures and larger pictures in watercolor and oil, and a sign painter.

Kimmelmeyer lived and worked in Baltimore until 1803. His journeys as an itinerant over the following fourteen years can be traced through his advertisements and portrait sitters. In June 1803 he offered lessons in drawing, painting, and gilding in Alexandria, Virginia, where he opened a school the following September. This was probably not successful, for he relocated across the Potomac in Georgetown in October. He solicited western Maryland patrons in the Hagerstown and Fredericktown newspapers in 1805, then traveled north to Chambersburg, Pennsylvania, in 1806. His advertisements appear in Winchester, Virginia, journals in 1810. The following year he worked in Maryland and two years later he taught and painted in West Virginia. By 1816, the year of his last known portrait and the latest advertisement discovered to date, he had returned to Hagerstown.

Kimmelmeyer’s known works include a few religious pictures, a number of pastel portraits, an oil painting of Martin Luther copied from a print (Corcoran Gallery of Art, Washington),² and historical compositions. His portraits are characterized by puffy eyes and large jowls. Although these likenesses are not especially handsome, they have soft lines and exhibit gentle, pleasant countenances. In his multifigured compositions the faces show little attention to individuality. He seems to have taken greater interest in details of costume and setting, which better suited his meticulous brushwork. Pastel colors, particularly a bright light blue and a salmon pink, are also characteristic of his work. He often inscribed the

fronts of his history paintings with the names of the subjects in carefully applied lettering.

Kemmelmeyer's decision to paint historical scenes was unusual and ambitious for an untrained artist. Choosing such subjects, particularly Washington whom he painted at least five times, suggests an awareness of the developing market for paintings of distinctly American themes.

JA

Notes

1. Adams 1984, 291.
2. Adams 1984, pl. 4.

Bibliography

Adams, E. Bryding. "Frederick Kemmelmeyer, Maryland Itinerant Artist." *Antiques* 125 (January 1984): 284–292.

1966.13.3 (2319)

First Landing of Christopher Columbus

1800/1805

Oil on canvas, 70.1 x 92.6 (27³/₈ x 36¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower left: [Kemmelm]eyer Pin[xi]t th[e] [] January 180[]

At lower right: *First Landing of / C.^R COLUMBUS at the / Ifland S^t SALVADOR South / AMERICA the 11th October*

Technical Notes: The painting is executed on a moderately fine, tightly woven canvas. The ground is a thin white layer. The paint is also thinly and evenly applied, with low brushmarking. There are a half dozen tears in the support fabric. The three largest are: bottom left corner, 10 cm long; bottom right quadrant, 9 cm on the diagonal; center of the sky, 15 cm, a horizontal tear. A fine craquelure runs throughout, and the painting is generally slightly abraded.

Provenance: Recorded as from Maryland. (The Old Print Shop, New York), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 37. // Springfield, 1958. // Easton, 1962, no. 9. // Triton, 1968. // South Texas Art-mobile, 1972–1973. // *The American Spirit*, Pennsylvania

Academy of the Fine Arts and Peale House, Philadelphia, 1976 (see *In This Academy: The Pennsylvania Academy of the Fine Arts 1805–1976* (1976), 102, 103, 291, no. 138). // Terra, 1981–1982, no. 37. // *American Naïve Paintings*, (IEF) 1985–1987, no. 42, color repro. // Italy, 1988–1989, no. 42, color repro.

THE *First Landing of Christopher Columbus* exhibits the hallmarks of Kemmelmeyer's history painting style, best seen in his three versions of *Washington Reviewing the Western Army at Fort Cumberland, Maryland*.¹ Typically, the artist has given Columbus and his landing crew, with the exception of the friar, almost identical faces. The faces of the Indians are repeated as well. Kemmelmeyer's interest in pageantry, most apparent in his military pictures, is evident here in the attention paid to details of the explorers' costumes. The minute brushwork and brilliant light blue sky, which blends into a rosy pink near the horizon, are also characteristic of his work.

San Salvador (Our Lord the Savior) is the name given by Columbus to the first land he discovered in the Western Hemisphere, a coral island in the Bahamas inhabited by natives of the Taíno culture.² According to Columbus' journal, the island was sighted at 2:00 A.M. on 12 October 1492, and at daybreak he and his landing party ventured ashore.³ No explanation has been found for Kemmelmeyer's date of 11 October in the inscription.

The patriotism of early nineteenth-century America inspired many depictions of the first landing of Columbus, ranging from one by Michele Felice Corné (1752–1845), Kemmelmeyer's New England contemporary, to embroideries by schoolgirl artists.⁴ The demand for this subject persisted for several decades. In about 1837, Edward Hicks (q.v.) painted a possibly commissioned version which is now in the National Gallery (1980.62.13), and John Vanderlyn (1775–1852) the same year was commissioned to execute his well known first landing in the rotunda of the Capitol.⁵

The National Gallery painting is Kemmelmeyer's only known version of this subject. Although he may have taken his composition from a European print, no source has been discovered.

JA



Frederick Kemmelmeyer, *First Landing of Christopher Columbus*, 1966.13.3

Notes

1. A signed version is in a private collection (Adams 1984, fig. 1; also *Antiques* 117 [January 1980], color repro. p. 6); another, also signed, is in the Henry Francis du Pont Winterthur Museum, Delaware (Adams 1984, fig. 2); and the third, attributed to Kimmelmeyer on the basis of similarities to the other two, is in the MMA (Adams 1984, color pl. 3).
2. For a map and description of San Salvador, see Samuel Eliot Morison, *Admiral of the Ocean Sea, A Life of Christopher Columbus* 2 vols. (Boston, 1942), 1: 299–300.
3. Christopher Columbus, *The Journal of Christopher Columbus*, trans. Cecil Jane (New York, 1960), 22–24.
4. For Corné's *Landing of Columbus*, 1805 (Mr. and Mrs. David Silvette), see Philip Chadwick Foster Smith and Nina Fletcher Little, *Michele Felice Corné (1752–1845): Versatile Neapolitan Painter* [exh. cat., Peabody Museum of Salem] (Mass., 1972), cat. no. 67. For embroidered first landings, see auction catalogues for Sotheby's, New York, 8–9 May 1974, no. 59 (formerly in the collection of Edgar William and Bernice Chrysler Garbisch), and 18–20 November 1976, no. 813. Their present locations are unknown.
5. U.S. Architect of the Capitol, *Compilation of Works of Art and Other Objects in the United States Capitol* (Washington, 1965), 123.

References

1984 Adams (see Bibliography): color pl. 2.

A. A. Lamb

active 1864 or later

(see the text for biographical information)

1955.11.10 (1428)

Emancipation Proclamation

1864 or later

Oil on canvas, 82.5 x 137.2 (32³/₈ x 54)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower right, on rock: *A. A. Lamb.*

Formerly on reverse (photograph taken prior to scraping off and lining, in NGA-CF): *EXHIBIT / [A]ND
MEC / []*

Technical Notes: The picture is executed on a single piece of medium-weight, plain-weave linen. There appears to be a broadly applied ground layer which does not extend to the tacking edges. The paint, of a paste consistency, is thinly applied in smooth layers. Wrinkling, traction crackle, and small flake losses have developed in the sky; the retouching on the losses is quite discolored.

There is an ambiguous change in the row of buttons down the center of the uniform of the flag-bearer at the right. Although the buttons are painted over the blue paint, it appears that they were not intended as the final representation, since the two outer “double-breasted” rows are much more distinctly painted.

Provenance: Recorded as from Pennsylvania. (Probably Avis and Rockwell Gardiner, Stamford, Connecticut),¹ by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 110.

THIS DEPICTION OF an imaginary celebration of the Emancipation Proclamation is set against the east facade of the United States Capitol. It could not have been painted when the Proclamation was issued (1 January 1863), however, because Thomas Crawford's statue of Freedom atop the dome was not in place until 2 December of that year.²

Led by the classic image of the goddess of Liberty driving a chariot,³ Lincoln and his officers are in turn followed by Union army cavalry; the second lieutenant bearing the flag is unidentified, but the full-bearded, sword-wielding general at the right resembles Ulysses S. Grant.⁴ In an attempt to include all real and symbolic aspects of the historic Proclamation, Lamb balances the Union army with a crowd of brightly clad cheering and waving freedmen at the left, their recent enfranchise-

ment signified by the broken chains on their wrists. A ball-and-chain, shackles, and whip lie in the right foreground next to a desecrated Confederate flag. The patriotic pomp of the scene, embellished by Lamb's use of reds and blues, is completed by the American eagle hovering over all and by the figure of George Washington in front of the Senate wing. Washington is in the form of Henry K. Brown's equestrian statue, which had been unveiled in New York City's Union Square in 1856.⁵ As a final symbolic touch, the sky appears to be clearing after a storm.

Lamb took as many artistic liberties with the setting as he did with the subject, transforming the Capitol structure and decoration. By eliminating the old House and Senate sections that connect the central domed unit and the pedimented wings, the only portions of the building with pilasters rather than columns, Lamb was able to establish an uninterrupted flow of columns across the facade. He reduced the number of columns in each section, however, and elongated them as well as the dome. In the painting, the dome sits atop only the central pediment, whereas in fact it extends to the edges of the flanking sections.

Lamb also altered the architectural sculpture, placing the Senate (right) figure group, executed by Crawford in 1863, on the House (left) pediment, which actually remained vacant until 1916. In the painting, the figures in the central pediment are imaginary (the actual sculpture was completed in 1828), as are those on the Senate wing. Despite these alterations, he retained such architectural details as the pediments over the tall windows in the colonnade. Both this erratic fidelity to the architecture and the strong shading and highlighting of some of the figures—such as the freedmen and horses—suggest that Lamb may have composed the scene from various print sources.⁶

Certain components of the painting, for instance the way the freedmen are depicted, relate specifically to political prints from Lincoln's time. David Brion Davis, Sterling Professor of History at Yale University, has observed that "The idealization of the emancipation moment was most revealingly portrayed in numerous prints and paintings depicting joyous half-clad blacks holding up broken manacles and kneeling in gratitude to well-dressed whites."⁷ Davis points out that such "ritual art" was "designed to emphasize the indebtedness and moral obligations of the emancipated slaves as well as their dependence on the culture and expectations of their liberators."⁸ In *Emancipation Proclamation*, the figure of Liberty, the classical symbols of

bondage, and the symbolic clearing sky also have parallels in popular election and emancipation prints of the period.⁹ Emancipation prints were issued in great number during the 1860s, appearing both as broadsides and in such popular magazines as *Harper's Weekly* and *Frank Leslie's Illustrated Newspaper*.¹⁰

No documents about A. A. Lamb or other paintings by him have been discovered. His sympathetic treatment of the subject suggests he was a Northerner, perhaps from New York, where he could have known the Brown statue. The fancy shaded lettering on the chariot and that originally on the back of the canvas suggest experience as a sign-painter or decorator, perhaps of carriages.

SDC

Notes

1. A dealer's note attached to an old snapshot of the painting (in NGA-CF) is annotated "Gardiner 6/26/49." Avis and Rockwell Gardiner is the only dealership by this name listed in *Antiques* issues of this period.

2. Beginning in 1866 there were yearly celebrations of emancipation in the District of Columbia which included processions through the city and around the Capitol. These parades celebrated the anniversary of the congressional act freeing slaves in the District (passed 16 April 1862), however, rather than Lincoln's actual proclamation. See "The Great Demonstration by the Colored People," *The Evening Star*, 19 April 1866, 2, and "The Emancipation Celebration," *Daily National Intelligencer*, 20 April 1866, 3, giving the route of the procession, which included the Capitol. A wood engraving depicting the celebration (though not the Capitol building) appeared in the 12 May 1866 issue of *Harper's Weekly*, 300, accompanying the article "The Negro Celebration in Washington."

3. At the chariot's base are what appear to be stylized dolphins. Because of its strength and swiftness, the dolphin is a symbol of resurrection and salvation, although it is unlikely that Lamb knew of this Christian symbolism.

For a discussion of the history of representations of Liberty, see *Liberty* (artist unknown; 1955.11.13).

4. The identification of this figure as a second lieutenant was made by James S. Hutchins, deputy curator/supervisor, Division of Armed Forces History, NMAH (letter of 9 June 1987, in NGA-CF). Because of his rank and mustache type, the figure cannot be Lincoln's general George McClellan, as suggested by Susan Stromberg in an essay dated March 1971, in NGA-CF.

Identification of the bearded figure as Grant is supported by the shoulder insignia: three evenly spaced stars (only two are visible) in a rectangular field. These stars indicate the rank of lieutenant general, which Grant earned 2 March 1864 and held until he was made a full (four-star) general on 25 July 1866. This two-year period may serve to further narrow the dating of the painting.

5. Lamb's image reverses Brown's statue and thus may have been taken from an unknown print. For a reproduction of the statue, see Lewis I. Sharp, *New York City Public Sculpture*.



A. A. Lamb, *Emancipation Proclamation*, 1955.11.10

ture by *Nineteenth Century American Artists* (New York, 1974), 28. Lamb's Washington waves a white flag in his raised hand.

6. No specific print sources for the Capitol or for the portrait heads have been found. Vertical elongation of the Capitol dome was common in prints of the period; see an engraving entitled *View of Washington City*, published by Chas. Magnus and Company, New York (I. T. Frary, *They Built the Capitol* [Freeport, N.Y., 1940], 202, pl. 72); and a photograph of an unidentified print in the collection of the Architect of the Capitol (neg. no. 38974). Barbara Wolanin, curator, Office of the Architect of the Capitol, kindly provided these references.

7. David Brion Davis, "The Emancipation Moment" (paper presented at 22d Annual Robert Fortenbaugh Memorial Lecture, Gettysburg College, Pennsylvania, 1983), quoted in Harold Holzer, Gabor S. Boritt, and Mark E. Neely, Jr., *Changing the Lincoln Image* (Fort Wayne, Ind., 1985), 46. Also pertinent to the National Gallery painting is a passage by Davis which states that "'Emancipation rituals . . . moments of transfiguration' [such as the *Emancipation Proclamation*] were popular motifs designed by whites, and stood in sharp contrast to the white man's political approach to emancipation, which leaned toward 'gradual, non-disruptive change,' not high drama" (46). Wendy Wick Reaves, curator of prints, NPG, kindly pointed out this source. Chapter four of Holzer, Boritt, and Neely 1985, "Iconology and Iconography: The Emblems of Heroism," includes a fascinating discussion of the iconography of various printed images of Lincoln.

8. Davis as quoted in Holzer, Boritt, and Neely 1985, 48.

9. The ball, chain, shackles, and brightening sky all appear in J. L. Magee's 1865 lithograph *Emancipation* (Stern Collection, LC), reproduced in Holzer, Boritt, and Neely 1985, 51, fig. 19. A similar figure of Liberty, identified by the traditional attribute of the lance or spear bearing a banner lettered "LIBERTY," was prominently featured in one of the very first Lincoln campaign prints, the 1860 Baker and Godwin poster *Abraham Lincoln, Republican Candidate for President of the United States* (New York, wood engraving, LC), reproduced in Holzer, Boritt, and Neely 1985, 52, fig. 20.

10. Several examples are reproduced in Holzer, Boritt, and Neely 1985, chapter 4.

References

- 1954 Barker, Virgil. "Colloquial History Painting." *Art in America* 42 (May): 124.
1964 *American Heritage* 15 (April): cover (color).
1975 Keyes, Donald D., and Lisa Taft. "David G. Blythe's Civil War Paintings." *Antiques* 108 (November): 996, fig. 8.

Charles C. E. Lermond

1858–1944

CHARLES C. E. LERMOND was born 28 September 1858 in South Hope, Maine, near the area where the coast meets Penobscot Bay. He was the son of Ephraim Lermond, a house painter, and Laura Boynton. Charles married his first wife, Ada Walker, of nearby Union, in 1877; it was probably then that he settled in Union. Ada bore three children, Estern, Edna, and Maynard, before she died in 1887. Soon after Ada's death Charles wed Euda E. Brewer, a family friend who had tended Ada during her final illness. Euda, too, bore Charles three children, Myrtie, Earl, and Guy.¹ Lermond's granddaughter recalls him as a slight, quiet, mild-tempered man, who lived modestly. His income from painting was supplemented by Euda's earnings as a home nurse.²

According to his granddaughter, Lermond never saw himself as a professional artist; his decorative scenes were produced in the course of his occupation as a painter of wagons, sleighs, and especially wooden chairs and other furniture (he later painted cars as well).³ Before settling in Union he painted houses, undoubtedly as an apprentice (with his younger brother, Augustus) to his father.⁴ In Union, Lermond painted on commission from the townspeople, who brought their possessions to his shop adjacent to his home on East Main Street.

According to his granddaughter, Lermond was active as a painter until a few years before his death at age 86 in nearby Rockland.⁵

SDC

Notes

1. Biographical information about Lermond was kindly supplied by Gertrude Hanan, curator, Matthews Museum of Maine Heritage, Union, Maine (letters of 17 November 1987, 22 February and 6 May 1988, in NGA-CF).

2. Glenice Lermond Polky, letter of 6 May 1988, in NGA-CF. I am grateful to Gertrude Hanan for obtaining and transcribing Mrs. Polky's reminiscences.

3. Mrs. Polky states: "I don't recall more than one or two small landscapes hung on a nail or standing in a corner [in Lermond's shop]—long ago relegated to the garbage heap. Grampa was strictly a practical man—no sentimentality. I doubt that he ever considered his work as any type of 'art.' It was just 'what-he-did' to support his family. I don't recall that

he ever mentioned painting or anything about what he worked on.”

There are, however, two indications that Lermond’s perception of his work went beyond the practical. First, in the 1929 Union Business Directory he is listed as “Painter, Auto and Art” and second, he signed his name to his only two works located to date, the National Gallery sleigh back and a chair back. The chair back is painted with a floral scene and is now owned by a family in Union. It is dated 1922–1926 in Hanan’s letter of 22 February 1988, but in her 17 November 1987 letter, she states that the chair is signed by Lermond and dated 1920.

Mrs. Polky recalls that Lermond painted small flower or fruit paintings on chair backs, as well as “perfect . . . freehand striping” along the arms and legs and around the rungs. The decoration, she states, was usually executed in bright yellow—this color predominates in the National Gallery work—or red, and the chairs were steel-blue or gray-blue.

4. Augustus is listed in the 1929 Union Business Directory as “Painter, interior and exterior.”

5. In her letter, Mrs. Polky suggests that Lermond did not paint after 1938 due to his age and the diminished demand for his craft. She also notes that Charles and his wife were supported by their youngest son, Guy, for the last ten to fifteen years of Lermond’s life.

Bibliography
None

1953.5.23 (1221)

Landscape with Churches

c. 1890/1930

Oil on wood panel, trapezoidal sleigh back,

89.2 (35¹/₈) x [top] 101.9 (40¹/₈), [bottom] 83.2 (32³/₄)
Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower right: *C. C. E. Lermond*

Technical Notes: The construction of the panel, originally made as a sleigh back, is complex. There is a single batten on the reverse and an attached frame. A number of holes along both edges are filled with sawed-off dowels. Two additional holes, about two inches apart at the lower right, are filled with sawed-off dowels and inpainted.¹ The paint is fluidly and thinly applied, with very little impasto, over a thin off-white ground. The landscape was painted first, followed by the border with the red curtain; the decorative element at the bottom was added last.

A number of horizontal splits are covered with discolored retouching, most noticeably the one running the width of the painting. There are many discolored repainted areas, the largest of which are in the upper and

lower right corners and in the center of the lower left quadrant. There is a wide-drying craquelure.

Provenance: Recorded as from Massachusetts. Purchased in 1948 by Edgar William and Bernice Chrysler Garbisch.

COUNTRY SLEIGHS, like carriages, were often decorated with painted scenes such as this landscape. Some artists were employed by sleigh factories, while others, like Lermond, worked on commission for sleigh owners. It is likely that the sleigh from which this panel was taken was manufactured by Wingate, Simmons and Co., a large wagon and sleigh company on the square in Union, Maine.² The serifs in the corners of the sleighback were standard carriage painting designs, and may be seen on other decorated sleigh backs as well.³

The scene, which has not been associated with a Union locale, might depict a neighboring town with several churches. However, given Lermond’s training as a decorator, the landscape is more likely to be either imaginary, a composite of two or more views, or based on a print source. The Gothic Revival aspects of the churches’ architecture—specifically the gingerbread trim of the center building—establish a terminus post quem of about 1880. Lermond’s active period apparently extended from about 1890 to 1930, and sleighs were used in New England throughout this period and in some areas as late as the early 1940s.⁴

Lermond used a layered technique of paint application typical of naive artists; the background was executed first, then the details, and finally the decorative frame (see Technical Notes). He painted the plentiful foliage either with a sponge or with the flat end of a brush, as was typical of decorative painters.⁵ Lermond sets up a contrast between the right and the left halves of the composition: the dense tunnel of trees at the right is stopped by the largest church, whereas the gentler diagonal path at the left winds around to the open horizon. The bright yellow and red paint as well as the framing stripes were employed by Lermond in his chair decoration (see biography, n. 3), as probably were the corner serifs.

SDC

Notes

1. According to Kenneth Wheeling, expert on American sleighs and author of *Horse-Drawn Vehicles at the Shelburne*



Charles C. E. Lermond, *Landscape with Churches*, 1953.5.23

Museum (Shelburne, Vt., 1974), these hardwood plugs were glued on top of the countersunk screws which held the sides of a sleigh together (letter of 26 March 1988, in NGA-CF). The plugs were then sanded over and painted. Since the painting's engaged frame partially covers the holes on the sides, it surely was added—perhaps by a dealer—after the back had been removed from the body of the sleigh. I am grateful to Wheeling for lending his expertise.

2. The company was founded under another name in 1844, became Wingate and Simmons in 1856, and was active until 1926, when it was partially destroyed by fire.

According to Wheeling (letter of 11 August 1987 in NGA-CF), the sleigh type from which this back comes is a Cape Cod cutter, a specific type of country cutter favored along the New England seacoast. The Cape Cod cutter, with its high, square back, was made from early in the nineteenth century to about 1850–1860.

3. Similar serifs can be seen on the back of an earlier (c. 1805) Cape Cod cutter, reproduced in Wheeling 1974, 54.

4. According to Wheeling (letter of 15 March 1988, in NGA-CF).

5. The additive method of paint application and the decorative treatment of foliage were both also used by the unknown artist of *The Finish* (1980.61.9).

References

None

MacKay

active 1791

IN ADDITION TO THE National Gallery portrait of Catherine Brower, two other signed works by this artist have been discovered to date, *Hannah Bush* and *John Bush* (American Antiquarian Society, Worcester, Massachusetts).¹ The three portraits share certain characteristics: all are dated 1791, depict New York residents, and display a peculiarly bright palette with prominent reds and blues.

Almost nothing is known about the artist, but he may very well be the John MacKay (sometimes spelled M'Kay) included in the New York City directory, 1790–1812. Although he is sometimes listed as a glazier as well as a painter, the combination would not have been unusual. Christine Skeeles Schloss notes a John M'Kay listed as “printer” in New York intermittently between 1813 and 1823.

DC

Notes

1. Reproduced in Dresser 1969, 727, color pl., and fig. 8.

Bibliography

Dresser, Louisa. “Portraits Owned by the American Antiquarian Society.” *Antiques* 96 (November 1969): 722–723.
Schloss 1972: 41.

1956.13.5 (1460)

Catherine Brower

1791

Oil on canvas, 115.6 x 70.2 (45¹/₂ x 27⁵/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At left, on face of pedestal: *Mackay Pinxt. [1]791*

Technical Notes: The moderate-weight support is prepared with a thin gray ground. The thin paint is handled in a naive manner, wet-into-dry. Pentimenti, that were photographed during the early treatment and have since been obscured, once revealed a high neckline with tie loops as part of the subject's dress. Infrared reflectography reveals this change as well as the earlier, higher placement of the mouth and nose. The right side of the canvas is quite ragged, with several missing pieces. The paint and

ground have been extremely damaged, with severe abrasion. A considerable amount of retouching, now discolored, is found throughout.

Provenance: Recorded as from Connecticut. (Harry Shaw Newman, Old Print Shop, New York), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Up from the Cradle*, N-YHS, 1948–1949, no. 20, no cat. // NGA, 1957, no. 24. // Charlotte, 1967, no. 5. // Columbus, 1968–1969, no. 6. // *The Beardsley Limner and Some Contemporaries*, AARFAC, Montclair Art Museum, New Jersey; New Haven Colony Historical Society, Connecticut, 1972, catalogue by Christine Skeeles Schloss, no. 23.

THIS PORTRAIT of a little girl is said to represent Catherine Brower, who was born in 1782. She was the daughter of Catherine and David Brower, direct descendants of the Bogardus family, a prominent Dutch colonial line. The Brower family resided on Barrow Street in New York. Young Catherine married Steven Hyde in 1810 and lived to the age of eighty-three.¹

Her portrait follows a form common in the 1790s. *Miss Daggett of New Haven, Connecticut (possibly Amelia Martha)*, c. 1795 (1956.13.9), formerly attributed to Reuben Moulthrop, and *Anna Maria Cumpston*, c. 1790 (1953.5.32), by Charles Peale Polk (1767–1822), also feature subjects attired in light dresses with dark-colored sashes, placed among flowers, urns, and plinths, and with their extended right hands holding blossoms.²

An unusual aspect of Catherine Brower's portrait is its coloring. She wears bright red earrings and shoes, a vivid blue sash, and is seen against an intensely blue sky.

DC

Notes

1. Information given to Harry Shaw Newman at the time of purchase, recorded in NGA-CF.

2. Christine Skeeles Schloss (see Bibliography) notes a number of other paintings of young women with somewhat similar compositions which she believes may have been derived from print sources.

References

None



MacKay, *Catherine Brower*, 1956.13.5

Louis Mader

1842–1899 or later

AFTER 1850 the almshouses in America began to fill with recent immigrants.¹ It is not altogether surprising, therefore, that one of these institutions in Pennsylvania should bring forth three painters of German descent: Charles Hofmann (q.v.), John Rasmussen (1828–1895), and Louis Mader.

Mader came to the United States in 1867. He was first admitted to the Berks County Almshouse in 1892 and over the next three years painted at least eight views of that institution.² Unlike Hofmann, he never depicted any of the other almshouses, and his only known non-almshouse subject was in a painted mural on a house in Parksburg, Pennsylvania.

The last record of Mader is that he left the Berks County Almshouse in 1899.

DC

Notes

1. David J. Rothman, "Our Brothers' Keepers," *American Heritage* 24 (December 1972), 42.
2. For a list of works signed by or attributed to Mader, see Armstrong 1968, 6.

Bibliography

Armstrong, Thomas. *Pennsylvania Almshouse Painters* [exh. brochure, AARFAC]. 1968.

1953.5.25 (1223)

Berks County Almshouse, 1895

1895

Oil on metal, 82.9 x 100.7 (32⁵/₈ x 39⁵/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower right: *Louis Mader*

At lower center: *View of the Berks-County-Almshouse, 1895. DIRECTORS: DR. WM. H. SEITZINGER—JOHN A. HIESTER—JONATHAN W. SCHWARTZ. / STEWARD: JOHN W. GILBERT—UNDER STEWARD: OLIVER C. SITLER. / CLERK: SAMUEL M. DECK.*

Technical Notes: The metal support appears to be attached to its original strainer with the original tacks (the paint covering them is original). A thin white ground was broadly brushed onto the metal. The paint is moderately

thin, rich, and applied wet-into-dry. Examination in the conservation laboratory revealed that the gold-leaf inscription on the work was executed using the sgraffito technique. There are small scattered retouchings throughout and along the edges; broader areas of repaint are located in the vignettes in the upper left and upper right corners, in the sky of the oval scene, and around the perimeter of the inscription at the bottom center.

Provenance: Recorded as from Reading, Pennsylvania. Purchased in 1947 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Pennsylvania Almshouse Painters*, AARFAC, 1968, catalogue by Thomas Armstrong, 6.

LOUIS MADER AND CHARLES RASMUSSEN would undoubtedly have seen Charles Hofmann's paintings of the Berks County Almshouse (such as the 1878 National Gallery painting, 1953.5.17) during their stays there (see biography; Rasmussen was admitted there by 1878). In their depictions of this institution, all three artists used the format of a central oval with horses and wagon entering at the lower center.¹ Rasmussen tended to use a simple edge for his main view rather than the curled ribbon border which Hofmann favored. In the National Gallery painting, Mader follows Rasmussen's design.

It is interesting to note the differences in the Berks County Almshouse as it was depicted by Hofmann in 1878 and then by Mader in 1895. The tiny trees dotting the grounds of the hospital (large building in background) have grown very large, and new buildings have been added to the space between the livestock barn and the hospital building. The number of smaller scenes surrounding the larger has been reduced in the later version, structures have been rearranged, and the decorative seal at the top center changed.

Like Hofmann's earlier view, Mader's is light-filled and optimistic. A bull among the cows in the foreground pasture even gambols about. Though Mader is less precise in his details and slightly looser in his application of paint than is Hofmann, he conveys the same sense of order and well-being that is present in the older artist's work. One curious note in Mader's view is the single figure seen peering out of a window in the center of the canvas. Since no other people are seen inside the other buildings, one is tempted to view this interjection as an autobiographical note by the artist. But because



Louis Mader, *Berks County Almshouse*, 1895, 1953.5.25

the head and torso appear in what has been identified as the administration building, the figure may be a reference to a member of the staff who commissioned or purchased the work.

DC

Notes

1. A second view by Hofmann of the Berks County Almshouse, 1878 (Historical Society of Berks County, Reading, Pennsylvania) is reproduced in Armstrong 1980, 109, color repro. One of Rasmussen's views is reproduced in a sale catalogue for Christies, New York, 3 June 1982, no. 262.

References

For a discussion of the Berks County Almshouse as an institution, see: 1980 Armstrong, Thomas. "Charles C. Hofmann." In Lipman and Armstrong: 103-109.

George Washington Mark

1795–1879

GEORGE WASHINGTON MARK, sometimes called “Count Mark,”¹ was born in Charlestown, New Hampshire, in 1795. Mark may have served on a schooner before settling in the Connecticut Valley town of Greenfield, Massachusetts, in 1817. Shortly after his arrival there, he married his first wife, Mary Ann Skinner of Gill, Massachusetts. Mary Torrey Temple Ball, from the Massachusetts town of Deerfield, became his second wife in 1862.

In Greenfield Mark first advertised his services as a house painter. As the years went by he added to his repertoire the occupations of sign and furniture painting, wood and stone imitation, picture framing, and other related activities. Mark’s advertisements from the period reveal an extensive vocabulary and talent for persuasive writing that suggest that he was well read.²

It was perhaps in the 1830s, when Mark’s business was thriving and he had four house painters in his employ, that he indulged in art for the first time. Although it is not known precisely when he began, he apparently had been making pictures for some time before December 1848, when he announced the opening of an art gallery in his home devoted exclusively to his own paintings. His first exhibition, which ran for three weeks, was advertised as “*The Dying Greek* and twenty-five other paintings.”³ The following year Mark staged another exhibition, increasing the number of paintings to thirty-three and printing a catalogue of which no copies are known today. The catalogue for Mark’s third exhibition, held in 1850, lists seventy-six works.⁴

Although many of the works listed in the 1850 catalogue have since been lost, the checklist sheds light on Mark’s subjects. The largest number are landscapes, some from his own experience such as *Greenfield Street by Moonlight* of 1848 (present location unknown; sale, Sotheby’s, New York, 23–27 January 1982, no. 77), and others, for example “six small Chinese paintings of Italian scenery” (present location unknown), likely based on prints. Second to landscape, Mark seems to have favored historical subjects. Among his history paintings

are *Washington Crossing the Delaware* (MAFA; Constance Rourke, “American Art, a Possible Future,” *American Magazine of Art* 28 [July 1935], 393), copied from an engraving by George S Lang after the famous painting by Thomas Sully (1783–1872) in the Museum of Fine Arts, Boston; *The Landing of the Pilgrims* (present location unknown); and *Columbus and the Egg* (present location unknown). Less frequent were biblical themes, genre and literary subjects, and portraits.

Most of Mark’s known works display eerie or bizarre qualities. His trees, with long narrow trunks topped by leaves dabbed in with a dry brush, are unearthly, and his clouds, like those in *Greenfield Street by Moonlight*, often appear to take the form of apparitions. Perspective, where it is used, is extreme. Fences and buildings, rendered in one-point perspective, move rapidly back into space in tunnellike fashion. Mark seems to have deliberately rendered certain figures larger than others according to his assessment of their importance, disregarding their spatial relationships. His drawing of the human figure is inept, which may explain why he is known to have painted no more than a handful of portraits. The features of his style make many of his paintings unintentionally humorous. In spite of this, however, works such as the National Gallery’s reveal Mark’s storytelling ability.

The audacity of Mark, an untrained artist, presuming to charge twenty-five cents admission to view his work, earned him a reputation as a local oddity. By the time of the 1850 exhibition word had even traveled as far as New York City, and an art critic from *Knickerbocker Magazine* journeyed to Greenfield to see the show.⁵ The critic made scathing remarks deriding Mark’s incompetent rendering of the figure and his improper use of perspective and scale, all the while ridiculing the artist’s professional seriousness. These comments so wounded Mark’s pride that he closed his gallery and destroyed several paintings that had been vehemently criticized. No works dated after this time have been discovered. Little is known about the late years of Mark’s life except that he became decidedly more eccentric. He died in Greenfield in 1879.

JA

Notes

1. According to *Finer* 1976, Mark acquired his nickname when he was observed counting aloud as he stole firewood from his neighbor.

2. Mark's writing ability is demonstrated in an advertisement of 1821 which he entitled "Encourage the Arts":

Time was when the efforts of the Pencil and Chisel were regarded and produced works that were the admiration of the age;—but that was at a period when merit was encouraged and genius rewarded—But how is it in this country—Here the inspirations of genius are chilled by the frosts of indifference, avarice and neglect. But I will not yet despair of my country, she will yet be just-encouraged by this hope, I again offer my services to the public as a Painter, and solicit their patronage . . . (quoted in full in *Deming* 1952, 44; the source of the advertisement is not specified).

3. *Finer* 1976, 6.

4. A copy of this catalogue is in the collection of the Greenfield Historical Society.

5. "Editor's Table," *Knickerbocker Magazine* 41 (February 1853), 191–193.

Bibliography

Deming, Marion Russell. "George Washington Mark." *Antiques* 61–62 (July 1952): 43–45.

Finer, Steven B. "George Washington Mark." Lecture given before the Greenfield Historical Society, March 1976. Manuscript copy in NGA-CF.

1967.20.1 (2334)

Marion Feasting the British Officer on Sweet Potatoes

1848

Oil on canvas, 81 x 95.1 (31⁷/₈ x 37³/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse (no longer visible; photograph taken prior to lining, in NGA-CF): MARION, *Feasting the British / OFFICER on Sweet Potatoes.* / By G. W. Mark, / Pnx^t., / 1848

At lower left of reverse: 40

Technical Notes: The fine fabric was stretched off-square. In an effort to correct the out-of-square format, the picture's size was increased slightly at the sides and bottom and the additional area was inpainted. The ground appears to be composed of two layers: the top is thin and white, while the bottom, also thin, appears to be dark reddish brown. The paint is quite thin and dry in appearance. There is low brushmarking. General abrasion, marked in the sky, has been toned over.

Provenance: Recorded as from New York State. May have descended from the artist to Judge Franklin G. Fessenden, executor of George Washington Mark's estate, Greenfield, Massachusetts.¹ Collection of Hiram J. Halle, Pound

Ridge, New York. Halle estate sale (conducted by O. Rundle Gilbert on the grounds), 9–13 October 1961, cat. no. 1706, sold to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Possibly exhibited in *The "Count Mark Art Gallery,"* Franklin County Hospital, Greenfield, Massachusetts, 1897, no. 31.² // *Art in South Carolina* 1670–1970, Gibbes Memorial Art Gallery, Charleston; Columbia Museum of Art; Greenfield County Museum of Art, Greenfield, South Carolina, 1970, catalogue by Francis W. Bilodeau, no. 101.

FRANCIS MARION, known as "the Swamp Fox," led a partisan militia in the American Revolution which was instrumental in the expulsion of the British from South Carolina. The legends of Marion's heroic deeds are the legacy of his first biographer, the Reverend Mason Locke Weems. Weems' *Life of General Marion*,³ a colorful melange of fact and fiction written with assistance from one of Marion's men, Brigadier General Peter Horry, was first published in Philadelphia in 1809. The story of Marion and the sweet potatoes was probably Weems' invention. According to the biography, a British officer who had heard countless rumors about Marion decided to satisfy his curiosity and paid the American general a call. Marion graciously invited him to stay for dinner but served only sweet potatoes upon a piece of bark. When the startled Englishman asked if this was a special Lenten dinner, Marion replied that it was in fact a treat, as the portions were much larger than usual. The British officer was so overwhelmed by the self-sacrifice of these American patriots who fought without pay and with little food and clothing that he resigned his military post.⁴

Marion feasting the British officer was a popular subject for both paintings and prints in the nineteenth century. Mark may have been inspired by an engraved illustration in the 1837 edition of Weems' biography (opposite p. 153). The Weems illustration is the only known rendering predating Mark's which shares the placement of Marion and the British officer on a fallen tree, seated with the potatoes between them. If this is indeed Mark's source, however, he has taken many liberties with it. In the engraving, an American soldier behind and between the officer serves the repast. In Mark's version there is no servant; Marion serves the potatoes himself. The book illustration shows only the single soldier and the officers, who are seated before a row of three tents. A tree stands on the right. Mark's landscape is more expansive; he has included more figures and has replaced the tents with a log cabin.



George Washington Mark, *Marion Feasting the British Officer on Sweet Potatoes*, 1967. 20.1

The National Gallery painting is one of two of this subject which Mark produced. The other version, in the collection of The New-York Historical Society (Deming 1952 [see Bibliography], 45), also shows the two officers

sitting on a log. In the New York version, however, the figures are much smaller in relation to the size of the canvas and are set farther back in the landscape. The horse and attendant, seen on the left in the National

Gallery picture, are curiously placed in the center foreground. Stylistically the two paintings are similar; they share a predominantly brown, ochre, and olive green palette, fuzzy trees, and awkward figures. The figures in the New York painting are in more correct proportion to each other than those in the National Gallery work, but the trees in the New York version are so tall in relation to the figures as to dwarf them.

It is not known if the National Gallery version appeared in any of the exhibitions at Mark's art gallery. Dated 1848, it was painted in the year of the first exhibition, for which there does not appear to have been a catalogue. The catalogue of the 1850 show lists *Gen. Marion feasting the British officer on Sweet Potatoes at his strong hold on Snow's Island, at the confluence of Lynch's Creek and Peedee River, South Carolina, 1781 (look West)*, but its measurements correspond more closely to the New York painting.⁵

JA

Notes

1. Many of Mark's paintings passed to Judge Fessenden, an admirer of his work, after the artist's death. Exactly which ones is not known. According to Steven Finer, these paintings were stored in the judge's daughter's barn atelier in Greenfield, where they remained for several years after the judge's death. The estate administrator, Charles Stoddard, sold them, but whether by auction or individually has not been determined (Steven Finer, town historian, Greenfield, letter of 30 March 1976, in NGA-CF).

2. Two works depicting General Marion are listed, nos. 10 and 31. The full description of the subject falls under no. 10 (quoted in text above). Its measurements are given as "43 x 35," which, if length before height is implied, do not correspond to the National Gallery painting but to the N-YHS picture (the latter measures 43 1/3 x 32 1/4 in.). Providing Mark painted only two versions of Marion, no. 31, which simply says "MARION again" and lists no measurements, must be the National Gallery version.

3. Mason Locke Weems and Peter Horry, *The Life of General Francis Marion, a Celebrated Partisan Officer in the Revolutionary War Against the British and Tories in South Carolina and Georgia* (1809; 3d ed., Philadelphia, 1837).

4. Weems and Horry 1837, 152–157.

5. See n. 2. The mockery of the Marion painting in the 1850 exhibition by the *Knickerbocker Magazine* critic could apply to either version:

Should you see this picture, and MARKS should be present, let me advise you not to "(look West)" as directed by the catalogue; but as the picture is in the corner, "look east," or MARKS will see you laugh. "The potatoes," says he, "are uncommon small. I made 'em so a'purpose" (see biography, n. 5: 193, no. 19).

References

None

Frederick W. Mayhew

1785–1854

A NATIVE OF THE ISLAND of Martha's Vineyard, Massachusetts, Frederick W. Mayhew was born in Chilmark on 6 July 1785.¹ Although Mayhew has been known for some time through his works, several of them signed, the biographical details of his life eluded scholars until recently. Difficulty arose from his misidentification as Nathaniel Mayhew and confusion with other Frederick Mayhews from both Martha's Vineyard and mainland Massachusetts.²

Mayhew married Zelinda Tilton on 10 April 1802³; the couple's one child, Lucinda, was born in 1812. He and his wife moved to Morgan (now Noble) County, Ohio, to join some of Zelinda's relatives after 1830.⁴ Mayhew died on 17 October 1854 and is buried in the Tilton family cemetery in Cambridge, Ohio.⁵

Mayhew's known works are all portraits dating from his years on Martha's Vineyard, where island lore holds that he mixed Gay Head clay with dogfish oil to make his paint. He may have painted landscapes after moving to Ohio; the *History of Noble County* describes him as a landscape painter and a sailor.⁶

The artist's style is characterized by subtle facial modeling, close attention to details of costume, and some lapse of naturalism in the depiction of hands. Backgrounds are generally solid and neutral, although in at least two portraits of sea captains attributed to Mayhew, a small ship hovers mysteriously above the figure's right shoulder without the benefit of a surrounding seascape or framing window.⁷

LW / ALH

Notes

1. Stoddard 1986, 10. Mayhew's parents were Abner and Martha Tilton Mayhew.

2. That this Frederick Mayhew is the artist is confirmed by an 1824 property transfer deed that records his occupation as "limner" (Registry of Deeds, Dukes County Courthouse, Edgartown, Massachusetts, book 23, 20). I am grateful to the late Joyce Hill, consulting research curator, MAFA, for this citation.

At the time of their accession, the National Gallery portraits were attributed to Nathaniel Mayhew, a New Bedford, Massachusetts, ornamental and sign painter not known to have painted portraits.

3. Charles E. Banks, *History of Martha's Vineyard*, 3 vols. (1911–1925; reprint, Edgartown, Mass., 1966), 3: 478.

4. It is likely that the two moved to Ohio shortly after the sale of their land to George W. Steward in 1831. (See Registry of Deeds, Dukes County Courthouse, Edgartown, Massachusetts, book 25, 4, for record of this sale.) Census records place Mayhew in Chilmark, Dukes County, Massachusetts, in 1820 and 1830 and in Olive Township, Morgan County, Ohio, in 1840 and 1850. The 1850 census describes him as age 65, a farmer, a native of Massachusetts, and as the owner of real estate worth \$3000. Also listed in his household are his wife, Zelinda, and a Mary Basset.

5. Stoddard 1986, 16.

6. *History of Noble County, Ohio, with Portraits and Biographical Sketches of some of its Prominent Men* (Chicago: L. H. Watkins & Co., 1887), 555. This source gives the date of the family's move to Ohio as 1834.

7. These are *Captain Richard G. Luce*, c. 1826 (Dukes County Historical Society) and *Captain James Townsend*, c. 1830 (Kendall Whaling Museum, Sharon, Massachusetts). Both museums have other works by Mayhew in their collections. The Old Dartmouth Historical Society Whaling Museum, New Bedford, Massachusetts, also has an important collection of Mayhew's work, including a group of signed watercolors.

Bibliography

Hill, Joyce. "Cross Currents: Faces, Figureheads and Scrimshaw Fancies." *The Clarion* (Spring/Summer 1984): 25–32.

Stoddard, Doris C. "Frederick Mayhew, Limner: Chilmark's Little Known Artist." *The Dukes County Intelligencer* (August 1986): 10–17.

1980.62.16 (2803)

John Harrisson

c. 1823

Oil on canvas, 76 x 63.4 (29¹⁵/₁₆ x 24¹⁵/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The relatively open weave, medium-weight support retains its tacking margins. There is no observable ground layer. The paint is fluidly applied, without raised brushwork or impasto. Fine brushstrokes define the details of hair, features, and clothing. The order of paint application is difficult to decipher. The areas of gold were among the first color applications and appear to have been applied as gold leaf. The color areas surrounding the gold were painted over these leafed areas; for instance, gold can be seen underneath the red lapels. Brown glazes over the gold seem to have been applied last. The painting had an L-shaped tear in the top center, and a 1.27 cm diameter hole at the top edge. There are small, scattered paint losses overall and localized areas of cracking and cupping.

Provenance: Recorded as from South Carolina. (W. Holsclaw, Charleston, South Carolina, 1954.) (Eunice

Chambers, Hartsville, South Carolina, 1955), by whom sold in 1955 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 43. // *American Naive Paintings*, (IEF) 1985–1987, no. 43, color repro. // Italy, 1988–1989, no. 43, color repro.

1980.62.17 (2804)

Mrs. John Harrisson and Daughter

c. 1823

Oil on canvas, 76.2 x 63.2 (30 x 24⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The tacking edges are intact on the open-weave, medium-weight support. The fabric weave in the support is noticeable, probably because there is no ground layer. Overall, the paint is applied rather thinly. There is slight impasto on the white, most noticeable in the lace of the baby's dress. There is very visible brushstroking, with both random strokes in the background and finer, individual strokes on the lace around the woman's head and in her hair. Very fine strokes define the shadows in the flesh tones. In certain areas, paint is applied over existing layers. This is particularly evident in the child's hands, painted over the dress, and in the woman's bonnet, painted over the background. A crackle pattern in the paint layer is most pronounced in the flesh tones.

Provenance: Same as 1980.62.16.

Exhibitions: NGA, 1957, no. 42. // *101 Masterpieces*, 1961–1964, no. 50, color repro. // *111 Masterpieces*, 1968–1970, no. 40, color repro. // *American Naive Paintings*, (IEF) 1985–1987, no. 44, color repro. // Italy, 1988–1989, no. 44, color repro.

THE SUBJECTS OF these companion portraits, John Harrisson and Harriet Wood Harrisson,¹ were both born in New Bedford, Massachusetts, in 1785. They were married on 1 January 1807 and had seven children.² John Harrisson was a merchant of paint supplies; on 25 October 1822 he placed an advertisement in the *New Bedford Mercury* offering "New goods in the Paint Line" at his "Fire Proof store in Center Street."³ Harrisson was a captain in New Bedford's Washington Company of Artillery in 1823.⁴

The family moved to Charleston, South Carolina, around 1829, and city directories from Charleston show that Mr. Harrisson owned an oil and paint store at 72 Meeting Street from 1829–1855. After 1855 the store appears under the name of his son, Joseph W. Harrisson, and John is listed at his residential address, 46 Queen Street. Dealer records indicate that the store was



Frederick Mayhew, *Mrs. John Harrison and Daughter*, 1980. 62.17



Frederick Mayhew, *John Harrison*, 1980.62.16

in existence until 1905. Mrs. Harrison died in 1835, according to gravestone records of the Oak Grove Cemetery in New Bedford,⁵ but she may have died in Charleston, since in the nineteenth century a gravestone did not necessarily mark where a person was buried.

In the Garbisch records, the child depicted with Mrs. Harrison is identified as her daughter, Maria. New Bedford vital records (to 1850) do not list a daughter named Maria among the seven Harrison children, however, nor is there any daughter whose age corresponds to the sitter's. Either Maria's birth went unrecorded or the identification is incorrect.

Although the draftsmanship and painting technique in these two portraits are similar, their coloring is distinctly different. Mr. Harrison's portrait is dominated by the bold colors and decorative details of his blue, red, and gold uniform and his gold and white sword hilt. Conversely, Mrs. Harrison's unembellished portrait is characterized by a subdued gray tonality, broken only by the gold and green of the painted chair and the blue bows on the baby's bonnet and dress. Even the whites in the portrait are subtle and gray toned. Because of the light coloring and thin application of paint in this work, drawing is visible along Mrs. Harrison's collar and fingers and around both sitters' faces and arms.

Shading is applied sparingly, yet the adults' faces are realistically modeled. The child's face appears flatter, however, perhaps as a result of the almost frontal view of her head. In both portraits the bodies lack volume, and Mrs. Harrison's left arm, which reaches around the child, seems especially awkward and unconnected to the rest of her body.

In painting technique, facial features, and anatomy, the Harrison portraits resemble other Frederick Mayhew works. Most notable are the similarities between *Mrs. John Harrison and Daughter* and *Mrs. Sylvia Howland Almy and her Daughter, Sarah*, signed and dated 1823.⁶ In each, the pose of the woman, the costume of the baby, and the muted tonality are almost identical.

LW

Notes

1. Eunice Chambers, the dealer who sold the painting to the Garbisches, reported that labels on the reverse of the canvases written by the sitters' son, J. H. Harrison, on 3 July 1886, identified the sitters and dated the paintings (undated note, in NGA-CF). The labels are not visible today, and no other documentary evidence exists about either sitters or dates. *The Vital Records of New Bedford, Massachusetts to*

the Year 1850 (Boston, 1932), 1: 213, lists a son, Joseph Whipple, born on 17 July 1815 and another, John, born 7 May 1811.

2. Chambers and *The Vital Records of New Bedford* 1932, vol. 1 (births): 213–214, and vol. 2 (marriages): 245.

3. The notice appears on page 4. This citation was supplied by the late Joyce Hill, consulting research curator, MAFA. Other services Harrison advertised at the time were "Painting, Glazing, and Chair Making" (*New Bedford Mercury*, 25 October 1822, 4, and 8 November 1822, 4; also in *The Supplement to the Mercury*, 29 November 1822, 2).

4. Captain John Harrison placed a notice in the *New Bedford Mercury* (14 February 1823, 1) announcing plans for the celebration of George Washington's birthday the following week. The festivities were to include "appropriate honors by the *Washington Company of Artillery*, under the command of Capt. Harrison," and commissioned officers were "invited to attend, arrayed in uniform, and to join in the procession . . ." I am grateful to Joyce Hill for this reference.

John Harrison's uniform appears to be like those worn by colonial army officers. See Lawrence Park, *Gilbert Stuart: An Illustrated Descriptive List of his Works*, 4 vols. (New York, 1926), 3: 175, fig. 295, for a portrait of General John R. Fenwick which features a similar uniform. Commentary on the uniform may be found in vol. 1: 322.

5. *Vital Records of New Bedford* 1932, vol. 3 (deaths): 78.

6. Present location Nantucket, Massachusetts, private collection; Hill 1984, 30, fig. 10. The signature and date on the back are no longer visible.

References

1984 Hill (see Bibliography): 29–30.

George M. Miller

?–1819

GEORGE M. MILLER was a stone-cutter, potter, and sculptor who often “modeled” in wax. Among biographical sources there is disagreement about whether his birthplace was Scotland or Germany,¹ and about the original spelling of his last name: Muller, Müller, or Miler. Nothing is known about his family or education.

Miller had come to America and settled in Philadelphia by 1798. He carved a profile portrait of George Washington in gypsum that year,² and he may be the George Miller, potter, listed in the 1798 Philadelphia city directory. In 1803 Miller made a profile relief of Thomas Jefferson, possibly in wax, of which a cast survives in the collection of the American Philosophical Society in Philadelphia.³

An inscription on the reverse of a wax profile portrait of Robert Oliver of Baltimore indicates that Miller had relocated to Maryland’s cosmopolitan center by 1810.⁴ From 1810 to 1812 he was listed in Baltimore city directories as “George Miller, artist.”

He returned to Philadelphia in 1813 and became a fellow of the Columbian Society of Artists and a member of the Pennsylvania Academy of the Fine Arts. In 1813 Miller showed portraits of Albert Gallatin, Mrs. James Madison, and two unidentified gentlemen, all “modelled in colours,” at the Academy. The following year he exhibited “original models” of busts of Charles Willson Peale, Commodore William Bainbridge, and Reverend Bishop William White, along with *Houdon’s Bust of Washington—Drapery, Muscles of a Horse. A Cast from a French model*, and *Head of the Venus de Medici*.⁵ The 1815 exhibition, Miller’s last, included two wax portraits, one “coloured” and the other “plain,” of unidentified men. Although he did not exhibit after 1815, his listing in the 1816 Philadelphia city directory read “statuary and modeler, 144 Chestnut,” and he advertised the making of casts and repairing of sculpture.⁶

The breadth of Miller’s interests is suggested in a letter he wrote to the directors of the Athenaeum of Philadelphia in 1814. He offered to deposit there sculp-

tures of Washington, Franklin, Bishop White, and Shakespeare, along with casts of the “Venus de Medici, the Empresses Ottavia, & Valerie, two Antique Funeral Urns, a small wholelength figure of Antinous, small Busts, of Suzanna, & Adonis. The three first of the busts are bronzed, the others waxed, the urns varnished . . .”⁷

William Dunlap writes that Miller’s talents were never recognized and that financial difficulties compelled him to turn to goldbeating before his death in 1819.⁸ A dated portrait in wax from that year indicates, however, that he did not give up portraiture entirely.⁹

Miller seems to have aspired to recognition as a sculptor of historical figures and prominent contemporaries, but he is better remembered for his small profile portrait reliefs in wax, which he made in his effort to earn a living. Bolton lists and describes twenty-three portrait waxes by Miller.

JA

Notes

1. Groce and Wallace 1957, Rutledge 1961, and Dunlap [1834] 1969 give Scotland as his native country. Morgan and Fielding 1931, and Bolton 1929 state that he was German.

2. According to Morgan and Fielding 1931, the portrait, a low relief, may have been executed when Washington was in Philadelphia from 10 November to 14 December 1798. It was the property of Senator William Bingham and was sold with his estate in 1807. It was later owned by Charles Henry Hart, author of “Life Portraits of George Washington,” *McClure’s Magazine* 8 (February 1897), 291–308, but has since been untraced.

3. Rutledge 1961, 53–54, fig. 15. The original owner was Zeligman Phillips, one of the founders of the Pennsylvania Academy of the Fine Arts. A label on the reverse thought to be in Phillips’ writing reads: “Thomas Jefferson / 1803 / supposed to be by Muller or Miller.”

4. The inscription as recorded by Bolton reads: “George Miller, Artist / No. 172 North Street / Baltimore, Md. / January 26th, 1810” (present location unknown; Bolton 1929, 42).

5. Of the works Miller exhibited at the Pennsylvania Academy, only the bust of Bishop White has been located; it is in the collection of the American Philosophical Society, Philadelphia (Rutledge 1961, 101–102, fig. 9).

6. Craven 1984, 56.

7. The letter, signed “George M. Miller, Modeller,” is reprinted in Rutledge 1961, 101–102. Rutledge writes, “The Order Book of the Athenaeum records the payment of \$50.00, May 15, 1820, ‘for Busts deposited by G. Miller.’” This pay-

ment was probably made to his widow, who exhibited a cast of his bust of Bishop White at the Pennsylvania Academy in 1821.

8. Dunlap [1834] 1969, 263.

9. The portrait is *William Wilson*, signed "G. M. Miller sculp. 1819." In 1929 it was in the collection of Joseph L. Wilson, Esq., Overbrook, Pennsylvania (Bolton 1929, 43).

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1953.5.106 (A-1731, 1224)

William Henry Vining

c. 1810

Painted wax, 9.8 x 5.4 (3⁷/₈ x 2¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The portrait is formed from tinted wax, with which details are also highlighted. The jacket and ascot appear to have been molded, as indicated by the presence of a fine network of tiny bubble-shaped depressions across the entire surface of the heavily pigmented black wax. There is evidence of smoothing along the lapels. The black wax used for the hair, eyelashes, and eyebrows appears to have been applied and shaped with heat.

The portrait is mounted on a piece of sheet glass, the back of which has been painted black. The mounted portrait is set into the original gold-leaf shadow-box frame that is embellished with a single rope border. A black oval mat with gilt border has been painted on the back of the frame glass.

The portrait is in good condition overall and appears to be securely adhered to the glass support. A minor 2.5 cm crack, which runs along the black ascot just below the white collar, can be seen under magnification. The black paint on the reverse of the irregularly cut glass support is flaking and delaminating, especially at the edges.

Provenance: Recorded as from Baltimore. Descended in the family of the sitter to his aunt, Mrs. G. Ogden, Ogdensburg, New York, who owned it in 1846.¹ Purchased in 1949 by Edgar William and Bernice Chrysler Garbisch.

THE ART OF USING WAX to create sculpture was practiced in the ancient Egyptian, Greek, and Assyrian civilizations. It gained popularity as a medium for portraiture during the Renaissance, and wax portraits continued to be produced in Europe throughout the seventeenth and eighteenth centuries.² They were introduced in the colonies in the early years of the eighteenth century.³

Among the known makers of wax profiles in America, Miller is of moderate skill.⁴ The Vining portrait, typical of his works in this medium, lacks the precise detail and delicate touch seen in the works of better-known modelers such as John Christian Rauschner (1760–?) and Robert Ball Hughes (1806–1868).⁵ The hair is minutely articulated in an attempt at realism, but the coat is broadly and coarsely treated, with little definition of folds.

The portrait is dated c. 1810 because of the 172 North Street, Baltimore, address given for the artist on a label formerly affixed to the reverse.⁶ By 1812 Miller had moved to 2 North Charles Street.

Little is known about Vining. According to the same label he was from Dover, Delaware (see n. 1). Since the portrait was made in Baltimore in about 1810, he must have been there by that time. The only known documents pertaining to his activities are two letters between descendants in the Delaware State Archives. One from Henry Vining Ogden in New Orleans to Mrs. Charles I. du Pont in Wilmington, dated 20 January 1893, contains a passage which reads: "I did find a manuscript book written by Maria Vining and her son W. H. V. which may have for you, as it did for myself, a very melancholy kind of interest."⁷ The second contains some verses written by Vining in 1818.⁸

JA

Notes

1. This information is taken from a label on the reverse of the portrait which reads: "W^m Henry Vining of / Dover Delaware. Done by Geo. Miller at his / Wax Works Studio 172 North / Street Baltimore Md 1821 [this date is in the same hand, but seems to have been added later with a different pen] / Property of his Aunt / Mrs G. Ogden of Ogdens- / burg N.Y. 1846."

2. For histories of wax portraits focusing primarily on European examples, see David Robin Reilly, *Portrait Waxes: An Introduction for Collectors* (London, 1953), and "Wax Miniatures," *The Philadelphia Museum Bulletin* 42 (March 1947), 50–63, which includes a bibliography.

3. On American works, see Bolton 1929 and Craven 1984, 26–30 (both in Bibliography). The first American wax portraitist of distinction was Patience Lovell Wright (1725–1786).

4. Other examples of his work are: *J. Wephus Currier*, dated 1813 (Bloomfield Moore Collection, Memorial Hall,



George M. Miller, *William Henry Vining*, 1953.5.106

Fairmount Park, Philadelphia; Bolton 1929 [see Bibliography], opp. 42; *Unknown Woman* (Mrs. William H. Whitridge, Baltimore; Bolton 1929, opp. 30); and untitled portraits of an unknown couple (*Antiques* 40 [November 1941], 316). The last illustration includes the frames, which are identical to the National Gallery example.

5. Bolton 1929 (see Bibliography) illustrates works by Hughes and Rauschner. Further information about them is provided by Craven 1984 (see Bibliography).

6. For evidence of Miller's 1810 address, see biography.

7. Delaware Public Archives Commission. *A Calendar of Ridgely Family Letters 1742-1899 in the Delaware State Archives* (Dover, Del., 1961), 312.

8. Delaware Public Archives Commission 1961, 285. The poem is headed "Lines on viewing a picture of The Signers—at Washington, D.C."

References

None

Fritz Müller

1814-1861 or later

FRITZ MÜLLER was born in 1814 in Blumenthal, a small town on the Weser River in northern Germany.¹ Trained as a seaman, Müller became a sea captain and lived in neighboring Bremen after 1841. By that time he apparently was married to a native of Hildenbrock, a town near Düsseldorf. In 1848 Müller left Bremen to give instruction in navigational science as well as in painting and drawing. It is not known where he went to undertake this teaching, nor where he had received his artistic training in order to do so. He was assistant officer in the first German fleet during the 1848 Revolution and was taken prisoner by the Danes.

Active mostly in the Bremen area, Müller produced marine paintings as well as oils and drawings depicting north German townscapes and landscapes.² The subjects of his ten known marine paintings, ranging in date from 1853 to 1861, enable us to deduce a few more facts about him.³ In 1861, after about eight years of painting ship "portraits" in the Bremen area and after his discharge from the German navy, Müller emigrated to America.⁴ This move is corroborated by the date and the subject of the National Gallery painting. There is no information concerning Müller's activities and whereabouts during the Civil War, and it is not known when he died. Though now little recognized, Müller must have achieved some notoriety during his lifetime, as in 1854 some of his paintings were exhibited at the Kunsthalle in Bremen.

Müller's paintings are true portraits of his vessels; as in the paintings of James Bard (q.v.), the ships are usually shown in profile with few additional boats and little landscape detail in the background. The National Gallery work and Müller's earliest known painting, *Bark "Anna" in a Hurricane* (1853), are exceptions, as they both show ships in action. The works all exhibit meticulous draftsmanship, heavily shaded sails, and stylized flags that ripple at regular intervals. Müller's treatment of water is especially distinctive. The waves, which are in widely spaced ranks separated by deep troughs, have glasslike surfaces webbed with white foam and are often peaked with spray. Müller's work

shares these traits with the paintings of several of his contemporaries working in the Bremen area, especially Carl Justus Harmen Fedeler (1799–1858), Lorenz Petersen (1803–1870), and Oltmann Jaburg (1830–1908).⁵

SDC

Notes

1. The only substantial biographical information about Müller, and that on which much of this biography is based, appears in *Bremische Biographie des neunzehnten Jahrhunderts* (Bremen, 1912), 344–345. Müller's biographies in Thieme-Becker, Benezit, and Dorothy Brewington (*Dictionary of Marine Artists* [Salem, Mass., 1982], 270) all apparently derive from this one. See also Hans Jürgen Hansen, *Deutsche Marinemalerei* (Oldenburg, West Germany, 1977), 45.

2. Two oils of scenes in his native Blumenthal and his wife's town of Hildenbrock belong to the Bremer Landesmuseum in Bremen, according to *Bremische Biographie* 1912, 345. The drawings, including views of Altona, Verden, Brake, and Varel, are cited in a letter of 14 March 1987 from Dr. Carl Reinecke, Director, Schiffahrtsmuseum der Oldenburgischen Weserhafen, Brake (in NGA-CF).

3. Eight of the nine other marine paintings, besides that in the National Gallery, are in German collections. These include the Bremer Landesmuseum für Kunst- und Kulturgeschichte Focke-Museum, Bremen; Schiffahrtsmuseum der Oldenburgischen Weserhafen, Brake; Altonaer Museum, Hamburg; and a private collection in Hamburg. The ninth painting, *Ship "Anna" Off New York Harbor*, is now unlocated (reproduced in *Antiques* 94 [July 1968], 27). Most of these paintings measure about 56–60 x 85–90 cm and are signed and dated in the same way: *Fr. Müller. 18[]*. This inscription usually appears at the lower left, following the curve of a wave.

4. *Bremische Biographie* 1912, 345, states that Müller emigrated in order to fight for the Union army in the Civil War. However, his name has not been located in any official registers of the United States Army or Navy. Müller may also have visited America slightly earlier; his painting *Ship "Anna" Off New York Harbor* is supposedly dated 1858. The origin of the painting's title and date is not known. The title may not be original, in which case the painting could have been executed before Müller left Germany; the ship flags are not dissimilar to those appearing in the artist's paintings of German subjects. It is interesting to note that A. Hashagen (q.v.) is another marine artist who may have emigrated to America from Bremen, but earlier in the century than did Müller.

5. These artists were all self taught, as we assume Müller to have been. It is possible that Müller had some contact with Lorenz Petersen, Petersen's son and student Heinrich Petersen, and Petersen's half-brother Peter Christian Holm. Lorenz Petersen and Holm, who did receive some sort of artistic training in his native Flensburg, were in business as painters and repairers of ships, signs, and flags in Altona around mid-century, when Müller began working. Müller may have had some contact with the two when he visited Altona to make his drawings of the town (see n. 2). In any case, it is clear that these Weser River area artists were strongly aware of each others' styles. For biographies of these artists and reproductions of their work, see Hansen 1977.

Bibliography

None

1967.20.2 (2335)

Capture of the "Savannah" by the U.S.S. "Perry"

1861

Oil on canvas, 59 x 91.2 (23 1/4 x 35 7/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower left: *Fr. Müller. 1861.*

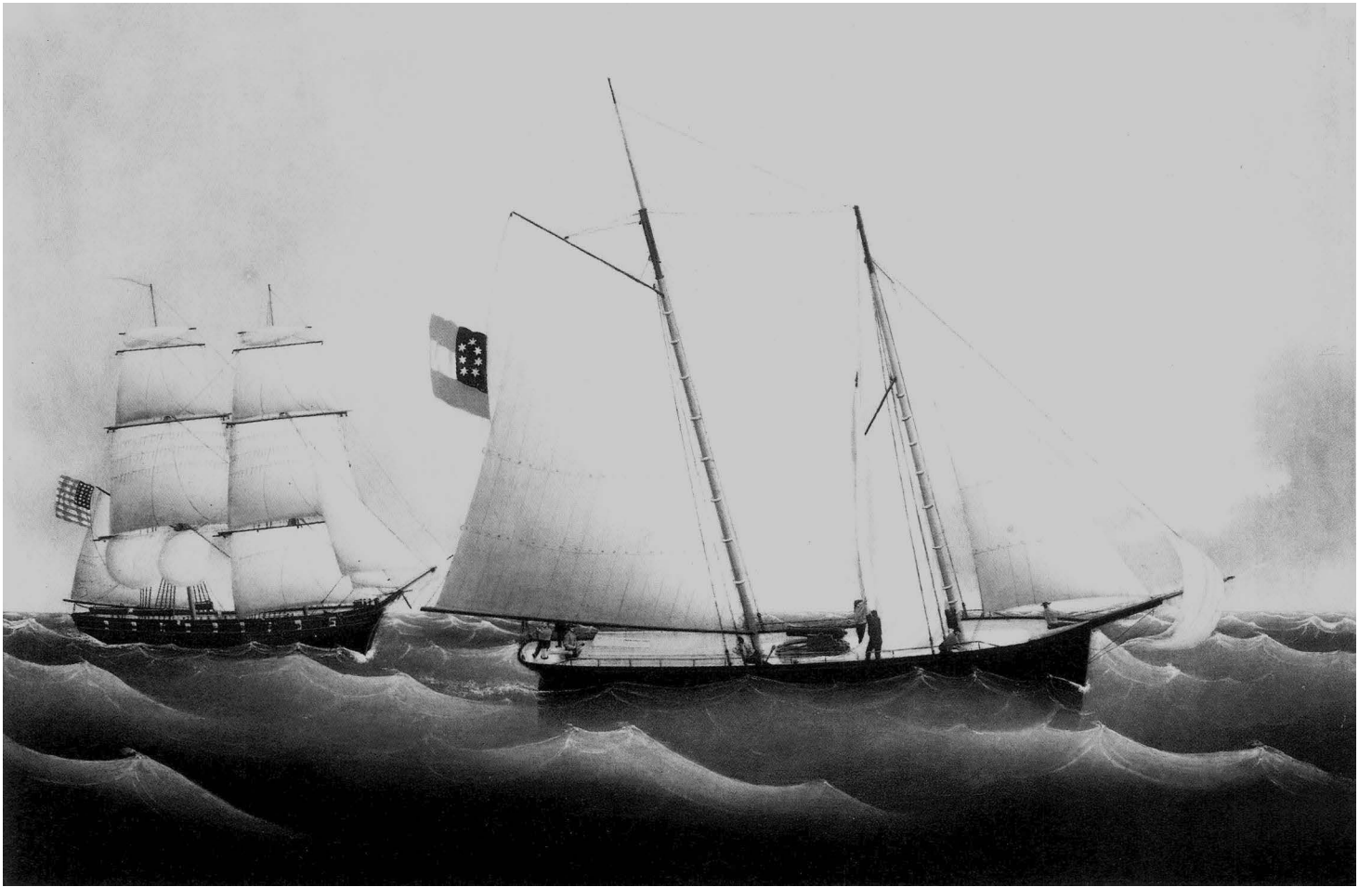
Technical Notes: The picture is executed on a single piece of plain-weave fabric with the tacking margins removed. A smooth white ground of medium thickness covers the fabric, but in the absence of tacking margins it is not possible to determine whether the ground was applied by the artist. The paint is thinly applied in a flat, opaque manner. The painting was cleaned and lined in 1960, and further inpainting was done in 1980. There remain numerous abrasion losses and three major losses of ground/paint at an L-shaped tear (repaired); slightly to the right of the foresail of the captured ship; and circular losses in each of the sails of the same.

Provenance: Recorded as from New York. (David Hollander, New York City), by whom sold in 1960 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: 101 *Masterpieces*, 1961–1964, no. 95, color repro. // Palm Beach, 1967. // South Texas Artmobile, 1972–1973.

THIS PAINTING CAME TO the National Gallery entitled *Confederate Blockade Runner and Union Man-of-War*. The Confederate vessel is actually a privateer schooner, however, and the painting can be correlated with a specific Civil War event: the capture of the Confederate schooner *Savannah* by the Union brig U.S.S. *Perry*. This event, which occurred on 3 June 1861 off Charleston, South Carolina, led to one of the most famous piracy trials in American naval history.¹

The identification of the subject is based primarily on the similarity of the painted ships to contemporary renderings of the *Savannah* and the *Perry* and to published accounts of the capture. The Confederate schooner at the right is almost identical to the *Savannah* in an engraving in the 29 June 1861 issue of *Harper's Weekly*.² Müller's ship has an identical rig, hull, and single pivot gun (a feature unique to the *Savannah*). The Union brig is similar to 1843 designer's plans for the *Perry*.³ The only apparent difference is that Müller's man-of-



Fritz Müller, *Capture of the "Savannah" by the U.S.S. "Perry,"* 1967.20.2

war brig has nine guns on its deck, whereas the *Perry* was originally armed with seven. The *Perry* was recommissioned on 23 April 1861, however, and was very likely refitted with more guns at that time.⁴

Müller's painting was probably based on one or more prints, but no single print showing both ships has been located. The source for the *Savannah* may be the *Harper's* illustration. The position of the schooner—heeled to the starboard and riding up at the bow—and the diagonal pattern of the waves precisely repeat pictorial elements in the print. No corresponding source for the *Perry* has been discovered.

The painting also corresponds to descriptions of the damaged foresail (being lowered in the painting) and broken gaff of the *Savannah* in the *Harper's* account. According to other sources, most of the crew, inexperienced in naval matters and under fire for the first time in their lives, hid themselves in fear during the skirmish. The artist has captured this detail in the privateersman hiding behind the cabin at the foot of the mainmast.⁵ The crew's lack of training was also evident in their ineffective offense; *Harper's* reported that the *Savannah's* shots "had no effect whatever, they flying far athwart the bow of the ship, and taking every imaginable course but the right one"; accordingly, the artist has depicted the *Perry* unscathed.⁶

Müller depicted the exact moment of the *Savannah's* surrender. Most of the crew members are engaged in lowering her sails and striking her colors, which they did upon ceasing fire twenty minutes into the battle.⁷ The Union naval men, many of them poised at the bow of the *Perry*, prepare to board the *Savannah* and take their prize.

By choosing to focus on the act of surrender rather than on the fiery climax of battle, Müller distilled the historic capture to its decisive moment. The only indications of the struggle are the damages to the *Savannah*. Müller reinforced the frozen quality of the scene by tight handling of the paint and by the use of a quiet, tonal palette. The overall cream-colored cast of the painting is broken only by the bright reds and blues of the two flags and of the privateersmens' jerseys; even the light sky turns pale blue only at the very top. The static nature of the composition is emphasized by unity of direction; the waves, the flags, and even the ships' riggings angle toward the upper left. The only suggestions of movement are the small wakes cut by the hulls, the rippling flags, and the delicate whitecaps on the deep blue, solidly rendered waves.

SDC

Notes

1. Two naval historians have independently identified the subject as the *Perry/Savannah* capture; letters from Robert Holcombe, director, Confederate Naval Museum, Columbus, Georgia (10 October 1986) and Kevin Foster, assistant curator, Mariners' (27 October 1986) are in NGA-CF. Foster also provided the references cited in the remaining notes. Two accounts of the piracy trial are the following: Naval History Division, Navy Department, *Civil War Chronology 1861-1865* (Washington, 1971), 6: 298-299, and *Trial of the Officers and Crew of the Privateer Savannah, on the Charge of Piracy . . .* (New York, 1862).

2. The illustration is on page 413. Another illustration of the *Savannah* appeared in *Frank Leslie's Illustrated Newspaper* 12 (22 June 1861), 96.

3. These drawings, made by the ship's designer Francis Grice, are reproduced in Howard I. Chapelle, *The History of the American Sailing Navy: The Ships and their Development* (New York, 1949), 451, 453. The *Perry* was launched in 1843 at the Norfolk Naval Yard and soon proved to be one of the fastest ships in the navy.

4. Foster notes that it was not uncommon for more guns to be added at the whim of a vessel's captain. For a full history of the *Perry*, see *Dictionary of American Naval Fighting Ships* (Washington, 1970), 5: 268.

5. According to Captain Baker's statement, quoted in the *New York Herald*, 26 June 1861, repeated in *Mercury*, 3 July 1861, and in William Morrison Robinson, Jr., *The Confederate Privateers* (New Haven, 1928), 55. The well-publicized capture and its ensuing events were reported in other major newspapers such as the *New York Times* (16 June, 17 June, 26 June, 23 July, 24 July, 1 August, 23 October 1861).

6. *Harper's Weekly* 1861, 406.

7. *Official Records of the Union and Confederate Navies in the War of the Rebellion* (Washington, 1894-1922), series 1, vol. 1, p. 29; cited in Robinson 1928, 55.

References

None

Linton Park

1826–1906

LINTON PARK,¹ the ninth and last child of John and Mary (Lang) Park, was born on 16 November 1826 in Marion (now Marion Center), a small town in western Pennsylvania which was originally settled in 1799 by Park's grandfather. Little is known about Linton Park's early life, but it is generally assumed that he worked in his father's gristmill as a youth. There is also evidence that he spent some time in Lancaster, Pennsylvania, in 1854 and in Altoona in 1856.² Family tradition and his four paintings of logging scenes³ indicate that he was involved in the lumber industry, perhaps building or crewing logging rafts.

In 1863, Park was in Washington and descendants report that he helped paint the Capitol, which was completed that year.⁴ In 1864 he entered the Union army as a private and was assigned to the presidential guard and burial detail. Honorably discharged from the service in 1865, Linton Park apparently remained in Washington, since a letter from his nephew, John Park Barbour, relates that "Uncle Linton is again in Government employment and lives in an old loft by himself as hermit-like as ever."⁵

In 1868 Park returned to Marion, where he would spend the rest of his life. He and his brother opened a planing mill in Marion, which, although small, was a commercially active town. Park, who listed himself as a painter in city tax records and directories, was also known to have painted signs, wagons, and furniture. He was well known for his eccentric personality and frequently bizarre behavior.

Like the New England artist Rufus Porter (1792–1884), Park was also an inventor. In 1873 he patented "improved ventilating blinds" similar to venetian blinds, which won first prize at the centennial exhibition in Philadelphia. He also invented a type of hat rack, a vegetable peeler (the artist was a strict vegetarian), and a device he called a feather renovator, for cleaning the feather stuffing used in pillows and mattresses. An 1896 business directory indicates he also made "house decorations," which may refer to moldings used for interior architectural elements or picture frames.⁶

While Park probably saw the paintings in the Capitol when in Washington, there is no record that he received any artistic instruction. Descendants, however, believe he was given "some help" by an area artist.⁷ They also report that he did not begin painting until the latter part of his life, and what little evidence we have concerning the dates of his paintings seems to confirm this information. *Flax Scutching Bee* (1953.5.26) was exhibited at the 1885 Indiana County (Pennsylvania) Fair, and two of his logging pictures were shown at an 1899 county fair, indicating the paintings were probably executed around these dates.⁸ In addition, a local newspaper reported that Park was working on a painting (now unlocated) of the 1889 Johnstown flood, which was to be sold to benefit the survivors.

A 1904 fire in the studio Park had set up in an old creamery in Marion destroyed all of his possessions, and soon afterwards the artist entered the Soldiers' and Sailors' Home in Erie, Pennsylvania, where he died in 1906. While there is no record of how many, if any, paintings were destroyed by the fire, only thirteen of his works are known today. The locations of two of these are unknown. Of the located works, six are executed on bed ticking.⁹

Park's paintings are distinguished by their convincing linear and atmospheric perspective, often combined with more primitive elements, such as the awkward anatomies of the *Flax Scutching Bee*.

Linton Park's paintings first received widespread public notice in a 1939 article in *Antiques* magazine.¹⁰ Since then, frequent exhibition of his masterpiece *Flax Scutching Bee* has kept him in the public eye and assured his reputation, despite the small number of works attributed to his hand.

LW

Notes

1. Park was named for an aunt, Ann Linton. Often in government records and tax lists, however, he spelled his name Lindon (Smith 1981, 1204).

2. See Smith 1981, 1204.

3. The four scenes are reproduced in Smith 1981, figs. 5–8.

4. While there is no documentary evidence for this information, his appearance in Washington the year the Capitol was completed lends credence to the family's history. A 1953 letter in NGA-CF from Mrs. A. K. Black III of Marion Center indicates that Park had a job as a doorkeeper to visitors at the Capitol.

5. Smith 1981, 1205.

6. Smith 1981, 1206.

7. Smith 1981, 1206. For information on other artists working in the area, see Paul A. Chew, *Southwestern Pennsylvania Painters, 1800-1945* (Greensburg, Pa., 1981).

8. Smith 1981, 1207.

9. The eleven located works are reproduced in Smith 1981, figs. 2 and 4-13. Nine of these are paintings (figs. 5-13, including 1953.5.27 and 1953.5.26), one (fig. 2) is an oil sketch of flowers on paper, and one (fig. 4) is a sign for the Hotel Marion, Marion, Pennsylvania. The six on bed ticking are figs. 5 and 7-11 (1953.5.26 is fig. 10). According to Smith 1981, 1208, the two unlocated paintings are a view of the Confederate Andersonville Prison in Georgia and a rendering of the Johnstown flood of 31 May 1889.

10. "A Pennsylvania Primitive Painter: A Gallery Note," *Antiques* 35 (February 1939), 84-86.

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1953.5.26 (1227)

Flax Scutching Bee

1885

Oil on bed ticking, 80 x 128.3 (31¹/₂ x 50¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The picture is on a tightly woven twill fabric, possibly mattress ticking. A thin, smooth, off-white ground layer is laid over the fabric. The artist then utilized several methods to lay in the composition prior to applying paint. The contours of the two boys on the logs at left center are incised in the ground. Infrared reflectography reveals underdrawing in the background haystack and buildings, as well as in some of the figures. An additional method of preliminary layout is seen in the foreground figures and some of the foreground elements, which are outlined with small dots. Some of the dots are visible through the overlying paint, and more are seen with the aid of infrared reflectography. The composition of the dots and their method of application is unclear, but they appear to have been applied wet. The paint is generally thinly applied over the various types of layout, with impasto present in the flax. The outlines of the chimney and crossed corner logs in the house at left have been indicated by scratching through the upper, light gray paint layer.

A generalized abrasion is most pronounced in the darks. Retouching is present in the ground and foliage at the bottom edge, the foliage at the top corners, the haystack,

and over a 5 x 10 cm area in the middle ground where the two chickens are standing. The figures are well preserved.

Provenance: Recorded as from Pennsylvania. Purchased from the artist by John Houk. Mrs. Nanny Sedgwick, Indiana County, Pennsylvania. John Houk, until 1936. (Mrs. Bessie B. Mollard, Zelienople, Pennsylvania, 1936-1938/1939.) (Michael de Sherbinin, New York City, 1939.) (Harry Stone, New York, by 1942.) Purchased in 1948 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Indiana County Fair, 1885. // *Exhibition of One-hundred and Fifty Years of American Primitives*, The Primitives Gallery of Harry Stone, New York, 1942, no. 12. // *Art in America*, Denver Art Museum, Denver, Colorado, 1950, no cat. // *American Processional, 1492-1900*, Corcoran Gallery of Art, Washington, 1950, no. 171. // NGA, 1954, no. 107. // *Pennsylvania Painters*, an exhibition commemorating the 100th anniversary of the Pennsylvania State University, Mineral Industries Gallery, University Park, 1955, no. 23. // *American Art*, Brussels Universal and International Exhibition, Belgium, 1958, no. 96. // *101 Masterpieces*, 1961-1964, no. 90, color repro. // *111 Masterpieces*, 1968-1970, no. 96, color repro. // Tokyo, 1970. // *Die Kunst der Naiven—Themen und Beziehungen*, Haus der Kunst Munich; Kunsthau, Zurich, 1974-1975, no. 38. // *Southwestern Pennsylvania Painters, 1800-1945*, Westmoreland County Museum of Art, Greensburg, Pennsylvania, 1981, no. 179. // *Celebration II: A World of Art and Ritual*, Renwick Gallery of NMAA, 1982, no. 223a. // *American Naive Paintings*, (IEF) 1985-1987, no. 45, color repro. // Italy, 1988-1989, no. 45, color repro.

LINTON PARK'S *Flax Scutching Bee* is considered his masterpiece. Its skillful technique, humorous subject matter, and value as an historic document of nineteenth-century rural life rank it among the most popular and important genre paintings in American naive art. It has aptly been called an "icon of the frontier experience"¹ and an "American Brueghel."²

The painting depicts an old-fashioned gathering or "bee" of about 1840, in which members of a community have united to accomplish a task, in this case preparing flax fibers for linen. Park has accurately depicted certain steps in the process, as can be reconstructed from contemporary accounts and histories of early American industry.³ Once the seed pods were removed, flax from the field was submerged in water or stored in a damp cellar (retted) until the woody part of the plant's stalk was rotten. Afterward it was stacked to dry before the rotted stalks were removed from the fibers. Park has illustrated this latter process. The man in the left foreground is holding a flax brake used to pound the flax fibers to break up and loosen the stem. These stalks, or boon, were then burned, as shown in the left



Linton Park, *Flax Scutching Bee*, 1953. 5.26

middle ground. Next the fibers were further refined with swingling or scutching knives. As shown at the right, bunches of flax were hung on a post and scraped in order to pull the remaining stalks from the fibers. The last step before the fiber could be spun, not illustrated by Park, was called hatcheling—using a comblike device to straighten the fibers.

As this painting shows, bees became social events in which work was mixed with a healthy amount of recreation.⁴ Park's humorous, animated depiction of the flax scutching endows this painting with distinctive liveliness. While the figures on the right work dili-

gently, most of those on the left have abandoned the task altogether, finding amusement in what appears to be a flirtatious game. A man near the center of the painting has grabbed a woman by the waist and another couple toward the left is united by linked arms. A woman in the center seems to have gained the upper hand in the activity, since the man in front of her has fallen to his knees, as she, like the other women, brandishes her scutching knife. The colorful couple at the flax brake and the pair seated on the log in the foreground watch in amusement.

The *Flax Scutching Bee* also documents nineteenth-

century rustic architecture. On the left is a log house built of notched hewn logs and mortar with glass windows (several broken) and a stone chimney. On the right is a double-pen barn with open spaces between the logs for ventilation and drying hay. The passageway between the two parts of the barn, often called a dog-trot, is large enough for a hay wagon; two girls are seen in the opening to the hayloft.⁵ The crossed staves under the barn's lean-to is a revolving hurdle fence used to enfold sheep.⁶ The small structure in the center of the painting is an outhouse. Behind the buildings, a Virginia rail fence encloses the property.

Park's skillful use of linear and atmospheric perspective as seen in the distant haze, receding hills, and the subtle colors representing the effects of light on the sky, trees, and hills, indicate he may have had some artistic training. The small figures form a rhythmic, undulating line in the foreground. Rendered with less sophistication than the landscape, they lack modeling and gesture woodenly. Their crossed eyes and bizarre expressions, however, are probably intentional. A descendant and biographer of Park has written that all of the people in the painting were identifiable members of the community, which suggests that Park's figures are probably caricatures.⁷

Paintings of rural American life, farming, and the frontier were common in academic as well as naive art in the nineteenth century. At about the same time that academic artists like William Sidney Mount (1807–1868), George Caleb Bingham (1811–1879), and Eastman Johnson (1824–1906) were depicting barn scenes or frontier life, naive painters like Edward Hicks (q.v.), John Woodside (1781–1852), and others were also documenting American rural activities. Currier and Ives lithographs frequently produced similar scenes.⁸ This colorful painting, however, is the only known depiction of the preparation of flax.

LW

Notes

1. Smith 1981 (see Bibliography), 1203. While western Pennsylvania was not technically the American frontier by 1840, Park effectively suggests aspects of the pioneer experience that might still have existed at that time.

2. Louis C. Jones, "The Genre in American Folk Art," in *Papers on American Art*, ed. John C. Milley (Maple Shade, N.J., 1976), 58.

3. The *Marion Independent*, 3 October 1885, stated, "Mr. Lindon [*sic*] Park, of this place, has finished painting a large picture of an old fashioned flax scutching, which is a very creditable piece of work, and persons who have attended such parties say it is an excellent representation of the favorite sport

of days gone by. Mr. Park has the painting on exhibition at the Indiana fair this week."

4. On the subject of bees, one nineteenth-century writer commented, "A failure to ask a neighbor to a raising, a chopping frolic or his family to a quilting bee was considered a high indignity . . . required to be explained or atoned for at the next muster or county court. Each settler was not only willing but desirous to contribute his share to the general comfort and public improvement, and felt aggrieved and insulted if the opportunity to do so were withheld" (quoted in *Celebration, A World of Art and Ritual* [exh. cat., Renwick Gallery of NMAA], Washington, 1982, 176–177).

5. George M. Stern, letter of 3 September 1962, in NGA-CF. According to Fred Kniffen, Louisiana State University and Agricultural and Mechanical College, Baton Rouge, Louisiana, this type of barn is said to have spread from Pennsylvania westward to the grasslands and south as far as the Gulf (letter of 14 September 1962, in NGA-CF).

6. Dr. John Schlebecker, Division of Extractive Industries (now Agriculture and Natural Resources), NMAH, telephone notes, 13 May 1983, in NGA-CF.

7. "And, to be sure, I already knew that the people and the buildings appearing in the well known painting [*Flax Scutching Bee*] were actual. My father had been able to name for me each of the figures in the scene, and to report some distinguishing detail about most of them. The setting for the buildings I had seen myself" (Griffith 1982, 79). Unfortunately, Mr. Griffith could not locate any written record on the figures in the painting.

8. American painters who took up these motifs of everyday life may have been influenced by Dutch and Flemish precedents, which came to America through prints and copies (see Wilmerding 1988, 92). Park's nostalgic depiction of the past may have been inspired by the 1876 centennial, which brought about increased awareness of American history and customs.

References

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- 1970 Graebner, Norman A., Gilbert C. Fite, and Philip L. White. *A History of the United States*. New York: 413–415.
- 1975 Watkins, C. Malcolm. "Homeland and Handiwork." In *The Craftsman in America*, edited by Mary Ann Harrell. Washington: 14.
- 1981 Mann, Donna. "American Naive Paintings in the National Gallery of Art." *26th Annual Washington Antiques Show Catalogue* (January): 42–43.
- 1981 Smith (see Bibliography): 1207, 1209.
- 1982 Blum, Jerome, ed. *Our Forgotten Past: Seven Centuries of Life on the Land*. London: 9, 201.
- 1982 Griffith (see Bibliography): 76, 79–82.
- 1982 Jones, Louis C. *Three Eyes on the Past: Exploring New York Folk Life*. Syracuse, N.Y.: 175–178.
- 1988 Wilmerding, John. *American Masterpieces from the National Gallery of Art*. Rev. ed. New York: 92, color repro. p. 93.



Linton Park, *The Burial*, 1953.5.27

1953.5.27 (1228)

The Burial

c. 1890

Oil on canvas, 61 x 83.8 (24 x 33)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On grave marker in old man's hand: *J NO[B or R]IS / CO H.*
/ 45 Pa / Vols

On marker by his feet: *UNKNOWN / US*

Technical Notes: The twill weave, comprised of thick, tightly woven threads, imparts a marked surface texture. The tacking margins are extant. The white ground is moderately thin, as is the slightly granular paint. The canvas has a 6.5 cm tear just right of center in the upper sky. There now exist scattered small losses and moderate abrasion overall, with marked abrasion in the water and in the trees to the right of center.

Provenance: James Park, the artist's brother; Jennie Park, his daughter, Indiana, Pennsylvania; Mrs. Norman Park (wife of Jennie Park's half-brother), Indiana, Pennsylvania; Mrs. Enzer Lewis, Indiana, Pennsylvania. (Mollard's Antique Shop, Westfield, New York), by whom sold in 1952 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Triton, 1968, illustrated in brochure as *Grave of A. Norris*. // Carlisle, 1973.

The Burial is one of three paintings Park executed on Civil War themes.¹ His year in the Union army, which included an assignment to a military burial detail, may have inspired this work.

As in the *Flax Scutching Bee*, the landscape elements demonstrate Park's skill and sophistication. The subdued colors are naturalistic, and linear and atmospheric perspective have been expertly treated. The artist has depicted the reflections of trees and boats upon the river, an element unusual in naive art. Also surprising in the folk art idiom are the affinities with Hudson River School landscapes.² The Claudian composition includes trees that frame the sides of the painting and a river winding into the distance. The broken tree in the right foreground reflects a favorite compositional device of Thomas Cole (1801–1848). Park's heavenly vision of army tents in the clouds also recalls Cole's *Voyage of Life: Youth* (1971.16.2) with its image of a romantic pavilion high in the distance. Despite a brilliant blue sky, Park's rows of army tents in the clouds and the mourning figures lend a tragic air to *The Burial*.

While the faces here are slightly more realistic than those in the *Flax Scutching Bee*, the figures share an unconvincing sense of volume and theatricality. Park has attempted to depict a variety of expressions of grief, however, from the somber soldier to the sobbing, gesticulating mourners. Their juxtaposition with the expansive, peaceful landscape recalls Ecclesiastes 1:4, "A generation goes, and a generation comes, but the earth remains for ever." Given nineteenth-century America's strong faith and reverence for divinely created nature, it is possible that Park intended such an allusion to the scriptures and man's mortality.

The elderly man in the right foreground holds a broken fragment of a gravestone. Its inscription alludes to a J. Nobis or Noris in Company H of the 45th Pennsylvania Infantry Volunteers, but no one of a similar name is recorded for that regiment.

LW

Notes

1. Park's other known Civil War paintings are *Dying To Night on the Old Camp Ground*, c. 1894 (Rev. James Glasser, Beverly, Massachusetts; Griffith 1982, 103), and a painting (location unknown) of the Confederate prison at Andersonville, Georgia.

2. As perceptively observed by Smith 1981 (see Bibliography), 1207.

References

1981 Smith (see Bibliography): 1208–1209.

1982 Griffith (see Bibliography): 103–104.

Ammi Phillips

1788–1865

AMMI PHILLIPS PAINTED for more than fifty years, producing perhaps as many as two thousand portraits in so many disparate styles that his works were once thought to be by several different artists.¹ Currently about five hundred works can be attributed to him, most sharing the characteristics of plain backgrounds, strongly contrasting light and dark elements, and awkwardly articulated figures.²

Born in Colebrook, Connecticut, Phillips traveled often through western Connecticut and Massachusetts and through New York State. Advertisements in the *Berkshire Reporter* indicate that he was offering his services as a professional artist in Pittsfield, Massachusetts, as early as July 1809.³ His earliest identified works, for example his full-length portraits of Charles Rollin and Pluma Amelia Barstow,⁴ painted in Great Barrington, Massachusetts, in 1811, may have been influenced by Connecticut limners active in the late eighteenth century, particularly J. Brown (active 1806–1808) and Reuben Moulthrop (1763–1814). By 1813 the artist and his wife were settled in Troy, New York, shortly thereafter moving to Rhinebeck. The portraits of this period (1812–1819), all of which were executed in towns along the New York-Massachusetts border, were once given to a hand called “The Border Limner.” They are distinguished by a light, almost pastel palette, three-quarter or occasionally full-length figures, faces with dark-lined eyes, and a primitive attempt at conveying volume.

In the next decade Phillips’ paintings show greater realism, deeper coloring, and increased sophistication. He evidences a new interest in costume that may derive from contact with the academic Albany artist Ezra Ames (1768–1836), who lavished attention on the shawls and lace in his women’s portraits.

During the early 1830s Phillips was located in Amenia, New York, and painted in nearby Clermont, Rhinebeck, Germantown, Pine Plains, and Northeast. In 1836 he left for Kent, Connecticut, the town which gave its name to another distinctive period (1829–1838) of Phillips’ career. The work of the so-called “Kent Limner” was first isolated when a group of ancestral

portraits were brought together for a 1924 summer fair in that town. Among them were eight which shared markedly similar characteristics. All were smoothly painted, without subtle gradations. The women’s portraits featured sitters with long necks and triangular shoulders, leaning forward. They wore dark dresses with sharply contrasting light collars and bonnets.

After 1840, Phillips’ portraits contain less costume detail. Features are sharply defined by strong light and shadow, and oval faces are slightly tipped to one side. Some sitters are subject to a distorting slant. Yet these later paintings were apparently executed rapidly and with great assurance. The last of Phillips’ works, those of the 1860s, inevitably show the influence of photography.

When the newly widowed Phillips was married to his second wife in 1830, the record listed his occupation as “portrait painter.” Unlike many untrained portraitists who had to resort to other means to supplement their income, Phillips seems to have pursued a single vocation. Although he and his family never settled in one town for any great length of time, he was far from a struggling itinerant. He generally painted several members of the same family and through these connections seems to have had a steady flow of work.⁵ He was known to the academically trained painter John Vanderlyn (1775–1852), who commented to his nephew on the profitable and socially advantageous aspects of Phillips’ craft.⁶

A century after his death in Curtissville, outside of Stockbridge, Massachusetts, Phillips was given his first one-man exhibition, followed by a major comprehensive show three years later. Today he is recognized as the most prolific and one of the most important naive portraitists in nineteenth-century America.

DC

Notes

1. In addition to being assigned to The Border and Kent Limners, formerly thought to be separate artists, some of Phillips’ works were once attributed to John Bradley (q.v.). Barbara and Lawrence Holdridge, in 1958 and 1960, discov-

ered signed Phillips portraits painted nearly thirty years apart. With this and evidence from public records and family genealogies they established the artist's identity.

2. These figures, provided by Mary C. Black, are reported in *Ammi Phillips and Company, Popular Taste in Face Painting* [exh. cat., Senate House Historic Site] (Kingston, N.Y., 1982), unpaginated.

3. Gustafson 1990, 662, 698. These recently discovered advertisements, as revealed by Colleen Heslip, also show that Phillips offered to paint letter signs and that he sold frames as well as silhouettes and portraits.

4. The Barstow portraits are in the collection of Mrs. Rodman C. Rockefeller and are reproduced in color in Black 1987, 558.

5. The De Witts and Ten Broecks were among the distinguished New York families of which Phillips painted several members.

6. Letter of 9 September 1825, quoted in Mary C. Black's introduction to Holdridge and Holdridge 1969, 14.

Bibliography

Holdridge, Barbara C., and Lawrence B. Holdridge. "Ammi Phillips." *Art in America* 48 (Summer 1960): 98–103.

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Gustafson, Eleanor H. "Collector's Notes." *Antiques* 138 (October 1990): 662, 698.

1953.5.52 (1268)

Joseph Slade

1816

Oil on canvas, 102 x 84 (40¹/₈ x 33)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse (no longer visible;¹ photograph taken prior to lining in NGA-CF): JOSEPH SLADE AGED [] YEARS AD 1816

On book: TEMPLE / OF / NATURE

Technical Notes: The painting is executed on a moderate-weight fabric, with a selvage at the bottom edge. The tacking edges are still present. The thin paint, applied in a direct manner over the thin white ground, has a smooth surface without impasto. There are several small losses of paint and ground throughout the painting and a linear vertical area (17 cm long) of very small losses at the top left. Considerable abrasion is also present throughout but is especially pronounced in the background. Most of the retouching is in the background, especially where the in-

scription, which shows through, has discolored to a lighter shade. The overpainting has discolored.

Provenance: Recorded as from New York State. Possibly once located in the Red, White, and Blue House built by Benjamin Slade, son of Joseph and Alsa Slade, in Waterford, New York.² Found in Lansingburgh (now part of Troy), New York by (Frederick Fuessenich, Litchfield, Connecticut), by whom sold in 1952 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 41. // *Rediscovered Painters of Upstate New York*, traveling exhibition circulated by NYSHA, 1958–1959, no. 13, as by The Border Limner. // *101 Masterpieces*, 1961–1964, no. 39, color repro. // *Ammi Phillips, 1788–1865*, Connecticut Historical Society, Hartford, 1965–1966, special issue of *Connecticut Historical Society Bulletin* 30 (October 1965), 100, 117, no. 34. // *American Folk Painting and Sculpture*, Museum of Early American Folk Arts (now MAFA), held at Time-Life Exhibit Center, New York, 1966, no cat. // Palm Beach, 1967. // *111 Masterpieces*, 1968–1970, no. 35, color repro. // Tokyo, 1970. // *The New World: 1620–1790*, Chrysler Art Museum, Provincetown, Massachusetts, 1970, no. 9. // Carlisle, 1973. // *First Flowers of our Wilderness*, University of Arizona Museum of Art, Tucson; Santa Barbara (California) Museum of Art, 1976, no. 50. // *American Naive Paintings*, (IEF) 1985–1987, no. 47, color repro. // Italy, 1988–1989, no. 47, color repro.

Notes

1. Although not visible to the naked eye, the inscription is clearly legible with infrared reflectography and the x-radiograph.

2. Patty Marshall, Slade descendant, undated letter (reply dated 25 March 1968), in NGA-CF.

1953.5.53 (1269)

Alsa Slade

1816

Oil on canvas, 102 x 83.8 (40¹/₈ x 33)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse (no longer visible;¹ photographs taken prior to lining, in NGA-CF): ALCE SLADE AGED 49 YEARS AD 1816

Technical Notes: The moderate-weight support has a selvage at the bottom edge. All tacking margins are present. A thin white ground lies under the paint. The paint is thin and smooth with the exception of the lace, which is moderately impasted.

Numerous small areas of paint and ground loss occur throughout the painting, and near the top central portion of the painting an area approximately 13 x 26 cm contains

numerous fine losses. Considerable abrasion is found throughout and includes a line running the width of the painting, located 1.5 cm from the bottom. Retouching is mostly confined to the tablecloth, the background, and the central portion of the sitter's face. The inscription appears to have surfaced and thus required overpainting to conceal it. The retouching has generally discolored to a lighter color.

Provenance: Same as 1953.5.52.

Exhibitions: NGA, 1954, no. 40, as *Alice Slade*. // *Rediscovered Painters of Upstate New York*, traveling exhibition circulated by NYSHA, 1958–1959, no. 12, as *Alice Slade* by The Border Limner. // *101 Masterpieces*, 1961–1964, no. 38, color repro., as *Alice Slade*. // *Ammi Phillips, 1788–1865*, Connecticut Historical Society, Hartford, 1965–1969, special issue of *Connecticut Historical Society Bulletin* 30 (October 1965), 100, 117, no. 35. // *American Folk Painting and Sculpture*, Museum of Early American Folk Arts (now MAFA), held at Time-Life Exhibit Center, New York, 1966, no cat. // Palm Beach, 1967. // *111 Masterpieces*, 1968–1969, no. 34, color repro., as *Alice Slade*. // Tokyo, 1970. // *The World of Franklin and Jefferson*, traveling exhibition circulated by the American Revolution Bicentennial Administration, Washington, 1975–1977, not included in cat. // *American Naive Paintings*, (IEF) 1985–1987, no. 48, color repro. // Italy, 1988–1989, no. 48, color repro.

THE IMPOSING PORTRAITS of Alsa and Joseph Slade are among the finest examples of Ammi Phillips' "Border" period works (see biography). Both sitters are shown against characteristic unvariegated, light-colored backgrounds—Alsa's a gray and Joseph's a pale salmon-brown. The generous surrounding space and large format were favored by the artist in these years. Strong emphasis is placed on the rippling or curved contours of the figures, but there is some attempt at suggesting volume. Modeling is rudimentary; for example, Mrs. Slade's arms are crudely suggested cylinders, and the folds of her dress are stiff and simplified. Both husband and wife assume poses that Phillips used repeatedly. Mr. Slade's huge hand, casually placed across the back of a stenciled chair, is peculiarly disconnected from his body.² This idiosyncrasy of Phillips' figure painting is particularly pronounced in the Border period works, although it continues, to a certain extent, throughout his career. The Slades' eyes are the elongated oval shape that Phillips preferred, but they are additionally accented, as in his other early paintings, by a dark, heavy line on the upper lids. The skewed placement of the mouths, slightly off-center in relation to the noses, is a feature which is present in some, but not all, of his works of this period (see for example, *Sally Sherman and Daughter Sarah*, 1815 [David Grinell, Plainfield,

New Jersey; Holdridge and Holdridge 1969, cat. no. 22]).

When Phillips painted the Slades, they were prospering in what was then the American frontier. Born and married in Swansea, Massachusetts, the couple probably moved west about 1790 since Joseph, as one of several sons, could not hope to inherit much of the family property.³ In New York State, the Slades owned and farmed land on the Pittstown-Hoosick Line. Joseph also served as Justice of the Peace for Hoosick in 1810 and as School Commissioner four years later.

Phillips depicts Slade as an educated man, who has looked up from reading Erasmus Darwin's (1731–1802) *The Temple of Nature, or the Origin of Society*, subtitled "A Poem, with Philosophical Notes, published in London in 1803."⁴

Alsa Slade (also listed as Elsie in her marriage record) is shown with a domestic attribute, a band of lace upon which she works. The tablecloth behind her, with its netlike edge, may have been included as an example of her handiwork.

Mrs. Slade was mother to at least eleven children. She died on 4 March 1846 at the age of 78. Her husband followed three years later, on 18 January 1849.

DC

Notes

1. Although not visible to the naked eye, this inscription is legible under infrared light.

2. Among the other Phillips paintings with similar poses from this period are *Mr. Goodrich*, c. 1812 (The Art Museum, Princeton University) and the portrait of Joseph Slade's brother Philip, 1818 (MMA).

3. Joseph, the fifth child of Captain Phillip and Mary Read Slade, was born 31 March 1763. Alsa Sherman Slade, the daughter of Caleb and Sarah Anthony Sherman, was born 1 February 1768. They were married 20 April 1788. Information in curatorial files supplied by Carl Boyer, III, author of *Slade-Babcock Genealogy* (Newhall, Calif., 1970). Letters of 30 March 1988, in NGA-CF.

4. This volume by the author of *The Botanic Garden, of Zoonomia, and of Phytologia* consists of 170 pages of verse followed by 120 pages of analysis and explication.

References

- 1966 Warren, William Lamson. "Ammi Phillips, A Critique." *The Connecticut Historical Society Bulletin* 31 (January): 8, 13.
1969 Holdridge and Holdridge (see Bibliography): 12, 41, 46.



Ammi Phillips, *Alsa Slade*, 1953.5.53



Ammi Phillips, *Joseph Slade*, 1953.5.52



Ammi Phillips, *Lady in White*, 1959.11.9

1959.11.9 (1544)

Lady in White

c. 1820

Oil on canvas, 82 x 66 (32¹/₂ x 25¹⁵/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The original support is of moderate weight and weave. The paint is thinly applied over a thin white ground. Low impasto is present in the lace. In contrast to Phillips' Slade portraits (1953.5.52 and 1953.5.53), the paint in this work has been applied indirectly; for example, the skin color is composed of a bluish gray layer under the flesh tones. The color areas do not always abut each other (as in the Slade portraits), but are overlaid, as seen in the red shawl, which is painted over the black of the chair or white of the dress. Infrared analysis and x-radiography show that the bodice of the sitter's dress once had a higher neckline and shawllike appearance. The long sleeves appear to have been widened near the shoulders, and the cuffs have been altered slightly. The paint layer has suffered numerous small losses and abrasions and has been extensively retouched.

Provenance: Recorded as from Maryland. (Frederick Fuessenich, Litchfield, Connecticut.) (Harry Shaw Newman, Old Print Shop, New York), by whom sold in 1952 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 37. // *Ammi Phillips, 1788–1865*, Connecticut Historical Society, Hartford, special issue of *Connecticut Historical Society Bulletin* 30 (October 1965), 104, no. 171, repro. on cover. // Triton, 1968. // *Ammi Phillips*, MAFA, 1968, catalogue by Barbara and Lawrence Holdridge, 27, no. 59.

Lady in White is from the transitional stage of Phillips' career bridging his "Border" and "Kent" period portraits. Its background is deep brown, unlike the paler tones of Phillips' first decade of work. Pigment appears to have been applied more heavily than in the Border portraits, and the subject is more strongly lighted than in works such as the Slade paintings (1953.5.52 and 1953.5.53). The simplified curve of the sitter's draped right hand appears most often in Phillips' early portraits. In his paintings of the late 1820s and 1830s, women's hands assume more studied and delicate forms. *Lady in White* is shown sitting upright, as is typical of Phillips' female portraits of the 1810s and 1820s, rather than in the strongly leaning posture of most of the female sitters of the Kent period.

Another important clue to dating this painting is costume, an element to which Phillips paid increasing attention after 1820. The fashionable elaborate turban, bright paisley-bordered shawl, and other carefully re-

corded details of dress help to place the work about 1820.¹

The sitter was once tentatively identified as Phoebe Slade Waterman, wife of *Philip Slade* (whose portrait of 1818 is in The Metropolitan Museum of Art). However, the substantial difference in size of the two canvases (32¹/₄ x 26 in. and 38¹/₂ x 32¹/₂ in., respectively) and the fact that the Garbisches purchased the works from different sources two years apart make it unlikely that the paintings were a pair.

DC

Notes

1. According to Shelly Foote, Division of Costume, NMAH, the costume detail in this portrait is extremely accurate (telephone notes, 15 February 1984, in NGA-CF).

References

1966 Warren, William Lamson. "Ammi Phillips, A Critique." *Connecticut Historical Society Bulletin* 31 (January): 13.

1978.80.16 (2750)

Catherine A. May

c. 1830

Oil on canvas, 79 x 63.4 (31¹/₈ x 25)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The tightly woven, moderately fine-threaded support retains all tacking margins. The thin white ground is recorded by x-radiography, suggesting that it contains white lead. The x-radiograph reveals somewhat linear variations in density, which suggest that the ground was applied with a broad flat instrument, such as a palette knife. The paint is thinly applied, with low and smooth brushmarking overall and low impasto in the whites.

Provenance: Recorded as from upper New York State. (Albert W. Force, city unknown), by whom sold in 1950 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 43.

DESPITE A FEW idiosyncracies, *Catherine A. May* is in most respects a typical 1830s Ammi Phillips portrait.¹ The somber black dress against the brown background and the accent of the red book are characteristic of the artist in this period (see, for example, *Jane Storm Teller*, 1953.5.31), as are the careful and detailed treatment of lace, the size of the canvas and the placement of the figure upon it, and the smooth brushwork



Ammi Phillips, *Catherine A. May*, 1978.80.16

throughout. The treatment of the near hand, seemingly dissociated from the sitter's body, is one of Phillips' most frequently used devices. Often the artist includes a stenciled chair in his works. Here, rather than painting it freehand, as is his usual practice, he applies the yellow and gray decoration using actual stencils.²

Catherine A. May's appearance is harder than that of most of Phillips' portraits. The painting probably comes from a period, c. 1828–1830, in which his works are harshly lit and seem, as Mary Black has described, to have been “carved out of steel.”³ In 1830, according to labels once affixed to the reverse of the canvas, the sitter, at the age of nineteen, married Mr. Lucius Stimson of Cortland, New York.⁴ It is possible that her portrait was painted at this time to commemorate the event. By 1855 Catherine May Stimson was deceased.

Although Phillips painted many fewer portraits in the more westerly counties of New York than in the Hudson River Valley area, there are some documented works from that region. A pair of signed portraits, *Peleg* and *Anne Stoddard Pelton* (Holdridge and Holdridge 1969 [see Bibliography], cat. nos. 112, 113) were painted in 1826, in Coventry, Chenango County, and others are thought to have been painted in the central part of the state.⁵

DC

Notes

1. Elements atypical of Phillips are the carefully painted eyelashes on the sitter's lower lids and the highlights on her knuckles.

2. It may be speculated that the stenciled decoration is the result of the sitter's connection to her future husband, Lucius Stimson, who was a cabinetmaker. Information regarding Stimson's profession comes from Leslie C. O'Malley, director, Cortland County Historical Society (letter of 6 February 1986, in NGA-CF).

3. Notes of telephone conversation with Mary Black on 9 March 1984, in NGA-CF.

4. The labels, removed in the course of conservation treatment are in NGA-CF. They read as follows: Catherine A. May / Born August 10, 1811 / Died January 5, 1851 / First wife of Lucius Stimson; and: Married on the 15 day of January / 1830 by Rev. John Keefe Mr. / Lucius Stimson to Miss Catherine / A. May both of Cortland.

5. “Ammi Phillips had close connections to both the furniture making business and to Cortland County. His wife Laura Brockway, was a sister of Reuben Brockway . . . [who] lived in Cortland County until his death in 1858. He was a carpenter and a descendant of a long line of carpenters, furniture makers, millwrights and shipwrights” (Pat Baars, letter to the Cortland County Historical Society, 30 July 1986, copy in NGA-CF).

References

None

1953.5.59 (1282)

The Strawberry Girl

c. 1830

Oil on canvas, 66.3 x 56.3 (26¹/₈ x 22¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The fabric support is moderate weight, with a thin white ground. The paint is applied in low relief, in a pastelike film, with the artist beginning in the background and chair and then moving onto the figure and detailing. Low impasto is present in the details of the dress and in the lace trim. Some underdrawing, detectable to the naked eye, occurs along the neckline of the child's gown, and a pentimento in the chair is visible with infrared reflectography. There is some scattered retouching, particularly on the right-hand side, in the red shawl, above the child's left shoulder, around the strawberries, in the bottom right corner, in the background, and under the girl's left eye. There is some abrasion which has not been touched out.

Provenance: Recorded as from New York City. Purchased in 1947 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Terra, 1981–1982, no. 12.

The Strawberry Girl has the direct facial expression and high contrast of light and dark areas generally found in works by Ammi Phillips of the late 1820s and 1830s. The background, a warm black sometimes described as “mulberry,” appears in many of Phillip's portraits, particularly in the 1820s.¹ The child's posture, turned three-quarters to the picture plane, the stiff folds of her dress, and the crudely painted shadows under her arms are all characteristic of Phillips. The parallel bent arms are repeated in several of Phillips' children's portraits. In some of these, the subjects hold a bunch of strawberries,² or other small objects such as a hickory nut³ or sprig of flowers.⁴

Except for a few minor costume and jewelry details and the arrangement of the bunch of strawberries, *The Strawberry Girl* is identical to Phillips' *Mary Elizabeth Smith* (Terra Museum of American Art, Chicago) which is dated 1827 based on the family history which accompanied the portrait.

DC

Notes

1. Notes of Mary Black's visit to the National Gallery store-room, 5 August 1982, in NGA-CF. According to Mrs. Black, this and other aspects, such as the treatment of lace, modeling of the sitter's upper lip, babyfat chin, and warm flesh tones, all point to a Phillips identification.

2. *Mary Margaret Deuel*, c. 1829 (present location unknown; *Art & Auction* 5 [October 1982], 645); *Boy in Red*,



Ammi Phillips, *The Strawberry Girl*, 1953.5.59

1834 (The Art Museum, Princeton University).

3. *Andrew Jackson Ten Broeck*, 1834 (Peter H. Tillou, Litchfield, Connecticut; Tillou 1976, cat. no. 44, color repro.).

4. *Girl in Pink*, 1834 (The Art Museum, Princeton University).

References

None

1953.5.28 (1230)

Mr. Day

c. 1835

Oil on canvas, 83 x 71.2 (32³/₄ x 28)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On newspaper: *RELIGIOUS INTELLIGENCER*

Technical Notes: The white, uniformly applied ground does not extend onto the tacking edges, which suggests that it was applied by hand. The paint is thinly and smoothly applied, with brushmarking in the outlines of the face and hands. A slight change in the lapel of the jacket is visible as a pentimento. There is a slight indentation in the fabric, parallel to all four edges, where the painting once lay against the inside edge of the stretcher members. A small amount of isolated flaking, mostly in the retouchings, has occurred in the upper right corner. There are numerous, small scattered losses throughout.

Provenance: Recorded as from the Hudson River Valley, New York. (Thurston Thacher, Hyde Park, New York), by whom sold in 1950 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 38, as *Mr. Bradley*. // NGA, 1957, no. 59, as *Mr. Bradley*. // *Ammi Phillips, 1788–1965*, Connecticut Historical Society, Hartford, special issue of *Connecticut Historical Society Bulletin* 30 (October 1965), 107, no. 13, as *Mr. Bradley*. // Columbus, 1968–1969, no. 8, as *Mr. Bradley*.

1953.5.29 (1231)

Mrs. Day

c. 1835

Oil on canvas, 82.5 x 71.2 (32⁵/₈ x 28)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The white, uniformly applied ground does not extend onto the tacking edges, which suggests that it was applied by hand. The paint is thinly and

smoothly applied, except for the low impasto in the lace of the bonnet. A slight change in the neckline of the dress is visible as a pentimento. There is a slight indentation in the fabric, parallel to all four edges, where the painting once lay against the inside edge of the stretcher members. A small amount of isolated flaking, mostly in the retouchings, has occurred in the middle right section. There are numerous, small scattered losses throughout.

Provenance: Same as 1953.5.28.

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 39, as *Mrs. Bradley*. // NGA, 1957, no. 60, as *Mrs. Bradley*. // *Ammi Phillips, 1788–1865*, Connecticut Historical Society, Hartford, special issue of *Connecticut Historical Society Bulletin* 30 (October 1965), 107, no. 14, as *Mrs. Bradley*. // Columbus, 1968–1969, no. 9, as *Mrs. Bradley*. // *American Naive Paintings*, (IEF) 1985–1987, no. 46, color repro. // Italy, 1988–1989, no. 46, color repro.

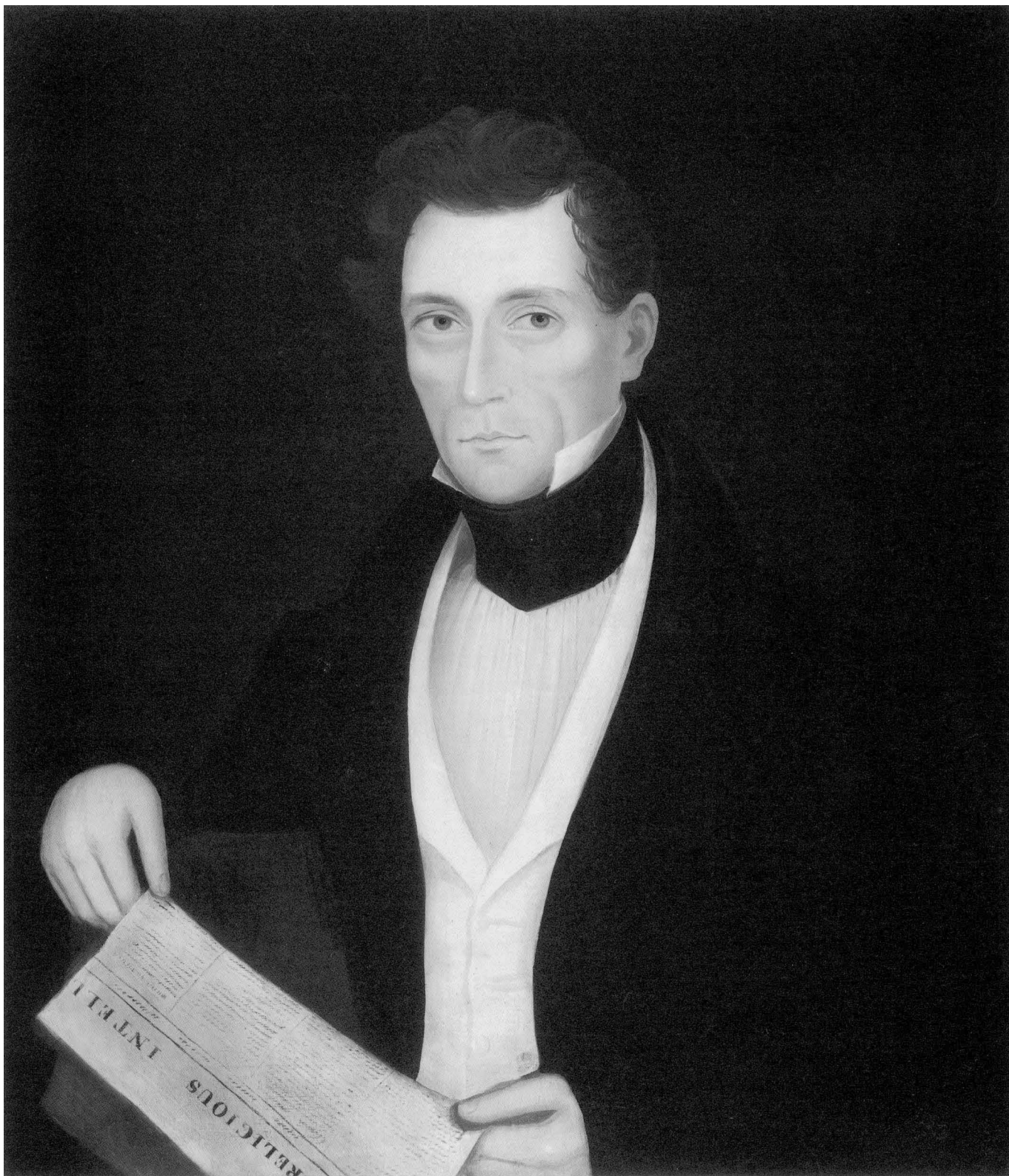
THIS PAIR OF PORTRAITS depicts a gentleman and lady of the Day family of Catskill, New York.¹ A local historian has suggested that the male subject might be Orrin Day, a prominent businessman and founder of Tanners Bank. She noted that Phillips' painting bears some resemblance to a slightly later, more academic portrait of Day that hung in a branch office of the original bank.² Orrin Day, however, was born in 1776 and would therefore have been considerably older than the portrait's Mr. Day appears to be. It may be that Phillips' subject was one of the banker's sons, with family resemblance thus explaining the similarity of features.³

Mr. Day's portrait illustrates Phillips' predilection for including books and papers as personal attributes (see *Joseph Slade*, 1953.5.52). He holds what appears to be the *Religious Intelligencer*, a weekly paper published in New Haven from 1816 to 1837, which gave accounts of missionary progress and inspirational experiences and listed recent and upcoming revival meetings.⁴

Mrs. Day is competent but undistinguished and lacks the decorative elements of costume that lend interest to the representation of his wife. The somber coloration of Mrs. Day's portrait, primarily brown and black, is somewhat relieved by the red sofa upon which she rests her arm and is further enlivened by her crisply painted lace bonnet. Over a nearly transparent film of white paint, Phillips applies the detail of the lace design with thicker, slightly raised pigment. Although the face is planar and has an unmodulated, opaque complexion, it is individualized by the inclusion of two small moles near the nose and chin. The hands, however, are cursorily treated; the one resting in her lap shows a crude, unsuccessful attempt at shading.



Ammi Phillips, *Mrs. Day*, 1953.5.29



Ammi Phillips, *Mr. Day*, 1953.5.28

The Day portraits are typical of Phillips' work in the 1830s, and the sitters' costumes confirm this approximate dating. No clear progression of the artist's style within this decade has been established, however, and it is not possible at this time to date the paintings more precisely than c. 1835.

DC

Notes

1. An earlier confusion of Garbisch records, which suggested John Bradley (q.v.) as the painter of the works, resulted in their being called *Mr. Bradley* and *Mrs. Bradley*. Thurston Thacher, from whom the Garbisches purchased the paintings, however, knew the portraits as *Mr. Day* and *Mrs. Day*.

2. Mabel P. Smith, Greene County (New York) historian, letter of 14 July 1972, in NGA-CF.

3. The 1830 New York State census lists twelve members of the Orrin Day household, including two males and three females between twenty and thirty years of age—possible candidates for the sitters in 1953.5.28 and 1953.5.29. The 1830 and 1840 censuses also list several other Day households in Catskill. The Day name seems to have been connected with shipping—the Hudson River Boat Line in particular—as well as banking.

4. Another paper, the *Religious Intelligencer and Evening Gazette*, was published in Providence from 1821 to 1824.

References

1969 Holdridge and Holdridge (see Bibliography): 49, cat. nos. 148, 149, as *Man from Catskill* and *Woman from Catskill*.

1953.5.30 (1232)

Henry Teller

c. 1835

Oil on canvas, 84.7 x 68.5 (33³/₈ x 26¹⁵/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The fabric support is of moderate weight and weave. The tacking margins, which are intact, are not coated with the off-white ground. Long diagonal marks in the x-radiographs, unrelated to the surface paint, indicate the use of a flat instrument, such as a palette knife, in the ground application. The paint is thin and smoothly applied overall, with low impasto in the highlights of the buttons, vest, and collar. The figure was painted first, followed by the table and chair, and finally the background.

The picture has been abraded by solvent. Extensive, broad repainting has been applied to compensate for the thinned paint. Smaller retouches which cover the tops of exposed canvas threads are evident throughout the picture. Two small areas of missing canvas are repaired with pieces from the tacking margins: the large loss, approximately 1 cm square, is found in the sleeve; and the smaller loss, in

the background on the right, is located just beneath the back of the chair.

Provenance: Recorded as from Fishkill, New York. Purchased from a collateral member of sitter's family by (Thurston Thacher, Hyde Park, New York), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

1953.5.31 (1233)

Jane Storm Teller

c. 1835

Oil on canvas, 83.7 x 68.5 (32¹⁵/₁₆ x 26¹⁵/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On book: *C. TELLER*.

Technical Notes: The moderate-weight fabric retains all tacking edges. The left edge appears to be a selvage. The white ground was applied by the artist in sweeping diagonal strokes. The paint is thinly and uniformly applied. The opaque, flat colors of the composition are relieved by the texture found in the white detailing in the lace and by the flesh areas, which are blended wet-into-wet.

The painting is in good condition with few losses, although it has been abraded slightly in the black dress and more severely in the background. The losses have been retouched, and some of the larger craquelure in the forehead has been inpainted. The background appears to be extensively reglazed.

Provenance: Same as 1953.5.30.

Exhibitions: Charlotte, 1967, no. 10. // Columbus, 1968–1969, no. 20.

HENRY TELLER'S NAME does not appear among the three Tellers listed for the town of Fishkill in the 1830 and 1840 New York censuses. Although we know nothing about his profession, the quill pen he holds might suggest he was connected to business or law.¹

Mr. Teller's portrait employs such Phillips conventions as the hand draped over the chair back and the high contrast of brightly lit face and hands against dark clothing and background.

The portrait of his wife, *Jane Storm Teller*, exhibits many of the most appealing qualities of Phillips' mature work. The coloring is rich, with bright, dramatic accents such as the red-bound book and the deep pink and yellow striped ribbon attached to the sitter's cap. The artist's treatment of the transparent lace on Mrs. Teller's collar, cuffs, and cap demonstrates a notable degree of accomplishment, and his brushwork throughout is smooth and assured. Perhaps most impressive are the imposing angularity of form and the direct, intense



Ammi Phillips, *Henry Teller*, 1953.5.30



Ammi Phillips, *Jane Storm Teller*, 1953.5.31

gaze of the subject. Mrs. Teller's forward-leaning posture is used repeatedly in Phillips' portraits of women.²

The inscription *C. TELLER* on Mrs. Teller's book may simply refer to a family member or may record a twelve-page publication by C. W. Teller (New York, 1837), entitled *Directions for the Correct Measurement and Cutting of Garments on the Most Approved Mathematical Principles*.

Jane Storm Teller was the daughter of Thomas Storm of Stormville, New York (a town named for his family). He was a merchant of the house of Thomas Storm and Sons, dealers in tobacco, snuff, and dry goods.³

DC

Notes

1. The first Teller to arrive in America was Willem, an employee of the West India Company of Holland, who eventually settled in Albany. Lilli Teller Van Antwerp and Katherine V. H. Venable, *Teller and Related Families* (Detroit, 1936).

2. Described in Holdridge and Holdridge 1969 (see Bibliography), 34–35.

3. Information from Thurston Thacher transmitted by Clifford Schaefer, curator of the Garbisch collection, letter of 31 July 1968, in NGA-CF.

References

1965 Holdridge and Holdridge (see Bibliography): 119, cat. no. 147.

The Pollard Limner

active c. 1690/1730

THE POLLARD LIMNER, identified on the basis of his portrait of *Ann Pollard*, 1721 (Massachusetts Historical Society, Boston), was active in the Boston area around the first third of the eighteenth century. So far some twenty paintings by this hand have been identified.¹

Stylistically, all of The Pollard Limner's portraits are related by certain distinctive characteristics, although some exhibit more technical sophistication than others.² The sitters tend to have elongated faces, pronounced jawlines, and accentuated facial modeling, especially along the nose, eyes, and mouth. In addition, half to three-quarter-length poses and oval formats dominate, drapery is stiff and broadly painted, and the sitters' hands, with long fingers, are positioned in artificial gestures that are frequently more awkward than graceful.

While the painter's style is unquestionably provincial, the artist was probably a professional, aware of the English baroque tradition and conscious of the desire of his sitters to be portrayed as British aristocrats.

LW

Notes

1. Since James Thomas Flexner's 1947 attribution of nine portraits to The Pollard Limner (see Bibliography), several others have been discovered which appear to be by the same hand. Among them are: *Mary Gardner Coffin*, 1717, and *Captain Stephen Greenleaf, Jr.*, 1722 (Nantucket [Massachusetts] Historical Association); *Thomas Thatcher*, date unknown (Old South Association, Boston); *Judge Benjamin Lynde*, c. 1705 (Essex Institute, Salem, Massachusetts); *Lady of the Bourne Family*, early eighteenth century (private collection); *Antiques* 77 [January 1960], 75; and *Man with a Black Cap*, c. 1720 (private collection).

2. The portraits of male sitters are characterized by greater naturalism and often a more detailed depiction of fabrics. The portraits of female sitters vary stylistically, ranging from very flat, and awkward, for example *Ann Pollard*, to more proficient and graceful. Distinctive features, however, tie these portraits together despite the differing degrees of technical sophistication: drapery folds; oval formats; hard, pronounced facial shadows; and the hands and their positions. Several share anatomical peculiarities such as large, uneven shoulders; elongated faces; broad mouths; and pronounced double chins.

Bibliography

- Flexner, James Thomas. *American Painting: First Flowers of Our Wilderness*. Boston, 1947: 46–51, 270, 285.
Di Curcio, Robert A. *Art on Nantucket*. Nantucket, Mass., 1982: 1–2, 22, 23, 26–27, 243.
Fairbanks, Jonathan, and Robert Trent. *New England Begins: The Seventeenth Century*. 3 vols. [exh. cat., Museum of Fine Arts]. Boston, 1982, 3: 420–421, 475.

Attributed to The Pollard Limner

1980.61.1 (2785)

William Metcalf (?)

c. 1730

Oil on canvas, 71.8 x 57.5 (28¹/₄ x 22¹³/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The dark ground is visible in some of the losses and appears to range in color from brown to almost black beneath the face. The paint is built up from light to dark, the shadows for the most part being painted over the highlight tones. For instance, the orange jacket is built up over an off-white layer, with a glazeliike application of orange followed by shadows on top. There is little impasto or evident brushwork. The painting is on a fine fabric which has been mounted onto a masonite panel; it retains its original tacking margins. Much abrasion exists, and many minute losses.

Provenance: Recorded as from Massachusetts. (Robert C. Eldred Auction Galleries, Dennis, Massachusetts), by whom sold in 1973 to Edgar William and Bernice Chrysler Garbisch (Henry Coger as agent).

THIS PORTRAIT IS ATTRIBUTED to The Pollard Limner on the basis of characteristics it shares with the group of paintings associated with the portrait of *Ann Pollard*, 1721 (Massachusetts Historical Society, Boston). These distinguishing features include a long pronounced jaw, large shoulders defined by broadly painted drapery, and accentuated facial shadows. The half-length pose, painted spandrels, and position of the sitter's hand are also elements which appear repeatedly in The Pollard Limner's work.

While the portrait of Ann Pollard is characterized by a stark realism, the National Gallery painting (and several others by the artist) combine this quality of objectivity with an attempt to confer British aristocratic elegance on New England sitters. The graceful pose, large robe, and oval format are features of what has been described as a "provincial interpretation of the Knelleresque tradition."¹

The number of New England portraits which attempted to reproduce the English baroque manner are evidence of that style's popularity and acceptance. These early eighteenth-century portraits represent a break with the earlier Elizabethan manner, epitomized by The Freake Limner in the United States, and precede the more sophisticated, academic style based on knowledge of Italian and other continental models, which John Smibert brought to America in 1729.²

The identification of the sitter is based on donor records, but because there is no supporting documentation, it remains problematic. Genealogies record only one William in the Metcalf family of Massachusetts. The fourth child of Jonathan and Hannah (Avery) Metcalf, William was born on 17 August 1708 in Lebanon, Connecticut, and graduated from Harvard College in 1727. Although he never resided at the college, he was present at the 1730 commencement to receive his Master of Arts degree. In 1737 he married Abigail Edwards of East Windsor who, records indicate, was "very pious"; the couple had five children. William Metcalf was a licensed minister and although he preached for a time, he never became a parish pastor. He later entered the mercantile business with his father. Abigail Metcalf died in Lebanon in 1764, nine years before William, who died in June of 1773.³

LW

Notes

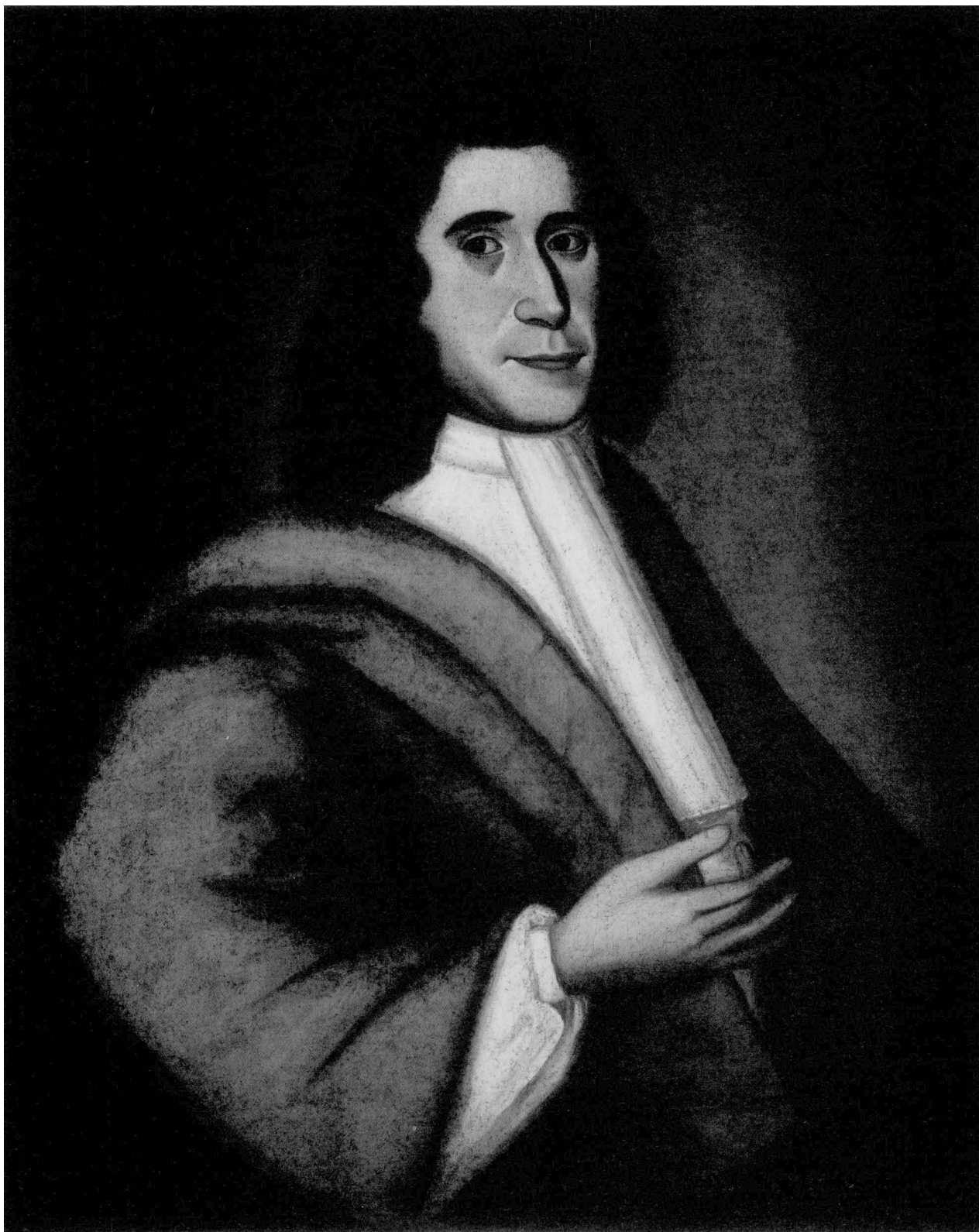
1. Fairbanks and Trent 1982 (see Bibliography), 3: 475. See also p. 420 for additional discussion of The Pollard Limner's style.

2. Fairbanks and Trent 1982, 3: 420–421.

3. The genealogical information on William Metcalf is from the *New England Historical and Genealogical Register for the year 1852* (Boston, 1852), 6: 175, and (Boston, 1853), 7: 168, and from Clifford K. Shipton, *Sibley's Harvard Graduates* (Boston, 1951), 8: 230–231.

References

None



Attributed to The Pollard Limner, *William Metcalf (?)*, 1980.61.1

Asahel Powers

1813–1843

ASAHEL LYNDE POWERS, the son of Asahel, Jr. and Sophia Lynde Powers, was born in Springfield, Vermont, on 28 February 1813. He began his career as an itinerant artist at an early age; the first portrait attributed to him is of Dr. Joel Green (?) (Springfield Art and Historical Society) from Rutland, Vermont, and is dated 1831. Several portraits from the mid-1830s were painted in Springfield, indicating that Powers returned there periodically from his travels through Vermont, Massachusetts, and New Hampshire. Powers' paintings from the 1830s are characterized by rich color, linear patterns, heavy gray shadows, and disjointed anatomy and perspective. Work from this period often includes an insistence on detail and an unusual loosely painted curtained background. These early paintings are considered his strongest portraits due to their intensity, crispness, and decorative quality.¹

In the early 1840s the artist moved to Olney, Illinois. A number of likenesses dated 1840 and painted in the area of Plattsburgh, New York, indicate that he began his journey west around this time and that he traveled through Clinton and Franklin Counties in New York, where relatives and other former Vermont residents lived. There are no known works, however, from the artist's Illinois residency. An 1844 document from Clinton County, the only evidence of Powers' marriage, orders Elizabeth M. Powers, his widow, to make an inventory of the deceased's possessions, suggesting that she may not have accompanied him to Illinois, where he died in 1843.²

Powers' New York paintings from 1840, while not as strong as his New England portraits of the 1830s, are more accomplished, exhibiting penetrating characterization and better knowledge of modeling and perspective. It is not known whether Powers' progression from a naive to a more academic style resulted from formal training or developed from his own experience and observation. In Clinton, Powers' sitters were prominent, well-to-do citizens. Perhaps for this clientele he strove to produce more academic portraits, which would in turn win him additional commissions. While in New

York Powers evidently gave painting instruction as well. Landscape and still life painter Daniel Folger Bigelow (1823–1910) of Peru, New York, wrote that he acquired his first instruction from Powers, to whose influence he owed his own "delicacy of coloring and treatment."³

LW

Notes

1. Several Powers portraits from the mid-1830s include a signature or label reading "Powers & Rice," indicating that the artist formed a partnership of some kind. The nature of this association, however, remains unclear. See Little 1973, 10, and Rumford 1981, 172, 175.

2. Little 1973, 11.

3. Little 1973, 12.

Bibliography

Little, Nina Fletcher. *Asahel Powers, Painter of Vermont Faces* [exh. cat., AARFAC]. 1973.

Little, Nina Fletcher. "Asahel Powers." In Lipman and Armstrong 1980: 155–160.

Rumford 1981: 172–175.

1953.5.50 (1266)

William Sheldon (?)

c. 1831

Oil on wood, 104.46 x 78.74 (41¹/₈ x 31)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is comprised of three quite thin, vertically grained yellow poplar members, measuring (from left to right) 10.80 cm, 61.71 cm, and 6.03 cm in width. A layer of black paint functions as a ground, though there may be a very thin layer of pigment or ground beneath the black on the left and center boards. The paint is thinly and freely applied in a variety of techniques including scumbling, scratching into paint, and active brushstrokes. The painting has been retouched in some areas, especially in the background and clothing, and there is a fine crackle pattern. Two small filled holes are at either side of the panel, 60.33 cm from the bottom at the left and 59.69 cm from the bottom at the right. Splits in the panel have been glued and the joins made flush.

Provenance: Mrs. Jerome Bonapart Sheldon [née Caroline Grover, c. 1829–1872 or later], Unionville, Ohio. Purchased in Clyde, New York, by (Downtown Gallery, New

York), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *The American Family, Folk Paintings 1750–1850*, Downtown Gallery, New York, 1948, no. 5, as *Mr. J. B. Sheldon*. // NGA, 1954, no. 57, as above. // *Asahel Powers, Painter of Vermont Faces*, AARFAC, 1973, catalogue by Nina Fletcher Little, no. 25, as above. // Whitney, 1980, 1989, color repro., as above.

1953.5.51 (1267)

Mrs. William Sheldon (?)

c. 1831

Oil on wood, 104.14 x 77.47 (41 x 30¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch.

Inscriptions

On reverse (no longer visible; photograph taken prior to coating with opaque wax, in NGA-CF): *Mrs J. B Sheldon / Unionville, O*¹

Technical Notes: The support is comprised of three quite thin, vertically grained yellow poplar members, measuring (from left to right) 8.26 cm, 55.25 cm, and 14.30 cm in width. A layer of black paint functions as a ground, although there may be a thin layer of ground beneath the black on the center and right boards. The paint is thinly applied in a variety of techniques including active brushstrokes, scratching outlines into paint (see text), and a “negative” technique (beginning with the black ground and working up the whites). The boards were straightened and joins made flat in a 1952 treatment. A split 0.88 cm from the lower right edge continues upward 10 to 16 cm. There are two small filled holes, one at either side of the panel, 58.4 cm from the bottom at the left and 53.34 cm from the bottom at the right. There is extensive retouching, considerably more than in 1953.5.50. Pentimenti exist in the mouth, which was placed lower on the face and given a smile in a restoration prior to 1949;² in 1952 it was restored to its original position and the curvilinear outline was corrected.

Provenance: Same as 1953.5.50.

Exhibitions: *The American Family, Folk Paintings 1750–1850*, Downtown Gallery, New York, 1948, no. 5, as *Mrs. J. B. Sheldon*. // NGA, 1954, no. 56, as above. // *Asahel Powers: Painter of Vermont Faces*, AARFAC, 1973, catalogue by Nina Fletcher Little, no. 26, as above. // Whitney, 1980, 1989, color repro., as above.

BASED ON THE INSCRIPTION on the reverse of the woman’s portrait, these likenesses have long been thought to represent Mr. and Mrs. J. B. Sheldon of Unionville, Ohio. However, residents of J. B. Sheldon’s home have discovered that these Sheldons are not the sitters, but rather were later owners of the paintings.³

The portraits were painted in about 1831, a date suggested by the costumes and Powers’ earliest documented work, which was painted that year.⁴ Jerome Bonapart Sheldon, the only J. B. Sheldon recorded in Unionville, cannot be the sitter because he was not born until 1825.⁵ The portraits probably represent either Jerome’s parents or those of his wife, Caroline Grover Sheldon (c. 1829–living 1872). Caroline’s father, Samuel Grover (born c. 1805), was a coach driver, while the male sitter appears to have been a painter.⁶ Jerome Bonapart was the first surviving child of William (1799–?) and Myra Putnam Sheldon (dates unknown), both from Kirtland, Ohio.⁷ To date, genealogical research has failed to uncover William’s profession, making positive identification of the sitters impossible.⁸

Powers is not known to have left New England prior to 1840. Although the possibility that Powers went to Ohio should not be discounted, it is just as likely that the sitters visited Vermont, New Hampshire, or Massachusetts, where Powers painted. Although little is known about the Grovers and nothing of the Putnams, it has been determined that William Sheldon’s father (also William) was born in the town of Wilton, in southern New Hampshire, in 1770.⁹ He moved to Ohio, probably before marrying Hannah Barker of Kirtland, but nearly all of his siblings settled in New Hampshire and Vermont.¹⁰ There is yet another possible connection between the Sheldons and the Northeast, in that the younger William’s brother, Sylvester (also born 1799), at an unknown date moved to Londonderry, Vermont, where Powers is known to have worked.¹¹

The male portrait exhibits many elements of Powers’ early style, including steep perspective, awkward rendering of anatomy, absence of modeling, and concentration on line. The female pendant may be similarly characterized but includes some interesting techniques not used in the husband’s likeness. Powers rendered the woman’s lace and fingernails by scratching through the wet surface paint to reveal the black underpaint, a technique he also used in his portrait of Hannah Fisher Stedman (1953.5.54). The jewelry is executed in gold leaf rather than yellow or gold paint.¹² The figure is strongly silhouetted against the dark background. Although women were often posed with their arms demurely crossed before them, the inclusion of an ear trumpet is perhaps unique to this portrait.¹³ Such an unselfconscious and undoubtedly accurate portrayal, characteristic of naive artists, makes a strong contrast to the idealization of the sitter by academic painters.

LW/SDC/JA



Asahel Powers, *Mrs. William Sheldon (?)*, 1953.5.51



Asahel Powers, *William Sheldon (?)*, 1953.5.50

Notes

1. Comparison with Powers' handwriting on the reverse of his other portraits clearly indicates that another hand is responsible for this inscription. Many photographs of Powers' inscriptions are reproduced in Little 1973 (see Bibliography).

2. Ford 1949, 72, reproduces the painting before the 1952 treatment.

3. Jim and Gerri Regan, undated letter received 14 July 1989, in NGA-CF.

4. According to Shelly Foote, Division of Costume, NMAH, this clothing peaked in popularity in 1825–1830, but would have been worn into the early 1830s by less fashionable people. By 1835, it was completely out of date (letter of 14 August 1989, in NGA-CF). For Powers' early chronology, see biography.

5. Reverend Henry Olcott Sheldon, *Sheldon Magazine or, A Genealogical List of the Sheldons in America* (1857; reprinted with corrections and additions, New York: Sheldon Family Association, 1965), 50.

6. Caroline Grover's family is recorded in the federal census for 1850. Samuel and Matilda Grover (Caroline's mother) came from New York and were living in Madison, Ohio, at the time the census was taken. I thank Ruth Rhinehart, librarian, Lake County Genealogical Society, Painesville, Ohio, for her assistance with this research.

The small brush and palette and the stack of leather bound volumes on the shelf led William Campbell to suggest that the male sitter was perhaps a bookbinder or illuminator (notes in NGA-CF). The small palette and brush, however, are in no way distinctive to bookbinders. The sitter might have been a miniature painter or a decorator of some sort of small objects, or Powers may have distorted the scale.

7. Sheldon [1857] 1965, 50r. Powers painted a portrait of Calista (Ingraham) Sheldon, the wife of Otis P. Sheldon (Mr. and Mrs. Peter H. Tillou, Litchfield, Connecticut; Tillou 1973, cat. no. 73, color repro.). According to Little 1973, 31, she may have been the sister of Sally (Ingraham) Stedman of Chester and Springfield, Vermont, who was also painted by Powers. No relationship between Otis Sheldon and J. B. Sheldon has been discovered.

8. Mr. and Mrs. Regan (as in n. 3) found that a man named Sheldon was active as a bookbinder in Kirtland, Ohio, in the nineteenth century, but have not determined his first name. Interestingly, Jerome Bonapart Sheldon is listed in the 1850 census as a painter; perhaps he took up his father's trade.

9. Sheldon [1857] 1965, 51, 54.

10. Sheldon [1857] 1965, 51.

11. Sheldon [1857] 1965, 54.

12. Powers also used gold leaf for the watch fob in his portrait of John Martin, painted in 1833 (AARFAC; Rumford 1981, cat. no. 149).

13. Powers' *Calista (Ingraham) Sheldon* (see n. 7) is also posed in this manner.

References

1949 Ford, Alice. *Pictorial Folk Art: New England to California*. New York and London: 72–73.

1953.5.54 (1270)

Hannah Fisher Stedman

1833

Oil on wood, 91.5 x 63 (36 x 24^{13/16})

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse: *Hannah Fisher Stedman* / AE 24 1833¹

On book: *BIBLE*

Technical Notes: The support, a single piece of wood, has been braced on the reverse with three horizontal boards added by a later hand. It is prepared with two thin grounds, a light gray covered by an off-white. In the paint layer the artist has pressed his thumb into the wet paint to give a textured and filmy look to the interior of the rosettes on the lace shawl. He has textured the lace at the wrists by using a smooth small implement, perhaps the butt end of a brush, to make holes through the top layer. Tooled lines outline the fingernails. The painting is in good condition with only a few small, scattered losses, now inpainted. There are several old splits in the wood and an overall convex warp.

Provenance: Recorded as from Vermont. Purchased in 1947 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Asabel Powers, Painter of Vermont Faces*, AARFAC, 1973, catalogue by Nina Fletcher Little, no. 22.

HANNAH FISHER STEDMAN, the only daughter of Jesse and Sarah (Ingraham) Stedman, was born in Chester, Vermont, in 1809. One of two known portraits of Hannah, this work was executed when she was twenty-four years old. A second likeness, by Zedekiah Belknap (1781–1858), was “painted in her last sickness” the day before she died, unmarried, on 14 August 1836 (private collection; Ellen Miles, ed., *Portrait Painting in America* [New York, 1972], 107). Powers also painted portraits of Hannah's parents, as well as of her brother John Quincy Adams Stedman, and possibly an aunt.²

Hannah is pictured holding a Bible and wearing a chain, which probably supports a watch, around her neck. As in a number of Powers' works, the folds of her iridescent gray-blue dress are broadly executed, lacking sharp definition. The brightly painted chair on which she sits is also typical of Powers' work.³ This chair, and the fact that itinerant artists often combined other crafts with portrait painting, has led Jean Lipman to suggest that Powers also worked as a coach, sign, or furniture decorator.⁴ Powers' use of bright colors and strong linear elements further supports this assumption.

LW



Asahel Powers, *Hannah Fisher Stedman*, 1953.5.54

Notes

1. This inscription is in Powers' typical script. See photographs of many examples in Little 1973 (see Bibliography).

2. The portraits of Mr. and Mrs. Stedman and John Quincy Adams Stedman were in the collection of Mary Allis, Southport, Connecticut, in 1973. For repros. see Little 1973 (see Bibliography), cat. nos. 20, 21, 23.

Calista (Ingraham) Sheldon, painted by Powers about 1833–1834, may have been Hannah Stedman's aunt. Nina Little notes that the frame on Calista's portrait conforms to those used on the Stedman portraits; Little 1973 (see Bibliography), cat. no. 27.

3. In the nineteenth century painted or "fancy chairs" were abundantly produced in this country, and by the early 1800s were even being made in rural areas. Designs were either painted or stenciled. (Holger Cahill, *Treasury of American Design* [New York, 1972], 206–213.)

4. Jean Lipman, "Asahel Powers, Painter," *Antiques* 76 (June 1959), 559.

References

None

William Matthew Prior

1806–1873

WILLIAM MATTHEW PRIOR, the second son of Matthew Prior and Sarah Bryant Prior of Duxbury, Massachusetts, was born in Bath, Maine, in 1806. His earliest portrait is inscribed in the artist's hand, *W. M. Prior's first portrait 1823*.¹ An inscription on an 1824 portrait, *W. M. Prior, Painter / Formerly of Bath / 1824 / 3 piece on cloth / Painted in C. Codman's Shop / Portland, Maine*, offers a clue to the artist's early training.² Prior may have served an apprenticeship with Charles Codman (1800–1842), a Portland painter of signs, portraits, land- and seascapes, or he simply may have used his shop for studio space.

Advertisements in the *Maine Inquirer* in 1827 and 1828 indicate that Prior did oil painting, bronzing, oil gilding, varnishing, and drawings of machinery at this time. The first mention of him as a limner occurs in 1828. That Prior restored paintings as well is attested by an inscription on the reverse of an eighteenth-century portrait belonging to the Fruitlands Museum, which reads, *Mrs. Ford Boston 1740 Repaired by W. M. Prior Bath, Maine*.³

In 1829 the artist married Rosamond Clark Hamblin, a member of a family of painters. The Priors moved to Portland sometime between 1831 and 1834, and to Boston in 1839, where at various times they shared residences with several members of the Hamblin family. While the other Hamblin brothers earned a living principally by house and sign painting, Sturtevant J. Hamblin (q.v.) joined his brother-in-law as a portrait painter. In about 1846 Prior moved to his "Painting Garret," the name he gave to the 36 Trenton Street address in East Boston where he lived and worked until his death in 1873.⁴ He traveled as far south as Baltimore in search of commissions; however, most of his painting trips were concentrated in New England.

William Prior prepared his own canvases, ground his own paints, and with the help of his sons made some of his own frames. The artist produced some landscapes, but because of public demand, he was primarily a portrait painter.⁵ Prior also painted a number of portraits on glass. He recorded many well-known figures in this

medium, including George Washington, copied from Gilbert Stuart's Athenaeum portrait. Although it is not evident in his style, Prior admired Stuart and named a son after him.

William Prior's work is perhaps best known for its stylistic variance. His works range from near academic compositions to naive portraits. Prior explained this in an advertisement, stating: "Persons wishing for a flat picture can have a likeness without shade or shadow at one-quarter price." It is clear that the artist priced his paintings according to their complexity and academic finish.⁶

In addition to being a painter, Prior was a devout follower of the Advent Movement and even named one of his daughters Balona Miller after William Miller, the movement's founder. The artist also wrote two books in support of Miller, *The King's Vesture* in 1862 and *The Empyrean Canopy* in 1868. He later became a spiritualist and claimed he could see children who had died and could execute their portraits.

LW

Notes

1. Rumford 1981, 176. The wording of the inscription was provided by Barbara Luck, curator, AARFAC, letter of 5 November 1981, in NGA-CF.

2. Rumford 1981, 176. The work, *Portrait of a Lady, Possibly Mrs. Codman*, is privately owned.

3. Richard S. Reed, director, Fruitlands Museums, Harvard, Massachusetts, letter of 7 August 1981, in NGA-CF. The inscription was discovered in 1974 when the lining on the painting was removed.

4. While 1852 is the first year in which Prior is listed at 36 Trenton Street, Prior's original Trenton Street address is recorded in 1846 Boston city directories as 1 Trenton Street. Staff members at the New England Historic Genealogical Service, however, report that the difference in addresses reflects only an official change in street numbering, not a change of location.

5. Barbara Luck (see n. 1) states that Prior painted imaginary, topographical, and foreign landscapes, as did several other artists of the period. She indicates that the subject matter and treatment of a number of landscapes suggest they were not done from life, but rather were inspired either by Prior's imagination or by printed sources. For example, a painting in a private collection is inscribed on the reverse in Prior's hand, *A Peasant Cottage in Flanders*.

6. Nina Fletcher Little, "William Matthew Prior," in Lipman and Winchester 1950, 82. A label on the back of *Mr. Nat Todd* (Mr. and Mrs. Bertram K. Little, Brookline, Massachusetts) reads: *PORTRAITS / PAINTED IN THIS STYLE! / Done in about an hour's sitting. / Price \$2.92, including Frame, Glass, &c. / Please call at Trenton Street /*

East Boston / WM. M. PRIOR. It documents that the Todd portraits and probably others like them were priced according to their painting style and the time required to execute them.

Bibliography

Little, Nina Fletcher. "William M. Prior, Traveling Artist, and his In-Laws, the Painting Hamblens." *Antiques* 53 (January 1948): 44–48.

Lipman and Winchester 1950: 80–89.

Johnston, Patricia. "William Matthew Prior, Itinerant Portrait Painter." *Early American Life* (June 1979): 20–23, 66.

Rumford 1981: 176–182.

1953.5.58 (1279)

Baby in Blue

c. 1845

Oil on paper attached to panel,

60.3 x 43.2 (23 3/4 x 17) (painted surface)

60.6 x 43.7 (23 7/8 x 17 1/16) (panel)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is executed on a sheet of paper or thin cardboard which has been adhered to an auxiliary "pressed-wood" panel support. A thin, warm pinkish-beige layer serves as a ground. A thin brown layer appears to have been applied between the ground layer and the painted design in the upper half of the composition; it is visible on the perimeter of the baby's head, where it has been left exposed through the overlying paint. The paint is applied primarily in thin, opaque layers, textured throughout the composition with buttery paint applied in slightly raised brushstrokes. The most textured paint is applied in the branches of the trees and in the lacy edging of the dress sleeves and pantaloons. The paint is applied primarily in a wet-into-wet technique, the edges of various compositional elements being blended together before the paint dried completely.

The dark brown background is penetrated by a series of fine, linear traction cracks, which probably formed as the paint dried. There are a few discrete losses and minimal retouch, and the top left and right edges appear to have been rubbed, perhaps by a frame; these have been overpainted.

Provenance: Recorded as from New Hampshire. Purchased in 1949 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Art, 1750–1950*, Milwaukee Art Institute, 1951, no. 2, as by an unknown Fall River artist. // *Columbus, 1968–1969*, no. 16. // *American Catalogue: The Cat in American Folk Art*, MAFA, 1976, catalogue by Bruce Johnson, no. 80. // *Montclair*, 1988.

THIS UNSIGNED PORTRAIT of a child is assigned to William Matthew Prior on the basis of its similarities to several signed portraits by the artist, including two in



William Matthew Prior, *Baby in Blue*, 1953. 5.58

the National Gallery collection. The baby's sketchy mouth with full, rounded lips parting slightly in the center as well as the flat, crudely painted arms resemble those in *Master Cleeves* (1953.5.33). The background trees are executed in the same manner as those in *Little Miss Fairfield* (1971.83.9), and despite a different brushwork, the large full skirts worn by the sitters in these portraits have the same general appearance. The awkward sitting position of the two children is also similar and in addition, the child's deep-set eyes and heavy lids resemble those in *Girl with a Letter*, signed and dated 1839 (Peter H. Tillou, Litchfield, Connecticut).

While Prior often painted costume drapery with loose fluid strokes, the heavy, curving brushstrokes in this child's dress are more unusual. Similar brushwork, however, appears in William Matthew Prior's *Miss Jones*, signed and dated 1846 (Peter H. Tillou; Tillou 1976, color pl. 65).

The depiction of babies with one shoe off was a popular convention in nineteenth-century naive paintings, though its meaning has not been determined.¹ This artist adopted other popular conventions as well, including the background drapery, column, window view, and the child's cat squeak toy.² In an intriguing coincidence, an early daguerreotype of an unidentified woman holding the *Baby in Blue* portrait was discovered (Julian Wolff).³

LW

Notes

1. Brant and Cullman 1980, 7. The convention probably indicates that the child is about eighteen months old, the one shoe off/one shoe on symbolizing the transition from infancy to toddlerhood. It is also employed by the unknown artist of *Innocence* (1980.62.30); see n. 5 of that entry, where there is lengthier speculation concerning the meaning of this pose.

2. Squeak toys were made of papier maché. "Usually they are mounted either stiffly or with coiled wires, on a paper, cloth and wood bellows. Push down on the bellows, the toy wobbles and the bellows meows, or peeps or squeaks in imitation of the creature above it. Such toys have been noted in children's pictures, painted as early as 1780." Carl W. Drepard, *American Pioneer Arts & Artists* (Springfield, Mass., 1942), 131. For photographs of toys similar, though not identical, to that in the painting, see Bruce Johnson, *American Catalogue: The Cat in American Folk Art* [exh. cat., MAFA] (1976), no. 79.

3. Reproduced in Julian Wolff, "Daguerreotypes as Folk Art," *The Clarion* 2 (Fall 1986), 20. Wolff dates the daguerreotype to c. 1842 on the basis of its case design.

References

None

1953.5.67 (1290)

Boy with Toy Horse and Wagon

c. 1845

Oil on canvas, 77 x 63.7 (30⁷/₈ x 25)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The ground is thin and white. Underdrawing, now visible through the paint on the face, arms, and pantalettes, looks as if it was applied in thinly brushed black paint. The paint is applied with low and free brush-marking. The only impasto is in the strokes used to delineate contours. Original paint extends approximately 1 cm beyond the top edge of the present stretcher. Tack holes through this paint may suggest that the artist altered the picture's dimensions before completing it. There is moderately fine-mouthed, broad-patterned crackle in the light areas and none in the dark, thinner paint areas. There are only a few scattered small losses, mainly near the edges. The paint and ground is abraded along the stretcher edge.

Provenance: Recorded as from New York State. Purchased in 1951 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Charlotte, 1967, no. 11. // Columbus, 1968–1969, no. 18. // Arkansas Artmobile, 1975–1976. // *American Naive Paintings*, (IEF) 1985–1987, no. 49, color repro. // Italy, 1988–1989, no. 49, color repro.

ALTHOUGH THIS PAINTING is unsigned, it is attributed to William Matthew Prior on the basis of strong similarities to signed works by that artist. The sitter's mouth, hair, hands, and facial contours resemble those in Prior's signed portrait, *Child with Straw Hat* (1978.80.9). The children's poses and placement on the canvas are almost identical, and the two paintings have similar dimensions as well.

Stylistic comparisons between *Boy with Toy Horse and Wagon* and *Portrait of a Gentleman* (signed and dated *By Wm. M Prior / Jan. 20 [] 1848*; Colby College Art Museum, Waterville, Maine) provide additional support for the attribution to Prior. The sitters' facial features are drawn in almost the same manner, and the articulation of the chins, noses, mouths, and eyes show an especially strong resemblance. The lively mix of patterns in the boy's dotted dress, argyle socks, and striped whip are also characteristic of Prior's work.

American primitive portraits are often praised for their directness and simplicity. Here the figure looks straight at the viewer and with apparent pride and satisfaction displays his colorful playthings. Toy whips and wagons were traditional attributes for young boys in naive portraiture, and these brightly painted objects enliven the painting's otherwise subdued colors. LW

References

None



William Matthew Prior, *Boy with Toy Horse and Wagon*, 1953.5.67

1978.80.9 (2743)

Child with Straw Hat

c. 1846/1873

Oil on canvas, 76.5 x 60.5 (30¹/₈ x 23¹³/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse (no longer visible; photograph taken prior to lining, in NGA-CF): *Wm. M Prior 3 Section Trenton Street / East Boston*

Technical Notes: The picture is on a light-weight fabric. The ground is fairly thin and off-white in color. The paint is rather thickly applied with some brushmarking and low impasto in the lighter areas. Some flattening of the impasto has occurred, presumably when the painting was lined. The artist appears to have painted the background first and the figure thereafter in a wet-into-wet technique. There is a wide-aperture tension crackle pattern overall and scattered inpainting, mostly following the cracks. Some of the inpainting has now whitened, particularly in the area of the blue skirt.

Provenance: Recorded as from New Hampshire. (Mrs. H. L. Henderson, city unknown), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 58. // Easton, 1962, no. 14.

THE INSCRIPTION on the reverse indicates that the painting was executed after about 1846, when Prior moved to his “Painting Garret” at that address.

Although holding a straw hat with bows and wearing a dress and coral necklace,¹ the conventional attributes of the whip and toy wagon identify this child as a boy. Because children during this period were dressed alike until about the age of six, it is often difficult to identify a sitter’s gender. Girls, however, usually were posed with flowers, fruit, or dolls. The object he holds appears to be a tooled leather cover containing a daguerreotype photograph.

It is interesting that *Child with Straw Hat* was itself reproduced in a miniature daguerreotype. This round miniature is mounted in a gold watch case which bears the initials “JM” and “GFM.” A photograph of the sitter at a later age is on the reverse (sale, Sotheby’s, New York, 29 April 1977, no. 308).

LW

Notes

1. For the apotropaic significance of the coral necklace, see Prior’s *Little Miss Fairfield* (1971.83.9).

References

None

1971.83.9 (2572)

Little Miss Fairfield

1850

Oil on canvas, 61 x 50.9 (24 x 20)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse (no longer visible):¹ *Child of Fairfield, Esqr. By W. M. Prior, Jan. 1850; 36 Trenton St.*

Technical Notes: The fine fabric was prepared with a thin white ground.² There is a complex tear on the left side of the skirt, below center, and what appears to be a horizontal crease about 10 cm long, just above the bottom edge at the right. The bottom of the tassel has been punctured, mended, and overpainted. There is some repaint around the edges, and there are a few scattered strokes throughout the picture.

Provenance: Recorded as from Pennsylvania. (Leon F. S. Stark, Philadelphia), by whom sold in 1969 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Small Folk: A Celebration of Childhood in America*, MAFA, 1980–1981, catalogue by Sandra Brant and Elissa Cullman, color pl. 219. // Terra, 1981–1982, no. 1, color repro. on cover. // *American Naïve Paintings*, (IEF) 1985–1987, no. 50, color repro. // Italy, 1988–1989, no. 50, color repro.

IN *Little Miss Fairfield*, THE LIVELY black on red field of polka dots of the sitter’s dress demonstrates Prior’s felicitous use of pattern. The toy rabbit she holds, her arms, shoes, and areas of her dress are outlined in black bands of varying widths that suggest shadows. The drapery, a convention frequently used in both folk and academic portraiture as a framing device, appears in other works by Prior and in many unsigned folk portraits which may be related to the Prior-Hamblin school (q.v.).

Although toys were often imported and expensive in colonial America, by the nineteenth century they were made in the United States individually at home as well as by manufacturing concerns and were easily accessible. The toy rabbit may have been a prop provided by the artist or, more probably, may have been Miss Fairfield’s own, used to keep her occupied while she sat for the portrait. She wears a coral necklace. Once considered an amulet against illness and misfortune, by the mid-nineteenth century it had become a popular fashion accessory.³

The inscription is the only clue to the sitter’s identity.

LW



William Matthew Prior, *Child with Straw Hat*, 1978.80.9



William Matthew Prior, *Little Miss Fairfield*, 1971.83.9

Notes

1. This inscription is recorded in the Garbisch records, but no photograph is known.

2. According to the Garbisch accession sheet, the canvas had a stamp reading: "BOSTON FINE JEANS." This is covered by the lining, and there is no photograph in NGA-CF.

3. Brant and Cullman 1980, 1. See also Abbey Hansen, "Coral In Children's Portraits: A Charm against the Evil Eye," *Antiques* 120 (December, 1981), 1424-2430. The custom was brought to America by English colonists, and coral necklaces are found in some of the earliest portraits created in America such as *Henry Gibbs*, 1670 (private collection) and *Alice Mason*, 1670 (Adams Historical Site, Quincy, Massachusetts), both attributed to The Freake Limner.

References

None

1953.5.33 (1237)

Master Cleeves

1850

Aqueous medium on cardboard, 41.3 x 30.3 (16¹/₄ x 11⁷/₈)
Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse (no longer visible):¹ *William M. Prior, 1850*

Technical Notes: The cardboard primary support and the paperboard on which it has been mounted are both in good condition, but have a slight concave bow. The ground is an extremely fine white layer. The paint is applied in broad, thick strokes, with details added last. The indications of the pleats are made with a brown glaze with large inclusions. The paint is very matte in the face and neck, where no varnish was applied. The primary support has several small losses at the corners and edges. The ground and paint layers are generally in good condition, with a few minor losses at the edges and a few small areas of cleavage. The surface coating covers all the painting's surface but the neck and face.

Provenance: Recorded as from Massachusetts. (Charles D. Childs, Boston), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

ALTHOUGH MORE CRUDELY painted than much of Prior's primitive work, this painting is similar to two other signed portraits.² Characteristics common to all three paintings include an absence of modeling; sketchy, unfinished appearance; broadly painted, flat drapery; short stubby fingers and thin hair; background curtains; similar poses and facial features; and a direct gaze confronting the viewer.

Master Cleeves, viewed alongside more finished portraits such as *The Burnish Sisters*, dated 1854

(1980.62.18), or *Little Miss Fairfield*, dated 1850 (1971.83.9), provides an excellent example of the contrast in Prior's painting styles. Its comparative lack of modeling and finish as well as the prices recorded on the reverses of similar portraits suggest that *Master Cleeves* may be grouped among Prior's "flat" pictures, which he offered at a lower price. In addition, the portrait's dimensions and cardboard support relate the portrait to a large group of Prior, Hamblin, and Prior-Hamblin school paintings which appear to be standardized examples of their work executed at a reduced rate.³

In *Master Cleeves*, as well as in the two related portraits, Prior portrays the sitter holding objects which attract the viewer's attention and define the subject's character. Here the child holds two brightly painted figurines which he may have made himself, since diaries of the period document the fact that young boys often carved their own toys.⁴

The identification of the child as a member of the Cleeves family may result from the painting's having been acquired by the Garbisches with companion portraits of Captain William and Mrs. Rhoda Cleeves.⁵ The portraits of the adults, however, are executed in a completely different manner from *Master Cleeves*.

LW

Notes

1. The inscription is recorded in the Garbisch records, but no photograph is known to exist.

2. One is *Young Girl in Blue* (private collection). The other is *Girl with Flowers* (inscribed in contemporary hand on backboard *Painted by Wm. M. Prior July 7, 1855 New Bedford. Painting \$4.00, Frame \$3.00; 17¹/₂ x 13¹/₄ in.; present location unknown; John and Katherine Ebert, *American Folk Painters* [New York, 1975], 78).*

3. See *Husband* (1953.5.42) and *Daughter* (1953.5.43).

4. Brant and Cullman 1980, 127.

5. The portraits of Captain and Mrs. Cleeves were part of the Garbisch bequest to the Amon Carter Museum, Fort Worth, Texas. All three Cleeves portraits were purchased by the Garbisches from Charles D. Childs, Boston, in June 1948. In Childs records, *Master Cleeves* was called *Child of the Cleeves*.

References

None



William Matthew Prior, *Master Cleeves*, 1953.5.33

1980.62.18 (2806)

The Burnish Sisters

1854

Oil on canvas, 90.2 x 101.8 (35¹/₂ x 40¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse (no longer visible, photograph taken prior to relining, in NGA-CF)¹:

At right: *Fanny P. Burnish / age 6 / Mar 25 / By W. M. Prior 1854*;

At left: *Levenia R. Burnish / age 3 next July 21st 1854 / W. M. Prior 1854 / March 26th*.

Technical Notes: The picture support is a very fine fabric. The ground is a smooth, light gray layer. Although there is some gray outlining of forms, it cannot properly be called underdrawing since in many areas it lies in the topmost layer of paint. There is a pentimento, visible in normal viewing, to the right of the lefthand child, where the lower right edge of her skirt has been raised and shortened 3 cm.

A large well-repaired, L-shaped tear at the upper left runs through the background, shoulder, and right sleeve of the girl on the left and measures 25 x 12 cm. Retouching is confined to this tear and feathered patches in the background and bottom foreground.

Provenance: Recorded as from New York State.² (A. T. Sullivan, city unknown.) (Downtown Gallery, New York, 1931–1945), by whom sold in 1945 (F. Valentine Dudensing as agent) to Edgar William and Bernice Chrysler Garbisch.

Exhibitions:³ *American Ancestors*, Downtown Gallery, New York, 1931, not included in cat. // Crillon Galleries, Philadelphia, 1932, no cat. known. // Detroit Society of the Arts, 1932, no cat. known. // *Centennial Exhibition, American Folk Art*, Buffalo Fine Arts Academy-Albright Art Gallery, Buffalo, New York, 1932, no. 38. // *Children in American Folk Art, 1725–1865*, Downtown Gallery, New York, 1937, no. 69. // *A Souvenir of Romanticism in America; or An Elegant Exposition of Taste and Fashion from 1812 to 1865*, Baltimore Museum of Art, 1940, unnumbered cat. // *Survey of American Painting*, Carnegie Institute, Pittsburgh, 1940, no. 31. // *Milestones of American Art*, Memorial Art Gallery, University of Rochester, New York, 1941, no cat. // *American Primitive Painting of Four Centuries*, The Arts Club of Chicago, 1943, no. 35. // *American Primitive Painting, 1759–1950*, Milwaukee Art Institute, 1951, no. 12. // NGA, 1954, no. 104. // *101 Masterpieces*, 1961–1964, no. 87, color repro. // Palm Beach, 1967. // *111 Masterpieces*, 1968–1969, no. 91, color repro. // *The New World: 1620–1970*, Chrysler Art Museum, Provincetown, Massachusetts, 1970, no. 19. // Tokyo, 1970. // *American Naive Paintings*, (IEF) 1985–1987, no. 51, color repro. // Italy, 1988–1989, no. 51, color repro.

PRIOR WAS CAPABLE OF producing several different styles, even within his primitive works. *The Burnish Sisters* belongs to a class of portraits which represents one of Prior's most sophisticated and elaborate styles within his nonacademic oeuvre.⁴ Features which distinguish this painting from some of his hastier, more simplified efforts such as *Master Cleeves*, dated 1850 (1953.5.33), include the skillfully modeled faces with their individualized and natural expressions, the substantial, full-length figures, studied poses, and careful attention to detail.

Although Prior made little attempt to represent the Burnish sisters' figures realistically, this lack of correct anatomical proportion and volume does not detract from the portrait's appeal. In fact, even in the painting's most naive elements, Prior proves to be a proficient artist aware of design, composition, and the nature and possibilities of his medium. For example, the flatly painted dresses, polka-dot pattern, and decorative design on the children's lace undergarments lend the painting a lively surface pattern, while the toy and brightly painted basket of flowers unify the portrait by providing a link between the sisters. Prior's sensitivity to paint and color is revealed by his use of exuberant, unusual colors and his extraordinarily fluid handling of paint. This technique, which lends sensuality and texture to the painting, is evident in the broad yet controlled brushwork of the girls' dresses and the buildup of pigments in the flowers.

The Burnish Sisters documents the emergence in the nineteenth century of a new attitude toward children. Instead of conforming to adult standards, as in the past, childhood was now considered an important and independent phase of life. The period saw the beginnings of special clothing and literature for children, and both handmade and manufactured toys were abundantly available. No longer denounced as idleness, child's play was now accepted as a natural activity. The Burnish sisters in their youthful dresses, posed with their toy, reflect these new, more permissive trends.⁵

No genealogical information is available on the sitters who are identified only by the inscription on the back of the canvas.⁶

LW

Notes

1. According to the conservation report of Sheldon and Caroline Keck, dated 1961, in NGA-CF, part of the inscription came away with the lining fabric they removed. Photographs of the lining after its removal are in NGA-CF. The inscription as transcribed here is complete.



William Matthew Prior, *The Burnish Sisters*, 1980.62.18

2. The original Garbisch accession sheet states that the painting was found in New York State, but a second sheet, provided when it was given to the National Gallery, records its origin as Massachusetts.

3. Several of these exhibitions were summarily recorded on Downtown Gallery microfilm at the AAA, but complete information does not seem available on all of them.

4. Other portraits which exhibit this degree of complexity, sophistication, approximate size, and attention to detail include: *William Allen with Greyhounds*, 1843 (32 x 40 in., Museum of Fine Arts, Boston; Lipman 1950, 87); *Little Child with Big Dog*, 1848 (NYSHA; D'Ambrosio and Emans 1987, cat. no. 82, color repro.); *The Three Sisters of the Coplan Family*, 1854 (43 x 33 in., Museum of Fine Arts, Boston; Brant and Cullman 1980, color pl. 54); and *The Children of Vespasian Emerson Flye*, 1854 (43 x 33 in., Mr. and Mrs. Norman D. Beal; Brant and Cullman 1980, color pl. 55).

5. See Brant and Cullman 1980, especially chapters 1 and 4.

6. The 1850 Massachusetts census for Chelsea, Suffolk County, Massachusetts, lists a Fanny Burnish, age eight, born in New Jersey. Her English-born father was a mason, and two brothers and three sisters are also listed as household members. She would have been twelve years old in 1854, not six as Prior's inscription indicates. The Massachusetts Registry of Vital Records and Statistics was unable to locate any record of her birth for the years 1841 through 1850. Census indexes for 1790, 1800, 1820, and 1830 do not list any Burnishes, and the New England Historic Genealogical Service found no records pertaining to the Burnish family. Staff members there emphasize that nineteenth-century records were not always complete, however, and the Burnishes may have only passed through the area.

References

None

Prior-Hamblin School

active mid-nineteenth century

PRIOR-HAMBLIN SCHOOL paintings are those which cannot be definitively attributed to any individual artist, but resemble the work of William Matthew Prior (q.v.), Sturtevant Hamblin (q.v.), and/or several other artists identified within this stylistic group.¹ The Prior-Hamblin question is one of the most complex in folk art scholarship. The difficulty arises from the large number of unsigned portraits in this style, the close relationship between Prior and Hamblin (brothers-in-law and portrait painters), and the stylistic variation within Prior's own artistic production. In addition, folk painters in general frequently used similar conventional devices which caused their portraits to resemble one another, further complicating attribution questions.

Another issue which should be addressed in this context is the possibility of artistic collaboration within the Prior-Hamblin school, especially between William Prior, Sturtevant Hamblin, and other members of the Hamblin family who were house, sign, and ornamental painters. While no documentation for this exists, there are paintings—such as *Husband* (1953.5.42), *Daughter* (1953.5.43), and *Little Girl with Slate* (1953.5.66) which cannot be attributed to an individual member of the group but appear to exhibit characteristics of several different artists. An excerpt from an 1828 book written by a French traveler in the United States documents the existence of painting workshops used by artists concerned with making portrait-painting a “lucrative profession.”² Because Prior would fit this description, the possibility of artistic collaboration or a Prior-Hamblin workshop should be considered, especially in view of the fact that William Prior lived for several years with members of the Hamblin family.

LW

Notes

1. Artists identified with the Prior-Hamblin school include: William Matthew Prior (q.v.), Sturtevant Hamblin (q.v.), William W. Kennedy (1818–after 1870; see Rumford 1981, 136–138); E. W. Blake (dates unknown; see Sears 1941, 287, 291, and Nancy C. Muller, *Paintings and Drawings at the Shelburne Museum* [Shelburne, Vt., 1976], no. 62); George Hartwell (1815–1901; related to the Prior family by marriage),

and J. D. Cortwright (active 1838; see *American Provincial Paintings, 1680–1860, for the Collection of Stuart Halladay and Herrell George Thomas* [Pittsburgh, 1941], no. 40).

2. Jacques Gerard Milbert, *Picturesque Itinerary of the Hudson River and the Peripheral Parts of North America*, annotator and trans. Constance D. Sherman (Ridgewood, N.J., 1968; originally published 1828), 211.

Societies of painters have been organized in large cities to exploit the portrait, with some men doing the face, others the hands, and still others the clothing. Each man, accustomed to this type of work, paints more rapidly and more surely, and the portrait is delivered to the consumer more quickly than if it were the product of a single artist. But this was only the first step. It is possible that the customer is in a hurry, for he may be a traveler on the eve of his departure or a public servant whose every minute is precious, so the Society has an assortment of ready-made portraits which may be adapted to fit both sexes, all ages, and every profession: Burghers, soldiers, ecclesiastics, young girls, grandmothers—all are found in this little museum. All the portraits are complete save for the face, and it can be added in the twinkling of an eye.

I thank Ruth Pionka, director, Columbia County Historical Society, Kinderhook, New York, for drawing my attention to this material.

Bibliography

See bibliographies for William Matthew Prior (q.v.) and Sturtevant J. Hamblin (q.v.).

1953.5.42 (1253)

Husband

c. 1845

Oil on cardboard, 36.4 x 26 (14³/₈ x 10¹/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a white card made from laminated paper sheets. The ground consists of two distinct layers. A smooth, uniform, pale brown layer with large irregular inclusions lies directly on the support. It is covered by a chalky gray layer of similar thickness and conformation. The paint is thinly applied, with some impasto in the coat, buttons, and pupils of the eyes. There are two holes at the top corners of the support with some abrasion around them, but the painting is generally in good condition. Paint and ground layers are secure, with a few losses in areas of impasto, which have also suffered polishing from having pressed against the glazing.

Provenance: Recorded as from Springfield, Massachusetts. Purchased in 1946 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions:¹ Vassar College, February, 1938. // *American Ancestors*, Downtown Gallery, New York, 1938, listed with three other portraits under the title *Fall River Family*, by an anonymous artist of the Fall River School. // *Masterpieces in American Folk Art*, Marshall Field and Company,

Chicago, 1941. // American Folk Art Gallery, New York, 1942. // *Exhibition of American Folk Art*, Marshall Field and Company, 1943, no. 12, as above. // *American Primitive Painting, 1750–1950*, Milwaukee Art Institute, 1951, as *Father*, by an unknown Fall River artist.

Notes

1. Several of these exhibitions are recorded on Downtown Gallery microfilm (AAA). Complete information is not available to confirm all of them.

1953.5.43 (1254)

Daughter

c. 1845

Oil on cardboard, 34.6 x 24.3 (13⁵/₈ x 9⁹/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

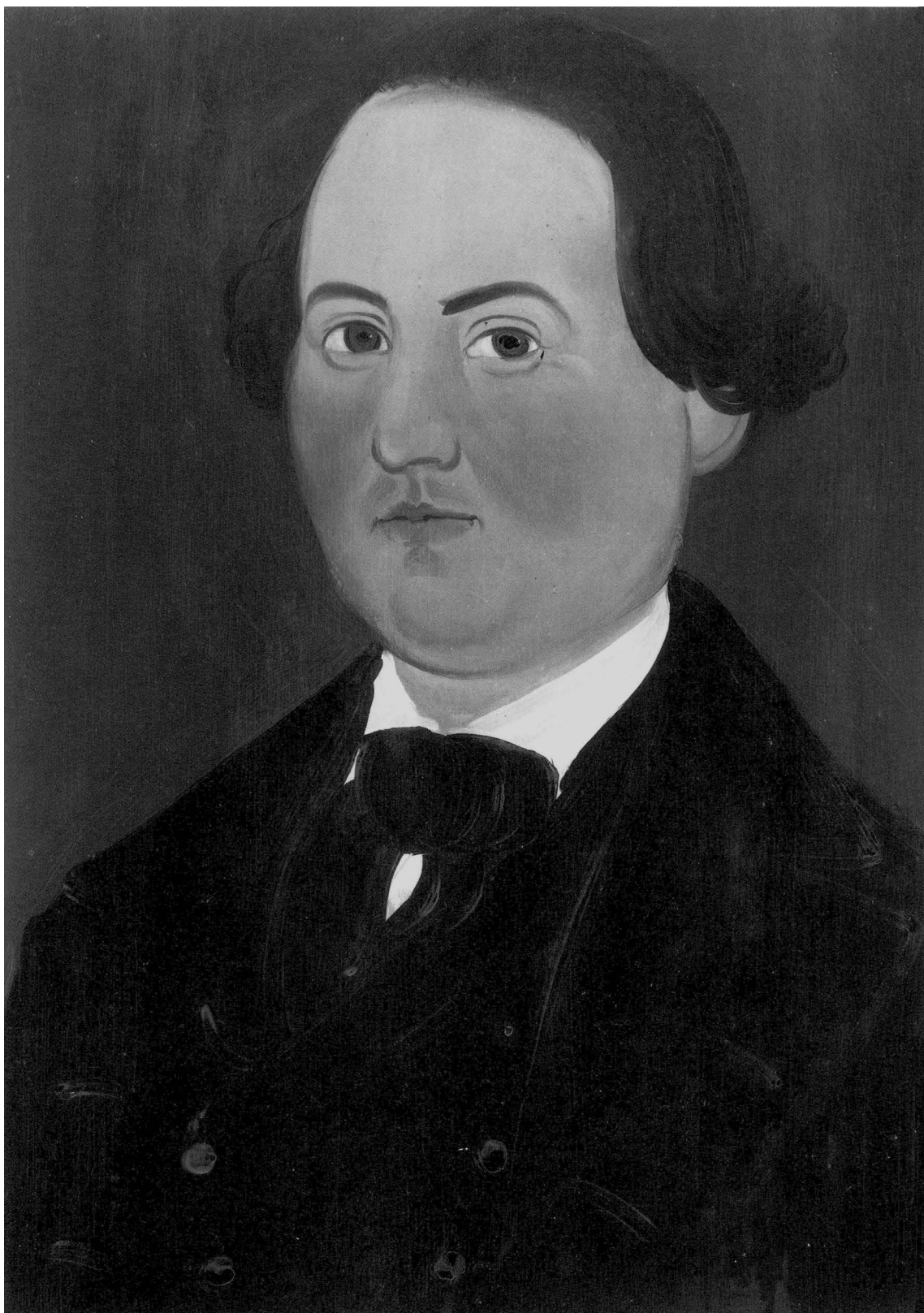
Technical Notes: The painting is on rather thin cardboard. There is a continuous grayish-white ground, visible in the losses, applied to the cardboard before painting. It appears that the entire background was then painted, with the figure and drapery applied on top. The paint is thinly applied with slight impasto and brushworking in the highlights, which were the final touches to be added. This painting is in very good condition, marred only by tack holes and tiny losses around the edges.

Provenance: Same as 1953.5.42.

Exhibitions: American Folk Art Gallery, New York, 1942.¹ // *Exhibition of American Folk Art*, Marshall Field and Company, Chicago, 1943, no. 13. // *American Primitive Painting, 1750–1950*, Milwaukee Art Institute, 1951, no. 21, as by an anonymous Fall River artist.

THESE PORTRAITS, along with two companion portraits of other family members, were found in Massachusetts and appear to be by the same hand.² There appear to be over two dozen portraits in this distinctive manner.³ The paintings are primarily half-length (sometimes less), simple likenesses with the sitters presented frontally or turned slightly toward a three-quarter view. They display loose, rapid brushwork, fluidly applied decoration, and little modeling. The figures fill most of the picture plane and are placed in front of blank backgrounds or, like *Daughter*, against curtains with broadly highlighted cords and tassels which attempt to emulate those seen in formal academic portraiture.

Husband and *Daughter* relate to a pair of portraits of Mr. and Mrs. Nat Todd by William Matthew Prior (q.v.),⁴ which are perfect examples of what Nina Little calls Prior's "flat pictures" (see Prior biography, n. 6).



Prior-Hamblin School, *Husband*, 1953. 5.42



Prior-Hamblin School, *Daughter*, 1953.5.43

Although many of Prior's naive works have been casually referred to in this way, it is probably works of this modest style and size, such as *Husband* and *Daughter*, which were really the "flat pictures" offered at the reduced, if not lowest, price.⁵

LW

Notes

1. This exhibition, recorded on Downtown Gallery microfilm (AAA), has been neither identified nor confirmed.

2. The other family members are *Portrait of a Woman*, c. late 1840s (14¹/₈ x 10¹/₈ in.) and *Portrait of a Boy with a Whip*, c. late 1840s (14 x 10¹/₁₆ in.), both part of the Garbisch bequest to the Milwaukee Art Center.

3. Rumford 1981, 179, illustrates three examples at AARFAC: *Woman In Pink Bow and Brooch*, c. 1845 (13⁷/₈ x 10⁷/₈ in., cat. no. 154); *Possibly Joseph E. Johnson*, c. 1850 (14¹/₈ x 10¹/₂ in., cat. no. 155); and *Baby with Whip*, c. 1850 (14¹/₈ x 10¹/₈ in., cat. no. 156). Among the many comparable works in other collections are: *Capt. Jeremiah Clark* and *Diana Pierce Clark*, c. 1856 (16 x 12 in. and 15 x 11¹/₄ in., respectively, Shelburne; Nancy C. Muller, *Paintings and Drawings at the Shelburne Museum* [Shelburne, Vt., 1976], figs. 253, 254); *Portrait of a Lady* and *Portrait of a Gentleman* (each 13¹/₂ x 9¹/₂ in., present locations unknown; *Kennedy Quarterly*, 16 [January 1978], nos. 11, 12); and a portrait of an unknown boy, c. 1840 (14¹/₈ x 10¹/₄ in., Frank and Barbara Pollack Antiques, Highland Park, Illinois; *Antiques* 122 [November 1982], 914).

4. They measure 17 x 13 in. and 14 x 10 in., respectively (Mr. and Mrs. Bertram K. Little, Brookline, Massachusetts; Little 1948 [see Prior Bibliography], 45).

5. In the past, *Husband*, *Daughter*, and other portraits which resemble them to varying degrees had been classified as belonging to the Fall River–Sturbridge School. The term Fall River School, originated by Clara Endicott Sears (Sears 1941, 40, 43) to describe Prior's work executed in this area, became a catchall classification for many diverse portraits, including the work of several of Prior's followers. Subsequent scholarship deemed the term imprecise and misleading, since it did not designate a coherent body of work. (For additional discussion of portraits in the style resembling *Daughter* and *Husband*, see Rumford 1981, 177–180.)

References

None

1953.5.66 (1289)

Little Girl with Slate

c. 1845

Oil on canvas, 68.8 x 56 (27¹/₈ x 22¹/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On slate: *Suffer Little Children to Come unto me for of such is the kingdom of Heav[en]*

Technical Notes: The picture is on a tight, finely woven twill fabric. The off-white ground is visible through an area of thin paint at the lower left. The paint is thinly applied in tight brushstrokes, with low impasto in the whites. Infrared vidicon examination has revealed that at the top left a window with a tree-filled landscape was painted out by the artist. Ridges of paint along outlines of the window ledge and a column to the right of the window are visible when the painting is viewed in raking light. The position of the arms has been altered slightly. There is a well-repaired, 12 cm, horizontal tear in the brown background, 33 cm up from the bottom left corner. The paint layer has been retouched in a series of patches throughout the brown background and at the bottom right corner.

Provenance: Recorded as from Boston. Purchased in 1953 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Columbus, 1968–1969, no. 17. // Arkansas Artmobile, 1975–1976. // *American Naive Paintings*, (IEF) 1985–1987, no. 52, color repro. // Italy, 1988–1989, no. 52, color repro.

THIS PORTRAIT, which has been dated on the basis of costume, is attributed to the Prior-Hamblin School because of characteristics it shares with the work of Sturtevant Hamblin (q.v.) and William Kennedy (1818–after 1870).¹ The background drapery, thin, wispy hair, modeled brow, and articulation of the mouth, chin, and ears are reminiscent of Sturtevant Hamblin's work, while the nose, eyes, and unyielding material of the child's dress relate to William Kennedy's portraits.² The outlined fingers occur in the work of both artists.

Because paper was scarce in the nineteenth century, slates were often used by schoolchildren, in addition to copy books and ciphering books. The inclusion of the line of biblical verse³ on the slate may indicate that the painting is a posthumous mourning portrait. It also reflects the religious zeal of the period. Contemporary accounts reveal that even children worried about their salvation.⁴ Religious instruction was stressed in public school and in Sunday school, which had been instituted by the nineteenth century. Originally intended to teach



Prior-Hamblin School, *Little Girl with Slate*, 1953. 5.66

factory children the alphabet, Sunday school afforded the church an opportunity to teach religious principles and the Scriptures.

LW

Notes

1. On Kennedy, see Rumford 1981, 136–138.

The Museum of Fine Arts, Boston, owns a painting entitled *Portrait of a Baby* by an unknown artist (29 1/4 x 22 1/4 in.), which is quite similar to *Little Girl with Slate*, especially with regard to the dimensions, facial features, anatomy, and dark outlining of the arms and fingers (*M. and M. Karolik Collection of American Paintings 1815 to 1865* [Cambridge, Mass., 1949], no. 8). *Little Girl with Slate*, however, is characterized by a tighter handling of paint and harder, more accentuated shadows. In 1981 Carol Troyen, assistant curator of American painting, Museum of Fine Arts, Boston, believed both pictures to be the product of the Prior-Hamblin workshop. She wrote, “The two paintings seem contemporary and closely related to one another, but perhaps not entirely by the same hand—slight dissimilarities which the participation of several different family members might explain” (letter of 1 December 1981, in NGA-CF).

2. Rigid drapery also appears in *Baby in a Rose Dress*, probably 1850–1855, which AARFAC attributes to Kennedy (Rumford 1981, cat. no. 105).

3. From Matthew 19:14.

4. Brant and Cullman 1980, 91. The authors quote *The Life and Writings of Harriet Newell* (Philadelphia: The American Sunday School Union, 1831), which reflects a thirteen-year-old child’s concern for her salvation. Longing to be free from sin, she records that many of her companions “are in deep distress for their immortal souls.”

References

None

Charles S. Raleigh

1831–1925

ACCORDING TO THE recollections of his daughter Flora Raleigh Phinney, Charles Sidney Raleigh produced more than eleven hundred paintings, six hundred of them of whaling ships.¹ Raleigh had an early introduction to maritime pursuits. Born in Gloucester, England, in 1831, he left home at the age of ten and spent the next thirty years as a sailor and merchant seaman.

In 1870 Raleigh married and settled in New Bedford, Massachusetts, earning a living as a house painter and decorator. By 1881 he had established himself in Bourne, Massachusetts, where he continued to work as an ornamental painter, decorating carriages and house and church interiors.² He also designed official seals for the town of Bourne and for the Smithsonian Institution.³

Concurrently he was painting marine subjects, including an ambitious whaling panorama of twenty-two panels executed in 1878–1880.⁴ Although Raleigh’s experience at sea did not include working on a whaler, he knew these vessels and their captains well and was thus able to render the ships with authenticity. In addition to these and other marine paintings, Raleigh’s subjects included occasional portraits (Admiral Dewey and Grover Cleveland among them⁵) and still lifes.

Raleigh seems to have worked in more than one style. His ship portraits are polished and detailed—he is known to have used fine brushes with as few as two or three hairs in order to paint accurately the rigging on each vessel.⁶ His animal subjects are more broadly painted and have simplified modeling.

Raleigh died in Bourne on 28 March 1925.

DC

Notes

1. Charles Sidney Raleigh papers, AAA.

2. Raleigh decorated the interiors of the Bourne Methodist Church, the Episcopal Church, Wareham, and the Daniel Webster Inn, Sandwich (see Raleigh papers, AAA).

3. “The Versatile Charles S. Raleigh” 1958, 2.

4. Seventeen of these panels are in the collection of the New Bedford Whaling Museum.

5. “The Versatile Charles S. Raleigh” 1958, 2.

6. “The Versatile Charles S. Raleigh” 1958, 1.

Bibliography

"The Versatile Charles S. Raleigh." *Old Dartmouth Historical Society and Whaling Museum Bulletin* (Fall 1958): 1-3.
Purrrington, Philip F. *Four Years A-whaling*. Barre, Mass., 1972. (Illustrations by Charles S. Raleigh).
Charles Sidney Raleigh Papers, AAA (microfilm reel MF 3891) (contain small photographs and some biographical information).

1971.83.10 (2573)

Law of the Wild

1881

Oil on canvas, 89.5 x 102 (35¹/₄ x 40¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower left: C. S. Raleigh / 1881

Technical Notes: The original support, an extremely fine-weave fabric (possibly a handkerchief linen), is lined to a coarser linen and mounted on a honeycomb panel in a Masonite sandwich. A granular substance appears to have been mixed into the warm tan-colored ground, imparting a pebbly surface to the painting. The oil-type paint was applied wet-into-wet, with evident brushwork and low impasto in the highlights. There is very little paint loss and accompanying inpainting. Some unretouched crackle is visible, predominantly on the back of the polar bear.

Provenance: Recorded as from Connecticut. (The Old Print Shop, New York), by whom sold in 1964 to Edgar William and Bernice Chrysler Garbisch.

ALTHOUGH RALEIGH NEVER sailed the Arctic regions, he produced several images of that icy clime during the 1880s. For information about the area, the artist probably relied on his friends Captain George F. Bauldry and Freeman Keen, both of whom had whaled there.¹ Raleigh's Arctic scenery, however, is quite general and nondescriptive, merely a backdrop for the activities of the animal inhabitants.²

In the National Gallery painting the protagonists are shown dramatically close to the picture plane, and their forms are somewhat simplified. Not a naturalist, Raleigh records their anatomy inexpertly. The bear, for instance, has a humanoid eye and rudimentary ear. Colors are broadly painted, and the landscape background is not atmospheric. Yet this is a wonderfully effective

action picture. The polar bear hoists its powerful body aboard the ice floe as seawater streams from its swiping foreleg, the claws of which are like sharpened scythes. The fierceness of the seal under attack adds to the drama. The only human presence is established in this wilderness by the ship floating on the distant horizon.

Law of the Wild appears to be the earliest of Raleigh's polar bear subjects.³ A second version of the National Gallery painting, dated 1886, slightly longer in proportion and with some background variation, was in the collection of Raleigh's grandniece in 1973.⁴

DC

Notes

1. "The Versatile Charles S. Raleigh" 1958 (see Bibliography), 3. Raleigh may have also been inspired in a general way by the publication of William Bradford's *The Arctic Regions* in 1873. The work of this painter/photographer would have been well known to Raleigh, since both were New Bedford residents for a considerable time.

2. It is possible that Raleigh was aware of Sir Edwin Landseer's (1802-1873) dramatic painting of two polar bears devouring the remains of a party of British explorers that disappeared in the Arctic in 1847. This gory subject, titled *Man Proposes, God Disposes*, was painted in 1864 and published three years later as an engraving by the artist's brother, Thomas Landseer (1795-1880).

3. Others include *The Intruders*, 1888 (Kendall Whaling Museum, Sharon, Massachusetts); *Chilly Observation*, 1889 (Garbisch gift to the Philadelphia Museum of Art; 101 *Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch* [exh. cat., American Federation of Arts], New York, 1961, color pl. 98); *Two Polar Bears*, 1889 (Flora Raleigh Phinney in 1973; small photograph, Raleigh papers, AAA).

4. Vesta Braley, Monument Beach, Massachusetts; small photograph in Raleigh papers, AAA.

References

None



Charles S. Raleigh, *Law of the Wild*, 1971.83.10

A. M. Randall

active 1777

(see the text for biographical information)

1980.62.20 (2808)

Basket of Fruit with Parrot

1777

Oil on canvas, 43.4 x 50.8 (17¹/₈ x 20)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On basket, lower center: A.M. RANDALL / 1777

Technical Notes: The canvas is medium weight and loosely threaded. The dimensions have been altered but insufficient evidence remains to determine the original format. The ground is a thickly applied, smooth white layer. The paint is applied with low brushmarking in the lighter colors and details. Darker colors are thinly painted. The background was painted after the still life forms. Portions of this still life, such as the grapes, appear to be hastily executed.

There are extensive losses in the original fabric in the background. Inpainting is confined to several areas of loss: along all four sides; in the background; on the plum and a few leaves; and on an area of the basket to the right of the signature.

Provenance: Recorded as from Pennsylvania. (Robert Carlen, Philadelphia), by whom sold in 1950 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 19. // *American Naive Paintings*, (IEF) 1985–1987, no. 54, color repro. // Italy, 1988–1989, no. 54, color repro.

THIS STILL LIFE is unusual because of its early date. Not only was it painted during the American Revolution, a less than propitious time for the arts, but still life subjects were very rare in the eighteenth century. The earliest recorded American still life painting is Matthew Pratt's (1734–1805) *Fruit Piece* (present location unknown), exhibited at the Society of Artists in London in 1765 and later in the colonies in 1773.

American colonial painting inherited British traditions, including the artistic hierarchy that placed still life in the position of least importance.¹ Thus, the genre did not flourish here until the mid-1800s, despite the efforts of the Peale family at the beginning of the century.² Fruit and flower paintings served no utilitarian purpose for the pragmatic American colonists, whereas portraits were commemorative records and considered important historical documents.

That some market existed for the genre is, however, documented by an advertisement in the *New York Mercury* in 1764 for "Twenty-four fruit and flower pieces elegantly done by Jones, just imported to be sold . . ."³

While it is possible that *Basket of Fruit with Parrot* is an English painting, it probably was produced in America by an artist copying a European still life or, more likely, a print.⁴ Although it is not as delicately or minutely painted as the early nineteenth-century still lifes by Raphaele Peale (1774–1825), Thomas Badger (1792–1868), or Eliab Metcalf (1785–1834), it is this type of formal, academic still life to which Randall aspired. No information on the artist has been located, but clearly he was skilled at combining his pigments to produce deep, mellow colors and highlights which would lend naturalism and volume to the objects portrayed.

Curving branches extending from each corner of the grouping and a large bunch of grapes on either side balance the arrangement. The parrot, with bright red tail and crimson touches in the eye and beak, provides a lively, exotic touch. An off-white background—added after the still life elements were painted—silhouettes and enhances the composition.

LW

Notes

1. Sir Joshua Reynolds, the first president of the Royal Academy and an important influence on American artists, based his hierarchy of art on that of the French Academy. He ranked history/allegory first, portraiture next, landscape third, and still life painting last for its lack of grandeur and inability to inspire noble and elevated thought.

2. The initial 1795 Columbianum exhibition organized by Charles Willson Peale in Philadelphia included several still life paintings by Raphaele Peale and others, including four by a "Mr. Copeley of Boston" (William H. Gerdts, *Painters of the Humble Truth* [Columbia, Mo., 1981], 47).

3. See Gerdts 1981, 42–45, for additional documentation of the early interest in still life painting in America. Gerdts states that, "the determination to pursue still life painting on the part of first Raphaele and then James [Peale] may reflect a cultural climate and patronage already in development" (47).

4. William H. Gerdts, letter of 21 January 1982, in NGA-CF. Gerdts also hypothesizes that such a still life painting would not have been of sufficient interest to have been transported to America. Gordon Dunthorne, *Flower and Fruit Prints of the 18th and Early 19th Centuries* (Washington,



A. M. Randall, *Basket of Fruit with Parrot*, 1980.62.20

1983), indicates that numerous botanical books, herbals, and gardener's manuals were published in eighteenth-century England with prints illustrating the various plants. On page 13 he notes that they were used for scientific purposes or by nurserymen as "sales catalogues in the grand manner." The title page of Robert Furber's *The Flower Garden Displayed* (London, 1732) indicates that, in addition, they were "Very Useful, not only for the Curious in Gardening, but the Prints

likewise for Painters, Carvers, Japaners, etc. also for the Ladies, as Patterns for Working, and Painting in Water-Colours or Furniture for the Closed" (quoted in Dunthorne 1983, 14).

References
None

Redpath

active mid-nineteenth century
(see the text for biographical information)

1955.11.3 (1421)

Mounting of the Guard

mid-nineteenth century
Oil on canvas, 67.5 x 100 (26⁹/₁₆ x 39³/₈)
Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: A layer of an unusual, thick, glassy black substance, which may be either an adhesive bonding the painting to a new canvas support or an odd method of canvas preparation, is present beneath the white ground. The paint is smoothly applied in very fluid, thin layers, often blended wet-into-wet. The sky and earth were completed first, then the buildings, figures, and trees were superimposed upon them. The texture of the lower layers is used to advantage in the modeling of the hill in the center background. The only damage, a large, random network of cracks in the sky, has been filled and retouched.

Provenance: Recorded as from the Hudson River Valley. (Harry Stone Gallery, New York, 1945), by whom sold in 1946 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Harry Stone Collection of American Primitive Painting*, New Art Circle, J. B. Neumann Gallery, New York, special issue of *Art Lover* 1 (November/December 1945), as cat., no. 10, as *West Point*(?).

THIS LANDSCAPE, found in the Hudson River Valley region, was once thought to represent West Point. The fortress, with soldiers performing military exercises on the banks of a river surrounded by hilly, wooded terrain, may indeed have been inspired by West Point, although specific details do not bear any direct relationship to this or any other known military installation and are presumably fanciful.¹ The artist's evident enjoyment of pageantry is complemented by an interest in the bustling activity of the Hudson area, seen in his dotting of the landscape with numerous figures engaged in a variety of pursuits. The juxtaposition of the modern sailing vessel² with the canoe, which is depicted out of scale and carries crudely painted Indians wearing red feather headdresses, is a product of the painter's fertile imagination.³

The picture is characterized by an overall brownish tonality, disparity of scale, and a variety of textural treatments. While the mountains are painted in broad, squared-off patches, the trees are brushed in with small dry dabs. Some structures, such as the stairs and railing

on the left, are given three dimensionality by the schematic use of light and shadow, but others, notably the distant buildings, are rendered in outline and from one side only, making them appear totally flat.

The early references to *Mounting of the Guard* state that it was signed "Redpath," but this signature is no longer evident.⁴ In the 1940s Harry Stone Gallery possessed another river view clearly by this hand and recorded as bearing the same signature.⁵ No artist named Redpath has been located in New York state genealogical records.⁶

JA

Notes

1. I thank Michael J. McAfee, museum curator, West Point Museum (letter of 6 July 1988, in NGA-CF). The red uniforms are not those of West Point cadets, who wore gray as early as 1816 and still do today (see research notes on cadet uniforms, provided by Frances W. Lewis, United States Military Academy, West Point, 23 March 1954, in NGA-CF). Lynn S. Beman, an expert on Hudson River paintings in Nyack, New York, believes that this painting was probably inspired by West Point and suggests that the view is perhaps an interpretation of that looking north toward Newburgh Bay, the island in the middle being Bannerman's Island (letter of 27 July 1989, in NGA-CF).

2. The sailing vessel, a screw-steamer, dates from as early as the 1840s (notes by William Campbell of conversations with Howard Irving Chapelle [undated] and William Earle Geoghegan [of 18 January 1967], then curators in the Division of Transportation, NMAH, in NGA-CF).

3. That this is imaginary is corroborated by Lynn S. Beman (see n. 1), as well as Jenny Sponberg, registrar, Hudson River Maritime Center, and Leigh Rehner Jones, site principal, Knox's Headquarters State Historic Site, Vails Gate, New York (letters of 25 July and 1 July 1989, respectively, in NGA-CF). I am grateful for the assistance of all of the above with the research for this entry.

4. "Antiques for the Country House" 1945, 72, and *Art Lover* 1945 (see Exhibitions), no. 10. There is no record of a signature on the Garbisch information sheet, filled out upon acquisition. As the painting had been lined before Colonel and Mrs. Garbisch purchased it, the signature may have been obscured by the lining canvas and destroyed upon its removal.

5. The present location of this painting is unknown; it appears with the title *Cozzen's Landing* in *Antiques* 45 (June 1944), 282.

6. Several Redpaths are listed in the U.S. census records for New York State, but cannot be identified as artists. Three appear in 1840: John Redpath in Caledonia, New York, possibly a miner, Thomas Redpath in Troy and James Redpath in New York City, without identifiable professions. In the census of 1850, where more information was solicited, two are listed: James Redpath of Marbleton, a cooper born in Scotland, and Thomas Redpath of Troy, a mason born in Ireland.

References

1945 "Antiques for the Country House." *Antiques* 48 (August): 72.



Redpath, *Mounting of the Guard*, 1955.11.3

J. C. Robinson

active 1848

(see the text for biographical information)

1955.11.14 (1432)

Portrait of an Old Man

1848

Oil on canvas, 66 x 55.4 (26 x 21¹³/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower center, on cuff: *Painted Dec. 9 / 18 48*

At left, one-third up from bottom: *Ag. 76*

On reverse (no longer visible; photograph taken prior to lining, in NGA-CF): *J. C. Robinson*

Technical Notes: The painting is on a fine, tightly woven support, which retains its original tacking edges. The thick white ground partially covers them and is probably artist-applied. The paint is rather thickly and smoothly applied, without blending or glazing. There is a faint brushstroke texture throughout. The original fabric and lining are quite stiff, but they and the paint are in good condition. Extensive overpaint is present only over a vertical tear 9 cm long, to the upper left of the wrist, and over a 3-cm-diameter hole or tear in the proper left shoulder. There is slight abrasion in the face and scattered small retouching elsewhere.

Provenance: Recorded as from Pennsylvania. Purchased in 1950 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 94. // Arkansas Artmobile, 1975–1976.

1955.11.15 (1433)

Portrait of an Old Lady

1848

Oil on canvas, 66 x 55.3 (26 x 21³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At left center: *B. [] / June 4 / 1784*

Technical Notes: The picture is on a fine fabric which retains all tacking margins. The thin white ground is slightly textured by the fabric below. The paint is thinly applied in opaque layers which abut and overlap to create the forms. The picture surface is characterized by brush-marking and a slight granularity. The overall condition is good, with discolored inpainting along craquelure and in areas of slight abrasion and minor losses.

Provenance: Same as 1955.11.14.

Exhibitions: NGA, 1954, no. 95. // Arkansas Artmobile, 1975–1976.

THE INSCRIPTION on the reverse of *Portrait of an Old Man* identifies the painter as J. C. Robinson. No biographical information on Robinson has been discovered.¹ These two portraits are his only known works, and their distinctive qualities could aid in identifying additional portraits by him. They are characterized by a subdued, nearly monochromatic palette, consisting predominantly of gray, brown, rust, and black. Modeling is used inconsistently, with some portions of the figures conceived in three dimensions, but others painted flatly. The tip of the woman's nose, for example, is carefully shaded and highlighted with white, but the bridge is indicated only by lines connected to her eyebrows.

Although these portraits clearly show that the artist lacked formal training, they reveal an effective and sympathetic approach to portraiture. The woman's round, pink-cheeked face and slight smile give her a benevolent appearance, which contrasts with the sterner appearance of her partner. The difference between their characters, conveyed through facial expression, is reinforced by the compositions. The depiction of the man is severe, containing not a single prop or decorative detail. In contrast, that of the woman is more lively, enhanced by her red-brown dotted shawl, the book, and the spectacles that rest on top of her head.

The inscriptions on *Portrait of an Old Lady* and *Portrait of an Old Man* supply the only known facts about the sitters. The husband, painted in 1848, was seventy-six years old at the time, and therefore born around 1772. Assuming his wife was painted the same year and that the date "June 4 1784" prefaced by a "B." is her birthdate, she was about sixty-four.

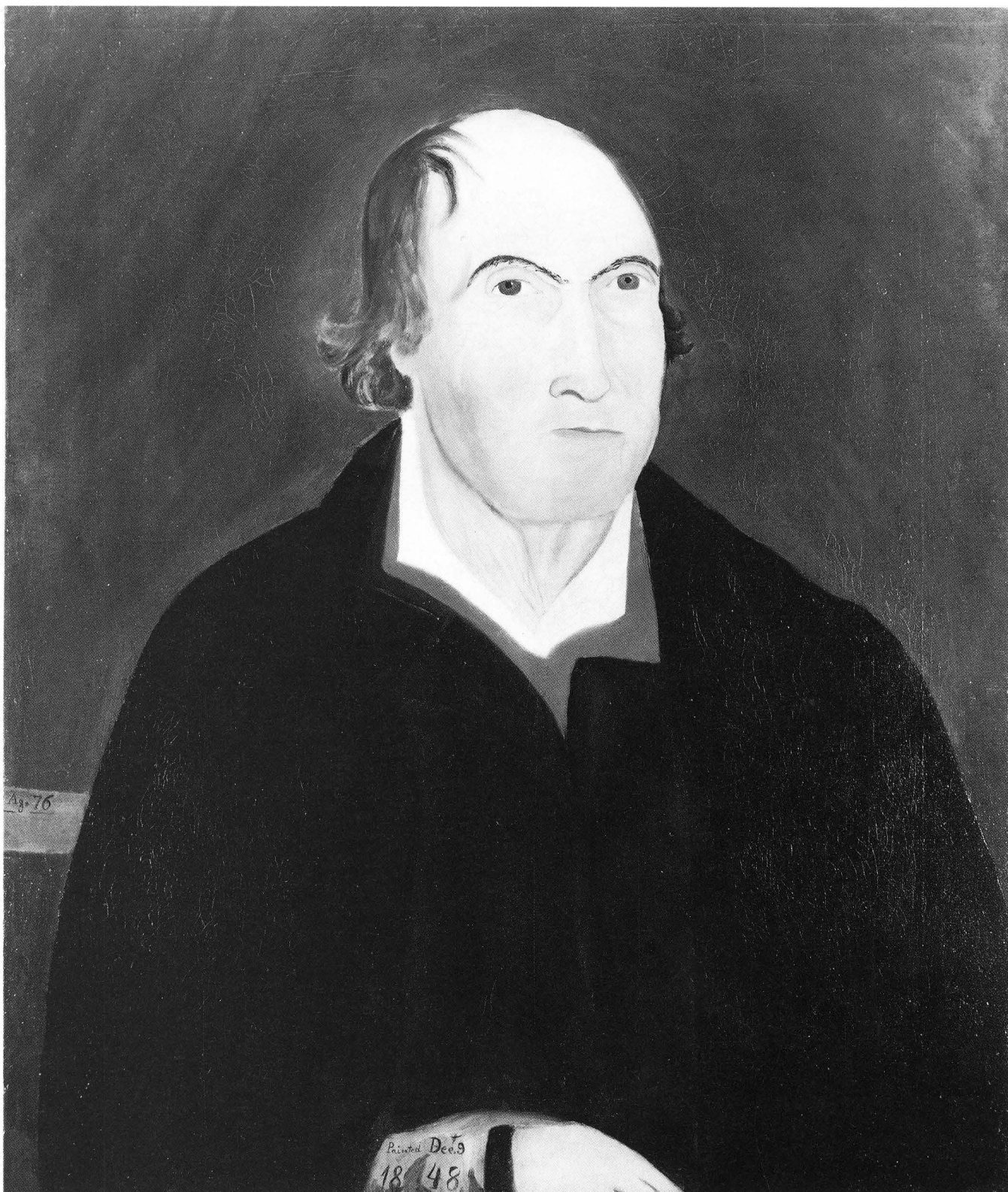
JA

Notes

1. A Joseph C. Robinson who made daguerreotypes is listed in directories from New York City in 1848 and from Cincinnati in 1850–1851 (Diane Finore, letter of 3 October 1983, in NGA-CF). Whether he painted portraits has not been established.

References

None



J. C. Robinson, *Portrait of an Old Man*, 1955.11.14



J. C. Robinson, *Portrait of an Old Lady*, 1955.11.15

George Ropes

1788–1819

GEORGE ROPES, born in Salem, Massachusetts, on 15 May 1788, was a deaf mute. He was one of nine children of a sea captain, George Ropes, Sr., and Seethe (Millet) Ropes and had one sister who suffered from the same affliction as he. The artist lived in Salem almost his entire life, except for the years 1798 to 1801, when his father decided to try his hand at farming in Orford, New Hampshire. He was apparently not successful and brought his family back to Salem.

The first reference to George, Jr., as a painter was in 1802, when he was only fourteen years old. The diary of William Bentley, an indispensable document for any study of Salem history, states: "Mr. George Ropes' dumb boy is very successful at painting. He is instructed by Corné, an Italian artist in Salem."¹ Michele Felice Corné (1752–1845) was born on the island of Elba and came to America in 1799, settling in Salem until 1806, when he moved to Boston. Corné is known for portraits, landscapes, depictions of naval engagements, ship portraits, fireboards, and mural decorations. Like his master, Ropes preferred landscape, ship portraiture, and marine subjects, but he is not known to have painted likenesses. The young painter followed his teacher's example closely, copying Corné's works directly on at least two occasions.² Although he never quite attained Corné's proficiency, perhaps because his career was brief, his works at their best have sometimes been confused with his mentor's.³

In mid-1807 Captain Ropes died at sea, leaving George, Jr., to support the family. To supplement his income, he took up sign and carriage painting, yet he continued to produce marine views and landscapes as well as paintings documenting events in Salem history. George Ropes' career was cut short by consumption, which took his life at the age of thirty.

Many of Ropes' paintings have remained in Salem, where he is represented in the collections of the Peabody Museum and the Essex Institute. Among his most successful works are *Launching of the Ship "Fame"* (Essex Institute) and *Crowninshield's Wharf* (Peabody Museum of Salem; Swan and Karr 1940, fig. 2), both

treasured for their historical accuracy and wealth of minute detail.

JA

Notes

1. Bentley 1905–1914, diary entry for 17 May 1802.
2. In 1806 Ropes copied Corné's *Classical Landscape* of 1805. The Corné work is in the collection of the Society for the Preservation of New England Antiquities, Boston (Smith and Little 1972, no. 76); Ropes' version is in the Peabody Museum of Salem (it was in the 1972 Corné exhibition, but is not illustrated in Smith and Little 1972). Another Corné painting copied by Ropes is *Ship "Hazard" of Salem*, a watercolor of 1802 (Peabody Museum of Salem; Smith and Little 1972, no. 10). Ropes painted his copy three years later (present location unknown; *Panorama* [March 1946], 62).
3. Smith and Little 1972, 44.

Bibliography

- Bentley, William. *The Diary of William Bentley (1784–1819)*. Salem, Mass., 1905–1914.
- Swan, Mabel M., and Louise Karr. "Early Marine Painters of Salem." *Antiques* 37–38 (August 1940): 63–65.
- Hill, Ruth Henderson. "George Ropes: 1788–1819." Paper presented to the Beverly Historical Society, Beverly, Mass., 1967.
- Smith, Philip Chadwick Foster, and Nina Fletcher Little. *Michele Felice Corné (1752–1845): Versatile Neapolitan Painter* [exh. cat., Peabody Museum of Salem]. Mass., 1972.

1956.13.6 (1461)

Mount Vernon

1806

Oil on canvas, 94 x 134.6 (37 x 53)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower right: *G. Ropes / Salem 1806*

Technical Notes: The medium-weight fabric support has all tacking edges intact, although they are badly torn and cracked. A thin pink ground was applied overall, followed by a blue layer under the foreground and trees. A dull green is found over the pink ground on both the left and right tacking margins. The smooth fluid paint is applied with brushstrokes and stippling. Low impasto is seen in the foliage. There are seventeen holes and tears in the original fabric. The paint layers are severely disfigured by extensive retouching which has lightened considerably. Gray clouds in the center of the sky have been abraded away, leaving only points of color in the weave depressions.



George Ropes, *Mount Vernon*, 1956.13.6

Provenance: Recorded as from the Clifford Crowninshield House, Salem, Massachusetts, possibly removed before 1916.¹ (Harry Shaw Newman, New York City), by whom sold in 1954 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Triton, 1968. // Columbus, 1968–1969, no. 4. // *Washington Salutes Washington: The President and the State*, Washington State Capitol Museum, Seattle; Cheney Cowles Museum, Spokane, 1989, catalogue by Marcus Cunliffe, David L. Coon, and Albert F. Appleton, 13.

GEORGE ROPES PAINTED *Mount Vernon* from an aquatint² published in London on 31 March 1800 by Francis Jukes (1747–1821), a British landscape painter and printmaker famous for sporting pictures and views of England and Ireland. Jukes, in turn, had taken this composition from a watercolor by the English landscape and miniature painter Alexander Robertson (1772–1841), who had come to America in 1792 and is thought to have visited Mount Vernon in 1799.³ The Jukes/Robertson view of Mount Vernon is one of the best known portrayals of the historic mansion, and the many copies by naive artists attest to its success.⁴

With few exceptions, Ropes' copy is faithful to the Jukes/Robertson print. He has imitated not only the mansion but the grass, shadows, trees, and clouds with painstaking precision.⁵ His only changes are the addition of the figures of George and Martha Washington in the foreground and the four figures in the right background where, in the print, there is only one.

It is said that Ropes' *Mount Vernon* once hung over a mantel in the Clifford Crowninshield House in Salem.⁶ Crowninshield, a member of one of the leading merchant families of Salem, commissioned this house from the architect and woodcarver Samuel McIntire (1757–1811).⁷ The house was begun in 1804 and completed in 1806, the year Ropes painted *Mount Vernon*. Possibly the painting was either executed as part of the design for the overmantel area or bought by Crowninshield that year to decorate his new home. Ropes' teacher, Corn  , had collaborated with McIntire on several occasions⁸ and may have introduced him to Ropes. Corn  's departure from Salem that very year probably expanded Ropes' clientele and may have helped him secure this commission. There is, however, no entry for George Ropes in Clifford Crowninshield's account book for the construction of this house to substantiate a patron/artist relationship between the two.⁹

JA

Notes

1. According to the Garbisch records, the painting hung at one time over a mantel in this house. A 1916 photograph of the parlor mantel shows a large mirror, not a painting (Frank Cousins and Phil M. Riley, *The Wood-carver of Salem, Samuel McIntire, His Life and Work* [Boston, 1916], pl. 63). If the painting had been over this mantel, it must have been removed by 1916. The house had another mantel as well. An illustration of 1940 does not include the overmantel area (Fiske Kimball, *Mr. Samuel McIntire, Carver, the Architect of Salem* [Portland, Me., 1940], fig. 258).

2. Repro. in *Old Print Shop Portfolio* 24 (December 1964), fig. 9, and *Kennedy Quarterly* 3 (May 1963), fig. 368.

3. The present location of Robertson's watercolor is unknown. For a watercolor attributed to Robertson, closely related to that copied by Jukes, see *Kennedy Quarterly* 8 (February 1975), fig. 171.

4. See, for example, one by Susan Whitcomb (active c. 1842) at AARFAC (Rumford 1988, cat. no. 28), and two by unknown painters: the first at the Newark Museum, New Jersey (Alice Ford, *Pictorial Folk Art* [New York, 1949], 114); and the second unlocated (*American Antiques from the Israel Sack Collection*, 5 vols. [New York, 1974], 5: 1296). Ropes' version is far more accomplished than these three copies.

5. Ropes' abilities as a copyist were recognized even in his own time. His cousin recounted that when Ropes' uncle ran short of European wallpaper with a landscape design, Ropes imitated the design on the rest of the wall and no one ever noticed the difference (John H. Nichols, "Reminiscences of Salem, Written in 1884," *Essex Institute Collections* 81 [Salem, Mass., 1945], 176, quoted in Hill 1967 [see Bibliography], unpaginated).

6. See n. 1.

7. For the history and construction of this house, see Kimball 1940, 108–111.

8. Collaboration between McIntire and Corn   is documented in William Bentley's diary entry for 25 September 1807: "Saw an imitation of a wonderful pear which grew in Ipswich. It was carved by McIntire and painted by Corn   and was said to be an exact imitation. It might easily be mistaken excepting its size might make suspicion" (Bentley 1905–1914, see Bibliography). The pear is in the collection of the Essex Institute, Salem. For a mural painted by Corn   in the cupola of a house designed by McIntire, see Kimball 1940, 65, fig. 62.

9. This account book, in the collection of the Peabody Museum of Salem, is reprinted in Kimball 1940, 108–111.

References

1985 Rubin, Cynthia Elyce. *Southern Folk Art*. Birmingham, Ala.: color repro. p. 70.

Reuben Rowley

active c. 1825/1836

LITTLE IS KNOWN about the life of Reuben Rowley, an itinerant miniature and portrait painter. Based upon the identification of the sitters in several portraits dating from the 1820s, he appears to have worked mainly in central New York State during these years.¹ It has long been assumed that Rowley and an artist named Reuben Roulery, who is recorded as the teacher of the young painter Philip Hewins (1806–1850) in Albany in 1832, are one and the same.² Rowley's name appears next from 1834 to 1838 in city directories of Boston, where he lived first at 11 and later at 9 Pearl Place. His work was exhibited at the Boston Athenaeum the first three years he was there; exhibition records show that in addition to portraits he painted at least two still lifes of fruit.³

Rowley's individual portraits are characterized by clear, simple forms, evenly applied paint, and nearly imperceptible brushwork. He articulates the sitters' faces more precisely than the garments and the background. Similar facial expressions, usually a kind of gentle melancholy, distinguish his portraits. Typical of a Rowley head is a sharply defined cleft above the upper lip, and ears that are either a different color from the rest of the skin or of an incompatible size.⁴ Often the contours of a face are so smooth and hard, and the skin so cool and pale, that the head looks as if it were carved from marble rather than painted on a two-dimensional surface. This sculptural quality, created by subtly shaded modeling, confers a sense of stateliness and attests to Rowley's accomplishment.

Although few of Rowley's miniature portraits have been identified, they appear to differ from the style of his larger works.⁵ More loosely painted, the miniatures are rendered with blurred edges, diffuse lighting, and a softer focus overall.

ALH

Notes

1. Two signed pairs of portraits serve as touchstones for Rowley attributions from this period: the first pair from the town of Bainbridge in Chenango County, New York, *Colonel Richard Juliand* and *Mrs. Juliand*, the former signed and dated 1826 (Dr. and Mrs. Ralph Katz; Richard I. Barons, *The*

Folk Tradition: Early Arts and Crafts of the Susquehanna Valley [Binghamton, N.Y., 1982], cat. nos. 2, 3, color repros. p. vii); the second from Ithaca, Tompkins County, New York, *Lucas Cushing* and *Chloe Cushing*, both signed and dated 1826 (DAR Museum, Washington; Elisabeth Donathy Garrett, *The Arts of Independence: The DAR Museum Collection* [Washington, D.C., 1985], cat. nos. 45, 46, color repros.).

Among the other portraits firmly attributed to Rowley on the basis of style are *Elijah Rathbone* and *Eliza Betts Rathbone*, from Greene, Chenango County, New York (Mrs. Howard Betts Rathbone, Greene; Agnes Halsey Jones, *Rediscovered Painters of Upstate New York* [exh. cat., Munson-Williams-Proctor Institute], Utica, 1958, cat. nos. 62, 63) and *Sally Hayes Bostwick*, from Unadilla, Otsego County, New York (Shelburne Museum; Nancy C. Muller, *Paintings and Drawings at the Shelburne Museum* [Shelburne, Vt., 1976], 120).

2. Groce and Wallace 1957, 313, 550.

3. Robert F. Perkins, Jr., and William J. Gavin III, *The Boston Athenaeum Art Exhibition Index, 1827–1874* (Boston, 1980), 121.

4. Rowley's difficulty with ears and hands has been observed by Perry Townsend Rathbone, the first scholar to identify Rowley's portraits of the 1820s. Aside from noting these minor technical problems, Rathbone finds his portraits "admirable in their abundance of honesty, unaffectedness and sincerity, and in their delightful reflection of an American country gentry" (Rathbone 1933, 21).

5. A miniature of *Mr. Morgan* is reproduced in Frederic Fairchild Sherman, "Newly Discovered American Miniaturists," *Antiques* 8 (August 1925), 96–99, fig. 1. Sherman records that the white fabric inside the portrait's case is stamped "Reuben Rowley, Portrait and Miniature Painter." A miniature portrait of *Alvin Chase Bradley* attributed to Rowley is in the collection of the Yale University Art Gallery, New Haven.

Bibliography

Rathbone, Perry Townsend. "Itinerant Portraiture in New York and New England, 1820–1840." M.A. thesis. Harvard University, 1933.

Attributed to Reuben Rowley

1980.62.46 (2842)

Dr. John Safford and Family

c. 1830

Oil on canvas, 69.5 x 85 (27⁷/₁₆ x 33¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On the lining fabric, in a later hand: *DR JOHN SAFFORD / CLARISSA FRANCIS HULBERT / 2nd WIFE / JOHN + SUSAN MARTIN / MARY (ONLY CHILD OF / FIRST MARRIAGE) / WATERTOWN, N. Y. / C. 1830*¹

Technical Notes: The support, a fine, twill-weave fabric, extends approximately 1 cm beyond the paint on all sides. The ground layer is white. The oil paint is thin and fluid, applied in superimposed opaque layers with little blending. The use of transparent glazes and of wet-into-wet painting is confined to the foliage. Only the white lace edging of the sitters' costumes is in thicker paint. The paint is emphatically weave-imprinted. Small losses in the figures and background are retouched. The greens are abraded.

Provenance: Recorded as from Washington, D.C.² (Adam A. Weschler and Son, Washington, 8 October 1972, lot 875), by whom sold to Edgar William and Bernice Chrysler Garbisch (Henry Coger as agent).

IN *Dr. John Safford and Family*, THE DEEP, sweeping curves of the landscape, together with the loose, suggestive brush technique of the foliage, create an evocative stage for the figures. By contrast, the figures are more tightly rendered. Here the artist carefully sets forth specifics of personality and a profusion of costume details, including Dr. Safford's elaborate gold watch fob, the small purse his wife carries at her side, her matched set of brooch and earrings, and the older daughter's parasol.

Both their elegant dress and the confident attitude conveyed by their postures and expressions characterize the Saffords as a family of privileged circumstance, although they were not quite as privileged as the format of the painting might lead one to believe. The portrait's small scale and informality, and the family's gestures of physical intimacy link it to the tradition of the conversation piece, a favorite of the landed aristocracy in eighteenth-century England.³ Itself influenced by Dutch genre painting, the English conversation piece is a subgenre of sorts of the standard outdoor portrait of life-sized proportions and aggrandizing intent. Commonly, conversation pieces picture a family gathered

together to play music, take tea, hunt, fish, fly a kite, or participate in some such group activity on the grounds of their estate or in the rooms of their manor house. In those works set outdoors, the landscape functions almost as an attribute of the sitters; it sends a message about their way of life and is an emblem of their status. Here the convention is lifted out of context and applied without its symbolic resonance since Dr. Safford was an urban merchant, not a member of the landed gentry.

Although the arrangement of figure groups in conversation pieces by such founders of the genre as Arthur Devis (1712–1787), William Hogarth (1697–1764), and Johann Zoffany (1733–1810) is more elaborate and the communal activity generally more animated than a leisurely stroll, *Dr. John Safford and Family* nonetheless derives from this tradition in its warm celebration of the private, domestic side of life.

The portrait is dated, and each figure is identified by name in an inscription on the lining fabric.⁴ John Safford, the father, was born in Salem, New York, on 14 August 1789. By 1807 he had finished his medical training and moved to Martinsburgh, New York. Safford's first wife, Susannah, was the daughter of the town's founder, Walter Martin. Between their marriage around 1815 and Susannah's death in 1818 the couple had one child, Mary, who appears at the far right. Pictured next to Safford is his second wife, Clarissa Frances Hurlburt (b. 10 March 1799, Holland, New York), whom he married in 1819. With Clarissa, Safford had two more children: John J. Safford (1824–1871), standing at the center, and Susan Martin Safford (b. 1822), to the right of her brother.

It appears that Dr. Safford gave up medicine to become a merchant when the family moved to Watertown, New York, in 1825. He built a store on Court Street, one block off the Public Mall. The block was destroyed by fire in 1849, seven years after Safford's death. His son rebuilt the three-story brick business block the next year, and it remains standing today.

ALH/LW

Notes

1. Richard Barons reports that a signature, "R. Rowley," appeared on the back of the original canvas (*The Folk Tradition: Early Arts and Crafts of the Susquehanna Valley* [Binghamton, N.Y., 1982], 6). Any such signature would have been obscured in the process of lining the painting before it was bought by the Garbisches. The source of Barons' information may have been an early auction catalogue, but the reference has been lost (telephone conversation with Richard Barons, 14 July 1987, notes in NGA-CF).



Attributed to Reuben Rowley, *Dr. John Safford and Family*, 1980.62.46

2. The Garbisch records further indicate that the painting originated in New York State.

3. On conversation pieces, see Mario Praz, *Conversation Pieces: A Survey of the Informal Group Portrait in Europe and America* (University Park, Pa., 1971); Ellen G. D'Oench, *The Conversation Piece: Arthur Devis and His Contemporaries* (New Haven, 1980); and G. C. Williamson, *English Conversation Pictures of the Eighteenth and Early Nineteenth Centuries* (London, 1931; reprint, New York, 1975).

4. For some time the accuracy of the inscription on the lining fabric was in question because the ages and sexes of the Safford children listed in the 1830 and 1840 New York State censuses do not match those of the children in the portrait. Laura Lynne Scharer, registrar, Jefferson County Historical Society, Watertown, New York, has reconstructed the lives of the Safford family from local records, including gravestone inscriptions, birth and death records, and contemporary newspapers. She has found the inscription to be essentially accurate, although Clarissa Safford's maiden name was spelled "Hurlburt" rather than "Hulbert," as it is written in the inscription (letter of 25 November 1987, in NGA-CF).

The date of "c. 1830" in the inscription is also supported by the apparent ages of the family members in the portrait and by the costumes, thought to date from the early 1830s. Since John, Jr., wears a skeleton suit, a garment rarely worn by boys of more than six years old, it is unlikely that the painting was executed much after 1830 (Shelly Foote, Division of Costume, NMAH, letter of 15 May 1987, in NGA-CF).

References

None

Lambert Sachs

1818–1903

LAMBERT SACHS, a painter of portraits, landscapes, and history pictures, was born in Mannheim, Germany, on 5 November 1818. He was the son of Anna Margarete Diel and Carl Bartolomaus Sachs, a professor at the Mannheim Lyceum where Lambert studied for five years.

Sachs began his education in drawing and painting in April 1832 at the painting museum in Mannheim, where his instructors were Franz-Jacob-Julius Goetzenberger (1800–1866), a history painter who later became director of that museum, and Joseph Weber (c. 1803–c. 1881), a Mannheim portraitist.¹ In 1835, Sachs enrolled in the painting academy in Karlsruhe, and seven years later he continued his studies at the Munich Academy.

In the 1840s, Sachs traveled extensively in Bavaria, Switzerland, France, and Italy, making pencil sketches and watercolors of the countryside (private collection; IAP no. 9B19029 030 06). Sachs' surviving landscape drawings, many of which are inscribed by the artist with their location and date, seem to have served as personal sketches and travel records, for they do not reappear as either subject or background in any finished paintings known to date.

When not traveling, Sachs occupied himself with a variety of artistic endeavors. He executed mythological drawings in outline (private collection; IAP no. 9B19029 030 05), probably taken from prints, and academic nude studies which show his ability to model forms in light and shadow to convey an illusion of volume (private collection; IAP no. 9B19029 030 03). Sachs also painted many portraits in the 1840s, almost exclusively of members of his family.² Many of these early portraits are stiffer and more awkwardly proportioned than his late efforts, yet they display the penchant for precise, detailed rendering, and subtle coloration that were to characterize his style throughout his career. The first of Sachs' two known self-portraits may also date from these years (private collection; IAP no. 9B1900024).

For unknown reasons, Sachs decided to come to America in 1850. He may have settled first in New York, as his 1903 biography states,³ although his name

does not appear in any New York city directories. The earliest reference to Sachs in America is found in the records of The Pennsylvania Academy of the Fine Arts, where he exhibited three paintings in 1854: two portraits of unidentified sitters (present locations unknown) and *George Washington at Prayer at Valley Forge*.⁴ The last is probably the painting produced in collaboration with Paul Weber (1823–1916), another German artist living in Philadelphia (present location unknown; sale, Sotheby's, New York, 29 January 1976, no. 355). The 1854 Academy records list Sachs and Weber at the same address, 16 Sansom Street.⁵ The Philadelphia city directory of 1855 records Sachs as an artist living at this address, but the following year his name is absent.

According to his biographer, Sachs lived for several years as a farm owner in America, thirty miles from the nearest neighbor.⁶ This period of isolation probably corresponds with the years 1856, 1857, and 1858 when the artist disappears from directories, but Sachs was not, in fact, devoting himself entirely to farming. Several signed and dated works, largely portraits, document his occupation in these years as an itinerant artist in Ocean County, New Jersey, fifty miles directly east of Philadelphia.⁷

Sachs returned to Philadelphia in 1859 or 1860 and is listed in a business directory under the heading "Portrait Painters" as "teacher of drawing and painting."⁸ In 1861 he opened a photography studio with Louis Walker. Their partnership is listed in the city directories up to 1864, when Sachs returned to Germany, where he remained for the rest of his life.

Upon arrival in his native country, Sachs set up a photographic business in Heidelberg. He spent 1870 in Wertheim, then moved to Freiburg. Many portraits of relatives date from the period after his American sojourn, and the biography notes several church altar-pieces as well, although these have not been identified.⁹ Eventually, the artist had to give up painting because the oil paint was adversely affecting his health; he passed his days strolling in the forest, his lifelong

pastime. A few years before his death—the precise date is not certain—Sachs retired to the Freiburg Müttershaus, where he died of inflammation of the lungs in October 1903.

JA

Notes

1. "L. Sachs," in Ulrich Thieme and Felix Becker, *Allgemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart*, 37 vols. (Leipzig, 1935), 29: 206.
2. None of these are in public collections. Snapshots may be viewed at IAP.
3. *Familiennachrichten der Familien Sachs* 1903, 7.
4. Anna Wells Rutledge, *Cumulative Record of Exhibition Catalogues: The Pennsylvania Academy of the Fine Arts 1807–1870* (Philadelphia, 1955), 192.
5. Rutledge 1955, 246.
6. *Familiennachrichten der Familien Sachs* 1903, 7.
7. In 1856 Sachs painted a portrait of Edwin Salter, town clerk and superintendent of schools in Union Township, south of Barnegat, in Ocean County (J. Owen Grundy, Jersey City). The following year he executed a landscape oil sketch which he inscribed *Samuel Birdsall's Farm (1857) Wiretown near Barnegat, New Jersey* (private collection; IAP no. 9B90004), and the National Gallery painting. A portrait of Charles Soper, a resident of Barnegat, dated 1858, is evidence of Sachs' continued presence in the area (present location unknown; snapshot in NGA-CF).
8. *McElroy's Business Directory* (Philadelphia, 1861), 1197.
9. *Familiennachrichten der Familien Sachs* 1903, 7.

Bibliography

- "Lambert Sachs." In *Familiennachrichten der Familien Sachs, Junghanns und verwandter Familien* (Baden-Baden, 1903), 28: 6–7.
- Lambert Sachs Files, IAP (a large number of photographs of the artist's work, and biographical materials which have restricted access).

1955.11.2 (1420)

The Herbert Children

1857

Oil on canvas, 63.3 x 80.3 (24⁷/₈ x 31⁵/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower left: *L. Sachs / 1857*

Technical Notes: The fabric support has moderately heavy threads, tightly woven. The ground is a single white layer which, judging from the x-radiograph, contains a moderate amount of white lead. The thick paint retains smooth brushmarking, with low impasto in the white lace trim. A few small losses in the center and along the edges are inpainted.

Provenance: Descended in the Herbert family, New Jersey. (Edith Gregor Halpert, Downtown Gallery, New York, 1945), by whom sold in 1946 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Art 1945*, Downtown Gallery, New York, 1945, no. 31, as *The Herbert Children of Toms River*. // NGA, 1954, no. 105. // *Toys and Amusements*, Museum of Early American Folk Arts (now MAFA), New York, 1963–1964, no cat. // Triton, 1968. // Arkansas Automobile, 1975–1976.

IN THE EARLY NINETEENTH CENTURY, five Herbert brothers settled in the northern section of Ocean County, New Jersey, along the Manasquan River, in an undefined region they called Herbertsville. Toms River, ten miles south, was their trading center and postal address.¹ *The Herbert Children* came to the National Gallery with a longer title, *The Herbert Children of Toms River, New Jersey*. It is probable that these sitters were the children of one of the five Herbert brothers. To date only one line of this family has been traced—that of Hampton Herbert (1812–1889) and his wife, Mary Keriaghien, who gave birth to eleven children. The siblings represented by Sachs may be Mary Catherine, who would have been three years old in 1857, and Edward Stanley, born in June of that year.²

The Herbert Children is one of only two known children's portraits by Sachs; the other is a miniature of a child's head (private collection; IAP no. 9B190026). In the National Gallery painting Sachs uses the conventional drape pulled aside to reveal a bit of landscape, in lieu of the solid, usually purplish-brown, backdrop he preferred for his adult sitters. This composition is far more colorful than his portraits of adults, although many of the pleasing hues found here can also be seen in the dresses of his female sitters. The girl, in a blue-

gray dress with rose-colored ribbons, and purple shoes with black lacings, sits beside the infant, in white with gold shoulder fastenings, on a green sofa before burgundy drapery. The luminous landscape is reminiscent of a history painting by Sachs, *Benjamin Franklin and His Kite* (private collection; IAP no. 9B190001).

Painted in 1857, *The Herbert Children* falls almost midway in Sachs' career. The way in which the sitters stare directly out at the viewer, although in this instance with more startling intensity than most, is typical of many portraits painted prior to his American visit, such as a portrait of his father of c. 1845 (private collection; IAP no. 9B190020). His later works, for example a portrait of his brother, Carl Georg Sachs, of c. 1870 (private collection; IAP no. 9B1003), show softer definition of features and less anatomical awkwardness than his earlier efforts.

The Herbert Children is a peculiar combination of academic practices and naive interpretation. Sachs' training is revealed in his careful draftsmanship and high finish, and in his use of light and shadow to build three-dimensional form. His unsophisticated conception of academic tenets is apparent, however, in the way he has balanced his composition, with the folds of one skirt mirroring those of the other. Like many naive painters, Sachs was fascinated by detail and rendered every part of this unusual double portrait with equal clarity.

JA

Notes

1. Pauline S. Miller, director, Ocean County Historical Society, letter of 4 June 1984, in NGA-CF.

2. According to Miller, Mary Catherine Herbert was born on 20 September 1854 and died on 29 December 1929; Edward Stanley Herbert was born on 19 June 1857 and died on 26 October 1866.

References

1970 Mendelowitz, Daniel M. *A History of American Art*. 2d ed. New York: 285–286.
1979 Schorsch: color pl. 5.



Lambert Sachs, *The Herbert Children*, 1955.11.2

The Schuyler Limner

possibly Nehemiah Partridge

1683–c. 1737

THE DESIGNATION “Schuyler Limner” or “Schuyler Painter” can be applied to the anonymous maker of some two dozen early eighteenth-century portraits of subjects from the Albany, New York, area.¹ The name is derived from what appears to be the earliest and most ambitious effort by the artist, the full-length portrait of Colonel Pieter Schuyler (c. 1717), which hangs in the Albany City Hall.

Portraits by The Schuyler Limner are usually three-quarter length and distinguished by strong contrasts of light and dark. The faces have harsh shadows, particularly around the nose, below the lips, and in the cleft of the chin. Eyes are dark and narrowed, with puffy upper and lower lids. The artist relies heavily on the formal gestures in British mezzotints and employs certain gestures repeatedly. Rich coloration, the “smooth and simple depiction of costumes, and the use of balustrades, curtain swags, and rows of trees in the background”² are also characteristic of his work. His paintings form an identifiable subgroup of a larger category that shares similarities of inscription, date, and figure placement, and are said to be painted in the *Aetatis Suae* manner.

The *Aetatis Suae* Limner is so called because he frequently uses this Latin phrase to introduce inscriptions recording his subjects’ ages. In 1980 Mary Black proposed an identification of this limner based on clearly documented portraits of Mr. and Mrs. Evert Wendell.³ She revealed them to be the work of Nehemiah Partridge, an artist of English ancestry. Partridge seems to have profited, in acquiring patronage, from strong connections between the important families of the Albany area and those of Boston. His Wendell portraits partake of many of the *Aetatis Suae* conventions: the distinctive inscription, the pose with right arm extended, the three-quarter length format, loosely brushed baroque drapery, and heavy outlining. Yet they are not as deeply shadowed, the eyes are not exaggeratedly narrowed, and their faces are considerably more naturalistic than others in the category.

The discrepancies between the Wendell portraits and

other portraits of the *Aetatis Suae*/Schuyler Limner type cannot be explained within the context of an orderly progression of style. The Wendell portraits of 1718 are more accomplished than many others in the group dated 1720 or later.⁴ The varying appearance of these paintings may perhaps be explained by differences in condition. The portraits of *Pieter Schuyler* and *Ariantje Coeymans*, both c. 1718 (Albany Institute of History and Art), for instance, appear to have suffered from abrasion or thinning of pigment, which gives them a distinctive, somewhat blurry look. The faces of Mr. and Mrs. Wendell by contrast appear to have a substantial, little-disturbed paint layer. Another possibility, proposed by Black, is that Partridge employed more than one method of painting, using a more economical technique “in less sophisticated towns or in other areas where he had already established his reputation by his initial use of a more painstaking and elaborate technique.”⁵

The most probable explanation, however, for the obvious relationships among so many works with slight but telling differences, is that two or more closely related hands were at work. The variety of forms of the *Aetatis Suae* inscription found in this group supports this hypothesis. Black makes the quite reasonable assumption that a small area such as the Albany community in the eighteenth century could not readily support several portraitists. The visual evidence, however, suggests that the issue may be open to question.⁶

DC

Notes

1. The N-YHS has eight portraits that appear to be by this hand; the Albany Institute of History and Art has five; AARFAC has three. Other examples are in the Brooklyn Museum, the Museum of the City of New York, and private collections.

2. Rumford 1981, 199.

3. The Wendell portraits, both dated 1718, are in the Albany Institute of History and Art; Black 1980, figs. 4, 5. Black 1980 ties together a group of approximately seventy-five early nineteenth-century portraits of New York, New England, and Virginia subjects. Fifty of these are Albany residents. All but

ten portraits were made between 1715 and 1725. In 1967, Black recounts, more than seventy scholars met to examine one hundred and fifty early Hudson River Valley portraits. At that time as many as eleven artists were proposed for approximately sixty paintings executed in the *Aetatis Suae* manner. These discussions were unpublished.

4. For one excellent example, compare the portrait of Mrs. Wendell and that of Catryna Van Rennselaer Ten Broeck, 1720 (Philadelphia Museum of Art; Black 1980, fig. 10). While Mrs. Wendell's neck and fingers are gracefully lengthened, Mrs. Ten Broeck's are grossly exaggerated. The former's right hand rests comfortably in her lap, while the latter's is placed stiffly in front of her.

5. Paul O. Sweitzer, ed., *Masterworks from the Munson-Williams-Proctor Institute* (New York, 1989), 15, entry no. 1 by Mary C. Black.

6. Roderick Blackburn lists five men, identified as painters in the surviving records of the colonial Dutch community, with whom no works have been associated. Whether they were portraitists is unknown. Blackburn and Piwonka 1988, 16.

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- Black, Mary C. "Contributions Toward a History of Early Eighteenth-Century New York Portraiture: The Identification of the *Aetatis Suae* and Wendell Limners." *The American Art Journal* 12 (Autumn 1980): 4–31.
- Rumford 1981: 198–199.
- Black, Mary C. "Early Colonial Painting in New York Province." In Blackburn and Piwonka 1988: 236–237.

1947.17.74 (982)

Mr. Van Vechten

1719

Oil on canvas, 115.9 x 96.5 (45 1/8 x 38)

Andrew W. Mellon Collection

Inscriptions

At lower right: *Eta^s Sue* 43 / 1719

Technical Notes: The picture support is a finely woven, medium-weight fabric. There is a dark red ground. The painting technique is direct, with wet-into-wet modeling. The background is somewhat thinner and more quickly applied than the figure. Highlights are moderately impasted. The paint layer is in good condition, although there is some rather severe paint loss around the borders. Broad retouchings along the edges and throughout the dark brown background are evident under ultraviolet light. The type of paint loss as well as heavy weave accentuation seem to indicate excessive pressure during lining.

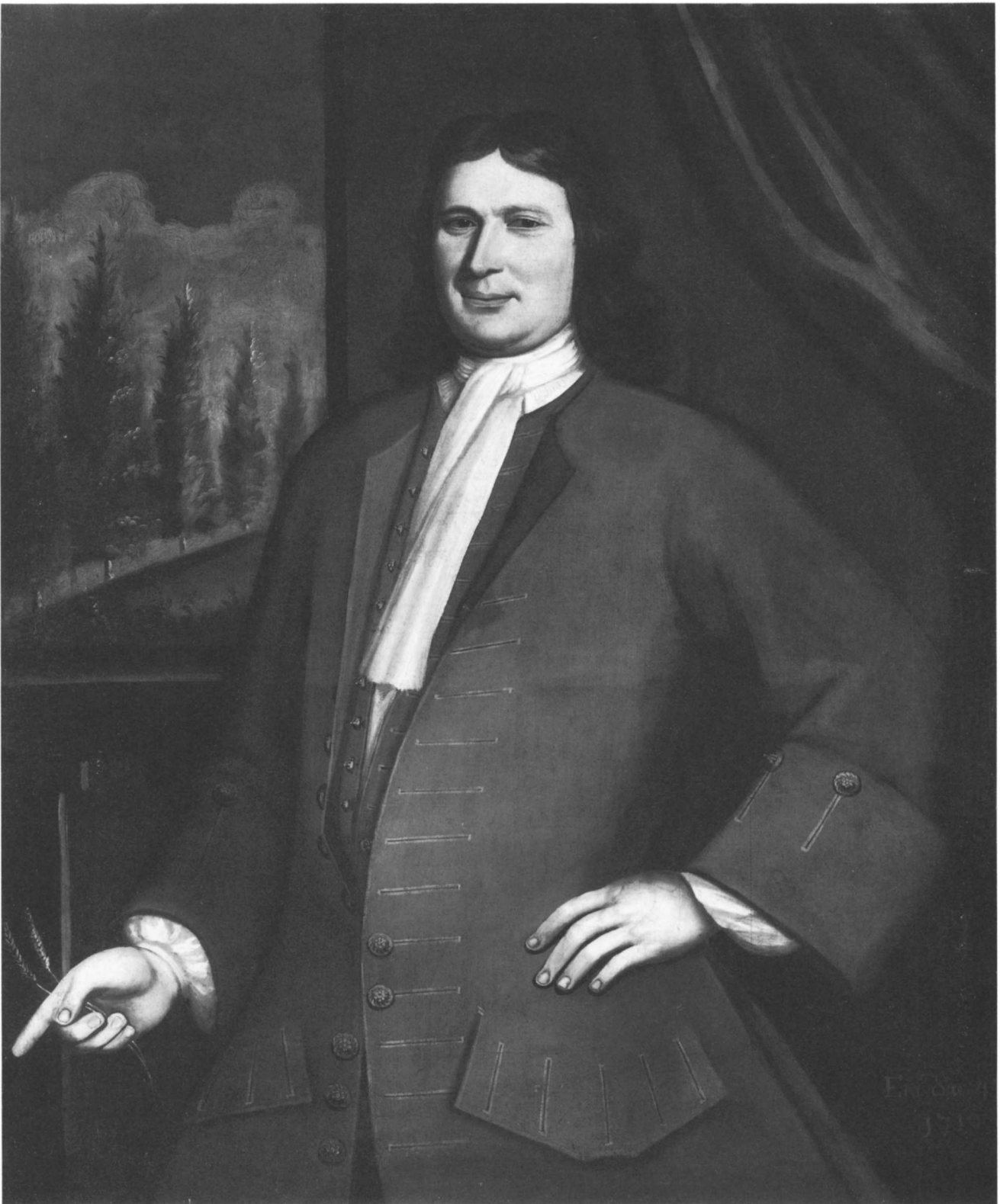
Provenance: H. H. Staats, Poughkeepsie, New York. R. H. Staats, Arthursburg, New York. (Charles Woolsey Lyon, Inc.), by whom sold in 1917 to Thomas B. Clarke. Sold by Clarke's executors in 1935 to (M. Knoedler and Co., New York), from whom it was purchased in January 1936 as part of the Clarke collection, by the A. W. Mellon Educational and Charitable Trust, Pittsburgh.

Exhibitions: *Portraits by Early American Artists of the 17th, 18th and 19th Centuries Collected by Thomas B. Clarke*, Philadelphia Museum of Art, 1928, as *Johannes Van Vechten* by Pieter Vanderlyn. // *Merchants and Planters of the Upper Hudson Valley*, AARFAC; Albany Institute of History and Art; MAFA and N-YHS, 1967, unnumbered brochure, as *Gentleman of the Van Vechten Family, Catskill*. // Triton, 1968.

THE FIRST VAN VECHTENS IN AMERICA, Teunis Dirksen, his wife, and first child, came to New Netherlands in 1638 and settled at Greenbush, opposite Albany. Teunis' third son, Gerrit Teunise (*sic*), bought land at Catskill. According to the terms of his will, this land was divided between his two sons, with Johannes, the elder, having first choice. At the time of its purchase by Thomas B. Clarke, *Mr. Van Vechten* was said to represent Johannes, Gerrit's son by his first wife, Antje Janse. In 1969 Mary Black suggested that the subject was more likely to be Volckert, his son by his second wife, Grietje Volckertse Douw.¹ No birth records have been discovered for either son, but it is known that Johannes married Maria Bogardus in 1699 and that Volckert married Lydia Ten Broeck in 1702. Volckert died in New Brunswick, New Jersey, around 1749; his brother's death date is uncertain, possibly 1734 or 1742.²

Several other members of the Van Vechten family were painted by The Schuyler Limner. *Lavinia Van Vechten* (172[0?]) is in the Brooklyn Museum, and *Samuel Van Vechten* is in the collection of the Greene County Historical Society at the Bronck House Museum, Coxsackie, New York. The Albany Institute has portraits of Margarita (1719, age 14) and Gerrit Teunise (1719, age 16), the children of Volckert Van Vechten.³ The remarkable facial resemblance of the sitter in *Gerrit Teunise Van Vechten* to the National Gallery sitter strongly suggests they are father and son. The inscriptions on both portraits and on *Margarita Van Vechten* are identical in form.

Mr. Van Vechten, a strong and dignified presence, has a pleasant visage which is partly the result of his faint smile. The Schuyler Limner often painted his sitters' mouths turned up slightly at the corners. The stand of tall, pointed trees in the background of the painting is another common motif in his works; it ap-



The Schuyler Limner, *Mr. Van Vechten*, 1947.17.74

pears, for example, in his portraits of John and Robert Sanders, both c. 1724 (Rumford 1981, cat. nos. 173, 174). A more unusual element is the wheat that the subject holds in his right hand, probably a reference to his prosperity as a landowner.

DC

Notes

1. Record of a telephone conversation with William Campbell on 2 January 1969 followed by letter of 15 January 1969, both in NGA-CF. An attempt to establish whether Volckert or Johannes is the subject by tracing back the genealogy of H. H. Staats was unsuccessful.

2. Peter Van Vechten, Jr., *Genealogical Records of the Van Vechtens* (Milwaukee, 1896), 9, 68–69, 96–97.

3. Repro. in Wheeler 1959 (see Bibliography), 26, 27.

References

1921 Harris, Charles. "Pieter Vanderlyn, Portrait Painter." *New-York Historical Society Quarterly Bulletin* 5 (October): 59–73, as *Johannes Van Vechten* by Pieter Vanderlyn.

1957.11.9 (1496)

Mr. Willson

1720

Oil on canvas, 106.7 x 91.4 (42 x 36)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower left: *Aetatis Suae*. / 35. years / 1720

Technical Notes: The medium-weight fabric may have been prepared with a thin dark ground, although in normal visual examination it cannot be seen. The paint is applied directly and the modeling is wet-into-wet. The paint is uniformly thick in the figure, with slight impasto in the highlights. The background is thinner and more quickly applied. The paint layer has inpainted losses scattered around the lines left by the old stretcher bar, but is in generally good condition. There is a fairly large area of retouching in the left cheek.

Provenance: Joseph Willson (brother of Samuel Willson, who may have been the sitter); passed to Joseph's remarried widow, Elizabeth Willson Hallett; by descent to her daughter, Catherine Hallett Sinott; by descent to her daughter, Catherine Sinott Boone, by whom sold (date unknown). Owned jointly by (Harry Shaw Newman Gallery and M. Knoedler and Co., New York, 1947–1948), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.¹

Exhibitions: *18th Century American Paintings*, High Museum of Art, Atlanta, 1945, no cat. // *Colonial Americans*, Columbus Gallery of Fine Arts (now Columbus Museum of Art), Columbus, Ohio, 1947, no. 25. // *American Paintings of the 18th and Early 19th Centuries*,

M. Knoedler and Co., New York, 1948, no. 2. // *Two Centuries of American Portraits*, Kentucky Arts Commission, Lexington, 1970, no cat.

THIS PAINTING WAS CALLED *Portrait of a Member of the Willson Family of New York (probably Samuel)* when it was purchased by the Garbisches in 1948. Its provenance suggests that the subject may be Samuel Willson, grandson of the Samuel Willson who came to New York City in 1674.² If so, the subject is an unusual one for The Schuyler Limner, in that most of his sitters are residents of the upper Hudson River Valley and are generally of Dutch descent. The elder Samuel Willson was a merchant who owned considerable property near the foot of Wall Street. His son Joseph was a property owner in Elizabeth, New Jersey. At his death in 1688, the elder Samuel left half of his farm in "East Jersey" to his grandson.³ No substantive biographical information on the younger Samuel Willson has been discovered, although his name is mentioned in a Van Rennselaer family account book in 1740. The entry, which records a transaction made at Claverack landing, would seem to indicate that Willson was a merchant with business interests along the upper Hudson.⁴ This may explain why his portrait was painted by an artist who is generally known to have worked in the Albany area.

The pose assumed by Willson appears in several other Schuyler Limner portraits done in the same year, such as *Pieter Waldron* (AARFAC), *Anthony Van Schaick*, and *Jacob Ten Broeck* (both Albany Institute of History and Art). Probably modeled after a British mezzotint, all the gentlemen stand with right arms extended and index fingers pointing outward. In each sitter's left hand is a glove with a stiffly angled cuff that appears almost dangerously sharp. Each of these portraits bears some form of the *Aetatis Suae* inscription. The British merchant ship⁵ behind Mr. Willson may also derive from a print source or perhaps be a reference to the sitter's profession.

DC

Notes

1. This provenance information, assembled sometime before 1948 by M. Knoedler and Co. from various sources including family records, cannot now be verified. See NGA-CF.

2. The elder Samuel's will makes it clear that his son Joseph had only one male heir, Samuel, in December 1688. Young Samuel's brother Joseph, in whose family the portrait descended, was not yet born by this date. He therefore cannot be referred to by the inscription on the painting.

3. Published in Collections of the N-YHS and taken from Abstracts of Wills of New York Surrogates Office (Liber 14A), in NGA-CF.



The Schuyler Limner, *Mr. Willson*, 1957.11.9

4. Account book MS697, Albany Institute Library, as cited by Ruth Piwonka, letter of 15 May 1975, in NGA-CF.

5. According to Stephen Deuchar, curator of paintings, National Maritime Museum, Greenwich, England, "The ship in the background appears to be a merchantman: she flies the flag of St. George at her bowsprit (normal practice for 17th and early 18th century merchant ships) and a Union flag at the stern (less legitimate, but common practice nevertheless). The three-masted ship appears to be lightly armed—again, quite normal for a merchantman" (letter of 18 June 1986, in NGA-CF).

References

None

C. F. Senior

active 1881 or later

(see the text for biographical information)

1980.62.21 (2809)

The Sportsman's Dream

1881 or later

Oil on canvas, 56.2 x 76.6 (22¹/₈ x 30¹/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower left: *C.F. Senior*

On newspaper: *THE / AMERICAN FIELD*

On boxes at lower left: *ANA / CIGARS*

Technical Notes: The fabric, which appears to have been commercially prepared, has never been lined and is slightly desiccated. The painting appears to have been restretched. The white ground is thinly and evenly applied. The thickness of the paint ranges from moderately thin to highly impasted in the details and outlines of forms. The surface of the painting is glossy in the areas of impasto and matte in the other passages.

Provenance: Recorded as from New York. (Harry Stone, New York), by whom sold in 1946 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *III Masterpieces*, 1968–1970, no. 109. // *American Naive Paintings*, (IEF) 1985–1987, no. 55, color repro. // Italy, 1988–1989, no. 55, color repro.

NO OTHER WORKS by C. F. Senior, who signed his name so prominently and clearly in the corner of this painting, have ever been discovered. A genre painter by the same name is listed in Lipman and Winchester's *Primitive Painters in America* as active in 1780 in Reading, Pennsylvania.¹ To examine the possibility that the numbers in the Lipman and Winchester date were transposed and that this artist might have been the maker of the National Gallery painting, several sources in the Reading area were consulted. No person by that name was found.

Senior's painting may have been loosely modeled on a lithograph by Currier and Ives, to which it has a strong thematic and compositional relationship. Published in 1846, the print, entitled *Single*, also shows a gentleman relaxing in front of a bookcase, before a fireplace over which are placed a mantle clock and shotgun. The bachelor's possessions include, in addition to hunting apparatus, such typically male attributes as boxing gloves. The National Gallery sportsman is more



C. F. Senior, *The Sportsman's Dream*, 1980.62.21

strictly attuned to the out-of-doors, as evidenced by the fishing rod and creel, animal trophies, freshly killed game birds, and loyal dog beside him. Although the accuracy of the sportsman's paraphernalia has been questioned,² the pleasures of the field and stream are cleverly conveyed, particularly by the scene that the man contentedly remembers or imagines while contemplating his pipe smoke.

While the sportsman's costume suggests a date in the 1860s or somewhat later, an additional clue by which to date the painting is the journal in the subject's lap. It was published weekly under various titles beginning in 1874, but did not take the name *The American Field* until 1881. This title remained in use until 1912.

DC

Notes

1. Lipman and Winchester 1950, 179.

2. Peterson 1971, caption to fig. 177, calls the gun and fishing tackle "completely misunderstood."

References

1971 Peterson, Harold L. *Americans at Home*. New York: fig. 177 and caption.

Isaac Sheffield

1807–1845

LITTLE IS KNOWN about the life of Isaac Sheffield, yet he left a substantial body of easily recognizable work.¹ His usual subjects, painted during the 1830s and early 1840s, were sea captains and their families from the bustling Connecticut port of New London and nearby towns.

The artist's father, Captain Isaac Sheffield, was a shipmaster who advertised his services in Stonington, New London, and Sag Harbor newspapers between 1798 and 1808. He was also listed in some New York city directories between 1815 and 1830, although he kept his residence in New London with his wife, Betsy Sizer.

Young Sheffield was listed as a "miniature painter" in New York City in 1828 and 1829 and as a "miniature and portrait painter" in Brooklyn in 1830.² That year, probably because of the death of his father, the artist returned to New London, where he subsequently advertised not only portraits and miniatures, but "landscape, marine and fancy painting" as well.³ When he died in 1845 it was noted that he had been living in the center of New London's whaling district.

Although Sheffield offered a variety of pictures, most of his known works are three-quarter pose, half-length views of adults. All are depicted with serious countenances and smooth, warm complexions with simplified or reduced shadows. Female sitters have oval faces and broad, triangular shoulders, the shape of which is often emphasized by their costumes. Strict attention is paid to hairstyle and jewelry.

A nineteenth-century author described Sheffield's portraits as "all red-faced and most of them sea-captains, with one single telescope in the hand of every one."⁴ This is a fairly accurate, although limited, description of a great many of the artist's works. In Sheffield's portraits of gentlemen the sitter may hold a telescope (for example *Connecticut Sea Captain*, 1833 [1965.15.4], and *Captain John Bolles*, 1840 [Lyman Allyn Museum, New London]) or similarly appropriate accessory (such as the navigational chart held by *Captain Skinner*, c. 1835).⁵ They are placed before a red drapery which is pulled to one side to reveal a cloud-



Isaac Sheffield, *Connecticut Sea Captain*, 1965.15.4



Isaac Sheffield, *Connecticut Sea Captain's Wife*, 1965.15.5

swept sky and a ship upon the waves. Women's portraits often contain a similar curtain beyond which is seen not the open sea but an enclosed harbor or cove (*Portrait of a Woman in a Mulberry Dress*, c. 1835 [MAFA]; *Portrait of Martha Pool Manwaring*, c. 1835 [Wunderlich and Co., New York]). Despite their repetitiveness in method and format, Sheffield's likenesses are strongly individualized.⁶

DC

Notes

1. The late Joyce Hill, former consulting research curator, MAFA, studied Sheffield extensively and organized the exhibition *Cross Currents: Faces, Figureheads and Scrimshaw Fancies* (MAFA, 25 June–2 September 1984) which focused on the work of Sheffield, Frederick Mayhew (q.v.), and Orlando Hand Bears (1811–1851). She felt that “at least twenty-four portraits, including two in the National Gallery, can safely be considered his (Sheffield’s) work. About a dozen others, attributed by other people or by family tradition, are probably or possibly by his hand” (letter of 24 February 1986, in NGA-CF).

2. Hill 1984, 26.

3. Hill 1984, 28.

4. French 1879, 60.

5. Sale, Sotheby’s, New York, 26 October 1985, no. 29, color repro. (formerly Peter H. Tillou, Litchfield, Connecticut).

6. Hill compared some of Sheffield’s portraits with later photographs of the same subjects and found the artist was capable of producing “a reasonable, albeit stylized, likeness.” Hill 1984, 27–28.

Bibliography

French, H. W. *Art and Artists in Connecticut*. Boston, 1879: 60.

Mayhew, Edgar, deN. “Isaac Sheffield, Connecticut Limner.” *Antiques* 84 (November 1963): 589–591.

Hill, Joyce. “Cross Currents: Faces, Figureheads and Scrimshaw Fancies.” *The Clarion* (Spring/Summer 1984): 25–32.

1965.15.4 (1953)

Connecticut Sea Captain

1833

Oil on wood, 76.2 x 62.3 (30 x 24¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse at upper right (no longer visible; photograph taken prior to attachment of cradle, in NGA-CF): *I. Sheffield, Pinxt. / April 1833*

Technical Notes: The wood support consists of two vertically oriented pieces: a large plank, with a narrow 4.1-cm piece attached at the right edge. A cradle is attached to the

reverse. The paint layer appears to have been applied directly to the panel surface, and the sky is executed in a thin wash which allows the wood beneath to show through. A very few areas of low impasto can be seen in the highlights. Disfiguring retouching is most evident in the lower sky, where it covers wide drying crackle. Retouch in the shirt, curtain, and face is better matched. The window ledge is probably heavily abraded and is almost entirely retouched.

Provenance: Recorded as from Connecticut. (Sarah H. Andrews, Ashaway, Rhode Island), by whom sold in 1955 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 54. // Springfield, 1958.

1965.15.5 (1954)

Connecticut Sea Captain's Wife

1833

Oil on wood, 76.2 x 62.6 (30 x 24⁵/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The picture is on a panel composed of two vertically oriented pieces of wood: a very wide plank, with a narrow 4.5-cm piece at the left side. There is an extremely thin cream-colored ground beneath the paint layer. The ground was applied by brush, with textured brushmarking visible through the paint film. A curious aspect of the painting is a series of seven rough-textured “lines” (appearing as lead white on the x-radiograph) emanating from the woman’s face and projecting upward beneath her hair, possibly part of an earlier head-covering painted over by the artist. The paint is more thickly applied than is that of the companion piece (1965.15.4), without the areas of thin wash. It is also in better condition, but there are scattered, retouched losses and abrasion in the curtain, face, dress, and sky.

Provenance: Same as 1965.15.4.

THIS HANDSOME YOUNG GENTLEMAN and his graceful wife are as yet unidentified. His profession is established, however, by the whaling ship seen behind him. The artist takes care to show the operation in which the killed whale, with the use of a winch, is rolled in the water as its blubber is stripped. A second whale, in the right foreground, attempts to escape, but has been harpooned. Similar scenes can be found in the background of other Sheffield portraits, such as *Captain John Harris*, c. 1835 (Nathan Liverant and Son, Colchester, Connecticut; Hill 1984 [see Bibliography], fig. 5); *Captain John Ward* (present location unknown; *Old Print Shop Portfolio* [16 January 1957], 120); and

Captain John Manwaring, c. 1835 (Wunderlich and Co., New York; Hill 1984, fig. 2).

Typical of the artist in pose, attention to costume, rich colors, and smooth brushwork, the portraits of the *Connecticut Sea Captain* and his wife are the earliest signed and dated works by Sheffield. Another Sheffield portrait on panel, *Captain Franklin F. Smith* (Mr. and Mrs. Paul H. Goddard), is inscribed one month later, May 1833.¹

DC

Notes

1. The portrait of Captain Smith's wife, *Mary Chappell Smith* (also Goddard collection) was probably painted at the same time. It was originally nearly identical to the *Connecticut Sea Captain's Wife*, but was revised c. 1837. See Hill 1984 (in Bibliography), 32, note 4.

References

None

The Sherman Limner

active c. 1785/1790

THE SHERMAN LIMNER, whose appellation derives from his portraits of the prominent Sherman family of New Haven, Connecticut, was active in the late years of the eighteenth century. His work falls within the tradition of southern Connecticut portraiture exemplified by Winthrop Chandler (q.v.) and practiced by such artists as Ralph Earl (1751–1801), Reuben Moulthrop (1763–1814), Joseph Steward (1753–1822), and The Beardsley and Denison Limners (q.v.).

Works by The Sherman Limner share certain characteristics which make possible the attribution of a number of paintings.¹ The artist's style is distinguished by tight, even brushwork, thinly applied paint, and the careful rendering of costume details. A moderate understanding of the principles of modeling keeps the reliance upon outline to a minimum.

The props and poses of the figures in The Sherman Limner's paintings indicate that the artist had some knowledge of eighteenth-century academic portraiture. All of the subjects are viewed at three-quarter angle, their faces strongly shaded on the side away from the light source. Their intense, direct gazes almost challenge the viewer. Formulas for rendering facial features are repeated in several portraits, making even those sitters who are not part of the Sherman family resemble one another. Subjects tend to have neat, arched eyebrows, a strong line of separation between the upper and lower lips, similar undereye modeling, and curved strokes of simplified contour shading at the corners of their slightly upturned mouths. The modeling below the mouths causes the chins to look round and bulbous.

Creating the illusion of a realistic spatial setting appears not to have interested The Sherman Limner. Backgrounds vary from murky outdoor views (*David Austin Sherman*), to unarticulated planes of paint (*Portrait of a Lady in Red*, 1980.62.36), to confined interior spaces. The embellishment of the interiors ranges from ornate to elementary; a fruit still life and red swagged drapery festooned with gold fringe and a tassel surround the luxuriously dressed mother and baby in *Rebecca Austin Sherman and Son, Henry*, while in the

Portrait of a Man in Red (1980.62.35) and in *Maria Sherman*, only the top of a simple wooden chair peeks out from behind the sitter.

In 1957 Susan Sawitzky proposed Abraham Delanoy, Jr. (1742–1795) as the artist of The Sherman Limner portraits (see Bibliography). A colonial painter who studied in London with Benjamin West, Delanoy is recognized mainly for his accomplished portraits of New York City's Beekman family (c. 1767, N-YHS).² Sawitzky's argument, which has been rejected by some scholars and accepted by others, is problematic. Two pieces of documentary evidence form the basis of her identification. First, three advertisements placed in 1784, 1785, and 1786 in New Haven's *Connecticut Journal* established Delanoy's presence in that city.³ The component of the argument that links Delanoy to the Sherman family is less conclusive. An inscription, now preserved only in a photograph of the back of a painting, reads, *Roger Sherman Aged 14, [] / Apr. 19 1735 / A. Delanoy Pinxit*. Of the three important pieces of information the inscription provides—the identity of the sitter, the date, and the name of the artist—Sawitzky accepts only the last.⁴ Her theory that the other two had been either altered or added to make the painting more appealing to a twentieth-century descendant/buyer sheds doubt on the integrity of the inscription.

While, as Sawitzky notes, the positions of the hands and the poses of the sitters are alike in several of the paintings, most eighteenth-century American naive painters patterned their formal portraits after poses in English mezzotint prototypes. Genuine similarities, however, do exist between the accepted Delanoys and The Sherman Limner works. Among these are the modeling of the features, the distinctive one-jointed definition of the stiff thumbs, and the similar treatment of pearls and lace. There is also an irrefutable likeness between Delanoy's *Magdalena Beekman* and The Sherman Limner's *Jane Moncrief*, and between the former's *Archibald Laidlie* (N-YHS)⁵ and the latter's *John Sherman*.

Sawitzky hypothesizes that the decline in Delanoy's social and professional standing, chronicled by William Dunlap, accounts for the change in style between the portraits of the 1760s and the Sherman and related portraits of the 1780s. Dunlap knew Delanoy just before his

move to New Haven: "I remember Delanoy from 1780 to 1783, in the 'sear and yellow leaf' of both life and fortune. He was consumptive, poor, and his only employment sign-painting."⁶ Nonetheless, it seems unlikely that this alone could account for the major stylistic differences between the two groups of works. Delanoy's work is marked by the assured, unlabored quality that comes of academic training. Both the handling of paint and the poses of the sitters are less stiff. Differing states of conservation can account for some of the discrepancy, but this alone is insufficient explanation.

Two more likely possibilities for the artist of The Sherman Limner portraits suggest themselves. Whether Delanoy took on painting students is not known, but Dunlap mentions him in this context.⁷ The exchange between student and teacher might well account for the relationship between Delanoy's work in New York and The Sherman Limner portraits. Delanoy also mentions a "good and steady Workman to assist" in his 1786 *Connecticut Journal* advertisement. That the painter of the later works was either a student or an assistant would account more easily for both the similarities and the differences among the portraits than the hypothesis that they are by the same hand.

LW

Notes

1. Including the two in the National Gallery, nine portraits can be assigned to The Sherman Limner. Reproduced in Schloss 1972 (cat. nos. 25–29, 42–48) are *Jane Moncrief* (Rutgers University Art Gallery), *John Sherman* (private collection), his wife and youngest child, *Rebecca Austin Sherman and Son, Henry* (Marguerite Riordan, Stonington, Connecticut), and two more of their four children, *Maria Sherman* and *David Austin Sherman* (private collection).

Elijah Forbes (see *The Painting Collection of the New Haven Colony Historical Society* [New Haven, 1971], fig. 55) is also thought to be by the same hand as the Sherman family portraits. To this group Sawitzky adds the last of the Sherman children, *John Sherman, Jr.* (formerly *Roger Sherman*, private collection; Sawitzky 1957, 195). The portrait of David Sherman is inscribed on the reverse *Jan^y. 2^d. 1787* and is the only reliably dated work by The Sherman Limner.

2. Sawitzky 1957, 198, 202. See also *Catalogue of American Portraits in the New-York Historical Society*, 2 vols. (New Haven and London, 1974), 1: 53–54, 61–63.

3. The nature of Delanoy's activity in New Haven, however, remains uncertain. He advertised his services as a painter of houses, signs, carriages, and ships, as well as portraits (see Sawitzky 1957, 200 and 202, for complete text of the advertisements).

4. Sawitzky 1957, 195. Distinguished jurist and statesman Roger Sherman (1721–1793) was the only man to sign all three of America's founding documents—the Declaration of Independence, the Articles of Confederation, and the Constitution. His early handwritten draft of the Bill of Rights was discovered recently.

Sherman would have indeed been fourteen in 1735; Delanoy, however, was not born for another seven years. To correct this disparity, Sawitzky rejects altogether the date and identifies the young sitter instead as John Sherman, Jr. (1772–1828), the eldest son of John and Rebecca Sherman and the grandson of Roger. She considers the boy's resemblance to Rebecca Sherman "unmistakable," and his costume to be of the 1780s rather than the 1730s.

5. Repro. in *Catalogue of American Portraits in the New-York Historical Society* 1974, 1: 437.

6. William Dunlap, *A History of the Rise and Progress of the Arts of Design in the United States*, 2 vols. (1834; reprint, New York, 1969), 1: 161.

7. "Seeing that I aspired to be a painter . . . my father looked out for an instructor for me . . . I believe that [Delanoy] might have taught me much of the management of oil colours, and by so doing have materially altered my course when I went to England. Why he was not employed to teach me I do not know" (Dunlap [1834] 1969, 1: 250).

Bibliography

Sawitzky, Susan. "Abraham Delanoy in New Haven." *New-York Historical Society Quarterly Bulletin* 41 (April 1957): 193–206.
Schloss 1972: 15, 42–48.

1980.62.35 (2824)

Portrait of a Man in Red

c. 1785/1790

Oil on canvas, 57.2 x 49.6 (22¹/₂ x 19¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On book: MILTON / WORKS / VOL / I

Technical Notes: The finely woven support retains only a portion of highly degraded tacking margin on the left edge and along the upper right edge. There is a 7.6 cm tear extending from the hair through the proper right collar. The off-white ground is granular and brush-applied. A few brief, decisive lines of underdrawing, done in a crumbly material, delineate the nose, mouth, ear, chin, and left cheek. The hand has a more complete underdrawing. Broad, flat applications of paint characterize the portrait, with more vigorous, varied strokes in the background. The sitter's collar was slightly elongated at the left. The picture surface is abraded. Most of the cracks in the red coat and white shirt have been retouched. There is extensive reglazing over the left side of the face and in the background, and retouching over the large damage in the center of the shirt ruffle.

Provenance: Recorded as from New York City. (Albert Duveen, New York), by whom sold in 1950 to (M. Knoedler and Co., New York), by whom sold in 1950 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 26.

1980.62.36 (2825)

Portrait of a Lady in Red

c. 1785/1790

Oil on canvas, 56.5 x 48.5 (22¹/₄ x 19¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

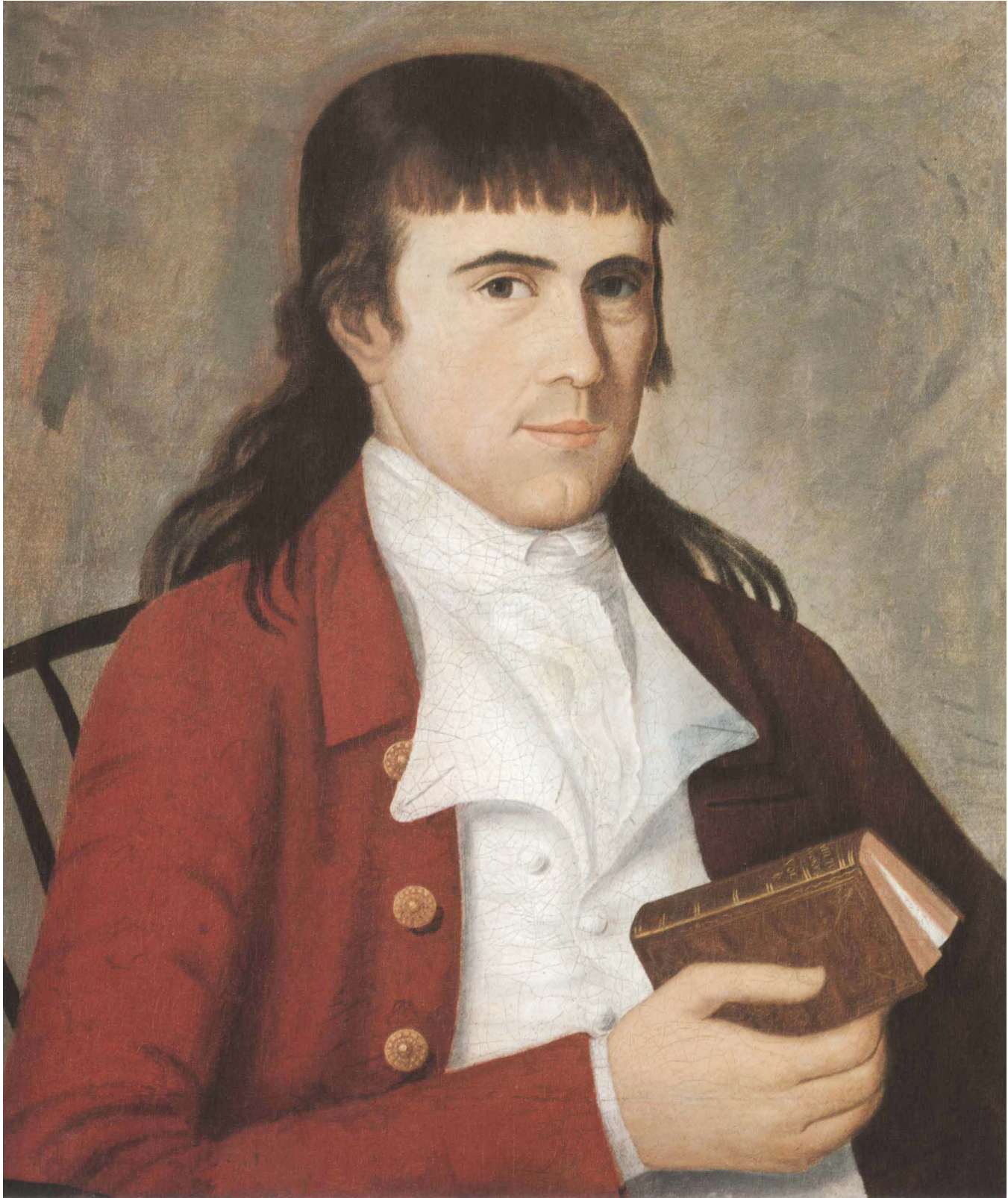
Technical Notes: The relatively fine fabric appears to have been prepared with a thinly applied red ground layer. The paint is also thinly applied and has a waxy aspect which may be the result of the wax-resin lining. There are numerous tears, primarily in the top part of the picture. The painting is badly abraded and extensively retouched.

Provenance: Same as 1980.62.35.

Exhibitions: NGA, 1954, no. 27.

THESE TWO UNIDENTIFIED eighteenth-century companion portraits strongly relate to a group of paintings by The Sherman Limner and are surely by the same hand. The sitters' youth and the pink carnation in the woman's hand suggest that these may be wedding portraits.¹ Her exceptionally elaborate hair ornamentation, composed of long loops of pearls and several varieties of flowers, reinforces this theory.

The props and poses of the sitters in both portraits are based on English academic prototypes familiar to American artists and patrons through mezzotints. The man holds a book of Milton's works—a shorthand allusion to the education and culture of the sitter used frequently in English portraiture. His fingers mark the page he was reading when interrupted by the viewer, another detail undoubtedly gleaned from an academic source. In the woman's portrait, the motif of artfully curved fingers holding a flower is a common convention in American colonial portraiture² and derives from the tradition of English painter Godfrey Kneller (1646 or 1649–1723), after whose portraits engravings were frequently made for export to the colonies and elsewhere. These mezzotints were valued not only as a source of instruction for artists unable to receive academic training, but also by American patrons as a means of keeping up with the current style of fashionable portraiture in Britain.



The Sherman Limner, *Portrait of a Man in Red*, 1980.62.35



The Sherman Limner, *Portrait of a Lady in Red*, 1980.62.36

Like the woman's ornate hair decoration, the low neckline of her dress³ and the wide, black ribbon around her neck are features rarely seen in portraits of this period. A simple cord necklace is occasionally found in colonial portraits—often with a miniature portrait hung from it, as in Charles Willson Peale's (1741–1827) portrait of his wife⁴—but a ribbon of this width and prominence is striking.

Both sitters are set against unarticulated grayish backgrounds. The background in the man's portrait is unusual for its sketchiness and visible, random brushstrokes and contrasts with the detailed rendering of his coat buttons and waistcoat. His long, free-flowing hair, a style sometimes worn by young boys, is also atypical for a man of his age.⁵

LW

Notes

1. Pink carnations are frequently a symbol of marriage (George Ferguson, *Signs and Symbols in Christian Art* [New York, 1955], 34). The Flemish custom for brides to wear pink carnations on their wedding day is the source for carnations as symbols of marriage and newlyweds. Sometimes conscious of their symbolic resonance, sometimes not, American artists of the period often adopted the use of specific flowers from European models.

2. See William Lamson Warren, "The Pierpont Limner and Some Contemporaries," *Connecticut Historical Society Bulletin* 23 (October 1958), 126, nos. 19–22.

3. According to Shelly Foote, Division of Costume, NMAH, necklines in eighteenth-century American portraiture vary (telephone notes, 11 May 1982, in NGA-CF).

4. For a repro. of *Mrs. Charles Willson Peale, 1791/1798*, see *Catalogue of American Portraits in The New-York Historical Society*, 2 vols. (New Haven and London, 1974), 2: 609.

5. Shelly Foote, letter of 9 October 1987, in NGA-CF.

References

None

Thomas Skynner

active 1840/1852

VIRTUALLY NOTHING IS KNOWN about Thomas Skynner, although a significant body of work is now associated with his name. The attribution to Skynner of two pairs of portraits at the National Gallery was made on the basis of stylistic similarity to another pair of portraits depicting Mr. and Mrs. Moses Pike of New Hampshire (present location unknown), that are inscribed on the reverse, *T. Skynner, Painter* and dated 17 September 1846.¹ More recent documentation of another pair of portraits, those of Jeremiah and Mary Eighmie, has established the artist's full name. They are signed on their backs *by Thomas Skynner* and dated 14 June 1847 (Allan L. Daniel, New York).² A fifth pair of oils, depicting Mr. and Mrs. Jacob Conklin (Whitney Museum of American Art, New York), is, like those in the National Gallery, neither signed nor dated.

All five pairs of portraits are by the same hand. In every pair the husband and wife are similarly posed and turned slightly inward toward each other, indicating that they were meant to be hung with the man on the left and the woman on the right. In each portrait the arm of the sitter closest to the center of the pair is foreshortened, often awkwardly, while the outer arm is bent at a right angle which parallels the portrait's corner. With the exception of the Stone portraits, backgrounds are simplified; those of the unidentified man and woman, the Conklins, and the Eighmies are blank ovals bordered by spandrels. In many of the paintings the only ornamental element is a side chair, in some identifiable as Greek Revival in style. All but one of the women's portraits contain some arrangement of flowers in the background.

In addition to a similarity of pose and format, the portraits share an unusual treatment of anatomical features. The strongly modeled faces are individualized, but all the noses are heavily shaded, and the eyelashes rendered by small, juxtaposed dots of black paint. The hands, which always hold a prop, are especially distinctive, with pronounced shading around their contours and fingers that often seem boneless.

A final link among these various portraits is the treatment of the costumes. The men's shirts and women's bodices are articulated by flowing dark lines that exaggerate the contours of their torsos.

Besides the oil portraits, at least fifteen watercolor miniatures—including *J. W. Lester* (1953.5.123) and *Elonor Lester* (1953.5.124)—have been attributed to Skynner on the basis of four signed examples: his earliest signed work, *Mr. S. [or L.] H. King*, 1840 (Howard and Catherine Feldman, Bethlehem, Pennsylvania), and *Master Thomas Willson*, *Miss Sarah Willson*, and *Miss Pamela Ann Willson*, 1843 (Barbara and David Krashes, Princeton, Massachusetts). Portraits of sisters Delia and Dianna Grub of Rockingham, Virginia, dated 1852 (private collection), are Skynner's latest signed works.³

The handwriting of the inscriptions on the watercolors, which include full signatures and dates, matches that on the two inscribed pairs of oils. Both the signed and unsigned miniatures share with the full-size canvases the style and treatment of costumes, chair types, and dotted eyelashes. When hands are included, they are similar to those in the oil portraits. Several of the watercolors are "framed" in scallop-edged ovals and the sitters placed against plain backgrounds.⁴ Unlike the oils, however, most of the subjects' faces in the watercolors are depicted in profile, many with their torsos turned slightly toward the viewer. The watercolors generally have cruder draftsmanship and handling than the oils; this, combined with the 1840 and 1843 dates of the signed examples, may suggest that Skynner began his career working in watercolor, later turning to the use of oil.

Genealogical records and local directories for the places where Thomas Skynner painted have yielded no trace of the artist. The varied geographical origins of his sitters suggest, however, that Skynner was an itinerant. Mr. and Mrs. Moses Pike lived in Groton, New Hampshire,⁵ placing Skynner there in September of 1846; Mr. and Mrs. Eighmie (June 1847) were very likely residents of upstate New York, possibly the Buffalo area;⁶ Mr.

and Mrs. Conklin, based on the paper Mr. Conklin holds, also lived somewhere in New York State;⁷ and finally Mr. and Mrs. John Stone are said by tradition to have been from Mohawk, New York (see entry). Based on the existence of the watercolors of the Grub sisters, Skynner appears to have traveled to Virginia in 1852. The National Gallery *Portrait of a Man* and *Portrait of a Woman* are the only oil portraits of totally unknown origin.

The location of Skynner's travels, combined with the unusual spelling of his name, suggest that the artist may have been an itinerant of Canadian birth. The only Skynners with the spelling of "y" rather than "i" recorded in early nineteenth-century American genealogies are Canadian.⁸ Perhaps Skynner either emigrated or traveled across the border from Canada to paint in New York State and northern New England, an itinerant pattern not uncommon in the nineteenth century.⁹

SDC

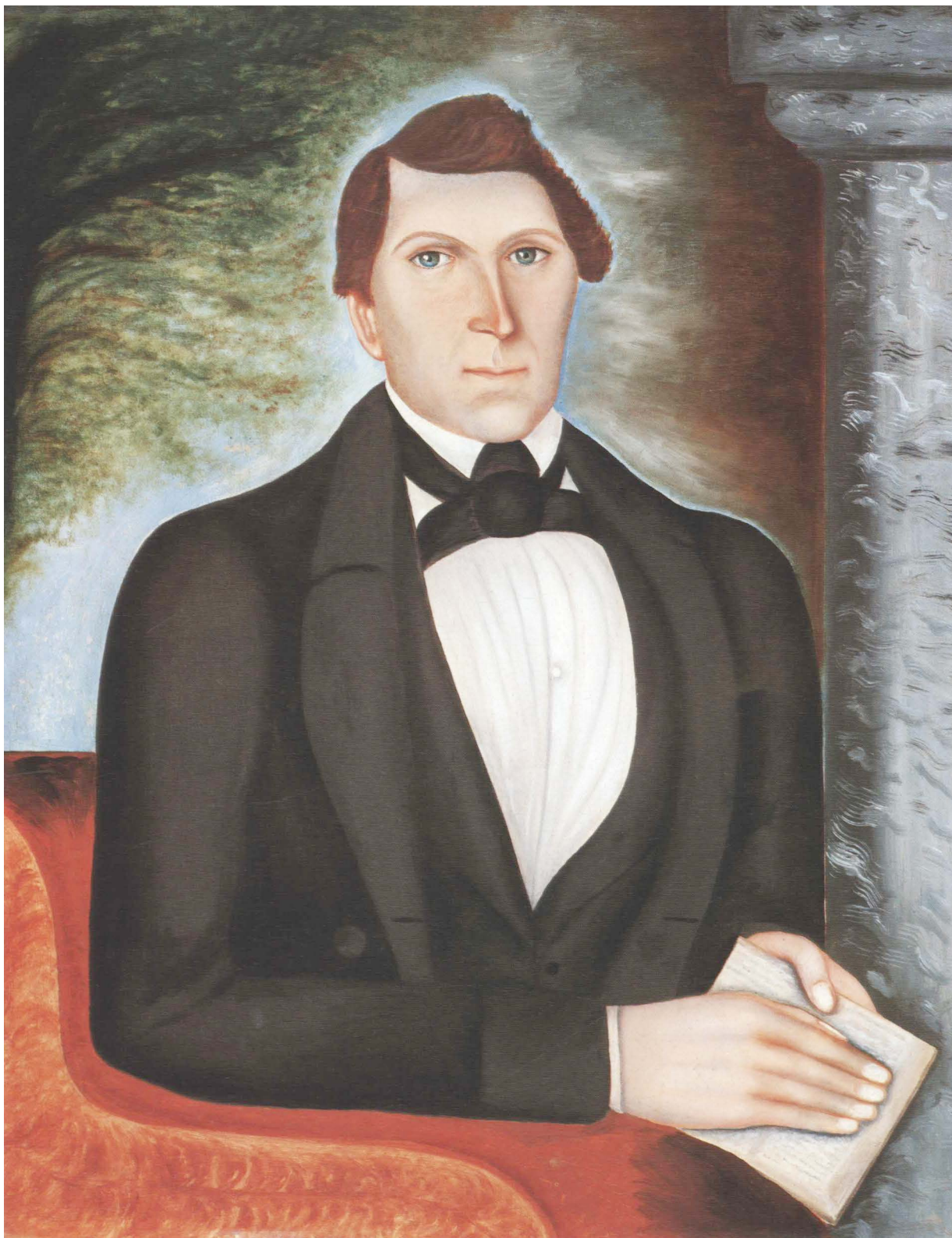
Notes

1. Sale, Sotheby's, New York, 25 October 1986, no. 117, color repro. (formerly Don and Faye Walters). William Campbell first recognized the similarity of the Stones (1953.5.55 and 1953.5.56) to the Pikes when he saw the Pike portraits reproduced in *Antiques* 81 (January 1962), 64. However, the attribution changes were apparently not made until 1968 (see NGA-CF).

2. Documented in the research file on Thomas Skynner at AARFAC. Photographs in NGA-CF.

3. According to Hollander 1990, 46, dealer Richard Russo has seen photographs of this last pair. The authors of this catalogue have not.

The watercolors attributed to Skynner, in addition to the two in the National Gallery of Art and four in the Museum of Fine Arts, Boston (see below), include: a pair of portraits of unknown sitters on one sheet (Old Sturbridge Village; photograph in NGA-CF); five portraits of unknown sitters (Shelburne Museum; photocopies of three in NGA-CF); and three unlocated portraits of unknown sitters (recorded in AARFAC research file on Thomas Skynner; photocopies in NGA-CF); a portrait of a young boy holding a book (MAFA; repro., sale, Sotheby's, New York, 25 October 1986, no. 33). The inscribed portrait of Mr. King (dated 24 March 1840) is also documented in the research file on Thomas Skynner at AARFAC (photograph in NGA-CF). The inscribed portraits of the Willson children (dated October 1843) are documented, including photographs, in NGA-CF.



Thomas Skyner, *John Stone*, 1953. 5.55



Thomas Skynner, *Eliza Welch Stone*, 1953. 5.56

4. An example is a set of four portraits in the Museum of Fine Arts, Boston: *John Adam Munsell*, *Mrs. Eliza Cushing Wingate Munsell*, *Washington Wingate Munsell*, *William Henry Munsell*; the latter two are reproduced in *M. & M. Karolik Collection of American Water Colors & Drawings 1800–1875*, 2 vols. (Boston, 1962), 2: 119.

5. The origin of these portraits was long thought to be Concord, New Hampshire. However, the only Moses Pike in New Hampshire whose age fits the inscription on the portrait back—37 years on 17 September 1846—is listed in the U.S. Census of 1850 as living in Groton, New Hampshire, with his wife, Clara. Mr. Pike's occupation in this census is listed as "merchant." The association with Concord may have resulted from confusion of Moses III (the subject) with his father, Moses Pike, Jr., or his grandfather, Moses Pike, Sr., who may have worked in Concord.

6. Although with different spellings, i.e., "Eighme" and "Eighmy," this unusual name shows up in several genealogies (e.g., Clarence Winthrop Bowen, *The History of Woodstock, Connecticut: Genealogies of Woodstock Families*, 6 vols. [Norwood, Mass., 1930], 5: 770) and the U.S. Census (1850) as belonging to a sizable number of residents of Buffalo and its suburbs around mid-century. Several Eighmes are listed in 1844 and 1848–1849 directories of Buffalo.

7. The 1850 census of New York State lists about twenty Jacob Conklins.

8. All of the Skynners recorded in genealogies available at the Library of Congress are either from Ontario or, more specifically, from Toronto. See M. V. B. Perley, compiler, *History and Genealogy of the Perley Family* (Salem, Mass., 1906), 390, and George A. Jarvis, George Murray Jarvis, and William Jarvis Wetmore, *The Jarvis Family* (Hartford: Case, Lockwood and Brainerd, 1879), 123, 125. Skynner is, however, originally an English name, and it is possible, if the artist was American, that he simply kept the older spelling of his name.

9. The late Joyce Hill, consulting research curator, MAFA, noted a number of itinerants traveling both from Canada to the United States and vice versa (telephone notes, 22 August 1985, in NGA-CF). See, for example, in J. Russell Harper, *Early Painters and Engravers in Canada* (Toronto, 1970), listings for the following: J. H. Gillespie (1793 England–1838), Thomas McIlworth (active 1757–1770), and Eliab Metcalf (1785 N.Y.–U.S. 1834).

Bibliography

Hollander, Stacy. "Discovering Thomas Skynner." *The Clarion* 15 (Summer 1990): 46.

1953.5.55 (1272)

John Stone

c. 1845

Oil on canvas, 77 x 61 (30¹/₄ x 24¹/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The tacking edges of the lightweight, fine support have been retained. No underdrawing is evident on the white ground, but the face and hands were modeled with gray brushstrokes. There is low impasto along the outlines of the sitter and in the marble column. The face appears to have been narrowed very slightly on the left side, and the right shoulder broadened. There is a 3 cm area of restoration in the chin and collar, and scattered restoration covers damage throughout the shirt and jacket.

Provenance: Recorded as from New York. Purchased in 1951 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 44. // Columbus, 1968–1969, no. 11.

1953.5.56 (1273)

Eliza Welch Stone

c. 1845

Oil on canvas, 76.7 x 61.2 (30¹/₁₆ x 24¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The tacking margins of the lightweight, fine support have been retained. Like *John Stone*, the ground is white and artist-applied, and the face and hands were modeled with gray brushstrokes. Unlike its pendant, underdrawing is apparent in this portrait in the neck, collar, and ear of the sitter. There is low impasto in the few decorative details. Design changes are visible in the vase, which was narrowed, and in the right shoulder of the sitter. A large square tear (15 x 17 cm) in the right shoulder has been repaired and extensively retouched. Retouching, much of it darkened, is also extensive in the background, dress, face, and neck of the sitter.

Provenance: Same as 1953.5.55.

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 45. // Columbus, 1968–1969, no. 12. // Arkansas Artmobile, 1975–1976.

ALTHOUGH NOTHING IS KNOWN about the sitters,¹ the portraits of the Stones can be dated fairly closely to 1843–1845. Eliza Stone's hairstyle dates to c. 1844 and Mr. Stone's collar and cravat to c. 1843.²

Stylistically, *John Stone* and *Eliza Welch Stone* are the most unusual of all the portraits by or attributed to

Skygger. Their elaborately painted backgrounds and bright colors, especially in Mrs. Stone's portrait, are unlike the simpler, more monochromatic backgrounds of the other four pairs of oils. The brilliant light blue which haloes Mr. Stone's head and highlights his background is particularly unusual. While both portraits have landscapes in their backgrounds, the tree to the left of Mr. Stone is much more freely painted than the scene beyond his wife. Paralleling the more distinct treatment of Mrs. Stone's background is the greater attention to decorative detail in her surroundings, seen in the vase of pansies and roses, the brightly colored paisley lap shawl, and the flowered wallpaper and chair back. Despite the more elaborate nature of *Mrs. Stone*, the two portraits comprise a compositional and coloristic balance. The central columns and the sitters' poses echo each other, and the orange-red drapery in the upper right hand corner of Mrs. Stone's likeness is diagonally mirrored in the shape and color of her husband's chair. Although there could have been a number of reasons for the unusually bright palette and decorative detail of this double portrait, especially as seen among Skygger's other canvases, it was not uncommon for elaborate portraits to have been commissioned on the occasions of weddings or anniversaries.

SDC

Notes

1. Attempts to locate biographical information about the sitters of these portraits through census records and local directories have been unsuccessful. Garbisch records indicate that the Stones were from Mohawk, New York, southeast of Utica in Herkimer County, which in the early nineteenth century was part of Montgomery County. No directories for Herkimer County before 1869 are known to exist, and all that is known about Mohawk during the 1840s, when these portraits were painted, is that its main business was producing cheese. According to Jane Spellman, director of the Herkimer County Historical Society, the marriage and other files of the society show no trace of John and Eliza Welch Stone (letter of 20 August 1985, in NGA-CF). No local records show the presence of Thomas Skygger in Mohawk during this time.

2. For the hairstyle, see Georgine de Courtais, *Women's Headdress and Hairstyles in England from AD 600 to the Present Day* (London, 1973), 115. According to Jean Druessedow, Costume Institute, MMA, American hairstyle fashions at this time were exactly current with those in England (telephone notes, 26 August 1985, in NGA-CF). For the dating of John Stone's costume, see Doriece Colle, *Collars . . . Stocks . . . Cravats: A History and Costume Dating Guide to Civilian Men's Neckpieces 1655-1900* (Emmaus, Pa., 1972), 201. This information supplied by Wendy Wallis, Costume Institute, MMA.

References

None

1967.20.4 (2337)

Portrait of a Man

c. 1845

Oil on canvas, 76.4 x 61.2 (30¹/₈ x 24¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The tacking margins of the fine, twill-woven support are still present. The white ground is very thin and smooth and the paint is extremely thin, mainly due to past harsh abrasion. Soft glazes are applied over, and blended into, the rather dry lower layers. A few pentimenti are visible to the naked eye and more clearly through infrared reflectography: a change in the lower contour of the book, changes in the contours of the sitter's collar at right, and slight changes in the sitter's hairline and possibly the eyebrows.

In addition to small minor tears in the figure, there are two large tears: an inverted V in the sitter's left shoulder and an oval in the brown background to the left of the ear. The ground and paint layers have been badly abraded in the past and have been extensively glazed over, mainly in the background, the shirt front, and the brown table.

Provenance: Recorded as from Connecticut. (Thomas D. Williams, Litchfield, Connecticut), by whom sold in 1951 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *101 Masterpieces*, 1961-1964, no. 68, color repro. // *111 Masterpieces*, 1968-1970, no. 64. // Tokyo, 1970.

1967.20.5 (2338)

Portrait of a Woman

c. 1845

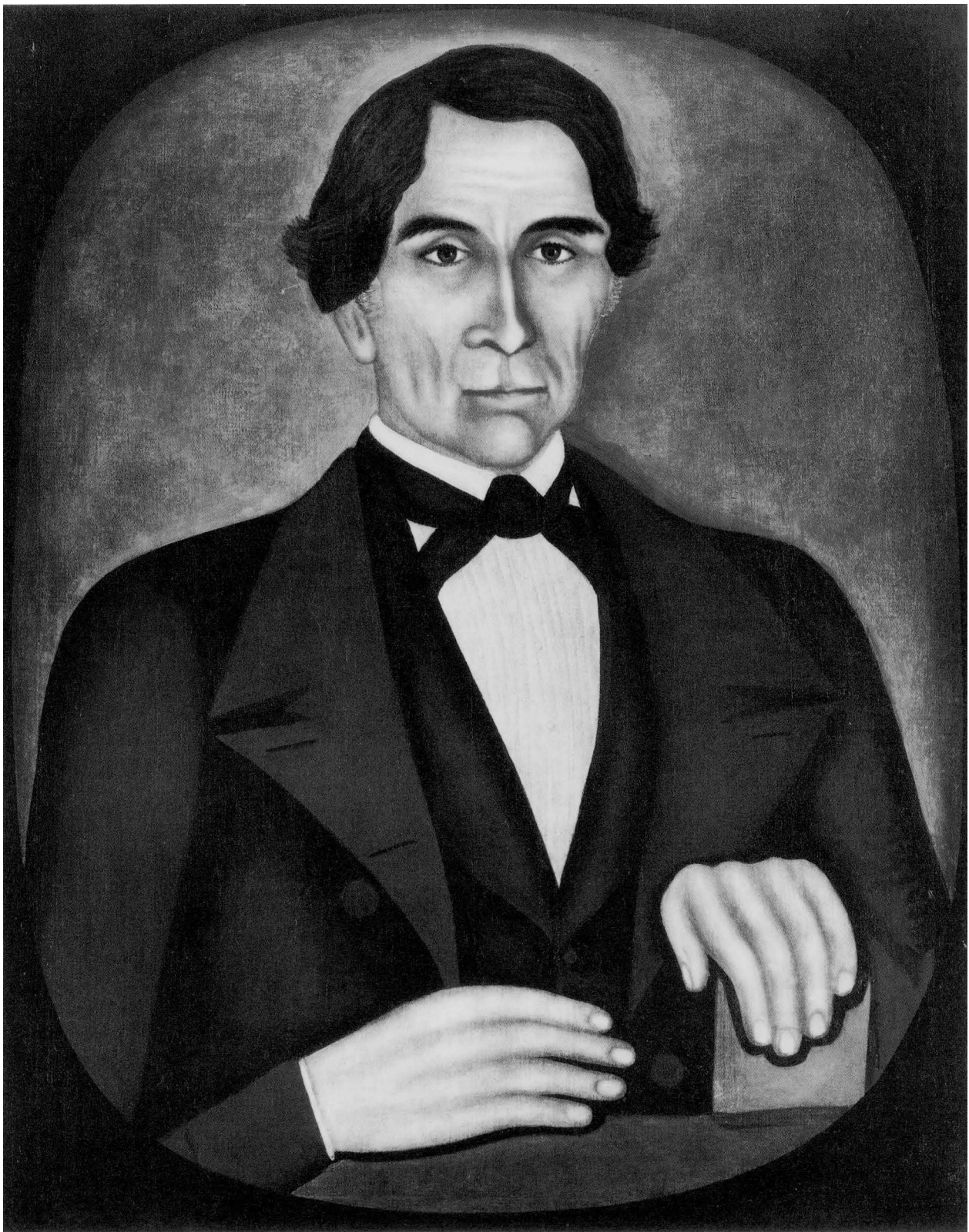
Oil on canvas, 76.4 x 61.2 (30¹/₈ x 24¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The fine, twill-woven support retains all tacking edges. The white ground is very thin and smooth and the paint is extremely thin, mainly due to past harsh abrasion. Infrared reflectography shows extensive changes in the contours of the hat and hair. The paint is handled in a similar fashion to that in the companion portrait. Two tears at the lower center of the painting have been repaired. There is moderately discolored overpaint over abrasion in the background and the whites, as well as over the tears.

Provenance: Same as 1967.20.4.

Exhibitions: *101 Masterpieces*, 1961-1964, no. 69, color repro. // *111 Masterpieces*, 1968-1970, no. 65. // Tokyo, 1970.



Thomas Skynner, *Portrait of a Man*, 1967. 20.4



Thomas Skynner, *Portrait of a Woman*, 1967. 20.5

WHEREAS THE PORTRAITS OF John and Eliza Stone (1953.5.55 and 1953.5.56) are probably the brightest and most decorative of Skynner's known works in oil, *Portrait of a Man* and *Portrait of a Woman* are the artist's most stern and monochromatic paintings. Silhouetted against brown oval backgrounds,¹ the subjects share similar poses and positioning of hands, as well as drawn, lined faces sharply modeled with dark shadows. As in other portraits by Skynner, the sitters' arms are awkwardly handled. Also representative of Skynner's style is the dark silhouetting of hands.

Both sitters appear to hold prayer books, and the woman also holds an awkwardly painted handkerchief. These attributes may indicate that the portraits originally had a mourning purpose, reinforced by the weeping willow tree in the painting or window at the upper right of the female portrait. Finally, the woman's white bonnet with long ribbons may be a version of the nineteenth-century "widow's cap." Such a cap, along with white trim on a black dress, often distinguished the widow from the other bereaved during periods of deep mourning.² However, such a suggestion must be accepted with caution, as black dresses were common for both everyday wear and many special occasions (as well as in Skynner's work), and the woman's bonnet may instead have had a religious significance.³

These portraits are dated on the basis of costume. The male sitter has a shirt, necktie, and coat identical to those in a portrait dated 1845.⁴

SDC

Notes

1. On Skynner's use of the oval format, see biography.
2. See Phoebe Lloyd, "In Memoriam," in Martha V. Pike and Janice Gray Armstrong, *A Time to Mourn: Expressions of Grief in Nineteenth Century America* [exh. cat., The Museums at Stony Brook] (N.Y., 1980), 92, 96–99. Lloyd believes that the bonnet in this portrait is a widow's cap and supports the possibility of the pair having a mourning purpose based on the reasons outlined above (telephone notes, 26 August 1985, in NGA-CF).
3. According to Wendy Wallis of the Costume Institute, MMA (telephone notes, 16 August 1985, in NGA-CF), the woman's cap is also similar to those worn by Amish and Mennonite women in the nineteenth century. See Melvin Gingerich, *Mennonite Attire Through Four Centuries* (Breinigsville, Pa., 1970), 125–128.
4. The portrait is *James Dunlop* by James Burns (Mrs. Donald M. Forsyth; Doriece Colle, *Collars . . . Stocks . . . Cravats: A History and Costume Dating Guide to Civilian Men's Neckpieces 1655–1900* [Emmaus, Pa., 1972], 227).

References

None

Dana Smith

1805–1901

(see the text for biographical information)

1971.83.11 (2574)

Southern Resort Town

c. 1880

Oil on canvas, 56.3 x 78 (22¹/₈ x 30³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

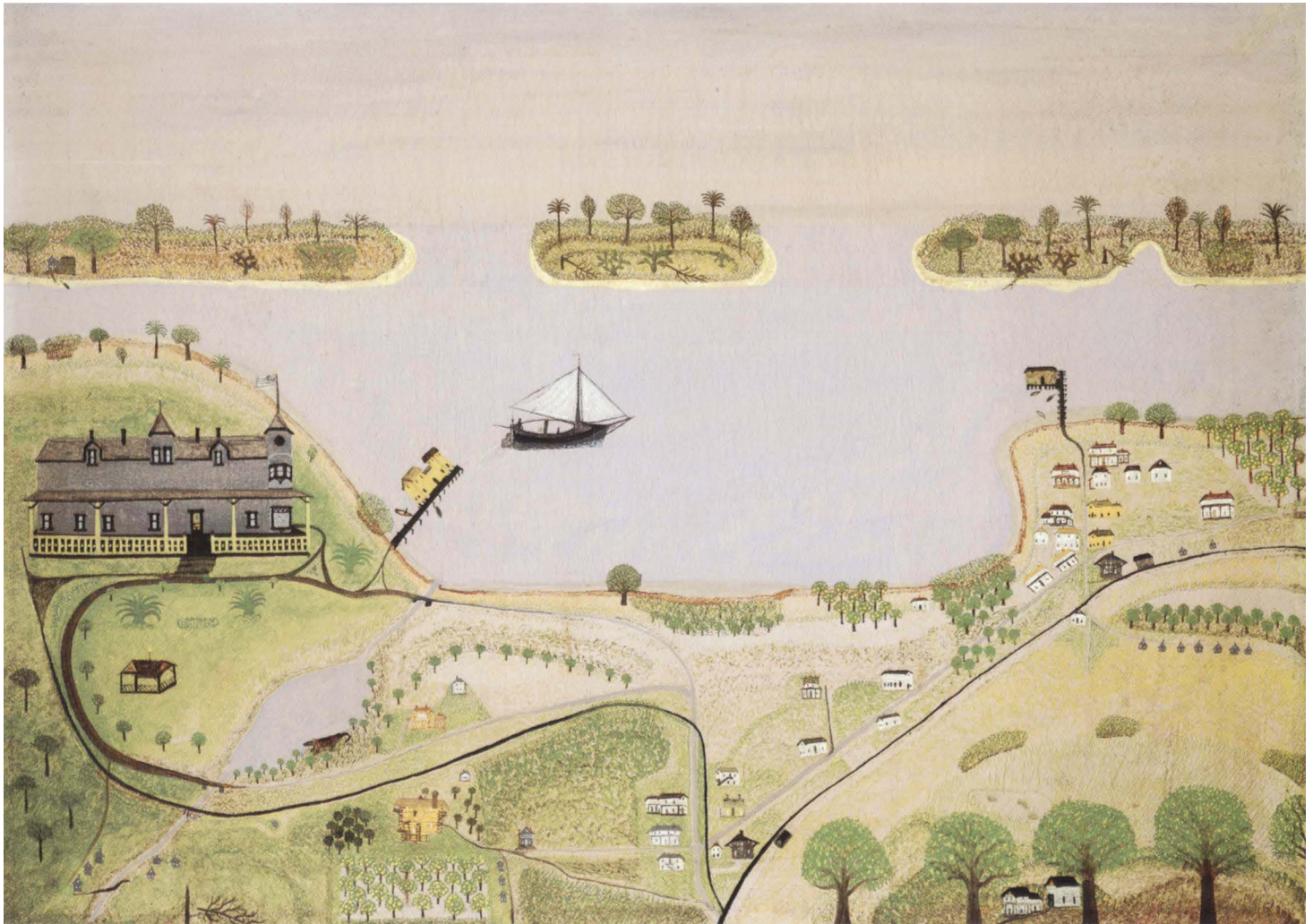
Technical Notes: The support is of moderate weight and weave. The ground, examined with a microscope and x-radiography, appears to be an off-white layer, perhaps containing white lead. The paint is thinly applied, with low impasto in the white and light colors. Losses are concentrated at the right.

Provenance: Recorded as from New Hampshire. (Robert Carlen Gallery, Philadelphia), by whom sold in 1962 to Edgar William and Bernice Chrysler Garbisch.

VERY LITTLE IS KNOWN about Dana Smith, the supposed painter of *Southern Resort Town* and *New Hampshire Panorama* (a Garbisch gift to the Museum of Fine Arts, Boston).¹ According to the Garbisch records, he was born in New Hampshire in 1805, lived in Franklin where he painted local scenes and died in 1901,² but no trace of him has been found in Franklin genealogical sources.³ The origin of the Smith attributions is unknown.

Southern Resort Town is probably a fanciful rendering of a specific place. The topography with its small offshore islands, distinctly different from the tree-covered mountains of the New Hampshire view, suggests a Florida or Georgia locale. This is supported by the alligator and orange groves. Attempts to identify the large building on the left have not been successful, but the architecture, with its porch and turret, is similar to the design of hotels built in Florida and Georgia in the 1880s and 1890s.⁴

Southern Resort Town and *New Hampshire Panorama* share an extremely elevated point of view.⁵ Although there is not a Florida or Georgia coastal region where one could get such a view, Smith's memory of the panoramic vistas of his mountainous home state may have inspired him to paint a town in this manner. Another possible explanation is the influence of widely circulated lithographs of town and city views, which after the Civil War were usually drawn with a high, imaginary viewpoint in order to provide maximum in-



Dana Smith, *Southern Resort Town*, 1971.83.11

formation.⁶ Smith may have also seen aerial photographs, which were introduced by Nadar in Europe in 1858.⁷ The first successful attempt at aerial photography in America, the so-called “Balloon View” of Boston, came two years later.⁸

Although Smith may have been aware of aerial photography and the popular lithographs, he was probably not copying when he painted *Southern Resort Town* and *New Hampshire Panorama*. Both works include buildings seen from a variety of vantage points and show disparities of scale. The oversized alligator in *Southern Resort Town* and the way some houses, as they follow curving roads and piers, look as if they could slide off the picture are unintentionally humorous and appealing aspects of Smith’s distinctive tropical landscape.

JA

Notes

1. Repro. in *111 Masterpieces*, 1968–1970, cat. no. 95. The Garbisches did not purchase the two paintings at the same time. They acquired *New Hampshire Panorama* from the Old Print Shop in New York on 6 February 1963. It measures 18 3/4 x 26 1/4 in.

Two additional works which are probably by the same Dana Smith are part of the Herbert Waide Hemphill, Jr., gift to the NMAA. The first, *Woman in an Interior*, is a collage signed DANA. The second is an unsigned and undated mountain landscape painted on a triangular canvas. Robert Bishop, from whom Hemphill acquired these works, recalls having discovered approximately a dozen paintings—mostly landscapes—by Smith in Germantown, Pennsylvania, and Franklin, New Hampshire, in the early 1960s. Locations of the other paintings remain unknown. See Lynda Roscoe Hartigan, *Made with Passion: The Hemphill Folk Art Collection of the National Museum of American Art* [exh. cat., NMAA] (1990), 201.

2. This information is contained in a letter written by Clifford Schaefer, former curator of the Garbisch collection, on 5 June 1973, in NGA-CF.

3. A Dana Smith, whose vital statistics are unknown, lived in Hudson, New Hampshire, more than forty miles south of Franklin. He was elected to public office in Hudson, in addition to being listed at various times as a hog reeve, surveyor of highways, and a corder of wood. Nowhere is he recorded as a painter.

4. For some comparable examples of late nineteenth-century Florida hotels, see the Magnolia Hotel in St. Augustine (*A Souvenir of St. Augustine* [New York: A. Wittemann, 1881], unpaginated), the Fort George Hotel, Fort George Island, and the Plaza Hotel in Rockledge (photographs of these and others on file at the Florida State Archives, Tallahassee; photocopies and information kindly provided by Joan Morris, in a letter of 17 December 1985, in NGA-CF). I am also indebted to Daniel T. Hobby, executive director of the Fort Lauderdale Historical Society, Daniel O. Markus, curator of collections at the Historical Museum of Southern Florida in

Miami, and Feay Shellman, curator of collections, Telfair Academy of Arts and Sciences, Savannah, Georgia, for their attempts to identify this building.

5. A few other naive painters chose to paint their landscapes from a similar point of view. See, for example, *Colgate University* by an unknown painter (present location unknown; *Old Print Shop Portfolio* 1 [November 1941], no. 16).

6. John W. Repts, *Views and Viewmakers of Urban America: Lithographs of Towns and Cities in the United States and Canada, Notes on the Artists and Publishers, and a Union Catalog of their Work, 1825–1925* (Columbia, Mo., 1984), viii,

3. According to Repts, before the Civil War most lithographed views were shown from a slight elevation, but after 1865 almost all viewmakers chose a much higher, imaginary vantage point. This observation is borne out by the many lithographs he illustrates, such as the views of Lebanon, New Hampshire, of 1884 (pl. 3), Wiscasset, Maine, of 1878 (pl. 52), and Ithaca, New York, of 1882 (pl. 54).

7. Beaumont Newhall, *The History of Photography from 1839 to the Present Day*, rev. ed. (New York, 1964), 51.

8. It was taken on 13 October 1860 by James Wallace Black from the balloon of Professor Samuel Archer King (*Images of America: Early Photography, 1839–1900* [exh. cat., LC], 1957, 86–87, nos. 334, 334a).

References

None

Royall Brewster Smith

1801–1855

BETWEEN 1830 AND 1837, Royall Brewster Smith executed some three dozen portraits of residents of southern Maine.¹ As an itinerant, he painted subjects from such towns as Limington, Gorham, and Saco, all located within twenty-five miles of each other. Many of these sitters were from related families, some of them connected to Smith's own.

There is no indication that Smith ever received formal training. Generally his works are three-quarter, half-length views on simple but brightly colored backgrounds.² Sitters are depicted with straight, thin-lipped mouths, bulbous noses, and cylindrical, sausagelike fingers. Often an inscription, including the subject's birthdate and the portrait's date of execution, is recorded in clear block letters on the front of the canvas. The careful lettering suggests that Smith may have worked as a sign painter as well as an artist.³

Born in Buxton, Maine, 7 August 1801, the artist was probably named after the Smith family's physician, Dr. Royal Brewster.⁴ As the eleventh of fourteen children of John McCurdy and Elizabeth McLellan Smith, Royall successfully survived a childhood of limited financial means and some illness to become a successful artisan.⁵ In 1840 he married Roxana Gowen in the town of Gorham. By 1843 the couple had moved to Bangor, where Smith worked as a carpenter and painter until his death in December 1855.

DC

Notes

1. These are named in the checklist of Kern and Kern 1988. The eight that are signed are: *Unidentified Woman Holding a Fan*, 1831 (private collection; Kern and Kern 1988, 51); *Arthur McArthur*, 1836 (private collection; Kern and Kern 1988, 52), *Sarah Prince Miltmore McArthur*, *Arthur McArthur 2d* [sic], *William Miltmore McArthur*, and *Catherine McArthur*, all 1836 (private collection); and *Miriam MacDonald* and *Nathaniel Marshall Richardson*, both 1837 (Mr. and Mrs. Donald C. Smith; the latter reproduced in Kern and Kern 1988, 53).

2. "The colors in most of his [Smith's] portraits are rather vibrant." Arthur Kern, letter of 16 May 1988, in NGA-CF. See, for example, the green background of *Portrait of an Older Woman with Bible*, c. 1835 (Sybil and Arthur Kern; *Antiques* 122 [September 1982], 567).

3. Smith also made family records; see Kern and Kern 1988, 50.

4. Dr. Royal Brewster was the brother of the artist John Brewster (1766–1854). Smith may have been acquainted with John Brewster and his work, but he does not appear to have been much influenced by the older artist.

5. Records show that Royall's brother Alexander was paid from 1821 to 1823 for boarding Royall, "sick boy son" of John Smith. Kern and Kern 1988, 50.

Bibliography

Kern, Arthur, and Sybil Kern. "Painted by Royall B. Smith." *The Clarion* 13 (Spring 1988): 48–55.

1978.80.17 (2751)

Eliza R. Read

1833

oil on canvas, 79.7 x 64.6 (31³/₈ x 25⁷/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At center right: ELIZA R. READ / BORN FEB'19. 1811. / PAINTED OCT'1833.

Technical Notes: The painting is executed on a very fine fabric which retains all tacking margins. There is an off-white ground of medium thickness which does not cover the tacking margins. Oil paint is smoothly applied as a fluid paste, with low linear impasto in the decorative details. The figure was painted first, followed by the background, and then the details of hair and costume. The sitter's shoulders are painted 1 to 2 cm higher than in the first laying-in. Long tears on the left side have been repaired, with the worst of these backed with masonite. Extensive inpainting has been done on the face and background.

Provenance: Same as 1978.80.18.

Exhibitions: Terra, 1981–1982, no. 18.

1978.80.18 (2752)

John G. Read

1833

oil on canvas, 79.7 x 64.5 (31³/₈ x 25³/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At center left: JOHN G. READ / BORN NOV'1. 1799 / PAINTED OCT'1833



Royall Brewster Smith, *Eliza R. Read*, 1978.80.17



Royall Brewster Smith, *John G. Read*, 1978.80.18

On book: *USEFUL / KNOWLEDGE*

Technical Notes: The painting is executed on a somewhat coarse fabric which retains all tacking margins. There is an off-white ground of medium thickness which does not cover the tacking margins. Oil paint is smoothly applied as a fluid paste, with low linear impasto in the decorative details. The figure was painted first, followed by the background, and then the details of hair and costume. Inpainting is found on the sitter's shirt and face.

Provenance: Recorded as from New York. (Old Print Shop, New York), by whom sold in 1954 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Terra, 1981–1982, no. 19.

JOHN AND ELIZA (Elizabeth) Roberts Deering Read lived in several of the then rapidly growing towns near the mouth of the Saco River in southern Maine. They were married in Saco on 23 December 1830 and had four children between 1831 and 1839. Eliza died in Biddeford, just across the river from Saco, in 1849. John's date and place of death are not known.¹

No records indicate what John Gilman Read's profession might have been. Biddeford, with a population that swelled from 1,760 in 1829 to 6,095 in 1850, was a center for shipbuilding and other industries. Numbers of lumber and cotton mills and hardware factories were also found in the Saco/Biddeford area.² One can only speculate on Read's connections with these industries. He must have been at least somewhat educated, for in his portrait he holds a copy of *Useful Knowledge*, a three-volume guide to the "various productions of nature, mineral, vegetable, and animal, which are chiefly employed for the use of man." First published in Philadelphia in 1818, the book was reprinted in London four times between 1821 and 1842, and was "intended as a work both of instruction and reference."³

As in other portrait pairs by Smith, the Reads are shown in three-quarter view, facing slightly toward each other, seated on an upholstered sofa with their arms resting on the boldly grained sofa back.⁴ Both sitters have the straight, tightly pressed mouth, rather bulbous nose, and awkwardly articulated hand found in many of Smith's likenesses. The portraits also exhibit the strong linearity, harsh shading, and meticulous attention to details of dress characteristic of the artist's style. The latter is particularly evident in Mrs. Read's fancy bonnet and lace fichu. The striking field of green behind the sitters is typical of Smith's vibrantly colored backgrounds.

This handsome pair of portraits was apparently executed about three years after Royall Brewster Smith began his career as a painter. By this time he had overcome the awkwardness of some of his earliest attributed works.⁵ The sitters' features have become more individualized, and the eyes, in particular, take on a penetrating, more realistic appearance that helps to breathe life into the images.

DC

Notes

1. Kern and Kern 1988 (see Bibliography), 55.
2. W. Woodford Clayton, *History of York County, Maine* (Philadelphia: Evert and Peck, 1880), 172–173, 197.
3. Rev. William Bingley, *Useful Knowledge; or, A familiar and explanatory account . . .*, 3 vols. (Philadelphia: A. Small, 1818), 1: title page.
4. Compare, for example, the signed portraits of *Unidentified Woman Holding a Fan* and *Husband of Unidentified Woman Holding a Fan*, 1831 (private collection; Kern and Kern 1988 [see Bibliography], 51).
5. Early attributed examples include portraits of the "Becker" Man and "Becker" Woman, 1830 (Newark Museum, New Jersey), and *Miriam Small*, 1830 (private collection), reproduced in Kern and Kern 1988 [see Bibliography], 48, 50.

References

1988 Kern and Kern (see Bibliography): 53, 55.

Abram Ross Stanley

1816?–1873/1880

ALTHOUGH THE DETAILS of Abram Ross Stanley's life are not certain, he may have been born 16 March 1816 in Salisbury, Herkimer County, New York, to Jedediah and Prudence Stanley, who had moved there six years earlier from New Hampshire.¹ Based on his middle name, the artist is sometimes identified as a descendant of Betsy Ross, but there is no evidence to support this claim.² Stanley began two years of study with an Italian artist in 1830 and soon after established himself as a portraitist. He is recorded as having taken a long hiatus from painting beginning in 1842, the year of his portrait of *Joshua Lamb* (1980.62.22); indeed, the 1850 New York State census lists his profession as goldsmith, perhaps reflecting his inability to support his young family solely on his earnings as an artist.³

Stanley and his family moved permanently to Shullsburg, Wisconsin, shortly after 1850—probably in 1853. Stanley's working life, like that of many naive painters, was marked by variety, and in Shullsburg he became the town postmaster.⁴ The 1860 Wisconsin census gives his occupation as jeweler, and not until 1870 is he recorded as a portrait painter. Stanley apparently died sometime between 1873, the date of his last known work, and 1880, when his wife appears alone in the census.

Aside from the National Gallery's two portraits, both of which were painted while the artist was still in New York State, the only works attributed to Stanley are three portraits in the collection of the State Historical Society of Wisconsin, all dating from after the artist's move there. The two of these works that are reproduced in Hopkins' article, *Nellie Jane Manning* (c. 1873) and *Moses Meeker* (1853/1865), resemble the National Gallery's *Eliza Wells* (1955.11.11) and, to a lesser degree, *Joshua Lamb*, in the modeling and configuration of the features, especially the shape of the eyes.⁵

ALH/LW

Notes

1. See Draper [1857] 1904, 3: 64, for Stanley's date and place of birth. In the 1850 New York census Stanley's age is listed as thirty, inconsistent with the 1816 birthdate. In subsequent censuses, the ages of both Stanley and his wife do not increase in ten-year increments, making it difficult to be certain of the years of their births.

2. Stanley is not mentioned in the Ross genealogy, which traces the various lines descending from Ross and her family (see William D. Timmins and Robert W. Yarrington, Jr., *Betsy Ross: The Griscom Legacy* [Salem County, N.J., 1983]).

Much colorful embellishment of this sort has slipped into Stanley's biography over the years, most of it first appearing in Hopkins' article (see Bibliography). Because it was written more than seventy years after the artist's death and no sources for the information are cited, it is difficult to know how much anecdote and apocrypha may have been included.

3. Draper reported that Stanley gave up painting in 1824, apparently a transposition of 1842.

The 1850 New York census places Stanley in the town of Mexico, Oswego county, about seventy-five miles northwest of his parents in Salisbury. Living with him were his wife, Mary, age twenty-five; his daughter Josephine, age five; and a two-year-old son named Marquis.

4. See Hopkins 1952, 88, for the date of Stanley's move west. Draper writes that Stanley "held the responsible office of Post Master at Shullsburg for a long period," but Stanley seems to have been in Wisconsin only four years when this biographical sketch was published (Draper [1857] 1904, 3: 64).

5. The third work owned by the State Historical Society of Wisconsin, *Absalom A. Townsend*, is mentioned in the Draper biographical sketch and thus must have been painted before 1857. Because photographs of this work are not available, its stylistic relationship is not known.

Both National Gallery portraits are inscribed on the reverse of the canvas with the names of the artist and sitter and the date (see entries for inscriptions). The three Wisconsin paintings have backings that prevent examination of the reverse of the canvas and are not inscribed on the front (Anne Woodhouse, curator of decorative arts, State Historical Society of Wisconsin, Madison, letter of 16 March 1988, in NGA-CF).

Bibliography

Draper, Lyman Copeland, ed. *Collections of the State Historical Society of Wisconsin*. 3 vols. 1857. Reprint. Madison, Wis., 1904, 3: 64.

Butts, Porter. *Art in Wisconsin*. Madison, Wis., 1936: 76, 97.

Hopkins, Kenneth R. "Three Wisconsin Primitives." *Art in America* 40 (Spring 1952): 80–91.

Groce and Wallace 1957: 598.

1955.11.11 (1429)

Eliza Wells

1840

Oil on canvas, 64.1 x 59.6 (25 1/4 x 23 1/2)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse, surrounded by an elaborate painted cartouche (no longer visible; photograph taken prior to lining, in NGA-CF):¹ (18) *Miss Eliza, Wells AE 21 (40) / A.R. Stanley, Oneida*

In pencil on the back of the frame: *painted by / Hill? [sic] Oneida N Y*

Technical Notes: The original twill-weave support has all tacking margins intact. The viscous white ground was applied by the artist only to the area of the canvas underneath the figure, an unusual practice. The consistency of the paint ranges from paste to liquid and in places is overly rich in medium. There are no notable areas of impasto.

The pink border of the shawl is marked by severe traction crackle, the result of the application of a layer of white paint over a still-wet red layer underneath. The red flowed through the white, creating the present effect of crackled pink. A large, nearly circular fabric loss in the region of the sitter's neck and chin has been filled, along with additional small, scattered paint losses. All the inpainting is discolored and the fills are out-of-plane. A natural resin varnish was only partially removed during a cleaning, leaving dark uneven residues which are most noticeable in the whites.

Provenance: Recorded as from Albany, New York. Purchased in 1950 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 90. // Easton, 1962, no. 34. // Untitled exhibition, Alexandria Mental Health Association Benefit, Mulrooney Hall, Alexandria, Virginia, 1972, no cat. // Carlisle, 1973.

IN HIS PORTRAIT OF ELIZA WELLS, Abram Ross Stanley demonstrates that his skill extended beyond the shorthand method of representation used two years later in *Joshua Lamb* (1980.62.22). Here, moderately sophisticated techniques are employed, such as the overlapping of semitransparent layers of paint in the sitter's deep-green dress. Stanley took more care to achieve naturalistic effects in some areas than in others, and clearly concentrated his interest on the subject's head. The facial modeling is created with fairly subtle tonal gradations, and the three-quarter angle of the head is handled competently. Stanley rendered the remainder of the portrait in varying degrees of schematization, the background town vista being the most sum-

marily painted, with buildings, people, and landscape elements hastily drawn on ungrounded fabric.

The composition follows conventions adopted from academic portraiture; the dark brown swagged drapery, the prop book, and the sitter's traditional pose do little to animate the work. The lively touches of color in the sky, water, and city view help relieve the portrait's formality slightly.

In the Garbisch records this painting was given the title *Eliza Wells of Utica, New York*, probably based on information provided by the previous owner. No information about the sitter has been located.² From the inscription it can be deduced that she was born c. 1819.

Stanley's inscription of "Oneida" on the back of the canvas is somewhat baffling. The city pictured has long been identified as Utica, Oneida County, New York, and the specific view as Baggs Square, showing John and Genesee streets along the Erie Canal.³ It is unusual, however, for an artist to record the county of the sitter's home rather than the town, and the painted city differs from Utica in several ways. By 1840 there was a railroad, not in evidence in the painting, parallel to the canal. The Dutch Reform Church and Trinity Episcopal Church, possibly represented by the dome and the steeple, respectively, at the far left of the vista, were not located on the same axis as they are in *Eliza Wells*. Further, the building at the far right, the most fully detailed structure in the painting, does not correspond to anything known, past or present, in Utica.⁴

The town might be Oneida, in neighboring Madison County, New York,⁵ but it seems unlikely that this town, founded in 1829 and incorporated as a village eight years after the date inscribed on the painting, would have been as large as the one depicted in *Eliza Wells*.

The portrait's unusually ornamental frame is exceptional. Whether it was designed or commissioned by Stanley is not known, but it appears to be of contemporary date. Affixed to the wide, flat, black frame, carved and colorfully painted birds, flowers, stylized grape clusters, finials, and a cornucopia display a decorative exuberance at odds with the conventional restraint of the portrait.⁶

LW / ALH

Notes

1. Before the 1950 treatment, an oblong patch of putty covered with white oil pigment lay under part of this inscription. This patch corresponded to an area on the painting that had become somewhat convex. Alberto P. Angeli, the Gar-



Abram Ross Stanley, *Eliza Wells*, 1955.11.11

bisch conservator, removed the putty (hence the inscription) from the fabric with a knife before lining the painting. In the process, he discovered that it covered a tear under the figure's neck and chin (see Technical Notes), which had been "solidly and perfectly joined together by means of an unidentified adhesive."

Since the pigments used to fill the area around the tear did not respond to the strong solvents used during the cleaning process, Angeli concluded that the artist had repaired the loss himself, either during or shortly after the execution of the painting, and that the main purpose of the large, decorative inscription had been to conceal this tear. (See Angeli's reports of 3 February and 13 March 1950, in NGA-CF.)

2. Neither the Madison County nor the Oneida County historical societies could find any trace of Eliza Wells around 1840. Since most women did not work outside the home, their names are not included in city business directories, and unless they were heads of households, they were not named in census records until 1850.

3. A note identifying the site appears in the Garbisch records, suggesting that the information may have come from the same source as the painting, perhaps a dealer or another collector. According to Utica city directories, from 1821–1832 a John Welles was the proprietor of a coffee house on Baggs Square, but his relationship, if any, to Eliza Wells, is unknown.

4. Sarah Clark-Langager, curator of painting and sculpture, Munson-Williams-Proctor Institute, Utica, New York, in consultation with Doug Preston, director, Oneida County Historical Society (letter of 30 August 1983, in NGA-CF).

5. James V. DeMauro III, Madison County Historical Society, Oneida, New York, was unable to verify whether or not the town in the background resembled Oneida (letter of 1 March 1988, in NGA-CF).

6. When questioned about the pencil inscription on the back of the frame (see Inscriptions), DeMauro reported that a Seth Hill and Son lumber company was in operation in Oneida in the nineteenth century. No connection between this company and the inscription has been established.

References

None

1980.62.22 (2810)

Joshua Lamb

1842

Oil on canvas, 61.9 x 48.2 (24 ³/₈ x 19)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse (no longer visible; photograph taken prior to lining, in NGA-CF): *Joshua Lamb This Liknes taken 1842. / By A Stanley*

Technical Notes: The primary support, an irregular twill-weave fabric, is lined to a heavier fabric and marouflaged to a rigid support. The white ground is thick and opaque and was applied by the artist. Paint consistency ranges from thin and liquid to viscous in the areas of wet-into-wet

blending. Some of the white highlights are slightly raised. In the boy's garment, an orange underlayer is visible through the opaque top layer. This unusual technique is especially noticeable because the area is somewhat abraded.

Judging from stretcher bar creases and paint loss, it appears that at some point the painting was attached to a stretcher smaller than the original. As currently stretched, the painting is slightly larger than the original, with paint having been added at the right side. The losses resulting from the format change and from the large-aperture crackle have been inpainted.

Provenance: Recorded as from New York. (Gus Knapp, city unknown), by whom sold in 1966 to Edgar William and Bernice Chrysler Garbisch.

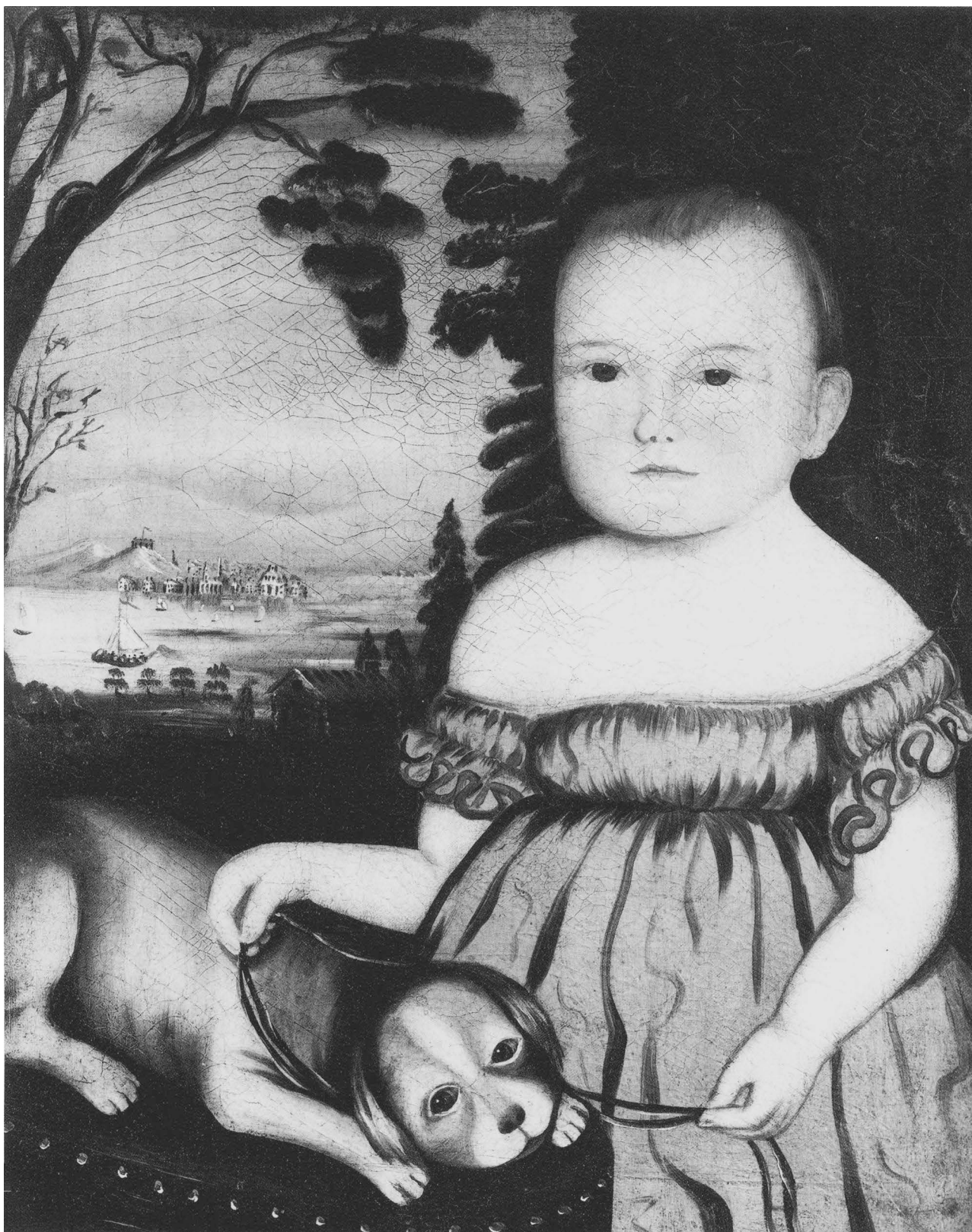
Exhibitions: *III Masterpieces*, 1968–1970, no. 69, color repro.

ALTHOUGH THE DIFFERENCES between this portrait and *Eliza Wells* (1955.11.11) initially seem great enough to inspire doubt about their common authorship, closer examination reveals similarities such as the treatment of the trees, the shape of the eyes, and the cursory method of painting the city view. In each, the sitter is posed at a three-quarter angle to the picture plane, in front of a dark backdrop, with a windowlike view of a distant landscape at one side. While such compositional similarities may be traced to academic portraiture, other parallels are attributable to style rather than just convention. The use of opaque paint over brightly colored lower layers which were intended to modify the surface color is a unique practice shared by both portraits. The widely divergent appearance of the two portraits is a result in part of the rapid execution of passages of *Joshua Lamb*.

Stanley's interest in this portrait seems not to have been to create a detailed likeness, as he did two years earlier in *Eliza Wells*. There is little feeling of structure under the boy's skin, and his face is particularly round and nonsculptural. Stanley's less assured handling of the three-quarter angle gives both the boy's jaw and nose the appearance of a slight bulge to the left.

Convincing differentiation of texture and depiction of shadow also appear to have concerned Stanley less in *Joshua Lamb* than in *Eliza Wells*. The background foliage is generalized, and the folds of the boy's garment are defined by wide strokes of brown paint which form an almost abstract pattern over the yellow-gold dress. Most of the visual interest of the portrait derives from its rich coloration, the child's expression, and his engaging puppy.

Stanley adopted the dog in *Joshua Lamb* from a pop-



Abram Ross Stanley, *Joshua Lamb*, 1980.62.22

ular nineteenth-century print of a pair of dogs in which one leans on the other, with a foreleg draped protectively over it.¹ In pose and markings, the lower dog in this pair strongly resembles the dog in *Joshua Lamb*.

Nothing is known about the sitter beyond what is written in the inscription on the reverse of the portrait. Since Stanley is recorded in New York State in 1842 (in the *Eliza Wells* inscription) and again in the 1850 census, it is likely that young Joshua Lamb's home was also in New York State.

LW / ALH

Notes

1. As there are several different prints with the same two puppies, Stanley's precise source is unclear. The Smithsonian Institution alone owns three colored lithographs that vary slightly in color and background design: *Puppies*, 1846, Kellogg and Thayer, New York, lithographers; *The Two Dogs*, 1833/1842, D. W. Kellogg and Co., Hartford, Connecticut, lithographers; and an untitled lithograph of c. 1830 in which the image is reversed, inscribed *Drawn by I. Herring* (James Herring?, 1794–1867), and printed by P. Maverick, New York (all Harry T. Peters "America on Stone" Lithography Collection, NMAH; photographs in NGA-CF).

Many naive artists copied these prints. The Smithsonian has an untitled and undated watercolor that Mary Black thinks is a theorem painting (notes in NGA-CF; see entry for William Stearns' *Bowl of Fruit* [1953.5.34] for discussion of theorem painting). A very similar image, probably another theorem painting, is reproduced in an auction advertisement in *Antiques* 123 (May 1983), 976. See also James Ayres, *English Naive Painting 1750–1900* [New York, 1980], no. 97, for a British example entitled *Canine Friends*.

References

None

William Stearns

active c. 1830/1840

(see text for biographical information)

1953.5.34 (1240)

Bowl of Fruit

c. 1830/1840

Watercolor on velveteen, 47.3 x 52.7 (18 5/8 x 20 3/4)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower left, probably applied with a stamp: *PAINTED BY*

At lower right, probably also with stamp: *WILLIAM STEARNS*

Technical Notes: The design is executed on a single piece of fine, dense, weft, cut-pile cotton fabric. Pigment is for the most part located on the outer tips of the cut-pile fibers. Dark intense areas and fine details exhibit both heavy pigmentation and matting of the cut-pile fibers, with pigment extending down the fiber and onto the ground weave. Some of the highlighted areas of the fruit appear to have been augmented with opaque white pigment. The inscription at the bottom of the bowl appears to have clear, precise edges and is in black. It may have been made with a stamp: the fibers appear slightly crushed down although the colorant is on the surface of the cut pile. There is a large stain along the lower proper left side, the bottom right corner, and along the top proper right corner. There is also an area of darker coloration along the length of the proper right side. These stains represent previous moisture damage and potentially degraded areas of the ground fabric. There are many dark spots of localized degradation of the ground fabric throughout. In 1984 the piece was removed from its previous mount and stitched to a washed, unbleached, plain-weave cotton, then mounted on a basswood stretcher.

Provenance: Recorded as from New England. (Isabel Carlton Wilde, Cambridge, Massachusetts.) (Edith Gregor Halpert, American Folk Art Gallery, New York), by whom sold in 1946 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Columbus, 1968–1969, no. 14.

THE PRACTICE OF MAKING stencil patterns and using them to create pictures on fabric or paper came into vogue in England at the turn of the nineteenth century.¹ Shortly thereafter the art was brought to America, where it reached its peak of popularity in the 1820s and 1830s but continued to thrive for several decades following.² In contemporary treatises, the process of making pictures with stencils was most commonly



William Stearns, *Bowl of Fruit*, 1953.5.34

known as “theorem painting,” each stencil being a “theorem.” It was also called velvet painting, Oriental tinting, and Poonah painting, after Poonah, Bombay, where some believed the technique had originated. Theorem painting was generally considered a woman’s pastime, much like embroidery. It became part of the standard curriculum in ladies’ seminaries, and the instruction manuals which abounded were usually addressed specifically to women.³ Numerous theorem paintings are known to bear women’s signatures, but those stamped or signed by William Stearns are the only ones known that clearly were made by a man.⁴

William Stearns has not been positively identified. He may be the man of that name from Mansfield, Massachusetts, born in 1808, who is believed to have made calligraphic drawings in the 1820s and is recorded as having “died a painter” in 1845.⁵ The Mansfield William Stearns was the son of Isaac and Susannah Stearns, and married Nancy Hicks Walker of Dighton, Massachusetts, in 1831. In the possession of his descendants is an unsigned stencil picture of a horse, but they also have a great volume of calligraphic drawings and naive watercolors made by William’s twin sisters, either of whom could have been its artist.⁶ Although this William could well have been a theorem painter, there is neither signed art work nor documentary evidence to indicate that he was.

Stearns’ three known pictures are still lifes, the most popular subjects for theorem compositions.⁷ He applied his name with a stamp on both the National Gallery *Bowl of Fruit* and *Theorem Still Life with Watermelon* (AARFAC; Rumford 1988, cat. no. 107). The third work, *Basket of Flowers* (signed on the basket; present location unknown),⁸ was not made with stencils on velvet, but painted freehand on paper, with great care.

Although no sources for Stearns’ compositions have been found, several theorem paintings by less skilled hands are so similar to *Bowl of Fruit* that a common source seems certain.⁹ They show the blue fluted bowl, leaves, pineapple, and other fruit in nearly identical arrangements. Groups of closely related compositions such as this are common in the corpus of nineteenth-century theorem paintings, perhaps because the manuals dictate that it is not originality but technical skill that makes a good theorem painting. The guides encourage, if not require, tracing the stencil patterns from prints.

As outlined in the instruction books, the procedure for making theorem paintings involves a long series of steps (which vary from book to book). One cannot tell just how closely these often complicated rules were fol-

lowed, but they nevertheless provide an understanding of the materials and techniques used and insight into those qualities thought to constitute an accomplished theorem painting. Beginning with the making of the “theorems” (stencils) themselves, the first step is to trace the design onto pieces of tissue paper, dividing the picture in such a way that adjacent objects not appear on the same sheet of paper. This ensures that a color, when applied, does not run into the one beside it. The tissue is then placed over “horn paper” (cardboard stiffened with layers of linseed oil and turpentine) and the theorems are cut out by going over the lines on the tissue with a sharp instrument.

The rules for painting presented by Matthew D. Finn in *Theorematical System of Painting*, published in New York in 1830, are typical of the manuals and appear to have been heeded by skilled artists such as Stearns. Finn writes, for example, that “the brush should be held perpendicularly to the paper [or velvet], and worked with a circular motion of the wrist,” and, that “to complete a shaded edge, work the brush circularly from you, along that of your theorem, leaning rather heavily on it during the operation.”¹⁰ Paints used in theorem painting were generally water soluble, and the artist had to take care not to dilute them too much lest the color bleed when applied to the support. The goal was to create delicate gradations of color within the shapes defined by the stencils.

William Stearns was a particularly adept theorem painter. Each form in *Bowl of Fruit* is shaded with great subtlety and control. Most notable are the leaves, in which green centers gently merge into a brown color which deepens toward the edges. The leaf veins are not indicated by stenciling, but have been added freehand with a very fine brush or pen, a technique recommended in several of the treatises. Stearns chose colors in a variety of pleasing hues, best seen in the different varieties of grapes rendered in bunches of light blue, an unusual pale green, and a deeper, richer blue.

All three of Stearn’s compositions are characterized by tight organization. The forms in both the National Gallery picture and *Basket of Flowers* are symmetrically balanced. While the arrangement of *Theorem Still Life with Watermelon* is less traditional, it is similar to Stearns’ other works in that no object strays from the almost perfect oval in the center of the painting. Although the compositional harmony seen in his work could be attributed to his sources, his treatment of these arrangements is more accomplished than those by other hands who attempted them.

JA

Notes

1. Other works in the National Gallery collection made by this method are Salome Hensel, *To the Memory of the Benevolent Howard*, 1823 (1971.83.22), and *Basket of Fruit*, c. 1830 (1953.5.103), *Fruit on a Tray*, c. 1840 (1953.5.104), and *Peaches—Still Life*, c. 1840 (1953.5.105), by unknown artists.

2. On the history of theorem painting, see Vickie McIntyre, "Theorem Painting," *Early American Life* (August 1981), 27–28, 62–65; and Louise Karr, "Paintings on Velvet," *Antiques* 20 (September 1931), 162–165.

3. Some examples of instruction books are Matthew D. Finn, *Theoretical System of Painting* (New York: J. Ryan, 1830); B. F. Gandee, *The Artist or, Young Ladies' Instructor in Ornamental Painting, Drawing, Etc.* (New York: W. Jackson, 1835); Levina Urbino, *Art Recreations* (Boston: J. E. Tilton and Co., 1860); and Maria Turner, *Young Ladies' Assistant in Drawing and Painting* (Cincinnati: Corey and Fairbank, 1833).

4. Stearns was not the only male painter of theorem pictures. Several passages from the diary of an unknown man residing in Washington, D.C., written in 1832 and 1833, describe his education in the theorem method by an itinerant woman and his subsequent practice of the art. These journal entries are reprinted in "Another Note on Theorem Painting," *Antiques* 21 (June 1932), 258–259. Milton W. Hopkins (q.v.) is recorded as having taught theorem painting in Richmond, Virginia, in 1829 (Groce and Wallace 1957, 326).

5. R. Hanson Antiques, Yarmouth, Maine, has two calligraphic drawings signed "William Stearns" and inscribed "Mansfield, Massachusetts." One is dated 1826 and the other 1829.

I am grateful for the assistance of Dinah S. Amsden, director, Mansfield Public Library, with the genealogical research, including the reference to Stearns' painting profession which appears in *Vital Records of Mansfield Massachusetts to the End of the Year 1849* (Salem, Mass., 1933), 59.

6. Biographical information and photocopies of the family drawings were generously provided for the NGA curatorial files by descendant Stuart H. Buck. According to Buck, William was primarily a farmer.

7. Common but less frequent subjects include landscapes, biblical and literary themes, and mourning pictures.

8. *Kennedy Quarterly*, 8 (January 1974), no. 36. In 1982 this work was owned by dealer Judy Lennett, Ridgefield, Connecticut.

9. Some works related to *Bowl of Fruit*, none by known painters, are: *The Blue Bowl* (AARFAC); *Fruit in a Blue Waterford Bowl* (NYSHA); *Fruit in a Turquoise Blue Waterford Bowl* (NYSHA); and two untitled and unlocated paintings (*Old Print Shop Portfolio* 11–12 [March 1953], no. 9; and sale, Sotheby's, New York, 8 October 1983, no. 51).

10. Finn 1830, 10–11.

References

None

Joseph Whiting Stock

1815–1855

JOSEPH WHITING STOCK was born on 30 January 1815 in Springfield, Massachusetts, where his father worked at the U.S. Armory. In 1826 an oxcart fell on him, paralyzing him from the waist down, and in 1832, on the advice of his physician, he began to study art so that he might make a living. His teacher was Franklin White,¹ a pupil of Chester Harding (1792–1866).

In 1834, when Stock was commissioned by Dr. James Swan to do a series of anatomical drawings, the doctor constructed a wheelchair which enabled the artist to sit up and move about his parents' home. The chair could be lifted on and off trains, and soon Stock was accepting portrait commissions in neighboring and more distant towns. In 1837 he worked in Stafford, Connecticut, for several weeks. After surviving a life-threatening hip operation in 1839, he went to Warren and Bristol, Rhode Island, in 1842; New Bedford, Massachusetts, in 1842–1843; Middletown and Goshen, New York, in 1852–1853; and Port Jervis, New York, his last place of work, in 1854. Between his travels he worked in rented studios in Springfield. It is unusually fortunate that Stock kept a diary of his activities and commissions for fourteen years. This rare documentation not only describes Stock's career, but provides great insights into the lives of nineteenth-century itinerant portrait painters in general.

Stock's sitters are usually depicted with warm flesh tones, open facial expressions, and dark eyes of a rounded oval shape. The artist's works are also characterized by broadly painted, boldly patterned carpets which he emphasizes by tilting them upward toward the picture plane.

In addition to the full-length portraits of children at which he excelled and the half-length portraits of adults, Stock painted miniatures and a few landscape and genre scenes. He also sold boxes, clocks, and frames ornamented with shells, and toward the end of his career he copied daguerreotypes. His journal records that from 1832 to 1846 he executed over 912 paintings and

left an additional 85 to 95 among his possessions at his death.²

Stock died of tuberculosis in 1855 at the age of forty, in the city where he was born.

DC

Notes

1. Tomlinson 1976, ix, 6. White's dates have not been determined.

2. Jones 1977, 3.

Bibliography

Clarke, Jr., John Lee. "Joseph Whiting Stock, American Primitive Painter." *Antiques* 34 (August 1938): 113–120.
Tomlinson, Juliette, ed. *The Paintings and the Journal of Joseph Whiting Stock*. Middletown, Conn., 1976.
Jones, Betsy B. *Joseph Whiting Stock* [exh. cat., Smith College Museum of Art]. Northampton, Mass., 1977.

1980.62.23 (2811)

Baby in Wicker Basket

c. 1840

Oil on canvas, 77.4 x 66.3 (30¹/₂ x 26¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The moderately fine fabric is very tightly woven. The ground is a single white layer. The application of the oil-type paint is moderately thin, executed with low smooth brushstrokes. The painting is slightly abraded on the nubs of the fabric, and there are scattered small areas of loss; the inpainting of these areas has turned slightly dark.

Provenance: Recorded as from "New York City, . . . but originated in Massachusetts." (Springfield, Massachusetts, dealer [probably Peter Kostoff], May 1940); by whom sold to (Downtown Gallery, New York, 1940), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Opening Exhibition*, Downtown Gallery, New York, 1940, no cat. // *Inter-American Folk Arts*, Downtown Gallery, New York, 1942–1943, no cat. // *American Primitive Painting of Four Centuries*, Arts Club of Chicago, 1943, no. 29. // *The American Family: Folk Paintings 1750–1850*, Downtown Gallery, New York, 1948, no. 8. // *American Primitive Painting 1750–1950*, Milwaukee Art Institute, 1951, no. 3. // NGA, 1954, no. 88. // *101 Masterpieces*, 1961–1964, no. 58, color repro. // *111 Masterpieces*, 1968–1970, no. 63, color repro. // *American Naive Paintings*, (IEF) 1985–1987, no. 56, color repro. // Italy, 1988–1989, no. 56, color repro.

THIS UNUSUAL BABY PORTRAIT is striking for several reasons: the arresting composition of the wicker

cradle¹ placed diagonally across the canvas and tilted upward to show its inhabitant, the forthright gaze of the infant, and the strange contour of the pillow behind its head.

Stock notes in his journal, between 1837 and 1843, the making of portraits of several infants ranging in age from a half-year to one-and-one-half years old. A number of these were done "from corpse,"² and it is quite possible that the child in *Baby in Wicker Basket*, seen in an uncommon reclining position, was painted after its death. In addition, the odd, almost levitating pillow behind the infant's head and shoulders provides a momentary illusion of cherub's wings, perhaps a reminder of an innocent soul departed.

DC

Notes

1. A rocker is attached to the wicker basket, making it in actuality a cradle.

2. Tomlinson 1976 (see Bibliography), 18.

References

1980 Brant and Cullman: 71.

1980.62.8 (2793)

Girl with Reticule and Rose

c. 1840

Oil on canvas, 118.6 x 75 (46⁵/₈ x 29¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The fabric is tightly woven of moderately heavy threads. The ground is a moderately thick white layer. The oil-type paint is applied as a fluid paste with low brushmarking. There are no large paint losses except along several tears. There are some pronounced cracks on the right arm and just below on the garment. The repaint over the tears and holes is discolored.

Provenance: Recorded as from New York. (Possibly David David, Inc., Philadelphia, until June 1958), by whom sold to (Edith Gregor Halpert, Downtown Gallery, New York), by whom sold in 1958 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *New Acquisitions*, Downtown Gallery, New York, 1958,¹ no cat. // *American Naive Paintings*, (IEF) 1985–1987, no. 57, color repro. // Italy, 1988–1989, no. 57, color repro.

ALTHOUGH *Girl with Reticule and Rose* has a simpler background than most of Stock's portraits of children, it bears great similarities to other of his paintings.



Joseph Whiting Stock, *Baby in Wicker Basket*, 1980.62.23



Joseph Whiting Stock, *Girl with Reticule and Rose*, 1980.62.8

The loose, free brushwork of the boldly painted floor pattern as well as the bright but harmonious colors² are typical of the artist. The position of the child facing forward, her left hand grasping a pink rose, her right toe pointing outward, is found in several other portraits by Stock including *Miss Gilmore*, late 1830s (private collection); *Mary Abba Woodworth*, 1837 (Museum of Fine Arts, Springfield); *Jane Tyler*, 1841 (private collection).³

The subject has not been identified. She may, however, be one of two little girls listed in Stock's journal whose portraits were approximately the same size as this work. Elizabeth Harthorn,⁴ painted in 1836, and Ellen Belden,⁵ painted in 1838, were both three years old and lived in the Springfield, Massachusetts, area. The style of *Girl with Reticule and Rose* resembles that of other known Stock portraits executed c. 1836–1842.

DC

Notes

1. The date of this exhibition is recorded incorrectly as 1957 in the Downtown Gallery papers (AAA).
2. In this painting the child wears a white dress with a pink sash, and a pink neck cord with a strawberry-shaped and colored pendant. She holds a black purse trimmed with pink. Her hair is red, her eyes gray, and she stands against a gray background upon an orange, beige, and black patterned carpet.
3. Repros. of all three are in Tomlinson 1976 (see Bibliography), figs. 11:10, 1:5, and 1:18, respectively.
4. Tomlinson 1976 (see Bibliography), 13.
5. Tomlinson 1976 (see Bibliography), 16.

References

None

1959.11.2 (1537)

Mary and Francis Wilcox

1845

Oil on canvas, 122 x 101.6 (48 x 40)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On book: *REMEMBER / ME*

Technical Notes: Spots of off-white or beige ground are visible, but it is not possible to determine if it is a continuous underlayer. The oil-type paint is thinly and opaquely applied, with low impasto on the lace of the bloomers of the child at left. Transparent dark glazes are applied over opaque lighter paint to create shadows in the children's robes. Due to the transparency of the overlying paint layers, the following pentimenti are visible: the child at

right originally had longer hair, later painted out; the proper right shoulder of this child has been lowered, and its proper right bloomer has been moved slightly to the right; the pointing finger of the girl at left has been moved slightly lower and to the left. The paint layer is exceptionally well preserved; retouching is confined to a few pinpoint spots in the background, along crackle lines in the garment of the child at right, and at the extreme edges.

Provenance: Mr. and Mrs. Philo Franklin Wilcox, Springfield, Massachusetts, by 1845; through inheritance to Frank P. Wilcox, their son; Theresa Wilcox Powers, his daughter, by 1949; Josephine Powers Clapp (Mrs. R. Duncan Clapp), her niece, Sarasota, Florida, 1949–1953. (Peter Kostoff, Springfield, Massachusetts), by whom sold in 1953 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: 25 *Folk Artists: Their Lives and Work*, AARFAC, 1971, no cat. // *Joseph Whiting Stock*, Smith College Museum of Art, Northampton, Massachusetts, 1977, 2, 7, 55–56, no. 29, color repro. on cover. // *Terra*, 1981–1982, no. 14, color repro. // *American Naïve Paintings*, (IEF) 1985–1987, no. 58, color repro. // *Italy*, 1988–1989, no. 58, color repro.

STOCK'S JOURNAL RECORDS that sometime between 15 February and 7 April 1845 he painted "Francis and Mary Wilcox in group / deceased children of P. F. Wilcox."¹ Obituaries reveal that Francis Edward died on 7 December 1844 at two years, four months, and that Mary Elizabeth died eleven days later, aged four years, two months. No causes of death were given.² Since the brother and sister were painted months after their deaths, the artist may not necessarily have made accurate likenesses of them; however, their engaging, intelligent expressions and the youthful innocence of their joined hands make the portrait a successful remembrance.³ For additional poignancy Stock includes in the background a book with the words "REMEMBER ME" on its binding and raises Mary's arm in a gesture pointing heavenward. Dating from his mature period, this portrait is an excellent example of Stock's special abilities to depict children: the felicitous choice of colors (which are particularly bold in this work—Mary wears bright blue, Francis apple green), the use of interesting accoutrements, and most important, a talent for capturing some of the spirit of his young subjects.

Other members of the Wilcox family were the subjects of portraits by Stock. In 1838 he painted Mary and Francis' father, Philo F. Wilcox, and an earlier son, Francis, recorded "from corpse" at age "1/2."⁴ Mr. Wilcox was a member of a family that made its mark in the stove manufacturing business in Springfield, Massachusetts. Philo ran such a shop for a while, in time



Joseph Whiting Stock, *Mary and Francis Wilcox*, 1959.11.2

buying the building that housed it and eventually owning the entire block.⁵ By 1847 he was listed as a director of the Chicopee Bank and by 1851 was president of the Springfield Mutual Fire Insurance Company.⁶

When Stock painted the double portrait of *Mary and Francis Wilcox* in 1845 he also painted duplicate individual portraits of the children.⁷ In these Mary holds the doll and Francis holds the Sheffield pottery house bank which appear in the double portrait. The portraits and accompanying toys are now in a private collection.⁸

DC

Notes

1. Tomlinson 1976, 44.
2. *Daily Evening Republican* (Springfield, Mass.), 9 December 1844, 3, and 20 December 1844, 3.
3. In 1844 Stock and his brother-in-law Otis Cooley set up a partnership where they advertised portraits and daguerreotypes. It does not, however, appear likely that Stock used a photographic source for his painting of the deceased children because their features are so generalized.
4. Tomlinson 1976, 17–18. Stock appears to have carefully noted in his journal when he painted subjects “deceased,” that is, sometime after their death, and when he actually painted them “from corpse,” a not uncommon nineteenth-century practice of recording the features of the dead child before burial.
5. “The Pioneer Stove-Dealer, Phillip Wilcox and His Successors,” *The Republican* (Springfield, Mass.), 29 January 1886.
6. Valerie McQuillan, Genealogy/Local History Department, Connecticut Valley Historical Museum, Springfield, Massachusetts, letter of 8 September 1988, in NGA-CF.
7. Tomlinson 1976, 44.
8. Reproduced in Bernard Barenholtz and Inez McClintock, *American Antique Toys 1830–1900* (New York, 1980), 22.

References

1976 Tomlinson (see Bibliography): 44, 66–67, fig. 1:30.

D. G. Stouter

active 1854 or later

(see the text for biographical information)

1980.62.68 (2813)

On Point

1854 or later

Oil on canvas, 46.4 x 52.1 (18³/₁₆ x 21³/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch,
Courtesy Gwynne Garbisch McDevitt

Inscriptions

At lower left: *D. G. Stouter, / Artist*

Technical Notes: A smooth white ground, possibly artist applied, covers the support, which is a fine, somewhat loosely woven fabric. Tacking margins have been partially trimmed. The paint is applied in thin, rich-paste opaque layers in the sky and in the dog's head. The grasses are applied in thicker paint with a dry, loaded brush; they have higher texture than other areas of the painted design. The dog's white muzzle and the white feathers of the quail's legs have low, pebbled texture. Ground and paint are traversed by a broad pattern of circular cracks. Overpaint is applied in scattered areas over the most disfiguring cracks, particularly in the head of the dog, in the upper right-hand corner of the sky, in spots in the tall grasses, and on the painting's edges. Only a few small losses are noted: in the wing of the quail in the right center, below the eyes of the quail on the left, and below the dog's chin.

Provenance: Recorded as from Pennsylvania. (Edgar Sitig, Shawnee-on-Delaware, Pennsylvania), by whom sold in 1952 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: 101 *Masterpieces*, 1961–1964, no. 62, color repro. // *Art and the Decorator*, Wildenstein Gallery, New York, 1967, unnumbered catalogue. // 111 *Masterpieces*, 1968–1970, no. 58, color repro. // Palm Beach, 1967.

ALTHOUGH NOTHING IS KNOWN about the artist who created this painting, the source he copied has been identified. An 1854 *Gleason's Pictorial* features an article on grouse shooting accompanied by a print which is almost identical to Stouter's painting.¹ Like many naive artists who copied print sources, however, Stouter simplified elements of the original. He enlarged the center dog and omitted a second dog as well as a bird's tail which appears by the right edge of the print. Stouter also left out certain details of the birds and grass which are more meticulously delineated in the print. However, the hunting dog's rigid pose and wide-eyed, alert expression were extracted from the original unchanged, as were the four game birds, their shadows,



D. G. Stouter, *On Point*, 1980.62.68

and the “spotlit” clearing in which they have been discovered.

Although the dog’s intense gaze and looming figure make *On Point* seem unconventional, it relates to the

tradition of American nineteenth-century sporting painting. While academic artists like Thomas Eakins (1844–1916) and Winslow Homer (1836–1910) painted sporting scenes, Currier and Ives’ fishing and hunting

lithographs, such as *Partridge Shooting* (1870),² gave the genre its widespread popularity. Arthur Fitzwilliam Tait (1819–1905), one of Currier and Ives' most popular painters of hunting scenes, executed several works showing dogs on point.³ The National Gallery collection includes several other hunting scenes by naive artists, further demonstrating the genre's popularity in nineteenth-century America.⁴

The tradition of sporting painting in America derives from Britain, where what has been called a "national school of sporting art" developed, in which hunting scenes were among the most popular.⁵ The American tradition, however, differed from the British in that it was not limited principally to representations of the aristocratic pursuits but "emphasized the importance of fishing and hunting to the frontiersman, the farmer, young boys, and occasionally a black."⁶

Certain aspects of *On Point*, such as its small scale, predatory theme, and the depiction of an animated animal peering over tall grass, resemble features of *The Cat* (1980.62.25), by an anonymous nineteenth-century artist. In contrast to the stylized, humorous-looking cat, however, *On Point* is naturalistic, featuring a more sophisticated depiction of light, color, perspective, and volume.

LW

Notes

1. Gleason's *Pictorial Drawing-room Companion*, 7 (2 September 1854), 1.
2. Reproduced in Fred J. Peters, *Sporting Prints by N. Currier and Currier and Ives* (New York, 1930), 89, no. 250. The title appears on the print with this spelling, and Peters notes that this was a common colloquialism.
3. Tait executed a series of four prints entitled *American Field Sports* in 1857, which included *On a Point*, showing two hunting dogs discovering game birds in a field. Tait also painted *On a Point* in 1865 (present location unknown; *Panorama* 4 [May–June, 1949], 98) and another painting of the same subject, also titled *On a Point*, in 1871 (present location unknown; *Panorama* 3 [February 1948], 101).
4. See, for example: *Retriever*, second half of the nineteenth century (1953.5.96), by O. G.; and *Coon Hunt*, third quarter of the nineteenth century (1953.5.97), *The Start of the Hunt* and *End of the Hunt*, both c. 1800 (1953.5.98 and 1953.5.99), all by unknown artists. The Baltimore Museum of Art owns another scene of a dog hunting birds, entitled *Dog with Bird in Mouth* (c. 1860), also by an unknown American painter.
5. Stella Walker, *Sporting Art* (New York, 1972), 9, 122.
6. Patricia Hills, *The Painters' America: Rural and Urban Life, 1810–1910* [exh. cat., Whitney Museum of American Art] (New York, 1974), 41.

References

- 1970 Haverstock, Mary Sayre. "An American Bestiary." *Art in America* 58 (July): color repro. p. 47.

J. G. Tanner

active 1891 or later

(see the text for biographical information)

1953.5.36 (1242)

Engagement Between the "Monitor" and "Merrimac"

1891 or later

Oil on canvas, 66.1 x 91.5 (26 x 36)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower right: J. G. TANNER

Across the bottom: *ENGAGEMENT BETWEEN THE MONITOR AND MERRIMAC, HAMPTON ROAD*

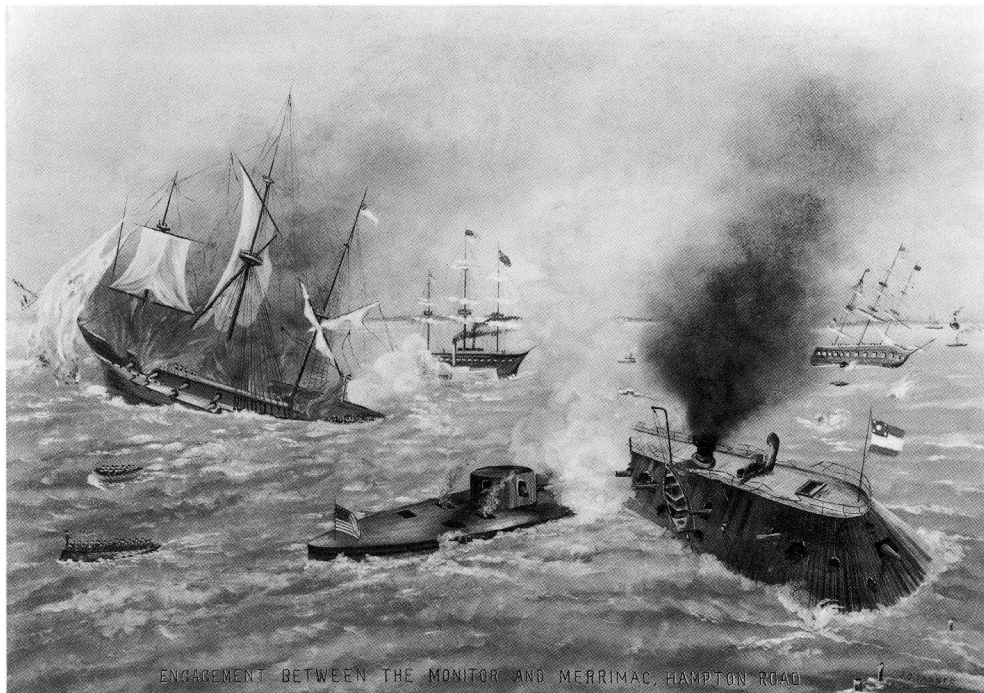
Technical Notes: The support is extremely fine. Over a thin cream-colored ground, a base layer of light blue was applied covering the entire surface, followed by the green of the water across the bottom half. The sky and waves were then created with washes of white and cream. The painting's surface has an unusual pebbly texture which does not appear to be from a coarse ground or from sand mixed into the paint; instead it seems to result from peaks in the blue and green paint layers, possibly caused by sponge application. There are two fairly large tears in the right half of the sky, which have been repaired with patches. There are minor losses and abrasion throughout.

Provenance: Recorded as from Starrucca, Pennsylvania. Purchased in 1952 by Edgar William and Bernice Chrysler Garbisch.

THE CONFEDERATE IRONCLAD *Merrimac*¹ engaged three Union ships in battle at Hampton Roads, off Norfolk, Virginia, on 8 March 1862. It sank the Union warships *Congress* and *Cumberland* and ran the frigate *Minnesota* aground. On March 9 the *Merrimac*, out to sink the *Minnesota*, was met by the Union ironclad *Monitor*. After an indecisive fight lasting four hours, the Confederate ship retired, leaving neither ironclad badly damaged.

The events of 8 and 9 March have been combined in the painting by J. G. Tanner.² Tanner's painting, which is based on a large color lithograph issued in 1891 by the McCormick Harvesting Machine Company, Chicago, to advertise its products, shows in the foreground the two ironclads engaged in combat. In the background the *Congress* and *Cumberland* sink at left and right, respectively, while the *Minnesota* is seen in the middle distance.³

Although there was no victor, the contest between the *Monitor* and *Merrimac* was a landmark in naval



J. G. Tanner, *Engagement between the "Monitor" and "Merrimac,"* 1953.5.36

history, because it was the first involving the seemingly indestructible ironclads. A wealth of popular prints and paintings commemorate the event.⁴ The only major difference between the McCormick print and the painting is that Tanner has eliminated the two box inserts at the upper right and lower left corners of the print, which contain pictures of harvesting machines.

JA

Notes

1. [This entry is adapted from an unpublished essay by E. John Bullard of 6 December 1968, in NGA-CF.]

When the U.S. frigate *Merrimac* was rebuilt as an ironclad, it was rechristened CSS *Virginia*. On nineteenth-century prints of the engagement with the *Monitor*, however, this ship continues to be identified as the *Merrimac*—the name by which it is known today.

2. No biographical information or additional works by J. G. Tanner have been found.

3. The identifications are made from a version of the print in the collection of Mariners', inscribed as follows: Immediately below the image: U.S. FRIGATE "CONGRESS"; U.S. FRIGATE "MINNESOTA"; U.S. IRONCLAD "MONITOR"; CONFED GUN BOATS; CONFED IRONCLAD "MERRIMAC"; U.S. FRIGATE "CUMBERLAND."

Lower left: THE CALVERT LITHO. CO. DETROIT AND CHICAGO / Presented with the Compliments of / The McCormick / HARVESTING MACHINE CO. / CHICAGO, ILL.

Bottom center: THE FIRST ENCOUNTER OF IRON-CLADS

/ TERRIFIC ENGAGEMENT BETWEEN THE "MONITOR" AND "MERRIMAC". / HAMPTON ROADS, VIRGINIA. U.S.A., MARCH 9TH 1862. / This fight settled the fate of the "Wooden Walls" of the World and taught all nations that the War Ship of the future must be—like the McCormick Harvester—a Machine of Steel. / Copyrighted 1891 by McCormick Harvesting Co.

Lower right: COPIED BY PERMISSION / from the / Cyclorama of the / MONITOR AND MERRIMAC / on Exhibition at / TOLEDO, OHIO.

The cyclorama painting on which the print was based has not been discovered.

Other paintings taken from this print include an example at AARFAC (Rumford 1988, cat. no. 179) and one sold at Sotheby's, New York, 30 January–1 February 1979, no. 610.

4. References to Currier and Ives prints of this subject are found in Gale Research Company 1984, nos. 6463–6465; see no. 5924 for a depiction of the sinking of the *Cumberland* by the *Merrimac*. Among the many naive paintings of the subject is another which formerly belonged to the Garbishes, now in the Baltimore Museum of Art, signed R. Barnes and dated 1889 (101 *Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch* [exh. cat., American Federation of Arts], New York, 1961, no. 100, color repro.). An academic example by Xanthus Russell Smith (1839–1929) is in the collection of the Union League of Philadelphia (Richard M. Ketchum, ed., *The American Heritage Picture History of the Civil War*, 2 vols. [New York, 1960], 1: 178–179, color repro.).

References

None

John Toole

1815–1860

JOHN TOOLE, whose name was originally O'Toole, was born in Dublin, Ireland, on 26 November 1815 to Jane O'Toole and Michael O'Toole, a chemistry teacher.¹ After his father's death, John immigrated to the United States in 1827, along with his brother, Jeremiah, and his sister, Anne. They were sent to live with an aunt and an uncle who was established in Charlottesville, Virginia, as a tailor or shoemaker.

Facts regarding Toole's early education and artistic training are elusive. He was already painting by 1832 or 1833, during a stay in Harpers Ferry. A large number of surviving letters to and from his wife provide more detailed biographical information about his later years—more than is usually available on the life of an itinerant painter.

In 1836 Toole married Mary Jane Suddarth (1817–1902), who came from a family distantly related to Thomas Jefferson. They settled in North Garden, near Charlottesville, and eventually had six children. John may have become a druggist or tavern-keeper for a short time after his marriage. He returned to painting by 1838, and it was to remain his sole source of livelihood from then on. Toole traveled through Virginia and its environs mostly painting portraits, with varying degrees of financial success, until his death in Charlottesville on 11 March 1860. His family then moved to Washington, D.C.

There is no evidence other than family tradition that Toole attended the University of Virginia. He nevertheless seems to have been a person of some education. Latin quotations appear in his letters, and his personal library contained both a French grammar book and a French edition of Voltaire's plays.²

Toole also had considerable artistic cultivation. He studied and collected engravings based on the works of masters ranging from Bartolome Esteban Murillo (1617–1682) to Benjamin West (1738–1820).³ Two drawing books he owned may also have played a role in his self-education: *A Key to the Drawing of the Human Figure* (1831) by John Rubens Smith, the son of an English artist and an associate of Thomas Sully (1783–1872), and

a 1794 London edition of Charles LeBrun's famous work on physiognomy.⁴ Wash drawings after Raphael cartoons, *St. Paul Preaching in Athens* and *The Miraculous Draught of Fishes* (Bayly Art Museum of the University of Virginia, Charlottesville), demonstrate Toole's interest in the grand tradition of European history painting. The artist's best-known venture into this genre is *The Capture of Major Andre* (Bayly Art Museum of the University of Virginia; O'Neal 1960, pl. 7).

Toole's major source of income, as for most itinerant nineteenth-century painters, was the making of portraits. Nearly one hundred portraits, including drawings and miniatures, are attributable to him on the basis of style and provenance, although he never dated his work and in only one case signed it.⁵ A comparison of his painted portraits with extant daguerreotypes of a number of his sitters demonstrates that Toole's likenesses were accurate.

The introduction of photography caused a crisis in Toole's career. He attempted to come to terms with this new technique and is known to have executed portraits from daguerreotypes as early as 1857. He even worked with a photographer in Virginia, attempting to combine portrait painting and photography. This venture, however, proved unsuccessful.

In addition to portraits and occasional historical subjects, four landscapes by Toole are extant—*Vesuvius* (Alicia B. Weaver, Washington; O'Neal 1960, pl. 8), *West Point on the Hudson* (Gen. Julian F. Barnes, Southern Pines, North Carolina; O'Neal 1960, pl. 8), *Landscape* (on loan to the Bayly Museum of the University of Virginia), as well as the National Gallery's *Skating Scene*.

SC

Notes

1. In legal documents he is sometimes referred to as Tool. In his own writings he spelled his name as Toole (O'Neal 1960, 2).

2. Other books in the library included: William Paley, D.D., *The Principles of Moral and Political Philosophy* (Boston: N. H. Whitaker, 1828); *The Works of Peter Pindar*,

E.S.Q. (Charles Williams, 1811), volume 1; and 6 volumes of *Byron's Works* (O'Neal 1960, 3).

3. A family scrapbook containing engraved reproductions of the works of numerous European painters of the seventeenth through nineteenth centuries is in the Manuscript Department, University of Virginia Library, *John Toole Papers*, no. 4876.

4. The complete titles of these works are *A Key to The Art of Drawing The Human Figure, Commencing With The Features and Progressing To Heads, Limbs, and Trunks, With Their Principles of Proportion, And Their Application To Attitude, Comprised In Twenty Four Litho-graphic Plates, Each Plate Accompanied With Letterpress Instruction Showing How To Proceed On Simple and Correct Principles Well Calculated For A Self-Instructor, An Amateur's Companion, Or A Teacher's Assistant*. The Whole Executed by John Rubens Smith, Teacher of Drawing, Painting, and Perspective (Philadelphia: Samuel M. Stewart, 1831); and *Heads Representing The Various Passions of The Soul, As They Are Expressed In The Human Countenance: Drawn By That Great Master Monsr. Le Brun, And Finely Engraved On Twenty Folio Copper Plates: Near The Size of Life* (London, 1794).

5. Only one extant portrait by Toole is known to have a signature. *J. Toole Pinx 1852* appears in crayon on the back of the portrait *Robert Diggs* (Mrs. Lindsay Spicer, Lovings-ton, Virginia; snapshot of inscription in NGA-CF). It has not been established whether or not this inscription is by the artist himself.

Bibliography

John Toole Papers. University of Virginia Library, Manuscript Department, no. 4876.

O'Neal, William B. *John O'Toole* [exh. brochure, Bayly Art Museum of the University of Virginia]. Charlottesville, 1956.

O'Neal, William B. *Primitive Into Painter: Life and Letters of John Toole*. Charlottesville, 1960.

1958.9.6 (1516)

Skating Scene

c. 1835

Oil on canvas, 36.9 x 46.2 (14⁹/₁₆ x 18¹/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is on a medium-weight, fine-weave linen. The paint is applied in thin layers over what appears to be a smooth, thin white ground. The paint is applied in a variety of ways to create textural interest. Some areas of old flake losses have been filled in with varnish or inpainted. Retouching, which does not appear to be recent, has been confined primarily to areas of the sky.

Provenance: The artist to his wife, Jane Suddarth Toole, North Garden, Virginia, 1860.¹ Through inheritance to her daughter, Alice Toole Barnes (Mrs. Theodore Barnes), Washington; her daughter, Mrs. Beulah Barnes Weaver,

Washington; her son, B. Woodruff Weaver, Washington, by whom sold in 1955 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 66. // *101 Masterpieces*, 1961–1964, only shown at Virginia Museum of Fine Arts, Richmond, 1962, not included in cat. // *The Artist and the Sportsman*, The National Art Museum of Sport, Inc., Madison Square Garden Center Gallery of Art, New York, 1968, 78. // *What is American in American Art*, M. Knoedler and Co., 1971, catalogue by Mary C. Black, no. 35. // *In Pursuit of Sport*, Brandywine River Museum, Chadds Ford, Pennsylvania, 1987, no cat.

THE SKATERS IN THIS RURAL winter landscape are shown playing an early form of ice hockey, using a ball rather than a puck. This game, of Netherlandish origin, was called *kolven* by the Dutch, who brought the sport to America in the seventeenth century.² In America it eventually came to be known as “shinny” because of the danger of hitting the opponent’s shins rather than the ball.³ *Kolven* was depicted as early as the sixteenth century in the winter scenes of Pieter Brueghel The Elder (1525/1530–1569) and continued as a popular motif in Holland during the seventeenth century.⁴ A general affinity between this winter scene and Brueghel’s work has been noted.⁵ Toole’s American scene bears some compositional similarity to Brueghel’s *Winter Landscape With Skaters and Bird Trap* (Musées Royaux des Beaux-Arts, Brussels). They are not, however, sufficiently alike in any detail to establish a direct influence. Although it is not improbable that Toole based his painting on some work by another artist, no such source has yet come to light.

Skating Scene, unlike a number of other works by Toole, cannot be dated on the basis of his correspondence. The costumes, however, suggest a date no earlier than c. 1835. The puffed sleeves and bonnet of the woman standing in the doorway at the extreme right were fashionable among Dutch women during that period. The men’s hats, as well, are of a Dutch type belonging to the period, and are specifically associated with the region of Volendam, north of Amsterdam.⁶ The costumes, therefore, not only support the dating of the work, but further strengthen its connection with a Netherlandish tradition. Toole might either have had access to a contemporary Dutch print of the subject or else have had some direct contact with a Dutch community in America. There is no evidence that he ever traveled to the Netherlands.

Skating Scene and Toole’s other two extant landscape oil paintings, *Vesuvius* and *West Point on the Hudson* (see biography), differ greatly in subject and composi-



John Toole, *Skating Scene*, 1958.9.6

tion, although they share the treatment of the background. In all three works, despite differences of time and place, the sky at the top of the canvas begins as a relatively dark tone and grows lighter as it descends toward the horizon. In *Skating Scene* the darker areas of the sky are rendered in purplish-gray, which acts as a foil for the paler blues of the snow-covered mountains and the frozen river. The composition is enlivened by bright touches of red and yellow in the costumes.

Skating Scene was formerly known as *Skaters In The Shenandoah Valley*. The earlier title was based on the identification of the locale by the artist's descendants, according to John Toole's granddaughter, Beulah Barnes Weaver.⁷ The landscape and architecture are not securely identifiable, however, and scholarly opinion differs as to whether *Skating Scene* accurately reflects the Shenandoah Valley.⁸ Toole never visited Vesuvius or West Point, and his paintings of these subjects must

have been based on intermediary sources. He could, however, have visited the Shenandoah Valley area in the course of his travels through Virginia. To what extent such direct experience affected the painting remains questionable.

The attribution of this work to John Toole is based on its provenance in his family.

SC

Notes

1. The Garbisch records contain no notation of this painting's history. It has been reconstructed through information provided by descendants (see William Campbell's memorandum of 28 November 1955 and his notes of a telephone conversation with Mrs. B. Woodruff Weaver of 16 March 1961, both in NGA-CF).
2. John A. Cuddon, *The International Dictionary of Sports and Games* (New York, 1979), 488.
3. "Skating Scene Captures Fun During A Cold Snap," *National Geographic* 122 (September 1962), 375.
4. For a number of seventeenth-century Dutch works depicting *kolven*, see the illustrations in Clara J. Weldker, *Hendrick Avercamp 1585-1634 Bijgenaamd "De Stomme Van Campen" en Barent Avescamp 1612-1679* (Zwolle, Holland, 1933).
5. Martha B. Scott, *The Artist and The Sportsman* (New York, 1968), 78.
6. Edward Maeder, curator, Costumes and Textiles Department, Los Angeles County Museum of Art (telephone notes, 6 February 1985, in NGA-CF).
7. William B. O'Neal, letter of 22 March 1961, in NGA-CF.
8. Virginius C. Hall, Jr., associate director, Virginia Historical Society, letter of 30 July 1984, in NGA-CF, states that neither the locale nor the architecture are Virginian. Calder Loth, senior architectural historian, Virginia Landmarks Commission, letter of 2 August 1984, in NGA-CF, is, on the other hand, of the opinion that the landscape could well be Virginian. Mr. Loth suggests that the stone houses in the painting resemble those constructed by German settlers in the Shenandoah Valley in the late eighteenth century. He points out that this type of architecture is also typical of Quaker settlements in Northern Virginia.

References

- 1985 Rubin, Cynthia Elyce. *Southern Folk Art*. Birmingham, Ala.: 64, 69, 78.

Wagguno

active 1858

(see the text for biographical information)

1980.62.47 (2845)

Fruit and Baltimore Oriole

1858

Oil on canvas, 56 x 72.1 (22 x 28 3/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse (no longer visible):¹ *Painted by Wagguno, 1858*

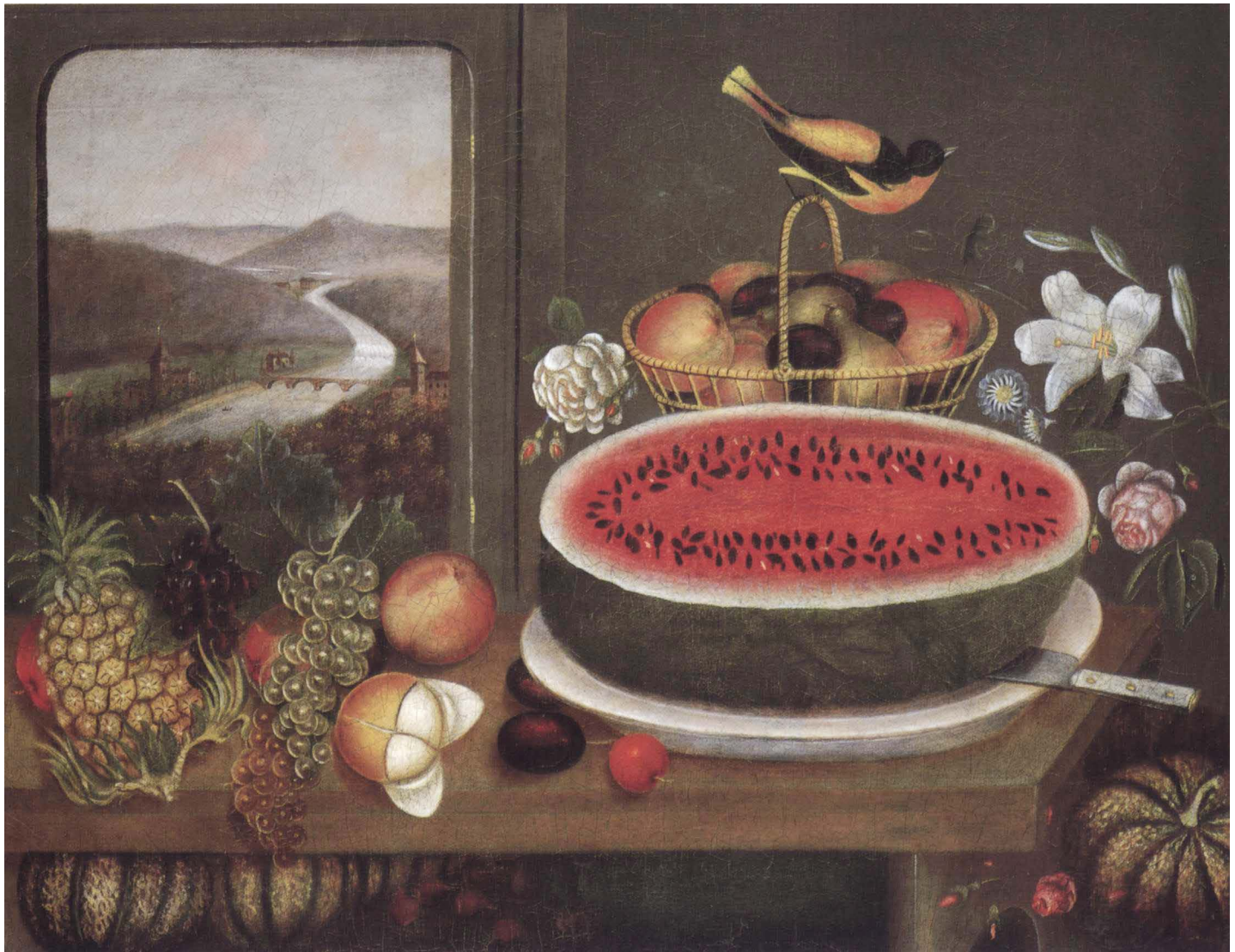
Technical Notes: The finely threaded fabric is twill-woven. X-radiograph and infrared photographs show a different composition under the present one. It is a landscape with a house or barn, a fence, and a road. A pentimento of the fence shows through the right side of the watermelon rind. A thin white layer was applied over the landscape as a ground for the present composition. The paint is thinly applied in a medium paste, with a slightly rough surface. The crackle pattern is broad, with the widest cracks on the fruit and leaves. On these and on other small loss areas the inpaint has discolored and is moderately disfiguring.

Provenance: Recorded as from Lambertville, New Jersey. (Edgar H. Sittig, Shawnee-on-Delaware, Pennsylvania), by whom sold in 1950 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 10. // *III Masterpieces*, 1968-1970, no. 89, color repro. // *The New World: 1620-1970*, Chrysler Art Museum, Provincetown, Massachusetts, 1970, no. 18. // *American Naive Paintings*, (IEF) 1985-1987, no. 59, color frontispiece. // Italy, 1988-1989, no. 59, color repro.

ALTHOUGH IT IS CLASSIFIED as a naive still life, several aspects of *Fruit and Baltimore Oriole* display near-academic sophistication. The realistic texture of the pineapple and melon skins, the crowded, complex composition, overlapping fruit in the basket, and the atmospheric perspective of the window view are painted with an understanding of each object's physical properties.

Other features of the painting, however, clearly show it to be the work of a nonacademic artist. The table and watermelon are slightly slanted toward the viewer, the partially peeled piece of fruit on the table looks odd and artificial, and it is not clear on what the melons under the table or the basket of fruit are resting. In addition, the flowers, which seem to spring from nowhere, are simplified and the porcelainlike grapes appear to stand on end. These elements, however, are



Wagguno, *Fruit and Baltimore Oriole*, 1980.62.47

united by a sophisticated color scheme, dominated by a green hue running throughout the painting, and a complex and balanced composition.

As still life painting in America became increasingly popular towards the mid-nineteenth century, its charac-

ter changed. The austere, simple compositions of the Peales gave way to what William Gerdts called "the mid-century aesthetic of profusion and abundance,"² and naive still life followed this development. A. M. Randall's comparatively simple *Basket of Fruit with*

Parrot, 1777 (1980.62.20), for example, contrasts sharply with Wagguno's crowded, exuberant *Fruit and Baltimore Oriole*. Scholars have suggested various reasons for this aesthetic evolution, among them the economic expansion and increase in patronage of the mid-1800s³ as well as the feeling of optimism and "national well-being" which characterized the period.⁴

Nineteenth-century American still life painting, in general, was also less symbolic and intellectual than its European predecessors. American painters frequently rejected allegorical allusions in favor of "unpretentious celebrations of daily realities and familiar things,"⁵ as seen in Wagguno's bountiful collection of fruit and flowers.

The delicately executed window view, which offsets the fruit at the right side of the painting, probably derives from a print.⁶ The window frame's unusual design resembles a train window, and the countryside with its bridges and towers looks European rather than American. In addition to their decorative and compositional importance, such window views frequently were used in the 1850s by academic artists such as John F. Francis (1808–1886) to open interior still life compositions. John Wilmerding points out that this device has "the effect of suggesting a bigger environment for these food pieces and links them to the larger growing world of nature. In this regard we are reminded of the still life being both an actual and symbolic piece of American bounty at mid-century."⁷

LW

Notes

1. This inscription is recorded on the Garbisch accession sheet, but no photographs are known. No information on the artist has been discovered to date.

2. William Gerds, *Painters of the Humble Truth* (Columbia, Mo., 1981), 116.

3. Gerds 1981, 83, 102.

4. John Wilmerding, *American Art* (Harmondsworth, England, and New York, 1976), 100.

5. John Wilmerding, "The American Object: Still-Life Paintings," in *An American Perspective: Nineteenth-Century Art from the Collection of Jo Ann and Julian Ganz, Jr.* [exh. cat., NGA] (1981), 87.

6. Dean A. Fales in *American Painted Furniture: 1660–1880* (New York, 1972), 181, stresses that prints in drawing books were popular sources for all kinds of artistic endeavors, ranging from academic to schoolgirl art.

7. Wilmerding 1981, 91.

References

1974 Neumeyer, Alfred. *Geschichte der Amerikanischen Malerei*. Munich: 145, fig. 148.

Susan C. Waters

1823–1900

SUSAN C. WATERS, née Susan Catherine Moore, painted in the region around the New York-Pennsylvania border. She was one of two daughters of a cooper, Lark Moore, and his wife, Sally, who moved back and forth between Friendsville, Pennsylvania, and Binghamton, New York. Susan was born in Binghamton on 18 May 1823. Demonstrating artistic promise at an early age, she paid both her own and her sister's tuitions at the Friendsville Boarding School for Females by "painting copies for the course in Natural History."¹ Although Susan's teachers considered her a prodigy, the art instruction at this school is her only documented artistic education. On 27 June 1841 she married William C. Waters, a Friendsville Quaker, "by whom she was encouraged to develop her talent."² No children are recorded.

No works from the earliest years of Susan Waters' activity have been discovered. The portrait of *The Downs Children* of Cannonsville, New York (present location unknown; sale, Sotheby's, New York, 30 April 1981, no. 58), painted in 1843, is her earliest known work. Waters' travels are documented by the hometowns of her sitters which she frequently inscribed in large script on the reverse of her paintings. In 1843 she visited Athens, Pennsylvania, where she painted two double portraits of children. She worked in the New York towns of Oxford, Kelloggsville, and Berkshire in 1844, and the following year painted in Richford and again in Berkshire.

Waters painted likenesses in a careful, detailed manner. She usually painted on canvas or mattress ticking, first sketching her composition in a dark color on a white ground. Distinctive features of her work are the use of white paint to highlight noses and knuckles, and thinly applied black to indicate shadows around eyes, noses, and mouths. Botanically accurate plants, appealing pets, and meticulous rendering of specific details of clothing are characteristic of Waters' portraits of children.

After 1846 there are no portraits firmly attributed to Susan Waters, probably due to her husband's poor

health. She did not abandon painting, however, and in fact decided to try to support herself and her husband by painting for the market. To this end, Waters wrote a letter on 26 April 1851 to a Mr. Niven of the American Art Union concerning two landscape views she had “sketched from nature.”³ In this letter she also indicated that she had been teaching painting, but that her husband’s illness had compelled her to stop. A newspaper biography of 1900 states that she and her husband “established themselves as artists and took fine ambrotypes and daguerreotypes,”⁴ but does not provide the date.

The Waters’ life did not become sedentary. They continued to reside in Friendsville for several years, but by May of 1852 they had moved to Bordentown, New Jersey. The couple journeyed to Mount Pleasant, Iowa, in 1855, returned to Friendsville four years later, and in 1866 finally resettled in Bordentown, where they spent the rest of their lives.

In Bordentown Waters painted animal and still life pictures in a style far more sophisticated and academic than her earlier attempts at portraiture. These date from 1870 to her death, and their increased naturalism suggests that the artist had seriously studied academic art in the preceding twenty-five years. The greatest triumph of her career came in 1876 when she exhibited two works of animal subjects at the Centennial Exposition in Philadelphia. Her obituary informs us that “her fame after the Centennial was far beyond expectation, causing a continuous receipt of orders impossible to fill.”⁵ She became a local celebrity in Bordentown, best known for her renderings of sheep grazing in landscapes.

Waters, a financial success, continued to paint until two months before her death. Her early decision to become an itinerant oil painter and her reliance upon her art for financial support were remarkable for a woman in nineteenth-century America.⁶ Consistent with her choice to pursue a career were her liberal attitude toward women and work and her active support of the Women’s Suffrage Movement.⁷ She died in Bordentown on 7 July 1900. JA

Notes

1. “Susan C. Waters,” *Bordentown Register*, 27 July 1900 (reprinted in Heslip 1979 [exh. cat.], 14).
2. *Bordentown Register* as cited in n. 1.
3. The letter, in the papers of the American Art Union, is reprinted in Schweizer 1987: 76–77.
4. See n. 1. It is not known for how long they produced photographs, and no documented examples of their photographic work have been found.
5. “Death of Mrs. Waters,” *Bordentown Register*, 16 July 1900 (reprinted in Heslip 1979 [exh. cat.], 13).
6. Of the few itinerant women active in the nineteenth century, Ruth W. Shute (1803–1882) and Deborah Goldsmith (1808–1836) are the best known. Ruth W. Shute traveled and painted together with her husband, Samuel A. Shute. In contrast, Goldsmith traveled alone; falling in love with one of her sitters, she married him and ended her career.
7. Heslip 1979 [exh. cat.], 10. Waters expressed her opinions publicly in two lectures entitled “Depressing Influence of Subjection Upon A Woman’s Moral Character” and “Woman’s Work and Sphere.”

Bibliography

- Heslip, Colleen Cowles. “Susan C. Waters.” *Antiques* 155 (April 1979): 769–777.
- Heslip, Colleen Cowles. *Mrs. Susan C. Waters, 19th-Century Itinerant Painter* [exh. cat., Bedford Gallery, Longwood Fine Arts Center, Longwood College]. Farmville, Va., 1979. (This catalogue contains reprinted obituaries and early biographies of the artist.)
- Schweizer, Paul D. “A Letter by Susan Waters Provides New Information On Her Career.” *American Art Journal* 19 (Winter 1987): 76–77.

1955.11.8 (1426)

Henry L. Wells

1845

Oil on canvas, 115 x 72 (40 x 28 3/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On reverse (no longer visible; photograph taken prior to lining, in NGA-CF): *Henry L Wells / Aged 2 1/2 Years / Aug 1845*

Technical Notes: The ground over the fine fabric is thin and white, and an x-radiograph indicates that it consists of extremely dense white lead. The ground extends well beyond the paint layer, but does not extend all the way to the edges of the fabric, as it would had the canvas been commercially prepared. The paint is applied moderately thinly and smoothly. A pentimento shows an artist’s change in



Susan C. Waters, *Henry L. Wells*, 1955.11.8

the head of the dog, which was once further to the right. There are approximately fifteen tears in the fabric ranging from 5 to 12 cm in length. There are none in the face. The considerable losses along these tears were inpainted, but the inpainting has discolored, slightly marring the painting's appearance.

Provenance: Recorded as from Massachusetts. Purchased in 1949 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 96, as artist unknown. // Columbus, 1968–1969, no. 3, as above. // *The Folk Arts and Crafts of the Susquehanna and Chenango River Valleys*, Roberson Center for the Arts and Sciences, Binghamton, New York, 1978, no cat. // *American Naive Paintings*, (IEF) 1985–1987, no. 60, color repro. // Italy, 1988–1989, no. 60, color repro.

IN 1845 WATERS PAINTED a number of single full-length portraits of children standing outdoors, inscribing several works on the reverse with her signature. With signed examples from the group, such as *Ann Eliza Collins* (private collection; Heslip 1979 [exh. cat.], no. 14), her brother *Theodore Collins* (private collection; Heslip 1979 [exh. cat.], no. 15), and *Mary E. Kingman* (present location unknown; Heslip 1979 [exh. cat.], no. 16), the National Gallery portrait shares its wealth of foliage and clothing detail as well as many other aspects of composition and style. Waters' technique of varying her brushstrokes and the amount of impasto within a single picture and her predilection for pleasing color harmonies are beautifully demonstrated here. For example, she juxtaposes soft, atmospheric blues and greens with cream color, and creates a warm glow in the sky near the horizon.

The painting that most closely resembles *Henry L. Wells* is an uninscribed portrait of James Lee Harrison (Peter H. Tillou, Litchfield, Connecticut; Heslip 1979 [exh. cat.], no. 21). In both works Waters has portrayed the sitter with a dog, a branch in his right hand, and a large, cream-colored hat with a wide brim and ribbon in his left. Although the landscapes are clearly inspired by the hilly New York countryside, their striking similarity suggests that the artist used landscape as a backdrop without specific significance for her subject. An almost identical landscape is found in another Waters painting in the National Gallery collection, the double portrait known as *Brothers* (1956.13.8).

Also in the National Gallery is a nineteenth-century copy of *Henry L. Wells* painted by an unknown hand (1953.5.38).

The sitter for this portrait may have been the Henry Wells later cited in the directory for Tioga County, New

York, 1872–1873, as a Newark Valley property owner.¹ Newark Valley is just south of Berkshire, where Waters worked the year this likeness was painted.

JA

Notes

1. E. John Bullard has suggested that the copy of *Henry L. Wells* (1953.5.38) was painted posthumously because it includes morning glories, a common symbol for childhood death (E. John Bullard, notes of 3 September 1963, in NGA-CF). If in fact Henry Wells died as a child, the Newark Valley resident identification is incorrect. See also the entry for 1953.5.38.

References

1979 Heslip. *Antiques* (see Bibliography): fig. 8.
1979 Heslip [exh. cat.] (see Bibliography): no. 19.
1982 Barons, Richard I. *The Folk Tradition: Early Arts and Crafts of the Susquehanna Valley*. Binghamton, N.Y.: Roberson Center for the Arts and Sciences: no. 17.

1956.13.8 (1463)

Brothers

c. 1845

Oil on canvas, 111.7 x 88.8 (44 x 35)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is on a rather fine support which retains its original tacking edges. The ground is a smoothly applied ivory layer. The paint is handled in a variety of techniques: wet-into-wet, wet-into-dry, and layered. The foliage is rendered with a very dry brush, while minimal impasto is seen in the whites. There is a 1.25 cm repaired tear at the lower left edge. Extensive retouching and inpainting compensate for abrasion and prominent crackle. The inpainting has discolored slightly.

Provenance: Recorded as from central New York State. Purchased in 1952 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Triton, 1968.

THE ATTRIBUTION IS CONFIRMED by comparison with firmly attributed examples of Susan Waters' portraiture. As in *Henry L. Wells* (1955.11.8), the children's faces are rounded, carefully drawn, and delicately modeled. They are presented frontally, their eyes meeting those of the viewer in a direct manner.

Double portraits of children are common in Waters' oeuvre. *Brothers*, depicting two unknown boys, shares many qualities with examples such as *DeLoyd and DeLay Bliss* (Cortland County Historical Society, New York; Heslip 1979 [exh. cat.], no. 20), *Francis and*



Susan C. Waters, *Brothers*, 1956.13.8

Sarah Johnson (Arnot Art Museum, Elmira, New York; Heslip 1979 [exh. cat.], no. 4), and *Children with Melon and Cat* (Dr. and Mrs. Ralph Katz; Heslip 1979 [exh. cat.], no. 23). As in nearly all of Waters' double portraits, one child sits while the other squats on one knee. The kneeling pose, reserved for male sitters, appears in a few of the artist's single portraits as well.¹

Like many itinerant painters with a large clientele, Waters used similar poses, props, and other motifs from composition to composition. Many of her preferred compositional elements can be seen in *Brothers*. Its landscape, a cleared field before tree-covered hills, and the distinctive ivory colored hat occur in several of her portraits, including *Henry L. Wells*. The motif of a leafy tree placed directly behind a sitter's head, as here, is echoed in many of Waters' outdoor portraits, both single and double.²

Waters' sharp eye for natural details is nowhere better demonstrated than in her careful rendering of several meadow foxtails pressed down by the weight of the hat, their green tips poking out from beneath. With the precision of a botanical illustrator, she has drawn a cherry branch in the foreground and a snowberry bush on the right.³ Studying the siblings as she does her plants, Waters has recorded their features, giving them individuality; the boy on the left has dark hair and brown eyes, while the smaller child on the right has sandy hair and eyes of blue. Waters, adept at endowing animals with believable, animated qualities, shows the black cat playfully pawing at the cherries held by the older boy. She further enlivens this detailed composition by interrupting the subtle blue, green, cream, and black color scheme with the bright red of the fruit.

JA

Notes

1. See *The Short Hoby* (*Boy with Hobbyhorse*) (Heritage Plantation, Sandwich, Massachusetts; Heslip 1979 [exh. cat.], no. 25) and *Boy with Dog* (Wunderlich and Company, Inc., New York; Heslip 1979 [exh. cat.], no. 24).

2. See *The Downs Children* (present location unknown; sale, Sotheby's, New York, 30 April 1981, no. 58), *Theodore Collins* (private collection; Heslip 1979 [exh. cat.], no. 15), *Ann Eliza Collins* (private collection; Heslip 1979 [exh. cat.], no. 14), *Mary E. Kingman* (present location unknown; Heslip 1979 [exh. cat.], no. 16), *DeLoyd and DeLay Bliss* and *The Short Hoby*.

3. Notes of a telephone conversation with Dieter C. Wasshausen, chairman of the Department of Botany, NMNH, 29 March 1984, in NGA-CF.

References

1979 Heslip. *Antiques* (see Bibliography): fig. 9.
1979 Heslip [exh. cat.] (see Bibliography): no. 22.
1985 *American Naive Paintings from the National Gallery of Art* [exh. cat., NGA]: 27.

After Susan C. Waters

1823–1900

1953.5.38 (1244)

Henry L. Wells

1845 or later

Oil on canvas, 76.5 x 63.8 (30¹/₈ x 25¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is tightly woven of fine threads. The ground layer, applied with a palette knife or other broad flat implement, is a moderately thick white over what appears to be a layer of dark gray. In a 1952 report this painting was described as "wrinkled, cracked and scraped over the entire surface." The sky had been skinned in a previous cleaning. Numerous losses and eight tears of approximately 5.1 cm in length, which extend from the picture's edges toward the center, were filled with gesso and retouched. This retouching has now discolored, giving the portrait a poor appearance.

Provenance: Recorded as from New York State. Purchased in 1949 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 65. // Untitled exhibition, Alexandria Mental Health Association Benefit, Mulrooney Hall, Virginia, 1972, no cat. // *Arkansas Artmobile*, 1975–1976.

WHILE THIS COPY of Susan C. Waters' portrait of Henry L. Wells (1955.11.8) contains many elements borrowed directly from its source, other aspects of the original composition have been transformed, revealing this unknown artist's personal style. The figure assumes a greater proportion of the canvas and has been cropped at three-quarter length, a format Waters is not known to have used. Although the artist has chosen to include the wide-brimmed hat and branch, and faithfully imitated the lace collar and each curl of the boy's hair, the child's garment is no longer richly patterned but a solid deep blue. The dog has been replaced by a large iris, and on the right, where Waters left a clear view into the distant landscape, the copyist has painted a fir tree with a morning glory vine twisted about it.

The landscape, though clearly based upon Waters' example, is less carefully articulated. The trees which mark the foot of the hills are almost evenly spaced and line up along a horizontal axis. In contrast, Waters' trees are more skillfully arranged in small groups and are staggered slightly to create an illusion of depth.

The application of paint in this work is distinctly different from Waters' meticulous style. The picture



After Susan C. Waters, *Henry L. Wells*, 1953.5.38

surface is smooth and the paint layer is thin. Waters' characteristic method of modeling with fine strokes of black and white over flesh color is not imitated; here, shadows are rendered in brown and the highlights on nose and knuckles are absent.

Why this painter copied Waters' portrait is not clear. It has been suggested that after Waters completed her picture, Henry Wells may have died. His family, desiring a memorial, may have commissioned this work to be based upon the earlier likeness.¹ If this is the case, the flowers may carry symbolic meaning; morning glories, which bloom for only half a day, were frequently included in American posthumous portraits of children as reminders of the brevity of their lives.² Here the flowers are shown in three stages of their life cycle—buds, blossoms, and wilted flowers—common symbols for birth, short life, and early death.

JA

Notes

1. E. John Bullard, notes of 3 September 1968, in NGA-CF. A Henry L. Wells is listed in the census records of 1872–1873 as owning property in Newark Valley, New York. If this is not a likeness painted after the child's death, the Newark Valley Henry Wells may be the subject.

2. Martha V. Pike and Janice Gray Armstrong, *A Time to Mourn: Expressions of Grief in Nineteenth Century America* [exh. cat., The Museums at Stony Brook] (N.Y., 1981), 75. Although the morning glory was a common symbol for death, the iconography of the iris as a death symbol is obscure and most likely not the reason for its inclusion here. Greeks planted irises on the graves of women because Iris, goddess of the rainbow, performed the task of leading the souls of dead women to the Elysian fields (Ernst and Johanna Lehner, *Folklore and Symbolism of Flowers, Plants and Trees* [New York, 1960], 64).

References

None

After William John Wilgus

1819–1853

1971.83.21 (2584)

Ichabod Crane and the Headless Horseman

c. 1855

Oil on canvas, 53 x 76.7 (20⁷/₈ x 30³/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The medium-weight fabric has been prepared with a thick white ground. A simple linear underdrawing is visible with the infrared vidicon under the white horse and the posts in the foreground. The paint is thin in the dark brown areas; the lighter areas are painted more thickly, with evident brushmarking. Several pentimenti visible to the unaided eye show clearly under infrared vidicon examination. There is widespread retouching over areas of abrasion (mostly in thinly painted dark areas, the edges, and the neck and rear of the horse).

Provenance: Recorded as from New York City. (Unidentified antique dealer, Lockport, New York.) Sold in 1947 to (Haydn Parks, Buffalo, New York). Sold to (The Old Print Shop, New York), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Terra, 1981–1982, no. 28, color repro.

THIS PAINTING APPEARS to be based directly on a work by a minor nineteenth-century American artist, William John Wilgus (1819–1853).¹

In 1835 Wilgus received favorable notice for his painting of *Ichabod Crane and the Headless Horseman* (owned by a descendant of the artist) shown at the National Academy of Design.² The work was said to have been produced when Wilgus, a fifteen-year-old student, was asked by his teacher, Samuel F. B. Morse (1791–1872), to paint an original composition while he attended to business away from the studio. Wilgus' work was lauded in a contemporary newspaper for its "extraordinary degree of conception and boldness of execution." However, the subject of Ichabod Crane was hardly a new one.³ Morse himself had exhibited a painting of Washington Irving's hapless schoolmaster at the National Academy of Design in 1826 (*Ichabod Crane Discovering the Headless Horseman of Sleepy Hollow*, present location unknown), and John Quidor (1801–1881), who later devoted much of his work to Irving's stories, painted *Ichabod Crane Flying from the Headless Horseman*, c. 1828 (Yale University Art Gal-



After William John Wilgus, *Ichabod Crane and the Headless Horseman*, 1971.83.21

lery), which was also shown at the Academy.⁴ It is not known to what extent Wilgus might have been directly influenced by either of these images (particularly since the Morse is unlocated), but his painting does share with Quidor the wild-eyed horse, shown parallel to the picture plane, with all legs extended above the ground.

Wilgus' painting and the National Gallery version closely follow the text of Irving's "Legend of Sleepy Hollow" from his collection of tales and essays, *The Sketch Book* (New York, 1819–1820). The artist chose

the climactic moment of the story when Ichabod heard *the black steed panting and blowing close behind him: he even fancied he felt his hot breath. Another convulsive kick in the ribs and Gunpowder sprang upon the bridge; he thundered over the resounding planks; he gained the opposite side; and now Ichabod cast a look behind to see if his pursuer should vanish, according to rule, in a flash of fire and brimstone. Just then he saw the goblin rising in his stirrups, and in the very act of hurling his head at him.*⁵

In each work Ichabod is depicted riding bareback, the saddle having just loosened and slipped away, as in the Irving story.

A chromolithograph after Wilgus' painting was published in Buffalo by the artist's father, Alfred W. Wilgus, some time after 1853. It is likely that the National Gallery *Ichabod Crane* is based on the Wilgus print. In some respects, however, it is even more faithful to Irving's text than the model it follows. In the later painting the protagonists wear breeches (as in Irving's story) rather than trousers (a concession to current fashion seen in the original and printed versions). The wooden structure of the bridge the riders cross is more clearly described by Wilgus' copyist, and the black building in the back of Wilgus' painting and print is transformed by his follower into the "whitewashed church" mentioned by the author.

The somewhat crude handling of paint in the National Gallery picture would seem to indicate a lack of extensive formal training on the part of the artist. Pentimenti in areas such as the horses' hooves and neck indicate that the artist struggled over his work. Yet despite certain limitations in technique, the unknown artist skillfully conveyed the drama of Ichabod's predicament.

DC

Notes

1. Wilgus was born in Troy, New York, studied in New York City, and spent much of his life in Buffalo. He painted a few landscapes but was known primarily as a portraitist. In 1840 he was made an honorary member of the National Academy of Design. For additional biographical information, see Lars G. Sellstedt's *Life and Works of William John Wilgus* (privately printed, Buffalo, 1912).

2. Reproduced in Sellstedt 1912 (no page number).

3. Review of the National Academy of Design Annual Exhibition, *New York Evening Star* (9 May 1835) as quoted in Sellstedt 1912, 18.

4. The subject was treated as well by Albertus Browere (1814–1887) in a painting of 1839, *The Headless Horseman of Sleepy Hollow* (reproduced in *Antiques* 126 [October 1984], 677), and by F. O. C. Darley (1822–1888), the greatest illustrator of Irving's tales, in his 1849 edition of prints for the American Art-Union.

5. Washington Irving, *The Legend of Sleepy Hollow* (New York: G. P. Putnam's Sons, 1899), 173.

References

1978 Viele, Chase. "Two Headless Horsemen of Sleepy Hollow." *Antiques* 114 (November): 1042–1043.

Amzi Emmons Zeliff

1831–1915

ZELIFF WAS BORN 11 April 1831, in Morris County, New Jersey, a descendant of early Dutch settlers of Staten Island and New Jersey. He later may have moved to Essex County for a period, perhaps upon his marriage to Cornelia Harris.¹

Family members say that at one time he owned the White Horse tavern in Lincoln Park, New Jersey. Zeliff's house in that town is reported to have had flower-patterned ceiling murals that may have been executed by the artist. Descendants also recall others of his paintings, including subjects such as horses, a snow scene, and a portrait of Queen Victoria. Zeliff was listed in a Morris County directory of 1897–1898 under the town of Logansville and with the profession of painter.² There is no other substantive information about the artist and there are currently no identified works by him other than the painting at the National Gallery.

Zeliff died in September 1915 and was buried in Paterson, New Jersey.

DC

Notes

1. Almost all biographical information is derived from a number of letters from descendants, spanning several years, in NGA-CF.

2. Information courtesy of Jeanne T. Will, local history librarian, The Joint Free Public Library of Morristown and Morris Township, New Jersey.

Bibliography

None

1955.11.1 (1419)

The Barnyard

late nineteenth century

Oil on canvas, 60.9 x 82 (24 x 32 1/4)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower right: A. E. ZELIFF

Technical Notes: The picture support is finely woven. A white ground layer, perhaps slightly textured, has been applied overall. The paint is applied in thin, fluid, opaque



Amzi Emmons Zeliff, *The Barnyard*, 1955.11.1

layers with brushstrokes blended together in a wet-into-wet technique for the main elements of the composition. Short, slightly stiffer brushstrokes are observed in the foreground, where some details seem to have been created by rubbing the end of the brush-handle into the paint before it had completely dried. Multiple layers of paint are observed in the construction of the sky. The leaves of the trees are applied in a thin, semi-transparent glaze. The earlier outline of the barn, which included a differently oriented gable, a dormer window, and a small tower (drawn in pencil) can be seen through the overlying paint. Small losses of ground and paint are noted throughout and the paint surface is badly abraded in general. Ultraviolet fluorescence reveals numerous small spots of retouching throughout the composition. The sky has been heavily overpainted.

Provenance: Recorded as from New Jersey. (Valentine Gallery, New York), by whom sold in 1944 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *French, American, and Italian Review*, Oklahoma Art Center, Oklahoma City, 1963, no. 52. // *Art Mobile*, State of Illinois, 1967, no cat. // *Terra*, 1981–1982, no. 34.

COMPRISED OF SUCCESSIVE, overlapping bands of livestock, fence, buildings, and horizon line, the work makes no attempt at an intricate composition or atmospheric perspective. The handling of the paint, including the stippled trees, is somewhat crude. Essentials, however, are conveyed with a sense of authenticity that renders the work successful. Small details of the white farmhouse, for instance the single window shade out of alignment with the others and the combination of open and closed shutters, give the appearance of a home well used.

Zeliff's *Barnyard* is one of several "farm portraits" in the National Gallery collection. Among the others are *Ralph Wheelock's Farm*, 1822 (1965.15.3) by Francis Alexander; *The Cornell Farm*, 1848 (1964.23.4) by Edward Hicks; *View of Benjamin Reber's Farm*, 1872 (1955.11.16) by Charles Hofmann; and *Mahantango Valley Farm*, late nineteenth century (1953.5.93) by an unknown naive artist. In contrast to the broad, encyclopedic overview of these other works, Zeliff's painting has the compressed space and immediacy of a snapshot taken at close range.

DC

References
None

Unknown

1980.61.10 (2840)

After the Wedding in Warren, Pennsylvania

after 1916/1920

Oil on canvas, 56 x 76 (22¹/₁₆ x 29⁵/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

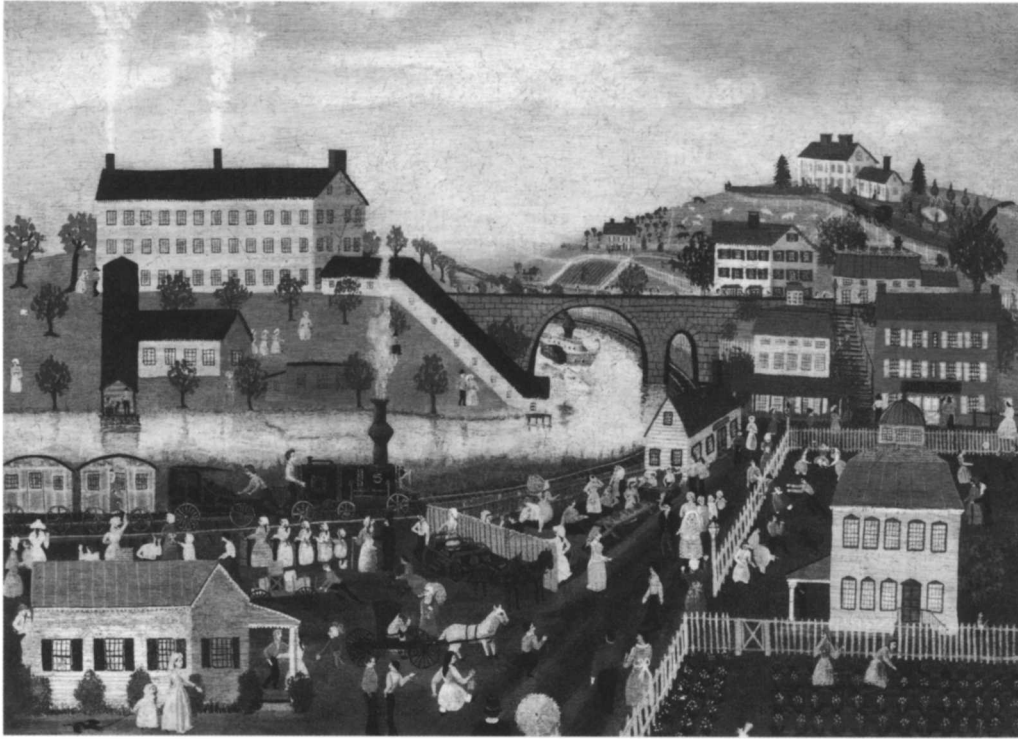
Technical Notes: The thick white ground is full of tiny air bubbles. The paint is fluidly and opaquely applied. Generally the background tones were applied first and the houses and figures were painted over them; the large building at the upper left, however, was painted before the background. There is some transparent glazing in the water and sky. The surface shows extensive painted crackle, and tiny dots of black paint are splattered over the entire design area. Areas abraded by previous harsh cleanings—found particularly in the sky—and minor losses across the paint surface are inpainted and glazed.

Provenance: Recorded as from Pennsylvania. (David David Gallery, Philadelphia), by whom sold in 1964 to (Hirschl and Adler Galleries, New York), by whom sold in 1965 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *III Masterpieces*, 1968–1970, no. 101, color repro. // *What is American in American Art*, M. Knoedler and Co., New York, 1971, no. 63. // *Two Centuries of Naive Painting*, Terra Museum of American Art, Evanston, 1985, no cat.

After the Wedding in Warren, Pennsylvania was sold to the Garbisches with the date 1862, but it has subsequently been proven to have been executed in the twentieth century. Suspicions were initially aroused by the extraordinarily bright palette, unusual for a nineteenth-century American painting, and the consciously primitive style, reminiscent of Grandma Moses' work.¹ The extensive painted crackle lines and the sprayed black dots on the surface were apparently attempts to make the painting seem aged. Energy dispersive x-ray fluorescence has disclosed the presence in the whites and ground layer of titanium, a pigment not commercially available in the United States until 1916/1920.²

Only one other work by this unknown artist has been discovered.³ He has attempted to give authenticity to the National Gallery's painting by incorporating many characteristics of mid-nineteenth century Warren. The painting generally reflects the town's topography and plan. The large factory building, the clapboard struc-



Unknown, *After the Wedding in Warren, Pennsylvania*, 1980.61.10

ture at the lower left, and the "Liberty Hotel" are all related to early 1860s structures in Warren. The hilltop mansion at the right generally resembles a nineteenth-century Warren mansion known as Cobham Castle.⁴ Steamboats and trains passed through this lively town in the nineteenth century, although those depicted are fanciful. The somewhat generalized costumes are authentic to the period.

SDC

Notes

1. The unknown artist's style is also quite close to that of British naive painter Helen Bradley (b. 1900). See, for example, *British and Irish Traditionalist and Modernist Paintings, Watercolors, Drawings and Sculpture*, Christie's, London, 12 June 1987, Sale "YACHT-3612," nos. 211, 212, 213, 214.
2. See Rutherford J. Gettens and George L. Stout, *Paint-*

ing Materials: A Short Encyclopedia (New York, 1966), 160–161. Two other paintings in this catalogue have been dated to the twentieth century based on titanium: *Little Girl and the Cat* (1959.11.11) and *Boston and North Chungahochie Express* (1971.83.12), both by anonymous artists.

3. A picture almost identical to *After the Wedding*, but much smaller (7¹/₂ x 11¹/₂ in.), was owned in 1974 by James B. McCloskey of Baltimore. Its present location is unknown (photocopy in NGA-CF). I am grateful to Richard Miller, associate curator, AARFAC, for this reference.

4. Chase Putnam, executive director, Warren County Historical Society, has assisted with the research on this painting.

References

- 1964–1965 *Selections from the Collection of Hirschl and Adler Galleries* 6: color pl. 32, and cover.
- 1969 Black, Mary C. "Collectors: Edgar and Bernice Chrysler Garbisch." *Art in America* 57 (May–June): 48–59, color repro.
- 1985 Barbara Klaw. "A Wedding Album." *American Heritage* 36 (June–July): 82–89, color repro.

1955.11.4 (1422)

Allegory of Freedom

1863 or later

Oil on canvas, 94.2 x 109.3 (37¹/₈ x 43¹/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The tacking margins of the tightly woven fabric support are intact. The ground appears to be a single layer of a cream-colored material. It extends onto the tacking margins. The paint is of moderate thickness, with low brushmarking. In the mountain area and the lower part of the sky the paint is thinly applied, with the ground used as part of the surface design. On the lower right side, three figures have been partly sketched into the wet paint layer by scratching with a blunt instrument.

Crackle is moderately wide-mouthed and in a moderately broad pattern. There is some diagonal tension crackle at the corners and circular crackle in a few areas. The greatest number of losses occur in the sky, in the lower left and lower right corners, and along the edges, where about 1 cm of paint has been partly lost.

Provenance: Recorded as from Piscataquis County, Maine. Acquired in the 1920s by (Robert Gerry Hall, Dover-Foxcroft, Maine), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 106. // Triton, 1968. // *The American Flag in the Art of Our Country*, Allentown Art Museum, Pennsylvania, 1976, no. 25, color repro. // *Scenes of Folk Art*, Württembergischer Kunstverein, Stuttgart, 1981, no cat. // Montclair, 1988.

THE EMANCIPATION OF THE SLAVES in 1863 inspired a host of popular images in prints, paintings, and sculpture.¹ Like A. A. Lamb's *Emancipation Proclamation*, this unusual painting exhibits a variety of imagery related to the historic event, couched in allegorical terms. Unlike Lamb, however, this unknown painter does not use a personification to convey his message. The central image is of a freed black in the uniform of the United States Colored Infantry, with broken shackles in his hands and on the ground.² His frontality and otherworldly stare endow him with an iconic presence. This eerie, distant quality is echoed in the woman and child who, behind him and perhaps hierarchically smaller in scale, do not interact with him but look abstractedly off to the left. In a gesture of Union sympathy, he stands beside a pole on which the United States flag is raised, while the flag of South Carolina, a white field with a palmetto in the center, lies in tatters beneath his feet.³ Union support is also expressed by the mounted soldier to the left, who waves the Union flag in the air as he drags the First Confeder-

ate National Flag through the dirt.⁴ This use of flags as emblems of partisanship is common to many emancipation prints. For example, a print in the Flag Research Center in Winchester, Massachusetts,⁵ shows a white Union soldier defiantly treading on the Confederate flag as he triumphantly raises the Union Stars and Bars. This print, like the National Gallery work, exhibits abolitionist sympathies, but is more typical in its depiction of the black man as half-clad and prostrate before a paternalistic white. Indeed, the treatment of the African American soldier in *Allegory of Freedom* is unusually unpatronizing. Still, prints may have been utilized as sources for components of this allegory.

The landscape background with its mountain, lake, boats, stylized trees, and ruins has the artificial appearance of a stage set. The tropical trees may be South Carolina palmettos, while the ruins may refer to the upheaval of the old order in the South, the ruinous condition of southern cities such as Charleston, or the state of the war-ravaged nation in general. Perched atop the ruins is an eagle devouring a snake. This motif, which had its roots in ancient mythology, was adapted to a variety of situations throughout history in which good was seen as triumphing over threatening foes.⁶ During the Civil War, the eagle in Union propaganda assumed its traditional role as a symbol of the nation, while the serpent represented the insidious Confederacy.⁷ The obelisk, with a United States flag waving from each face, does not appear to be directly related to the events of the emancipation. It may have been taken from a lithograph by Nathaniel Currier depicting the celebration of the completion of the Bunker Hill Monument in Boston in 1843.⁸ Its inclusion can perhaps be explained in terms of the patriotic sentiments such monuments were thought to express, eloquently conveyed by Daniel Webster in 1843:

*[The monument's] speech will be of patriotism and courage; of civil and religious liberty; of free government; of the moral improvement and elevation of mankind; and of the immortal memory of those who, with heroic devotion, have sacrificed their lives for their country.*⁹

It is not possible to ascertain the significance of the mounted soldier on the far left, the men standing before the palm tree, or the team of horses on the far right. Particularly enigmatic are the twin smokestacks that emerge from beyond the mountains.

Attempts to identify this artist have not been fruitful,¹⁰ despite the distinctive stylization of the clouds, trees, and horses, the odd inconsistencies in scale, and



Unknown, *Allegory of Freedom*, 1955.11.4

the quirky treatment of forms that sometimes renders them incomprehensible.¹¹ The contours of three figures scratched into the paint surface on the far right suggest that the work may be unfinished.

JA

Notes

1. For a brief history of emancipation imagery and bibliography, see the entry for A. A. Lamb's *Emancipation Proclamation*, 1864 or later (1955.11.10).
2. I thank Donald E. Kloster, curator, Division of Armed Forces History, NMAH, for identifying this uniform (telephone notes, July 1986, in NGA-CF). For a photograph of a regiment of the United States Colored Infantry, see Richard M. Ketchum, ed., *The American Heritage Picture History of the Civil War*, 2 vols. (New York, 1960), 2: 422. Brief histories of these regiments are included in Mark Mayo Boatner, *The Civil War Dictionary* (New York, 1959), 584–585, and James Truslow Adams, ed., *Dictionary of American History*, 2d rev. ed., 5 vols. (New York, 1942), 4: 84–85. For a detailed study see Benjamin Quarles, *The Negro in the Civil War* (New York, 1968).
3. See Benson John Lossing, *Harper's Encyclopedia of American History*, 10 vols. (New York, 1902), 8: 263–264.
4. The First Confederate National Flag had three stripes—a white between two reds—and a blue union in the upper left. The union contained a ring of stars, one for each of the Confederate states (for an illustration see Milo M. Quaife et al., *The History of the United States Flag* [New York, 1961], no. 56). This artist incorrectly omitted the stars. I am grateful for Donald Kloster's assistance in identifying the flags in this painting.
5. Reproduced in Whitney Smith, *Flags Through the Ages and Across the World* (New York, 1975), 197.
6. For the history of the eagle and snake motif, see Beryl Rowland, *Animals with Human Faces: A Guide to Animal Symbolism* (Knoxville, Tenn., 1973), 146; Maggie Oster, *The Illustrated Bird* (New York, 1978), 30; and Philip M. Isaacson, *The American Eagle* (Boston, 1975), 11–13.
7. An interesting print with the eagle and serpent assigned these roles appears in Ketchum 1960, 2: 498.
8. For a reproduction of this print in the collection of Dartmouth College, see David Huntington, *Art and the Excited Spirit: America in the Romantic Period* [exh. cat., University of Michigan Museum of Art] (Ann Arbor, 1972), pl. 41. Gale Research Company 1984, 2: cat. no. 6904. The Bunker Hill Monument was not raised on steps. For a print from 1850 that more clearly reveals the bottom of the monument, see Walter Muir Whitehill and Norman Kotker, *A Pictorial History of Massachusetts* (New York, 1976), 135, no. 6.
9. Quoted in Huntington 1972, 13.
10. Robert G. Hall, who sold the painting to the Garbishes, suggested that it was by Mary Elizabeth Greeley (1836–1924) of Foxcroft, Maine, but Greeley was far more accomplished than this painter (see Robert G. Hall, letter of 18 August 1975, and unidentified clippings showing Greeley's work supplied by Madelyn C. Betts, secretary, Dover-Foxcroft [Maine] Historical Society, in NGA-CF).
11. An example is the unidentifiable rounded object to the right of the central horse's front hoof.

References

None

1953.5.84 (1309)

Anonymous Man

c. 1830

Oil on wood, 46.7 x 36 (18³/₈ x 14¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: A very thin, coarsely textured white ground is applied horizontally over the yellow poplar support,¹ leaving low relief striations. It is covered with a thin, translucent brown layer of underpaint. The paint is thinly applied, with the exception of the buttons and the white shirt, which display low-relief texture. Fine linear detailing is added over broadly brushed, blended underlayers. The thinly painted background is considerably reworked by a later hand. Large areas of retouching are found in the right leg, along the bottom of the background, and in a band where the frame rabbit rubbed the picture. More retouching is found in the jacket, face, and hair.

Provenance: Purchased in 1951 by Edgar William and Bernice Chrysler Garbisch.²

Notes

1. A wood native to eastern North America; identified by the National Gallery Science Department.
2. The donor sheet does not indicate where this painting originated.

1953.5.85 (1310)

Anonymous Woman

c. 1830

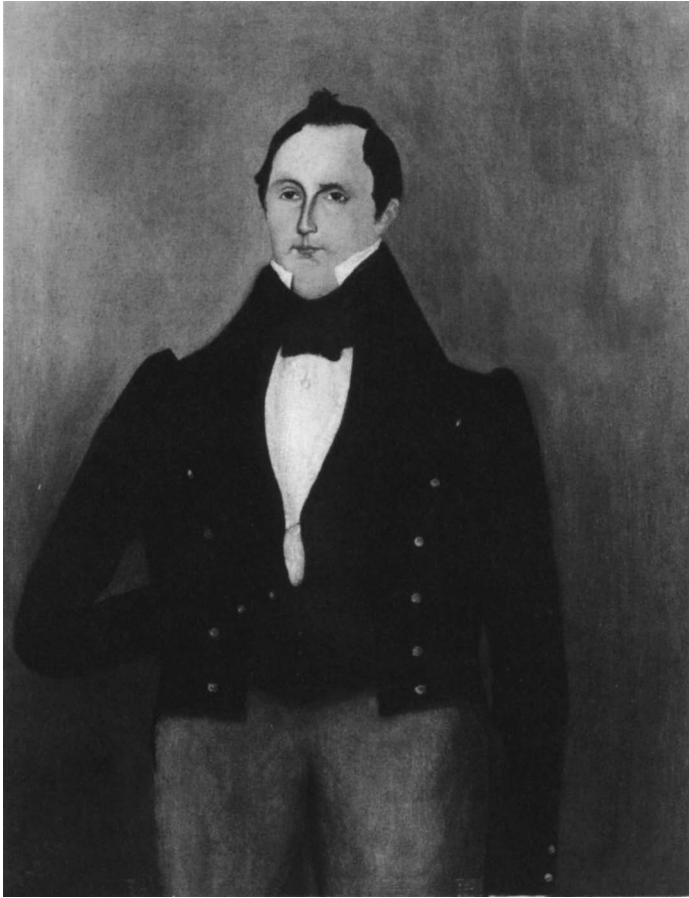
Oil on wood, 46.8 x 36.1 (18⁷/₁₆ x 14¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

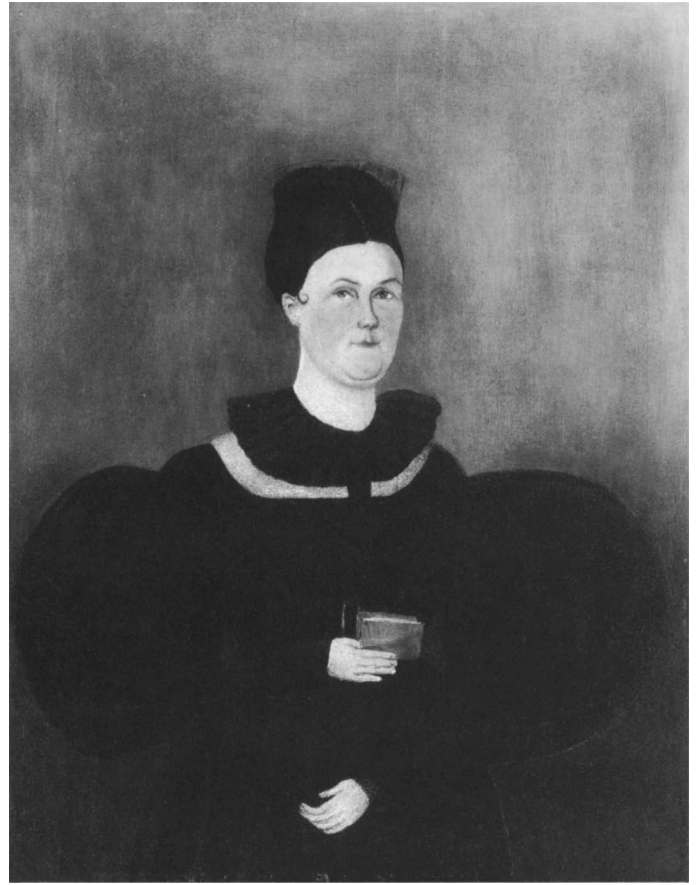
Technical Notes: A thin, coarsely textured white ground is applied horizontally over the yellow poplar support,¹ leaving low relief striations. It is covered with a thin, translucent brown layer of underpaint. The paint is applied in thin flat layers which are fairly opaque and modified with glazes only slightly in the black dress. More glazing may have originally been present but is now lost. The paint layers are much abraded and worn. The blue background is heavily retouched and reglazed and the main design more moderately retouched.

Provenance: Same as 1953.5.84.

THE LARGE, BULKY FIGURES, slightly undersized heads, and pudgy faces of these unidentified subjects, presumably husband and wife, may prove to be a stylistic link with other, as yet undiscovered, portraits by this unidentified hand. The distinctive off-center placement of the figures against their light blue backgrounds



Unknown, *Anonymous Man*, 1953.5.84



Unknown, *Anonymous Woman*, 1953.5.85

may also be typical of the artist's style; the man is placed to the left of center, suggesting that his bent arm was perhaps an afterthought, and both figures have disproportionate amounts of space above their heads.

The roundness of the figures and costumes is continued in the faces, which share double chins, prominent upper lips, dimpled mouths, and full, rosy cheeks; their eyes, mouths, and ears seem too small. In contrast to the woman's direct stare and delicate posture, the man is given a distant gaze and proud, powerful Napoleonic pose.

Somewhat crudely drawn, the costumes emphasize exaggerated curves and flat surfaces, especially the

woman's billowing sleeves, perhaps here exaggerated to outsize. These contrast sharply with her diminutive hands which hold a small red volume, perhaps a prayer book. The neck and shoulders of the man's costume are awkwardly painted and imply a very broad, massive neck. The large sleeves of the woman's dress and the full sleeve caps of the man's jacket were in fashion around 1830 but cannot be localized geographically.² Very large tortoise shell combs, such as the one worn by the woman, were most popular in the 1820s and 1830s, though smaller ones were worn throughout the nineteenth century.³

SDC

Notes

1. A wood native to eastern North America; identified by the National Gallery Science Department.

2. This costume dating was provided by Shelly Foote, Division of Costume, NMAH (letter of 9 January 1989, in NGA-CF).

3. According to Shelly Foote (telephone notes, 13 February 1989, in NGA-CF). Such large combs occur in other paintings in this volume, all by unknown artists: *Sarah Cook Arnold (?) Knitting*, c. 1830 (1955.11.6); *Martha Eliza Stevens Edgar Paschall*, c. 1823 (1983.95.1); *The Blue Shawl*, c. 1820 (1953.5.74). They are also present in a watercolor attributed to Samuel Shute, *Lady in Pink with Tortoise-Shell Combs*, c. 1830 (1953.5.129). For smaller combs, popular earlier and later in the nineteenth century than the large ones, see The Conant Limner, *Sophia Burpee Conant*, c. 1813 (1953.5.44), and *Feeding the Bird*, c. 1800 (1953.5.63), by an anonymous painter.

References

None

1955.11.6 (1424)

Sarah Cook Arnold (?) Knitting

c. 1830

Oil on wood, 89.6 x 58 (35⁵/₁₆ x 22¹³/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is executed on a vertically grained single-member panel of yellow poplar.¹ The reverse has been waxed to prevent warpage, and five horizontal battens have been applied (four of these in U-shaped metal casings). There is a thin, smooth white ground layer overall. A sketchy pencil underdrawing is evident; infrared reflectography shows that the drawing of the face is characterized by sure contour, while that in the hands is tentative and reworked. The paint is applied in thin, opaque, broadly brushed layers. The background has a slightly striated horizontal texture left by the brush; low texture exists only in the brightest whites of the lace. There is noticeable overall traction crackle, whitened paint in the flesh tones, and a few shallow losses in the left background. Minor losses in the ground layer are located at the edges.

Provenance: Recorded as from Connecticut. Purchased in 1948 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 61.

Notes

1. A wood native to eastern North America; identified by the National Gallery Science Department.

1955.11.5 (1423)

Annis Cook (?) Holding an Apple

c. 1830

Oil on wood, 81.9 x 59.5 (32¹/₄ x 23⁷/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is executed on a vertically grained single-member panel of yellow poplar.¹ The reverse has been waxed to prevent warpage, and five horizontal battens have been applied (four of these in U-shaped metal casings). There is a thin, smooth white ground layer overall. The composition was broadly sketched out with a pencil before the paint was applied; infrared reflectography clearly reveals underdrawing in the sitter's face and hands. The paint is applied in thin, opaque, broadly brushed layers. The background has a slightly striated horizontal texture left by the brush; low texture exists only in the details of the white cap. A series of shallow retouched losses corresponding to a band of cleavage, now secured, runs from the woman's face through her central torso to the bottom edge of the panel. A few spots and discolored stains are present in the flesh tones. A substantial area of overpaint is revealed in the background just above the sitter's cap.

Provenance: Recorded as from Connecticut. Purchased in 1948 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 60.

THESE PORTRAITS probably depict Annis Cook (1758–1850) and her daughter Sarah (Sally) Cook Arnold (1785–1872) of Wethersfield, Connecticut.² The identification of the sitters is based on several factors. Both paintings are recorded as from Connecticut, and the donors' records list the title of each as *Miss Arnold of Westerfield, Connecticut*. Since there is no Westerfield in Connecticut or in any neighboring state, Wethersfield, a town just south of Hartford, may have been intended.³ In 1830, the approximate date of both portraits based on costume,⁴ two women, one between the ages of forty and fifty and the other between seventy and eighty, are listed in the household of Jabez N. Arnold, Jr. (1787–1853) of that town. Two decades later the census identifies these women as Sally Arnold, sixty-five, and Anice [*sic*] Cook, ninety-two.⁵ The misidentification of Annis Cook as a "Miss Arnold" is no doubt due to her long association with the Arnold household.

Annis Sears, the first of seven children of Hezekiah Sears and Deborah Spencer of East Haddam, Connecticut, was born in Middletown, Connecticut. She married Nathaniel Cooke 7 December 1780 and died in



Unknown, *Sarah Cook Arnold (?) Knitting*, 1955.11.6



Unknown, *Annis Cook (?) Holding an Apple*, 1955.II.5

Haddam 8 September 1850. Annis and Nathaniel's daughter, Sarah, married her first cousin Jabez Arnold (the son of Annis' sister Tamsen and Samuel Brown Prince Arnold), a ship-caulker. The two were married in East Hampton, Connecticut (near Wethersfield) on 28 May 1807.⁶ Jabez was descended from John Arnold, the first Connecticut Arnold who settled in Haddam in 1662. The Arnolds lived in Stepney Parish, which was part of Wethersfield until 1843; in that year it became a separate town called Rocky Hill. Probably at the time of Jabez's death, Sarah and at least one of her children moved from Rocky Hill to Northampton, Massachusetts, where she died 22 December 1872, and is buried.⁷

These two portraits share a stark simplicity and directness in their lack of background detail and in the stern expressions of both sitters. The palette is equally somber, with blacks, grays, and whites relieved only by the gold chair backs, the yellows and reds of Annis' beads and apple, and the reddish-orange backgrounds. The artist has ably portrayed the family resemblance, especially evident in the thick eyebrows, almond shaped eyes, and long noses. Considerable skill is also evident in his fine rendering of the fabric and detail of Annis' bonnet and Sarah's collar.

Differences between mother and daughter are depicted by the artist in several ways. Annis' costume, with its necklace and fichu, is a holdover from the late eighteenth century (though her cap dates from the 1820s) and contrasts with her daughter's more fashionable dress and hairstyle.⁸ The elder woman is shown at rest, seeming to slump into the lower left corner of the picture, forearms crossed in her lap. In contrast, her active daughter is shown sitting erect, filling most of the canvas, paused in the act of knitting.

SDC

Notes

1. A wood native to eastern North America; identified by the National Gallery Science Department.

2. Raquel Arnold Roybal, a descendant of the two women, has shared with me her extensive genealogical research on the Arnold family, for which I am very grateful.

Sarah's name appears as Sally in the 1850 Rocky Hill census and other records, but Roybal confirmed that Sarah was her given name, since that is the one listed on her death certificate in Northampton, Massachusetts, records (telephone notes, 24 September 1900, in NGA-CF).

Unlike most pairs of portraits, these two panels differ slightly in size. Another example of a mother/daughter pair of portraits is in the collection of the Fruitlands Museum, Harvard, Massachusetts: *Portrait of a Lady from Leominster, Massachusetts* and *Portrait of a Young Woman in a Red Dress from Leominster, Massachusetts* (*Daughter of the Lady from*

Leominster), c. 1840 (unknown artist). See Sears 1941, 172–173.

3. A reproduction of *Annis Cook* (*Art in America* 98 [May 1954], 104) titles the portrait of the older woman *Miss Arnold of Westfield* and cites its origin as Massachusetts; the source for this information is not known, and no female members of Arnold households in Westfield, Massachusetts, fit the apparent ages of these sitters.

4. Assistance in costume dating was kindly provided by Shelly Foote, Division of Costume, NMAH (letter of 15 May 1987, in NGA-CF).

5. That Sarah's maiden name was Cook has been confirmed by Donald H. Axman, librarian/archivist, Wethersfield Historical Society (letter of 18 June 1987, in NGA-CF). The additional genealogical information which appears in this entry was generously supplied by Axman in his letter of 9 September 1987, which is complete with sources, and by Roybal in the letter cited above (which supplied the precise birth and death dates for Sarah as well as Jabez's birth date). Annis died a few months after the 1850 census was taken. The only other Arnolds living in Wethersfield during this period, according to the census, were Talcott A. (Jabez's brother, according to Roybal, and also a ship-caulker) and Julius, neither of whom had women in their households of the right ages to be the subjects of these portraits.

6. The location of the marriage is cited in Axman's letter of 9 September 1987; Axman also notes that Sarah Cook was likely the Sally Cook baptized in Northford on 15 May 1785 (Northford is only about twenty miles from Wethersfield). Roybal's thorough genealogical research revealed that Sarah married her first cousin (letter of 21 July 1990, in NGA-CF).

7. According to a death certificate Roybal received from the Northampton records department, mentioned in her letter of 8 June 1990.

8. See n. 4.

References

None

1953.5.75 (1300)

At the Writing Table

c. 1790

Aqueous medium on canvas, 101.5 x 134.5 (40 x 53)
(shaped canvas; top edge curved at center, upper left
and upper right corners rounded)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a very coarse fabric. Fragments of the tacking margins remain on all four sides. The paint is applied in thin layers, with evident brushwork over what appears to be a white ground. The painting has a very dry, crusty appearance with active flaking overall. Retouching is extensive and very prominent; it is poorly textured and poorly matched in tone, and some has whitened. The entire bottom edge of the painting is restoration; in a 1951 treatment a piece of fabric which extends nearly the width of the painting was inserted along the bottom, probably to reinforce the weakened



Unknown, *At the Writing Table*, 1953.5.75

original fabric. Elsewhere the retouching covers major areas; the blue background is almost entirely overpainted. The 1951 treatment report claims that only one-fifth of the painting is original.

Provenance: Recorded as from Maine. (John K. Byard, Norwalk, Connecticut), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.¹

Exhibitions: Easton, 1962, no. 29.

ALTHOUGH IT WAS REPORTEDLY used as a fire-board in a Maine house (see n. 1), certain aspects of *At the Writing Table* suggest that its origin or inspiration may be other than American. The interior, with its small-paned window and what appears to be a tile floor, is generally European in feeling, and the chair and table more specifically point to French parallels. The chair's double-curved slat(s) are reminiscent of so-called French provincial examples of the late eighteenth century, and the costumes are of approximately the same

date.² Furthermore, although writing at a table rather than a desk is not uncommon in any region or period, this specific form of writing table is the French *bureau plat*.³ The diminutive children in the foreground seem to be teaching a bird to walk along a rope or switch; this is perhaps a later version of a game illustrated in the margin of a fourteenth-century northern French manuscript.⁴

The painting's decorative border, however, recalls the Scandinavian art of rose painting which flourished in the late eighteenth and early nineteenth centuries. This style of furniture and interior decoration employed several of the motifs found in *At the Writing Table*, including the flowers, the curvilinear leaflike elements of the top and sides, and particularly the inverted C-shaped motifs in the upper corners. Furthermore, the stylized draftsmanship of the faces, with the eyebrows continuous with the nose line, is almost identical to that of figures in Swedish folk painting of this period.⁵

Although there is no conclusive evidence as to its origin, these elements suggest a general European or European-inspired heritage for the anomalous work. The attention lavished on the border relative to the artist's limited capabilities in areas such as perspective and draftsmanship suggests that he probably was trained as a decorative painter. No other works by this hand are known.

SDC

Notes

1. A typewritten note from Byard of 17 May 1949 (in NGA-CF) states that the unnamed man from whom he purchased the painting had bought it from Andrew Hawes, who was somehow associated with the Quinby family in Stroudwater (near Portland) Maine. According to Byard, the unnamed man claimed that the painting had served as a fireboard in the Quinby house, which was located in either Portland or Stroudwater.

Fireboards, usually constructed of wood, stood in front of fireplaces in the summer months. Like *A View of Mount Vernon* (1953.5.89), painted by an unknown artist in 1792 or later, they were sometimes made of canvas stretched over a light wood frame (see Little 1972, 66). Subjects were commonly landscapes or still lifes. In addition to *At the Writing Table*, a second fireboard at the National Gallery—but painted on wood—depicts a figure scene: *Girl in Red with Flowers and a Distelfink* (1978.80.14), by an unknown artist, c. 1830.

2. I am grateful to Rodris Roth, curator, Division of Domestic Life, NMAH, for her comments regarding the possible origin of the interior (letter of 7 July 1989, in NGA-CF). She cited reproductions of French provincial chairs, not unlike the one in the painting in Nicole de Reyniès, *Le mobilier domestique* (Paris, 1987), 1: 343, no. 1223 and 1: 411, no. 1472; and Jean Palardy, *The Early Furniture of French Canada* (Toronto and New York, 1965), no. 282. As Roth notes, French Canadian furnishings are also possible sources for the painting, a suggestion not to be ruled out considering the Maine provenance.

Shelly Foote, Division of Costume, NMAH, stated that the costumes of the man and children appear to date from a decade or so before the beginning of the nineteenth century (notes of 13 April 1989, in NGA-CF).

3. The style of the writing table, like that of the chair, is typical of eighteenth-century France; see de Reyniès 1987, 1: 411, no. 1472.

4. From a Book of Hours made in Therouanne around 1300, collection of the Walters Art Gallery, Baltimore. In this case, a monkey holds the rope from a perch and birds hop along it (photograph in NGA-CF).

5. For decorative elements in rose painting similar to those in the Garbisch work, see Randi Asker, *Rose-Painting in Norway* (Oslo, 1965), 22, 27, 46. For schematic renderings of faces startlingly similar to those in *At the Writing Table*, see Albert Eskerod, *Schwedische Volkskunst* (Stockholm, 1966), pls. 62, 63, and cover.

References

None

1953.5.86 (1313)

Attack on Bunker's Hill, with the Burning of Charles Town

1783 or later

Oil on canvas, 53.3 x 70.8 (21 x 27⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At center left, above horizon: *BOSTON*

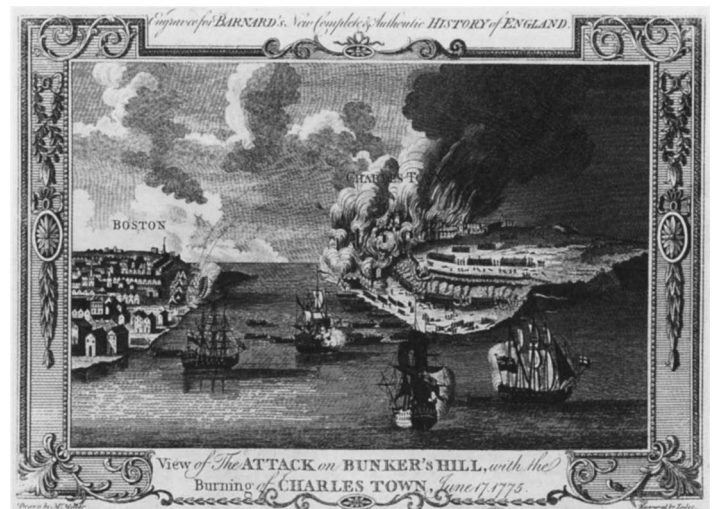
At upper right, in flames: *CHARLES TOWN*

Technical Notes: The painting is on a fine fabric from which one of the tacking edges has been removed. The ground is a light brown, smoothly applied layer. Under the present scene an extensive underpainted design appears to depict buildings viewed through an arch. The paint of the surface image is applied in fairly thin, opaque layers, with impasted paint present in the details of the ships, houses, smoke, and clouds. The painting is in secure condition but its appearance is only fair. Small repaired losses and tears are present and the paint layer is severely abraded throughout, particularly in the thinly painted sky and water. Discolored varnish trapped in the interstices of the paint film give the painting a very uneven appearance.

Provenance: Recorded as from New York. (Harry Stone Gallery, New York, by 1943), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Navy Show*, Lyman Allyn Museum, New London, Connecticut, 1943, no cat. // *Boston, 1630–1872*, Museum of Fine Arts, Boston, 1943, no cat. // *American Battle Painting, 1776–1918*, NGA and Museum of Modern Art, New York, 1944, 54, pl. 3. // *Trois millénaires d'art et de marine*, Petit Palais du Louvre, 1965, 401, no. 281. // Charlotte, 1967, no. 6. // Terra, 1981–1982, no. 36.

Fig. 1. John Lodge after George Henry Millar, *View of the Attack on Bunker's Hill with the Burning of Charlestown*, c. 1783, engraving, Prints and Photographs Division, Library of Congress





Unknown, *Attack on Bunker's Hill, with the Burning of Charles Town*, 1953.5.86

THE TITLE OF THIS PAINTING, like that of the famous Revolutionary War battle it depicts, is a misnomer. The ill-fated American effort to drive the British from Boston on 17 June 1775 was actually fought on Breed's Hill, seen on the foreground tip of the Charles Town (now Charlestown) peninsula, and closer to the city than Bunker Hill (bare at the upper right). A gross

miscalculation by Colonel William Prescott placed the American redoubt on the lower and more vulnerable site; a Bunker Hill fortification not only would have covered all the approaches to the peninsula, but also would have been out of range of the Copp's Hill fort (seen at left) and the guns of the British fleet.

This view of the battle looks southwest toward the

Charles River, most likely placing the vantage point on Noddles Island (now South Boston). Depicting the climax of the battle, the painting shows the British troops, under Major General Sir William Howe, being ferried across the basin to Breed's Hill in order to encircle the peninsula. Shots are fired at Charles Town from the British fort on Copp's Hill. The four British ships in the harbor, the *Lively*, *Falcon*, *Somerset*, and *Glasgow*, were the first to fire upon discovery of the American troops.

It was a fairly common practice for untrained artists to base their compositions on contemporary or earlier sources, such as popular prints.¹ *The Attack on Bunker's Hill, With the Burning of Charles Town* was copied with little change from an English engraving (Fig. 1). The print, drawn by George Henry Millar and engraved by John Lodge, appeared about 1783 in a British book, Barnard's *New, Comprehensive and Complete History of England*.² The Lodge engraving is one of several contemporary depictions of the bloody battle, but all of the other known views depict the event from the opposite direction, with the land masses reversed.³

The unidentified artist, by whom no other works are known, has taken few liberties with his graphic source. The print's proportions, precise detail, and somewhat skewed sense of topography are retained, as are the patterns of the soldiers' ranks; their strict regimentation echoes that of the Boston houses across the basin. Very minor alterations can be seen in the generalization and elimination of some of the figures on the peninsula, and the curtailing of some of the shadows cast by the ships. The print's linear quality is naturally softened by the addition of color; the green, blue, and brown tones and the whites of the structures are brightened only by the reds present in the ships' flags, the flames, and the uniforms of the British soldiers. The cloud formations, less stylized than those in the print, echo the curves of the dark, dramatic smoke rising from the besieged buildings of Charles Town.

SDC

Notes

1. For another example, also related to the Revolutionary War (though executed later), see *Lexington Battle Monument*, 1853 or later (artist unknown, 1953.5.88).

2. The engraving, by "Lodge" after a drawing by "Mr. Millar," appears opposite p. 687. The title page of the book reads:

The New, Comprehensive and Complete History of England from the Earliest Period of Authentic Information, to the Middle of the Year MDCCLXXXIII . . . By Edward Barnard, Esq. assisted by several Gentlemen of

approved Abilities, who have for many years made the English History their chief study, particularly Mr. Millar, author of The New and Universal System of Geography . . . Embellished with upwards of One Hundred Engravings . . . The Artists engaged in their elegant Execution are the justly celebrated Messrs. . . . Lodge . . . London, Printed for the Author and Published by Alex. Hogg [n.d., probably 1783].

It is presumed that the artist of the engraving, "Mr. Millar," is the Mr. Millar cited on the title page, who in turn is later named in full as George Henry Millar of *The New and Universal System of Geography* (London, 1782). However, in the Thieme-Becker entry which identifies the engraver "Lodge" as John Lodge (d. 1796), Millar is called "J." Millar, who was a portrait, history, and still life painter in Birmingham, England (Ulrich Thieme and Felix Becker, *Allgemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart*, 37 vols. [Leipzig, 1929], 23: 311).

3. For some time this painting was believed to be an inaccurate depiction of the battle, because it is reversed from the compositions of two 1775 engravings by Robert Aitken and Bernard Romans (see Wendy J. Shadwell, *American Printmaking, The First 150 Years* [Washington, 1969], nos. 54, 55). However, there is no relationship between the painting and these prints other than subject; the views are simply taken from different directions. Yet another print of the subject is an undated color lithograph by Henry A. Thomas, printed by C. Frank King (see *Old Print Shop Portfolio* 15 [April 1956], 178).

References

- 1942 Drepperd, Carl W. *American Pioneer Arts and Artists*. Springfield, Mass.: 87.
- 1968 Coit, Margaret L. "Dearest Friends." *American Heritage* 19 (October): 10-11, color repro.

1957.11.7 (1494)

Aurora

mid-nineteenth century

Oil on wood, 61 x 81.9 (24 x 32 1/4)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a single mahogany panel with a horizontal grain orientation. X-radiography reveals the presence of eight holes (visible with the naked eye on the verso of the panel) having a diameter of 0.6 cm and regularly placed 0.6 cm in from all four edges. They indicate that during its initial function this piece of wood was attached to something else. A creamy white ground was applied in two thin layers over the entire surface of the panel. The thin oil (estimate) paint layer was applied in small, finely blended strokes. Initially, a thin wash was laid out to represent each color area. Following this, thicker applications of paint were built up in the sky and figure areas. The oil gilding was applied directly over the white paint in the center of the painting. Black paint or ink was



Unknown, *Aurora*, 1957.11.7

then applied on top of the gilding. The holes in the centers of the wheels of the chariot suggest that the black paint or ink was laid out by the use of a compass. Finally, the figure was added, and layers of paint were added to the bottom half of the panel. Distinct isolated crackle patterns are present in each separate design area, and retouches are present throughout the background.

Provenance: Recorded as from Hartford, Connecticut. Purchased in 1951 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 49. // Triton, 1968. // Montclair, 1988.

JUDGING FROM ITS CLARITY, the flat application of paint, the use of gold leaf, and its generally decorative quality, this bright, crisp painting may be the product of an ornamental or sign painter.

An image remarkably similar in subject was made by young Abigail Eddy (1800–1880) in 1813. Her depiction of *Aurora* (The Newark Museum, New Jersey),¹ fashioned from silk, metallic thread, spangles, and paint, differs from the National Gallery version in small details such as the background of clouds, but is much the same in every other respect. The source of these and

similar images is undoubtedly a print, but it has not yet been identified. It has been noted that “the goddess Aurora was a popular subject for schoolgirl art and also a favorite of ornamental artists for the decoration of timepiece tablets and looking-glass panels.”² Aurora with chariot and rising sun appears often on early nineteenth-century clocks.³

It is easy to understand the romantic appeal of the graceful goddess of dawn, who heralded the coming of each day by driving her chariot across the sky.⁴ In the National Gallery painting, Aurora’s golden vehicle resembles not so much a classical chariot as an ornate, sturdy circus cart. The flamelike decorations of the wheels and the curved front, the torch in her hand, and her flowing tresses all echo the fire of the sun seen rising just behind her. The scene is animated by Aurora’s handsome, restless white horses, their hooves raised and wings aflutter.

DC

Notes

1. For a color repro. see Mirra Banks, *Anonymous was a Woman* (New York, 1979), 40.
2. Betty Ring, *Let Virtue Be a Guide to Thee: Needlework in the Education of Rhode Island Women 1730–1830* (Providence: The Historical Society of Rhode Island, 1983), 194.
3. Lester Dworetzky and Robert Dickstein, *Horology Americana* (Roslyn Heights, N.Y.: Horology American, Inc., 1972). See examples of banjo clocks, 52, 66, 67, and a pillar and scroll clock, 1248. These were called to my attention by Betty Ring.
4. From Michael Grant, *Myths of the Greeks and Romans* (London, 1962): “Eos (Aurora), goddess of dawn, sister of Helios (the Sun), daughter of Hyperion (the last of the Titans, dethroned by Apollo, the subject of a poem by Keats) and Thea. Loved by Tithonus, she bore him Memno, for whose slaying by Achilles she shed tears in the form of dew” (440).

References

None

1959.11.3 (1538)

Baby in Blue Cradle

c. 1840

Oil on canvas, 69 x 58 (27³/₈ x 22¹³/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: An ochre-colored ground covers the medium-weight, twill-woven fabric. The picture is thinly painted with virtually no impasto. Areas of pentimenti

occur in the neck and chin of the child and in the dress, over which the quilt has been extended. The upper torso, too, has been altered to make the child’s shoulders less square. These alterations confirm that the child and its clothing were painted first and the cradle second, followed by the rattle, quilt, and background; the wicker basket was the final addition. All of these changes, except for that in the quilt, are visible to the naked eye.

There is a tear of 3.2 cm in the fabric at the lower part of the cradle, and two holes approximately 5.1 cm below the tear. There is inpainting in a 10.2-cm strip through the child’s garment, and in the forehead, hair, and right hand. Some inpainting is also present in the background.

Provenance: Recorded as from Connecticut. Purchased in 1950 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 53. // *Toys and Amusements*, Museum of Early American Folk Arts, New York, 1964, no cat. known.¹ // Charlotte, 1967, no. 9. // Columbus, 1968–1969, no. 5. // *American Primitive Paintings*, (SI) 1954–1955, no. 35. // *Toys in the Life of the Early American Child*, The Taft Museum, Cincinnati, 1986–1987, no cat.

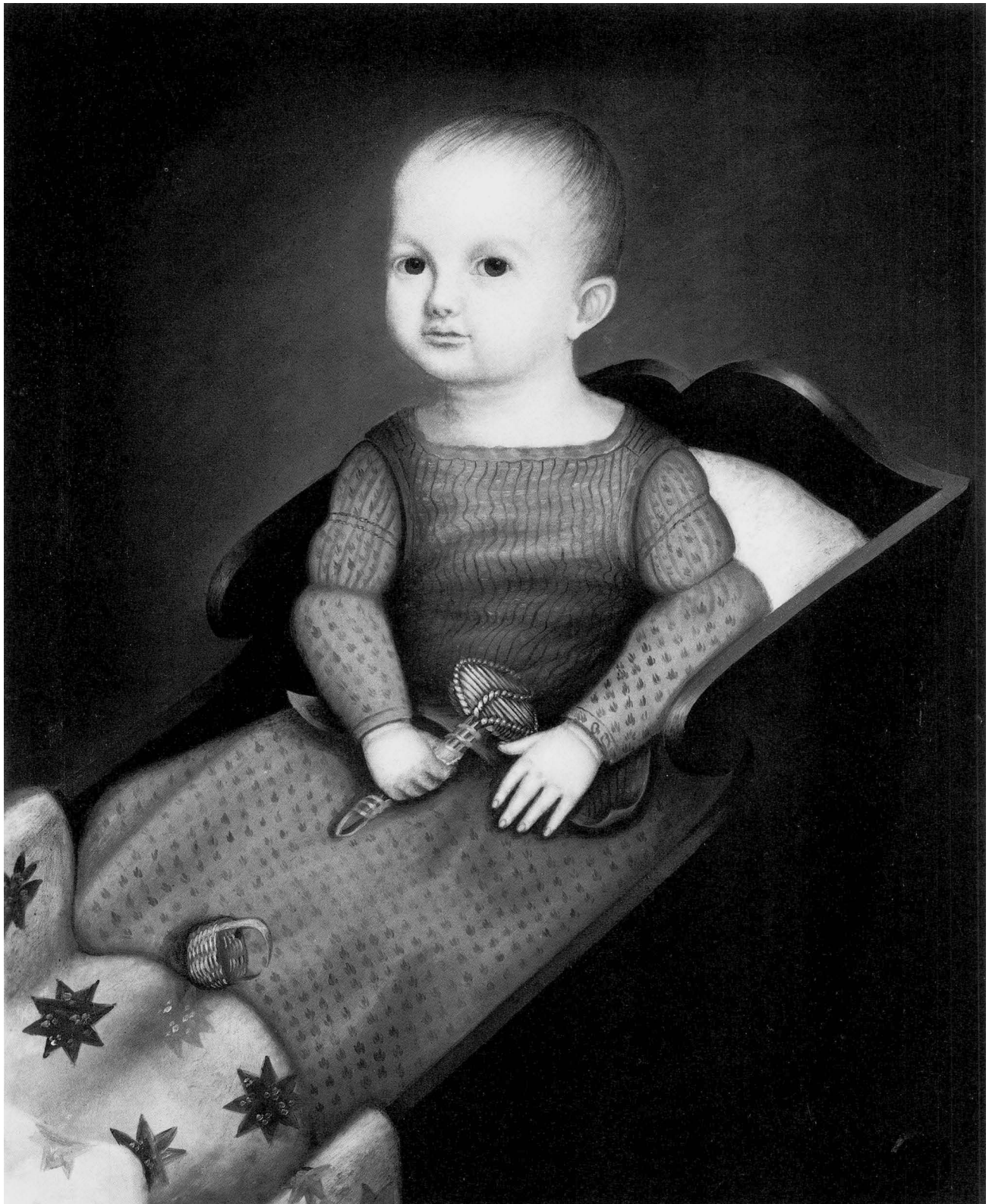
THIS PAINTING is one of two portraits of cradled infants in this volume. As in Joseph Whiting Stock’s *Baby in Wicker Basket* (1980.62.23), the cradle is placed diagonally across the canvas and is tilted upward in order to show the child’s body.² This infant, like Stock’s, confronts the viewer with a direct gaze and grasps a toy. Unlike Stock’s reclining baby, however, this unidentified child is seated upright and is actively engaged in play with its red and green willow rattle;³ a matching basket lies at its feet. The colors are repeated in the infant’s matching patterned red blanket and dress, and in the green overvest. With a star-pattern quilt at its feet, the child is haloed against a brownish-red background.⁴

Although the scant modeling and crude brushwork indicate an untrained hand, known only by this work, the painting’s colorful palette and simple but balanced composition account for much of its appeal. A strong diagonal is created by the oblique cradle and is reinforced by the direction of the rattle, left hand, the turn of the head, and the brushwork of the halo, countering the vertical of the child’s upper body.

SDC

Notes

1. The place and date of this exhibition appear in the Downtown Gallery Papers (AAA), but its title does not. Of the exhibitions mounted at the Museum of Early American Folk Arts in 1964, *Toys and Amusements* is the one most likely to have included this portrait. The library staff at MAFA were unable to locate a catalogue or checklist.



Unknown, *Baby in Blue Cradle*, 1959.11.3

2. For similar cradles from the early nineteenth century, see one of c. 1816 in the Daughters of the American Revolution Museum (accession number 58.13), and another depicted by Robert Peckham (1785–1877) in *The Children of Oliver Adams*, 1831 (private collection), reproduced in Dale T. Johnson, "Deacon Robert Peckham: Delineator of the 'Human Face Divine,'" *American Art Journal* 10 (January 1979), 28, fig. 1.

3. An identical rattle about 7 in. long, dated c. 1835 according to family history, is in the collection of the Museum of the City of New York (Harry Bischoff Weiss, *American Baby Rattles from Colonial Times to the Present* [Trenton, 1941], fig. 21). A similar one is depicted in *Girl Holding Rattle* of c. 1838 by Erastus Salisbury Field (q.v.) (AARFAC; Rumford 1981, cat. no. 70, color repro.). Wickerwork rattles were more plentiful later in the nineteenth century, and, though their origins are uncertain, may be related to corn dollies which were often woven in spiral, plaited forms like the rattle here (I am grateful to Rodris Roth, curator, Division of Domestic Life, NMAH, who suggested this connection in her letter of 26 April 1988, in NGA-CF). The noise produced by rattles had long been believed to scare away evil spirits, as had the wearing of coral beads. For more about the history of rattles, see Weiss 1941, 7–8.

4. The style of the baby's dress provides the basis for the c. 1840 dating, which is supported by the general dating of the cradle, rattle, and quilt pattern (see below). The controlled sleeve style, gathered in three sections from shoulder to wrist with flat pleats at the top of the arm, was popular after about 1836 (see Elisabeth McClellan, *History of American Costume* [New York, 1942], 516); in the 1840s, tucks became even more common on sleeves and bodices (see Estelle Ansley Worrell, *Children's Costume in America 1607–1910* [New York, 1980], 91). Presumably the fabric is calico, the printing of which began in New England around 1830.

Quilts in the star pattern were common throughout the first half of the nineteenth century; a similar one dated 1839 is illustrated in Lilian Baker Carlisle, *Pieced Work and Appliqué Quilts at the Shelburne Museum* (Shelburne, Vt., 1957), 8.

References

None

1953.5.103 (1334)

Basket of Fruit

c. 1830

Watercolor on velveteen, 40.6 x 48.4 (16 x 19)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The design is executed on a single piece of fine, dense, cut-pile cotton fabric. The paint/pigment colorants are for the most part located on the outer tips of the cut-pile fibers. Dark intense areas and fine details exhibit both heavy pigmentation and matting of the cut-pile fibers and pigment extending down the fiber, sometimes onto the ground weave. Some of the highlighted areas of color appear to be augmented with opaque white pigment. There is evidence of fold marks dividing the piece

into four quadrants. A few stains extend into the design at the top left and right quadrants as well as just right of center, extending into the fruit and through the basket. These stains represent previous moisture damage and possibly degraded areas of the ground fabric. There are many small dark spots of localized degradation of the ground fabric throughout the piece. In 1984 the piece was removed from an earlier mount and stitched to a plain-weave cotton fabric; it was then attached to a basswood stretcher frame.

Provenance: Recorded as from Connecticut. Purchased in 1948 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Columbus, 1968–1969, no. 1, repro. on back cover.

THE COMBINATION OF A MELON, pear, peaches, grapes, and berries, arranged in a scroll-handled basket in the approximate positions seen here, is found in a large number of theorem paintings.¹ The source for this composition, which is often referred to as "the full basket," has not come to light—a surprising fact considering its apparent popularity in the nineteenth century.

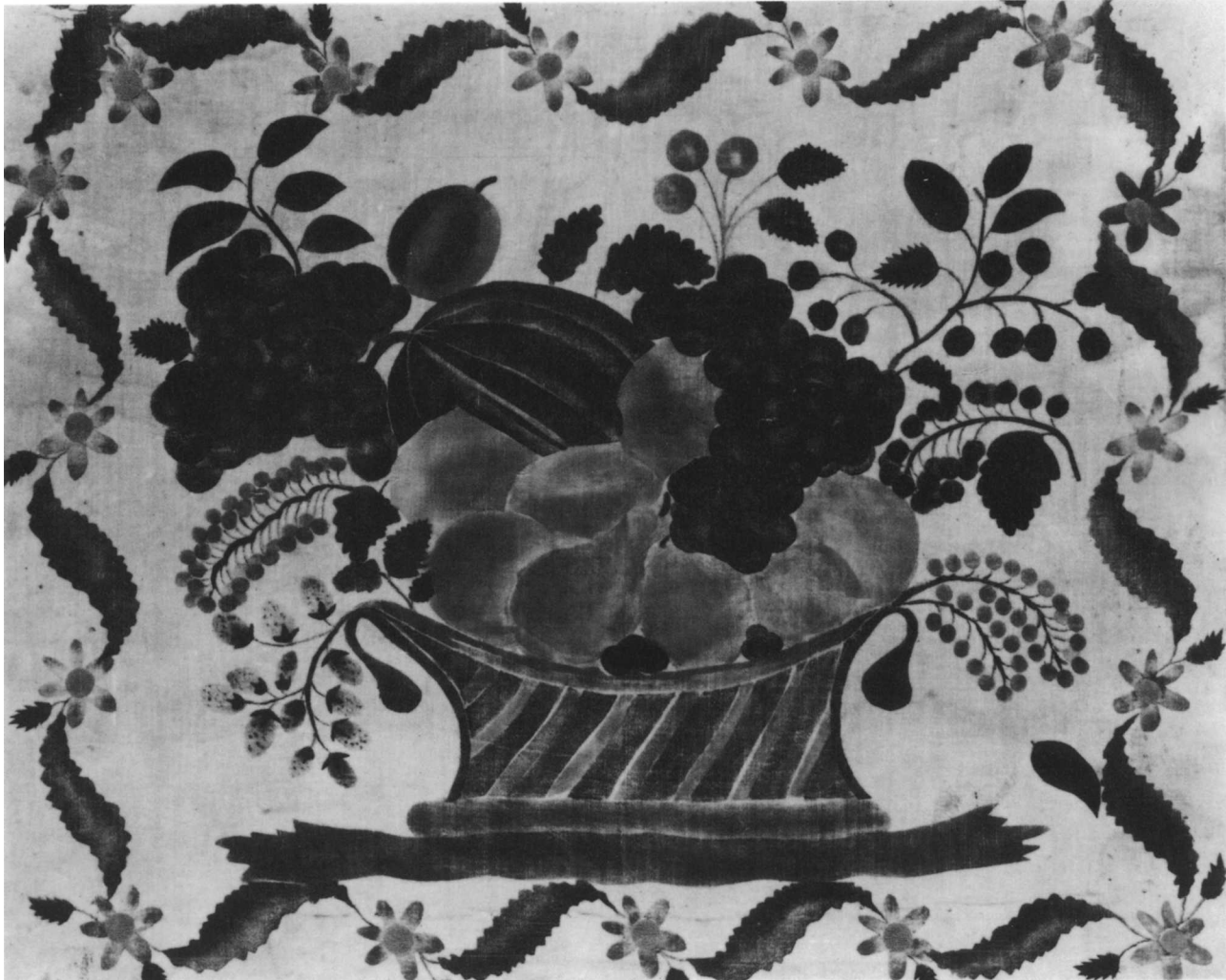
Basket of Fruit illustrates the effect of the artist's individual style in theorem painting, despite the inherently mechanical nature of the stenciling process. Overall, the National Gallery picture is cruder than the majority of known examples of the full-basket theorem. This is most evident in the malformed basket handles, the paucity of shading within the stenciled shapes, and the bold application of primary colors. This unknown artist makes up for lack of technical skill, however, with exuberance, best seen in the decorative border of green leaves and red flowers with yellow centers, a feature not found in any other known full-basket theorem.

Basket of Fruit is placed around 1830 based on two dated examples of this design in the collection of AARFAC. One is signed by a Long Island woman, Frances Mary Corwith, and dated 1833 (Rumford 1988, cat. no. 98), while the other was painted by Eliza Ann Parker of Southboro, Massachusetts, in 1828 (accession number 31.403.5). Although the immense popularity of the full-basket composition suggests that it was copied over several decades, the lack of further dated examples prevents a more precise assessment.

JA

Notes

1. The history and techniques of theorem painting are discussed in the entry for William Stearns' *Bowl of Fruit*, c. 1830/1840 (1953.5.34). *Peaches—Still Life*, c. 1840 (1953.5.105) and *Fruit on a Tray*, c. 1840 (1953.5.104) by unknown painters, and Salome Hensel's *To the Memory of the*



Unknown, *Basket of Fruit*, 1953.5.103

Benevolent Howard, 1823 (1971.83.22) were also produced by this stenciling method.

There are seven examples of this design in the collection of AARFAC. In addition to the two dated examples, they are accession numbers 31.403.9, 31.403.10, 31.403.11, 32.403.3 and 32.403.4. For other examples, see *Old Print Shop Portfolio* 3 (September 1943), no. 13; *Panorama* 4 (January 1949), no. 8; sale, Sotheby's, New York, 1 November 1973, nos. 16, 45, and 217; sale, Sotheby's, New York, 9 May 1974, no. 127.

References

None



Unknown, *Basket of Fruit with Flowers*, 1980.62.43

1980.62.43 (2834)

Basket of Fruit with Flowers

c. 1830

Oil on wood, 35.1 x 45.5 (13 3/4 x 17 7/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is executed on a single plank of horizontally grained yellow poplar.¹ Some roughly laid-in pencil underdrawing exists in the cherries and in the rosebud at top center, but does not always correspond precisely to the finished composition. It is im-

possible to ascertain whether there is a ground layer separate from the paint layer. The paint has been fairly thinly and fluidly applied. The black outlines were applied last of all but obscure the areas where the underlayers overlap, thereby concealing the order in which the elements were painted. A slight buildup of paint at the edges of the main elements suggests the possible use of stencils. The artist made a few minor compositional changes, for instance in the shapes and outlines of some of the grapes. He also used

his fingers to blot away some paint in the fruit, giving a slightly textured appearance in the shaded areas. Two distinct sets of small holes occur along both the left and top sides of the panel; no corresponding groups of holes are found on the right and bottom edges.

Small paint losses occur mainly along the edges but are also scattered throughout the background and, to a lesser extent, the fruit. A horizontal crackle pattern covering the entire surface has flaked in a few places.

Provenance: Recorded as from New Jersey. (Hartert Galleries, city unknown), by whom sold in 1961 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: 101 *Masterpieces*, 1961–1964, no. 54, color repro. // 111 *Masterpieces*, 1968–1970, no. 43.

THE UNIDENTIFIED ARTIST of this small still life may have been a young woman or an ornamental painter. By the beginning of the nineteenth century most of the female seminaries in America taught painting, using drawing books and stencils. Still life was among the most popular subjects for young women, and countless examples of their handiwork can be found on paper, velvet, and furniture.² Still lifes in oil on wood, such as this example, are less common.³

With the popularity of Hitchcock stenciled chairs around the second quarter of the nineteenth century, stylized, crisp, still life motifs became more prevalent in American homes.⁴ *Basket of Fruit with Flowers*, with its strong colors, stylization, crowded composition, and especially its geometric shapes with dark contours lightening toward the center, may have been inspired by these stenciled furniture designs. Nineteenth-century houses contained not only decorated chairs, but also other painted objects such as chests of drawers, clocks, floors, walls, mirrors, tinware, fireboards, and boxes.⁵

LW

Notes

1. A wood native to eastern North America; identified by the National Gallery Science Department.

2. Theorem paintings, created with the help of stencils and designs from instruction books, were an extremely popular method of executing still life decorations (for a discussion see entry for William Stearns' *Bowl of Fruit*, c. 1830/1840 [1953.5.54]). Some still lifes were freehand designs. Copying motifs from pattern books was acceptable and encouraged. For examples of furniture decorated by schoolgirls, see Dean A. Fales, Jr., *American Painted Furniture, 1660–1800* (New York, 1972), 177–184. Fales documents the teaching of painting on wood in female academies but states that it was not as widespread as watercolor and theorem painting (182). An 1874 Currier and Ives lithograph, *God Bless Our School* (reproduced in Colin Simkin, ed., *Currier and Ives' America, A Panorama of the Mid-Nineteenth Century Scene* [New York, 1952], pl. 79), indicates the importance of painting in the

school curriculum. A still life painting is prominently displayed along with slates, books, maps, and a globe. A landscape rests on an easel in the background.

3. AARFAC owns a large (22 x 29⁷/₈ in.) unattributed still life on wood entitled *Fruit in a Wicker Basket*, possibly 1840/1880, which, despite its later date, shares many characteristics of *Basket of Fruit with Flowers* (Rumford 1988, cat. no. 147). Although slightly more exuberant and naturalistic, *Fruit in a Wicker Basket* has the same rounded compact grouping, geometric fruit, lack of illusionism, and highlighting of contours that appear in the National Gallery painting. Also similar is *Still Life with Fruit Basket, Watermelon, and Raspberries* (private collection, 23¹/₂ x 29³/₄ in.; sale, Sotheby's, New York, 30–31 January 1980, no. 201).

4. Bronze stencils were generally used to decorate Hitchcock chairs, named after Lambert Hitchcock (1795–1852) who was responsible for their popularization and perhaps their origin. In 1818 he established a factory in Hitchcocksville, Connecticut (now Riverton), to mass-produce them, and by 1825 was turning out approximately fifty chairs a day. A Hitchcock chair cost less than half as much as many other hand-painted chairs. In 1829 they sold for \$1.50 each.

5. The presence of the two sets of holes on both the left and top edges of the support suggests that the panel originally may have had another function, perhaps as a sign or as part of a piece of furniture. This would not be an unusual choice of support for a decorative painter such as this artist seems to be.

References

1972 Hornung, Clarence P. *A Treasury of American Design*. 2 vols. New York, 2: 828.

1959.11.4 (1539)

Jonathan Bentham

c. 1725

Oil on canvas, 116.5 x 88.9 (45⁷/₈ x 35)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is of moderate weight and weave. There is a dark gray ground of average thickness, over which the paint is applied in smooth flat layers that are primarily opaque and contain little or no brushwork or texture. A pattern of broad random curvilinear cracks penetrates the ground and paint. The cracks have been generously overpainted, particularly where they traverse the figure and the blue and white tiles of the floor. Various discrete losses, filled and overpainted, exist throughout, particularly in the lower right corner. A large repaired tear is located in the region of the left shoulder. Heavily overpainted areas, such as the folds of the coat, probably mask severe abrasion.

Provenance: Recorded as from New York. Descended in the family to Walter Gay [1856–1937];¹ estate of Walter Gay. Consigned by Robert Lebel, New York City, in March 1948 to (M. Knoedler and Co., New York), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.



Unknown, *Jonathan Bentham*, 1959.11.4

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 2. // NGA, 1957, no. 9. // Springfield, 1958. // *101 Masterpieces*, 1961–1964, no. 1, color repro. // Palm Beach, 1967. // *111 Masterpieces*, 1968–1970, no. 1, color repro. // Tokyo, 1970. // Terra, 1981–1982, no. 4, color repro.

NO OTHER WORKS CLOSELY resembling this one are known, although the position of the figure's arms and the inclusion of flowers and dog are common features in American colonial paintings. A date of c. 1725 seems appropriate, based on details of costume. The plain background is unusual in that eighteenth-century portraits generally include either interior furnishings or a classical garden or landscape setting. Bentham's blank backdrop and busy tiled floor are closest to seventeenth-century works, such as The Freake Limner's *Robert Gibbs* of 1670.² The type of blue and white floor in the National Gallery portrait is noted in at least one account of an eighteenth-century Dutch interior in Albany, New York.³

The subject's moonlike face recalls the winged angel-heads carved on eighteenth-century gravestones. Bentham's torso is ill-proportioned, and his hair, probably intended to represent a bob-wig, is indistinctly rendered. His splay-footed stance indicates that the artist was either unaware of or unconcerned with the conventions of comportment at this time that required feet to be placed at an angle closer to 90 degrees.

DC

Notes

1. According to old Knoedler records, Jonathan Bentham was an ancestor of the American artist Walter Gay, who was born in Hingham, Massachusetts, in 1856. Gay is said to have inherited the painting from his family and taken it with him to Paris, where he spent most of his life. No genealogical records for the Bentham family or connection between it and the Gay family have been located. The late Gary Reynolds, former curator of painting, The Newark Museum, observed that "it is a very curious painting to have come out of Walter Gay's estate. It certainly doesn't show up in the myriad paintings of his apartment and chateau, or in the published lists of his collection" (letter of 28 March 1990, in NGA-CF). A recent inquiry to Knoedler's revealed that the painting came to them from an individual whose connection to the Gay estate, if any, is unknown (Melissa De Medeiros, librarian, M. Knoedler and Co., letter of 24 April 1990, in NGA-CF).

2. Reproduced in *American Paintings in the Museum of Fine Arts, Boston* (Boston, 1969), pl. 1.

3. "This house contained no drawing room; that was an unheard [*sic*] luxury; the winter rooms had carpets [*sic*] the lobby had oil-cloth painted in lozenges, to imitate blue and white marble." From the memoirs of Anne Grant during the years 1756–1763, as quoted in Blackburn and Piwonka 1988, 172.

References

None

1978.80.12 (2746)

Birds

c. 1840

Oil on canvas, 43.1 x 35.5 (17 x 14)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The tightly woven fabric has irregular threads throughout. There is a thin, smooth white ground which does not hide the fabric weave. Abrasions in the cream-colored background occur on the high points of the weave and have been painstakingly retouched, thread for thread. The paint layer is thin and applied in a precise linear fashion, with limited use of impasto found in the feathers. Some losses have occurred at the painting's edge, probably due to contact with the rabbet of the frame. A residue of varnish or toning glaze gives the background a mottled, uneven appearance.

Provenance: Recorded as from New York. (Harry Stone, New York), by whom sold in 1945 to Edgar William and Bernice Chrysler Garbisch.

FOURTEEN DIFFERENT SPECIES of birds are represented in this curious painting.¹ They are depicted in astonishingly accurate detail, with only an occasional omission or mistake.² The artist includes such less than obvious markings as the catbird's black cap against his otherwise deep gray plumage and the dotted ring around the robin's eye. Coloring is restrained and naturalistic, with variegated passages, in particular, displaying considerable skill. Paint is handled with surety.

In addition to remarkable powers of observation, the artist demonstrates a knowledge of printed sources. The curled position of the blue jay, for instance, seems to be taken from the figure of the tufted titmouse in Alexander Wilson's *American Ornithology*.³ The meadowlark at lower right is nearly identical in pose, although reversed, to Wilson's meadowlark.⁴ From John James Audubon's *Birds of America* the artist may have taken the immature bald eagle at the lower left of the canvas.⁵

The one obvious technical fault in *Birds* is the lack of consistent scale among the species. Proper proportion, however, is secondary to the artist's keen sense of design. He has cleverly arranged the birds, perching at several different angles and directions, in a dynamic relationship. The liberty taken with the relative sizes allows the artist to combine the birds in a more coherent pattern.

The format of the painting is unusual. Wilson and his European predecessors sometimes placed three or four species together on portions of branches, but the



Unknown, *Birds*, 1978.80.12

complexity of the National Gallery painting makes it quite different from its antecedents. Two paintings that are somewhat close in conception, if not exactly in design, are a naive representation, by an unknown artist, of five birds in a tree, *Humming Bird, Red Bird, Baltimore Bird, Robbin* [sic], *Flicker, Blue Bird*, 1842 (Flint Institute of Arts, Michigan) and a late, more complex work by Edward Krannich (1826–1891) titled *Birds of New Jersey* (New Jersey State Museum, Trenton).⁶ Another type of object sharing the Victorian taste for multiplicity is the parlor ornament composed of a group of different types of birds, stuffed and mounted under a bell jar.

DC

Notes

1. These are, in rows left to right, top to bottom, the red-tailed hawk, catbird, flycatcher, ruby-throated hummingbird (male and female), flicker, nighthawk, robin, blue jay, ruby-crowned kinglet, pine grosbeak, bald eagle (immature), bobolink, bobwhite, and meadowlark.

2. The black band on the front of the flicker and some small white markings on the nighthawk's wings and tail appear to be missing.

3. Published in 9 vols., Philadelphia: Bradford and Inskoop, 1811, 1: pl. 8, fig. 5.

4. Wilson 1811, 3: pl. 19, fig. 2. The bird's crouching position is one which Wilson used with some regularity. In this instance, however, it may not simply be a convention of design, since Wilson's text records that meadowlarks "frequently squat among the long grass" (Wilson 1811: 21).

5. See John James Audubon, *Birds of America*, engraved and printed in London by Robert Havell, Jr., 1827–1838. On pl. 11, the title of the bald eagle is given as "Bird of Washington."

6. A color repro. of the former appears on the cover of Richard J. Wattenmaker and Alain G. Joyaux, *American Naive Paintings: The Edgar William and Bernice Chrysler Garbisch Collection* [exh. cat., Flint Institute of Arts] (Mich., 1981), cat. no. 32.

See also James Ayres, *English Naive Painting 1750–1900* (New York, 1980) which includes a depiction of multiple species in *A Cat among the Birds* (early eighteenth century, artist unknown), and nine different types perched on a leafless stump in *The Miner's Canaries*, by Hodgson (first name and dates unknown) (1901, reverse painting on glass), figs. 103, 104.

References

None

1953.5.68 (1291)

Blue Eyes

c. 1850

Oil on wood, 45.7 x 32.4 (18 x 12 3/4) [oval]

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a two-member oval panel of vertical grain, with the seam between the two members 3.4 cm from the left side. There is no ground layer. The paint is applied in smooth, thin flat layers with no impasto. Pentimenti are visible where the paint film has become more transparent with age: the left edges of the dress, neck, and hair all originally extended further left, and the artist shifted the collar upward from its original placement. The paint is considerably abraded in the neck and face; retouching here has gone slightly white.

Provenance: Recorded as from Maine. Purchased in 1948 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 58. // *101 Masterpieces*, 1961–1964, no. 60, color repro. // *111 Masterpieces*, 1968–1970, no. 52, color repro. // Tokyo, 1970. // Carlisle, 1973.

THIS SIMPLE BUT compelling oval portrait of an intense-looking young woman with bright, penetrating blue eyes is characterized by clean lines and smooth curves. The sitter's scantily modeled ovoid face is seen in three-quarter view, suggesting that the portrait once may have had a pendant. The oval format, uncommon in naive painting, parallels that employed in miniature painting. The crisp lines of the woman's face suggest a sure hand, but numerous pentimenti indicate that the artist had more difficulty deciding how the rest of the figure should appear. Another indication of the artist's naivete is the apparent exaggeration of the distances between the sitter's eyes and mouth and between her mouth and chin.

The style of the woman's dress, completed by a red bow, suggests a date of about 1850, though the hair style—sleek, stiff, and severe—is unusual and cannot be traced to any period of the nineteenth century.¹ The title, like many others in this volume but more purposely quaint, is a modern invention.

SDC

Notes

1. Shelly Foote, Division of Costume, NMAH, letter of 9 January 1989, in NGA-CF.

References

1957 Eliot, Alexander. *Three Hundred Years of American Painting*. New York: color repro. p. 56.



Unknown, *Blue Eyes*, 1953.5.68

1953.5.74 (1299)

The Blue Shawl

c. 1820

Oil on wood, 22.9 x 17.7 (9 x 6¹⁵/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

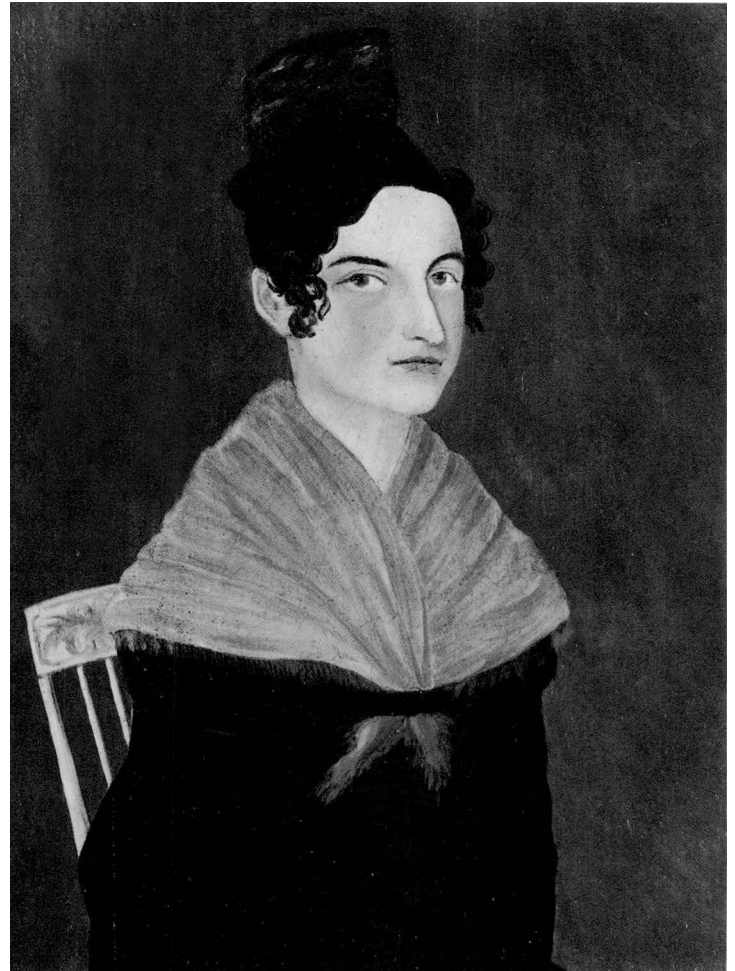
Technical Notes: The painting is executed on a piece of white pine with vertical grain. There is no ground layer, but the design has been executed above an overall thin layer of sky-blue paint. There is fine abrasion overall, and in the sitter's face a series of fine scratches have been retouched but are still visible. Small losses and damages have been inpainted. A fragment of a painting of a sailing ship exists on the reverse of the panel, oriented along the horizontal grain (fig. 1). This image appears to have been executed on paper and then adhered to the panel before the panel was cut down to make a smaller support for the portrait. The ship painting is much rubbed and abraded.

Provenance: Recorded as from New York. (Harry Shaw Newman Gallery, New York), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

THIS SMALL PORTRAIT of an unidentified woman is characterized by an overall green and blue tonality generated by the green-gray background, the woman's green dress, her light blue fringed shawl and blue eyes. The sitter's strong features—the line of her dark eyebrows continuing down to a long, heavily shaded nose, her almond-shaped eyes, and broad forehead—are rendered in a crude three-quarter view. The pose, which combines frontal and profile views in one, along with her dark features and erect posture, give the woman an almost Middle-Eastern air.

The relationship of this portrait, if any, to the fragment of marine painting on the reverse is unknown. The ship, called *Essex*, and the portrait may have been executed by the same hand—by which no other works have been identified—though the ship painting is somewhat more accomplished in technique. The ship image must have been painted slightly earlier than the portrait (see Technical Notes), which is dated on the basis of costume and hair style.¹ Attempts to identify a particular ship *Essex*, built or active about 1820, in the hope of learning more about the painting's place of origin, have proved inconclusive, but several candidates worthy of note have been suggested.² Unless other fragments of the ship painting are discovered, the relationship of this solemn-faced sitter to the *Essex* or to one of its crew must remain speculative. Her simple fringed shawl, not often seen in women's portraits of this period, may indicate that she was a seaman's wife, who perhaps lived in or near the home port of the *Essex*.³

SDC



Unknown, *The Blue Shawl*, 1953.5.74

Notes

1. The woman's high-waisted dress with waist and arm bands is typical of the Empire style. Her comb and hairstyle, with curls hanging down in front of the ears, are very similar to those in *Martha Eliza Stevens Edgar Paschall* (artist unknown, 1983.95.1), dated c. 1823 on the basis of costume and the fact that it was probably a wedding portrait. Mrs. Paschall's dress also has the waist and arm bands present in this painting.

2. Three possible identities for the *Essex* have been suggested, but unless more of the entire rig is revealed through the discovery of another fragment, positive identification is impossible; *Essex* was a common ship's name in the early nineteenth century. A famous frigate of that name, built in

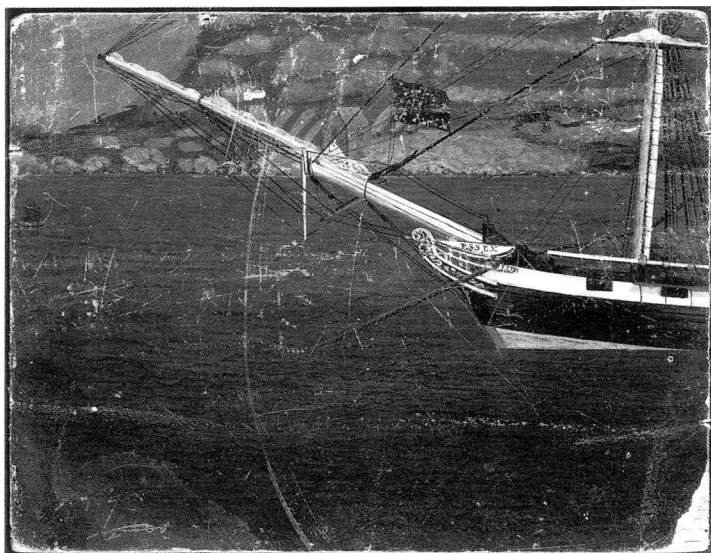


Fig. 1. Reverse of *The Blue Shawl*, 1953-57, showing a fragment of a painting of the ship *Essex*

Salem, Massachusetts, in 1799, had similar decoration on its trailboards but had a full-length figurehead and a scroll bil-lethead, both absent in the painting. Another famous *Essex* was a whaleship out of Nantucket, sunk by a sperm whale in the mid-Pacific in 1820. The survivors' gory tales of cannibal-ism and prolonged survival in open boats helped inspire Melville's *Moby Dick*. A third possibility is a bark built at Amesbury, Massachusetts, in 1820, which did have a bil-lethead, as in the painting. It is not known, however, whether this *Essex*, which served as a whaleship for most of her career (1820-1843), was port-painted (given fake gunports) like the ship in the painting. I am grateful for the opinions of Richard Malley, curator, Mariners'; Paul J. O'Pecko, reference li-brarian, Mystic Seaport Museum in Connecticut; and Paul F. Johnston, curator of maritime history, Peabody Museum, Salem, Massachusetts (letters of 29 July 1988, 17 September 1988, and 16 August 1988, respectively, in NGA-CF).

3. The ship flies the American Jack (white stars against a blue ground), which is usually flown in port.

References

1947 *Panorama* 3 (October): cover.

1971.83.12 (2575)

Boston and North Chungahochie Express

after 1916/1919

Oil or tempera on composition board, 47.2 x 62.4 (18⁹/₁₆ x 24⁹/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

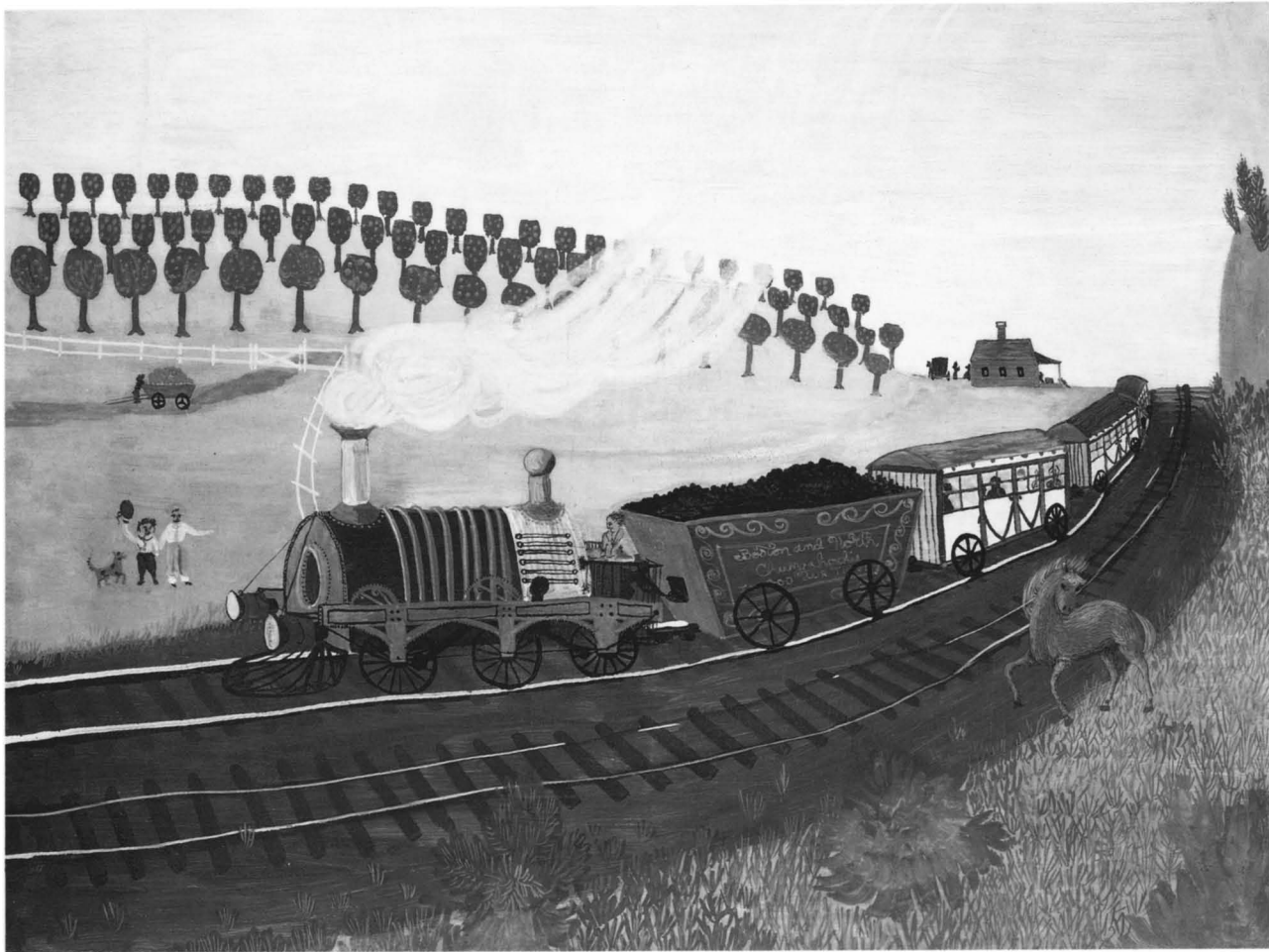
On coal car: *Boston and North / Chungahochie / 1[N] [G]OD WE TR[UST]*

Technical Notes: The work is painted on a composition board made of wood pulp. The board was prepared with a smooth, thin, opaque white ground. The paint is flatly applied and very liquid. It is difficult to determine whether it is thinned oil or tempera. The broad areas of flat color were followed by fine strokes of detail such as the foreground grasses. The horse was painted over the vegeta-tion. The results of pigment analysis are discussed in the text, below. There is a crease in the upper left quadrant, beginning approximately 7.5 cm from the left top edge and continuing downward 11 cm; another runs across the upper right corner. There are extensive losses along these creases as well as mild abrasion in the sky and track bed.

Provenance: Recorded as from Massachusetts. (John Bihler and Henry Cogger, Ashley Falls, Massachusetts), by whom sold in 1962 to Edgar William and Bernice Chrysler Garbisch.

WHEN THIS PAINTING came to the National Gal-ery it was thought to date from the mid-nineteenth century, based on the 1850 locomotive depicted. A later date is suggested, however, by what seems to be a self-conscious primitivism more consistent with twentieth-century naive paintings. This is best seen in the flat treatment of the trees, their rhythmic repetitive ar-rangement, simplified shapes, and uniform peppering with red dots to represent apples. Furthermore, the jux-tapositions of flatly painted areas of strident colors, es-pecially the complementary red and green, seem un-usual for a nineteenth-century work. These suspicions were confirmed by a technical examination in 1989 which revealed the presence of titanium white, a pig-ment that first came into use between 1916 and 1919.¹

The Boston and North Chungahochie company seems to have been invented by this unidentified painter. The locomotive is not an American one but resembles an English design, the Great Western engine of 1850, which the artist could have seen in numerous prints.² He also may have known the *Lord of the Isles*, a famous British engine from the Great Western Railway,



Unknown, *Boston and North Chungahochie Express*, 1971.83.12

exhibited at the World's Columbian Exposition in Chicago in 1893, or an illustration in one of the many publications on the fair.³ The painter has, however, added a cow catcher, an American invention inconsistent with British locomotives.⁴ Like the locomotive, the horse may have been taken from a print, although it could also derive from a drawing manual or from one of the many calligraphic drawings and other works by native artists in which horses appear in this stylized pose.⁵

In the second half of the nineteenth century, a horse running alongside railroad tracks became a metaphor to suggest a contrast between outmoded animal transportation and the new mechanical wonder. This comparison is made in Joseph Faris' *The Neigh of the Iron*

Horse (1980.62.69) of 1860, with a typically pessimistic message.⁶ In Faris' painting a terrified horse bolts, looking back in horror as the steaming train approaches, eliciting a fear of mechanization on the part of the spectator. By the second decade of the twentieth century the railroad was a long-accepted feature of American life, so it is not surprising that the painter of *Boston and North Chungahochie Express* conveys a positive attitude toward the railroad. The passivity of the horse, the excitement of the country children waving to the passing locomotive, and the gentle rolling of the train through the landscape, more like a toy than a powerful machine, suggest a simple embracing of technology.

JA

Notes

1. X-ray fluorescence spectrometry revealed titanium white in all samples tested. For the history of titanium white, see Rutherford J. Gettens and George L. Stout, *Painting Materials* (New York, 1966), 160. Other works redated to the twentieth century based on the presence of titanium white are *After the Wedding in Warren, Pennsylvania* (1980.61.10) and *Little Girl and the Cat* (1959.11.11), both by unknown artists.

2. John H. White, Jr., curator, Division of Transportation, NMAH, memorandum of 6 June 1973 to William Campbell, in NGA-CF. The identification of the locomotive was made by White.

3. A photograph of the *Lord of the Isles* appeared in *The Dream City, A Portfolio of Photographic Views of the World's Columbian Exposition* (St. Louis, 1893), unpaginated.

4. As pointed out by White.

5. See, for example, *The Spirited Horse*, by an unknown artist; Tillou 1973, cat. no. 68.

6. Other nineteenth-century images of horses with trains convey the same message as Faris' painting. For example, see *Blood Will Tell*, published by Currier and Ives in 1879; Fred J. Peters, *Railroad, Indian and Pioneer Prints by N. Currier and Currier and Ives* (New York, 1930), no. 89.

References

None

1980.62.38 (2827)

Bowl of Fruit

c. 1830

Oil on canvas, 78.5 x 98.8 (30⁷/₈ x 38⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a moderately fine fabric with unusually prominent threads in the vertical direction. A thin dark layer lies under a more thickly applied off-white ground; it is difficult to determine whether the darker layer is a lower preparation or discolored glue. The paint is thinly and opaquely applied in a series of dry scumbles. Large chunks of incompletely ground pigment particles are scattered throughout the paint film. Although infrared vidicon examination has revealed no underdrawing, slight contour adjustments in the curtains at the bottom right and left edges are visible in normal viewing. This painting has not been abraded, but it does exhibit a wide-aperture broad-branched crackle pattern, most apparent in the white background and the bowl. There is a 3 x 9 cm repaired damage in the red curtain at the upper left.

Provenance: Recorded as from Pennsylvania. (Robert Carlen Gallery, Philadelphia), by whom sold in 1951 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 68. // *101 Masterpieces*, 1961–1964, no. 43, color repro. // Palm Beach, 1967. // *III*

Masterpieces, 1968–1970, no. 44, color repro. // *American Naive Paintings*, (IEF) 1985–1987, no. 1, color repro. // Italy, 1988–1989, no. 1, color repro.

THIS STILL LIFE may have been made in Windham, Connecticut, where a similar painting, *Bowl of Fruit with Plates*, possibly by the same unknown hand, was discovered.¹ Although at first glance the two works are nearly identical, closer observation reveals several variations. The addition of a strip of yellow, red, and blue patterned carpet along the bottom of the National Gallery version, heightening its decorative appearance, is the most notable distinction. Less prominent are differences in the proportions and design of the table, the curtain tiebacks, and the fruit arrangement. The symmetry and formality of both compositions suggest a date of c. 1830.

These still lifes are exceptionally bold in color, design, and scale. The predominant colors—red, blue, yellow, green, and brown—are outlined in black and set strikingly against a plain white field. The fruit bowl is given emphasis by the draping of the curtain above and to the sides, which makes it appear to be on a stage. The rhythmic repetition of the plate and knife motif may be unique to these compositions.

The schematic shading, imitation woodgraining of the tables, and adept use of black outline suggest that the maker of these fruit pieces was probably a sign or fancy painter. The skillful yet systematic application of the heavy black line to represent shadows beneath the bowls, plates, knives, drawer pulls, and grapes is particularly characteristic of techniques used by decorative painters.

The National Gallery picture and its companion rank among the largest non-academic still lifes known.² Their unusually large size suggests that they may have been intended for use as fireboards.³ Although fireboards were most often made from wood, canvas was preferred by some because the lighter weight was easier to move.⁴

JA

Notes

1. NYSHA, on loan from Stephen C. Clark; Jean Lipman and Alice Winchester, *The Flowering of American Folk Art* [exh. cat., Whitney Museum of American Art] (New York, 1974), cat. no. 122, color repro.

2. Of the sixteen naive still lifes in the National Gallery, *Bowl of Fruit* is the largest. In other collections, one of the few larger is the Isaac W. Nuttman (active c. 1827–1872) *Still Life* of c. 1865, which measures 40¹/₄ x 60 in. See *American Folk Painting: Selections from the Collection of Mr. and Mrs. William Wiltshire III* [exh. cat., Virginia Museum of Fine



Unknown, *Bowl of Fruit*, 1980.62.38

Arts] (Richmond, 1977), cat. no. 47, color repro.

3. Jean Lipman, the former owner of the Cooperstown version, which measures 29 x 38 in., refers to it as a "Connecticut fireboard" in *American Folk Decoration* (New York, 1951), no. 125.

4. For information on fireboards, see entry for *A View of*

Mount Vernon (artist unknown, 1953.5.89) and Nina Fletcher Little, *Country Arts in Early American Homes* (New York, 1975), 178–191.

References

None



Unknown, *Boy and Girl*, 1956.13.7

1956.13.7 (1462)

Boy and Girl

c. 1850

Oil on canvas, 107 x 81.3 (42 1/8 x 32)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a relatively heavyweight fabric. It is not possible to determine the nature of the ground beneath the paint, which is applied thickly and in many layers. There is pervasive alligator-type cracking in the dark areas of the girl's dress and hair and in the boy's pants. There is also general wide branched age cracking in all of the other passages of the painting and frame abrasion around all four edges. A small puncture in the lower right and short tears in the area of the dress have been filled and inpainted.

Provenance: Recorded as from New York. Purchased in 1945 by Edgar William and Bernice Chrysler Garbisch.¹

Exhibitions: NGA, 1954, no. 83. // Triton, 1968.

ALTHOUGH EFFORTS TO PINPOINT the origin of this unusual portrait have been unsuccessful thus far, it appears that it is Latin rather than Anglo-American. The sitters' costumes differ significantly from those in North American portraits of the same period. Most obvious is the elaborate jewelry worn by the girl. In nearly all of the many children's portraits in the National Gallery collection (which have come from the northeastern and mid-Atlantic United States for the most part), the only decoration worn by little girls is a modest coral necklace. Richard Menn, curator at Carmel Mission, relates the gold earrings and bracelet worn by the child in the portrait to some Central American jewelry of c. 1845 once in the Mission's collection.² Similar jewelry is seen in an anonymous nineteenth-century Mexican portrait titled *Boy and Girl with Lamb* (private collection).³ The shape of the boy's hat and its red and green feather would also be unusual for North American portraits of the period,⁴ as would the type of upholstered chair upon which the girl sits and the ornate lace on her sleeves.

The small accordion that the boy holds does not help to establish the painting's origin, since such instruments were manufactured in Europe and distributed worldwide.⁵ Mexico, Argentina, and Guatemala⁶ have been proposed, as well as the Peruvian Andes.⁷ While it is not possible to confirm this without a great deal more proof, the children do appear to have some Indian element in their ethnic background. California, the territory in the United States most likely to have had an

Hispanic community sufficiently well established in the mid-nineteenth century to commission such a work, is also a possibility.

Little material is available on the secular art of Latin America, making it difficult to arrive at an attribution for this handsome double portrait. The initials "MC" in the embroidery of the girl's handkerchief might be those of the sitter or the artist.

DC

Notes

1. A photograph of *Boy and Girl* in the Jean Lipman photographic files, AAA, is inscribed on the back, "American Victorian, Robert Laurent." Since the artist Laurent was also an early collector of folk paintings, it is possible that this object may have passed through his hands at some time.

2. Letter dated October 1988, in NGA-CF. Marilee Schmit, assistant curator, Museum of International Folk Art, Santa Fe, writes, "The earrings are Latin American and the bracelet is possibly Latin American filigree" (letter of 8 February 1989, in NGA-CF).

3. *Artes de Mexico*, 12 (1965), color repro. on cover.

4. Shelly Foote, Division of Costume, NMAH, letter of 22 September 1987, in NGA-CF.

5. An accordion similar in appearance but later in date is illustrated in Ruth Midgley, ed., *Musical Instruments of the World* (New York, 1976), 81. The caption reads, "The Empress accordion appears in an American store catalog of 1902. It measured only 8 in. by 6 1/2 in."

6. Without being able to offer definitive reasons for their feelings about the work, experts have proposed varied Latin origins. Richard Ahlborn, curator, Division of Community Life, NMAH, letter of 9 October 1987, suggests Mexico or Argentina as a possible origin. Shelly Foote, letter of 7 September 1987, says the work might be Latin, perhaps from Mexico or Puerto Rico. Ms. Inez Brooks-Myers, associate curator, Costumes and Textiles, The Oakland Museum, in a telephone conversation of 29 September 1988, suggested the work may be Mexican, but can offer no specific proof. Richard Menn (see his letter in n. 2) writes, "I feel quite strongly the piece is Guatemalan. This is not to say that you could exclude it from provincial Mexican of the same period . . . Many Guatemalan works that I have seen have the same feel—studied sophistication, fine rendering, yet stiff or awkward poses." Schmit (see n. 2) writes, "The pose of the girl, who is holding a rose, is typical of Mexican child portraits, as is that of the boy with hat and crop . . . We do feel that because of the faces, hairstyles, and jewelry, as well as the similarity to the *Artes de Mexico* pieces (vol. 121, 1979), it is quite possibly Mexican." All of these letters are in NGA-CF.

7. Anne Horton, vice president, Latin American Art, Sotheby's, New York, letter of 15 September 1988, consulted "a colleague in Mexico, who suggested that the painting is from the Andes in Peru. He deduced this from the shoes and costumes and also the style of the faces, which are [those of] Peruvian Indians."

References

None



Unknown, *Boy in Blue*, 1953. 5.60

1953.5.60 (1283)

Boy in Blue

c. 1820/1830

Oil on canvas, 111.4 x 70.5 (43⁷/₈ x 27³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The medium-weight fabric has all tacking margins intact. The warm yellow ground is smoothly and thickly applied overall, extending onto the tacking margins. The paint is applied in a thin, dilute consistency. The painting's original appearance was drastically altered by a heavy wax-resin lining which has penetrated the paint film. There is extensive wide-aperture crackle in the green foreground and to some degree in the blue areas, resulting from the use of a rich medium. Horizontal crackle can be observed overall. The surface has a granular appearance and is abraded and extensively retouched and glazed.

Provenance: Recorded as from Pennsylvania. Purchased in 1951 by Edgar William and Bernice Chrysler Garbisch.

THE YOUNG BOY depicted here appears to hover above the patterned floor covering, which is rendered with no attempt at perspective.¹ The almost surreal sense of weightlessness is heightened by the unusual amount of space surrounding the figure, especially at the top of the picture, and the lack of shadows. The uneven floor line and the asymmetrical patterning of the floor covering, together with the boy's disproportionately small hands, stiff pose, and fixed gaze bespeak the artist's naiveté.

Sporting a version of what was then called a skeleton suit and the popular "Brutus" hairstyle,² the boy displays a book drawn three-dimensionally. He holds his left arm stiffly at his side, bent slightly at the elbow. The child's face is rather starkly rendered, with the jaw line, jowls, and eye sockets all emphatically delineated.

SDC

Notes

1. According to Rita Adrosko, curator, Division of Textiles, and Rodris Roth, curator, Division of Domestic Life, NMAH (joint letter of 17 December 1987, in NGA-CF), the floor covering could be either a patterned carpet or a painted canvas covering made to simulate a woven carpet, both of which would have gone wall-to-wall. The large-scale patterns are typical of the period.

2. The skeleton suit was worn from the 1790s to the 1830s in England and America. Dickens aptly described the style in *Sketches by Boz* (1839): "A skeleton suit, one of those straight blue cloth cases in which small boys used to be confined before belts and tunics had come in . . . an ingenious contrivance for displaying the symmetry of a boy's figure by fastening him into a very tight jacket, with an ornamental row of

Buttons over each shoulder and then buttoning his trousers over it so as to give his legs the appearance of being hooked on just under the arm-pits." I am grateful to Shelly Foote, Division of Costume, NMAH for this reference (enclosed in her letter of 14 March 1988, in NGA-CF). According to Foote, the fullness of the boy's trousers dates the costume to the end of the suit's popularity, between about 1820 and 1830. The "Brutus" hairstyle was popular for children during this period. The accessory hanging from the child's waist is likely a watch fob.

References

None

1959.11.5 (1540)

Boy in Blue Coat

c. 1730

Oil on canvas, 121.5 x 83.5 (47³/₄ x 32³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a rough-textured, plain-weave fabric. There appears to be a grayish white ground. The paint is moderately thick, with some slightly impasted highlights. The Garbisch conservator, Alberto Angeli, detected pentimenti in the hands, hair, and left eye and indicated that the sky could be seen through the curtain painted over it. The paint layer is abraded overall and large, heavily filled and repainted losses are found throughout. These cover a good portion of the background and the drapery on the right. The edges are heavily filled and retouched. The blue coat, green frock, and dog exhibit a number of repainted losses as well, as do the face and hands of the figure.

Provenance: Recorded as from New York City. Purchased in 1954 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Easton, 1962, no. 30. // Triton, 1968. // *The American Animal: From the 1730's Through the 1930's*, The Mansfield Art Center, Mansfield, Ohio, 1986, no. 1. // Montclair, 1988.

THE DONORS' RECORDS for this painting are sparse, and nothing is known about its origins or subject. The boy's pose, one hand on the hip and the other extended, is widespread in portraits of the period, as is the inclusion of a dog. Eighteenth-century children's portraits in particular often contain pets.¹ The young man's spaniel, with its adoring gaze and raised paw, is especially expressive of the traditional canine characteristics of fidelity and watchfulness.

Boy in Blue Coat is rather crudely painted, lacking the skill and delicacy that would indicate a trained hand. The competent rendering of the boy's figure and



Unknown, *Boy in Blue Coat*, 1959.11.5

face suggest, however, that the artist had some experience with portraiture. The work is dated c. 1730 on the basis of costume.² The hairstyle, shoulder length and swept back from the face, is like that of the young James Bowdoin as painted by John Smibert (1688–1751), c. 1740.³

DC

Notes

1. For examples of children depicted with birds, dogs, lambs, and deer see Waldron Phoenix Belknap, *American Colonial Painting* (Cambridge, Mass., 1959), figs. 31A, XXXI; 46, 46A, 47A, XXXIX; 48A, 49A, XL; and 50A, 50B, 50C, XLI.

2. Edward Warwick, Henry C. Pitz, and Alexander Wyckoff, *Early American Dress* (New York, 1965). *Boy in Blue Coat* is reproduced as an example of the style of 1730, fig. 95D. On the same page there are examples of four other eighteenth-century boys' portraits that include dogs.

3. Bowdoin College Museum of Art; Warwick, Pitz, and Wyckoff 1965, fig. 43B.

References

None

1978.80.11 (2745)

Boy of the Beekman Family

c. 1720

Oil on canvas, 130.8 x 103.6 (51¹/₂ x 40³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The original support is a very fine, lightweight, plain-weave fabric. All tacking margins are intact. There is little evidence of a ground. The paint layer is directly and very thinly applied, with some low brushwork and impasto in the highlights. The paint layer is severely abraded, and there are considerable losses covering a good portion of the surface. These have been inpainted but are evident under ultraviolet light.

Provenance: Recorded as from New York State. Helen Read, by whom sold in 1954 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *The American Primitive: Naive Paintings from 1720 to 1870*, Mansfield Art Center, Mansfield, Ohio, 1987, no. 2.

THE PORTRAIT CAME from the Garbisches to the National Gallery with its current title, but it has not been possible to trace the painting's connection to the Beekman family or to determine who was its maker.¹ It was once assigned to Pieter Vanderlyn (c. 1687–1778), probably because of its general resemblance to other

works of the Dutch-American type.² Vanderlyn was the name most often associated with such objects at this time. The portrait cannot be clearly attributed to any artist, but is perhaps closest in approach to The Schuyler Limner (possibly Nehemiah Partridge, q.v.). Mary Black, recognizing that the painting's poor condition makes any attribution problematic, suggested it might be by Partridge (active c. 1717–c. 1725).³ The sharp, lightning-stroke highlights on the folds of the boy's garment are like those in Partridge's portrait of Abraham Wendell, 1719 (Albany Institute of History and Art). The particular type of landscape view and the form of the balustrade in front of it also appear in The Schuyler Limner portraits *Robert Sanders* and *John Sanders*, both c. 1724 (AARFAC; Rumford 1981, cat. nos. 173, 174). The Beekman boy's pose is a mirror image of John Sanders' and both boys hold birds on their extended forefingers.

The date of c. 1720 would seem to be correct based on costume. The square-toed shape of the Beekman boy's shoes gave way to a more rounded one after 1720.⁴ The split-sleeve jacket with exposed, billowing shirt is clearly seen in *Johannes de Peyster* of 1718 (N-YHS).⁵

DC

Notes

1. Clifford Schaefer recalled that William Campbell had discovered that the sitter was a member of the Beekman family; however none of Campbell's findings on the subject are in the file. Note of 31 May 1979, in NGA-CF.

2. Like a number of other Dutch colonial paintings given by the Garbisches, this one is in its original black frame, referred to as "Duyckinck type" on the Garbisch information sheet.

3. Visit of 5 August 1982. Christine Schloss (undated note from 1986) also suggests Partridge as a possibility, citing among other reasons that "most of the portraits Black illustrates as by Partridge tend to have the faces turned in one direction, while the eyes look in the opposite direction, as does the Beekman boy." Both notes in NGA-CF.

4. Edward Warwick, Henry C. Pitz, and Alexander Wyckoff, *Early American Dress* (New York, 1965), 169–170.

5. Mary Black, "Pieter Vanderlyn and Other Limners of the Upper Hudson," in *American Painting to 1776: A Reappraisal*, ed. Ian M. G. Quimby (Charlottesville, Va., 1971), 227, fig. 4. The de Peyster portrait was attributed at this time to the *Aetatis Suae* Limner, an artist Black now believes is Nehemiah Partridge. In addition to details of costume, this portrait shares with *Boy of the Beekman Family* active drapery with bold highlights.

References

None



Unknown, *Boy of the Beekman Family*, 1978.80.11

1971.83.13 (2576)

Boy with a Basket of Fruit

c. 1790

Oil on canvas, 57 x 43.9 (22¹/₂ x 17¹/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The original support is of medium-weight, plain-weave canvas. The stretcher appears to be no earlier than the nineteenth century and therefore is not original. The paint is applied in moderately thick, consistent layers over a grayish off-white ground. There is some fairly high impasto in the highlights of the collar, cuffs, and basket. The brushwork is very controlled and not particularly facile. The paint is in reasonably good condition with a few small, retouched losses, notably in the background. There is mild abrasion throughout.

Provenance: Acquired in England in 1947 by (Childs Gallery, Boston), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

1980.62.41 (2831)

The Domino Girl

c. 1790

Oil on canvas, 58.1 x 46.8 (22⁷/₈ x 18¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a medium-weight, somewhat coarse fabric. Over a thick white ground, the paint layer has been applied as a rather dry paste with very low impasto, and generally by a wet-into-wet method. The figure was painted before the background, and only her contours were extended slightly over the background tones. The paint layer has been badly abraded. A disfiguring pattern of large, dark, concentric crackle circles exists over the chest, chin, hair, and left arm of the sitter. The domino at lower center is mostly a reconstruction. Judging from the form of the two thin lines of overpaint in the upper right quadrant, there may have been at least two long tears in the original support.

Provenance: Recorded as from New Jersey.¹ (Harry Stone Gallery, New York). Mr. and Mrs. Carl Drepperd, by 1942, by whom sold in 1954 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 22. // *101 Masterpieces*, 1961–1964, no. 18, color repro.

TWO OF THE MOST APPEALING and intriguing portraits in the collection are *The Domino Girl* and *Boy with a Basket of Fruit*. Although the provenances of the paintings, as far as they are known, are different, the

works appear to be by the same hand. The similarities of technique, palette, and dimensions, as well as resemblances between the two sitters, their hairstyles, and their costumes, have led some to conclude that they are companion portraits of brother and sister. They do not strongly resemble the work of any known artist.²

The costumes of the boy and girl and the general appearance of the portraits are sufficiently unusual to suggest that they may be European rather than American. England, France, Germany, Holland, and Spain have all been suggested as places of origin, but there is no strong evidence for any of these.³ The marble-topped table beneath the boy's fruit basket is not common in American portraits of this period. Another curious element is the girl's set of dominoes, a game that was popular in France but does not appear to have been widespread in eighteenth-century America.⁴

An interesting comparison to *The Domino Girl* is the unattributed half-length portrait *Pierre Samuel Dupont as a Child*, c. 1743 (probably French, Henry Francis du Pont Winterthur Museum, Delaware).⁵ The young sitter is building a house of cards while seated at a table, the top of which is tilted toward the picture plane. Although painted several decades before the National Gallery portrait, it utilizes a similar format and theme, and demonstrates equal respect for its earnest young subject.

LW/DC

Notes

1. According to the Garbisch records. The caption in *Antiques* 1942 (see References) states that it was discovered in Pennsylvania.

2. A portrait with a similar style, costume, and physiognomy was at Childs Gallery, Boston, in 1980 (*The Clarion* [Summer/Fall 1980], 17). The dealer attributed the painting, entitled *Girl with a Basket of Fruit*, to Abraham Delanoy (1742–1795). It appears to be much more naive in approach, however, than Delanoy's known works. Delanoy, a colonial artist who studied with Benjamin West in London, 1766–1767, painted in New York and New Haven in the 1770s, 1780s, and 1790s. *The Domino Girl* and *Boy with a Basket of Fruit* are far softer and less academic in approach than his precise, linear works.

3. Ellen Miles, curator of paintings and sculpture, NPG, called these works "real puzzles" and suggested Germany and Spain as possible origins. Linda Simmons, curator of prints and drawings, the Corcoran Gallery of Art, felt there is "something very European about them" and suggested that there might be parallels in English provincial art. Mary Black thought it "questionable" that the paintings are American. Notes of these conversations of November 1981, February 1982, and 5 August 1982, respectively, in NGA-CF.

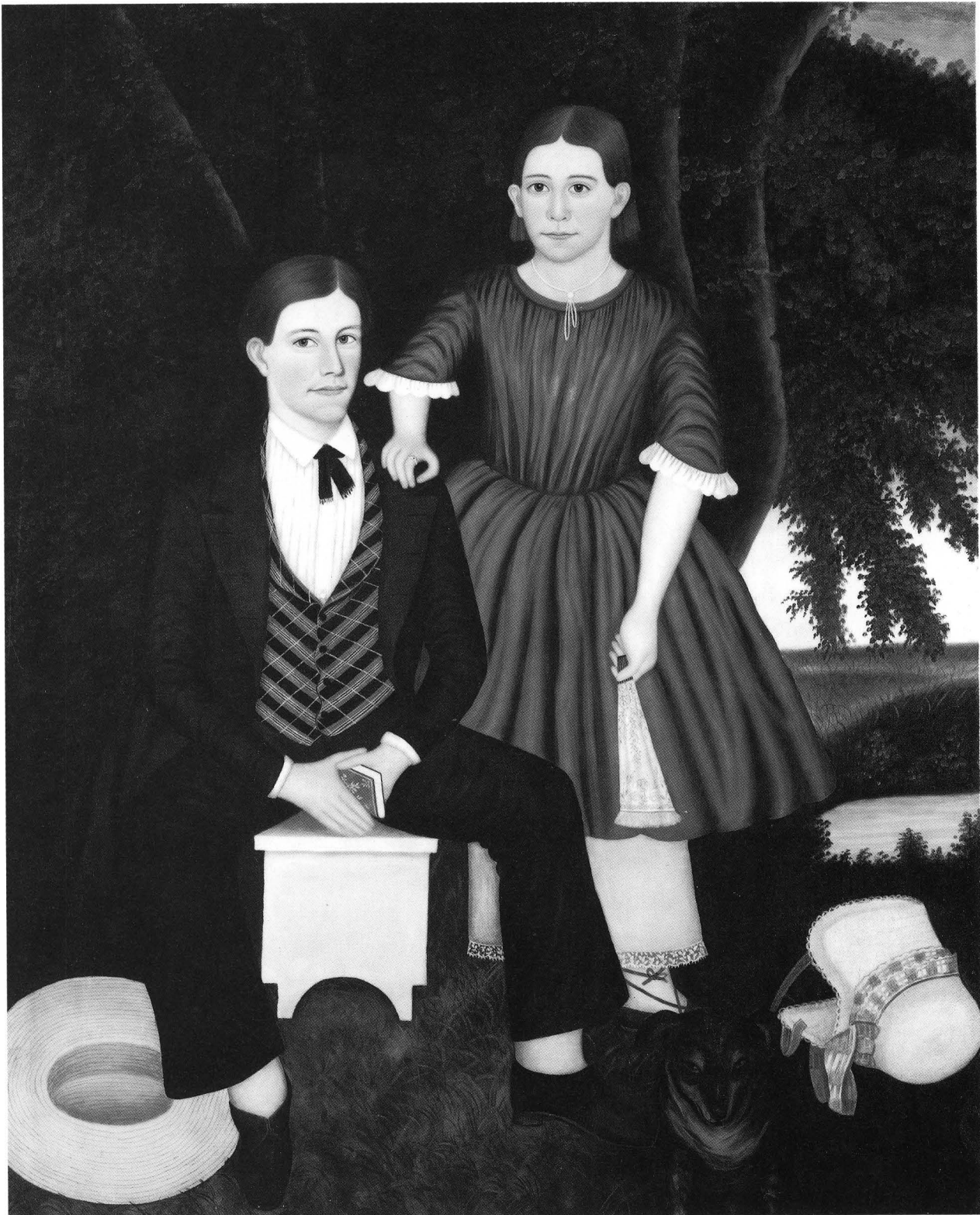
4. "Although dominoes is a very old game that was popular in France in the seventeenth and eighteenth centuries, it did not make an effective appeal to British tastes until later



Unknown, *Boy with a Basket of Fruit*, 1971.83.13



Unknown, *The Domino Girl*, 1980.62.41



Unknown, *Brother and Sister*, 1953.5.61

. . . Towards the end of the eighteenth century it became the favorite game in Paris cafes, and its popularity may have spread to England at that time—too late to become a pastime in the British colonies” (Jane Carson, *Colonial Virginians at Play* [Williamsburg, Va., 1965], 81–82).

5. Edgar P. Richardson, *American Paintings and Related Pictures in the Henry Francis du Pont Winterthur Museum* (Charlottesville, Va., 1986), cat. no. 1.

References

1942 *Antiques* 42 (October): 181, and frontispiece.

1949 Drepperd, Carl W. *Pioneer America: Its First Three Centuries*. New York: 146.

1980 Brant and Cullman: 126 and color repro. p. 142.

1953.5.61 (1284)

Brother and Sister

c. 1845

Oil on canvas, 127.2 x 101.6 (50¹/₈ x 40)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: A thin white ground covers the very finely woven canvas. Since the lower portion of the dog's legs is cut off by the bottom of the painting, it seems possible that the canvas has been slightly cut down. The original support is badly torn. The paint is applied thinly in opaque layers. There is virtually no impasto except on the boy's shirt buttons and on the lace of the girl's pantaloons. The paint layer is in fairly good condition, but there is a considerable amount of retouching to compensate for the tears and slight abrasion in the boy's coat and the trees. A complex pattern of overall crackle covers the canvas.

Provenance: Recorded as from New Jersey. Purchased in 1952 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 82. // *III Masterpieces*, 1968–1970, no. 71. // Tokyo, 1970. // Terra, 1981–1982, no. 13.

ATTEMPTS TO IDENTIFY the artist of this engaging portrait have been unsuccessful. Among the hypothetical attributions that have been examined and rejected are Susan C. Waters (q.v.), Milton W. Hopkins (q.v.), Noah North (1809–1880), Calvin Balis (1817–1856), Samuel Miller (1807–1853) and Joseph Goodhue Chandler (q.v.).¹ Certain aspects of the works of these painters are similar to elements of *Brother and Sister*, but no one artist is close enough in style to be considered the likely maker. Some distinctive features of this artist's hand appear to be the stylized manner of depicting sitters' hair, the shape of the ear, and the delicate, reddish facial shading.

Although most of *Brother and Sister* is sharply focused and rendered with tightly controlled strokes,

some passages—the hands, for example—are blurred, and others are highly schematized, such as the girl's blue dress. The subtle facial modeling and the precise delineation of the plaid vest, neatly pleated shirt, and delicate fan² are in jarring contrast to the unrestrained brushwork of the dress, where the artist shows little interest in the actual effects of light falling on folds of fabric. Similarly, the body of the boy is convincing, but anatomical irregularities in the figure of the girl—such as the peculiar angles of her arms—betray the artist's incomplete understanding of the principles of anatomical foreshortening. Despite these shortcomings, there is an appealing sense of abstraction evident in the geometric regularity of certain shapes and in the striking contrast of light and dark areas.

ALH

Notes

1. All of these suggestions are discussed in correspondence in NGA-CF.

2. Of both imported and local manufacture, fans were common in the United States by the nineteenth century. With its connotation of coquetry, a fan is an unusual prop for a young girl, who might ordinarily be pictured with a flower, book, doll, or piece of fruit. The shape of the girl's bonnet and her slightly belled sleeves are styles of the mid-1840s (Shelly Foote, Division of Costume, NMAH, telephone notes, 12 January 1988, in NGA-CF).

References

None

1980.61.6 (2833)

Bucks County Farm Outside Doylestown, Pennsylvania

c. 1890

Oil on canvas, 67 x 93.2 (23⁷/₈ x 36¹¹/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: No ground layer can be seen in the losses in the sky where the tightly woven fabric support is visible. There is gold paint on the roof of the house at the right, on the trim of the central house, and on the fence. Residues of reddish brown paint to the right of the dog suggest the dog may have been moved to the left, or that there may originally have been a second dog. The tiny abrasions throughout are particularly numerous in the sky, where the paint is abraded down to the fabric. There are old and small repaired punctures scattered in the original fabric, as well as small inpainted losses throughout.



Unknown, *Bucks County Farm Outside Doylestown, Pennsylvania*, 1980.61.6

Provenance: Recorded as from Pennsylvania. (Robert Carlen, Philadelphia), by whom sold in 1960 to Edgar William and Bernice Chrysler Garbisch.

Bucks County Farm Outside Doylestown, Pennsylvania, is typically naive in its bright palette and its subject, a farmyard full of activity. The view has not been identified with an actual farm in the Doylestown area; the source of the title is unknown.¹ Several characteristics suggest that the work was painted after one of the lithographic views of towns and farms commonly found in late nineteenth-century county almanacs, rather than on site. The elevated, oblique vantage point, the equal attention paid to details in both the foreground and distance, and the general lack of atmosphere all indicate dependency on such a source, although no specific one has been located.

The scene may be wholly or partly invented. Details such as the unusual fence, the elaborately landscaped garden, and the horse-drawn farm implement at the right may be imaginary,² and given the discrepancies in scale within the foreground—both between the cows and men and among the cows themselves—and between the foreground and the background, the artist may have taken liberties with his source, adding elements at will. The gold highlights on the two houses and the fence, as well as the latter's apparently veneered panels, further suggest a creative approach to detail. The precisely drawn lines and details of the fences, architecture, and landscaping, which contrast to a clumsier treatment of figures and animals, suggest that the artist was trained as a decorative or sign painter. This exacting treatment of the foreground elements also differs markedly from the subtle, thin, almost washlike

handling of green hues in the foreground and especially in the hilly background.

The architectural characteristics of the two houses—especially the leaded glass in the door of the main house, typical of early Queen Anne style, and the gables—and the style of clothing all support a date of about 1890.³

SDC

Notes

1. The main house depicted is not identifiable as a specific triple-gable farmhouse, yet the type was known in Bucks County. There were at least two triple-gable farmhouses located there in the late nineteenth century: Vredens-Hof, a stone house built in 1739 and destroyed in 1911, located in Northampton Township; and Fretz Farm, a Doylestown township farmhouse remodeled in the 1850s to become an elaborate Victorian Italianate farmstead, and still extant. Neither of these farms closely resembles the one in the painting in architecture, layout of buildings, or landscaping.

Two aspects of the landscape may relate to nineteenth-century Bucks County. According to James Blackaby, curator, Mercer Museum, Doylestown (letter of 18 December 1987, in NGA-CF), the spire in the background could represent that of the old Baptist church in Doylestown, since it was one of the few Bucks County towns that had such a spire in the late nineteenth century. Likewise, the hills depicted generally resemble those south of Doylestown. I am grateful to Mr. Blackaby and to Jeffrey L. Marshall, director of historic preservation, Bucks County Conservancy (letter of 24 June 1988, in NGA-CF) for their assistance.

2. Though apparently used to smooth soil after plowing, this particular implement was not recognized by any member of the Division of Agriculture and Natural Resources, NMAH (telephone conversation with Pete Daniel, curator, 5 April 1988, notes in NGA-CF).

3. According to Shelly Foote, Division of Costume, NMAH (letter of 14 March 1988, in NGA-CF), the sleeve type of the woman at the right was not popular until about 1890.

References

None

1980.62.25 (2814)

The Cat

probably second half nineteenth century

Oil on canvas, 40.7 x 50.8 (16 x 20)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The moderate-weight linen support is covered with a smoothly applied off-white ground. The painting has been lined. The paint is uncharacteristic of oil in some respects, and it is possible that it may be tempera. The surface is covered with an overall prominent crackle pattern. Many of the cracks have been inpainted, and the retouching has discolored slightly.

Provenance: Recorded as from New York City. Probably Charles Gardner, New York; his daughter, Sara Dorothea Gardner Schrader [d. 1935], and her husband, Hubert Schrader, Southampton, New York, until 1937. (Harry Stone, New York, by 1942), by whom sold in 1946 to Edgar William and Bernice Chrysler Garbisch.¹

Exhibitions: *Harry Stone Collection of American Primitive Painting*, New Art Circle, J. B. Neumann Gallery, New York, special issue of *Art Lover* 1 (November–December 1945) as cat. no. 8. // *Nine Lives: The Tale of the Cat in History and in Art*, The Cooper Union Museum for the Arts of Decoration, New York, 1949, no. 118. // *American Primitive Painting: 1750–1950*, Milwaukee Art Institute, 1951, no. 75. // NGA, 1954, no. 84. // *Paintings from St. James' Collectors*, Wildenstein Gallery, New York, 1955, no. 19. // *American Art*, Brussels Universal and International Exhibition, Belgium, 1958, no. 85. // *101 Masterpieces*, 1961–1964, no. 63, color repro. // *The Bird in Art*, University of Arizona Art Gallery, Tucson, 1964–1965, no. 13. // *111 Masterpieces*, 1968–1970, no. 59, color repro. // *The New World 1620–1970*, Chrysler Art Museum, Provincetown, Massachusetts, 1970, no. 13. // Tokyo, 1970. // *American Naive Paintings*, (IEF) 1985–1987, no. 2, color repro. // Italy, 1988–1989, no. 2, color repro.

SOMETIMES MISCHIEVOUS, sometimes sentimental, almost always benign, cats are a common subject in American naive painting, both in portraits of their own and as companions in portraits of children.² *The Cat*, however, belongs to neither of these traditions, its central figure being more threatening than companionable. As a type it bears similarity to academic and naive paintings of hunting dogs, which derive from eighteenth-century British sporting art. This genre began to flourish in America in the 1850s and 1860s, making it unlikely that *The Cat* was painted before that time.³ According to the formula these works conventionally follow, only the head and neck of the dog are pictured, the fallen prey caught in its jaws. With no apparent concern for the discrepancy in scale, the naive artist often placed the huge, looming head in a miniature landscape. The portrait was generally commissioned by the dog's owner to commemorate a favorite hunting partner.

Although *The Cat* is compositionally similar to these works, surely it was not commissioned in the same spirit; it is difficult to imagine that anyone would want to memorialize his cat's prowess at catching small birds. Instead, the painting appears to be a conflation of the hunting-dog genre and another popular naive art type—the mouse-catching cat.⁴ This type, too, is derived from a British prototype.

Because of the bright colors and cartoonishly large head, *The Cat* may initially seem to be a fanciful,



Unknown, *The Cat*, 1980.62.25

amusing image. The whimsy is only superficial, however, deriving mainly from the striking incongruities of scale in the painting. None of the objects corresponds in size to any other: the birds are too large for the trees on which they perch; the lifeless bird in the cat's mouth is too small in relation to its captor's head; the flowering plants at the horizon are of ambiguous size and location; and the cat's head overwhelms the entire painting. Its menacing quality is underscored by the spiked branches of the two trees, the limp body of the dead bird, and the dark, bushy foliage, which frames the image like a sky of threatening storm clouds.

The minimal training of the artist is betrayed not only by the inconsistent depiction of depth and scale, but also by the exaggerated shading, the stylized rendering of the whiskers and plants, and the unsuccessful attempt at foreshortening on the side of the cat's face just above the bird's tail. The imprecise rendering of details makes it difficult to determine whether the multicolored bird in the tree at right,⁵ opposite the cardinal, is identical to the dead bird. If so, it could be that two sequential scenes are represented in the painting.

Because of the curious nature of *The Cat*, it is tempting to look for some kind of allegorical meaning. In this

context, one may speculate about a connection between *The Cat* and the tale of "The Cat and the Cock" from Aesop's *Fables*, a parable which warns the innocent about merciless attackers. Translations of the fables, accompanied by illustrations, circulated widely in America in the nineteenth century and were a vehicle for teaching both practical and moral lessons. One particularly popular edition was illustrated by a print of a large cat pouncing upon a cock, with another bird looking on.⁶ In the end, however, the artist's sources of inspiration and purpose remain a mystery.

LW / ALH

Notes

1. Katherine Geiser, granddaughter of Charles Gardner and niece of Sara Schrader, remembers that the painting hung in Mrs. Schrader's kitchen in Southampton and believes that Mrs. Schrader inherited it from her father. After Mrs. Schrader's death in 1935, the painting belonged to her husband until his death in 1937 (correspondence 1971–1982 from Mrs. Geiser and her daughter, Josephine Geiser, in NGA-CF). Whether collector and dealer Harry Stone acquired the painting at the auction of the contents of the Schrader house in 1937 or at a later date is not known.

Two twentieth-century copies of *The Cat* are known (see NGA-CF).

2. For images of the first type, see R. P. Thrall (dates unknown), *Minnie from the Outskirts of Town*, 1876, and *Tinkle, A Cat*, 1883 (artist unknown), both in Nancy C. Muller, *Paintings and Drawings at the Shelburne Museum* (Shelburne, Vt., 1976), figs. 301 and 323. Examples of cats depicted as children's pets in the National Gallery collection include John Bradley's *Little Girl in Lavender*, c. 1840 (1958.9.3) and Joseph Goodhue Chandler's *Girl with Kitten*, c. 1836/1838 (1980.62.42); see also *Cat and Kittens*, c. 1872/1883, by an unknown painter (1958.9.8).

3. Among the naive paintings of hunting dogs are D. G. Stouter's *On Point*, 1854 or later (1980.62.68), and the unattributed *Dog with Bird in Mouth*, c. 1860, in Sona K. Johnston, *American Paintings 1750–1900 from the Collection of the Baltimore Museum of Art* (Baltimore, 1983), cat. no. 151. Arthur Fitzwilliam Tait (1819–1905), a British-born academic artist working in America after 1850, specialized in such hunting and wildlife scenes (see *A Pointer with a Quail Amongst Clover*, 1868, and *A Cocker Spaniel with a Woodcock*, 1868; sale, Christie's, New York, 5 June 1987, nos. 216, 217).

4. For two unattributed examples of this genre, in which the cat's entire body is pictured, see *Cat with Mouse*, nineteenth century (private collection) and *Scrimshaw: Cat with Mouse*, c. 1910 (Ships of the Sea Museum, Savannah, Georgia), both in Bruce Johnson, *American Cat-ologue: The Cat in American Folk Art* [exh. cat., MAFA] (1976), cat. nos. 3, 8.

The Cat also presages the most famous of all disembodied cat heads, the grinning Cheshire cat in Lewis Carroll's *Alice in Wonderland* (first published privately in England, 1864).

5. Storrs L. Olson, curator, Division of Birds, NMNH (letter of 22 June 1987, in NGA-CF), suggests that these two similar birds are reminiscent of certain Central and South American

tanagers, although the plumage does not conform exactly. The birds are perhaps simply imaginary.

6. See Samuel Croxall, *Fables of Aesop and others, translated into English: with Instructive applications, and a print before each fable* (Philadelphia: Probasco, 1831), 234.

The vogue for Aesop's *Fables* was such that illustrations of the tales were printed on sets of Spode tableware in the nineteenth century, many of which were exported to America ("Spode and Aesop," *Antiques* 13 [March 1928], 199, and Robert Copeland, historical consultant for Royal Worcester Spode, letter of 21 October 1987, in NGA-CF). Although "The Cat and the Cock" was not among the tales used by Spode, the phenomenon points to the general popularity of the fables on both sides of the Atlantic during the mid-nineteenth century.

References

1987 Cardinal, Roger. *Primitive Painters*. London: color pl. 1.

1958.9.8 (1518)

Cat and Kittens

c. 1872/1883

Oil on millboard, 30 x 34.9 (12 x 13 3/4)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

None.¹

Technical Notes: The support is a 0.5 cm thick paperboard (a "PREPARED MILL-BOARD, / FOR OIL PAINTING" label is on the verso). The ground, visible in a few areas where paint has chipped away, is a smooth off-white layer. The paint is applied with small brushstrokes and low impasto in the cats' fur. There is a moderate amount of retouching in the right background and at the bottom right and left corners. Several small studies are painted on the reverse.

Provenance: Recorded as from Connecticut. Purchased in 1948 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 56. // NGA, 1957, no. 100. // Springfield, 1958. // Triton, 1968. // *American Cat-ologue: The Cat in American Folk Art*, MAFA, 1976, catalogue by Bruce Johnson, no. 9. // *The Animal Kingdom in American Art*, Everson Museum of Art, Syracuse, New York, 1978, no. 6. // Terra, 1981–1982, no. 44, color repro. // *American Naive Paintings*, (IEF) 1985–1987, no. 3, color repro. on cover. // Italy, 1988–1989, no. 3, color repro.

COUNTLESS DEPICTIONS of cats are known from the second half of the nineteenth century—from the efforts of naive painters to the prints of Currier and Ives.² Unlike the Currier and Ives lithographs in which all felines are uniformly portrayed as cuddly balls of fluff, the watchful mother calico and her two kittens in this appealing painting have each been endowed with



Unknown, *Cat and Kittens*, 1958.9.8

individual character. The mother stares defiantly at the viewer, her commanding glance intensified by the use of gold leaf for her eyes. One kitten is mischievously enmeshed in a tangle of yarn, while the other timidly reclines by its mother's side.

The use of gold leaf and the adept rendering of the floral wallpaper suggest that this artist, by whom no other works are known, was probably a professional dec-

orative painter. The differentiation of textures, for example the contrast between the soft, finely painted fur and rougher quality of the yarn ball, is convincing and the coloration subtle. Nevertheless, the relatively unsophisticated draftsmanship suggests that the artist lacked formal training in drawing.

A label attached to the reverse sheds light on the painting's origin and date. It reads: PREPARED MILL-

BOARD, / FOR / OIL PAINTING. / JANETZKY & CO. / No. 1125 CHESTNUT STREET. / —w—y, 409 Wood Street, / PHILADELPHIA. Philadelphia city and business directories record Janetzky & Co. at the Chestnut Street address from 1872 through 1883.

If this artist worked in Philadelphia in the late nineteenth century, the flourishing of trompe l'oeil still life there may have inspired the numerous small sketches executed with a brush and colored paint on the reverse of the millboard, seemingly by the same hand.³ These include cherries, a beetle, a grasshopper, a fly, a bee, a head of a bearded man, a helmet, a bust, and a candle. The insect studies in particular exhibit the same precise technique and observation of nature seen in the finished *Cat and Kittens*.

JA

Notes

1. Just below a label affixed to the reverse is what appears to have been a handwritten inscription, but it is no longer legible.

2. For several examples of Currier and Ives cat prints, see *Old Print Shop Portfolio* 14 (October 1954), 36–37. For examples of cats by naive painters see: R. P. Thrall (dates unknown), *Minnie from the Outskirts of Town*, 1876 (Nancy C. Muller, *Paintings and Drawings at the Shelburne Museum* [Shelburne, Vt., 1976], fig. 301); unknown artist, *Tinkle*, 1883 (Shelburne; Muller 1976, fig. 323); unknown artist, *Cat on a Black Pillow*, undated watercolor (Tillou 1976, cat. no. 72). For a different type of feline image based on sporting art, see *The Cat*, above 1980.62.25). Some academic painters depicted felines as well; two examples are: Newbold Hough Trotter (1827–1898), *Mischief—Cat and Workbox*, 1858 (sale, Sotheby's, New York, 28 January 1982, no. 19), and John Henry Dolph (1835–1903), *Kittens Playing* (sale, Sotheby's, New York, 29 November–1 December 1979, no. 936).

3. See Alfred Frankenstein, *The Reality of Appearance: The Trompe L'Oeil Tradition in American Painting* [exh. cat., University Art Museum, Berkeley] (New York, 1970).

References

1990 Garrett, Elizabeth Donaghy. *At Home: The American Family 1750–1870*. New York: 209, color repro.

1958.9.9 (1519)

The Cheney Family

c. 1795

Oil on canvas, 49 x 65 (19¹/₄ x 25¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is on a medium-weight twill fabric with all four tacking margins intact. A very thin white ground is present overall. The artist applied the

paint thinly, wet-into-wet. The figures are for the most part original, although perhaps fifty percent of the surface is repainted. There have been numerous tears in the upper and lower sections of the background and strong stretcher creases, particularly on the top and bottom of the painting.

Provenance: Recorded as from Massachusetts. (Frederick W. Fuessenich, Litchfield, Connecticut), by whom sold in 1954 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 31. // Triton, 1968. // Carlisle, 1973. // Terra, 1981–1982, no. 3.

WHEN THE PAINTING was given to the National Gallery in 1958 it was said to represent the Cheney family of Salem, Massachusetts. Twenty years later it was suggested that the portrait might represent Dr. Samuel Cheney and his wife, Rebecca, of Roxbury, Massachusetts.¹ Neither of these identifications has been confirmed.² Cheney is a common name in New England; others have attempted to link the painting with Connecticut Cheneyes.³

In 1982 Mary Black speculated that the portrait might be British rather than American.⁴ Group portraits of this type are relatively uncommon in America. The furnishings and costumes unfortunately provide no clues regarding the painting's place of origin.⁵ One unusual aspect is the young man's beard, which is atypical for the period.⁶ His unconventional appearance and prominent placement in the composition raise the intriguing possibility that he might be the painter himself. The poor condition of the painting and the somewhat crude handling of the paint contrast strongly with the ambitious arrangement of figures.

DC

Notes

1. Christina H. Nelson, associate curator of glass and ceramics, Greenfield Village and Henry Ford Museum, Dearborn, Michigan, wrote: "Is this by chance the family of Rebecca and Dr. Samuel Cheney of Roxbury? The portrait contains the correct number of children for that family and all the people would be approximately the right ages for the period around 1795–97." Letter of 5 December 1978, in NGA-CF.

2. No Massachusetts Cheney family group comparable in age and number was found in Charles Henry Pope, *The Cheney Genealogy* (Boston: C. H. Pope, 1897).

3. Elizabeth Mankin Kornhauser inquired about a connection with a Cheney family of Manchester, Connecticut (discussion of 26 March 1984), as did Mrs. Charles L. Poor (discussion of c. 1 April 1985), notes in NGA-CF.

4. Discussion of 19 and 20 February 1982 at the Terra Museum, Evanston, Illinois; notes in NGA-CF.

5. Rodris Roth, curator, Division of Domestic Life, NMAH, commented about the floor-covering: "While my reaction is



Unknown, *The Cheney Family*, 1958.9.9

that it is pile carpeting, that is Brussels or Wilton, it could as easily be ingrain carpeting or painted floor cloth. All were available and used in this country and Great Britain in the late 18th century." Shelly Foote, Division of Costume, NMAH, wrote about the clothing: "Nothing that I can see points it out as being British, rather than American." Letters of 16 and 27 October 1989, respectively, in NGA-CF.

6. According to Shelly Foote.

References

None

1959.11.6 (1541)

Child with Rocking Horse

c. 1850

Oil on canvas, 103.2 x 68.6 (40¹/₈ x 27)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The original tacking margins have not been removed from the fine, twill-woven support. A thin gray ground layer is applied overall. The paint, which is fairly stiff and dry, is applied in thin, smoothly blended opaque layers. Some details are executed wet-into-wet,



Unknown, *Child with Rocking Horse*, 1959.11.6

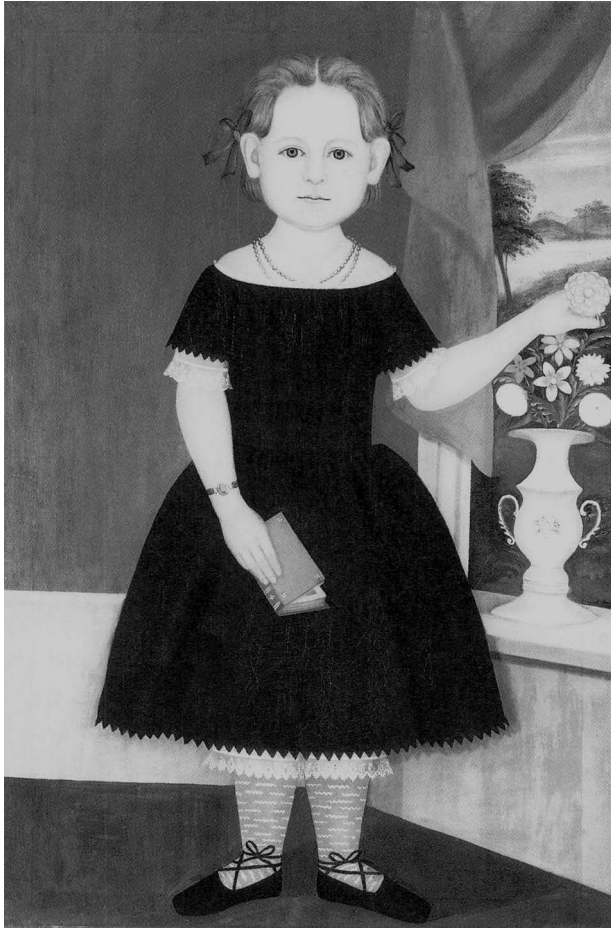


Fig. 1. Samuel Miller, *Emily Moulton*, 1852, oil on canvas, The Currier Gallery of Art, Manchester, New Hampshire

such as the landscape, while others, for example the floral trim of the dress or the lace, are wet-over-dry. There is no impasto, although some of the brush strokes have a very low texture.

The paint and ground layers have been penetrated by only a few hairline cracks. The paint has a very grainy coarse texture, apparently caused by exposure to extreme heat during a lining treatment. As a result, tiny bubbles formed in the surface and are now filled with the wax resin lining adhesive. Scattered losses, except for those on the neck of the child, are concentrated primarily along the edges and in the background.

Provenance: Recorded as from a house on the outskirts of Boston. (Mary Allis, Southport, Connecticut), by whom sold in 1954 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 72.

THIS PAINTING IS RELATED to *Emily Moulton*, a portrait by a little-known Boston area portrait painter named Samuel Miller (c. 1807–1853).¹ They share a distinctive facial shape, with squared-off jowls and a slight indication of a double chin, an identical frontal pose, delineation of skin folds on finger joints, and emphasis on costume details—particularly the eyelet lace on pantalettes and patterns on stockings. In each portrait a drawn drape reveals a window through which a landscape with a single prominent tree is seen.

There are stylistic differences nonetheless. The boy's stonelike face is modeled in sharply defined planes, while Emily Moulton's is gently shaded and has soft edges. *Child with Rocking Horse* therefore cannot be attributed to Miller unless evidence is provided by additional documented portraits.²

The most distinctive aspect of the National Gallery portrait is the jarring juxtaposition of bright colors. The boy's vivid orange dress, with a dark green design on the skirt, is set before a green wall, and the red drape is placed against the acidic yellow-green landscape. The seemingly two-dimensional hobby horse is boldly patterned in black and white with a red bridle. The use of harsh color in combination with the hard, frontal face and staring, icy blue eyes makes *Child with Rocking Horse* a disturbing portrait.

In the nineteenth century children were often portrayed with their toys or pets. *Child with Rocking Horse* is one of a number of portraits in which a rocking horse and whip are used as props.³ Although young children were clothed alike without regard for gender, playthings may be used to identify a sitter's sex. This child is almost certainly a boy because of the whip and hobby horse, toys for future gentlemen.⁴

JA

Notes

1. *Emily Moulton* was acquired from the sitter's descendants by the Currier Gallery of Art, Manchester, New Hampshire and is reproduced in Brant and Cullman 1980, fig. 53. The sitter reaches for a flower in a vase on the window sill, her arm extended like the left arm grasping the reins in the National Gallery portrait. In place of the whip she holds a book. An inscription recorded before the painting was lined—but no longer visible—read: *Painted in 1852 by Mr. Miller who lived at the Corner of Pearl and Bartlett Streets, Charlestown, Mass. U.S.A.* At 70 Bartlett Street the Boston city directory of 1852 lists Samuel Miller, portrait painter. Miller, the son of Robert and Ann Miller of Boston, died there on 18 October 1853 at the age of forty-six (see D'Ambrosio and Emans 1987, 111, 112, note 1). Other documented works by Miller have not come to light.

2. Because of similarities to *Emily Moulton*, a number of paintings have been attributed to Miller, including five at

NYSHA: *Girl in a Green Dress*, *Georgy*, *Child with a Poodle and Roses*, *Walking the Puppy*, and *Picking Flowers* (see D'Ambrosio and Emans 1987, cat. nos. 65–69 and page 112, note 1, a list of attributed portraits in other collections including the National Gallery work). These vary considerably in stylistic proximity to *Emily Moulton*, *Child with Rocking Horse*, and to each other as well, hence their attribution should be considered tentative.

3. *The Hobby Horse* (1955.11.23) is the only other example in the National Gallery collection and is perhaps the best known of all portraits which include these toys. Among the examples in other collections are: *Boy in Plaid*, by an unknown artist, c. 1845 (AARFAC; Rumford 1981, cat. no. 287); Susan C. Waters (q.v.), *The Short Hoby [sic] (Boy with Hobbyhorse)*, c. 1845 (Heritage Plantation, Sandwich, Massachusetts; Colleen Cowles Heslip, *Mrs. Susan C. Waters, 19th-Century Itinerant Painter* [exh. cat., Longwood Fine Arts Center, Longwood College], Farmville, Va., 1979, cat. no. 25); and J. Harvey Young (1830–1918), *Portrait of Charles L. Eaton and his Sister of Boston, Massachusetts*, 1848 (Fruitlands Museums, Harvard, Massachusetts; Sears 1941, 68).

4. For a discussion of appropriate toys for boys and girls, see Schorsch 1979, 88.

References

None

1953.5.91 (1319)

Christ and the Woman of Samaria

c. 1720/1740

Oil on canvas, 51.5 x 66.4 (20¹/₄ x 26¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The left tacking margin is entirely intact, but the remaining three have been trimmed by half on this somewhat coarse, irregular fabric. There is a gray ground, with green underpainting of the flesh tones. The paint layer is very damaged, with extensive retouching throughout. The "Lely" frame is of English origin, probably from the late eighteenth century. It was perhaps made by the same framemaker who did those for *Young Lady Undressing for a Bath* (1956.13.11), attributed to Gerardus Duyckinck, and *Young Man on a Terrace* (1953.5.92) and *Christ on the Road to Emmaus* (1966.13.6), both by unknown painters.

Provenance: Probably descended from John Sanders [1714–1782] of Scotia, New York; to his son John Sanders II [1757–1834]; by descent to his daughter Mary Elizabeth Sanders, wife of Harold Wilson of Germantown, New York; by descent to their daughters Anne [b. 1867] and Jane [b. 1870] Wilson. Sold to (Thurston Thacher, Hyde Park, New York), by whom sold in 1952 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 4. // *101 Masterpieces*, 1961–1964, no. 5, color repro. // *Merchants and Planters of the Upper Hudson Valley 1700–1750*, AARFAC; Albany Institute of History and Art; MAFA and N-YHS, 1967, no cat. no. // Palm Beach, 1967. // *III Masterpieces*, 1968–1970, no. 4. // Tokyo, 1970. // South Texas Artmobile, 1972–1973. // *American Narrative Painting*, Los Angeles County Museum of Art, 1974, no. 2, and 14, 27. // *A Remnant in the Wilderness: New York Dutch Scripture History Paintings of the Early Eighteenth Century*, Albany Institute of History and Art for Bard College; Munson-Williams-Proctor Institute, Utica; Vassar College Art Gallery, Poughkeepsie; N-YHS, 1979–1980, catalogue by Ruth Piwonka and Roderic H. Blackburn, no. 26.

Christ and the Woman of Samaria probably was painted between 1720 and 1740, the most prolific period of scripture painting in the Hudson Valley.¹ The subject derives from John 4:5–26. On the way to Galilee, Christ paused outside the city of Samaria to rest beside Jacob's well. A woman approached to draw water from the well and spoke with him:

The woman said to him, "Sir, I perceive that you are a prophet. Our fathers worshiped on this mountain; and you say that in Jerusalem is the place where men ought to worship." Jesus said to her, "Woman, believe me, the hour is coming when neither on this mountain nor in Jerusalem will you worship the Father. You worship what you do not know; we worship what we know, for salvation is from the Jews. But the hour is coming, and now is, when the true worshipers will worship the Father in spirit and truth, for such the Father seeks to worship him (John 4:19–23).

The patron's choice of theme may be attributable to the rise of pietism in America beginning in 1719. Supporters of this movement sought autonomy from the Dutch Reformed Church, which was centered in Amsterdam. They stressed personal devotion to God over public worship.² This apparently unique Hudson Valley image of the story may well have been used to validate the pietist position.³

The National Gallery painting probably derived from a European print or Dutch Bible illustration. Both the Woman of Samaria and the similar subject of Rebecca at the Well were common themes. No direct source for the National Gallery painting has come to light. Christ's robe belongs to a general type found in many European prints. The woman's skirt, and especially the cloth that swirls around her hips without visible support or apparent aid from the wind, illustrate that the artist was more



Unknown, *Christ and the Woman of Samaria*, 1953.5.91

concerned with rendering the beauty of curved abstract shapes than with recording the way cloth would naturally hang.

No other paintings by the same hand are known. Particularly noteworthy is the extensive use of white pigment to create the drapery folds, glittering highlights in the leaves of the trees, and sunlit hills beyond.

LBF/DC

Notes

1. The Garbisches dated the work c. 1710, for reasons no longer known. It is difficult to date the painting on a stylistic basis. Ruth Piwonka and Roderic H. Blackburn indicate that

there was a rapid rise in the Hudson River Dutch population between 1715 and 1745 and that most scripture paintings were produced between Queen Anne's and King George's Wars, 1713–1744, a time of prosperity and stability for those colonists (*A Remnant in the Wilderness: New York Dutch Scripture History Paintings of the Early Eighteenth Century* [exh. cat., Albany Institute of History and Art], N.Y., 1980, 15–16).

2. Piwonka and Blackburn 1980, 14, and cat. no. 26.

3. According to Ruth Piwonka, letter of 3 August 1984 in NGA-CF, the Sanders family that owned the painting was Scottish but was well integrated into the Dutch community by marriage.

References

1953 Wheeler, Robert G. "Hudson Valley Religious Paintings." *Antiques* 63 (April): 346, 348, 350.



Unknown, *Christ on the Road to Emmaus*, 1966.13.6

1966.13.6 (2322)

Christ on the Road to Emmaus

c. 1725/1730

Oil on canvas, 64.2 x 77.1 (25¹/₄ x 30³/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The medium-weight, irregular-threaded fabric support retains all tacking margins. The ground is a thin, dark gray granular layer. The paint is very thin and

flat. An x-radiograph revealed a contour change around the head of Christ. Areas of repaired paint loss occur along old stretcher lines. There is heavy retouching at the bottom right and left corners, and scattered retouching in the sky and foliage. The "Lely" frame is of English origin, probably from the late eighteenth century. It was perhaps made by the same framemaker who did those for *Christ and the*

Woman of Samaria (1953.5.91) and *Young Man on a Terrace* (1953.5.92), both by unknown artists, and *Lady Undressing for a Bath* (1956.13.11), attributed to Gerardus Duyckinck.

Provenance: Recorded as from New York State. A Dutch family in the vicinity of Kingston, New York. (Thurston Thacher, Hyde Park, New York), by whom sold in 1952 to Edgar William and Bernice Chrysler Garbisch.¹

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 3. // Easton, 1962, no. 19. // Triton, 1968. // *A Remnant in the Wilderness: New York Dutch Scripture History Paintings of the Early Eighteenth Century*, Albany Institute of History and Art for Bard College; Munson-Williams-Proctor Institute, Utica; Vassar College Art Gallery, Poughkeepsie; N-YHS, 1979–1980, catalogue by Ruth Piwonka and Roderic Blackburn, no. 6, as attributed to Gerardus Duyckinck.

THE COMPOSITION OF *Christ on the Road to Emmaus* resembles illustrations in Dutch Bibles of the early eighteenth century, which in turn were adapted from Mathew Merian's illustration of the same subject in his *Icones Biblicae* of 1625. At least three more versions by anonymous artists exist, less sophisticated in technique than the National Gallery work but derived more directly from the Bible illustrations.²

A less commonly represented theme than the Supper at Emmaus, the subject here is the resurrected Christ en route to Emmaus, as yet unrecognized by his two followers (Luke 24:13–27). Christ listened to them concerning the Passion and its aftermath:

And he said to them, "O foolish men, and slow of heart to believe all that the prophets have spoken! Was it not necessary that the Christ should suffer these things and enter into his glory?" (Luke:25–26).

Although Protestants forbade paintings in their churches, contemporary accounts attest to the popularity of scripture paintings in the homes of Dutch colonists, particularly in the Upper Hudson Valley.³

Christ on the Road to Emmaus is thought by some to be the work of Gerardus Duyckinck (q.v.).⁴ The painting attributed to Duyckinck which it most closely resembles in treatment of the landscape and figure is *Christ Healing the Blindman* of c. 1725–1730.⁵ Because there is only one signed work by Duyckinck, from very early in his career (1713) and on panel rather than canvas, it is difficult to assign the National Gallery painting to him with any degree of certainty. It does, however, appear to be by one of the more accomplished hands among the New York Dutch painters, having a

greater degree of delicacy, relatively smooth handling of paint, and better command of the figure than similar examples.

LBF

Notes

1. This is taken from the Garbisch records. Ruth Piwonka (see below), however, in a letter of 23 April 1977, in NGA-CF, indicates that the painting is likely to have the same Sanders/Wilson provenance as *Christ and the Woman of Samaria* (1953.5.91) and *Young Man on a Terrace* (1953.5.92), both by unknown painters, as well as *Lady Undressing for a Bath* (1956.13.11), attributed to Gerardus Duyckinck.

2. Ruth Piwonka and Roderic H. Blackburn, *A Remnant in the Wilderness: New York Dutch Scripture History Paintings of the Early Eighteenth Century* [exh. cat., Albany Institute of History and Art] (N.Y.), 1980, cat. nos. 7, 15, 16. On page 21 they discuss Mathew Merian's *Icones Biblicae* of 1625, an illustrated iconography of biblical episodes. An early Dutch Bible that made use of Merian's prototype was published in 1702 by Hendrick, Jacob, and Pieter Keur of Dortrecht, and Marcus Doornich and Pieter Rotterdam of Amsterdam.

3. As Christine Skeeles Schloss has pointed out, the tradition derives from Dutch practices going back at least to 1600, rather than from developments in religious observation in the New World (notes from 1986, in NGA-CF).

4. Piwonka and Blackburn 1980, cat. no. 6.

5. Columbia County Historical Society; Piwonka and Blackburn 1980, cat. no. 5.

References

1953 Wheeler, Robert G. "Hudson Valley Religious Paintings." *Antiques* 63 (April): 346–348, 350.



Unknown, *A City of Fantasy*, 1967.20.3

1967.20.3 (2336)

A City of Fantasy

mid-nineteenth century

Oil on canvas, 73 x 103.2 (28 3/4 x 40 5/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is on a medium-weight, twill-woven fabric and retains its original tacking margins. A thick cream-colored ground, probably applied by the artist, does not extend over the tacking margins. The thin and flat paint exhibits traction crackle and rather deeply cupped age crackle. There is a repaired horizontal tear in the upper right quadrant, now well adhered to the lining. Retouches are present along the tear, as well as at the top left, bottom left, and in the sky.

Provenance: Recorded as from Boston. (John's Antiques, city unknown), by whom sold in 1954 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 84. // *101 Masterpieces*, 1961–1964, no. 76, color repro. // *111 Masterpieces*, 1968–1970, no. 79. // Tokyo, 1970. // Carlisle, 1973. // *Scenes of Folk Art*, Württembergischer Kunstverein, Stuttgart, 1981, no cat.

IN *A City of Fantasy*, STRUCTURES OF varying sizes and architectural styles—ominous medieval castles, towers and fortlike edifices, stately Renaissance palaces,

and soaring gothic spires—are set on the sloping banks of a river or inlet. Amidst these buildings of European style are what appear to be two American colonial houses and assorted unadorned towers which seem to foreshadow modern skyscrapers. The predominance of large, imposing architecture normally associated with municipal and military power suggests that perhaps the artist envisioned a mythical government seat.

An eerie, otherworldly quality pervades *A City of Fantasy*. The crenelated structures—many in a half-ruinous state—the shadowy archways, and the cascading fog all enhance the surrealism. Many of the buildings appear to “grow” out of the fog, the river, and the other structures; the bridge piers seem to float above the water. Contributing further to the mythical unreality are the great jumps in scale—from the enormous turreted towers to the miniature city on the island or peninsula at the bottom center.¹ The lighting is dramatic and from several sources. Despite the fact that the buildings are deserted, the manned ships and boats traveling through the murky water bring the viewer back to nineteenth-century reality, countering, in one way, the odd juxtapositions of buildings.

In its imaginary nature and architectural eclecticism, the work calls to mind Thomas Cole’s famous *The Architect’s Dream* of 1840 (Toledo Museum of Art).² Both paintings reflect the rising tide of eclecticism in nineteenth-century American architecture, which culminated in the Victorian era. Cole, highly educated and skilled, is, however, far more selective, incorporating only a few monumental examples from the history of Western architecture. His detailed, archaeologically accurate treatment is not shared by the artist of the National Gallery work, who was more concerned with general appearances.³

SDC

Notes

1. The jumps in scale suggest that some of the buildings may have been copied from prints, though most seem generic in style and purely imaginative.

Another painting depicting buildings of various architectural styles set among clouds is found on the left panel of a New York settee, 1815–1825 (Yale University Art Gallery). Probably based on a print, the scene is reproduced in Patricia E. Kane, *300 Years of American Seating Furniture* (Boston, 1976), 185–186, pl. 1649.

2. Reproduced in Matthew Baigell, *Thomas Cole* (New York, 1981), color pl. 23. Another architectural fantasy painting, though later and much larger in scale, is Erastus Salisbury Field (q.v.), *Historical Monument of the American Republic*

1867, c. 1876, and 1888 (Museum of Fine Arts, Springfield, Massachusetts).

Ellwood Parry, “Thomas Cole’s Imagination at Work in ‘The Architect’s Dream,’” *American Art Journal* 12 (Winter 1980), 41–59, provides an excellent discussion of the painting. He notes that a few European architectural “capriccios” (fantastical compositions) were known to Americans in the early nineteenth century; for example, four of Giovanni Paolo Pannini’s large paintings were exhibited and reviewed by the press in New York in 1834, and Giovanni Battista Piranesi’s prints were available in some libraries at this time. Surely such works provided at least general inspiration to Cole and other artists.

3. Another coincidental parallel to Cole’s work may be seen in the dramatic billowing clouds and fog. Similar, though even more heightened atmospheric effects appear, for example, in Cole’s *The Course of Empire: The Savage State* of 1836 (N-YHS; Baigell 1981, color pl. 14) and his *A Wild Scene* of 1831–1832 (Baltimore Museum of Art; Baigell 1981, color pl. 10).

References

1976 Batterberry, Ariane Ruskin, and Michael Batterberry. *The Pantheon Story of American Art For Young People*. New York: 110 and color frontispiece.

1959.11.7 (1542)

Civil War Battle

1861 or later

Oil on canvas, 91.7 x 112.4 (36¹/₈ x 44¹/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The image is painted over a thin and somewhat lumpy white ground, which does not cover the tacking margins of the thin fine fabric support. Contour drawing in what appears to be graphite pencil delineates the foreground figures and their features. The colors were applied within these lines, but color areas of adjacent forms sometimes do not meet. X-ray fluorescence spectroscopy was performed in an effort to determine the painting’s date, but the results were inconclusive.

The paint layer has sustained minimal losses. The only major loss is located along the upper left edge, where the retouching does not match the surrounding paint. There is cupped craquelure, some caused by impact, throughout the ground and paint layers. Some of the cracks have been inpainted.

Provenance: Recorded as from New York. Walter P. Chrysler, Jr., in 1942.¹ Acquired in 1955 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 93. // Easton, 1962, no. 28. // 101 *Masterpieces*, 1961–1964, not included in cat. // *The Flowering of American Folk Art*, Whitney Museum of American Art, New York, 1974, no. 118. // Montclair, 1988.



Unknown, *Civil War Battle*, 1959.11.7

THIS PAINTING WAS ONCE titled *Battle of Gettysburg*, but certain elements in the scene indicate that an earlier encounter is depicted. The flag in the left background, with three wide stripes and a blue square with a ring of white stars in the upper corner, is the Confederate National Flag, the Stars and Bars, which was adopted in March 1861.² At the first conflict at Bull Run on 21 July 1861, its resemblance to the Stars and Stripes created such confusion on the battlefield that the more distinctive Confederate Battle Flag was designed. This new flag was distinguished by a red field

inscribed with a blue St. Andrew's cross and thirteen stars.³ By the time of the Battle of Gettysburg in July 1863, this had eclipsed the earlier flag on the field. Additional evidence of an early date is provided by the Sibley tents in the background, recognizable by their conical form derived from teepees.⁴ Supplies of these were exhausted by mid-1863 and were not replenished.⁵ Although these elements provide some frame of reference for the date of the battle, the painting does not contain sufficient information for its identification.⁶

This composition's similarity to countless popular

images of the war suggests a possible source from a print or magazine illustration. The placement of officers mounted on excited horses in the center of the scene, wounded men in the foreground with their gear strewn about, and a deep space with more fighting in the distance is common to many Civil War prints, formulaic descendants of the early Romantic battle scenes of Antoine-Jean Baron Gros (1771–1835).⁷ In *Civil War Battle* the balanced composition, primarily arranged on two diagonals which form an “X,” with the climax of the action at the intersection, is more sophisticated than the style. The work is executed in an unusual and naive way. The artist has drawn the entire design on the canvas with a pencil and then carefully filled in the forms within the lines. This suggests that the artist copied from a work in a linear medium.

While almost certainly indebted to another artist for the composition of *Civil War Battle*, the painter has contributed the flat, simplified forms, the decorative patterns created by the balls of white smoke, and bright colors which effectively escalate the excitement of the scene.

JA

Notes

1. Lipman 1942, caption to fig. 70.
2. I thank Donald E. Kloster, curator, Division of Armed Forces History, NMAH, for his assistance with the research for this entry (telephone notes, 14 July 1988, in NGA-CF). For an illustration and information on the Stars and Bars, see E. M. C. Barraclough, ed., *Flags of the World* (London/New York, 1969), 80, and pl. 11, no. 7.
3. For an illustration see Barraclough 1969, pl. 11, no. 8.
4. See Mark Mayo Boatner, *The Civil War Dictionary* (New York, 1959), 760.
5. I thank Kloster for bringing this to my attention.
6. Kloster noted that although the site looks vaguely like Manassas, the Confederate uniforms are not consistent with that identification. At Manassas, the Confederate army was clad in a variety of clothing, not the gray uniforms seen here.
7. For examples of these prints see John Lowell Pratt, ed., *Currier and Ives Chronicles of America* (Maplewood, N.J., 1968), 149, 157, 162.

References

- 1942 Lipman, Jean. *American Primitive Painting*. London/New York/Toronto: fig. 70, as *Battle of Gettysburg*.
 1986 Lipman, Jean, et al. *Young America*. New York: color pl. 7.18.

1953.5.78 (1303)

The Colonel

c. 1865

Oil on wood, 53.1 x 40 (20⁷/₈ x 15³/₄) [oval]

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On cap: US

Technical Notes: The painting's support is a two-member panel of yellow poplar with a vertically oriented grain.¹ The panels are joined 8 cm from the right edge of the oval's widest point. There are also indications of a joint at 11.5 cm from the right edge, suggesting that the two panels possibly were lap joined. A moderately thin light red ground appears to be artist-applied. There is extensive underdrawing which, except for a few changes in the face and coat, corresponds to the final image. The paint is thinly applied, with some brushmarking in the lighter areas and some wet-in-wet in the face. The face was painted first, the clothing and details next, and the gray background color last. Scattered retouched losses occur in the coat and cap and scattered pin-size losses are found throughout, especially in the figure. There is a fine age crackle overall.

Provenance: Recorded as from Massachusetts. Purchased in 1950 by Edgar William and Bernice Chrysler Garbisch.

THE YOUNG SOLDIER WEARS on his chest the shield insignia of Federal troops of the XXIII Corps.² The eagle on the shoulder straps designates his rank as colonel, and the “U.S.” and wreath on the forage cap, or kepi, indicate that he is a general staff officer. This uniform was worn by Federal officers from 1857 to 1902, although the eagle straps were discontinued by 1872.³ However, since the XXIII Corps was first organized on 27 April 1863 from regiments stationed in Kentucky,⁴ the Gallery's portrait can safely be dated after 1863.

The features of the inexpressive face are abstracted, the nose sharply accentuated by shadows on either side of the bridge, and facial forms simplified to a flat mustache and goatee, smooth skin, and rounded cheeks.

The artist may have used a daguerreotype or other kind of photograph as his source. Although the upper part of the uniform is accurate, there are several errors in depicting the lower part of the torso. For example, a colonel would wear a sash-belt tied at the waist with the tassel ends falling below, rather than this red-trimmed belt. Three, rather than four, buttons should embellish the sleeves, which are here too snug for this type of uniform. In addition, the hand is more awkwardly handled than the face. Possibly the artist copied from a



Unknown, *The Colonel*, 1953.5.78

bust portrait but extended it to three-quarter length for a more impressive effect.

It has been suggested that this painting may be by Olof Krans⁵ (1836–1916), the painter-chronicler of the Swedish utopian colony at Bishop Hill, Illinois. At this time, however, evidence is too inconclusive to warrant a firm attribution. Krans often used many expressive character lines around his sitters' eyes, and his palette was usually more muted than the bright yellow that trims the shoulder straps, sword, chain, and buttons and the vivid red of lips and belt here. Krans is not known to have used oval wood supports, preferring rectangular canvas to wood; he rarely used a painted oval format. The artist does not seem to have recorded sitters other than neighbors in the Bishop Hill—Galva, Illinois, area. He did serve in the Civil War, but his regiment was not part of the XXIII Corps.

RGM

Notes

1. A wood native to eastern North America; identified by the National Gallery Science Department.
2. Corps badges of the Federal Army are illustrated in *Civil War Collector's Encyclopedia; Arms, Uniforms, and Equipment of the Union and Confederacy* (Harrisburg, Pa., 1965), 50.
3. I am grateful to Donald E. Kloster, curator, Division of Armed Forces History, NMAH, for this information (telephone notes, 16 September 1985, in NGA-CF).
4. For a short history of the XXIII Corps, see Mark Mayo Boatner III, *The Civil War Dictionary* (New York, 1959), 199–200.
5. Helen Kellogg and Mary Black on visits to the National Gallery in February and August 1982, respectively (notes in NGA-CF). Merle Glick, curator of the 1982 Olof Krans retrospective at MAFA, feels that this work might possibly be attributed to the artist, as "the face, the eyes and hair can certainly be claimed as in the style of Olof Krans" (letter of 19 January 1984, in NGA-CF). However, it is the opinion of Ron and Bernadine Nelson, coordinators of the Bishop Hill Heritage Association, that Krans' portraits usually show more attention to detail (notes of a visit in August 1983, in NGA-CF). They point out, for example, in *Major Eric Forsse*, 1908 (Bishop Hill Heritage Association) the careful delineation of buttons and shoulder straps. In Krans' self portrait, *Olof in his "Union Suit,"* 1908 (private collection), the hands are more realistically rendered. For the works by Krans mentioned above, see George Swank, *Painter Krans: O.K. of Bishop Hill Colony* (Galva, Ill., 1976), 91–92.

References

None

1978.80.13 (2747)

The Congdon Brothers

c. 1830

Oil on canvas, 38.3 x 64 (15 3/8 x 25 1/4)

Gift of Edgar William and Bernice Chrysler Garbisch

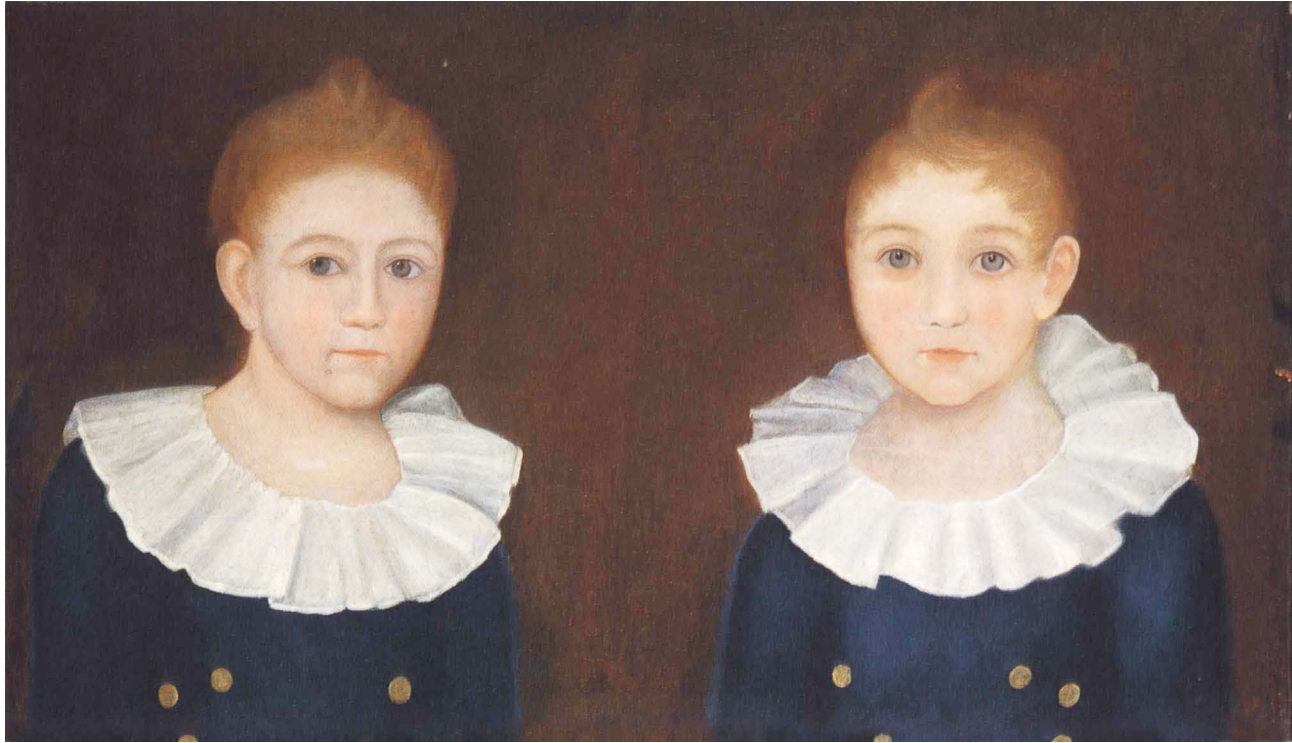
Technical Notes: The support is an extremely fine (4.4 threads per cm), plain-woven, handkerchief-linen type of fabric with original tacking margins intact. The warm off-white ground is artist-applied, over which the paint is moderately thick but without impasto. The painting was treated in 1953 and is in structurally sound condition but heavily retouched. There is abrasion in the flesh tones and extensive retouching covering losses and wide crackle lines in the hair of the left figure, the neck and face of the right figure, the collars of both figures, in the background and along the edges of the painting. There is a repaired 3.5 cm tear through the right cheek of the boy on the right.

Provenance: Recorded as from East Greenwich, Rhode Island. (Florene Maine, Ridgefield, Connecticut), by whom sold in 1952 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 37.

HENRY REMINGTON (1819–1864) and John Henry (1820–1863) were the sons of Captain Peleg and Mary Remington Congdon of East Greenwich, Rhode Island.¹ Captain Congdon was for many years an East India sea captain. His seafaring experiences may have influenced his younger son, John, who shipped out on the bark *Index* at fifteen and became a ship's master at twenty-one. John's career ended tragically on 28 February 1863 when he was lost at sea off Cape Horn; he was survived by his wife, née Cynthia Anthony Sprague, and their two children. Henry became a merchant in Providence where he lived with his wife, Sabra Ellis Wilson Congdon, and their five children. *The Congdon Brothers* is dated about 1830 based on the boys' apparent ages.

The horizontal format of *The Congdon Brothers* is rare in American naive portraiture; the result is a strongly symmetrical composition.² By placing the boys in identical blue costumes before a background free of props or conventional decorative details, the artist draws attention to their bright, intelligent faces. Age difference is suggested through facial modeling and expression; on the left, Henry's level gaze and softer, more shaded features contrast with his younger brother's sharply defined babylike face and wide-eyed innocence.³



Unknown, *The Congdon Brothers*, 1978.80.13

The artist was either unaware of, or chose not to employ, the conventions used to express familial ties in children's portraits of the early nineteenth century. Instead of having one boy rest a hand on the other's shoulder, the two share a book, or the figures overlap, the painter used the equal size and identical costumes of the brothers to create forms that are nearly mirror images.⁴ The emotional bond of kinship, implied through symmetry rather than gesture, is one reason for the painting's strong appeal.

RM

Notes

1. The sitters were identified by Florene Maine (*Antiques* 61 [June 1952], 483). The source of her information is unknown. For information on the Congdon family, see Bertha W. Clark, *The Compiler's Congdon Line in detail and Seven Generations of other Congdons Tabulated* (Boston, 1955), 68;

Alden G. Beaman, *East Greenwich and West Greenwich, Rhode Island Births from Probate, Grave, and Death Records 1680–1860* (Princeton, Mass., 1980), 66, 90. Additional information was provided by Harold E. Kemble, curator of manuscripts, The Rhode Island Historical Society (letter of 7 August 1985, in NGA-CF).

2. For a similar example, see *Sisters*, c. 1840 (1980.62.37), by an anonymous painter. Early precedents for this format can be found in seventeenth-century English provincial portraiture. See *The Cholmondeley Sisters*, painted by an unknown artist c. 1610 (The Tate Gallery, London; Ian M. G. Quimby, ed., *American Painting to 1776: A Reappraisal* [Charlottesville, Va., 1971], 28).

3. Maine identified the boy on the right as John Congdon.

4. For examples of the standard conventions, see Sturtevant Hamblin, *The Younger Generation*, c. 1850 (1966.13.5), and two unattributed works: *Brother and Sister*, c. 1845 (1953.5.61), and *Sisters in Black Aprons*, c. 1835/1840 (1971.83.19).

References

None

1955.11.21 (1439)

Dr. Alvah Cook

c. 1820

Oil on wood, 18.7 x 15.7 (7⁵/₁₆ x 6³/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower left: A. C

Technical Notes: A single piece of horizontally grained softwood comprises the support. No ground or preparation layer is visible in binocular-microscope examination. The paint is fluidly applied, with low impasto and considerable brushwork in the light areas. Dark areas are quite thinly painted. There is a considerable amount of re-touched paint loss in the darks of the hair and coat, and smaller losses are found in the face and curtains. The inpainting is slightly discolored.

Provenance: Recorded as from Vermont. Purchased in 1952 by Edgar William and Bernice Chrysler Garbisch.

THE DONORS' RECORDS show that this portrait was painted in Castleton, Vermont, a town west of Rutland, but attempts to trace a local resident named Alvah Cook have proved fruitless.¹ The "Dr." in the painting's title suggests a possible connection between the sitter and Castleton Medical College (the first in Vermont, founded 1818 and closed 1862). However, the school's records list no student or faculty member by the name of Alvah Cook.² It is also possible that Alvah Cook's title indicates that he was a clergyman.³

Simply composed and coarsely painted, the painting incorporates the familiar portrait conventions of books (to show education) and a swag of fringed drapery. Working within the limitations of his small panel, the artist has compressed these elements—usually employed in much larger three-quarter or full-length portraits—into the space behind Dr. Cook's head.⁴ The costume suggests a date around 1820.⁵

SDC

Notes

1. Two Alvah Cooks were located in New England records of the period, one in Maine and one in Massachusetts. The only one with the spelling used in the donor records appears in the 1850 Maine census as living in Kennebunk, York County, Maine, a joiner, 31 years of age. This Alvah Cook would have been too young around 1820 to be the sitter of this portrait. The sitter could have been a relative of his, but the most logical assumption (that it was his father) is untenable because his father was named John. Alva Cook (1793–1860), listed in Maude N. Stockberger, comp., *Alva Cook and Lydia Cooper: Their Ancestors and Descendants* (Washington, 1958), 5, would have been about the right age for the portrait,



Unknown, *Dr. Alvah Cook*, 1955.11.21

but the spelling of his name and the known biographical information about him cannot support a positive identification. He was born in Loudon (now Otis), Berkshire County, Massachusetts, died in Seville, Ohio, and was a yeoman.

2. I am grateful to Mrs. James Sullivan, a member of the Castleton Historical Society, for her search into this connection (letter of 5 April 1988, in NGA-CF). Mrs. Sullivan notes that Dr. Alvah Cook may have been visiting Castleton, perhaps a guest of the college for some occasion, when he had his portrait painted. Or, she suggests, he may have become a doctor by studying with an established physician rather than attending the Castleton Medical College. The founders of the college, Drs. Gridley and Woodward, both had many such students before the founding of the school, but none by the name of Alvah Cook has been discovered.

3. The use of "Dr." to denote association with the clergy was not uncommon in the nineteenth century. For example, a man named Reverend Dr. Jacob Kirkpatrick is the subject of a portrait by James Herring (AARFAC; Rumford 1981, cat. no. 93). It was not uncommon for preachers, like artists, to be itinerant, but searches for a New England minister named Alvah Cook during this period have also been inconclusive.

4. See, for example, Horace Bundy, *Vermont Lawyer*, 1841 (1953.5.4), Winthrop Chandler, *Mrs. Samuel Chandler*,



Unknown, *Coon Hunt*, 1953.5.97

c. 1780 (1964.23.2), and *Martha*, c. 1835, by an unknown artist (1958.9.11).

5. Shelly Foote, Division of Costume, NMAH, letter of 15 May 1987, in NGA-CF.

References
None

1955.11.5 (1423)

Annis Cook (?) Holding an Apple

see page 405.

1953.5.97 (1327)

Coon Hunt

third quarter nineteenth century

Oil on canvas, 75.6 x 100.7 (29 3/4 x 39 1/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The moderate-weight fabric support is prepared with a warm white ground. The paint is thinly applied. There is a black painted border, 3 cm wide, around the image. It has a rough surface due to the prominent canvas texture and an overall cupped crackle pattern, which has been extensively retouched. There is extensive abrasion of the paint layers. Small losses in the lower right corner and in the trees have not been filled or inpainted.

Provenance: Recorded as from New York. (The Primitives Gallery of Harry Stone, New York, by 1942.) Purchased in 1950 by Edgar William and Bernice Chrysler Garbisch.¹

Exhibitions: *Exhibition of One Hundred and Fifty Years of American Primitives*, The Primitives Gallery of Harry Stone, New York, 1942, no. 36. // Triton, 1968. // Arkansas Artmobile, 1975–1976. // Montclair, 1988.

THE ACTIVITY OF THIS CRUELY painted hunting scene centers around a raccoon treed before a dense grove. Coon hunting, traditionally done at night, is a uniquely American sport. Likewise, coon hounds are American in their origin and in their development for treeing game.² The nocturnal scene, dominated by browns and greens, is brightened only by the moon at the upper left and by the orange glow cast on the figures at the right by their lantern. In contrast to the dark, dense, and busy foreground, the moonlit meadow at the left is bright, silent, almost eerie. The lone figure seated on a fence in the background is the only living presence among the many tree stumps and a solitary dead tree, which cast long shadows. The curious contrast between the formal dress of the figures at the left and the hunting garb of the men at the right contributes to the painting's mystery.

Coon Hunt is one of six hunting scenes in this volume, and, as in the case of *Retriever* (1953.5.96), neither the maker nor the scene has been identified.³ The picture may have been painted for one of the hunters depicted, though one is not more prominent than another. No other works by this hand are known, nor can the setting be specifically located. However, it probably was made in the South, where raccoon hunting was, and is, most common.⁴ SDC

Notes

1. The Garbisch records do not indicate whether it was Stone or another dealer who sold them the picture.

2. These spotted dogs strongly resemble Treeing Walker Coonhounds, a raccoon-hunting breed obtained through repeated cross-breeding among hounds of the Kentucky and Virginia areas, and a descendant of the famous Walker foxhound. The development of the Treeing Walker coincided with the popularity of night hunts, the coonhound's field trial. See David Michael Duffey, *Hunting Hounds: The History, Training and Selection of America's Trail, Tree and Sight Hounds* (New York, 1972), 49–65. The black and brown markings of the two other dogs suggest that they may be black-and-tan hounds, another raccoon-hunting breed.

3. *The Start of the Hunt* (1953.5.98) and *The End of the Hunt* (1953.5.99), both c. 1800, depict identified sites and persons. The locales in *Hunting Scene with Harbor* (1970.17.103) and *Hunting Scene with Pond* (1970.17.102), both 1720/1750, have not been identified. The painters of all of these works are unknown.

4. Stone (see Exhibitions) and Drepperd (see References) both refer to the scene as a Carolina coon hunt, but this locale cannot be confirmed and may have been arbitrarily assigned. Nor can Drepperd's statement be substantiated, that the generalized figure at the far left is a "dead-ringer" for Henry Clay.

References

1942. Drepperd, Carl W. *American Pioneer Arts and Artists*. Springfield, Mass.: 77.

1956.13.9 (1464)

Miss Daggett of New Haven, Connecticut (possibly Amelia Martha)

c. 1795

Oil on canvas, 91.8 x 72.4 (36¹/₈ x 28¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: All four tacking margins are intact on the tightly woven fabric support. On top of the brownish ground the paint layer was applied fluidly and thickly, with slightly thicker application and more apparent brushwork in the highlights. Pentimenti reflecting design changes are visible with the naked eye just above the sitter's raised arm, which was evidently once higher, and to the left of her hair. Her neckline has been lowered, and lower loops on the bow above her brooch were painted out. There are two punctures, with a tear of 15 cm running between them in the upper left. A pervasive system of both drying and shrinkage cracks disrupts the surface overall and suggests that the ground was either bituminous or not dry when the paint layer was placed on top.

Provenance: Descended in the family of the sitter. Mrs. William McElroy, New York and East Haddam, Connecticut. Sold to (Frederick W. and Jean C. Fuessenich, Torrington, Connecticut), by whom sold in 1951 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 23. // *Reuben Moulthrop 1763–1814*, Connecticut Historical Society, Hartford, 1956–1957, catalogue by Ralph Thomas in *Connecticut Historical Society Bulletin* 21 (October 1956), 98, 105, no. 11, as Moulthrop. // *Terra*, 1981–1982, no. 7.

THIS CONNECTICUT LIKENESS was attributed in 1955 to the New Haven portraitist and wax-modeler Reuben Moulthrop (1763–1814), for unspecified reasons.¹ The portrait exhibits none of the traits that distinguish Moulthrop's few documented works:² deliberate application of paint with small strokes; meticulous recording of observed details such as moles and blue veins; sculptural modeling; and capturing of personality. The skirt is freely executed with an apparent disregard for a coherent depiction of folds; the face is flat and disklike, with shadows indicated only beside the nose; and Miss Daggett's expression can only be described as vacant. The passage which is most unlike Moulthrop is the hair on the left side of her head; it falls in front of the chair and abruptly ends at the base of the top rail, the rest having been carelessly painted over.

This portrait resembles other late eighteenth-century Connecticut likenesses in its costume and miniature



Unknown, *Miss Daggett of New Haven, Connecticut (possibly Amelia Martha)*, 1956.13.9

brooch, long hairstyle, vase of flowers, landscape, and furnishings, but other works by this hand have not been identified.³ Its most distinctive feature is the twisting movement of the figure, which is accentuated by the exaggerated upswing of the back of the chair.

When the Garbisches acquired this portrait, it was said to represent a member of the Daggett family of New Haven, a large family with many branches.⁴ Without any recorded explanation, Susan Sawitzky identified the sitter as Amelia Martha Daggett, eldest daughter of merchant and magistrate Henry Daggett of Attleboro, Massachusetts, and his first wife, Elizabeth Prescott Daggett, of Danvers.⁵ Because Sawitzky may have had evidence which is now lost, her identification is suggested as a possibility.

Henry Daggett was graduated from Yale College in 1771 and married Elizabeth Prescott in New Haven the following November. Amelia, their first child to survive her first year, was born in New Haven on 25 August 1779. On 13 June 1802 she married Captain John Bulkley, a New York merchant. They had two children, Henry Daggett Bulkley in 1803, and Amelia Martha Bulkley, born 1806. The proposed sitter died in New Haven on 24 September 1807.

JA

Notes

1. Sawitzky and Sawitzky 1955, 395. The catalogue note reads: "Unknown to William Sawitzky. Examined by Susan Sawitzky, July 22, 1950, and attributed by her to Reuben Moulthrop."

2. The Moulthrop attribution was questioned as early as 1957. See Green 1957, 37, 40.

Among the signed and documented works are: *Job Perit* and *Sally Perit*, 1790 (MMA, Garbisch gift; 101 *Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch* [exh. cat., American Federation of Arts], New York, 1961, cat. nos. 24, 25, color repros.); *The Reverend Ezra Stiles*, 1794 (Yale University Art Gallery; Little 1976, cat. no. 66); *Reverend Thomas Robbins*, 1801 (Connecticut Historical Society, Hartford; Little 1976, cat. no. 67); and the *Reverend Ammi Ruhamah Robbins*, 1812 (Yale University Art Gallery; Sawitzky and Sawitzky 1955, no. 41, 404). No documented children's portraits are known.

3. For comparable portraits, see: MacKay, *Catherine Brower*, 1791 (1956.13.5); Charles Peale Polk (1767–1822), *Anna Maria Cumpston*, c. 1790 (1953.5.32; not from Connecticut but similar in composition); and The Sherman Limner (q.v.), *Maria Sherman* and *Rebecca Austin Sherman* (private collections; Schloss 1972, cat. nos. 27, 28).

4. The earliest known identification of the sitter appears in an excerpt from a letter from Jean Fuessenich to the Garbisches of 23 June 1952 in NGA-CF (location of original letter unknown), which reads:

Our records show that the oil on canvas of a girl, with drapery background, which you bought November 3, 1951

... is a portrait of a member of the Daggett family of New Haven, one of whom was president of Yale University. This portrait of a girl was found in Haddam, Connecticut, and we understand is one of a group of four, being likenesses of four children in one family. One other was traced to California and is to come east eventually to a museum; another was destroyed by fire in the South (probably Baltimore), and the fourth is supposed to be still in New Haven or vicinity (Wish we could locate it!).

When the Garbisches acquired the portrait it was titled *Miss Daggett of New Haven, Connecticut*.

5. Sawitzky and Sawitzky 1955, 395. Biographical information on Amelia Martha Daggett is found in Samuel Bradley Doggett, *A History of The Doggett-Daggett Family* (1894; reprint, Baltimore, 1973), 141, 179–180.

Mrs. William McElroy had a pair of portraits thought to portray Henry and Elizabeth Prescott Daggett, Amelia Martha's parents (collection of Mrs. Denison Hurlbut Hatch, Riverside, Connecticut; repro. of Mrs. Daggett's portrait in Schloss 1972, cat. no. 24). Susan Sawitzky attributed *Mrs. Henry Daggett* to Moulthrop—an attribution which seems stylistically justifiable (Sawitzky and Sawitzky 1955, no. 17; the husband's portrait was not included in the checklist). Mrs. McElroy also owned a double portrait identified by Mrs. Sawitzky as Amelia's younger sisters, Elizabeth and Mary Daggett (Connecticut Historical Society; Brant and Cullman 1980, color pl. 12; Sawitzky and Sawitzky 1955, no. 19). As with the National Gallery painting, there is no known documentary evidence to confirm the identification. The double portrait was attributed to Moulthrop by Susan Sawitzky, but the attribution is no longer accepted (see Elizabeth Pratt Fox, associate curator/registrar, Connecticut Historical Society, letter of 5 December 1985, in NGA-CF). It does not appear to have been painted by the same unknown hand as the National Gallery portrait.

References

- 1955 Sawitzky, William, and Susan Sawitzky. "Portraits by Reuben Moulthrop." *The New-York Historical Society Quarterly* 39 (October): 395, no. 18.
1957 Green II, Samuel. "Some Afterthoughts on the Moulthrop Exhibition." *Connecticut Historical Society Bulletin* 22 (April): 37, 40.

1957.11.8 (1495)

The Dog

early twentieth century

Oil on canvas, 89.5 x 105 (35¹/₄ x 41³/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The picture is on a fine, tightly woven fabric. All the tacking margins are intact, although the dimensions of the present stretcher are slightly different from the original. At the top edge of the canvas some of



Unknown, *The Dog*, 1957.11.8

the original painting is folded over the edge of the stretcher bar, and each side has been expanded by approximately 1.3 cm. There is a warm off-white ground. The paint layer has been applied thinly with a very large brush and has very little texture. Details were accomplished over the broader painting with a finer brush. A tear in the body of the dog was repaired. There are some small, retouched losses scattered over the composition, particularly around the edges of the canvas and above the front legs of the dog.

Provenance: Recorded as from New York. Purchased in 1953 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, not included in cat. // Charlotte, 1967, no. 12. // *III Masterpieces*, 1968–1970, no. 85. // Tokyo, 1970. // *Two Centuries of Naive Painting*, Terra Museum of American Art, Evanston, Illinois, 1985, no cat. // Montclair, 1988.

THERE IS NO MISTAKING the breed of this proud specimen. The artist has carefully depicted several characteristics of the chow chow: thick, red-brown fur (a common chow chow color); almond-shaped eyes; black tongue; small, catlike feet; softly pointed, upright ears;

and tail curled up over the back. *The Dog* differs from its living counterparts in its somewhat lankier frame and less full coat, representative of the breed's appearance early in this century.¹ The artist also seems to have taken some liberties with the prescribed chow chow expression. The American Kennel Club standards for the breed note that it should be "essentially dignified, lordly, scowling, discerning, sober and snobbish,"² yet *The Dog* has an eager, playful look.

An ancient breed of hunting dog in China, the chow chow came to England as early as 1780 but did not really gain recognition there until the 1860s.³ In America a chow chow was first shown at the Westminster Kennel Club show in 1890. The breed gained markedly in popularity in the United States in the 1920s.⁴

As suggested by the history and appearance of its subject, the National Gallery painting probably dates from early in this century. It is not possible to date it more specifically. The setting is also sufficiently generalized as to give no suggestion of a particular time and/or location. The artist has placed his handsome canine actor upon a verdant stage on which the dog towers above the backdrop of a low brick wall. The symmetrically placed pots of flowers in the foreground resemble footlights, while the large flower arrangements at left and right take the place of a drawn curtain.⁵ To date no clues have been discovered to identify the maker of this singular work.

DC

Notes

1. For examples, see Samuel Draper and Joan McDonald Brearly, *The Book of the Chow Chow* (Neptune City, N.J., 1977). Dr. Draper confirmed by telephone on 30 June 1986 (see NGA-CF) that *The Dog* is correct for the breed about 1900. It is a very early type brought to this country from England.

2. Anna Katherine Nicholas, *The Chow Chow* (Neptune City, N.J., 1985), 118.

3. Nicholas 1985, 12, 15.

4. Merle Servery, ed., *Man's Best Friend: National Geographic Book of Dogs* (Washington, 1966), 334.

5. The small pots of flowers bear a striking resemblance to the compact, spiky clumps of vegetation found in the paintings of American primitive painter Morris Hirshfield (1872–1946). *The Dog* is in no other way closely similar to Hirshfield's work.

References

None

1980.62.41 (2831)

The Domino Girl

see page 437

1971.83.15 (2578)

Samuel Eells

c. 1800

Oil on canvas, 111.4 x 84 (43⁷/₈ x 33¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: X-radiographs show cusping along the bottom, top, and right edges of the moderate-weight fabric, indicating that they approximate their original measurements. A cream-colored ground is visible through the pervasive thin, branched cracks in the paint layer, but neither underdrawing nor imprimatura were detected. The entire figure appears to have been painted first, followed by the drapery and table. The white decorations and collar were added last. The only significant finding of an extensive pigment analysis is that the work contains Prussian blue, which was not in common use until about 1720.¹

A large area of retouching covers numerous losses about 3 cm from the lower and right edges, where they were once folded over a smaller stretcher and tacked. The left edge remains folded over 1.3 cm, and there are many losses along this side. There are many retouched losses throughout the composition, apparently resulting from tears averaging 6 cm in length and located in part at the right cheek, in the background, and at the waist extending to the right arm. Among the retouched areas are the eyes, cheeks, and left side of the chin.

Provenance: Recorded as from Massachusetts. A brother of Reverend Ozias Eells [1755–1813].² The Reverend's wife, Phebe Eells [née Ely; 1760–1829]; by whom given to her son Ozias Shelton Eells [1794–1890], Johnsonville, Ohio, on the event of his marriage in 1828; by whom given in 1882 to Reverend William Woodward Eells [not related; 1811–1886] Pittsburgh, Pennsylvania; bequeathed to Alpha Delta Phi Fraternity, Hamilton College, Clinton, New York; by whom given in 1924 to Mrs. Benjamin E. Tilton [née Annie Powers Henderson, great niece of William Woodward Eells], Utica, New York; by whom given in 1949 to the Milford [Connecticut] Historical Society, for the Eells-Stow House, built by sitter; given by the Society in 1954, in exchange for a donation for the restoration of the house and a copy of the portrait, through (Hirschl and Adler Galleries, New York), to Edgar William and Bernice Chrysler Garbisch.

THE IDENTIFICATION OF THE SITTER as Major Samuel Eells (1640–1709) is based on family tradition. Eells was born on 1 May 1640 and baptized in Dorchester, Massachusetts, two days later.³ His father, John Eells, an officer in Oliver Cromwell's army, returned to England at the time of Cromwell's War, taking ten-year-old Samuel with him. After his father's death, Samuel returned to America at the age of twenty-one, and is not known to have left. On 5 August 1663 he married Anna Lenthall, the daughter of Reverend



Unknown, *Samuel Eells*, 1971.83.15

Robert Lenthall, in Lynn, Massachusetts.⁴ They settled in Milford, Connecticut, and had nine children.⁵

Eells held many prominent positions in the 1670s and 1680s, among them custom master for New Haven County, deputy from Milford to the General Court of Connecticut, and town clerk. He was also active in the military. In 1669 he was one of two men made "Sargeants of the Traine Band of Milford,"⁶ and from 1675 to 1676 he participated in King Philip's War. His promotion to lieutenant came in October 1676, and in 1683 he was made captain.

Eells remained in Milford for two years after his wife's death in 1687. On 22 August 1689 he married Sarah North, the widowed daughter of John and Hannah Bateman, of Hingham, Massachusetts. The couple soon moved to Hingham, where in 1694 he was chosen commissioner of assessments; he was made a selectman the following year. The extent of his involvement in the various professions that appear after his name in seventeenth-century papers—weaver, merchant, and shopkeeper—is unknown.⁷ Documents dating from 1700 on refer to Eells as "Major," although no official record of his having attained that rank has been discovered. In 1701 he was named by the Governor of Massachusetts as a justice of the peace for Suffolk County, a position he held for the rest of his life. He died in Hingham on 21 April 1709.

This portrait is almost certainly a copy of a seventeenth-century painting that is now lost. The full coat, with no accentuation of the waist; low, deep pockets; and large cuffs terminating several inches above the wrist, dates from the third quarter of the seventeenth century.⁸ However, several aspects of the costume seem to have been misunderstood. Shirts in the seventeenth and eighteenth centuries generally had loose sleeves gathered at the wrist and ending in a ruffle.⁹ The fitted cuffs of the shirt have no parallel in the seventeenth century or later, and may be a copyist's misinterpretation of decorative borders on gloves.¹⁰ The lace cravat should either have a knot or emerge from above the collar.¹¹ Finally, what seems to be a belt worn over the vest was not a common feature of men's attire and cannot be easily explained. These errors, in conjunction with the fluid application of the paint and the absence of underdrawing, pentimenti, and modeling, suggest that this is a copy. Furthermore, the artist used Prussian blue, a pigment that was not readily available until about 1720, eleven years after Samuel Eells had died.

A letter dated 17 September 1881, from Ozias Shelton Eells to Reverend William Woodward Eells, indicates that a copy was made of a portrait of Samuel Eells

because the original was damaged. The key passage reads: "One of my Father's Brothers found it [the portrait] in the family of another Brother much defaced. He took it and had it retaken. The original dates back to the 16th [*sic*] century. Persons, who have seen it say that it corresponds with such pictures of that period in old England. When I had settled in the married state my Mother sent it to me to keep. It has been in my family more than fifty years."¹²

From this passage it is not clear whether Ozias Shelton Eells was given the original, which he mistakenly dates to the sixteenth century, or the copy. The provenance of the National Gallery copy is clearly traceable back to the Reverend William Woodward Eells, who is not known to have ever possessed more than one portrait.¹³ Since the Reverend obtained his portrait from Ozias Shelton Eells,¹⁴ one may safely assume that the latter owned the National Gallery work, not the original. A wedding gift from his mother, the copy must have been painted prior to 1828, a date consistent with the technical evidence in this portrait.¹⁵

JA

Notes

1. Robert C. Callahan and Bernard Keisch studied the lead isotope ratios of lead white samples in over four hundred paintings including *Samuel Eells* (see their explanation and results in *Archaeometry* 18 [1976], 181–193, graph on 187). They established an empirical equation called the Lead Isotope Ratio Index (LIRI) and determined that the LIRI for *Samuel Eells* had a value of 18.23. According to their findings, the LIRI for this portrait falls into the most common range for paintings prior to 1900, but does not preclude a post-1900 date. After 1900, the range expands greatly. A scientific report on the painting in 1974, in NGA-CF, concludes that it was painted prior to 1850 based on the lead isotope ratios determined by Callahan and Keisch; however, the reasons behind this interpretation of the data are not clear.

2. Ozias Shelton Eells, original letter of 17 September 1881 to Reverend William Woodward Eells, in NGA-CF. Reverend Ozias Eells had three brothers, Edward, Reverend Samuel, and Pitkin. It is not certain which brother owned the painting or how it came into Phebe Eells' hands.

3. Biographical information is taken from all three Eells family histories (see References). Starr 1903 contains the most complete information, with plentiful references to original documents.

4. His wife's last name is sometimes spelled with only one "l."

5. Eells family historians have suggested that Eells' move to Milford was related to the presence there of the exiled regicides Edward Whalley and William Goff and believe that Eells was in some way involved in their protection. See Eells 1966, 3–4.

6. Eells 1966, 5.

7. Starr 1903, 106, III, 115.

8. Edward Warwick, Henry C. Pitz, and Alexander

Wyckoff, *Early American Dress: The Colonial and Revolutionary Periods* (New York, 1965), 151–152.

9. Warwick, Pitz, and Wyckoff 1965, figs. 43–45.

10. Suggested by William Campbell, note of c. 1974, in NGA-CF. For a seventeenth-century portrait of a man with fancy gloves, see *Edward Rawson*, by an unknown Boston limner, 1670 (New England Historic Genealogical Society, Boston; Jonathan L. Fairbanks and Robert F. Trent, *New England Begins: The Seventeenth Century*, 3 vols. [exh. cat., Museum of Fine Arts], Boston, 1982, 3: cat. no. 439).

11. Warwick, Pitz, and Wyckoff 1965: fig. 48. For an example of a similar cravat logically depicted, see *An Unknown Gentleman*, attributed to Thomas Smith, in Fairbanks and Trent 1982, 3: cat. no. 447, pl. 29.

12. Original letter in NGA-CF. These two men were not related. Ozias Shelton Eells contacted William Woodward Eells because the latter was active in compiling Eells family history. A letter dated 1 November 1852, from Ozias Shelton Eells to William Woodward Eells, also in the NGA-CF, indicates that at that time the former did not know how the Samuel Eells portrait came into his family but planned to consult with his sister, Emily. Her reply is not known. The early provenance constructed by family members in the 1950s is probably speculation (see NGA-CF).

13. See Mrs. Benjamin E. Tilton, excerpts from letters to Earnest E. Eells, 1949–1953, in “Notes on Portrait of Samuel Eells” compiled by Harriet Eells Duncan, 26 January 1954, in NGA-CF.

The poor reproduction of a portrait of Samuel Eells, opposite page 103 in Starr 1903, seems to have been made from a copy in ink wash or watercolor of the National Gallery portrait. Although it is more schematic and differs in the number of buttons, the shape of the coat cuffs, placement of eye highlights, and the perspective of the table, it shares the costume’s errors. Starr states that this reproduction was “taken from a painting which has come down through various branches of the family and is now in the possession of the family of Reverend William W. Eells, of Pittsburgh” (Starr 1903: p. IV). The Reverend, however, had left the oil portrait to the fraternity at Hamilton College at his death in 1886 (see Provenance), seventeen years before Starr published his book. Although William Woodward Eells did not have more than one portrait, he did own several photographs of the National Gallery work (Earnest E. Eells, letter to William Campbell, 29 July 1975, and photographs in NGA-CF); it was perhaps from one of these that the copy Starr used was made.

14. Ozias Shelton Eells, letters to Reverend William Woodward Eells of 2 September 1881 and 5 June 1884, in NGA-CF.

15. The following is a summary of the dates suggested by various experts, taken from memoranda of 27 April and 3 May 1955 in NGA-CF:

1. None of those consulted accepted the drapery as a seventeenth-century conception; it was assumed to be the copyist’s addition.

2. Francis Sullivan, resident restorer, National Gallery, thought the work to date from the early nineteenth century and said that this was also the opinion of Mario Modestini, conservator for the Samuel H. Kress Foundation.

3. Ralph W. Thomas, conservator and curator of the New Haven Colony Historical Society, and Nina Fletcher Little dated it to the late eighteenth century.

4. Louisa Dresser, curator, Worcester Art Museum,

thought that it belonged to the eighteenth century.

5. Thomas Harlow, director, Connecticut Historical Society, considered it possibly mid-eighteenth century.

References

1903 Starr, Frank Farnsworth. *The Eells Family of Dorchester, Massachusetts, in the Line of Nathaniel Eells of Middletown, Connecticut, 1633–1821, With Notes on the Lenthall Family*. Hartford: iv, 102–120.

1920 Eells, Emma Seymour. *A History of the Eells-Stow House in Milford, Connecticut*. Milford: 5–22.

1966 Eells, Reverend Earnest Edward. *The Eells Family History*. Cambridge, Mass.: 3–15.

1953.5.99 (1329)

The End of The Hunt

see page 595

1958.9.10 (1520)

Family Burying Ground

c. 1835

Oil on canvas, 50 x 61 (19¹¹/₁₆ x 24)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a medium-weight fabric. Over a white ground, the paint is applied in multiple layers ranging from semitransparent glazes to moderately opaque layers. Slightly textured paint is present in the leaves of the trees, in the details of the figures, and in some of the background design elements. The shapes of several of the tombstones have been changed and painted over with green glaze. The thickest areas of the glaze have contracted fairly severely, causing traction cracks which also penetrate the ground layer. The paint layer is moderately abraded overall, especially in the sky and in the thinly painted glaze details of the figures. Small losses throughout and some of the traction crackle lines have been retouched.

Provenance: Recorded as from Stratford, Connecticut. Purchased in 1956 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Triton, 1968.

Family Burying Ground EXHIBITS FEW of the elements associated with mourning pictures produced during the first half of the nineteenth century. The standard symbols of mourning pictures it does include seem stripped of their meaning.¹ The overhanging tree, for example, is not the traditional and expressive weeping willow, and the steamboat, with its gaily dressed passengers and pink banner, can hardly be viewed as a



Unknown, *Family Burying Ground*, 1958.9.10

metaphor for the voyage of life. Even more telling is the intentional illegibility of the markings on the grave-stones.² Because it lacks the readable commemorative inscriptions typical of mourning pictures, the painting can almost be categorized as landscape or genre, or both.

Paintings of cemeteries that are not mourning pictures are not common in American folk art of the 1800s, but they do exist. Unlike Thomas Chambers' *Mount Auburn Cemetery* (1958.5.1), from the mid-nineteenth century, and *York Springs Graveyard*, painted by R. Fibich (dates unknown) in about 1860,³ *Family Burying Ground*, does not appear to depict an actual graveyard. Several pentimenti visible in the work suggest that the

artist freely changed the appearance of the foreground. The faint outline of a tombstone, now painted over, emerges just above the head of the boy; the two stones with pyramidal tops have been shortened; and the fence in front of the second stone from the right once surrounded it completely. These rather extensive alterations indicate that the cemetery is probably an invention of the artist rather than a visual record. Many of the changes, such as the reduction of the tombstones, lessen the intrusion of the foreground on the background and give the landscape slightly more prominence.

Although the painting is recorded as from Stratford, Connecticut, that town's Housatonic River and envi-

rons little resemble this painting. It seems more likely that the scene depicts, or was inspired by, the Hudson River; the steamboat is of the general type that used to travel between Albany and New York City during the early 1800s, and the low hills are characteristic of that region.⁴ Still, the severe bends in the river in the distance on the right are unlike the Hudson, which follows a somewhat straighter course.

The painting exhibits a certain degree of technical competence; the recession of the river into the enveloping atmosphere on the right, for example, is convincingly rendered. Despite his skill the artist is not known, and no other works have been attributed to his hand.

As a genre scene, *Family Burying Ground* may reflect a new attitude toward cemeteries that was emerging in the early to mid-nineteenth century. Before this time, burial plots were usually part of church yards. With the establishment of fully landscaped grounds such as Mount Auburn in Cambridge, Massachusetts (1831) and Green-Wood in Brooklyn (1838), people began to accept the notion that cemeteries could be pastoral retreats for recreation rather than somber places where one went to ponder mortality and pay respects to the dead. Visitors, who came in increasing numbers to these parks during the late 1830s and 1840s, started to use them for "the pursuit of pleasure, among sanctified creations of nature."⁵ Certain details in *Family Burying Ground*—the boy playing with the dog, the pleasure boats on the river, the bright costumes of the figures and their apparent lack of interest in the monuments—indicate that these people have come with similar intentions. Yet the woman who lays a wreath over the stone on the right suggests that they have combined their outing with a visit to the family plot; the scene is presented not as a pilgrimage but as an episode from everyday life.

The costumes suggest a date in the second quarter of the nineteenth century. The high bonnets of the women, usually worn with day dresses, are characteristic of the late 1830s.⁶ The shapes of their dress sleeves suggest a slightly later date.⁷

TGM

Notes

1. See Anita Schorsch, "A Key to the Kingdom," *Winterthur Portfolio* 14 (September 1979), 41, as well as the entry on Samuel Jordan's *Eaton Family Memorial* (1959.11.9) for more information on mourning picture iconography.

2. Although the stones have been repainted, examination with infrared reflectography revealed no inscriptions beneath the paint surface.

3. NYSHA; Black and Lipman 1966, fig. 107. Fibich's first name is not known.

4. Hiram Tindall, curator of the Stratford Historical Society, Connecticut, suggested that the view is of the Hudson River (letter of 4 June 1986, in NGA-CF). Richard J. Koke, curator emeritus, N-YHS, letter of 28 October 1986, in NGA-CF, also proposed that the landscape "has the feeling of a Hudson River scene," without recording an actual location. Tammis Groft, chief curator, Albany Institute of History and Art, who did not support the Hudson River suggestion, proposed the Mohawk River or the Connecticut River (letter of 8 April 1987, in NGA-CF).

5. *The New York Daily News*, 3 May 1841; quoted by Donald E. Simon, "The Worldly Side of Paradise," in *A Time to Mourn: Expressions of Grief in Nineteenth Century America*, eds. Martha V. Pike and Janice Gray Armstrong [exh. cat., The Museums at Stony Brook] (N.Y., 1980), 59.

6. See Elizabeth McClellan, *History of American Costume 1607-1870* (New York, 1937), 416-417, and Charles H. Gibbs Smith, *The Fashionable Lady in the Nineteenth Century* (London, 1960), 70-74, for examples of similar fashions popular during these years.

7. "The woman on the left has sleeves that would be fine for 1835. The woman in the center has on a mantle so we cannot see her sleeves. But, given her sloping shoulders, her sleeves cannot be as full. The fullness slipped out in the late 1830s. . . . If I had no date to work with [for the painting] I would have said about 1840." Shelly Foote, Division of Costume, NMAH, letter of 17 July 1991.

References

None

1953.5.94 (1323)

Farmhouse in Mahantango Valley

late nineteenth century

Oil on canvas, 75 x 72 (29¹/₂ x 28¹/₄)

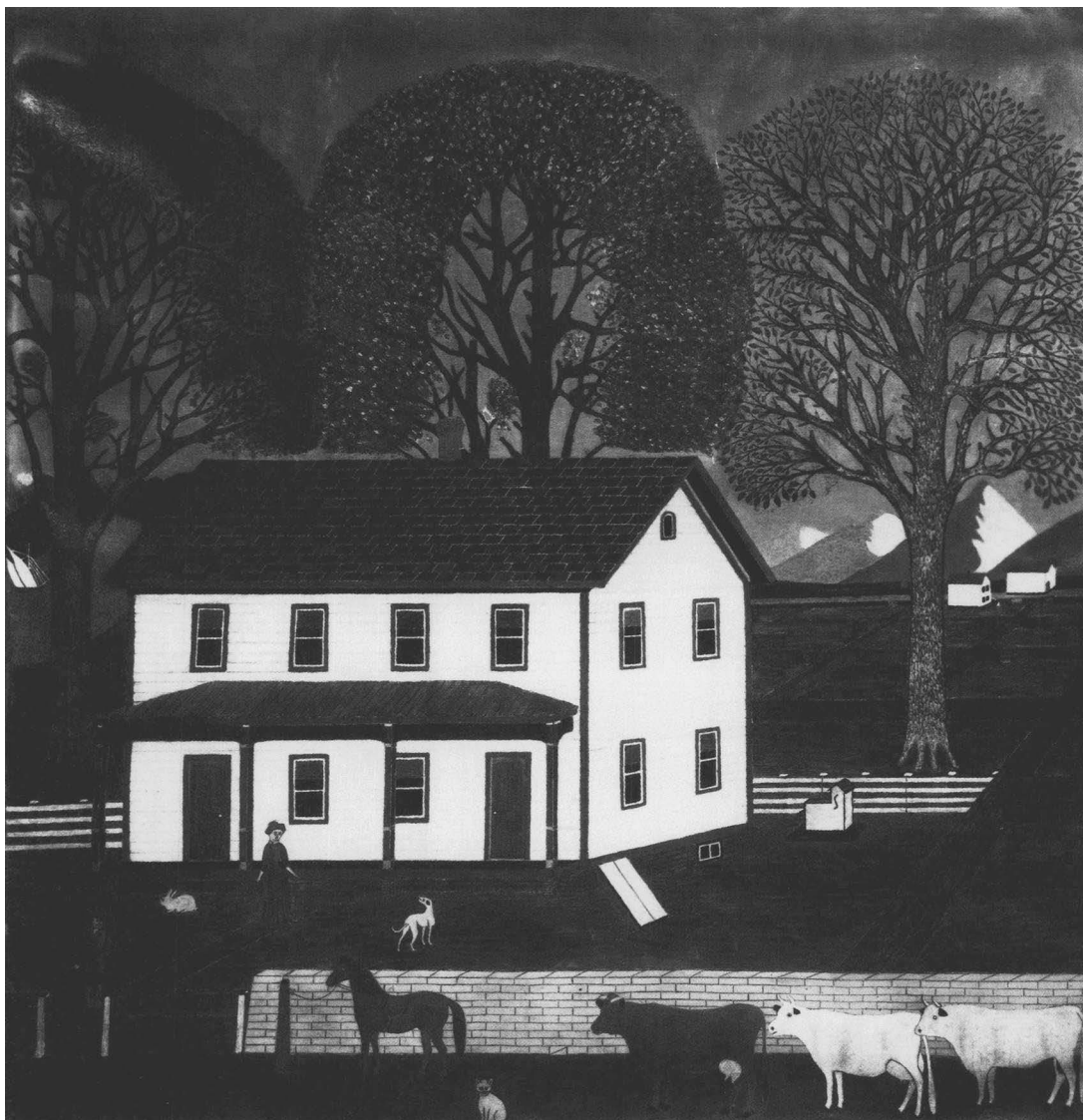
Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: A thin uniform ground lies over the fine fabric support. The paint is thin and fluid in the fields but heavy and impasted in the trees. There is a small loss of fabric in the center, a small tear in the foreground, and there are several scratches throughout. The sky is nearly completely repainted, and there are other scattered retouchings.

Provenance: Recorded as from a farmhouse in the Mahantango Valley, Pennsylvania. (John H. Chamberlain, Delaware Water Gap, Pennsylvania), by whom sold in 1947 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings*, (SI) 1954-1955, no. 82. // NGA, 1957, no. 50.

BY THE SAME UNIDENTIFIED ARTIST who painted *Mahantango Valley Farm* (1953.5.93), this work has a similar sense of order, use of incised areas and



Unknown, *Farmhouse in Mahantango Valley*, 1953.5.94

preference for brick red, and equal difficulties with depicting the figure and conveying perspective. It is, however, more fanciful than the related landscape; the trees display the foliage of three different seasons concurrently, and in the background there are sharp peaks not typical of Pennsylvania.

References
None

DC

1953.5.63 (1286)

Feeding the Bird

c. 1800

Oil on canvas, 56 x 43.2 (22¹/₁₆ x 17)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is on a medium-weight fabric. The ground, which contains large coarse particles, exhibits pronounced brushmarks; the thinly applied paint



Unknown, *Feeding the Bird*, 1953.5.63

is abraded over both the edges of the brushmarks and the particles. The 2.5 cm pink band at the bottom edges of the sitter's yellow dress appears to contain red lake, which has all but disappeared in the rest of the dress; perhaps this strip was masked from light and protected from fading. Larger particles of red lake in the cheeks have not faded appreciably. There is little retouching.

Provenance: Recorded as from Virginia. Purchased in 1947 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Montclair, 1988.

THIS PORTRAIT OF A YOUNG GIRL feeding a tame bird—probably a goldfinch—reflects the attention paid to childhood behavior during the late eighteenth and early nineteenth centuries. A new interest in childhood as an important and distinct phase of human development marked a significant departure from pre-Revolutionary attitudes. Children began to be depicted with their own pets rather than those used as studio props, though birds were less commonly shown than cats and dogs. The goldfinch often served as a children's pet since it is readily tamable and accepts familiar handling; it appears often in European portraits of children and in some American examples as well (in addition to its more common and richly symbolic use in devotional art).¹

Wearing a high-waisted, full-skirted yellow dress characteristic of the early Empire style and elegantly bedecked in a comb, pierced earrings, necklace, and a hair bracelet, the dark-haired girl smiles impishly at the viewer.²

SDC

Notes

1. For examples of both uses, see Herbert Friedman, *The Symbolic Goldfinch: Its History and Significance in European Devotional Art* (Washington, 1946), 1–2.

Another naive painting of a child holding a goldfinch is *Boy with Finch*, c. 1800, attributed to John Brewster, Jr. (1766–1854) (AARFAC; Rumford 1981, cat. no. 33, color repro. p. 66). Two other naive paintings depicting girls holding tame birds are The Denison Limner's *Miss Denison of Stonington, Connecticut*, c. 1790 (1980.62.28) and the unattributed *Little Girl with Bird*, c. 1790 (present location unknown; *Old Print Shop Portfolio* 11 [October 1951], fig. 9).

Birds did appear in American colonial portraits, though more as props than as pets, often being substituted for the conventional flower or bunch of fruit held by the sitters in the English portrait mezzotints from which the colonial portraits were usually copied. See, for example, Waldron Phoenix Belknap, Jr., *American Colonial Painting: Materials for a History* (Cambridge, Mass., 1959), pls. XXX (nos. 29, 29A), XL (nos. 49, 49A), LX (nos. 3, 4), LXIX (nos. 3, 4), LXXII (nos. 1, 2).

Another example of the more naturalistic representation of

animals developing in the early nineteenth century is *Little Girl with Pet Rabbit* of c. 1845, attributed to Sturtevant Hamblin (1953.5.70).

2. According to Shelly Foote, Division of Costume, NMAH (letter of 14 March 1988, in NGA-CF), it was quite unusual for dark or black lace to trim a light-colored dress. This detail, combined with the girl's large comb and earrings, leads Foote to note that the portrait has a vaguely Latin feeling. Furthermore, unlike the tortoise-shell combs seen in other nineteenth-century American naive portraits, the comb here is rendered as if hand-painted or decorated. Although it was not unusual for girls to have pierced ears, these long, somewhat elaborate earrings contribute to the Latin air. Matching ornate earrings and beads appear in one other Garbisch painting by an unknown artist, *Boy and Girl*, c. 1850 (1956.13.7), in which the sitters have an even more pronounced Latin American appearance.

References

None

1980.61.9 (2839)

The Finish

c. 1860

Oil on wood, 58.7–58.5 x 91–95.3 (23¹/₈–23¹/₁₆ x 35⁷/₈–37¹/₂) (excludes engaged frame)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On judges stand: 2–6

On newspaper of fifth man from lower left corner:

BOSTON HERALD

Technical Notes: The painting appears to have been executed on a reused support. The top portion of the picture appears to be painted over a white ground layer. The bottom half has a thin red ground layer, and one of its lower paint layers was applied in a regular swirl pattern. These do not appear to be conventional ground layers. In the design, the thin paint is applied in superimposed layers, a technique which has caused extensive traction crackle.

Recurrent separation has occurred between the six thick, heavy, horizontal spruce planks that make up the support, and is most pronounced between the center two and between the bottom two at the left. The separations and the panel's severe torque are caused by its rigid construction; three vertical wood braces are screwed to the verso, the attached wood frame is screwed on at the top and sides, and it is probable that each join also has a glue bond. The joints have been filled and retouched, and abrasions have been retouched as well.

Provenance: Recorded as from Rhode Island. Mrs. Lunsford P. Yandell, Greenwich, Connecticut, who gave it in the late 1920s or early 1930s to her daughter, Mrs. John W. Hanes [Hope Yandell Hanes], New York. Sold by Mrs.



Unknown, *The Finish*, 1980.61.9

Hanes in 1964 to (Wildenstein and Company, New York), by whom sold in 1964 to Edgar William and Bernice Chrysler Garbisch.¹

Exhibitions: *III Masterpieces*, 1968–1970, no. 84.

ATTEMPTS TO CONNECT this scene with an actual trotting park have been inconclusive. The painting has been said to depict a nineteenth-century track at Narragansett, Rhode Island, but research has revealed that none existed there.² Washington Trotting Park in South Providence may be the setting.³ It was located near the east side of Narragansett Bay, and the painting shows water in the background. It operated from 1857 to about 1867 and a date of about 1860 can be assigned to the painting on the basis of costume and carriage styles.⁴ Certain discrepancies between the painting and the South Providence topography, such as the shoreline at the left, could easily be attributed to naiveté or artis-

tic license. The other major Rhode Island trotting track, Cranston's Narragansett Park, did not open until 1867 and was completely landlocked.

Other potential clues to setting and date yield little; the *Boston Herald* under the arm of the spectator at the lower left supplies only a terminus post quem of 1846 (the year the *Herald* began circulation) and a general geographical radius. The numerals "2-6" on the judges' stand, if they signify a finishing time (timers usually recorded seconds in two digits, i.e., 2:06), must represent an exaggeration; the record for a high-wheeler mile of 2:08¹/₄ would not be set until 1891.⁵

No other works by this unknown hand have come to light. Several factors suggest that the maker was trained as a sign painter, and indeed the support was probably originally intended to be a sign.⁶ Its thick and heavy plank construction, its engaged frame (present when the picture was painted), and the colored and textured

paint layers underneath the racetrack scene all indicate this. However, the absence of any hanging devices and of a complete design underneath the present scene suggest that the sign was never finished and used as such, but rather painted over with the racetrack scene. The techniques of paint application, such as the use of a sponge or the flat end of a brush, evident in the foliage of the tree at the left, also indicate the hand of a painter trained in sign or furniture decoration. The artist has painted the figures and details over each other and over the landscape, a common method among untrained painters. He has chosen a vantage point above the track, perhaps in a grandstand; the poorly proportioned figures are curiously cut off at the bottom.

Whether the locale is real or imaginary, the painting is a colorful depiction of high-wheel sulky trotting, one of the most popular sports in America around the mid-nineteenth century.⁷ The well-dressed spectators in the foreground take active interest in the close finish; some exclaim at the event, while the two men in the center foreground appear to be settling their bet. In contrast, the men on the fence and in the center of the track are involved in the less genteel activities of drinking and brawling, having drawn the attention of the local police. Otherwise the scene is tranquil, set against a picturesque, sailboat-dotted harbor; only one of the cows at the left looks up from its grazing, momentarily distracted by the racetrack's commotion.

SDC

Notes

1. Hope Yandell Hanes, letter of 23 February 1987, in NGA-CF, details the Yandell family provenance in this way. She states that her mother found the painting in the Boston area, but Wildenstein recorded that it was found in Rhode Island. E. J. Rousuck, vice president, Wildenstein and Company, letter to the Garbisches of 15 February 1955, in NGA-CF.

2. See Wildenstein letter, n. 1. Nineteenth-century Boston-area tracks were also investigated, but none had geographical characteristics similar to those in the painting.

3. I am very grateful to the staff of the Rhode Island Historical Society (letters of 20 January, 19 February, 16 March, and 27 April 1987), and Alice Baxter, curator, Cranston Historical Society (letters of 15 May, 28 May, 7 June, 24 June, 5 July, and 3 August 1987, all in NGA-CF), for their assistance in identifying the site.

4. The costume dating of c. 1860, supplied by Shelly Foote, Division of Costume, NMAH (letter of 8 June 1987, in NGA-CF), is corroborated by the general dating of the carriage at the right. Pronounced curves were very fashionable in carriages made in the 1840s and 1850s. For a coach with a similar design, see Kenneth Edward Wheeling, *Horse-Drawn Vehicles at the Shelburne Museum* (Shelburne, Vt., 1974), 39.

5. I am grateful to Philip A. Pines, director, Hall of Fame of the Trotter, Goshen, New York, for this information (letter of 6 March 1987, in NGA-CF).

6. At least one painter whose work included signs was active in the immediate vicinity of the Washington Trotting Park, though there is no information to connect him with this painting. According to a January 1971 *Cranston Historical Society Newsletter* column by Gladys W. Brayton, "Curator's Corner: Washington Trotting Park or How Washington Park Got Its Name," an eccentric painter named Thompson (no first name given) executed a representational sign for a hotel very near the park some time during its active period of 1857–1867. There is no evidence to substantiate Wildenstein's claim (see n. 1) that *The Finish* was executed by a prisoner, although Rhode Island's first state prison was located in Providence from 1838 to 1878.

7. This volume includes two other paintings depicting high-wheel sulky trotting races, both by Charles S. Humphreys: *The Trotter*, c. 1860 (1953.5.95), and *Budd Doble Driving Goldsmith Maid at Belmont Driving Park*, c. 1876 (1971.83.6).

References

None

1959.11.8 (1543)

Five Children of the Budd Family

c. 1818

Oil on canvas, 121 x 106.4 (47¹¹/₁₆ x 41⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

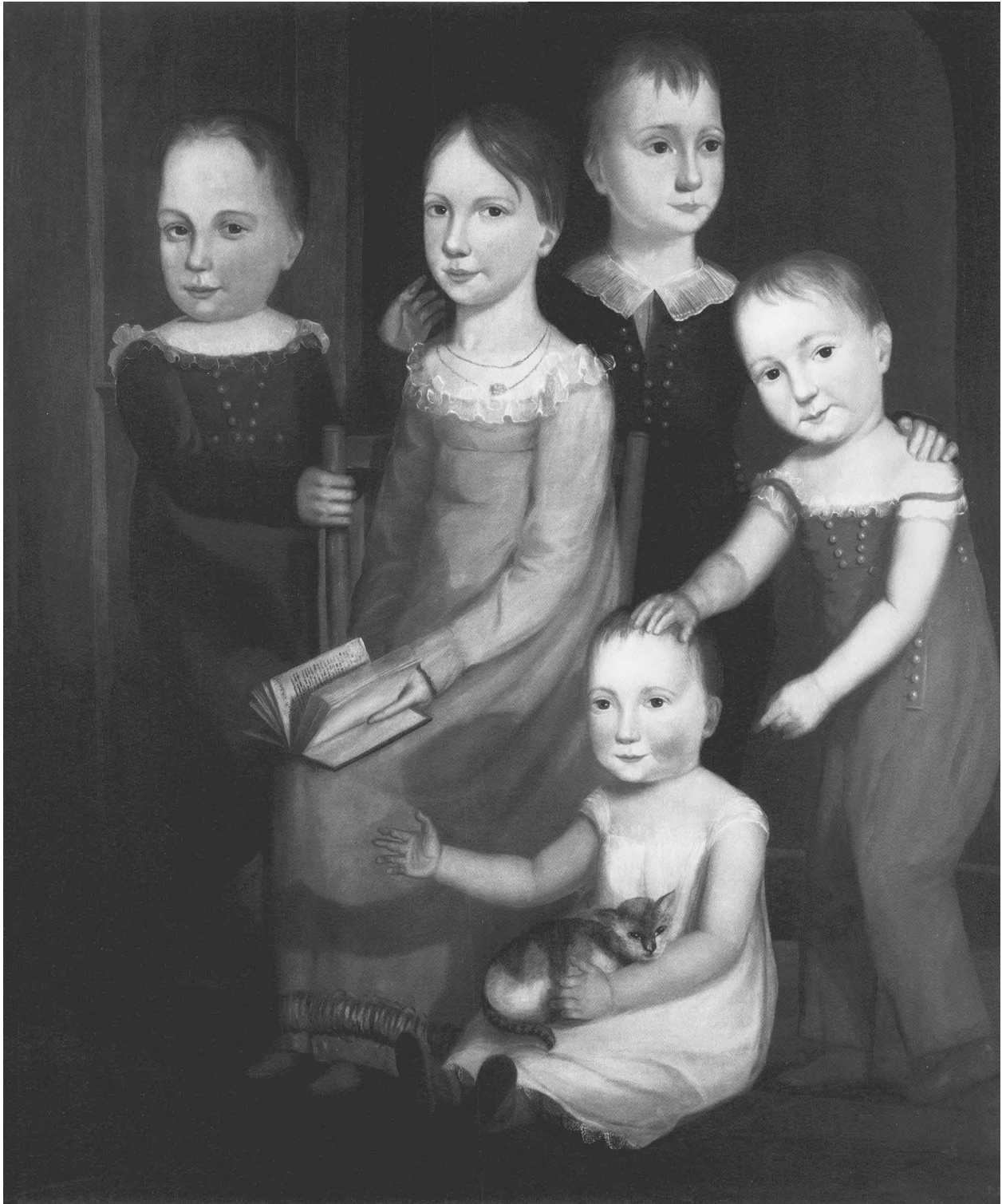
On book page: 140 / JUVENILE TALES

Technical Notes: The original tacking margins of the fine fabric are intact, with a selvage edge at the left side. The white ground is probably artist-applied. The paint is smoothly applied as a dry to fluid paste with low impasto in the highlights. Numerous losses and abrasions are retouched in egg tempera glazed with leached oil colors, and the retouches are light in some places. The largest areas of repaint are the upper two-thirds of the head of the boy at left, parts of his red suit, and areas of the green background along the left and top edges. There is some aperture age crackle and associated shallow cupping.

Provenance: Recorded as from Pennsylvania. Descended through the Budd and Hull families to Blanche Hull. Sold to (William S. Bowers, Chambersburg, Pennsylvania), by whom sold in 1954 to Edgar William and Bernice Chrysler Garbisch.¹

Exhibitions: NGA, 1957, no. 44. // Montclair, 1988.

THE CHILDREN DEPICTED in this family portrait are likely those of Samuel Woolston Budd (1781–1854), a founding partner of the successful Philadelphia wholesale drug business Wetherill and Budd.² Samuel had thirteen children by his second wife, Ann Trippe



Unknown, *Five Children of the Budd Family*, 1959.11.8

(1790–1843), whom he married, probably in Philadelphia, about 1808 or 1809. The costumes in the portrait suggest a dating in the late 1810s.³ Given the apparent ages of the Budd children depicted, they are probably the second through sixth of the thirteen (the first child, Samuel, “died young,” as did several later children). Clockwise from the left, they can be tentatively identified as: Thomas (fourth child, probably born about 1813); Mary W. (second child, 1810–1843); Samuel W., Jr. (third child, 1812–1846); William (fifth child, probably born about 1814); the infant seated on the floor, Ann (sixth child, 1817–1895).⁴ Ann’s apparent age of one year or slightly more fixes the painting’s date more specifically in late 1817 or early 1818. The 1818 birthdate of the Budds’ seventh child, John Platt, provides a probable terminus ante quem for the work.

Little is known of the later lives of these five children. The Budds were probably living in Philadelphia when the portrait was painted. Not long afterward, in September 1821, the family moved to New Mills, New Jersey (now Pemberton), where Samuel had purchased a large estate.⁵ All of the children portrayed, with the exception of Mary, later married and moved away from the family home. Thomas eventually settled with his second wife, Sabina S. Schroeder, in Chambersburg, in south central Pennsylvania, where they had four children; he was a widower from his first marriage (in Kentucky) to Eliza Moffit, who bore him one child. Samuel W., Jr., settled near Thomas and became a professor at Mercersburg College; he married Jane Williams in about 1840, and they had three children. William married Phebe Ann Sheppard in 1844 and had three children; he, too, moved away from Burlington township, as he does not appear in subsequent censuses there. Finally, Ann married Henry Cole some time before 1850, when she is no longer listed in the state census as living with her father. They had no children.⁶

No other works attributable to the unidentified maker of this painting have come to light. The Budds apparently chose not to patronize one of the many skilled portraitists then active in Philadelphia, but rather to employ an amateur, perhaps even a member of the family. An untrained hand is signaled by several factors, perhaps the most evident being the children’s awkward poses. Depicted as if interrupted from Mary’s reading of the book she holds in her lap, apparently entitled *Juvenile Tales*,⁷ Thomas and William appear frozen in space rather than halted in naturalistic movement; their gestures, like those of the infant Ann, echo this stiffness. Mary’s position in her chair is obscured by her dress, but surely she would be very much taller than

Samuel (only two years her junior) were she to stand. The painter’s naiveté is also indicated by anatomical inaccuracies: the large heads of Thomas and Ann seem connected directly to their shoulders, and all of the children’s feet are inordinately small.

Despite his figural difficulties and the uncertain architectural setting, the artist has attempted an ambitious composition.⁸ The fine paint application, the balancing of warm colors with cool ones (Thomas’ and William’s red-hued suits flank the light and dark blues of Mary’s and Samuel’s clothing), and the realistic handling of light and shadow all indicate that the artist had some awareness of academic traditions.

Technical issues aside, the maker has created an endearing portrait of sibling affection. Each child is linked to the next by gesture or pose, thereby encircling Mary. Connected by family resemblance as well, the rosy-cheeked children smile directly at the viewer. The exception is Samuel, whose distant, solemn gaze and erect posture perhaps reflect his status as the oldest male child and his father’s namesake.

SDC

Notes

1. A letter to Colonel Garbisch of 7 November 1954 from the dealer William S. Bowers (in NGA-CF), states that the painting was brought by a Mary Budd from Lancaster to Chambersburg, Pennsylvania, in about 1880. This letter and one from Bowers to William Campbell of 6 May 1957, indicate that this Mary was the daughter of Charles Budd (1822–1880), Samuel Woolston Budd’s tenth child (not depicted in the portrait). Bowers states that the last Budd who owned the portrait, apparently a child of Mary Budd, married a Hull and died in 1914. The portrait was then passed down through the Hull family to Blanche Hull, the last of its second generation. Bowers purchased the portrait from Blanche Hull.

2. Campbell and Robert Donald Crompton of Glenside, Pennsylvania, who studied the family’s history, have pointed out several inaccuracies in the letter of 7 November 1954 (see n. 1). Samuel’s wife was not Renée Tripee, but Ann Trippe. The couple probably married in Philadelphia, though likely not until 1808 or 1809, rather than 1800. For further information on the Budd family, see Francis Bazley Lee, *Genealogical and Memorial History of the State of New Jersey*, 4 vols. (New York, 1910) 3: 945–946, which lists all thirteen of the children in order of birth. An earlier, less well-organized source is Theodore H. Budd, “Budd Family: The Third of a Series of Biographical Sketches,” *The Burlington County Democrat* (1897–1898), 7–8. This genealogy only lists the Budd children who lived past infancy, and confusingly lists Samuel W. Budd’s sons before his daughters, without any life dates. The remaining details were very generously supplied by Elizabeth Marren Perinchief, certified genealogist, Mt. Holly, New Jersey, who tirelessly traced the family through local records, descendants, and inscriptions from tombstones in the Pemberton Methodist Cemetery (letters of 12 May, 15 June, and 17 June 1987, in NGA-CF).

3. Assistance in costume dating for this painting was provided by Shelly Foote, Division of Costume, NMAH (letter of 15 May 1987, in NGA-CF). The boys' high-waisted pantaloons and Mary's high-waisted dress with its hem detail point to the late 1810s dating. See also Estelle Ansley Worrell, *Children's Costume in America 1607–1910* (New York, 1980), 54–55, 66–67.

4. Tombstones for Charles and William were not located by Perinchief in the Pemberton Methodist Cemetery (see n. 2), so their life dates remain unknown. These approximate birthdates are based on their apparent ages in the painting in relation to the established birthdates of the other three children.

5. Samuel had grown up on his father's farm in Buddtown, but his success came only after he decided against his father's vocation, farming. After concerning himself with hunting and fishing, he apprenticed in an apothecary firm and in 1807 co-founded Wetherill and Budd on Front Street in Philadelphia. According to Budd 1897–1898 (see n. 2), Samuel Budd invested the fortune made in his drug business in improving and beautifying the new property. Samuel was the first elected Chief Burgess in Pemberton, serving from 1828 to 1830. He must have retired from business some time between the move in 1821 and 1850, in which year the New Jersey census lists his occupation as “none.”

6. Curiously, not only did none of the children retain any connections to their father and his estate (upon his death Samuel's property passed into other hands and fell into ruin); they also did not take any interest in his drug business. Possibly hopeful that their last child would follow in his father's footsteps (or simply as a tribute to his partner), Samuel and Ann named the boy after Samuel's partner, John Wetherill. However, the child lived only five years (1818–1823).

7. A book in the library of the American Antiquarian Society, Worcester, Massachusetts, has *Juvenile Tales* inscribed on the cover, although *Juvenal [sic] Poems, or, The Alphabet in Verse* appears on the title page (New Haven: Sidney's Press, 1813). There were many other British and American books with the title *Juvenile Tales*, but these date from later in the nineteenth century. I am grateful to Peggy Coughlan, librarian of children's literature, LC, for her assistance in this research.

8. Two other early group portraits that depict children in tight compositions are: John Durand (q.v.), *The Children of Garret Rapalje*, c. 1768 (N-YHS) and *The Children of David Kerr*, 1816, attributed to Dominic Boudet (?–1845) (The Maryland Historical Society). It is possible that the artist of the National Gallery portrait, though untrained, was inspired by the complex compositions of Philadelphia group portraits such as those by Charles Willson Peale (1741–1827) and Thomas Sully (1783–1827), but these usually depict entire families and not just children.

References

None

1953.5.101 (1332)

Flowers and Fruit

c. 1870

Oil on canvas, 75.5 x 56 (29¹¹/₁₆ x 22)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The top edge of the primary support is irregular and has been folded over the stretcher bar onto the reverse. Over the smooth white ground a sketchy underdrawing in a dry, crumbly material lays in the composition. A straightedge was used to lay in the drawing of the checked cloth. The rich paint is applied with painstaking care, beginning with the design elements and ending with the background color.

Losses exist in the paint and ground of the table leg at bottom right, in the tablecloth under the leftmost peach, and in the upper left background. The paint is slightly abraded in the central composition and more seriously in the brown background, where glazes compensate for the damage. The glazes become quite heavy at the edges of the composition where the damage was greatest.

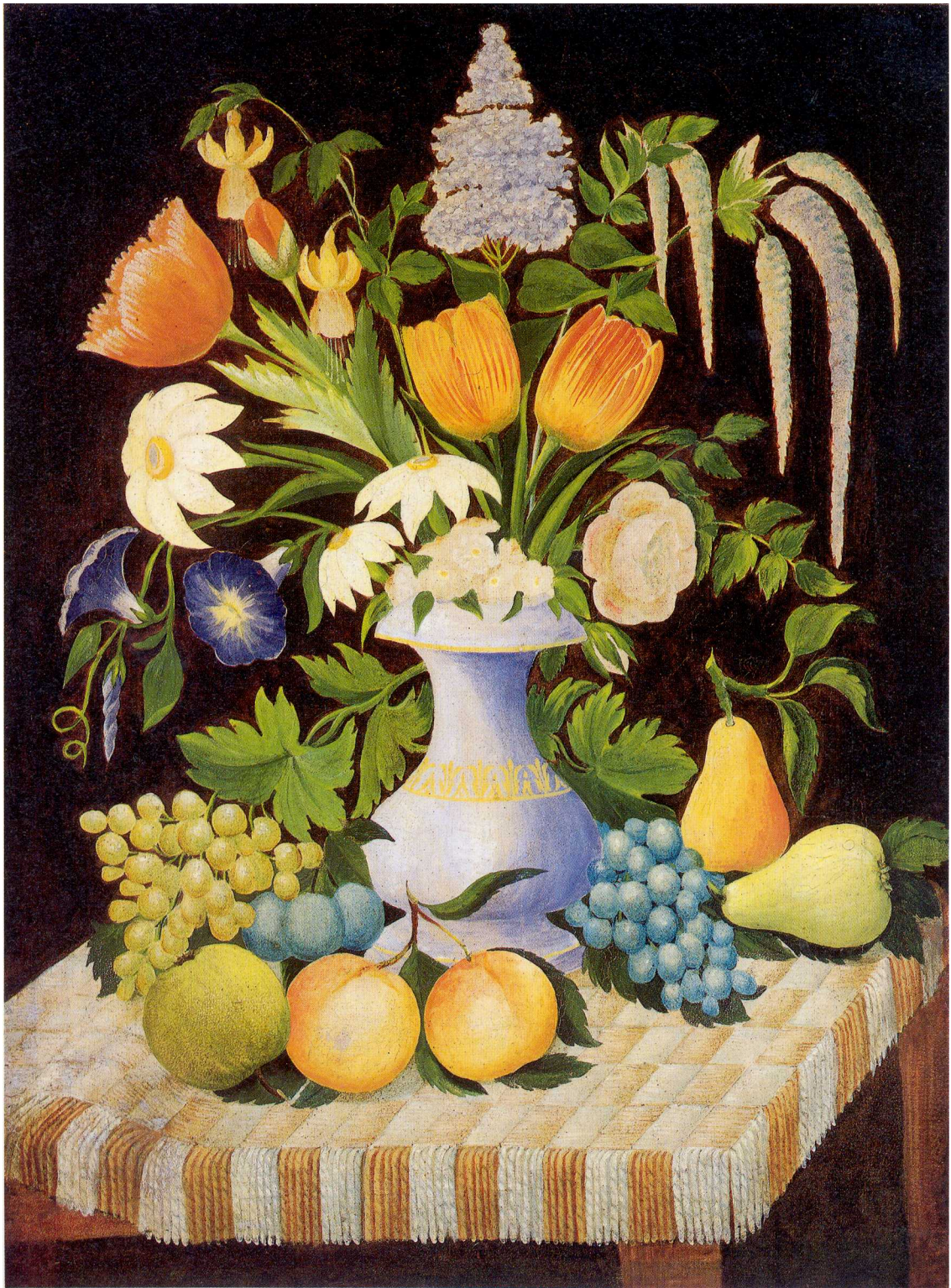
Provenance: Recorded as from New York State. Purchased in 1949 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 74. // *American Primitive Art*, Museum of Fine Arts, Houston, 1956, no. 29. // *American Art*, Brussels Universal and International Exhibition, Belgium, 1958, no. 76. // *Masterpieces*, 1968–1970, no. 74. // Tokyo, 1970.

UNLIKE MANY OTHER STILL LIFES in this volume, *Flowers and Fruit* can be dated more specifically than to the middle of the nineteenth century because of the particular type of vase depicted. Bluish-white with yellow decoration, and probably made of porcelain, it reflects the somewhat severe shape and ornament distinctive of the “neo-Grec” style of ceramics made in the late 1860s and 1870s.¹

Working in the tradition of still life painting common to northern Europe, the artist has included a variety of fruits and flowers, that peak at different times of year. On an uneven table top with a fringed, woven cover, the artist has set a vase of flowers that includes tulips, morning glories, and lilacs² amidst pears, peaches, and grapes. The stylized lilac at the top center and the white daisies below are flowers that were introduced into North America in the nineteenth century.³

Several attributes of the artist's style may provide a key to identify other works by him. The underdrawing and the precise rendering of each cord in the tablecloth and of every twist in each cord of its fringe, signal a sure, possibly trained hand. Likewise, the careful modeling of the vase and fruit suggest the artist's skill. The



Unknown, *Flowers and Fruit*, 1953. 5.101

brilliantly colored floral arrangement set against a very dark background creates a striking contrast not unlike that found in many reverse paintings on glass.⁴

SDC

Notes

1. I am grateful to William Hutton, senior curator, Toledo Museum of Art (letter of 27 January 1988, in NGA-CF) for providing this information. For a bibliography on American porcelain, see Alice Cooney Frelinghuysen, *American Porcelain 1770–1920* [exh. cat., MMA] (1989).

2. Susan Gurney, librarian, and other staff members of the Smithsonian's Office of Horticulture assisted in the identification of the flowers depicted, for which I am grateful. They have suggested that the blossoms represent (clockwise from center): phlox, narcissus, morning glory, tulip, fuchsia, lilac, chenille plant, and cabbage rose.

3. See *Encyclopedia Americana* (New York, 1965), 17: 511–512 ("Lilacs"), and 8: 402–403 ("Daisies").

4. See, for example, *Watermelon*, mid-nineteenth century (1964.23.6).

References

None

1966.13.7 (2323)

Fruit and Flowers

mid-nineteenth century

Oil on canvas, 67 x 105 (23 3/8 x 41 3/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: A thin gray layer under the entire paint layer may be the ground layer or it may be an imprimatura if the ground was removed along with the original fabric in a 1961 treatment. The paint is thin and is applied in a flat, linear style. A thin layer of gray paint was applied first, followed by the fruit, flowers, basket, bowls, and vase; the outlines of forms were then reinforced in some places with the background gray.

Due to flaking, the painting was consolidated and lined in a 1954 treatment (it had already been lined once prior to 1954). Recurring flaking occasioned a 1961 treatment which included the replacement of the original fabric with a silk interleaf embedded in wax, backed by canvas. The transfer left planar irregularities in the surface, especially at the perimeter. There are retouched losses throughout the ground and paint, especially at the perimeter of the picture, at the top left, in the pineapple, grapes, strawberries, watermelon, and elsewhere. The paint is wrinkled and cupped as a result of heat during treatment; each such protrusion is abraded, but not inpainted.

Provenance: Recorded as from Maryland. (American Primitive Paintings, New York), by whom sold in 1947 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 69. // *101 Masterpieces*, 1961–1964, no. 56, color repro.

ONLY ONE OTHER PAINTING to date has been attributed to the unidentified maker of *Fruit and Flowers*—a still life of identical style and palette as well as composition, *Still Life with Fruit and Flowers* (fig. 1, Colwill McGehee Antique Decorative and Fine Arts, Baltimore).¹ Because the composition and still life components shared by these two paintings are almost identical to those of a third painting by another artist, *Still Life with Fruit, Flowers and Cornucopia* (private collection),² it seems certain that the three paintings were derived from the same painting manual.³

The general composition, the placement—and in some cases pairing—of the still life components, and the modeling of all three pictures are similar. In each a centrally placed vase includes—among other flowers—tulips, carnations or marigolds, morning glories, and red zinnias.⁴ To the left of each vase sits a basket of several types of grapes, and to the right, a white platter holding a watermelon, quite round, with a thick white rind and wedges of stylized shapes. In the foreground of each painting, along the edges of the tabletops, are several sets of paired fruits, such as pears, peaches, and apples. A pineapple appears at the left and a melon at the right of the National Gallery and Baltimore paintings; the order is reversed in the third painting. The modeling is similar in all three works, if more exaggerated and of a paler palette in *Still Life with Fruit, Flowers and Cornucopia*; the fruits and flowers are strongly highlighted in the center and shaded on their edges, with very few middle tones.

The artist of the National Gallery painting and *Still Life with Fruit and Flowers* appears to have had more training than the maker of *Still Life with Fruit, Flowers and Cornucopia*, despite the paintings' similar compositional elements, palette, and modeling. In both the National Gallery and Baltimore works the fruit, platters, basket, and vase of flowers are firmly anchored on a clearly defined, perspectively correct tabletop, whereas those in the third work appear to float in an undefined space above a table whose back edge is not indicated. In *Still Life with Fruit, Flowers and Cornucopia* the objects are surrounded by pronounced, stylized shadows, whereas the shadows are more naturalistically handled in the other two pictures. They also have more realistic flower arrangements, in comparison to the artificially long, curved, and leafless stems of the flowers in *Still Life with Fruit, Flowers and Cornucopia*.

At least one specific characteristic of the National



Unknown, *Fruit and Flowers*, 1966.13.7

Gallery painting betrays the artist's naiveté, despite the command of other elements cited above. There are more wedges on the platter than possibly could have been removed from the melon, and their convex curves—which echo the outer curve of the melon—indicate a misunderstanding of how they would appear in reality, as well as a dependence on formula. Other distinctive characteristics of this artist's style are the metallic paint used to highlight the ceramics and the delicately painted, tufted quality of the pineapple rind.

SDC

Notes

1. 33 x 44 $\frac{1}{2}$ in. The traditional attribution in Winchester, Virginia, the town where the painting was found, is to a nineteenth-century resident named Mary Hollingsworth (1836–1917); however, this cannot be confirmed, especially given the attribution to her of several radically different paint-

ings in the collection of Abram's Delight, Winchester, Virginia.

2. 41 x 44 in. *Antiques* 116 (July 1979), color repro. p. 22. I am very grateful to Betty Bagshaw of Richard A. Bourne Co., Hyannis Port, Massachusetts, for leading me to the owner of this painting. According to Ms. Bagshaw, at the time of the Bourne's sale advertised in *Antiques*, a Connecticut collector told Bourne that she owned a painting almost identical to this one. It was signed by Joseph Proctor who, she said, was a black artist living in New York City about 1860. No more information on Proctor has yet been uncovered.

3. For an extensive bibliography of nineteenth-century art instruction books, see Carl W. Drepperd, *American Pioneer Arts and Artists* (Springfield, Mass., 1942), 21–38. According to Drepperd 1942, 23, an extremely influential "instructor" in flower painting was John Hill's *A Series of Progressive Lessons Intended to Elucidate the Art of Flower Painting in Colours* (Philadelphia, 1818). Other manuals dealt exclusively with fruit painting. Drepperd 1954, 131, suggests that the National Gallery painting may have served as an overmantel, though nothing but its long, rectangular shape can lend support to this theory.



Fig. 1. Unknown, *Still Life with Fruit and Flowers*, mid-nineteenth century, oil on canvas, Colwill McGehee Antique Decorative and Fine Arts, Baltimore

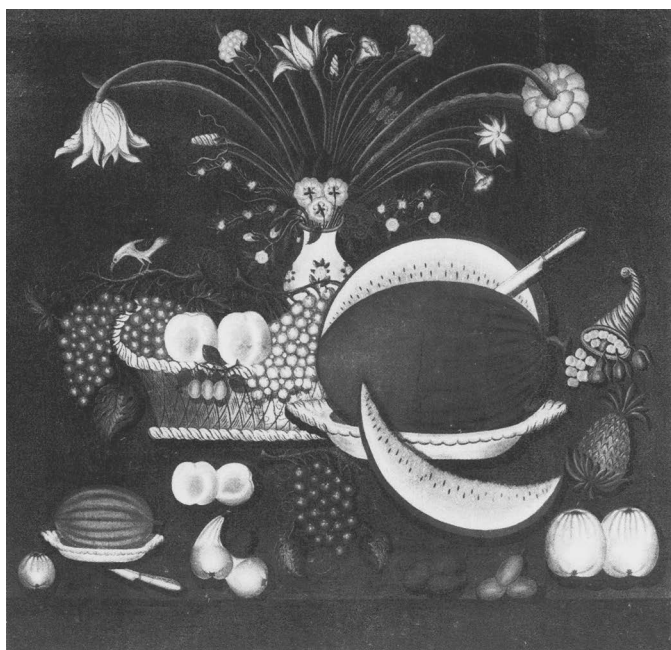


Fig. 2. Unknown, *Still Life with Fruit, Flowers and Cornucopia*, mid-nineteenth century, oil on canvas, private collection

4. Attempts to date *Fruit and Flowers* more specifically by investigating the vase were unsuccessful; William Hutton, senior curator, Toledo Museum of Art (letter of 27 January 1988, in NGA-CF) noted that the vase is probably porcelain and that it could be of French or central European origin.

Other types of flowers represented in this painting are forget-me-nots, scabiosa, moss rose, dahlia, and rudbeckia. I am

grateful to Susan Gurney, librarian, Horticulture Library, SI, for her assistance in these identifications.

References

1954 Drepperd, Carl. "Still Life and Pretty Pieces." *Art in America* 42 (May): 129.

1953.5.104 (1335)

Fruit on a Tray

c. 1840

Watercolor on velveteen, 42.6 x 54 (16 3/4 x 21 1/4)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The design is executed on a single piece of fine, dense, cut-pile cotton fabric. Pigment is for the most part located on the outer tips of the cut-pile fibers. Dark, intense areas and fine details exhibit both heavy pigmentation and matting of the cut-pile fibers. Highlighted areas on the fruits appear to be augmented with opaque white pigment. There is an indication of loss of yellow coloration through fading and degradation due to environment and moisture damage. This results in blue tones in the foliage, the melon and the pear; pink tones in areas that would have had more peach or orange coloring; and a redness to areas that would have been more brown, such as the rim of the tray. There are stains with definite "tide" lines along the bottom, top, and top left quadrant, and there is evidence of previous fold lines. There are also small, brown, localized spots of degraded ground fibers throughout the piece. In 1984 it was removed from its glue and pasteboard mount and the outer edges stitched to a plain-weave cotton fabric on a basswood stretcher frame.

Provenance: Recorded as from Connecticut. Purchased in 1947 by Edgar William and Bernice Chrysler Garbisch.

LIKE MANY DESIGNS for theorem paintings,¹ this one was used by a number of distinctly different hands. Several examples closely related to the National Gallery piece, all by anonymous artists, are: *Fruit on a Platter* (present location unknown; Jean Lipman, *American Primitive Painting* [New York, 1942], fig. 81), *Painted Tray with Fruit* (Peter H. Tillou, Litchfield, Connecticut; Tillou 1976, cat. no. 50), and two untitled velvet paintings (1. present location unknown; sale, Sotheby's, New York, 17 November 1972, no. 645 and 2. George Abraham-Gilbert May Antiques, Granville, Massachusetts; *Antiques* 77 [June 1960], 558).² All five works appear to have been painted either from the same undiscovered print source or with the same stencils. Except for the Abraham-May version, where the com-



Unknown, *Fruit on a Tray*, 1953.5.104

position is reversed, they differ mainly in the placement of the stencils. For example, in all but *Fruit on a Platter*, a liberal amount of unadorned velvet is visible between the objects. *Fruit on a Platter* seems to display the greatest skill and sports more decorative touches on the tray border and the strawberry basket. Other variations occur in those elements which were added free-hand with a fine brush or pen, such as the grape stems and flourishes suggesting tendrils. *Fruit on a Tray* is the only painting that does not have lines defining sections on the small melon situated on the left beneath the grapes.

JA

Notes

1. For an explanation of theorem painting, see entry for William Stearns' *Bowl of Fruit* (1953.5.34). Other examples in the National Gallery collection include Salome Hensel, *To the Memory of the Benevolent Howard*, 1823 (1971.83.22) and two by unknown artists: *Basket of Fruit*, c. 1830 (1953.5.103) and *Peaches—Still Life*, c. 1840 (1953.5.105).

2. I am grateful for the assistance of Ruth Szalasny for bringing yet another example of this particular design, in the Lancaster County Historical Society, Lancaster, Pennsylvania, to our attention (letter of 18 April 1989, in NGA-CF). For yet another related example, see auction catalogue for Christie's, New York, 3 June 1989, no. 175.

References

None

1980.61.2 (2789)

The Gage Family

1846

Oil on bed ticking, 137 x 137.4 (54 x 54¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The original support is bed ticking with blue stripes 0.6 cm wide. The ground appears to be off-white, and it is possible that lead white was used in the preparation. The paint is thinly applied, with low impasto evident in the white and light-colored areas. The only design change visible with infrared light is in the man's face. A pervasive system of branched and coiled crackle covers the entire surface. A few small losses have been inpainted.

Provenance: Recorded as from Connecticut. Descended in the Gage family. Owned by Julius Fisher Gage of Roxbury, Massachusetts, in 1901. (Henry Cogger, Ashley Falls, Massachusetts), by whom sold in 1972 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Naive Paintings*, (IEF) 1985–1987, no. 19, color repro. // Italy, 1988–1989, no. 19, color repro.

THIS PORTRAIT came to the National Gallery attributed to Joseph Goodhue Chandler (q.v.), but for several reasons that attribution has been dismissed.¹ Stylistically, *The Gage Family* is notably more accomplished than Chandler's documented works, and indicates that its artist had some academic training.² Furthermore, the portrait is not inscribed with the names and ages of the sitters, the date of the work, and his signature, as was Chandler's habit. Finally, it is painted on bed ticking, a type of support not known to have been used by Chandler.

The composition, handling of paint, rendering of the garments, and underlying anatomy are all quite sophisticated. The various fabric textures are treated skillfully, with occasional virtuosic flourishes, as in the passages on the woman's gold skirt, the boy's sheer, ruffled collar, and the painterly fringe hanging from the shawl. Naturalistic shading, an overall silvery tonality, and cool, hard light also characterize this work.

In *The Gage Family* the artist creates an impression of prosperity and refinement. This atmosphere is conveyed through the handsome Empire style sofa with the crisp, satiny shawl draped over its arm, the rich color and texture of the conventional red swagged drapery at the back of the shallow space, and the sitters' stylish dress. The family's attire is typical of the mid-1840s, as is the mother's hairstyle; her brooch, however, is of an earlier date, suggesting perhaps that it is a family heirloom.³

Though indisputably formal, the portrait preserves the comfortable feeling of a casual family gathering. The facial expressions are relaxed and even slightly smiling. The grouping of the figures with their varied head heights and the asymmetry of both the draped backdrop and the compositional arrangement keep *The Gage Family* fresh and active in comparison with the rigidity of such earlier works as Joshua Johnson's *Family Group*, c. 1800 (1980.61.3) and Ralph E. W. Earl's *Family Portrait*, 1804 (1953.5.8).

The father of the young family, John Henry Gage, was a prominent inventor and manufacturer of machinery in Nashua, New Hampshire, where, as census records indicate, the portrait was probably painted.⁴ Shown with him are his wife, Catherine Ann, and their sons, Julius Fisher, age four, and the infant, Edward John.⁵

Set against the baby's white garment, the gleaming shell attracts the eye. It is a cowrie, native to warm waters. As the family had no known maritime connection, its inclusion may reflect the surge of interest in shells on the part of both naturalists and the general public in Europe and America during the second quarter of the nineteenth century.⁶

ALH/LW

Notes

1. The only documentary evidence for the attribution appears on the Garbisch record sheet, citing the artist as "J. G. Chandler." The basis for this attribution is not explained, nor is it included in a 1901 note by Julius Fisher Gage, the older boy in the painting (in NGA-CF).

The Garbisches bought the painting in the same month that an article about Chandler appeared in the magazine *Antiques* (see below), raising the possibility that the attribution was based on nothing more concrete than a perceived relationship between *The Gage Family* and the paintings reproduced in the article.

2. The treatment of the garments is especially unlike that in the portraits known to be by Chandler; he had lifelong difficulty with rendering fabric convincingly.

A few similarities between *The Gage Family* and Chandler's signed portraits do exist, but these seem far outweighed by the differences and by the other evidence cited in the text. The similarities are seen mainly in the elongated fingers, the distinctive shape of the ear, the strong line of shadow under the chin, and the use of brightly colored background drapery.

3. Shelly Foote, Division of Costume, NMAH, letter of 30 July 1987, in NGA-CF.

4. Born 27 September 1815, Gage was the son of John and Dorcas (Merrill) Gage, who moved to Nashua from Orford, New Hampshire, in 1823. He was descended on the paternal side from Benjamin Gage, a pioneer settler of Pelham, New Hampshire.

From 1838–1852 Gage worked as a "machinist" at the



Unknown, *The Gage Family*, 1980.61.2

Nashua Manufacturing Company, where he invented the first engine lathe. In 1852 Gage left the company to found the Edge Tool Company, later the Underhill Edge Tool Company, "located at the foot of Salmon Brook, on the Nashua & Lowell R.R., a mile from the city" (city directory, Nashua, New Hampshire, 1857/1858, 13). While Gage was president, the company made the first automatic gear cutter.

In 1848 he had formed a partnership, which included his brother, Charles P. Gage, to create a paper manufacturing company known as the Nashua Card and Glazed Paper Company. John Gage sold his interest in 1851, presumably to finance the start-up of his tool company.

Gage is variously referred to as captain, major, colonel, and general, and seems to have been a member of either the First or the Fifth regiment of New Hampshire. He was accidentally killed on 23 October 1862 when his gun misfired on a hunting trip. (For biographical information about John Gage, see *Nashua Telegraph* [25 October 1862], 3, death notice; Nashua Historical Committee, *The Nashua Experience* [Canaan, N.H.: Phoenix Publishing, 1978], 109–110, 115; and Edward E. Parker, *History of the City of Nashua, N.H.* [Nashua: Telegraph Publishing Co., 1897], 167, 439, 459–460.)

5. Julius Fisher Gage (see n. 1) dates the painting 1846 and identifies each of the sitters by name.

6. Organized in 1837, the U.S. Exploring Expedition to the Pacific added a conchologist to the scientific corps expressly to collect mollusks, many of which soon found their way into the cabinets of American private collectors. Boston, an easy train ride from the Gage home in Nashua, was a center of shell-collecting activity. A local dealer in shells, John Warren, published the first American conchological manual, *The Conchologist*, in 1834 (see S. Peter Dance, *A History of Shell Collecting* [Leiden, 1986], 136, 142–145, on the place of conchology in the sweeping American scientific inquiry of the nineteenth century).

Portraits in which a shell replaces the more common toy, fruit, flower, or pet as a child's plaything are unusual. Other instances include two mid-nineteenth century works by unknown painters: *Girl by the Seashore* (present location unknown; Schorsch 1979, fig. 108) and *Portrait of a Girl with a Basket of Shells* (*The Gift of Inspiration: Art of the Shakers 1830–1880* [exh. cat., Hirschl and Adler Galleries], New York, 1979, fig. 60). In *Girl with Toy Rooster*, c. 1840 (1953.5.71), a shell appears in the child's toy box.

For the identification of the cowrie shell, I am grateful to Richard S. Houbbrick, curator, Department of Invertebrate Zoology (Mollusks), NMNH.

References

None

1978.80.14 (2748)

Girl in Red with Flowers and a Distelfink

c. 1830

Oil on wood (fireboard), 93 x 108 (36⁵/₈ x 42¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is executed on a white-pine panel¹ which is constructed of four horizontal planks; it has been cradled. There is no ground, but an overall application of white paint serves as the background over which the design is applied. The paint is applied in fairly thin, opaque layers which are striated from the brush bristles. A sponge or the flat end of a brush was used to render the foliage.

The paint surface has been considerably abraded, particularly in the background and in the girl's right hand; the retouching of the abrasions is slightly darkened. The panel joins have been repainted. Traction cracks are present in many areas, and those in the fruit are so severe that the paint has beaded, forming small islands.

Provenance: Recorded as from Pennsylvania. (Silvermine Tavern Antique Shops, Norwalk, Connecticut), by whom sold in 1947 to Edgar William and Bernice Chrysler Garbisch.

LIKE *A View of Mount Vernon* (1953.5.89), this painting originally served to close off a fireplace in the summer months, and its slots would have fit over a pair of andirons.² Landscapes and still lifes were probably the most common subjects for nineteenth-century American fireboards; figure scenes such as this are fewer in number.

Several features suggest that this fireboard has some connection to the art of the Pennsylvania Germans. The calligraphic lines of the large flower, the flatly painted bird, and the palette of greens, reds, and yellows resemble the motifs and colors found in such Pennsylvania German decorative arts as painted furniture and *fraktur*. The title's reference to the bird as a distelfink and even the painting's reported provenance from Pennsylvania support such a link.³ Since fireboards are not known to have been used by the Pennsylvania Germans, however, the association is probably in the form of influence.⁴

Another source is evident in the conceptually rendered still life at the lower right. Such arrangements of melons, grapes, and other fruits in a scroll-handled basket were probably the most popular motif used in theorem painting, a system of stenciling that was popular in the early nineteenth century.⁵ Known as "the full bas-



Unknown, *Girl in Red with Flowers and a Distelfink*, 1978.80.14

ket," this extremely common composition can be seen in the theorem *Basket of Fruit* (1953.5.103), of about the same date as *Girl in Red with Flowers and a Distelfink*.

Despite the fireboard's uncommon subject and its unusual utilization of apparently Pennsylvania German and theorem motifs, the artist's techniques are conventional in the realm of American decorative painting. The calligraphic, almost shorthand depiction of the girl and flower, the dark outlining of the tree trunks, and

the foliage rendered with either a sponge or the flat end of a brush are all common in American decorative painting. Similar techniques and a very simple, naive style are also found in a fireboard entitled *Bears and Bees* of about 1800 (NYSHA).⁶ Despite the artist's careful attempts to create a balanced, symmetrical composition, for reasons unknown he neglected to continue the ground line at the lower left.

SDC

Notes

1. Analyzed by the National Gallery Science Department.
2. For a discussion of fireboards see Nina Fletcher Little, *Country Arts in Early American Homes* (New York, 1975), 178–191. The Garbisch records for *At the Writing Table*, c. 1790, by an unknown painter (1953.5.75) state that it, too, originally served as a fireboard.
3. Distelfink is the German word for goldfinch. The bird's red, black, and yellow coloration is characteristic of the European goldfinch.
- Jack Lindsey, assistant curator of American art, Philadelphia Museum of Art, notes, however, that the word "distelfink" has often been added to the titles of naive paintings (presumably by dealers to make works more saleable); this may have been the case here (telephone notes, 3 May 1989, in NGA-CF).
4. According to Beatrice Garvan, associate curator of American art, Philadelphia Museum of Art, and co-author (with Charles F. Hummel) of *The Pennsylvania Germans: A Celebration of Their Arts 1683–1850* [exh. cat., Philadelphia Museum of Art] (Philadelphia, 1982), fireboards were not used by the Pennsylvania Germans because they would have been too small for their large kitchen fireplaces (telephone notes, 3 May 1989, in NGA-CF). Other rooms had stoves that connected to the main (kitchen) fireplace, rather than open fireplaces.
5. See entry for William Stearns' *Bowl of Fruit*, c. 1830/1840 (1953.5.34) for a discussion of theorem painting.
6. Jean Lipman and Alice Winchester, *The Flowering of American Folk Art* [exh. cat., Whitney Museum of American Art] (New York, 1974), color repro. p. 201. Jonathan D. Poor also utilized this sponge technique in a fireboard of about 1831 now in the Shelburne Museum; Little 1972, fig. 65. See also the National Gallery sleigh back painted by Charles C. E. Lermond, *Landscape with Churches*, c. 1890/1930 (1953.5.23).

References

None

1953.5.71 (1294)

*Girl with Toy Rooster*¹

c. 1840

Oil on canvas, 76.5 x 63.8 (30¹/₈ x 25¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: A thin creamy-white ground extends to the tacking margins of the twill-woven fabric, which have been trimmed but not eliminated. The paint is applied using a wet-into-wet technique and has softly modeled surfaces but no brush texture or impasto. The paint layer in the area of the toys has contracted quite severely during drying and has been retouched.

The painting is in good condition. Numerous small retouched damages are located throughout, and the background to the right of the girl's feet has been substantially

reinforced with overpaint. Small craters exist in the paint structure, and may have been caused by excessive heat employed when the painting was lined.

Provenance: Recorded as from Massachusetts. Purchased in 1947 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Columbus, 1968–1969, no. 19.

THE IMMEDIATE IMPACT of this portrait is in its vibrant palette, seen especially in the tomato reds of the girl's dress hem, her coral necklace, and the toy rooster's comb. The girl's bright pink stockings not only provide high contrast to the reds but also act as a foil for the pale and dark greens of the background and floor. The darker-hued pinks, reds, blues, and blacks of the rooster's feathers are echoed in the colors of the toy box and its contents. Despite difficulties with perspective and anatomy—the girl hovers above the floor just as the toys seem to float at the top of the box, and her hands seem boneless and rubberlike—the artist has rendered the rooster's plumage creatively, with a pleasing, mottled effect.

One of many portraits of children in this volume, *Girl with Toy Rooster* is unusual in its unembellished focus on a single child and her toys. The white-breasted rooster that the child holds exemplifies one of the most common types of toy in the early nineteenth century: animals and other playthings made from readily available materials by doting fathers or local craftsmen.² The girl's other toys, contained in a box, include a toy rabbit (with dark, carrot-shaped ears), a doll, and a mallet (or a rattle, as many had this shape), all also possibly handmade of wood, and a pink cowrie shell.³ Though posed for her portrait, the little girl is depicted in play clothing typical of the 1840s. The light blue smock, apparently calico, protects the dress underneath; it is gathered at the neck and hangs straight to the hem.⁴

No other works have been attributed to this unidentified hand, although the distinctive color sense evident here eventually may lead to their discovery.

SDC

Notes

1. Garbisch records list the title as *Her Favorite Toy*. The current title was adopted in 1968.
2. See Brant and Cullman 1980, 128. Some similar carved toys, made in Pennsylvania around mid-century, are depicted in their fig. 223 (collection AARFAC).
3. Though not commonplace in portraits, the cowrie does appear as a child's plaything in a few other examples dating from about the second quarter of the nineteenth century, including *The Gage Family* of 1846 (1980.61.2), by an unknown artist. This was surely due to a surge of interest in



Unknown, *Girl with Toy Rooster*, 1953-5-71

shells and shell-collecting during that period (see *The Gage Family*, n. 6).

4. Though the smock came to America long before the Revolution, it reached its height of popularity during the 1840s because of the fascination with European folk costumes at that time. The basic smock was updated with straight sleeves in the 1840s, reflecting current fashion. Calico, which began to be printed in New England around 1830, was commonly used for children's clothing (see, for example, *Baby in Blue Cradle*, c. 1840 [1959.11.3], by an unknown painter).

References

None

1955.11.23 (1441)

The Hobby Horse

c. 1850

Oil on canvas, 103.5 x 101.6 (40 3/4 x 40)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On newspaper: *Dai[ly]*

Technical Notes: The painting is on a fine fabric. The smoothly applied ground appears to be reddish brown and is covered with another layer of underpaint applied diagonally, from upper right to lower left. The paint is applied thinly, with tight brushstrokes and some low impasto in the area of the white lace and the horse's mane. There are small inpainted losses along the edges.

Provenance: Recorded as from Massachusetts. (Unknown antique dealer, Billerica, Massachusetts.) (Vose Galleries, Boston), by whom sold in 1953 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 89. // 101 *Masterpieces*, 1961–1964, no. 66, color repro. // Palm Beach, 1967. // 111 *Masterpieces*, 1968–1970, no. 62, color repro. // Tokyo, 1970. // *The Animal Kingdom in Art*, Everson Museum of Art, Syracuse, New York, 1978. // Terra, 1981–1982, no. 2, color repro. on frontispiece. // *American Naïve Paintings*, (IEF) 1985–1987, no. 4, color repro. // Italy, 1988–1989, no. 4, color repro.

The Hobby Horse is one of the most compelling paintings in the collection. Often reproduced, it is an extraordinary document of the Victorian domestic interior and a striking image of childhood in America. Its human subjects, however, have remained unidentified, and the painting's authorship is unknown.

It is an example of an intriguing type of children's portrait produced in this country at mid-nineteenth century. These works display a meticulous attention to detail, an almost encyclopedic depiction of furnishings,

a low sight line, floor tilted upward at an exaggerated angle, single light source, shadowy corners, and compressed space. Such elements, together with the directness with which the subjects engage the viewer's attention and the manner in which they are tightly enclosed in their environments, impart a penetrating psychological intensity to the portraits.

A number of these anonymous works, as discussed in a 1979 article by Dale Johnson, appear to have their origins in Worcester and Middlesex Counties, Massachusetts.¹ *The Hobby Horse* was found in the town of Billerica; *Anna and Joseph Raymond*, c. 1838 (MMA), in Royalston; the sitters in *The Farwell Children*, 1841 (present location unknown; Brant and Cullman 1980, 32) lived in Fitchburg; the child in *Rosa Heywood*, c. 1840 (AARFAC; Rumford 1981, cat. no. 73) was from Gardner, and those in *Charles Eaton and his Sister*, c. 1844 (Fruitlands Museum, Harvard, Massachusetts; Elizabeth Donaghy Garrett, *At Home: The American Family 1750–1870* [New York, 1990], 147) from Malden. *Boy with Dog* (Kennedy Galleries, New York) by T. Gladding, an artist from Albany, New York, shares many of the characteristics of these Massachusetts works (although Gladding's other known portraits are quite different in appearance). The child is placed in a corner, upon a wildly florid carpet that is angled upward. Behind him, as in *The Hobby Horse* and *The Farwell Children*, is the enigmatic device of a partially opened door. Another work, similar in feeling to the others, but of indeterminate origin and more muted in palette, is *Children in an Interior*, c. 1840 (Kathryn and Robert Steinberg; Garrett 1990, color repro. p. 57), which depicts four youngsters, including a boy who, disturbingly, turns his back to the viewer.

Whether the makers of these paintings knew each other's work or coincidentally employed similar approaches toward children's portraiture is undetermined. Johnson has suggested that the deacon Robert Peckham (1785–1877) might have been the artist of several of the paintings, but further investigation of his style, as described in Laura Luckey's 1988 article, refutes this argument.² All of Peckham's known works are smaller in scale and contain a more subdued palette and simpler background than the paintings described above. *The Hobby Horse* demonstrates not only extraordinary complexity, color, and vivacity, but a high level of technical skill. Its maker employs a certain sophisticated shorthand in his brushwork quite unlike the labored exactitude or crude handling of an untrained artist. Textures and patterns that appear crisp from a distance have been expertly suggested with soft, light



Unknown, *The Hobby Horse*, 1955.11.23

strokes. Doors and moldings display a kind of glazing in long, thin strokes over a light ground. *Anna and Joseph Raymond* and *Charles Eaton and his Sister* share these techniques and may be by the same hand.³

Johnson has suggested a date of 1844 for *The Hobby Horse*, based on the newspaper depicted on the table, which she identifies by its typeface as the *Daily Evening Transcript* (after 1853 the *Boston Evening Transcript*); she asserts that cuts used as advertising symbols were found in the second column of the front page only during one week in 1844, establishing a basis for dating the picture to that year.⁴ In fact, however, such cuts were used throughout the 1840s and 1850s, in both the first and second columns. In any event, the artist seems to be depicting only a generalized front page. Johnson's dating is probably not far off the mark, however, considering the dates of the two related portraits (c. 1838 and c. 1844) and the evidence of costumes and furnishings.⁵ An article on glass lighting devices, for instance, gives the painting a c. 1840 date and describes the object on the table in the portrait as an astral lamp, an oil lamp invented in France.⁶

The hobby horse is another object which had European origins; it was seen in depictions of children as early as the fifteenth century in France. The horse with rockers, however, first seems to appear in English and German examples from the mid-seventeenth century.⁷ In America these toys were popular by the eighteenth century⁸ and are frequently included in nineteenth-century children's portraits.⁹ The rocking horse in the painting at the National Gallery seems to be a particularly elegant model, perhaps imported.¹⁰ In addition to having a showy horsehair mane and tail, it is covered with animal hide (most hobby horses were simply wood, painted or unpainted),¹¹ sports a highly decorated bridle, and displays rather elaborate stenciling and graining on its base. Such a toy would have been the possession only of a well-to-do family.

Hobby horses are included in American portraits as attributes of male children and the sense of mastery, through equestrian play, they were expected to encourage. In this painting the boy is clearly the primary object of the artist's concern. Although the girl is older than her brother, she stands behind him, modestly clasping her bonnet in her hand. On his steed, toy whip in hand, the boy dominates the center of the canvas and sits a head's height above her. The centrality of the son may simply be a compositional choice necessitated by the desire to include the handsome toy in a prominent position. More likely, however, it is a reflection of the Victorian family's and the artist's belief about the im-

portance of the male heir.

Another possible explanation for the prominence of the little boy is that the portrait might be intended as his memorial. While the sister's eyes engage the viewer, the brother's sidelong stare suggests an otherworldliness. Given the frequency with which posthumous portraits were commissioned in the nineteenth century, this explanation does not seem implausible.¹²

DC

Notes

1. Johnson 1979, 27-36.
2. Luckey 1988, 552-557.
3. *Charles Eaton and his Sister*, *The Hobby Horse*, and *Anna and Joseph Raymond* all share the unusual element of a diagonally applied ground. In each of the works, the children's hands are painted in a somewhat cruder manner than their faces, and their fingers are clearly outlined in a red/brown color. Luckey, however, feels the portraits are not by the same artist. She notes that the palette in the Eaton portrait is more subdued than that of *The Hobby Horse* and that the articulation of the figures is different in the two paintings (letter of 7 March 1989, in NGA-CF). In addition, the painter of the Eaton portrait uses translucent glazes of varying thicknesses to depict the children's garments, a method quite different from the opaque brushstrokes of the National Gallery painting.
4. Johnson 1979, 33.
5. Mr. Lindsay, Department of Ethnology, SI, says of some of the furnishings: "Lamp type came in c. 1840 / thin balusters on stairs came in c. 1830 / wallpaper c. 1840 to 1860 or later / lock on door c. 1840 at very earliest / leg on table suggests time of c. 1840" (notes by William Campbell, taken before 1977, in NGA-CF).
6. Jane S. Shadel, "Glass Lighting Devices," *Antiques* 98 (December 1970), 910.
7. Ellen and Bert Denker, *The Rocking Chair Book* (New York, 1979), 12.
8. Brant and Cullman 1980, 128-129.
9. See, for example, the portrait *Mary Emma and Harry Woodward of New Albany, Indiana*, c. 1863 (Shelburne) which includes a rather elaborate hobby horse similar to that in the National Gallery painting, and *Child with Hobby Horse*, c. 1850 (Montclair Art Museum, New Jersey) which, like the portrait of *Charles Eaton and his Sister*, shows a smaller horse with wheels instead of rockers.
10. Harriet Bridgeman and Elizabeth Drury, *The Encyclopedia of Victoriana* (New York, 1975), 319.
11. See, for example, Brant and Cullman 1980, fig. 234.
12. Phoebe Lloyd, "A Young Boy in His First and Last Suit," *Minneapolis Institute of Art Bulletin* 64 (1978-1980), 104-111, reaffirms what many others have earlier suggested, "that an unexpectedly large proportion of children's portraits of the nineteenth century are posthumous."

References

- 1979 Johnson, Dale. "Deacon Robert Peckham: Delineator of the 'Human Face Divine.'" *The American Art Journal* 10 (January): 31-33, 35-36.
- 1988 Luckey, Laura. "The Portraits of Robert Peckham." *Antiques* 134 (September): 552-557.



Unknown, *Horizon of the New World*, 1980.62.29

1980.62.29 (2818)

Horizon of the New World

c. 1830

Oil on canvas, 77.6 x 167 (30⁹/₁₆ x 65³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The original support is a single piece of very fine, plain-weave fabric. A gray ground of average thickness has been applied in a smooth layer overall and extends beyond the picture plane to cover the tacking margins. It does not, however, completely hide the prominent weave pattern of the support. The oil-type paint is applied wet-into-wet, usually opaquely, but with semitransparent layers in the landscape browns and in the greens of foliage and dress. There is no high impasto, but paint is slightly textured throughout with low, lively brushwork. Analysis conducted in 1983 revealed no materials anomalous to nineteenth-century painting practice. Examination of the subsurface by means of infrared reflectography, along with x-radiographic detail, reveals a three-masted sailing ship with sails unfurled at upper right and a smaller boat in the background. Another sailing ship, slightly smaller, is visible at upper left. There are also some very minor shifts in the contours of some of the figures. Two major tears on the right side of the canvas have been repaired, but are visible

as out-of-plane distortions. Tiny flake losses are scattered through the sea and sky and larger ones are located beneath two of the figures.

Provenance: Recorded as from New York. (H. Gregory Gulick, Middletown, Connecticut), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *101 Masterpieces*, 1961–1964, no. 42, color repro.

DONOR RECORDS STATE that this overmantle originated with the Waterbury family of New York City and depicts their arrival and ascendance in the New World. Although the painting is difficult to interpret, it may indeed represent this theme. Its light colors—including blue, pink, and green—the active figures in the landscape, and the smiling sun in the upper left corner lend a sense of optimism to the work. The artist has isolated the opulently dressed Waterbury family members on a hill, placing them above the other figures in the landscape.¹

The speculation in the Garbisch records that the buildings on the left are what “most likely constituted Castle Garden in the early days of New York” (NGA-CF) is refuted by comparison with a wide range of images of the round fortress.² It is more likely that the architecture, which includes a dome, several towers, and protective walls, symbolizes the Old World from which the family had emigrated in the seventeenth century.

Populating the landscape are small figures which, by their labors and proximity to the European architecture, may symbolize the life the Waterburys left behind in England.³ The ships and the vast horizon, in contrast, appear to represent their voyage to, and new beginning in, America.

Unfortunately, we can only speculate about this enigmatic painting. While its subject matter and almost pastel colors are unusual, it is reminiscent of some naive representations of European prints and imaginary views of cities and landscapes.⁴

The painting's date of c. 1830 is supported by the costumes depicted.

LW

Notes

1. On the Waterbury family see Grace Adelle Waterbury, *Jonathan Waterbury Genealogy. Ancestry and Some of the Descendants of Jonathan Waterbury of Nassau, New York* (Oswego, N.Y., 1930). The genealogy confirms the family's prominence in New York, Connecticut, and Michigan.

2. For an example see Jasper Francis Cropsey's 1851 painting *Castle Garden* (present location unknown; *Antiques* 112 [October 1977], 641). Castle Garden has been restored and, after land fills, is now part of Battery Park.

3. Moore 1974, 205.

4. See, for example, two works by unknown artists, *A City of Fantasy*, mid-nineteenth century (1967.20.3), as well as *Landscape with Figures and Crenelated Building* (c. 1845), and Thomas Chambers' *Imaginary Landscape* (c. 1840–1850), both in the collection of Peter H. Tillou and reproduced in Tillou 1973, cat. nos. 120 and 130, respectively.

References

1974 Moore, James Collins. “The Storm and The Harvest: The Image of Nature in Mid-nineteenth Century American Landscape Painting.” Ph.D. diss., University of Indiana, Bloomington: 205–207.

1970.17.103 (2475)

Hunting Scene with a Harbor

eighteenth century

Oil on canvas, 49.2 x 140.9 (19³/₈ x 55¹/₂)

Ailsa Mellon Bruce Collection

Technical Notes: The painting is executed on a plain-weave, medium-weight fabric. A gray ground of average thickness is applied overall. A thin white imprimatura layer is visible below the landscape but not below the sky. Paint is applied in fairly thick, opaque layers of even consistency. Its texture is slightly raised in the highlights of the dogs, trees, and clouds. The sky exhibits some broad, loose brushwork which is not present in the landscape. Thin glaze paint is applied in the trees. The painting is in fragile condition. Paint and ground are penetrated by a broad random net crackle pattern which has caused fairly marked cupping in the surface layer. There is some pronounced cleavage along the lines of cracking, with losses in the lower central region of the composition. Ultraviolet fluorescence reveals minimal overpaint in abraded areas of the landscape above the dogs to the right of center. The top edge has been filled and overpainted.

Provenance: Ailsa Mellon Bruce, New York.

1970.17.102 (2474)

Hunting Scene with a Pond

eighteenth century

Oil on canvas, 65.8 x 127.4 (25⁷/₈ x 50¹/₈)

Ailsa Mellon Bruce Collection

Technical Notes: The painting is executed on a somewhat coarse-weave fabric. The ground is off-white and medium thick. The white areas of sky appear to be ground material, as the same layer extends continuously under the dark foreground and the blue sky. The paint is applied in opaque layers, with some impasto in the whites and rather prominent brushstrokes. There are scattered areas of paint and ground loss in both the foreground and the sky, and cupping overall. The largest area of filled and inpainted damage is to the left of the rabbit.

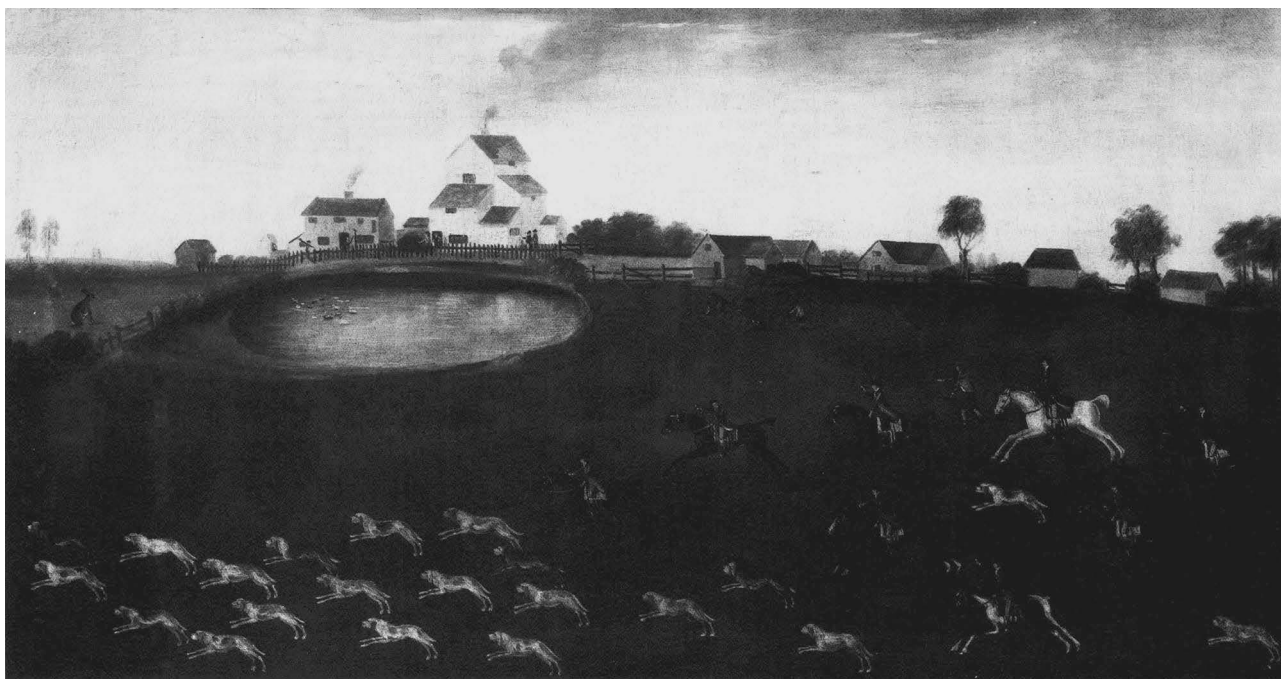
Provenance: Same as 1970.17.103.

THERE HAS BEEN considerable debate about the origins of this hunting scene and *Hunting Scene with a Harbor* (1970.17.103). Some authorities have called the paintings British, others have thought them American.¹

Although their subjects are similar—both depict hounds and riders pursuing a hare—the paintings were



Unknown, *Hunting Scene with a Harbor*, 1970.17.103



Unknown, *Hunting Scene with a Pond*, 1970.17.102

not made as a pair and stylistically do not appear to be by the same hand, differing most markedly in the thickness and crispness of the application of paint. John Hayes dates both paintings partly on the basis of costume: *Hunting Scene with a Harbor* is probably the earlier of the two, as the huntsmen's long coats with stiffened side pleats suggest a date of 1720/1730; he dates *Hunting Scene with a Pond* to 1730/1750 based partly on their round hats.² The buildings and landscapes are sufficiently generalized to offer no strong clues as to the paintings' origins. One or both works may be derived from prints, after paintings by such British sporting artists as John Wooten (1685–1765) or James Seymour (1702–1752). The long, narrow dimensions of *Hunting Scene with a Harbor*, suggest it may have been used as an overmantel in an American home. Hunting subjects do appear in eighteenth-century American houses and some are known to have their origins in engravings after British paintings.³

Hunting Scene with a Harbor and *Hunting Scene with a Pond* share many characteristics with these American overmantels and with the British hunt scenes upon which they are based. All are strongly horizontal in format and depict horses and dogs running at top speed, with front and hind legs stiffly extended. Behind the riders are open vistas with a sufficient number of trees and shrubs to suggest the beauties of a pastoral existence and with enough buildings and fences to confirm the human presence.

DC

Notes

1. Malcolm Cormack, curator of paintings, Yale Center for British Art, thought the works were probably British, of two different dates (letter of 11 July 1985). James Ayres, dealer in English provincial art, felt the harbor scene was reminiscent of an American overmantel, but that the pond scene, including the outbuildings, appeared more British (letter of 10 February 1984). Another dealer, Peter Hayes, reported that a knowledgeable colleague was totally convinced the works were early English primitives and that the harbor scenery resembled Britain's south coast (letter of 11 June 1985). Sir Ellis Waterhouse felt the architecture depicted was not a bit English and that the works were probably not English (notes from 21 May 1975). Mary Black thought the works were reminiscent of scenes made in America by such artists as John Heaten (active c. 1730–1752) and Nehemiah Partridge (1683–c. 1737), and that the harbor may have been intended to represent Brooklyn with a view of Manhattan (note of 16 September 1983). John Hayes, director of the National Portrait Gallery, London, was very skeptical that the paintings were British (letter of 8 May 1985). All of the above opinions are in NGA-CF.

2. John Hayes, unpublished catalogue entries, 1985, in NGA-CF.

3. Overmantels from the Makepeace-Ray House (Franklin, Massachusetts) and the Wallis House (East Douglas, Massachusetts) are based on engravings after James Seymour. An overmantel in the Rowland Robinson House (Saunderstown, Rhode Island) features two riders engaged in a stag hunt; Little 1972, figs. 31, 59, and 143. An unusual pair of anonymous eighteenth-century American paintings, *The Start of the Hunt* (1953.5.98) and *The End of the Hunt* (1953.5.99), which document a fox hunt on a Virginia plantation, are also in the collection of the National Gallery.

References

None

1953.5.90 (1317)

Imaginary Regatta of America's Cup Winners

1889 or later

Oil on canvas, 67.8 x 119 (26 5/8 x 46 7/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On second ship from right, near horizon: SA[N]DY HOOK
NO 10

Technical Notes: The painting is on a medium-weight, twill-woven fabric. The ground is granular and unevenly applied and the paint layer, which appears to have been worked primarily wet-into-wet, has some brushstroking and brush hairs scattered overall. The artist made several adjustments in the composition. Frame rabbit abrasion exists along the bottom and left and right sides, and there are scattered inpainted losses throughout. There are two vertical stretcher bar marks at the left and right sides of the painting.

Provenance: Recorded as from Massachusetts. Purchased in 1948 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 70, as *Regatta at Sandy Hook*.

THIS IMAGINARY REGATTA scene is composed of yachts copied from eight different illustrations which appeared in the 20 July 1889 issue of *Harper's Weekly* (fig. 1). The illustrations, by Francis H. Schell (1834–1909), accompanied an historical account of the America's Cup race from its inception in 1851 and depicted the competing boats in their respective America's Cup races, dating from 1851 to 1886.

At the lower left sails the *America* (1851), and just above her rear mast is the *Mayflower*, winner in 1886. The large yacht to the right of the *America* and touch-



Unknown, *Imaginary Regatta of America's Cup Winners*, 1953.5.90

ing her bow is the *Magic* (1870); above the *Magic* and to her right, exactly in the center of the composition, is the *Columbia* (1871). The more distant paired ships to the right of the *Columbia* are the *Sappho* and the *Livonia* (1871). In the foreground again, the yacht whose stern touches the *Mayflower's* bow is the *Dauntless* (1870), followed by the smaller *Galatea* (1886) in the foreground. Just to the right of the *Galatea*, and behind the black steam yacht, sails the *Sappho* (1871). Finally, the yacht at the far right (just above the stack of the side-wheeler) is a smaller version of the *Dauntless*.

Like the sailing vessels, the Sandy Hook lightship at the upper right and the side-wheeler in the lower right-hand corner also appear in the *Harper's* illustrations. The two remaining side-wheelers, at the far left and far

right, and the two steam yachts, also at the extreme edges, do not exactly correspond to vessels in any of the *Harper's* illustrations, although they somewhat resemble their counterparts in the depiction of the *Mayflower/Galatea* race. They have not been correlated with any other boats active at the time.²

As a composite copy, the painting is a natural vehicle for artistic license. The vessels are too tightly crowded for any leeway, especially at the lower right; the variety of tacks would be highly unlikely given a single wind direction; the relative scale of the boats is not realistic. The artist has also taken liberties with the individual vessels. The *America's* tiller has been replaced with a wheel.³ The pennants present in the illustrations have been eliminated from the yachts *America* and *May-*



Fig. 1. "Dauntless," illustration from *Harper's Weekly*, 20 July 1889, p. 587, photograph courtesy of Library of Congress

flower, and a second American flag has been substituted for the *Sandy Hook's* topmast pennant. The most whimsical alteration is seen in the direction of the flags and pennants, which, on every boat but the *Sandy Hook* and the *Sappho/Livonia* pair, fly into the wind, in the same direction the boats themselves are headed. Despite these pictorial liberties, an attempt at compositional consistency is evident. Those boats originally illustrated in "profile" are copied within the left half of the picture, and those traveling at a diagonal (with fuller sails) appear in the right section.

No other paintings by this unknown hand have yet come to light, nor are any similar composite works known to exist. The rough draftsmanship, crowded space, and artistic licenses indicate the artist's lack of formal training and nautical knowledge. The artist has faithfully reproduced the *Harper's* yachts, but when left to his own devices is not as successful. For example, the two side-wheelers are more crudely rendered than the racing boats, and the three minor yachts on the horizon at the left are virtually identical to each other, showing little attempt at variety. Finally, the yacht at the far right of the horizon seems to be a yet smaller version of the *Dauntless*. Using a limited palette, com-

prised mainly of white sails set against a blue sea and sky, the artist marks the details of each boat in ochres, bricks, grays, and blues, as well as in small patches of gold.

SDC

Notes

1. W. J. Henderson, "The 'America's' Cup," *Harper's Weekly* 33 (20 July 1889), supplement, 585-592 (illustrations by Francis H. Schell).

2. Sohei Hohri, librarian, New York Yacht Club, letter of 1 October 1968, in NGA-CF, indicates that these two side-wheelers did not resemble any of the several hundred drawings of side-wheelers by Samuel Ward Stanton, published in his *American Steam Vessels* (New York, 1895). Hohri surmised that the white steam yacht may represent Elbridge T. Gerry's *Electra*, and that the black one might be J. P. Morgan's first *Corsair*; both were registered in the New York Yacht Club in 1889.

3. This fact was pointed out by Hohri (n. 2). Also, it seems odd that the small scale and noncentral position of the *America* do not reflect her importance as the vessel that initiated the longstanding competition in the famous race of 22 August 1851, under Commodore John C. Stevens.

References

1975 Gaunt, William. *Marine Painting: An Historical Survey*. London: 180, 184.

1980.61.8 (2837)

The Independent Voter

1849 or later

Oil on canvas, 90.4 x 131.5 (35⁵/₈ x 51³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On buildings, from left to right: TEL.; CITY HOTEL.; DRUGS, / PAINTS / & OIL.; HARD WARE.

Technical Notes: The fabric is moderately fine. The ground appears to be tan and thin. The paint retains low brushmarking in spite of the apparent use of too much medium. The painting is structurally secure, but its appearance is marred by wrinkling of the paint and varnish. The wrinkling suggests that the paint was applied with too much medium or that there is some other component, such as resin, in it. There is marked shrinkage crackle in the darker areas. There are only small scattered losses, with somewhat larger ones in the sky. Some of these have been inpainted.

Provenance: Recorded as from New York State. (Avis and Rockwell Gardiner, Stamford, Connecticut), by whom sold in 1962 to Edgar William and Bernice Chrysler Garbisch.



Unknown, *The Independent Voter*, 1980.61.8

“INDEPENDENT VOTER” was a satirical label used in the mid-nineteenth century to refer to those naive immigrants, the “independent” naturalized Americans, who were easily swayed by gifts of money or drink to vote with a particular party. German and Irish immigrants especially were courted by Whigs, Free-Soilers, and Democrats. In the center of the painting, a drunken voter is being hoisted onto a horse, while in a related episode at the left, two men are about to exchange an election ticket.

Though the painting is contemporary with the political genre scenes of such painters as George Caleb Bingham (1811–1879), William Sidney Mount (1807–1868), James Goodwyn Clonney (1812–1867) and Richard Caton Woodville (1825–1856), these artists treated less venturesome subjects, generally portraying the elec-

torate—which was sometimes disreputable—as politically responsible and aware.¹ Vote-buying, because it was illegal but commonly practiced, was a subject well suited to satire. *The Independent Voter* is closer to the slightly later work of David Gilmour Blythe (1815–1865), the most pointedly satirical American painter of the nineteenth century.² Like Blythe’s depictions of political subjects the painting is satirical, it relies on a contemporary print and the accompanying text, and the style is clearly naive. The central figure group has been copied from an engraving in the August 1849 issue of *Sartain’s Union Magazine of Literature and Art*, illustrating a short story by G. G. Forster entitled “The Independent Voter.”³

The *Sartain’s* satire details incisively the practice named by its title. Paudeen O’Rafferty (Irish immi-

grants were the most common target of nativist prejudice and thus of caricature),⁴ arrives in New York City during the 1848 Presidential election campaign. Having been “naturalized” upon his disembarkation, he is persuaded to “vote the riglar dimmicratic ticket” but is soon duped—in the local tavern—into having his ticket changed to a Free-Soil ballot.⁵ Not suspecting foul play, Paddy dutifully casts his ballot not once, but ten or twelve times, each time rewarded by his “friends” with a round of whiskey. The engraving, and thus the central image in the painting, shows two of his Irish cohorts draping the unconscious Paddy over the dray horse which has shuttled voters to the polls all day long. The story ends with an ironic twist: Paddy, broken-hearted at the discovery that he has been swindled, and at that in favor of a Free-Soiler, vows never to vote again. The “independent voter” has been transformed rapidly into a nonvoter, thereby decreasing the electorate the party(ies) had hoped to swell.

The remainder of the painting beyond the central group appears to be the artist’s interpretation of the setting and events of the story. The street scene represents his view, probably imagined, of New York. Though the artist depicted the “wharves where the emigrant ship landed” and city dwellers “rigged out in [their] Sunday’s best,” the man in farmer’s clothes and certain other details impart a somewhat provincial air to the scene, not unlike that found in Bingham’s paintings. For instance, none of the buildings has more than three stories, which would have been quite unusual in American cities by this time, and a New York street certainly would have been of cobblestone rather than dirt. The oratorical statue and cast iron balcony, though not provincial, were common in many port cities at this time. The dusky, red- and brown-hued palette reinforces the midwestern or provincial feeling of the scene.

Other details appear to be included with moralizing intent. The candidate or campaigner handing a ticket to the voter at the left and the bottle placed in the pocket of the central, leaning figure—which is not present in the *Sartain’s* engraving—directly refer to the events in the story. However, the house of prostitution at the left and the apparently drunken man sitting near it on the curb (perhaps he has suffered the same fate as Paddy) accentuate other topical issues of the day.⁶ The meaning of the sleeping and/or drunken man at the right and of the curious brick construction against which he leans remain unclear, although in Blythe’s work bricks sometimes symbolize hangovers.⁷

The artist’s naive style, like his choice of a satirical subject and his reliance on a print, sets *The Indepen-*

dent Voter apart from most contemporary political genre paintings. The central group is fairly close to the *Sartain’s* illustration, though more unified, since Paddy’s attendants do not lean as far backward as in the engraving. Costume and facial details are simplified or eliminated. The horse, while unnaturally long in the *Sartain’s* print, is even longer—and its head smaller—in the painting.

The large scale of the figures in the central group relative to the others in the foreground suggests that the artist first copied the *Sartain’s* print and then composed the rest of the scene around it; the women on the balcony are even smaller in scale than the men below. All of the figures are characterized by large, bulky heads and limbs and crudely detailed faces with bulging eyes. What the artist lacks in accuracy of scale relationships and handling of detail, he balances with a competent command of perspective, light and shadow, and atmosphere. The pervasive red light and the dark, long shadows convincingly convey the sunset hour at which Paddy’s adventures conclude, and his innocent beginnings are signified by the immigrant ships fading into the dusk.

SDC

Notes

1. See, for example, Bingham’s *County Election* of 1852 (St. Louis Art Museum); E. Maurice Bloch, *The Paintings of George Caleb Bingham* (Columbia, Mo., 1986), XXVII, color pl. 259.

2. See Bruce W. Chambers, *The World of David Gilmour Blythe (1815–1865)* (Washington, 1980), particularly page 66 for Blythe’s views on vote-buying from immigrants.

3. *Sartain’s* 1849, 5 (2): 98–99. The illustration, also titled “The Independent Voter,” was engraved by Rice and Buttre after the original by C. Hancock.

“Independent Voter” was a popular phrase and cartoon theme. Rhetoric such as this, though burlesqued in the *Sartain’s* piece, was typically used to flatter and sway immigrant voters. See Gail Husch, “George Caleb Bingham’s ‘The County Election’: Whig Tribute to the Will of the People,” *American Art Journal* 19 (1987), 4–22, and especially page 13. This article provides a good discussion of the interrelationship between topical issues and art during this period. I am extremely grateful to Gail Husch, professor of art history, Goucher College, Baltimore, for sharing with me the above print source (letter of 28 July 1988, in NGA-CF). Her comments upon viewing the painting at the NGA on 19 September 1988 also proved very helpful.

4. In Bingham’s *County Election* (see n. 1), for example, the voter who stands at the top of the stairs was identified by a contemporary observer as an Irishman by his stereotypical pug nose and red hair. See Husch 1987, 13. Blythe, too, targeted Irish immigrants; see Chambers 1980, figs. 44, 45.

5. The *Sartain’s* story, beyond being a general satire on vote-buying, had particular pertinence to the 1848 election

which it closely followed. The Free-Soil Party, for whom Paddy was tricked into voting, was actually instrumental in the defeat of his preferred party's candidate, the Democrat Lewis Cass. By depriving Cass of New York's thirty-six electoral votes and thereby splitting the Democratic ranks, the Free-Soilers assured a Whig victory.

6. Representations of brothels, like vote-buying, were very rare in American painting of this period; they were more commonly found in political cartoons.

7. According to Bruce Chambers (telephone notes, 28 September 1988, in NGA-CF), Blythe's depiction of bricks within hats refers to the folk expression for a hangover, "I have a brick in my head." Since tools are shown here, however, the man along with the brick building apparently under construction may be a moralizing allusion to the work ethic. The prominently placed pump in the center may be tied to the painting's allusions to alcohol. Voting images of this period almost invariably contained moralizing references to drink and its likelihood to impair a citizen's judgment. See Husch 1987, 14.

References

None

1980.62.33 a & b (2822)

Indian Tobacco Shop Sign

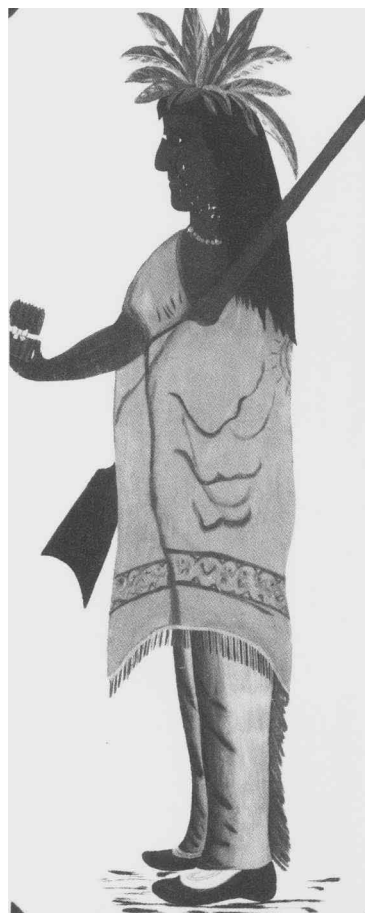
second half nineteenth century

Oil on wood (double-sided), 136.4 x 57.8 (53¹¹/₁₆ x 22³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is executed on both sides of a single member vertically grained, tangentially cut panel. One figure faces left (side a), the other faces right (side b). No ground layer is apparent, though a thin lead-based ground may be masked by the overall yellow layer over which design elements are painted. These are painted boldly and directly, with little blending of colors except in the feathers and fringe. Nail holes on all edges, between 5 and 15 cm apart, evidence the glued and nailed frame removed in a 1951 treatment. The panel is in plane, with only minor hairline checks at the top and bottom edges; these correspond exactly to the nail holes mentioned above. Two filled and inpainted holes are located about 2.5 cm from the top and bottom edges of the painting, respectively. The holes, approximately 1.3 to 1.6 cm in diameter, are not centered, but nonetheless may have been used in hanging the sign.

Both figures have been repainted overall at least once and perhaps twice, apparently early in the sign's history, to repair the effects of weathering. The figure on side b is more extensively repainted than the one on side a. The borders of both sides are completely repainted in black over two layers—one yellow, one reddish brown. The repainting radically changed the colors and character of the painting. The repainting is heavier, more opaque, and less



Unknown, *Indian Tobacco Shop Sign*, 1980.62.33.a

sensitively applied than the original paint. In the 1951 treatment the entire surfaces of both sides were locally filled and retouched. The yellow background has an overall mottled appearance due to extensive retouching. Many of these repairs are insecure, flaking, and discolored. The filling materials and retouching paint cover much larger areas than the actual damage.

Provenance: Recorded as from New York City. (The Old Print Shop, New York), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

ALTHOUGH SIGNS PAINTED with Indians were decidedly less common as tobacconists' advertisements than were carved Indians, a few examples such as this are known.¹ Mercantile scenes painted on wood were another type of two-dimensional tobacco shop sign.² The flat, primitive profile renderings of rifle-carrying Indians would have been bold eye-catching images for attracting business.

No other works by this hand have been identified. Perhaps a tobacco-shop owner himself fashioned this



Unknown, *Indian Tobacco Shop Sign*, 1980.62.33.b

crude sign in lieu of paying for a manufactured or commissioned one.

SDC

Notes

1. Frederick Fried, an authority on cigar-store figures, notes that the National Gallery sign is only the second of its type he has seen (letter of 1 May 1989, in NGA-CF). He recalls that the other (location unspecified) was made with a hollow tube at the bottom, both for weight as well as to attract attention when the wind whistled through it. A third sign, cut around the contours of a painted Indian, is documented in the *Index of American Design* in a rendering by Einar Heiberg (dates unknown); the sign was recorded as in a St. Paul, Minnesota, private collection when the rendering was done c. 1935/1942; the rendering is now at the National Gallery (Minn.-CA-41).

2. See, for example, the ornately framed mercantile scene of c. 1860 illustrated in Nina Fletcher Little, "Coach, Sign and Fancy Painting," *Art in America* 42-43 (May 1954), 152.

References

None

1971.83.16 (2579)

Indians Cooking Maize

second half nineteenth century

Oil on canvas, 45.7 x 66 (18 x 26)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a fine fabric. The paint is applied fluidly, with some low relief texture, over a uniform white ground. The painting is in fairly good condition. Some areas of retouching, especially in the sky, are somewhat larger than the losses they cover. There are various small dents and bumps which may have been caused by the lining process.

Provenance: Recorded as from the Hudson River Valley. (Avis and Rockwell Gardiner, Stamford, Connecticut), by whom sold in 1959 to Edgar William and Bernice Chrysler Garbisch.

ASPECTS OF THIS COMPOSITION parallel *Caughnawaga Indian Encampment at a Portage*, 1847 (Royal Ontario Museum, Toronto) by Cornelius Krieghoff (1815-1872), a painter born in Amsterdam who perhaps received some academic training in Dusseldorf.¹ Early in 1837, Krieghoff emigrated to the United States. Having fallen in love with a woman from Longueuil, across the St. Lawrence River from Montreal, he deserted the United States Army and in about 1840 moved to Canada, where he spent most of his remaining years. In a style influenced by the Dutch and German genre tradition, his works are primarily devoted to everyday activities of the Canadian farmers, craftsmen, and Indians. *Indians Cooking Maize* does not exhibit Krieghoff's relatively accomplished style; hence the similarities can be attributed to the adaptation of a Krieghoff design by another hand.

In *Indians Cooking Maize* and *Caughnawaga Indian Encampment at a Portage*, the disposition of the elements within the wooded setting is comparable. On the left in each picture a teepee stands before a tree-covered hillock. Both compositions open up on the right into a deep space with a river flowing in the foreground. The most striking comparison, however, concerns the figure with his back to the spectator; he appears in both paintings wearing the exact same costume. In addition, the works share an Indian drawn in profile, seated on a log to the far left. In Krieghoff's painting he is smoking a pipe, while in the National Gallery work he is lighting one.²

Other variations occur in the placement and poses of the third adult figure and the child, the location of the papoose, scattered accoutrements, and the inclusion of



Unknown, *Indians Cooking Maize*, 1971.83.16



Fig. 1. Cornelius Krieghoff, *Caughnawaga Indian Encampment at a Portage*, 1848, oil on canvas, Royal Ontario Museum, Toronto

a dog in Krieghoff's painting; these suggest that the source may have been another, but closely related, work. Between 1847 and 1851, Krieghoff painted the Indians around Montreal in more than one hundred canvases. These were sold to eager tourists and soldiers who in mid-nineteenth-century Canada purchased small picturesque genre pictures in great quantities.³ Producing large numbers of works for this lively market, Krieghoff often reused individual figures and compositional arrangements, while altering props and activities.⁴ This repetition supports the hypothesis that *Indians Cooking Maize* is not an imaginative revision of the Royal Ontario Museum's work, but finds its source in yet another, still unlocated composition. It may have been based on a print, as lithographs were made after several of Krieghoff's works.

The village of Caughnawaga was settled on the banks of the St. Lawrence at the site of a Jesuit mission, St. François-du-Sault, by a group from the Mohawk tribe who had been converted to Catholicism in the mid-eighteenth century.⁵ Evidence of their contact with Christian civilization is provided in the paintings by clay-trade pipes and iron cooking pots.⁶ Like the Europeans, the Indians at Caughnawaga in fact resided in stone houses, but not conforming to the romantic stereotype of Indian life, stone houses do not appear in Krieghoff's paintings of native peoples. The Indians of Caughnawaga may have lived in encampments such as that depicted here during the summer months.⁷

Although there is no documentary record of Krieghoff having visited the Indians at Caughnawaga, his works reflect first-hand experience of their artifacts, particularly notable in his detailed renderings of their basketry.⁸ The National Gallery painting shows no such familiarity. The teepee seems especially misunderstood, with no evidence of the structural poles which should protrude at the top.

Indians Cooking Maize is the only work associated with this unidentified hand. Although copied, the rendering of the landscape shows some skill. The figures, by contrast, are more stiff and flatly painted. JA

Notes

1. See J. Russell Harper, *Krieghoff* (Toronto, 1979). The work is illustrated in figs. 42 and 45 (color detail).

2. Krieghoff took the seated figure smoking from *Indians Bartering*, a lithograph from Coke Smyth's (d. 1867) *Sketches in the Canadas* (London, 1842), pl. 18. For a discussion of Krieghoff's sources, see Harper 1979, 46, 49–52.

3. Dennis Reid, *A Concise History of Canadian Painting* (Toronto, 1973), 63.

4. Harper (1979) illustrates a few related examples, but not the source for *Indians Cooking Maize*. See figs. 40 and 47 in his book. He indicates that he had identified twenty-eight works depicting encampments with bark teepees by water, but does not provide locations (Harper 1979, 191).

5. See Harper 1979, 44, and "Iroquois League," *Encyclopedia Americana* (New York, 1965), 15: 391. The Mohawks were part of the Iroquois Nation. The Iroquois cultivated fifteen to seventeen varieties of maize and were responsible for bringing it to the area around the St. Lawrence River ("Six Nations of the Iroquois," *Encyclopedia Americana* [New York, 1965], 25: 52).

6. Memorandum of 7 May 1973 from John C. Ewers, ethnologist emeritus, Department of Anthropology, NMNH, to William Campbell, in NGA-CF.

7. Harper 1979, 44.

8. According to Harper, the Jesuits maintained a log of visitors to the village, but Krieghoff's name does not appear in it (Harper 1979, 44). For details of baskets in Krieghoff's paintings see Harper 1979, fig. 46.

References

None

1980.62.30 (2819)

Innocence

c. 1830

Oil on canvas, 69 x 56.6 (27¹/₈ x 22¹/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: An uneven gray-white ground covers the surface of the coarse, plain-woven canvas support but not the tacking margins. On the ground, the child's face and clothing were sketched in pencil (estimate). Next, the flesh and dress were laid in thinly so that the ground was still visible. This was followed by a wavy blue region at the lower edges, later covered over. The feet were then painted, followed by the carpet and the green-blue background, and the details of clothing and accessories. The brown background, laid over the blue-green paint, was the last to be painted. The oil-type paint is, for the most part, thinly applied, yet displays the unusual phenomenon of exudation through fine cracks in the top surface. The painting has an overall crackle pattern and there are losses along the edges.

Provenance: Recorded as from New York City. Private collection, Connecticut. (Candler, Canaan, Connecticut.)¹ Sold in 1946 to (Downtown Gallery, New York), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions:² Title unknown, Vassar College, Poughkeepsie, New York, 1938, no cat. known. // *American Folk Art*, Marshall Field and Company, Chicago, 1943, no cat. known. // NGA, 1954, no. 64. // *III Masterpieces*, 1968–1970, no. 47, color repro. // Tokyo, 1970.

NEITHER THE ARTIST nor the subject has been identified, but it seems certain that this is a posthumous portrait. Roses held downward, drooping from a stem, or separated from a bunch frequently symbolized death in nineteenth-century painting, their brief existence reflecting man's mortality. The fallen petals and leaves and the medal bearing the eagle of Resurrection are additional allusions to death.³ Even without these conventional devices, the child's pallor and haunting gaze suggest that the portrait was taken after death. High mortality rates among children made posthumous mourning portraits a popular nineteenth-century genre, and contemplating them was a part of the mourning ritual, serving in some way to keep the dead among the living.⁴

The artist rendered the child's face in a linear manner, but used a much freer stroke to depict the light, flowing quality and shimmering texture of the dress. Another portrait by this unknown hand entitled *Little Girl with Baby Brother and Dog*, c. 1840 (Peter H. Tillou, Litchfield, Connecticut; Tillou 1973, cat. no.



Unknown, *Innocence*, 1980.62.30

117) shares the pronounced bone structure of the forehead, the dimpled fingers, and mottled floor decoration. Other resemblances to *Innocence* include the pose, loosely painted white dress, and bright pink rose.

The appearance in naive paintings of babies with one shoe off is a frequent one, but the meaning of this convention has yet to be conclusively determined.⁵

LW

Notes

1. This information is found in the Downtown Gallery papers (AAA). Efforts to determine Candler's first name have not been successful.

2. The exhibitions prior to 1946 are listed in the Downtown Gallery papers (see n. 1); however, the information there is incomplete.

3. Schorsch 1979, 112.

4. See Phoebe Lloyd, "Posthumous Mourning Portraiture," in *A Time to Mourn: Expressions of Grief in the Nineteenth-Century*, Martha V. Pike and Janice Gray Armstrong [exh. cat., The Museums at Stony Brook] (N.Y., 1980), 71–91.

5. Empty baby shoes, chairs, and cradles, as well as lone toys and pieces of clothing often symbolized infantile loss in nineteenth-century mourning literature, tomb sculpture, and painting (see Lynne Kirby, "From Household to Cemetery: Representing the Death of the Child," *The Preserve of Childhood* [Binghamton, N.Y., 1985], 38–41). Despite the fact that this interpretation of the "one shoe off" convention would parallel the mourning symbols in the painting, the fact that the device is used in at least one daguerreotype of a (living) child (collection Julian Wolff, photograph in NGA-CF) suggests that its meaning was not always so narrow.

It has been written that the convention indicates that the child's age is about eighteen months (Brant and Cullman 1980, 7). By extension, it may be surmised that the "off" shoe symbolizes the infancy stage from which, at about eighteen months, a child moves into the toddler stage (signified by the shod foot). This convention also appears in, among other paintings, William Matthew Prior's *Baby in Blue* (1953.5.58).

References

1979 Schorsch: 112, color pl. 20, and color repro. on cover of paperback edition.

1980.61.12 (2843)

Interior Scene

c. 1840

Oil on canvas, 71.1 x 60 (28 x 23 5/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The beige ground was probably applied by the artist (rather than being proprietary), since in places it drips over the tacking margins of the closely woven support. The paint is thinly and smoothly applied, with fine



Unknown, *Interior Scene*, 1980.61.12

transparent glazes creating the shadows and darker modeling. A complex repaired tear is present 17 cm from the bottom and 40.5 cm from the left edge. Other small losses throughout have been inpainted. A small-aperture crackle pattern covers the surface.

To determine whether the painting was made in the twentieth century, the pigments were analyzed using x-ray fluorescence spectrometry. No anachronistic pigments were identified.

Provenance: Recorded as from Philadelphia. (Joseph Sprain, Philadelphia), by whom sold in 1973 to Edgar William and Bernice Chrysler Garbisch.

THE UNUSUALLY BRIGHT, almost acidic palette dominated by the red drapery, green wall, and gold floor, as well as the surfeit of curves—in the drapery, furniture, costumes, and hairstyles—impart a dream-like quality to *Interior Scene*. Contributing to the surreal nature of the work are the skewed proportions, most obvious in the enormous size of the woman and

chair relative to the rest of the painting and in the tiny hands and feet of both figures. The daggerlike shadows cast in various directions are almost humorous given the two-dimensional nature of the figures and furniture. Even the background is flat, lacking articulation of a corner although one is implied.

The costume and hairstyles suggest a date of about 1840, yet the peculiar style and bright palette suggest the possibility that the work was painted in the twentieth century (even though this cannot be proven by technical means; see Technical Notes).¹ A related work, undoubtedly a copy by another artist given its different color scheme (dominated by yellows and blues) and far weaker draftsmanship, is signed and dated "Rice 1844."² The large flat areas of bright color indicate that the artist of the National Gallery canvas, by whom no other works are known, may have been trained as a sign painter.

SDC

Notes

1. According to Shelly Foote, Division of Costume, NMAH, the way the front of the woman's dress is shirred into a "V" and the way she wears her hair suggest a date in the late 1830s or early 1840s (letter of 15 May 1989, in NGA-CF). The style of the child's suit is not inconsistent with this dating.

2. Private collection, documented in letter of 19 May 1980, photograph in NGA-CF. When the Garbischs were notified of the existence of this signed painting, their records, previously without artist or date, were altered to give the artist as "Rice" and the date as "about 1844."

References

1973 *Antiques* 103 (June): color repro. p. 1049.

1953.5.77 (1302)

Chief Jumper of the Seminoles

possibly 1837/1838

Oil on canvas, 76.2 x 63 (30 x 24³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support has a rather uneven weave, and it retains its original tacking margins. There does not appear to be a ground layer, so fabric texture is visible on the surface, particularly where the paint is slightly abraded. The paint is applied relatively thinly, wet-into-wet, with no impasto. The painting was lined prior to 1949 when it was cleaned and varnished and its losses filled and retouched. Smooth, shiny, and discolored retouching, out-of-plane fills, and general abrasion are now evident. Sev-

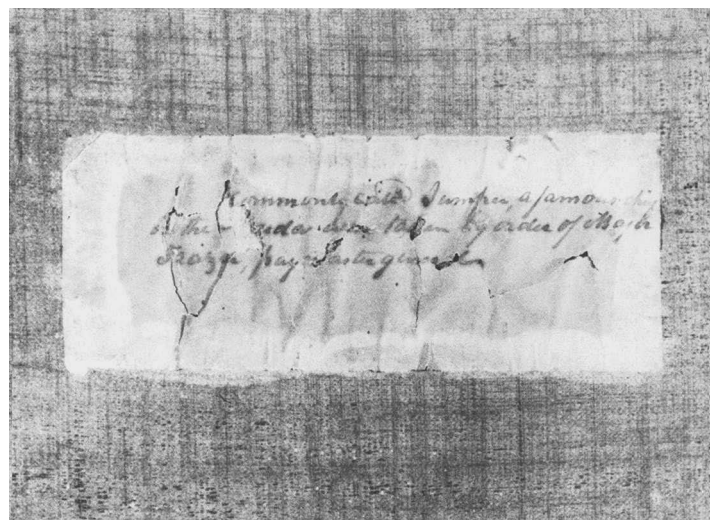
eral repaired tears to the left of the sitter's head in the background are in plane but are now visible due to discoloration. A crackle pattern and some abrasion of the varnish along the painting's edges are the result of contact with the frame rabbet.

Provenance: Recorded as from New York State. Reportedly purchased from a descendant of "Captain Frazier" by an unidentified dealer. (Thurston Thacher, Hyde Park, New York), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

THE SUBJECT IS IDENTIFIED on a tattered label affixed to the reverse, which reads: "Commonly called Jumper, a famous chief / of the [—ida or —oles?] ta[k]en by order of Major / Frazer, paymaster general."¹ The Indian's brightly colored dress—especially the red turban, the earring, and the markings of the shirt—indicates that he is a Seminole.² Since the only Frazer or Fraser who was both a major and a paymaster general in the U.S. Army was active during the second Seminole War of 1835–1842, it can be deduced that the person depicted is Chief Jumper, who played a leading role in that war.³

Probably born about 1781,⁴ Jumper was a Mickasooke who left the Creek nation (where he had been second in command) and joined the Seminoles to avoid making a treaty with the United States. He married the sister of Micanopy, principal chief of the Seminole nation, and was considered to be Micanopy's "sense-keeper," or private counselor.⁵ His Seminole names were Hoethle

Fig. 1. Label on the reverse of *Chief Jumper of the Seminoles*, 1953.5.77





Unknown, *Chief Jumper of the Seminoles*, 1953.5.77

Ma-tee and Onsematche, and his home was in Wahoo Swamp. Jumper was one of the Seminole chiefs forced to sign the Payne's Landing (1832) and Fort Gibson (1833) treaties for the removal of the tribe to territory west of the Mississippi (now Oklahoma). Jumper later protested the government's coercion in statements delivered at the 1834 Talk of the Seminole Chiefs.⁶ Along with chiefs Osceola, Micanopy, and Alligator, Jumper was active in the Seminole resistance, begun at the famous "Dade's Massacre" of 28 December 1835.⁷ Though the "war" lasted seven years, Jumper and his party of about sixty-four surrendered 19 December 1837, and one month later were shipped to Camp Pike, near New Orleans.⁸ A contemporary account described Jumper as "exceedingly intelligent . . . the most influential Chief in the nation, always [taking] the lead in Council."⁹

Major Donald Fraser's station as paymaster general in Florida from 1836 to 1841 makes him likely to be the "Frazer" of the inscription.¹⁰ Although no evidence has come to light of his having contact there with Jumper, the two might have met at either of Fraser's primary posts, Fort Brooke or Tampa Bay;¹¹ Fort Brooke was near where Jumper and the other Seminoles attacked Dade and his troops, and Tampa Bay was the port from which Jumper was to be shipped to Camp Pike. The inscription most likely refers to Fraser's commission of the portrait on the latter occasion, as a symbol of the army's victory over the Seminoles. The crudely painted image is the only known portrait of Jumper.

SDC

Notes

1. The Garbisch records gave the title of the painting as *Oneida Chief Umpus*, but closer inspection of the label reveals that the mostly obliterated word thought to read "Oneida" more likely reads "Florida," though the context for that reading is not grammatically correct. Another possibility is "Seminoles." "Umpus" was a misreading of "Jumper."

2. Both James G. E. Smith, curator of North American ethnology, Museum of the American Indian, New York, and William C. Sturtevant, curator, Department of Anthropology, NMNH, identify the clothing and ornaments as characteristic of the Seminole (letters of 1 October and 7 February 1986, respectively, in NGA-CF).

3. There were other Seminole chiefs named Jumper. Frederick J. Dockstader, *Great North American Indians* (New York, 1977), 131–132, cites two: John Jumper (c. 1820–1896), active during the Civil War, became chief following the death of Micanopy's nephew, Jim Jumper. Jim Jumper was likely the son of the subject of this portrait and Micanopy's sister (see text). A third Seminole Chief Jumper, Tommie Jumper, is the

subject of an undated Union Souvenir Company (Buffalo, New York) photograph in the Prints and Photographs Division, LC-USZ62–74420.

4. Correspondence in *Newbern, North Carolina, Spectator*, 26 February 1836, copied in *Army and Navy Chronicle* 2: 197, states that Jumper was about 55 (in 1836); quoted in Grant Foreman, *Indian Removal: The Emigration of the Five Civilized Tribes* (Norman, Okla., 1952), 329.

5. This biographical information is given in John Lee Williams, *The Territory of Florida, or Sketches of the Topography, Civil and Natural History, of the County, the Climate, and the Indian Tribes, from the first discovery to the present time* (1837; reprint, Gainesville, Fla., 1962), 272.

6. Jumper's statements and those of others at the 1834 Talk are reprinted in Myer M. Cohen, *Notices of Florida and the Campaigns* (Gainesville, Fla., 1964 [facsimile of 1836 edition]), 57–61.

7. Major Francis L. Dade and his hundred-plus men were attacked by surprise on their way from Fort Brooke to Fort King by the Seminoles under the leadership of Micanopy, Jumper, and Alligator. See George H. Walton, *Fearless and Free: The Seminole Indian War 1835–1842* (New York, 1977), 1–19.

8. According to Foreman 1952, 356, note 10. However Walton 1977, 153, states that in early June 1837 Jumper, Micanopy, Abraham, Cloud, and Alligator fled the detention camp where they were awaiting their westward trip, after the camp was surrounded by 200 warriors led by Osceola.

9. See n. 4.

10. Another officer, Captain Upton S. Fraser, is documented as having been shot and killed by or in the presence of Jumper during Dade's Massacre, making it unlikely that he was the commissioner of this portrait. Upton Fraser is listed in Francis B. Heitman, *Historical Register and Dictionary of the United States Army*, 2 vols. (Washington, 1903), 1: 434. Edwin C. McReynolds, *The Seminoles* (Norman, Okla., 1957), 154, is the only source located which states that Jumper took aim specifically at "Captain U.S. Frazer [sic]."

Yet a third Fraser served in the Florida Seminole War between 1836 and 1839, William Fraser (1816–1844). However, his title (second lieutenant) does not match the one on the label, and there is no documentation of his direct connection to Jumper. See George W. Cullum, *Biographical Register of the Officers and Graduates of the United States Military Academy at West Point, New York*, 4 vols. (Boston, 1891), 1: no. 875.

11. I am very grateful to Colonel Merl M. Moore, Jr., for confirming Donald Fraser's presence in Florida during the Seminole War and for determining his military posts there. See also Heitman 1903, 434.

References

None

1980.62.45 (2838)

Lady Wearing a Large White Cap

c. 1780

Oil on canvas, 76.5 x 65 (30¹/₈ x 25³/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a moderate-weight, tightly woven fabric. The ground layer is white and of medium thickness. The paint is moderately thin but retains low brushmarking. The few small paint losses and larger cracks are inpainted. There is a wide patterned, medium-aperture age crackle. The many horizontal cracks suggest that the painting once may have been rolled. Over the lighter areas of the painting, including the face, bosom, arms, and lace, small patches and streaks of light gray are visible. These appear to be residues of dirt and varnish caught in fine brushmarks and hollows in the paint surface, perhaps caused by abrasion.

Provenance: Recorded as from New York. (Hirschl and Adler Galleries, New York), by whom sold in 1964 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Selections from the Collection of Hirschl and Adler Galleries*, Hirschl and Adler Galleries, New York, 1963–1964, no. 34, color repro.

THIS GRACEFUL, sensitive portrait is the only known work by this unidentified painter. The figure, with milky skin, is dramatically silhouetted against the plain dark background. The face, red dress, and upswept, powdered gray hair are shaded with great delicacy. Every detail of the elaborate headdress, fichu, and jewelry is precisely recorded. Especially successful are the minute touches of black and white which capture the shimmering effect of reflections and shadows on the metal and gemstones of her earring. Such specificity almost certainly results from direct observation, but the conventional posing of the hands and the traditional inclusion of a musical instrument and sheet music reflect a reliance on high-style portraiture, probably through mezzotints.¹

This likeness exhibits an unusually crisp and meticulous technique which has prompted experts to question its identification as an American painting.² Polish, Russian, Swiss, French, English, Dutch, German, and Austrian origins have been proposed, but without evidence of stylistically comparable works.³ The dominance of French fashion throughout Europe and America in the eighteenth century makes determining nationality based on costume problematic. Although regional variations did exist, particularly away from metropolitan centers, the fine distinctions are not well documented. Moreover, immigration complicates national classifica-

tion. As no component of this sitter's attire belongs to one nationality exclusively, the problem of its country of origin remains unresolved.

The costume does provide clues to the portrait's date. The gown is typical of the 1770s and 1780s but would have been outmoded by the early 1790s, when low waists and three-quarter-length sleeves were supplanted by the high-waisted Empire style.⁴ The lavish headdress is consistent in date with the dress.⁵ The elaborate cap and the coiffure, severely brushed up to great height from the forehead, are also found in Winthrop Chandler's *Mrs. Samuel Chandler*, c. 1780 (1964.23.2). This hairstyle was most popular in the 1770s; in the following decade hair was more fashionably worn in loose curls, with several longer tresses trailing over the shoulders.⁶ The portrait may date from the early to mid-1780s, however, for fashions persisted with conservative women and in provincial regions beyond their brief heyday in cosmopolitan society.

The jewelry in this portrait does not help narrow the date. The long strand of pearls wrapped several times about the neck was common throughout Europe and North America.⁷ The woman's long earrings, unlike other aspects of her attire, are very unusual in American portraits but more common in European works. They are too ornate for the 1770s or 1780s and are probably family treasures predating the painting by at least several decades.⁸

The keyboard instrument cannot be precisely identified, although its size suggests a clavichord.⁹ The clavichord resembles a small rectangular piano designed to sit on a table. The black keys, if they were to be accurately depicted, would be arranged like a piano's, in alternating groups of two and three. The clavichord enjoyed its greatest popularity in the mid-eighteenth century but continued in use until about 1800. Although the sheet music seems to represent an actual piece, there is not enough information to identify it.¹⁰

JA

Notes

1. Although the exaggerated elegance of the hands is artistic convention, the woman's posture and elbow resting on the table, which appear in a multitude of portraits, in fact constituted the most comfortable position for the corseted woman (see Alicia M. Annas, "The Elegant Art of Movement," in *An Elegant Art: Fashion and Fantasy in the Eighteenth Century*



Unknown, *Lady Wearing a Large White Cap*, 1980.62.45

[exh. cat., Los Angeles County Museum of Art], 1983, 48). For many mezzotint portraits and American paintings of women in this pose, see Waldron Phoenix Belknap, Jr., *American Colonial Painting, Materials for a History* (Cambridge, Mass., 1959). A European mezzotint and a painting by Robert Feke, each showing a woman, are Belknap's nos. 20 and 20a.

2. Hirschl and Adler Galleries, from whom the Garbisches purchased the painting, identified it in 1964 as American. They have no record of its provenance.

Elizabeth Kornhauser, associate curator of American paintings, Wadsworth Atheneum, and Ellen Miles, curator of paintings and sculpture, NPG, believe that the painting is neither American nor English (letters of 23 July 1986, and 28 October 1986, respectively, both in NGA-CF).

3. See Kornhauser and Miles (n. 2, above), and the following informal opinions (all in NGA-CF): Shelly Foote, Division of Costume, NMAH, telephone notes, 18 November 1985; Edward Maeder, curator of costumes and textiles, Los Angeles County Museum of Art, letter of 25 August 1986; Jenny Schneider, authority on Swiss dress, Schweizerisches Landesmuseum, Zurich, letter of 11 September 1986; Michele Majer, catalogue assistant, Costume Institute, MMA, letters of 17 and 21 October and 24 November 1986; and Aileen Ribeiro, director, Department of the History of Dress, The Courtauld Institute, letter of 26 June 1989.

4. For the history of eighteenth-century dress see Aileen Ribeiro, *A Visual History of Costume: The Eighteenth Century* (London, 1983); Paul M. Ettessvold, *The Eighteenth-Century Woman* [exh. cat., Costume Institute, MMA] (1981); *An Elegant Art* 1983 (see n. 1). According to Ribeiro 1983, 14, the open gown was the most common type of dress in the 1770s and 1780s. She also observed that this specific dress with its "ruched cuffs and gimp/braid loops" is provincial and conservative (letter of 26 June 1989, in NGA-CF).

5. Foote, Majer, and Ribeiro (see n. 3); and Edward Warwick, Henry C. Pitz, and Alexander Wyckoff, *Early American Dress: The Colonial and Revolutionary Periods* (New York, 1965), 225–226. According to Ribeiro, such elaborate caps, adorned with extra bunches of ribbon and net, were too fussy for the highly fashionable and seem to have been most common in provincial areas in northern Europe; from there the style was carried to North America. Large hats appear in Europe in the early 1770s. See, for example, *The West Family* by Benjamin West (1738–1820) of c. 1772 (Yale Center for British Art, New Haven; Helmut von Erffa and Allen Staley, *The Paintings of Benjamin West* [New Haven, 1986], 462).

A portrait of Mrs. Hezekiah Beardsley by The Beardsley Limner of c. 1785–1790 shows a similar large headdress, but has a more progressive hairstyle (Yale University Art Gallery, New Haven; Lipman and Armstrong 1980, color repro. p. 14). Other American portraits of women with comparable caps include Ralph Earl's (1751–1801) *Mrs. Moses Seymour and Son Epaphroditus*, 1789 (St. Louis Art Museum; Lloyd Goodrich, *Ralph Earl: Recorder for an Era* [New York, 1967], 55) and Charles Peale Polk's (q.v.) *Suzannah Schwartz Schroeder*, 1793–1794 (private collection; Linda Crocker Simmons, *Charles Peale Polk 1776–1882: A Limner and his Likenesses* [exh. cat., Corcoran Gallery of Art], Washington, 1981, cat. no. 68).

6. Tall hairstyles appear in French fashion illustrations in the mid- to late 1770s (see Catherine Lebas and Annie Jacques, *La Coiffure en France du Moyen Age a nos jours* [Paris, 1979]. I thank Michele Majer for this reference).

7. Aileen Ribeiro, "Eighteenth-Century Jewellery in

England," *Connoisseur* 199 (October 1978), 76; (see also n. 3 above). According to Foote, no such strands of genuine pearls have survived, perhaps because of the common practice of restringing.

8. Foote and Ribeiro agree on this point (see n. 3).

9. I am grateful for the assistance of John Fesperman, curator, Division of Musical Instruments, NMAH, with research on this instrument (telephone notes, 13 January 1985, in NGA-CF).

10. John Fesperman's conclusion (see n. 9).

References

None

1953.5.73 (1297)

Lady Wearing Pearls

c. 1830

Oil on canvas, 88.9 x 71.1 (35 x 28)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting support is a fine, tightly woven fabric. The paint is applied thinly and fluidly over a smooth white ground, much of it in a wet-into-wet technique. There are some paint and ground losses, primarily in the lower quadrant. Inpainting does not successfully conceal the abrasion which is present throughout. Deeply discolored varnish residues also mar the surface.

Provenance: Recorded as from New York State.¹ (Harry Stone, New York, by 1942), by whom sold in 1946 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Title unknown, Harry Stone Gallery, New York, 1942. // *Harry Stone Collection of American Primitive Paintings*, New Art Circle, J. B. Neumann Gallery, New York, special issue of *Art Lover* 1 (November/December 1945), as cat. no. 6.

THE UNIDENTIFIED SUBJECT of this simple portrait confronts the viewer with a direct, solemn gaze, her erect posture and fashionable dress no doubt betraying a woman of some means.² Her commanding demeanor, elaborate finery, and the portrait's mountainous background—possibly the banks of the Hudson River or Lake George, given the provenance—seem almost to overpower the woman's delicate, somewhat stylized features. Though it indicates an untrained hand, the exaggerated length of the sitter's neck and nose emphasizes their grace. Another indication of the artist's naiveté is the unsuccessfully foreshortened proper left forearm, which rests on the scrolled arm of an Empire style couch.



Unknown, *Lady Wearing Pearls*, 1953-5.73

The somewhat reserved tone of the portrait is reinforced by the somber palette; clothed in a brown dress with black belt and cuffs, the sitter is placed against a drab, gray-toned landscape with little detail. The portrait is enlivened only by the bright red of the couch upholstery, the sitter's deep blue eyes, and her various accessories, each delicately painted and defined by small dots of paint: the pink flowers and ribbons of her gaily decorated bonnet and her gold-toned earrings, brooch, and necklace slide.³

SDC

Notes

1. The caption published in *Art Lover* in 1945 (see Exhibitions) indicates that the painting was found in upper New York State.

2. The low waist, cross-bodice, and full sleeves of the dress date from the 1830s, as does the headdress. Assistance in costume dating was provided by Shelly Foote, Division of Costume, NMAH (telephone notes, 23 June 1987, in NGA-CF). The dress is similar to that in the National Gallery's portrait of Elizabeth Rice Thomas by Robert Street (1796–1865), dated 1834 (1973.3.2).

3. The slide through which the pearls are threaded is probably tucked into the belt of the sitter's dress. Slides kept movement of such long necklaces to a minimum, while creating a festoon effect. The décolleté style of this dress identifies it as evening wear; older women dressed more conservatively, wearing fichus over such dresses. Shelly Foote kindly confirmed this information by telephone, 2 December 1987 (see NGA-CF).

References

None

1978.80.15 (2749)

Lady Wearing Spectacles

c. 1840

Oil on canvas, 76.9 x 64 (30¹/₄ x 24¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a medium-weight, twill-woven fabric with a thin white ground. The paint is moderately thick throughout the figure but ground shows through striations in the quickly painted background. There is low texture in the lace and in the yellow necklace. The painting is in good condition, with minimal retouching. The surface, especially across the top, has depressions and smooth lumps; it is unclear whether this unevenness is caused by the lining or by the artist's technique.

Provenance: Recorded as from western Connecticut.¹ (Avis and Rockwell Gardiner, Stamford, Connecticut), by whom sold in 1955 to Edgar William and Bernice Chrysler Garbisch.

PORTRAITS DEPICTING bespectacled persons, especially women, are rare in both naive and academic American art. It was more common for sitters, usually finely dressed and coiffed, to be painted without attributes which might detract from an elegant presentation. Obviously the inclusion of the small tinted spectacles in this otherwise formal portrait—complete with fancy dress and hairstyle,² bright yellow jewelry, and even a swag of red drapery—bothered neither artist nor sitter. They may have been intended to indicate that the woman has just been reading the book she is holding, in which she appears to be marking her place.

This portrait, by an unknown hand, exhibits several similarities to the work of John James Trumbull Arnold (1812–c. 1865).³ The connection to Arnold or to an artist working in his geographical area (mostly York and Cumberland counties, Pennsylvania) was first suggested on the basis of this painting's resemblance in subject and style to Arnold's 1853 portrait of *Margaret R. Woods in Green Spectacles*. The connection was noticed in 1983, when the latter painting was published in a Sotheby's sale catalogue.⁴ Comparison with this and with Arnold's two other known signed works, as well as works attributed to him, reveals such similarities as the "angel-wing" shape of the lips, the darker shading of the upper lip, and the pronounced cleft above the mouth and dimple below it.⁵ Several elements of *Lady Wearing Spectacles*, however, make an attribution to Arnold problematic. The hard-edged shadows bordering the hairline and fingers, strongly modeled nose, unarticulated knuckles and finger joints, and crudely painted dress are all atypical of Arnold's work. Furthermore, Arnold's sitters are almost invariably in the same pose, seated with the bent proper right arm—not the left as here—resting on a chair or table arm, the hand either held flatly or holding a book or flower. Until—and perhaps even after—more signed works by Arnold come to light, the maker of this painting will remain unknown.

SDC

Notes

1. The donors' records state that the painting was found in "Western, Connecticut," but no such town exists. Since Stamford is in western Connecticut, this portion of the state was probably intended.

2. The loop-braid hairstyle and the dress with shirred bod-



Unknown, *Lady Wearing Spectacles*, 1978.80.15

ice and sleeves that are full below the elbows are typical of about 1840, but the corselet is unusual for any date, according to Shelly Foote, Division of Costume, NMAH (notes, 23 June 1987, in NGA-CF).

3. For a summary of the available information about Arnold, see Rumford 1981, 39–41, which reproduces Arnold's 1841 signed self-portrait and two attributed portraits in the AARFAC.

4. The painting is signed and dated January 1853 on the reverse and is reproduced in the auction catalogue for Sotheby's, New York, 27 January 1983, no. 188. It is currently in the collection of Dr. Milton E. Flower, Carlisle, Pennsylvania.

5. Arnold works, other than those mentioned in nn. 3 and 4, are known to the author only through photographs and photocopies, generously shared by Dr. Flower 26 October 1987 (photocopies in NGA-CF). Dr. Flower's letter of 11 January 1988 (also in NGA-CF), documents the third signed painting discovered to date, *Martha Jane Woods* (signed and dated 1853; collection of Dr. Flower). He has identified over thirty Arnold works on the basis of style and provenance.

References

None

1956.13.10 (1465)

Landscape with Buildings

fourth quarter eighteenth century

Oil on wood, 68.9 x 116.2 (27¹/₈ x 45³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a single piece of wood with horizontal grain. The edges have been cut out so that the painted surface is indented 0.5 cm from the rest of the panel. The surfaces exposed when the panel was cut have been painted black. There does not appear to be a ground layer. The moderately thick paint is heavily brushmarked in the sky. The panel is in good condition except for numerous screw and nail holes in the reverse and around the perimeter. There is a repaired check 5 cm long, 14 cm up from the bottom left corner, and a few scattered small gouges at the top left and right. Shrinkage crackle is marked in the sky and trees. The paint is abraded throughout, exposing the wood in the sky.

Provenance: Recorded as from Massachusetts. (Mrs. Lillian Ullman, Tarrytown, New York, probably about 1940.)¹ (M. Knoedler and Co., New York by 1942), by whom sold in 1947 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Paintings of the 18th and Early 19th Century In Our Current Collection*, M. Knoedler and Co., New York, 1948, no. 1.

IN THE SECOND HALF of the eighteenth century, itinerant artists in great numbers traveled about New England painting landscapes for the walls of the well-to-do. Few of them signed their work, and most of the pictures remain unattributed.

Landscape with Buildings is one of three panels of different dimensions, seemingly by the same hand, which may have adorned the Makepeace-Ray House in the Unionville area outside of Franklin, Massachusetts.² The other two—now in the collections of Mr. and Mrs. Bertram K. Little and the Rhode Island School of Design—are stylistically similar to the National Gallery painting. Each exhibits rolling hills edged with fuzzy trees, while more prominent trees have distinctly separate, leaf-covered branches radiating from their centers. All three are painted in warm tonalities.³ Like many early American landscapes, these are populated by clumsy, yet appealing, figures. They are the only works by this artist identified to date.⁴

The three panels celebrate a variety of eighteenth-century leisure activities. In the National Gallery work, figures stroll and converse against a backdrop of white buildings with fenced yards. The other two panels portray men, horses, and dogs engaged in sport. The British love of pictures of shooting and other diversions carried over into the colonies, and these were among the most popular subjects for room decoration, in the form of overmantles, wall panels, and even wallpaper designs.⁵

Eighteenth-century American landscapes and hunting scenes were frequently inspired by European engravings and book illustrations. The panel in the Little collection is such an example. The composition was taken from James Seymour's (1702–1752) *In Full Chace*, one in a series of four sporting subjects by the British artist that were published in 1752 and were soon well known in America.⁶ The group of buildings in the National Gallery panel probably represents a particular village, estate, or institution which may also have derived from a British print source. Prototypes for the National Gallery and Rhode Island paintings have not yet been discovered.

The vogue for landscape wall decoration peaked in the late eighteenth century.⁷ Based on the use of the Seymour print for the Little collection panel, one may surmise that *Landscape with Buildings* was painted after 1752, but it is not possible to date it more precisely.

JA



Unknown, *Landscape with Buildings*, 1956.13.10

Notes

1. I am grateful to Nina Fletcher Little for this information. See her letters of 12 August 1968 and 30 September 1985, in NGA-CF.

2. According to the previous owner of all three panels, Lillian Ullman. See Nina Fletcher Little, n. 1.

William Makepeace, the original owner of the house, married Mary Whiting in 1794 and built a thread mill. In the nineteenth century, Francis B. Ray (1823–1892), proprietor of the Ray Felting Mills, occupied the Makepeace house (see Mortimer Blake, *A History of the Town of Franklin Mass.* [Franklin, 1879], 258, 273, and 277). Sometime between 1928 and 1963 the house, which had become known as the Joseph Smith Farm, was demolished. No interior photographs are known to exist. I am grateful to Mary E. Mahoney, director of Franklin's Ray Memorial Library, and Nina Santoro, of the Franklin Historic Commission, for their assistance with this research.

Jean Lipman, who once owned the Rhode Island School of Design panel, has in her records that the paintings came from a house in Brooklyn, Connecticut (see her letter of 15 October 1985, in NGA-CF, and the caption to fig. 100 in her book *American Primitive Painting* [New York, 1942]). She may have obtained this information from M. Knoedler and Co. (see n. 4, below).

3. For reproductions of the Little and Rhode Island School of Design panels, see Lipman 1942. At the time of Lipman's publication, all three works belonged to M. Knoedler.

4. Although a note in the National Gallery curatorial files, probably from M. Knoedler and Co., states: "They [the three panels] are undoubtedly the work of the same artist who painted the panels in the Allen Mansion at Brooklyn, Connecticut," the Allen house painting reproduced in Edward B. Allen, *Early American Wall Paintings* (New Haven, 1926), 15, is not stylistically similar. It is more decorative and less atmospheric than these three paintings.

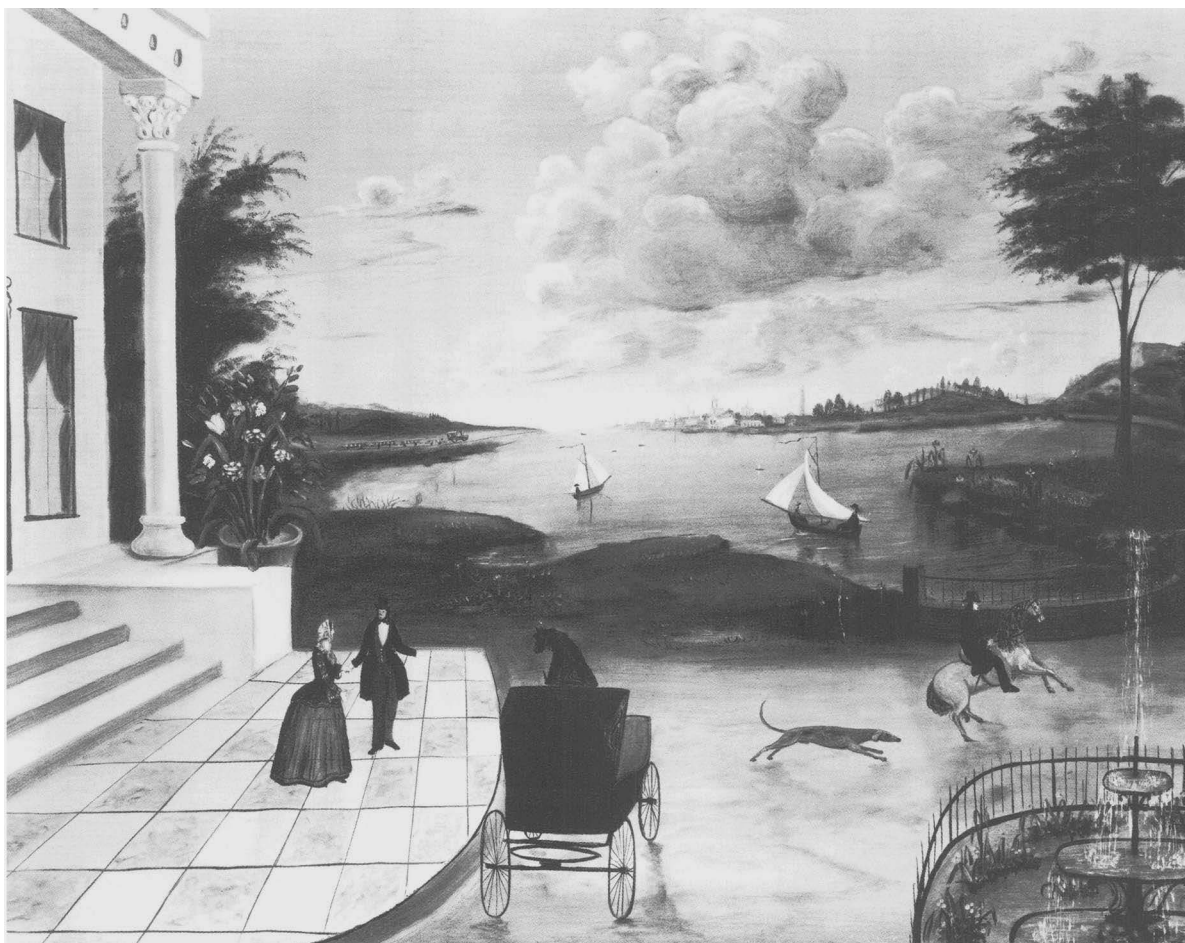
5. For some other American examples of sporting subjects in the National Gallery collection, see *Start of the Hunt* (1953.5.98) and *End of the Hunt* (1953.5.99), by an unknown artist.

6. For a reproduction of the print side by side with the Little painting and another American picture from the same source, see Nina Fletcher Little, *Little by Little* (New York, 1984), 89. The print also served as the basis for a wallpaper design, which is reproduced in Catherine Lynn, *Wallpaper in America* (New York, 1980), 80.

7. Little 1984, 100.

References

1972 Little: 36.



Unknown, *Leaving the Manor House*, 1959.11.10

1959.11.10 (1545)

Leaving the Manor House

c. 1850/1855
Oil on canvas, 68.6 x 86.5 (27 x 34¹/₁₆)
Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The original support is a fine-weight fabric. The ground is a smooth white layer. Faint pencil marks outline the building and its checked terrace and are visible through the oil paint, which is thinly applied in flat loosely brushed layers. There are a few minor losses in the sky.

The absence of significant age cracks and the vividness of the color have raised some question about the age of the painting, but energy dispersive x-ray fluorescence per-

formed on three areas of pigment detected lead and mercury, consistent with a mid-nineteenth-century date.

Provenance: Recorded as from Connecticut. Purchased in 1954 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 86. // *III Masterpieces*, 1968–1970, no. 103.

WHEN THIS PAINTING was acquired by Colonel and Mrs. Garbisch in 1954, it had the title *New Orleans Manor House* and was dated c. 1860 or c. 1865. The elaborate wrought-iron work of the foreground foun-

tain and the situation of the distant city on the bend of a river might well lead one to think of New Orleans. Prominent hills like those in the painting, however, are notably absent from the area around New Orleans, and such a grand plantation house is unlikely to have been located immediately across the Mississippi River from the city.¹ Indeed, the painting probably depicts neither a specific site nor an actual episode, but is a kind of imaginary idyll, a scene of pleasurable diversions bathed in an idealized mood of contentment and prosperity.

Based on the costumes of the couple about to embark on a carriage ride, the painting can be dated to the early 1850s. By this time women's bonnets began to be pulled back from the face, as seen here, but after 1855 the belled shape of the sleeves would have been more pronounced. The curved silhouette of the man's costume also reinforces a date earlier than 1860, when the shape became noticeably boxier.²

Little episodes of activity dot the painting, enlivening the composition: wind fills the sails of the boats on the river, water spurts from the fountain, and the horse at the right engages in spirited prancing. The dog—in a pose reminiscent of American and English sporting prints—bounds across the center of the scene, his four legs outstretched. These elements, together with the broad, fresh palette, give the painting energy and animation.

The artist seems to have had particular difficulty with the accurate depiction of spatial relationships. The two boats closest to shore and the toy-sized boats beyond them, for example, are not far enough apart to warrant the vast difference in their sizes. Similarly, the manor house and the enormous flowers sprouting from the adjacent urn dwarf the figures on the terrace, whose heads, though nearer in space to the viewer, are smaller than the brightly colored blossoms. Another naive passage is the reflection on the water of the couple in the largest boat. Although the man is dressed entirely in black, his reflection is painted half in blue, half in red, like that of his female companion, who wears a skirt and blouse of those colors.

In addition to demonstrating a lack of training, the schematization of the objects in the painting may indicate that the artist did not work before an actual scene or from print sources; instead, the forms probably derive from a combination of memory and imagination. For example, although the imposing building at the left is clearly a Greek Revival country house, the rendering of the Corinthian order is so vague that one must assume the artist was not painting a specific building or

copying a printed image.³ The steam train is also too small and primitive to have a basis in reality. Trains of the period had eight wheels instead of four, and their cars were taller and longer. Here, the artist may have drawn his image from a nineteenth-century cast-iron pull toy.⁴ The foreground carriage, although inaccurately drawn, can be roughly dated on the basis of its "end spring" suspension, recognizable by the elliptical shape of the spring between the two rear wheels.⁵ Similar to a kind of phaeton called a chariottee, the carriage is an indication of the couple's wealth, because to own a carriage before the Civil War required fairly ample means.

ALH

Notes

1. John A. Mahé II, curator, The Historic New Orleans Collection, telephone notes, 22 September 1987, in NGA-CF. Among the other elements in *Leaving the Manor House* that Mahé considers inconsistent with New Orleans are the river-side railroad tracks at the left, the masonry bridge behind the man on horseback, and the shape and placement of the city buildings along the water's edge. While Mahé notes a similarity between the tall tower and waterfront church in the painting and actual structures in New Orleans, he suggests that both the configuration and the location of the buildings are inaccurate. He also believes that no artist of the period would have omitted the distinctive, three-spired Saint Louis Cathedral, a New Orleans landmark.

2. For costume dating, I am grateful to Shelly Foote, Division of Costume, NMAH (letter of 30 July 1987, in NGA-CF).

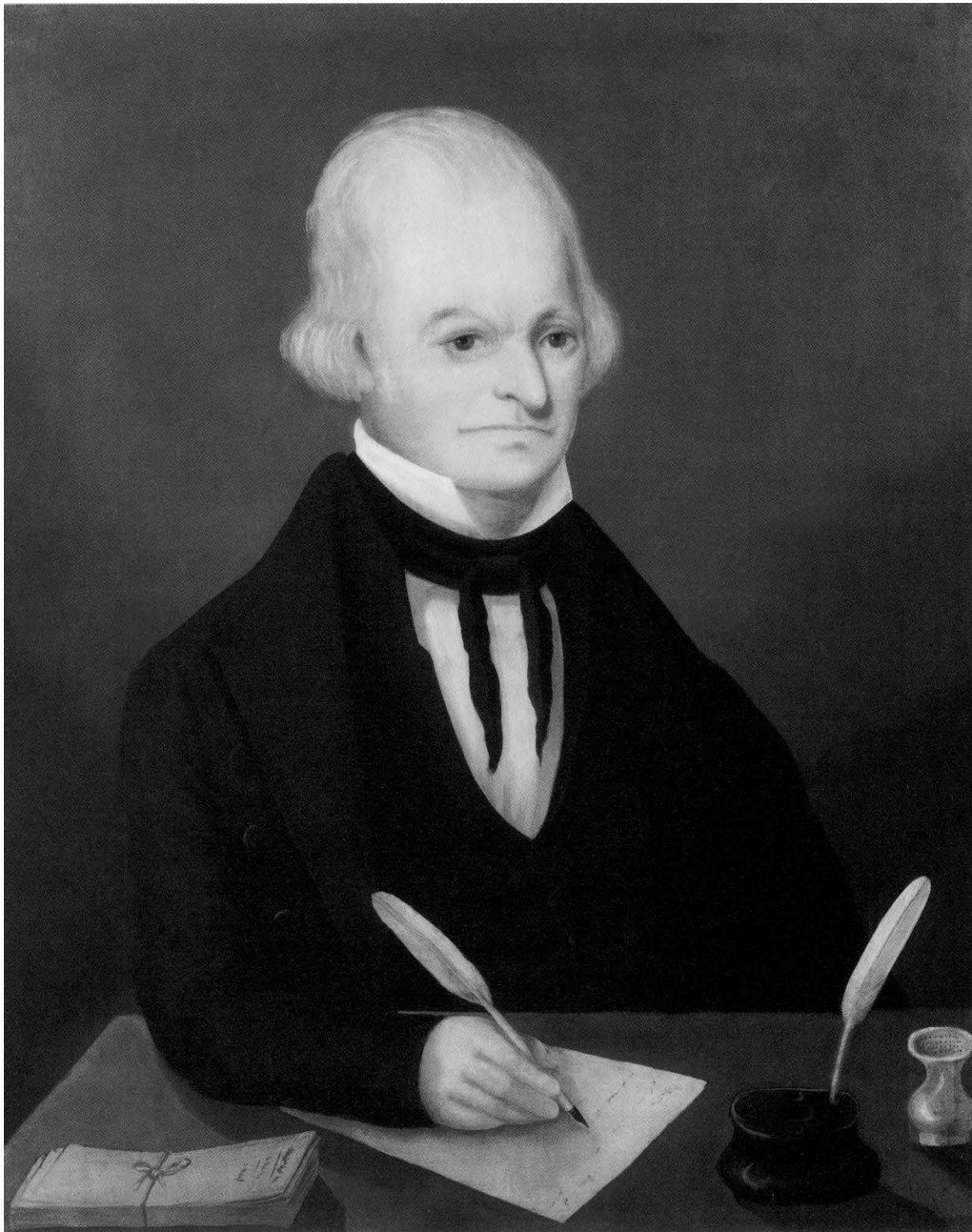
3. Greek Revival style, although commonly associated with southern plantation houses, came close to being a national architectural phenomenon during its most popular period, from 1825 to about 1860; the building in the painting, therefore, is not a reliable indicator that a specific geographic region is intended (architectural historian William C. Allen, Office of the Architect of the Capitol, Washington, letter of 17 August 1987, in NGA-CF).

4. For toys of this type, see Bernard Barenholtz and Inez McClintock, *American Antique Toys: 1830–1900* (New York, 1980), 96–97 and 241–244. Because the train in the painting has a cab, it cannot date much earlier than 1850. Information about mid-century trains was provided by John H. White, Jr., curator, Division of Transportation, NMAH (telephone notes, 10 August 1987, in NGA-CF).

5. Between 1850 and 1865 the shape of this ellipse was, in fact, more rounded and open than the oval form of the spring in the painting. This typically American suspension was very suitable for the light carriages popular in the United States. For information about horse-drawn carriages, I am grateful to Thomas Ryder, editor, *The Carriage Journal* (letter of 29 July 1987, in NGA-CF); Kenneth E. Wheeling, author of *Horse-Drawn Vehicles at the Shelburne Museum* (Burlington, Vt., 1974) (letter of 25 August 1987, in NGA-CF); and Kenneth D. Wells II, executive director, Boyertown Museum of Historic Vehicles, Pennsylvania (letter of 9 July 1987, in NGA-CF).

References

None



Unknown, *The Letter*, 1953.5.79

1953.5.79 (1304)

The Letter

c. 1825
Oil on canvas, 92 x 73.5 (36¹/₄ x 28⁷/₈)
Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting support is a medium-weight canvas. There is a thin white ground over the entire surface. The paint is applied thinly, often wet-into-wet.

The face, hand, and jacket are heavily retouched, and the background and the objects in the foreground exhibit scattered retouching.

Provenance: Recorded as from Pennsylvania. Purchased in 1948 by Edgar William and Bernice Chrysler Garbisch.

THE IMMEDIATE IMPACT of this portrait is in the sitter's unusually high-domed forehead, the treatment of which undoubtedly reflects the interest in phrenology during the early nineteenth century; such blatant exaggeration, not evidenced elsewhere in the painting, could hardly be the result of clumsiness. The study of phrenology, begun about 1807 by the German scientist Franz Joseph Gall, was an offshoot of physiology. Based on the assumption that moral and intellectual character, personality, and behavior were controlled by special faculties located in distinct areas of the brain, phrenology held that the size, protuberances, and especially shape of the skull could be "read" to interpret character. American interest in phrenology grew rapidly beginning in the 1820s and reached its heyday toward mid-century; not surprisingly, a number of artists were interested in and influenced by phrenology (though some satirized it).¹

The artist of this painting, like the enterprising phrenologists who made money by charting heads, probably decided—or, perhaps more likely, was requested—to flatter his sitter by portraying him with a large head (implying high intelligence and/or good moral character). The depiction of the man in the process of letter writing furthers the image of intellect and contemplation, suggesting that he was a member of an accomplished profession. Letter-writing implements, like books and newspapers, have long been employed as props in portraits of men to indicate their literary or professional pursuits.²

The portrait's solemnity is enlivened by the bright red writing table and ribbon fastening the pile of letters, as well as by the copper-colored cloudlike background, not unlike those employed by Erastus Salisbury Field (q.v.). Soft modeling of the man's face and hair and the use of a single light source suggest that the artist, by whom this is the only known work, possessed some degree of training. Whether the apparently exaggerated facial features—the elongated face, puffy, wide-set eyes, large nose, and very wide mouth—were accurately portrayed or a product of the artist's inabilities, is unknown. Though surely unintentional, a humorous parallel exists between the bulbous inkwell and the subject's hairstyle. The cut of the vest and the smooth shoulder line combine to give this a date of c. 1825.³

SDC

Notes

1. For a brief review of the relationship between phrenology and art in nineteenth-century America, see William H. Gerds, *The Art of Healing: Medicine and Science in American Art* (Birmingham, Ala., 1981), 39–42. Among the artists discussed are the New York portraitist John Wesley Jarvis (1780–1840) and the sculptor Hiram Powers (1805–1873). Phrenology also interested caricaturists such as David Claypoole Johnston (1799–1865) and his British contemporary George Cruikshank (see Gerds 1981, 40). For a more extensive discussion of the nineteenth-century mania for phrenology, see Aaron Sheon, "Caricature and the Physiognomy of the Insane," *Gazette des Beaux Arts* 88 (October 1976), 148–149. An excellent in-depth reference on this subject is John D. Davies, *Phrenology: Fad and Science, A 19th-Century American Crusade* (New Haven, 1955).

2. For two eighteenth-century examples in this volume, see unknown artist, *At the Writing Table* (1953.5.75) and The Denison Limner, *Captain Elisha Denison* (1980.62.26). One of many nineteenth-century examples is Horace Bundy's *Vermont Lawyer* (1953.5.4).

3. Shelly Foote, Division of Costume, NMAH (letter of 9 January 1989, in NGA-CF).

References

None

1953.5.88 (1315)

Lexington Battle Monument

1853 or later

Oil on canvas, 70.4 x 78.1 (27³/₄ x 30³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The finely woven fabric retains tacking margins of 1.3–2.5 cm. A thin white ground extends over the tacking edges. The paint is applied in overlying opaque layers with virtually no impasto. The surface exhibits a complex pattern of linear crevice cracking and slight cupping. There are numerous small losses and a significant amount of abrasion in the sky.

Provenance: Recorded as from Massachusetts. Purchased in 1948 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 98. // *Two Centuries of Naive Painting*, Terra Museum of American Art, Evanston, Illinois, 1985, no cat.

ON 19 APRIL 1775 the first battle of the American Revolution was fought at Lexington, Massachusetts.¹ In the brief skirmish on the village green between the British and the local Minutemen, eight colonists were killed. In 1799 the Commonwealth of Massachusetts erected a memorial to those men, the earliest monument dedicated to the soldiers of the Revolutionary



Unknown, *Lexington Battle Monument*, 1953.5.88

War.² It is a short granite obelisk surmounting a square base. The names of the honored dead are inscribed on a marble tablet attached to the south face.

This painting depicts the Lexington monument and common as seen from the south. Two of the three pre-Revolutionary houses depicted still stand today: that of Levi Harrington at the far left and that of Jonathan

Harrington, Jr., who was killed at the battle, at the far right. The house to the left of the monument, which belonged to Daniel Harrington, was torn down in 1875. The stone post-and-rail fence surrounding the common was erected in 1840.³

As was often the case with untrained artists, this painter turned to an earlier pictorial source for his com-

position. It is taken from a wood engraving by Richard P. Mallory in *Gleason's Pictorial Drawing-Room Companion*, published in Boston on 8 May 1852.⁴ The painting is almost a literal copy but for a few small but significant changes. The painter has altered the focus of the image by adding the woman on horseback, perhaps taken from a different print, and depicting the other figures turning their gazes on her instead of contemplating the war memorial. The monument in the painting bears no inscription. Changes in the costumes seem to be the artist's attempt to bring the figures up to date; although the garments in the print date from several years before its publication, those in the painting date from a few years after. The painting, therefore, may have been made in the late 1850s. The naive artist's generalization of details, stylization of forms such as the spiky foreground trees and clouds, and use of bright colors successfully transform a rather pedestrian engraving into an attractive painting.

JA

Notes

1. [This entry is an adaptation of an unpublished essay by E. John Bullard of 14 January 1969, in NGA-CF.]
2. S. Lawrence Whipple, Lexington Historical Society, letter of 6 August 1968, in NGA-CF.
3. See n. 2.
4. "Monuments at Lexington," *Gleason's Pictorial Drawing-Room Companion* 2 (8 May 1852), 304. For a biographical note on Mallory, see Groce and Wallace 1957, 421.

References

None

1955.11.13 (1431)

Liberty

c. 1800/1820

Oil on canvas, 75.9 x 50.9 (29⁷/₈ x 20¹/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is on a medium-weight fabric. Most of the tacking margins remain. The ground is a thick off-white layer that is covered overall by a yellowish green paint layer which underlies the present design. The paint is granular, with occasional large white pigment agglomerates; it is applied in a buttery paste in the flesh tones and lights, with a more liquid, linear application in the details. There is a repaired tear at the lower left, measuring approximately 2.5 cm; there are also small dots of retouching over spots and fly specks in the paint layer.

Provenance: Recorded as from Connecticut. Purchased in 1950 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Art*, Museum of Fine Arts, Houston, 1956, no. 31. // Easton, 1962, no. 35. // *Man: Glory, Jest, and Riddle: A Survey of the Human Form through the Ages*, M. H. De Young Memorial Museum, San Francisco; California Palace of the Legion of Honor, San Francisco; San Francisco Museum of Art, 1964–1965, no. 146. // Carlisle, 1973. // *Politics in Art*, Museum of the Borough of Brooklyn, Brooklyn College, 1984, no. 80. // *American Naïve Paintings*, (IEF) 1985–1987, no. 5, color repro. // Montclair, 1988. // Italy, 1988–1989, no. 5, color repro.

AUGUSTE BARTHOLDI'S (1834–1904) statue in New York Harbor, unveiled in 1886, immediately springs to mind today when thinking about images of Liberty. It derived from specific European sources, among them: Eugene Delacroix's (1798–1863) one-time politically sensitive *Liberty Leading the People*, 1830 (Musée du Louvre, Paris), itself inspired by ancient personifications of Victory; and the figure of Faith from Antonio Canova's (1757–1822) Tomb of Clement XIII, 1787–1792 (St. Peter's Basilica, Rome).

The evolution of the representation of Liberty by American artists, however, began with a very different antecedent called the Indian Queen,¹ who represented the North American continent in European prints and maps from the sixteenth to the eighteenth centuries. She was followed by the Indian Princess, who personified the American colonies and was often given as attributes a bow and quiver of arrows, a Phrygian cap (worn by freed men in ancient Greek and Roman times, and an emblem for republicanism in France), and an American flag. By the 1780s three other female figures derived from antique sources had appeared. The first, designated the Plumed Greek Goddess, signified the American nation until c. 1815. The second was Columbia, and the third was the Goddess of Liberty. An American bald eagle often accompanied Columbia and Liberty after its adoption as part of the official seal in 1782.

Precise identification of Liberty is difficult. Several of her most common attributes—the American flag, the American bald eagle, the liberty pole, and the Phrygian cap—are also the attributes of Columbia. Artists seemed to show little concern for precise differentiation of the two figures, nor did a clear artistic preference for one or the other develop through the years.

The National Gallery painting, however, seems to represent Liberty rather than Columbia/America.² In type it resembles works derived from an engraving by



Unknown, *Liberty*, 1955.11.13

Edward Savage of 1796, titled on the plate, *Liberty in the Form of the Goddess of Youth Giving Support to the Bald Eagle (after the painting, now lost)*.³ Given the large number of naive copies and variants of Savage's print in various media, such as watercolor, Chinese reverse oil painting on glass, painting on velvet, and embroidery, it must have been enormously popular and widely available.⁴

Exact sources for the National Gallery *Liberty* are unknown. It bears some resemblance to the John Hoppner (1758–1810) *Mrs. Jerningham (Lady Stafford) as Hebe* (present location unknown), exhibited at the Royal Academy in London in 1805 and engraved by Henry Meyer in 1809.⁵

The National Gallery painting cannot be precisely dated. However, the dated Liberties that relate to Savage's image come from the first quarter of the century.⁶ The flag adds further evidence for that date. In 1818 the flag officially acquired its present form, with the stars representing the number of states in the Union and the stripes fixed at thirteen. Before then, however, it was the practice to add the stars and stripes alternately with the addition of each new state. The flag in the painting contains seventeen stars and sixteen stripes. Tennessee, the sixteenth state of the Union, joined in 1796; Ohio, the seventeenth, in 1803.

LBF

Notes

1. The Indian Queen, Indian Princess, and Plumed Greek Goddess are terms used in E. McClung Fleming, "The American Image as Indian Princess: 1765–1783," *Winterthur Portfolio* 2 (1965), 65–81, and Fleming 1967, 37–66. For good discussions of Liberty see also Jones 1958, 40–44; Joshua C. Taylor, *America as Art* (Washington, 1976), 3–35; Marvin Trachtenberg, *The Statue of Liberty* (New York, 1976), 63–83; Louis C. Jones, *Three Eyes on the Past: Exploring New York Folk Life* (Syracuse, 1982), 179–194.

2. When Colonel and Mrs. Garbisch donated the painting, the title was *Columbia*. The title was changed to *Liberty* between 1968 and 1972.

3. Savage exhibited his painting of *Liberty* in his Columbian Gallery in New York, 1802 to 1803. A contemporary reviewer gave the following verse as a reference to the subject: "Welcome fair Goddess / to the western shore, / where chains can bind, and sceptres sway no more; / Beneath thy foot th' infernal key be trod, / which erst, doom'd slavery, at the tyrants' nod: / Bid eastern climes adieu—they spurn thy sway; / Here feed thine Eagle in the blaze of day: / So shall the bird of Jove uphold thy name, / And ne'er Columbia yield to Roman fame" (quoted in Rita Susswein Gottesman, "New York's First Major Art Show as Reviewed by its First Newspaper in 1802 and 1803," *New York Quarterly Society* 43 [July 1959], 289–305).

4. On the subject of Liberty by Savage and folk art adaptations, see Homer Eaton Keyes, "Liberty in the Chinese Taste," *Antiques* 20 (November 1931), 298–299; Homer

Eaton Keyes, "More Liberty and a Little Hebe," *Antiques* 21 (June 1932), 257–258; Homer Eaton Keyes, "Hebe Rediviva," *Antiques* 28 (November 1935), 187; and Jones 1958.

5. The painting is reproduced in William McKay and W. Roberts, *John Hoppner, R.A.* (London, 1909), following 138. Both Mrs. Jerningham and Liberty stand in a misty, indefinite space, both lift a bowl up to a majestic eagle on their right, which bends its long neck downward to its left in order to drink, and both are clad in gowns slit high up the skirt to reveal a shapely left leg.

6. Savage may have received initial impetus for his work while in England from 1791 to 1794. During this time he perhaps saw an undated watercolor entitled *Hebe* by William Hamilton (present location unknown; repro. in A. T. Spanton, "William Hamilton, R.A.," *Connoisseur* 21 [May 1908], 39, as in the author's collection), in which Hebe offers drink to her father, Zeus, who has taken the form of an eagle. The gown of Savage's Liberty resembles that of Hamilton's Hebe, and each lady holds a goblet from which an eagle drinks. The differences between the two works are more marked than the similarities, however, although it seems likely that Savage would have known other Hebe paintings.

References

- 1958 Jones, Louis C. "Liberty and Considerable License." *Antiques* 74 (July): 43.
1967 Fleming, E. McClung. "From Indian Princess to Greek Goddess: The American Image, 1783–1815." *Winterthur Portfolio* 3: 62.

1959.11.11 (1546)

Little Girl and the Cat

after 1916/1919

Oil on wood, 52.1 x 36.3 (20¹/₂ x 14¹/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On book: BEST * FRIEND

Technical Notes: The picture is on a single piece of vertically oriented wood, over which a smooth thin layer of white ground was applied. The paint is layered in multiple fluid washes. There are numerous checks in the panel, the paint and ground layers suffer from minute abrasion losses overall, and the surface has been extensively retouched throughout. The design is estimated to be approximately forty to fifty percent overpainted, including large areas of the skirt, hands, and arms, details of the face (particularly the eyes, nose, and mouth), and background. There are also extensive discrete losses in the figure, especially in the hands and skirt.

Provenance: Recorded as from New York City. Purchased in 1956 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 47.



Unknown, *Little Girl and the Cat*, 1959.11.11

AS A RESULT OF technical examination in 1987, *Little Girl and the Cat* can be dated to the twentieth century. Though the style of the girl's costume and the title of the book at the lower left date to the mid-1830s, the presence of titanium pigments in unretouched areas confirms a post-1916 dating.¹ The extensive overpainting has, however, almost completely obscured the work's original colors and design.²

Several formal elements indicate a deliberately primitive style: the large, unmodeled planes of unusually bright and acidic color; the flat, frontal depiction of the girl, book, and cat; the dark, crude outlining; and the

stylized shadow patterns on the girl's face, neck, pantaloons, and ankles. The inclusion of *The Best Friend*, a children's book popular in the 1830s, and of the common decorative (and often symbolic) convention of one flower separated from a bunch are deliberate attempts to convey the appearance of an early nineteenth-century naive painting.³

SDC

Notes

1. Titanium, which was not commercially available until 1916–1919, was found by energy-dispersive x-ray fluorescence in areas that were judged to be unretouched areas of the painting. Other National Gallery paintings which have been redated due to the presence of titanium white include *After the Wedding in Warren, Pennsylvania* (1980.61.10) and *Boston and North Chungahochie Express* (1971.83.12), both by unknown artists.

2. The reasons for and circumstances of the extensive overpainting remain unknown, and are especially enigmatic given the relatively recent execution of the painting. It is possible that the retouching was part of the forger's effort to produce a convincing painting.

3. *The Best Friend* was anonymously written for the American Sunday School Union, Philadelphia, who published it in 1831 and again in 1833. A rose separated from a bunch frequently symbolized death in nineteenth-century American painting, but flowers such as these were also often employed simply as a design element.

References

None

1953.5.72 (1295)

Little Girl in Blue Dress

c. 1840

Oil on canvas, 26.2 x 21 (10³/₁₆ x 8¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The twill-woven fabric is attached to a four-member, mortise-and-tenon, butt-ended stretcher which may be original. The white ground is thick and smooth. The paint is applied in layers. A small amount of impasto is present in the lace borders of the dress. Some large areas of damage in the background and proper left sleeve have produced a marked difference in the paint texture. There is some retouching beneath the neck and in the hair on the proper left side.

Provenance: Recorded as from Connecticut. Purchased in 1947 by Edgar William and Bernice Chrysler Garbisch.

THIS SMALL PORTRAIT, curiously bordered by spandrels at the bottom but not the top, is typical in other ways of early nineteenth-century children's por-



Unknown, *Little Girl in Blue Dress*, 1953.5.72

traiture. The red-haired girl, simply posed and fingering a pink rose, confronts the viewer with a direct gaze. The artist has cleverly eliminated the problem of positioning the right arm by placing it out of sight, behind the child's back. The style of the blue dress, gathered at the bodice and waistline and baring the girl's shoulders, was typical in the late 1830s, when necklines and waistlines had been lowered from the higher styles of the Empire period.¹ It continued somewhat later for children. No other works by this hand are known.

SDC

Notes

1. See Estelle Ansley Worrell, *Children's Costume in America 1607-1910* (New York, 1980), 75-76, 103-104. Sturtevant Hamblin's *Sisters in Blue*, c. 1840 (1978.80.19) shows dresses with eyelet-edged bodices almost identical to this one, though their sleeves vary slightly from the flared ones here. Off-the-shoulder styles were common in children's daywear, whereas women only wore them for evening dress. Shelly Foote, Division of Costume, NMAH, confirmed this dating (letter of 14 March 1988, in NGA-CF).

References

None

1953.5.65 (1288)

Little Girl with Doll

c. 1800/1820

Oil on wood, 51.7 x 42.9 (20³/₄ x 16⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a single piece of yellow poplar with vertically oriented grain.¹ Three metal battens have been attached to the reverse, which is coated with a thick layer of wax. The paint layer, applied over a thin white ground, is slightly textured; the surface of the dress has a rough, grainy texture apparently caused by the addition of sand to the paint. The dress cuffs and beads are slightly impasted. The painting is in good condition though the panel is slightly warped. The ground and paint layers suffer from minimal loss at the edges; a small retouched loss is located above the sitter's right eye.

Provenance: Recorded as from New England. Purchased in 1948 by Edgar William and Bernice Chrysler Garbisch.

NO OTHER WORKS have been attributed to the maker of this simple portrait. Clothed in a plain red dress typical of the first two decades of the nineteenth

century² and wearing coral beads, the girl displays her doll with her left hand. The placement of her lower right arm is difficult to interpret.

In the early nineteenth century, the educational value of dolls, rather than the idea of play for play's sake, was emphasized. Girls were encouraged to play with dolls and their accoutrements as training for motherhood and its attendant tasks.³

SDC

Notes

1. A wood native to eastern North America; identified by National Gallery Science Department.

2. The dress, which falls straight from neckline to hem, shows little detail of style and could date anywhere from 1800 to 1820, according to Shelly Foote, Division of Costume, NMAH (letter of 14 March 1988, in NGA-CF). According to Estelle Ansley Worrell, *Children's Costume in America 1607-1910* (New York, 1980), 52-53, the style was one of two basic designs for little girls' dresses after the turn of the century, the other having a high waist. The girl's short hair, brushed toward the face and onto the cheeks, was also typical of the early nineteenth century; for girls, it was known as the "Titus" and was most popular from about 1810 to 1820, and for boys the "Brutus," seen from about 1820 to 1840 (see unknown artist, *Boy in Blue* 1953.5.60).

3. One moralist of the period, Madame de Genlis, wrote: "Children of 10 or 12 years of age should be taught house-keeping, cookery, accounts, washing, ironing, and weighing out medicines in their play hours with small dolls' furniture and utensils" (from *Parents' Friends* [Philadelphia, 1803], as quoted in Karen Hewitt and Louise Roomet, *Educational Toys in America: 1800 to the Present* [Burlington, Vt., 1979], 107).

References

None

1953.5.64 (1287)

Little Girl with Flower Basket

c. 1830

Oil on wood, 35.6 x 26 (14 x 10¹/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is on a wood panel, the reverse of which is stained dark brown and has been waxed. No ground layer is visible, and the wood grain of the support is seen through the paint in some places. The thin paint is slightly textured, with low brushwork in the flowers and the lace of the cap and collar. The panel has a slight convex warp. Retouching to conceal abrasion is pre-



Unknown, *Little Girl with Doll*, 1953.5.65



Unknown, *Little Girl with Flower Basket*, 1953.5.64

sent in the background and scattered throughout the figure, but the picture has no flake losses.

Provenance: Recorded as from Detroit. Purchased in 1950 by Edgar William and Bernice Chrysler Garbisch.

IN THIS SMALL PORTRAIT of a girl wearing an elaborate lace cap and collar,¹ the child's strongly defined mouth and the delicate shading around her face contrast with the loose handling of paint in the costume and flowers. This technique lends a fresh, quickly painted feeling to the picture, especially to the red and blue flowers (apparently peonies). The long, sure brushstrokes on the smooth surface of the wood cause the flowers to resemble those on toleware, suggesting that the artist may have also worked as a decorator of this japanned metalware.² The difficulty of painting the girl's hands has been eliminated by hiding them in the basket of flowers.

SDC

Notes

1. The drop-waisted dress with short puffy sleeves was typical of about 1830, and the ornate double-edged mull cap dates from the early 1830s, according to Shelly Foote, Division of Costume, NMAH (letter of 14 March 1988, in NGA-CF).

2. Toleware, which originated in Europe in the eighteenth century, was produced in New York and New England in the eighteenth and nineteenth centuries in the form of lampshades, vases, and trays. For more information on toleware and reproductions of a wide variety of examples, see Clarence P. Hornung, *Treasury of American Design and Antiques* (New York, 1986), 415–439; see especially fig. 1483.

References

None

1953.5.62 (1285)

Little Miss Wyckoff

c. 1830

Oil on canvas, 75.8 x 64.2 (29 ³/₄ x 25 ⁵/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The picture is executed on a tightly twill-woven support with the tacking margins intact. The beige-colored ground does not completely fill the interstices of the woven support. The paint is thinly applied in fluid, opaque layers with virtually no texture or impasto. The surface tonality of parts of the background is modified by an underlayer of red-brown opaque paint. The painting is

in good condition with some overall traction crackle. The paint layer is abraded and retouched, with broadly applied overpaint at right and left background, and along the left profile of the girl's cheek.

Provenance: Recorded as from New Jersey. Purchased in 1948 by Edgar William and Bernice Chrysler Garbisch.

THE SITTER OF THIS PAINTING has traditionally been identified as Miss Wyckoff and, given the work's provenance, she would seem to have been a descendant of the Dutch family by that name which settled in central New Jersey in the early eighteenth century.¹ Other members of the Wyckoff clan settled in New York State and in Pennsylvania, but the majority lived in New Jersey, especially in Middlesex, Somerset, and Hunterdon counties.²

The portrait exhibits several similarities to the oils and pastels of the New Jersey portraitist Micah Williams (1782–1837). Provenance, too, suggests a connection to Williams, who worked primarily in and around New Brunswick, but of whom little else is known. Many of his subjects were New Jersey residents of Dutch extraction, and his native New Brunswick was part of both Middlesex and Somerset counties, in both of which many Wyckoff families lived around the time the portrait was painted.³ However, the scarcity of signed oils (only two have been located),⁴ the variations in his oeuvre, and the absence of specific sitter and provenance information prohibit an attribution.⁵ Most works attributed to him are pastel portraits characterized by standardized poses and little background detail, but which are distinguished by subtle facial modeling and distinctive coloring.

Miss Wyckoff's strongly defined, squarish eyebrows, delineated with individual strokes; the eyelashes comprised of small dots of black paint; the large, softly curved ears with kidney-shaped openings; the clear definition of the upper-lip cleft; and the well-defined lower eyelids are all found in Williams' works, both in his more common bust-length pastels and in his few known full-length portraits, which generally depict children.

A firmly attributed, though unsigned, full-length standing oil portrait that descended in Williams' family, *Girl in Red with Cherries* (c. 1832),⁶ bears significant similarities to *Little Miss Wyckoff*. Both have a green-gray background; a baseboard; a red and green patterned floor covering;⁷ a related red, green, and natural-colored basket; similarly handled fruit; and stylized shadows, including those within the dress and those cast on it by the girl's arms. Their faces feature



Unknown, *Little Miss Wyckoff*, 1953. 5.62

large, dark eyes, heavy eyebrows, and cheeks with high color. The triangular shape and stylized treatment of the drapery, the skirted stool; the baseboard; the green-gray background; as well as a similarly proportioned and positioned child, appear in the attributed pastel, *Portrait of a Baby in a Lace Bonnet* (present location unknown; sale, Sotheby's, New York, 19–22 November 1980, no. 1052). *Child of the Woodfield Family*, an unsigned pastel in the collection of the Monmouth County Historical Society, also includes this skirted stool and distinctive drapery shape and treatment.

There are some significant differences between *Little Miss Wyckoff* and Williams' works. His sitters often join their hands or clasp them together around an object, whereas Miss Wyckoff does not. Her proportions and her placement on the stool are more awkward than those of the children in the portraits mentioned above, and the handling of her facial features is somewhat heavier. However, because Micah Williams' oils differ widely from each other as well as from his pastels, and given the Wyckoff family's great numbers in New Jersey, it is possible that Miss Wyckoff was painted by this prolific portraitist.⁸ Until more signed oils by Williams come to light an attribution cannot be confirmed.

SDC

Notes

1. The first Wyckoff to settle in New Jersey was Pieter Wyckoff (c. 1675–1759); he was the grandson of the founder of the family in America, Pieter Claesen Wyckoff (c. 1625–1759), who arrived in Albany from Amsterdam in 1637. For more information on the family, see Mr. and Mrs. Milton Barzaleel Streeter, eds., *The Wyckoff Family in America: A Genealogy* (Rutland, Vt., 1934).

2. The 1830 United States Census shows eighty-two household heads named Wyckoff in New Jersey, as compared to thirty-five in New York State, and only one in Pennsylvania (the many spelling variations of Wyckoff are not included in these totals).

3. According to Shelly Foote, Division of Costume, NMAH (letter of 14 March 1988, in NGA-CF), the cut of Miss Wyckoff's dress dates from c. 1830, and the waist inset embroidery was common in the 1820s. This general style of dress is dated to the 1830s by Estelle Ansley Worrell, *Children's Costume in America 1607–1910* (New York, 1980), 81, fig. 115.

4. See *Portrait of a Gentleman*, c. 1819–1829 (The Newark Museum; *American Art in the Newark Museum: Paintings, Drawings and Sculpture* [N.J., 1981], 82) and *Solomon Avery*, c. 1820–1825 (AARFAC; Rumford 1981, cat. no. 170).

5. The similarity to Williams' work was first suggested by Mary Black in 1982, on a visit to the National Gallery (notes in NGA-CF). Folk art scholar Nancy Dorer, who has studied Williams' work extensively, said that she "would not be uncomfortable" with an attribution to Williams (visit to the National Gallery, 15 October 1987, notes in NGA-CF). Dorer also stated that the few known paintings by another New

Jersey contemporary of Williams, James Van Dyck (life dates unknown), are stylistically similar to some by Williams, and that he, too, often places his sitters in corners. Nevertheless, so little is known about Van Dyck and so few examples of his work have been identified that a connection to him cannot be made at this time.

For more information on Williams, see Irwin F. Cortelyou, "A mysterious pastellist identified," *Antiques* 66 (August 1954), 122–124, and his "Notes on Micah Williams, Native of New Jersey," *Antiques* 74 (December 1958), 540–541.

6. Jane Voorhees Zimmerli Art Museum, Rutgers, The State University, New Brunswick, New Jersey. Reproduced in Norman L. Kleeblatt and Gerard Wertkin, comp., *The Jewish Heritage in American Folk Art* [exh. cat., MAFA and The Jewish Museum] (New York, 1984), color pl. 15.

7. The floor covering, like that depicted by an unknown artist in *Boy in Blue* (1953.5.60), could be either a woven carpet or a painted floor cloth, according to Rita Adrosko, curator, Division of Textiles, and Rodris Roth, curator, Division of Domestic Life, NMAH (joint letter of 17 December 1988, in NGA-CF). The painted canvas cloths were meant to imitate woven carpets.

8. Williams' two signed oils (see n. 4) differ markedly from each other. The treatment of the eyebrows, eyes, and ears in the Newark picture is not unlike that in *Little Miss Wyckoff*. Furthermore, Williams' pastel portraits of children seated on ruffled stools, such as *Portrait of a Baby in a Lace Bonnet* (see text) seem inferior in quality to the pastel bust portraits.

References

None

1953.5.93 (1322)

Mahantango Valley Farm

late nineteenth century

Oil on window shade, 71.1 x 92.2 (28 x 36³/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a fine fabric, with a thin white ground overall. The paint application is thin and fluid in the fields but heavy and impasted in the highlights and details. A few tears have been repaired, filled, and inpainted.

Provenance: Recorded as from a farmhouse in Mahantango Valley, Pennsylvania (John H. Chamberlain, Delaware Water Gap, Pennsylvania), by whom sold in 1947 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 102. // *Painting and Sculpture from American Federation of Arts Trustee Collectors*, traveling exhibition, 1959–1960, no cat. // 101 *Masterpieces*, 1961–1964, no. 93, color repro. // Palm Beach, 1967. // 111 *Masterpieces*, 1968–1970, no. 100. // Tokyo, 1970. // *Spokane World Exposition*, 1974, no cat. // *American Naive Paintings*, (IEF) 1985–1987, no. 6, color repro. // Italy, 1988–1989, no. 6, color repro.



Unknown, *Mahantango Valley Farm*, 1953.5.93

THE TITLE OF THIS WORK is derived from the region in which it and another landscape by the same unknown painter, *Farmhouse in Mahantango Valley* (1953.5.94), were found. The Mahantango River is located in central Pennsylvania, running into the Susquehanna about halfway between Sunbury and Harrisburg. Its farming valley was settled largely by Pennsylvania Germans and their descendants.

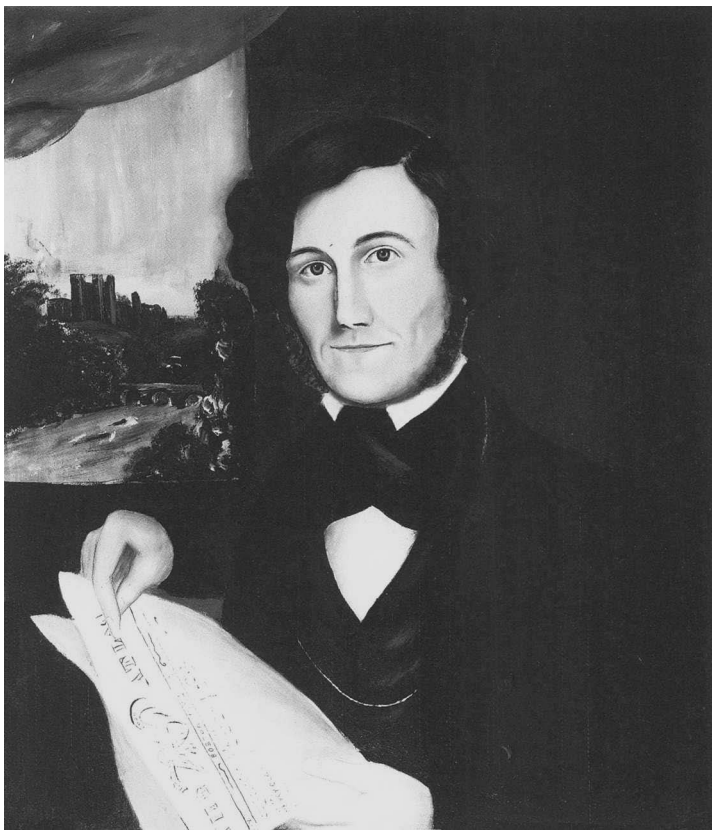
Painted by an unschooled artist, this work contains occasional crude passages (such as the face of the woman walking down the road), disparities of scale (for example the huge cows and bull in the foreground and the large birds, presumably pigeons, roosting on the roof of the farmhouse), and a primitive perspective with

no single vanishing point. Yet the painting overall is lively and has a pleasing geometrically abstract quality, as well as an abundance of details. In some areas the artist has used an instrument, probably a paintbrush handle, to incise designs. This is particularly noticeable in the tree stump and single tree at left. The bright green and brick red colors which predominate in this painting are reminiscent of those used in some Pennsylvania German painted furniture.

DC

References

1988 Wilmerding, John. *American Masterpieces from the National Gallery of Art*. 2d. ed. New York: 96, color repro. p. 97.



Unknown, *Man Named Hubbard Reading "Boston Atlas,"* 1978.80.2

1978.80.2 (2736)

Man Named Hubbard Reading "Boston Atlas"

1843 or later

Oil on canvas, 74.3 x 66 (29 1/4 x 26)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On newspaper: *E PLURIBUS UNUM / THE ATLAS / [NO.] [] XVIII Boston May 3, 184[3]. / WHIG PRINCIPAL / FOR PRESIDENT / HENRY CLAY*

Technical Notes: A pink ground layer covers the entire canvas; it is visible in the sky, the landscape, the hands, the face, and around the outline of the sitter. In general the paint is thinly applied, with light impasto in the landscape and hair. The head and body appear to have been painted

first, then the newspaper, followed by the gray background. The background also overlaps the landscape, indicating this as an early stage. The tree forms appear to have been blocked in directly onto the ground with thin black paint. The sitter's right shoulder and elbow were painted out when the background was applied. Brick red was applied over these areas, perhaps in an attempt to simulate the ground for subsequent repainting, in which case the painting may be unfinished.

The painting is in good condition with only scattered pinhole losses, which have been inpainted. The paint layer contains only minor age and drying cracks. Overall, there are none of the aging characteristics expected of a mid-nineteenth-century painting.

Provenance: Recorded as from Massachusetts. (Robert Schuyler Tomkins, Sheffield, Massachusetts), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

ONCE THOUGHT TO HAVE BEEN painted by Erastus Salisbury Field (q.v.), this painting is now considered to be the attempt of an unidentified artist to imitate the compositional and stylistic conventions found in Field's work, especially his portrait of Ashley Hubbard of 1837 (fig. 1).¹ Although the date on the newspaper of the National Gallery portrait indicates an execution date in the early 1840s, at least one costume detail—the downturned collar—suggests that the artist was working somewhat later.² The costume error, combined with the lack of typical aging characteristics (see Technical Notes) and the fresh, loosely painted nature of the work, suggest a dating later in the nineteenth century or even in the twentieth.³

With the exception of the placement of the curtain and landscape background,⁴ the two portraits follow the same compositional formula. The end result, however, is quite different in each. Most noticeably, the National Gallery portrait seems to lack underlying structure. Whereas Ashley Hubbard, like most of Field's subjects, is an erect and commanding presence, casting a piercing stare at the viewer, the slump-shouldered sitter of the National Gallery canvas leans slightly to the left and does not fill the picture space as surely and squarely as does his counterpart. The geometric clarity which characterizes Field's portrait—the sitter's upright posture balanced by the horizontals of the chair rail, balcony sill, and horizon line, and the echoing diagonals of the stiffly folded newspaper and the curving drapery—is nowhere present in the anonymous work.

Field's characteristic treatment of anatomical details and his tight execution are also transformed in the hands of the unidentified painter. The latter has substi-



Fig. 1. Erastus Salisbury Field, *Ashley Hubbard*, c. 1837, oil on canvas, Historic Deerfield, Inc., Deerfield, Massachusetts

tuted harshly modeled jowls for Ashley Hubbard's gently dimpled cheeks and pointed for squared-off fingers. He has also skewed the placement of the eyes, which are unsuccessful attempts at Field's signature half-moon-shaped ones. Contrasted with Field's adept rendering of anatomy is the awkward representation of the sitter's right side; the angle of the forearm makes it seem unconnected to the shoulder, which has all but disappeared. The loose, clumsy handling of paint throughout contrasts sharply with Field's assured application of small, even brushstrokes. Even the newspaper, painted with little attention to detail and unfaithful to its source, is completely unlike the stiff, meticulously painted one in *Ashley Hubbard*.⁵

SDC

Notes

1. The newspaper in *Ashley Hubbard* bears the date 1837. Field earlier used a similar composition in his portrait of Still-

man Field, who holds the *Boston Courier*, 1836 (private collection; Mary Black, *Erastus Salisbury Field: 1805–1900* [exh. cat., Museum of Fine Arts], Springfield, Mass., 1984, fig. 22), although he omits the landscape background.

The 1843 date and Boston newspaper in the National Gallery portrait combine to make an assignment to Field highly unlikely, since between 1841 and 1848 the artist was living and working in New York City and not in his native Massachusetts.

2. According to Shelly Foote, Division of Costume, NMAH, the way the shirt collar folds over the cravat is highly unusual for the 1840s when collars were supposed to stand up, with the top edges against the neck. All of Field's other known portraits of men show standing collars, leading Foote to suggest that this detail could represent a misunderstanding on the part of an artist working at a later time. Otherwise, she found nothing unusual in the style of the sitter's costume or hair (letter of 11 July 1988, in NGA-CF).

3. Pigment analysis through x-ray fluorescence yielded no conclusive evidence of a later date. Though less likely than the later dating, another possibility is that this painting was executed by a contemporary of Field, perhaps a member of the Hubbard family, who knew the two paintings cited in n. 1 and was trying to emulate Field's style.

4. The inclusion of a castle in the landscape is unlike Field, who rarely employs landscapes in his portraits and, when he does—as in *Ashley Hubbard*—makes them realistic.

5. Nor is it like that in *Stillman Field* (see n. 1). Identified in the painting only as *The Atlas* of Boston, the paper most closely corresponds to *The Daily Atlas* of that city. The nameplate in the painting is a schematic version of that of the actual newspaper, in which the eagle faces the opposite direction and bears a sash, which reads "Boston," across its breast. At the top of the second column from the right of the 2 May 1843 issue appears the complete version of the headline seen in the painting: "NATIONAL NOMINATIONS. / FOR PRESIDENT. / HENRY CLAY. / FOR VICE-PRESIDENT. / JOHN DAVIS . . ." This advertisement appeared at the top of every front page in 1843, and undoubtedly in every subsequent issue up to the Whig convention in May 1844, when Clay earned the nomination.

Despite the artist's attempt to replicate the nameplate and headlines of the newspaper, the correct 1843 volume number would be eleven; eighteen would have belonged to an 1849 issue, by which time the eagle had been eliminated from the masthead. Furthermore, Clay's second and last attempt to gain the Whig nomination was in 1848.

References

1985 *American Naive Paintings from the National Gallery of Art* [exh. cat., NGA]: 23, as attributed to Field.



Unknown, *Man of Science*, 1971.83.8

1971.83.8 (2571)

Man of Science

1839

Oil on canvas, 99.7 x 85 (39 1/4 x 33 1/2)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscription

At lower left: *M[]anz. fecit / []9*

Technical Notes: The moderate-weight, even-threaded support is grounded with a very coarse granular gray material. The paint is thinly applied with very little texture or impasto except in the seat of the chair. The texture of the ground can be seen through the thinner, darker colors. The work shows evidence of horizontal cupping of the paint layer, which may follow old structural problems of the support, possibly caused by rolling. Examination under ultraviolet light indicates that all four edges have been repainted and that there has been rather extensive retouching to cover abrasion on the black suit.

Provenance: Recorded as from New York. (Argosy Gallery, New York), by whom sold in 1960 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *101 Masterpieces*, 1961–1964, no. 71, color repro., as *M. Kranz (?)*. *111 Masterpieces*, 1968–1970, no. 57, as above. *11 Tokyo*, 1970. *11 Carlisle*, 1973.

THE REMAINS OF THE DAMAGED signature do not reveal the identity of the painter of this unusual portrait. The former reading, M.(?) Kranz, was merely one of several reasonable solutions to the puzzle; no artist by this name has been discovered.

Man of Science is the only known work by this painter, who probably had limited formal training. Although his use of linear perspective is awkward, he demonstrates some ability to represent the behavior of light and atmosphere. The artist has also undertaken an ambitious composition, full of detail. He has modeled the sitter's face fully and convincingly. Like many naive portraitists, however, the painter has treated the body more summarily, with the head a bit too large, and the hands too small. The artist's difficulty with drawing the human body is also seen in the poor foreshortening of the left leg.

Only the last digit of the date, a nine, can be read with certainty. The third digit appears to have been a three. A date of 1839 would be supported by the scientific apparatus depicted here, which would have been in use in America at that time.¹ The large structure on the table at the right is a universal furnace, and beside it is a Woulfe bottle, named for its inventor, chemist Peter Woulfe (Ireland, 1727–London, 1803). Woulfe first re-

corded his experimentation with this vessel in 1767, and its earliest use in Paris dates from 1773.² The Woulfe bottle, still used in a modified form today, is associated with experiments in which gases are generated and either isolated, or dissolved in water. The study of gases was a particularly important field of scientific investigation in the late eighteenth and early nineteenth centuries.

The prominence of the chemical equipment in this portrait indicates that the sitter was primarily a chemist, but the artist has included a wide variety of apparatus for the study of other sciences as well. Among this scientist's diverse interests were astronomy, suggested by the telescope beneath the table, meteorology, indicated by the thermometer by the window, and geography, denoted by the globe, maps, and compass in the foreground.

The combination of a chemical furnace with maps and a compass suggests that the sitter may have been a chemist-mineralogist-surveyor.³ Of the five Americans known to be working in that area in the nineteenth century, only Charles T. Jackson (1805–1880), the first state geologist for Maine, New Hampshire, and Rhode Island, resembles the man in this portrait.⁴ The resemblance, however, is not sufficiently strong to make a definitive identification.

JA

Notes

1. I am grateful to the following authorities on the history of science for their assistance over the summer of 1984 in identifying the equipment and dating its use (see notes and correspondence in NGA-CF): Michael J. Boersma, science researcher/writer, Museum of Science and Industry, Chicago; Lillian A. Clark, collections administrator, History of Science Collections, Cornell University; Aaron J. Ihde, emeritus professor, Chemistry and History of Science, University of Wisconsin; Robert P. Multhaupt, Senior Scientific Scholar, NMAH; Robert Sigfried, professor, History of Science, University of Wisconsin; and Arnold Thackray, director, Center for the History of Chemistry, University of Pennsylvania.

2. See E. L. Scott, "Peter Woulfe," in *Dictionary of Scientific Biography* (New York, 1976), 14: 508–509, and James Partington, *A History of Chemistry*, 4 vols. (London, 1961–1964), 2: 300.

3. This suggestion was made by Thackray (see n. 1).

4. His photograph appears in *The American Geologist* 20 (August 1897), pl. 4.

References

None



Unknown, *Maria*, 1953.5.46

1953.5.46 (1262)

Maria

c. 1790

Watercolor, pen, and ink on silk, 38.4 x 29.2 (15 1/8 x 11 1/2)
Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At bottom center: *MARIA.*

At bottom left: *Maria's Portrait Reader here's design'd / A gentle form a sentimental mind*

At bottom right: *Deep melancholy on her Reason preys / While over Rocks and Deserts oft she strays*

Technical Notes: The design is executed with paint/pigment and ink on a fine, plain-weave silk fabric. Much of the design is made up of pen and ink drawing techniques—shading and hatching. The lines are fairly crisp, with only a small amount of bleed showing in a few of the densely pigmented areas near the outermost edges. That the medium did not flow into the neighboring fibers may be either due to some characteristic of that medium, or to a presizing of the silk before the picture was executed. Some of the highlighted areas, such as the folds of the dress, appear to have been augmented with an opaque white pigment.

The crystalline surface appearance could be the result of the sizing, the paint/pigment, the silk fibers, a surface coating, or a penetration of the fibers with a heat-sealant adhesive. Conservation treatment in 1986 included removing the piece from its previous mount and heat-sealing it to a Paraloid B72 impregnated piece of silk crepeline. There are some small areas of loss, reconstructed with dyed crepeline adhered to the heat-sealed crepeline support material, and shatter tears at the top left border, along the left side near the tree trunk, in the dark brown area of the hole in the tree trunk, as well as minor disruption in the dark areas at the bottom of the drawing. Under the stereo microscope, damage to the silk fibers of the ground in the dark areas of the ink drawings is visible. This is probably due to the degradation of the fibers by the inorganic and organic acids of the ink composition in combination with light and humidity.

Provenance: Recorded as from New York. Purchased in 1948 by Edgar William and Bernice Chrysler Garbisch.

THE SUBJECT OF THIS PAINTING is the story of Maria from *A Sentimental Journey Through France and Italy*, by Laurence Sterne (1713–1768), published in London in 1768.¹ Sterne's humorous and tenderly emotional works were an immense popular success, in spite of critics' accusations of vulgarity. Their widespread fame, both in Sterne's native England and abroad, is confirmed by the wealth of images that illustrate passages from his texts, mostly produced in the late eighteenth and early nineteenth centuries. In America, Sterne's works were appreciated by all levels of society, including the very highest. Even George Washington felt their appeal; five round engravings based on the *Sentimental Journey* adorn his bedroom at Mount Vernon.²

Of Sterne's stories, none was as popular among artists as that of Maria. In the *Sentimental Journey*, Parson Yorick, Sterne's autobiographical character, seeks Maria, whom he has never met, but who, he has heard, is a pitiful creature deserted by both her lover and her goat, and in mourning over the loss of her father. Sterne's text is followed closely in this portrayal:

*When we had got within half a league of Moulins, at a little opening in the road leading to a thicket, I discovered poor Maria sitting under a poplar—she was sitting with her elbow in her lap, and her head leaning on one side within her hand—a small brook ran at the foot of the tree . . . She was dressed in white, and much as my friend described her, except that her hair hung loose, which before was twisted within a silk net. She had, superadded likewise to her jacket, a pale green ribband which fell across her shoulder; at the end of which hung her pipe.—Her goat had been as faithless as her lover; and she had got a little dog in lieu of him, which she had kept tied up by a string to her girdle; as I look'd at her dog, she drew him towards her with the string—"Thou shalt not leave me Sylvio," she said.*³

The appeal of this subject in America may be attributed in part to its close affinity to the popular mourning picture. As Maria laments her father's death, she assumes a pose of archetypal mourning figures, leaning on one elbow.⁴ Schoolgirl artists, the principal producers of memorial watercolors and embroideries, were also responsible for most representations of Maria, usually in these same media.⁵

Most early editions of Sterne's works were not illustrated. Some prints, such as the widely circulated *Maria* engraved by William Wynne Ryland after a painting by Angelica Kauffmann (published in London in c. 1779), were available to American artists.⁶ The National Gallery picture and at least ten others by distinctly different hands, share the composition of a print published in London in 1787 by Robert Sayer (active mid-late eighteenth century), but reversed.⁷ One, in the collection of Colby College, bears the same inscription as the National Gallery example.⁸ While the artist of the Colby painting has imitated stitchery with the brushwork, the unknown maker of the National Gallery picture has relied on line, in imitation of engraving; many of the darkest areas are shaded with cross-hatching, and the sky to the left is rendered with closely placed parallel lines. The motif of Maria and her dog looking into each other's eyes, found in all examples, also appears in other renderings of this subject, but with different surroundings.⁹

JA

Notes

1. For a biography of Sterne, see A. F. Pollard, "Laurence Sterne," in *Dictionary of National Biography* (London, 1898), 54: 199–223. The story of Maria appears not only in the *Sentimental Journey*, but in the ninth and final book of *The Life and Opinions of Tristram Shandy, Gentleman*, published in

London in 1767. The description of Maria in *Tristram Shandy*, however, is different and is not the passage depicted here.

2. *The Mount Vernon Ladies' Association Annual Report* (1976), 21, 36.

3. Laurence Sterne, *A Sentimental Journey Through France and Italy by Mr. Yorick* (London: T. Becket and P. A. Dehon, 1768), 170–172.

4. Many examples of mourning figures leaning on their elbows may be seen in Schorsch 1976.

5. Some schoolgirl artists who produced signed portrayals of Maria include: Maria Jervis of Philadelphia (embroidery collection of Mrs. Charles Gilman; *Antiques* 7 [April 1925], frontispiece); Sarah Lawrence of Concord, Massachusetts (watercolor on board[?], present location unknown; sale, Sotheby's, New York, 21 April 1978, no. 548); Lydia Hosmer also of Concord (embroidery, Concord Antiquarian Society Museum, Massachusetts; Nancy Dodge Hartford, "The Concord Antiquarian Society and its Museum," *Antiques* 106 [December 1974], 1021); and Ann Faulkner (painted and embroidered picture, 1814, present location unknown; sale, Sotheby's, New York, 26 June 1987, no. 8).

6. Jane C. Nylander, "Some Print Sources for New England Schoolgirl Art," *Antiques* 110 (August 1976), fig. 1. For examples of American works after Ryland's print, see: embroidery by an unknown artist, sale, Sotheby's, New York, 31 January 1975, no. 439; *Antiques* 75 (February 1959), 221, artist and medium not specified; and signed A. Michel, sale, Sotheby's, New York, 28–31 January 1981, no. 1122. For a discussion of potential print sources see Rumford 1988, 225, note 2.

7. Print no. 1477, Lewis Walpole Library, Farmington, Connecticut; inscribed 204 in the lower left corner and across the bottom: *MARIA / Published 23.rd July 1787 by Robert Sayer 53 Fleet Street London.*

A compilation of images of Maria is in the research files at AARFAC (Rumford 1988, 224). For some examples sharing this particular composition, see the painting by Sarah Lawrence of Concord (n. 5), and a watercolor by an unknown artist now in the Colby College Museum of Art, Waterville, Maine (*A Group of Paintings from the American Heritage Collection of Edith Kemper Jette and Ellerton Marcel Jette*, [Waterville, 1956], no. 18). AARFAC also owns a watercolor of this subject by an unidentified artist, but the carriage is not included (Rumford 1988, cat. no. 173).

The large number of images reversed from the print suggests that an image nearly identical to Sayer's, but oriented the opposite way, served as the popular source. See Rumford 1988, 225, note 2, for references to descriptions of an unlocated print by Cornelius Tiebout (c. 1773–1832), which perhaps served as the source.

8. The lines of verse at the bottom of the National Gallery and Colby versions come from neither Sterne nor Sayer. Their origin is not known. A different verse appears on a painting of Maria on velvet, which has a group of large buildings in the background (Elizabeth R. Daniel, Gooseneck Antiques, Chapel Hill, North Carolina, in 1971; *Antiques* 99 [February 1971], 187).

9. See *Contemplation*, painted in oil on paper, at AARFAC (Rumford 1988, cat. no. 169) and two embroideries by unknown artists, *Antiques* 104 (September 1973), 314, and *Antiques* 97 (April 1970), 503.

References

None



Unknown, *Martha*, 1958.9.11

1958.9.11 (1521)

Martha

c. 1835

Oil on canvas, 91.5 x 92.3 (36 x 36 3/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On accordion: MARTHA

Technical Notes: The tacking margins of the moderately heavy fabric are all intact. Approximately 1 cm of the painted surface has been turned over the top stretcher bar. The ground layer is red and moderately thick. The paint is thinly applied, with low brushmarking. There are nine tears in the canvas, ranging in length from 2.5 to 7.5 cm. A scattered fine-mouthed, fine patterned crackle is present in the darks and more pronounced on the face and hands. There are no large areas of loss, but general moderate abrasion. All losses have been inpainted; however the inpainting on the face and hands has lightened, marring the painting's appearance.

Provenance: Recorded as from western New York State. Purchased in 1953 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 63. // *Music-Making American Style*, NMAH, 1966–1967, no cat. // Triton, 1968.

NO OTHER WORKS have been attributed to this unknown hand. The shaded lettering of the sitter's name on the accordion suggests that the artist may have painted signs or carriages as well. Although the limited modeling and lack of three-dimensional space in *Martha* indicate that he was untrained, the gracefully proportioned figure set in a geometrically ordered composition reveals a sensitivity for portraiture and design. The canvas is almost a perfect square, an unusual format for a single portrait. The figure divides the composition in half vertically, while the back of the settee constitutes a strong horizontal division. The spaces between the slats of the settee, instead of revealing the room behind, are simply painted black, forming with the slats an abstract striping. The drapery, with shadow lines to suggest generous wavy folds, has a decorative, curvilinear quality, in contrast to the rigid geometry. The artist has chosen subtle, harmonious colors; Martha's brunette hair and deep brown dress are set against burgundy drapery and the green-, black-, and gold-painted bench with tan rush seat. The sitter's face, although sober, is treated with delicacy and endowed with a dignified grace.

The identity of the sitter is not known. The books, which feature prominently in the composition, imply

that she was well educated. They range from poetry—Byron and Pope—to romance, represented by *Spy* and *Bandit's Bride*, and contemporary practical guides such as *Book of Commerce*, published in Philadelphia in 1836, and *Daughter's Own Book*, which went through at least six printings in the 1830s.¹

The accordion, first patented in Berlin in 1822, appears in numerous portraits of women and children in the late 1830s and 1840s, when playing it was a new, highly fashionable form of recreation.² The instrument lacked versatility for the more sophisticated musician, but it quickly grew in popularity among amateurs. This artist has depicted an accordion with ten buttons, a common early form. The now familiar keyboard did not come into use until 1852.³

JA

Notes

1. I have discovered no books entitled *Spy* or *Bandit's Bride*. The full title for *Daughter's Own Book* is *The Daughter's Own Book; or Practical Hints from a Father to a Daughter. Book of Commerce is The Book of Commerce by Sea and Land, Exhibiting its Connections with Agriculture, the Arts, and Manufacturers*.

2. The National Gallery has two additional portraits with accordions, both of children: *Prior-Hamblin School, Daughter*, c. 1845 (1953.5.43), and *Boy and Girl*, c. 1850 (1956.13.7), by an unknown artist. Some portraits of women with accordions are: *Girl with an Accordion*, attributed to Jonathan Adams Bartlett, c. 1835 (Fruitlands Museum, Harvard, Massachusetts; Sears 1941, 232); *Portrait of a Lady with an Accordion*, by an unknown artist, c. 1838/1843 (Anglo-American Art Museum, Louisiana State University, Baton Rouge; *The Art of Music: American Paintings and Musical Instruments 1770–1910* [exh. cat., Fred L. Emerson Gallery, Hamilton College], Clinton, N.Y., 1984, fig. 8), *Lady with an Accordion*, by an unknown artist, c. 1838 (Museum of Fine Arts, Boston; *M. and M. Karolik Collection of American Watercolors and Drawings* [Boston, 1962], fig. 218); and *Dolly Floyd Wiley*, by Erastus Salisbury Field (q.v.), 1837 (Mary Black, *Erastus Salisbury Field: 1805–1900* [exh. cat., Museum of Fine Arts], Springfield, Mass., 1984, cat. no. 50, pl. 13).

3. Percy A. Scholes, "Reed-Organ Family," *The Oxford Companion to Music* (New York, 1943), 788.

References

None



Unknown, *Sophia Mead*, 1953.5.47

1953.5.47 (1263)

Sophia Mead

c. 1845

Oil on canvas, 76.5 x 63.8 (30¹/₈ x 25¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On book: *SOPHIA MEAD*

Technical Notes: The moderately fine-threaded, tightly woven fabric is prepared with a thin white ground. The paint is moderately thin, with low and free brushmarking. The painting exhibits a fine-mouthed, moderately wide patterned crackle. Slight abrasion exists throughout, as do numerous small losses, particularly in the darks. The inpainting in these losses is now somewhat discolored.

Provenance: Recorded as from Connecticut. Purchased in 1947 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 53.

NOTHING IS KNOWN about the sitter, whose name, presumably, is lettered in gold on the cover of the book she holds in her lap. She may have been a native of Connecticut, where the painting was found; Mead was a very popular name there around mid-century.¹ Although the chair back appears to be made of curly maple, its shape resembles the stenciled Hitchcock chairs produced in Connecticut during this period, and it may, in fact, have been grain-painted. Given the sitter's three-quarter turn and the presence of a wedding band, it is likely that Sophia Mead's portrait was intended as a pendant to a now lost likeness of her husband.

No other works by this unknown hand have come to light. The maker's skill is apparent in the sensitive handling of Sophia's facial features as well as in the delicately rendered lace of her cap, collar, and sleeves. These crisp details and the white flowered brocade of the blue tablecloth relieve the dark tones of her dress and of the background, which is also enlivened by the golds of her wedding band and of the lettering and edging of her book. The artist ably handles light and shadow as well; the light source at the left of the painting softly silhouettes the right side of Sophia's face, nose, and hands, and highlights the folds of her black taffeta bodice; her head and torso cast a subtle shadow against the gray-brown background.

The artist's naiveté is betrayed by the somewhat uncertain placement of the sitter and furniture in space. The chair back, with its exaggerated leftward slant, appears to intersect the right side of the table. Sophia

seems to lean back against the chair rather than to sit firmly in it; she supports herself by her right wrist, the only part of her arm that touches the table.

SDC

Notes

1. The portrait is dated on the basis of dress. Shelly Foote, Division of Costume, NMAH, notes that the classic V shape with shirring at the waist was combined with narrow sleeves from about 1840 to near the end of the decade, when sleeves began to bell out (letter of 15 May 1987, in NGA-CF). The 1850 Connecticut census shows over 150 Meads but does not list female residents who are not heads of households, making it difficult to determine where and when Sophia might have lived.

References

None

1955.11.7 (1425)

Memorial to Nicholas M. S. Catlin

c. 1852

Oil on canvas, 98.4 x 73.2 (38⁷/₈ x 28¹³/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On the monument: *In Memory of / Nicholas M. S. Catlin / Son of / Nathan S. & Phebe C. Catlin / Died / April 19th 1852 / Aged 1 yr. 1 mo 15 days*

Technical Notes: The rather fine support retains all tacking margins. The ground is a thinly but evenly applied layer of ochre-colored material. In the background, where the paint is most thinly applied, the warm ground color is exposed through the brushstrokes. The x-radiograph shows that the memorial marker was once higher, with the balls several inches above the present location and the angle slightly shifted. The original fabric is quite brittle and is riddled with tears ranging from quite small to several inches in length. There are large areas of damage in the boy's left arm and in the grass beneath his feet; these have been filled with a patchwork of fabrics which seem to be bits of tacking margins from a variety of paintings. The inpainting of these areas is often too slick and untextured to simulate the original paint.

Provenance: Recorded as from upper New York State. (Thurston Thacher, Hyde Park, New York), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 97, as Susane Walters, *Memorial to Nicholas Cattin*. // *101 Masterpieces*, 1961–1964, no. 86, color repro., as Susane Walters. // Palm Beach, 1967. // *III Masterpieces*, 1968–1970, no. 86, color repro., as Susane Walters.

THIS PORTRAIT WAS FORMERLY attributed to Susane Walters, an artist about whom nothing is known. A confusing note written by the late Thurston Thacher, the dealer who sold the picture to the Garbiches, formed the basis for this enigmatic attribution:

This is one of the three portraits which I spoke about by Susane Walters.¹ Originally when found there were a set of six all of the same family at Waverly or Owego N. Y. Child herein name Catalin [sic] 1852. All these have their original spatter red frames with gold leaf bands. The red frames matching the child's dress. The key portrait; signed by Susane Walters (who I believe was the mother of the Elmira NY painter of the 1880s) belongs to a friend of mine. The third existing portrait of which I have a koda-chrome inclosed is for sale but for a very high price.²

The third picture (unsigned), is in a private collection (Heslip 1979, cat. no. 29).³ In this painting the female child, like the Catlin boy, wears a bright red-orange dress atop ruffled pantalettes and poses with the left arm extended, the right arm bent in front of the loosely painted body, and the carefully delineated head turned slightly to the left. A label affixed to the back of the relined canvas seems to indicate that, contrary to Mr. Thacher's belief, the girl was not a Catlin but a member of the neighboring Schoonover family.⁴ The signed picture mentioned by Thacher has not been located.

The similarity of the name Susane Walters to that of the itinerant painter Susan C. Waters (q.v.) suggests that Thacher or someone before him confused this group of works with those of the Binghamton artist, who worked in the region of New York State where these were painted.⁵ Waters' paintings, from her naive portraits of the 1840s to her later, more academic renderings of animals and still lifes, consistently display painstaking attention to detail and careful application of paint—qualities not found in either the Catlin or Schoonover portraits. In marked contrast to Waters' soft modeling, atmospheric landscapes, and ability to render fabrics with a fair degree of naturalism, this painter shades all but the face in a more summary fashion, has a distorted sense of scale, and treats fabric decoratively so that the skirt appears scallop shell-like. Harsh colors placed side by side, such as the red-orange of the dresses next to the almost garish green of the grass, are the antithesis of Waters' pleasing harmonies seen, for example, in her *Henry L. Wells* of 1845. A particularly notable difference between *Memorial to Nicholas M. S. Catlin* and Susan Waters' paintings can be seen in representation of plants; instead of the botanical precision

characteristic of Waters, plants in the Catlin portrait seem as though copied from a print. Different colors and varieties of blossoms emerge from a single pot.

In 1987 a stylistically comparable portrait of an unidentified child was sold at Sotheby's.⁶ Although set indoors, this work shares the generalized potted floral arrangement, the strident colors (especially the orange-red), the uncomfortable anatomy, and carefully delineated face. Furthermore, the treatment of the borders on sleeves and pantalettes is strikingly similar. The inscription on the reverse—providing the artist's name, Joel Parks, and the date, April 1836—was recorded prior to lining and has not been verified.⁷ The portraitist may be a painter named Joel Parks who is listed under the town of Barton in 1855 and 1865 New York State census records.⁸ The census data suggests that he was born in about 1810, and city directories indicate that he was still alive in 1888.⁹ The issue is complicated, however, by the existence of a group of portraits of adult sitters from the same region, some of which are signed "J. Parks"; in 1982 Richard Barons, based on evidence now lost, suggested that the group was painted by a Joseph Parks (1797–1862) of Litchfield, Pennsylvania.¹⁰ The ambiguous stylistic relationship between the adult and children's portraits and the uncertainty of the accuracy of the recorded inscription on the Sotheby's work preclude attribution of the National Gallery portrait to Parks until further evidence emerges.

As the monument in the painting indicates, Nicholas Catlin was born to Nathan S. and Phebe C. Catlin on 4 March 1851. Originally from New Jersey, the Catlins had moved in 1850 to Tioga, New York, where they took up farming.¹¹ Although Nicholas does not appear in any census, census and cemetery records for the Catlin family suggest that he was the third child of ten. The United States census for Tioga in 1860 lists five Catlin children; Nicholas, had he lived, would have been nine years old, placing him squarely between Hellen at eleven and Adalade M. at seven.¹²

In *Memorial to Nicholas M. S. Catlin*, the artist has depicted a boat sailing on distant waters—a commonly understood symbol for the voyage of life—and the deceased child plucking a flower off a growing plant, representing life tragically cut short. A weeping willow and tomb monument are also included here, but these standard elements of mourning pictures are not typical of memorial portraiture.¹³ The placement of the child beside his own tombstone is unusual, perhaps unique, in American painting.

JA



Unknown, *Memorial to Nicholas M. S. Catlin*, 1955.11.7

Notes

1. Thacher's handwriting is unclear; it is uncertain whether he intended the last name to be read "Walters" or "Watters."

2. Thurston Thacher, note of unknown date on the back of an old photograph of *Memorial to Nicholas M. S. Catlin*, in NGA-CF.

3. Doris Thacher, letter of 29 July 1971, in NGA-CF.

4. Heslip 1979, 30, notes what she believes to be a tomb monument in the Schoonover portrait which has been painted out and replaced with the tree on the right.

The label may reflect what appeared on this monument. It reads: "SCHOO[N]OVER / DIED / Oct 21 [1]845 / Aged 4 yr [] 11 mos / 18[]3."

5. Heslip 1979, 8–9, 30–32. In 1979 Heslip ascribed this painting to Waters, but has since retracted the attribution (see letter of 31 August 1987, in NGA-CF). See entries for Susan Waters' *Henry L. Wells* (1955.11.8) and *Brothers* (1956.13.8) for further discussion of her style.

6. Present location unknown. Sale, Sotheby's, 28 January 1987, no. 1077, color repro.

7. See Sotheby's catalogue, n. 6.

8. I am grateful to Barbara Collins and Julianne Hatlee, Tioga County Historical Society, Owego, New York, for their assistance with this research. See letters of 4 and 19 August 1988, and 2 January 1991, in NGA-CF.

9. *Gay's Historical Gazetteer and Directory of Tioga County, New York* of 1888 lists: "Joel Parks, painter, h Spencer." Spencer is a town near Barton.

10. Richard I. Barons, *The Folk Tradition: Early Arts and Crafts of the Susquehanna Valley* (Binghamton, N.Y., 1982): pls. 8, 9, and cat. nos. 7–10. The identification of the painter Joseph Parks was purportedly based on a portrait of his wife signed *Painted by J. Parks* (Tioga County Historical Society, Owego, New York; Barons 1982, cat. no. 7) and an obituary that identified Joseph Parks as both a farmer and a painter. The Tioga County Historical Society has neither evidence for the sitter's identification as Joseph Parks' wife, nor the obituary. Although they have located plentiful evidence of his having farmed, they have found no indication that he was a painter (see letters cited in n. 8).

11. 1860 United States census for Tioga, New York.

12. A passage from Doris Thacher's letter (see n. 3) is of interest despite some confusion in numbers and genders of children. She wrote:

I was always fascinated by the story: that the Catlins built themselves a large Greek revival house on one of the fingerlakes (as a matter of fact the view from the house was behind each child) they had seven daughters and the small son[.] they are supposed to have hung all around the large livingroom and each one was painted with something they particularly likes [sic]. All the girls in red dresses.

13. For mourning pictures, see *Eaton Family Memorial* by Samuel Jordan (1955.11.9) and the many examples in Pike and Armstrong 1980.

References

- 1963 Heydenryk, Henry. *The Art and History of Frames*. New York: fig. 92, as Susane Walters, *Memorial to Nicholas Catlin*.
1979 Heslip, Colleen Cowles. *Mrs. Susan C. Waters, 19th-*

Century Itinerant Painter [exh. cat., Bedford Gallery, Longwood Fine Arts Center, Longwood College]. Farmville, Va.: 8–9, and cat. no. 30, as by Susan C. Waters.

1980 Pike, Martha V., and Janice Gray Armstrong. *A Time to Mourn: Expressions of Grief in Nineteenth Century America* [exh. cat., The Museums at Stony Brook]. N.Y.: 75–76.

1980.62.39 (2828)

Mother and Child in White

c. 1790

Oil on canvas, 89.5 x 68.7 (35¹/₄ x 27)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: An off-white, almost yellowish ground extends beyond the paint layer to the tacking margins of the medium-weight support. For the most part the color areas do not overlap but rather abut each other, especially in the area around the child's head where the ground shows through between the cap and the dark background. There is some impasto in the costume lace and evident brushwork in the child's blue sash.

A prominent crackle pattern covers the surface; it is most evident in the light areas of the flesh and costumes. From photographs taken before a 1953 treatment and from the crackle pattern and the inpainting, it can be surmised that at one time the painted fabric was folded around the stretcher to make the viewed image smaller by 10 to 15 cm in each dimension; indications of old tack holes run around the perimeter of the painting at 10 to 15 cm intervals. Some abrasion and obvious areas of paint loss exist. The retouching has discolored.

A photograph taken before the picture was lined shows a stencil on the back of the primary support which reads: *J. Poole, / High Holborn. / Briti[sh] Linen*. To the right of this is a seal, and below are some connected boxes containing numbers and letters (fig. 1).¹

Provenance: Recorded as from New Haven, Connecticut. (Thomas D. Williams, Litchfield, Connecticut), by whom sold in 1952 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 28. // *III Masterpieces*, 1968–1970, no. 18.

THIS STARK, STIFF PORTRAIT of a mother and child was probably made in Connecticut, the center of post-Revolutionary portraiture under the influential painter Ralph Earl (1751–1801). However, it cannot be attributed to an identified artist, nor has it been linked with any other works by the same hand. Unlike Massachusetts portraits of the late eighteenth century, whose makers were strongly affected by the sophisticated style



Unknown, *Mother and Child in White*, 1980.62.39

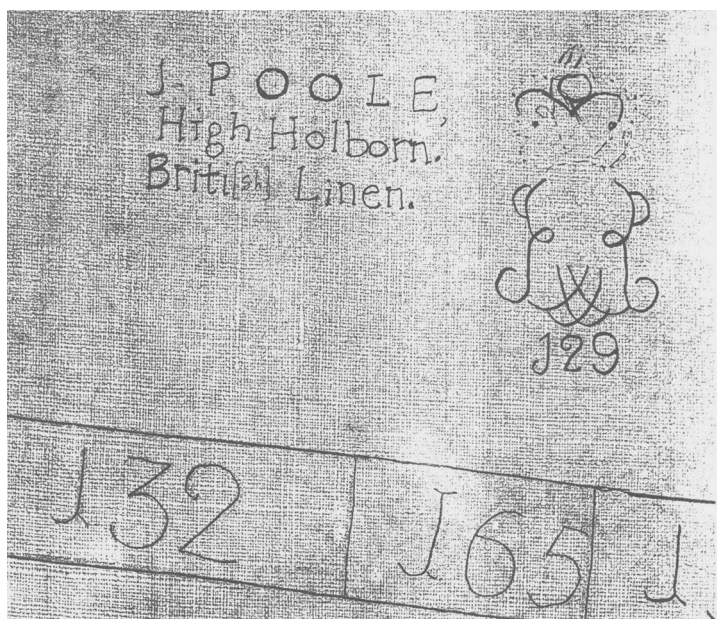


Fig. 1. Duty stamp on the reverse of *Mother and Child in White*, 1980.62.39 (now obscured by lining)

of English-trained Joseph Blackburn (active 1752/1778), Connecticut likenesses were generally simpler, more linear, and more tightly painted. Under Earl's influence, Connecticut artists usually did not attempt to idealize their sitters, often placing them in their own surroundings.²

The artist utilizes props typically appropriated from English mezzotints during this period, such as the child's flowers and the columniated reddish-brown chair shown indistinctly at the left. The painting exhibits finish and delicacy, despite minimal facial modeling and some awkward handling of anatomical and costume details. For instance, it would be anatomically impossible for the mother's left hand, depicted almost horizontally, to be attached to her arm. The artist attempts to compensate for the hand's detached appearance by covering the arm with folds of drapery. The stiffness of the poses is echoed in the rendering of the costumes, especially the hats. The woman's mob cap, unlike the actual large hats popular in the early 1790s, has neither softness nor gathering in the area of the ribbon, nor any fullness at the top.³ Despite his shortcomings, the artist has created a simple and polished portrait, unified by the graceful curves of the figures' hands, arms, and costumes.

SDC

Notes

1. These various components comprise a duty stamp of the type commonly placed on artists' canvas in Great Britain after about 1790, making that approximate date a terminus post quem for the painting (until that period an excise act [passed in 1712], applicable to most textiles, was not applied to artists' materials). According to Alexander W. Katlan, a conservator in Flushing, New York, until 1831 these stamps were placed on canvas made and exported from England, and after 1831 they were used additionally for inventory control on canvas made and used in England (as on some Turner paintings, see below; notes of Katlan's visit, 30 October 1989, in NGA-CF). Katlan notes that the "Poole" colorman's stamp, along with the other symbols, suggests that the canvas was exported to America, the stamp serving as a sort of an advertisement (telephone notes, 8 August 1989, in NGA-CF). See also Katlan's *American Artists' Materials Suppliers Directory: Nineteenth Century: New York 1810–1899, Boston 1823–1887* (Park Ridge, N.J., 1987), 7–8. James Poole was active from about 1780 to 1805 at High Holborn in London, according to Jacob Simon, curator of eighteenth-century portraits, National Portrait Gallery, London (letter of 8 June 1989, in NGA-CF).

The seal to the right of the Poole's stamp may be a royal seal, and the boxes containing letters and numbers below likely give the amount and year of the duty and the letters identifying Poole's firm. Duty dates often appeared at the end of the box on the far right, perpendicular to the other symbols; however, this area is not visible in the photograph. According to Norman Muller, conservator, The Art Museum, Princeton University, the stencil is impossible to interpret if such a date cannot be seen at the far right (telephone notes, 2 August 1989, in NGA-CF). A very similar eighteenth-century linen duty stamp, with the date at the far right, is reproduced in H. M. Cundall, "Duty Stamps on Old Oil Paintings," *The Connoisseur* 89 (June 1932), 398, fig. 3. See also Martin Butlin, "Turner's Unfinished Oils: Some New Evidence for Their Late Date," *Turner Studies* 1 (1981), 44–45. *Mother and Child in White* is the only painting in this catalogue known to bear such a canvas stencil.

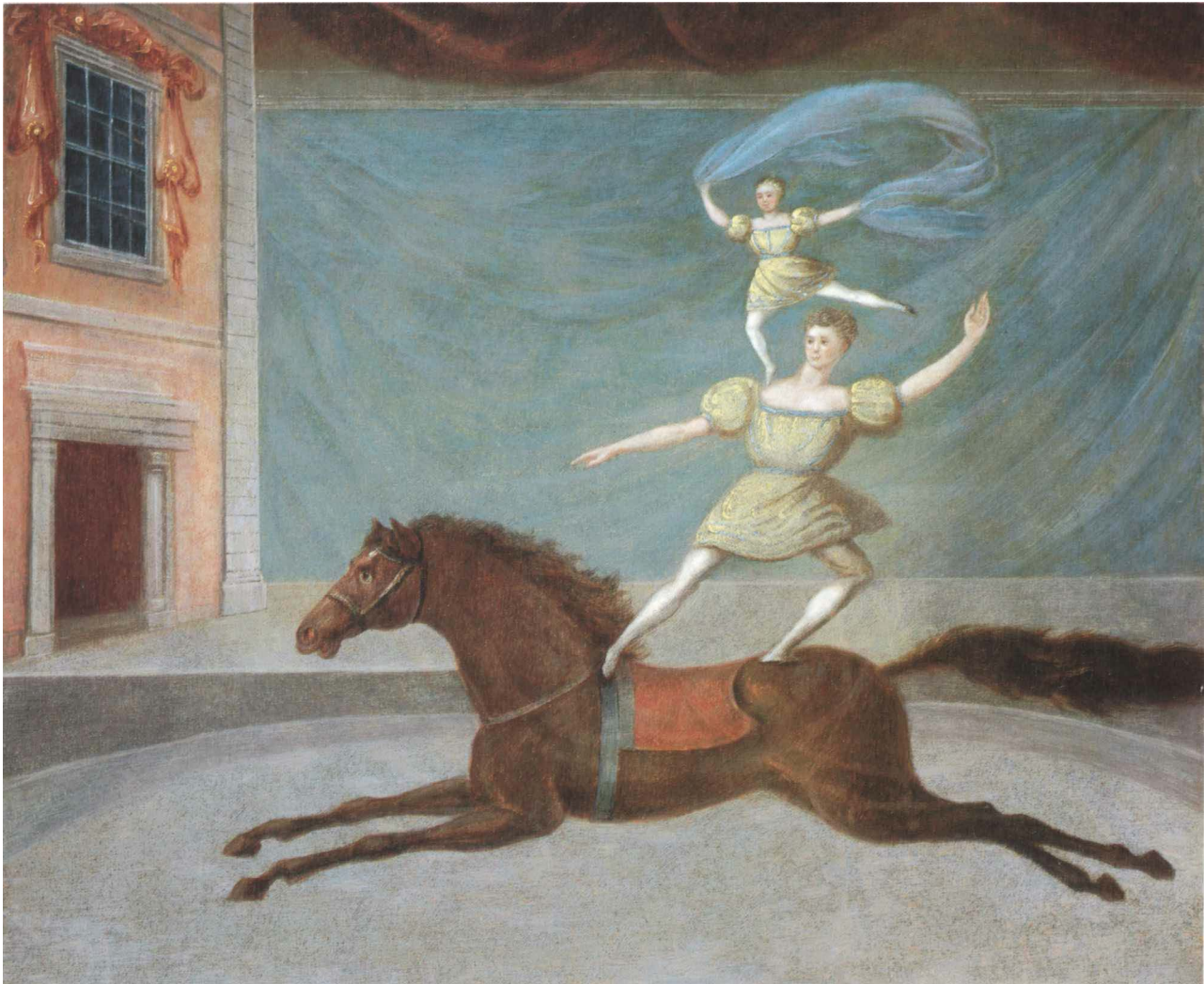
2. On Connecticut portraiture of this period, see Elizabeth M. Kornhauser and Christine S. Schloss, "Painting and other Pictorial Arts," *The Great River: Art and Society of the Connecticut Valley, 1635–1820* [exh. cat., Wadsworth Atheneum] (Hartford, 1985), 135–141, and Schloss 1972. Other Connecticut portraits in this volume are *Portrait of a Man in Red* (1980.62.35) and *Portrait of a Lady in Red* (1980.62.36), both c. 1785/1790, by The Sherman Limner, and *Miss Daggett of New Haven, Connecticut (possibly Amelia Martha)*, c. 1795 (1956.13.9), by an unknown artist.

For assistance in my research on this painting I am grateful to Elizabeth Kornhauser, curator, American Paintings, Wadsworth Atheneum; Christine S. Schloss, Guilford, Connecticut; Elizabeth Fox, curator, Connecticut Historical Society, Hartford; and Colleen Cowles Heslip, Williamstown, Massachusetts (for letters and telephone notes see NGA-CF).

3. For a similar mob cap as well as a "criss-cross" shawl, also popular during this period, see Edward Warwick, Henry C. Pitz, and Alexander Wyckoff, *Early American Dress: The Colonial and Revolutionary Periods* (New York, 1965), fig. 76B ("Styles of 1790–1795"); on 225 they note that such huge, overbalancing hats were popular until the advent in 1795 of short-waisted gowns.

References

None



Unknown, *The Mounted Acrobats*, 1953.5.18

1953.5.18 (1215)

The Mounted Acrobats

1825 or later

Oil on wood, 40.3 x 47.6 (15⁷/₈ x 18³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a single wooden panel, 1 cm thick with hand tooling marks on the verso. A very thinly applied off-white ground lies over the panel surface recto. The paint layer is very thinly and dryly applied

except for the costumes, which are rendered in impasto. The surface is badly abraded and is extensively retouched in tempera and oil glaze. The background, the horse, the face and costume of the adult figure, and much of the foreground are almost completely repainted.

Provenance: Recorded as from Plymouth, Massachusetts. (Robert B. Campbell, city unknown), by whom sold in 1952 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Montclair, 1988.

THE PAINTER OF *The Mounted Acrobats* has not been identified, but a probable source is a lithograph in the Harvard Theatre Collection at the Pusey Library (Marian Hannah Winter, "Theatre of Marvels," *Dance Index* 7 [January 1948], 39). The two works are almost identical in the pose and costume of the performers as well as in the position of the horse. In both, a child carrying a billowing scarf balances on one foot upon the shoulder of a young man, who balances in turn upon a horse in flying gallop. The lithograph, like the painting, is undated. However, Pendleton of Boston, the publisher of the print, is known to have been in existence from 1825 to 1836.¹ This firm was known for its highly specialized subjects, including theatrical prints, often done on commission.

In the lithograph the individuals are identified as Mr. Brock and Master Gardner.² These two otherwise obscure circus artists are depicted performing an act that was already an established tradition in their time, a version of the "Flying Mercury." Equestrian entertainment reached a height of popularity in the late eighteenth century and has remained a standard feature of circus performances, with many variations, through modern times. The "Flying Mercury" was first displayed in America in Philadelphia in 1793, by John Bill Ricketts, who brought his act over from London.³ The equestrian performance of what came to be known as "living sculpture" was further refined by the Englishman Andrew Ducrow, who introduced his *poses plastiques equestriennes* early in the nineteenth century. In these the acrobat appears to have kept the gesture frozen for a considerable length of time. Ducrow's best known pose, that of Mercury or Zephyr balancing Cupid on his shoulder,⁴ was much imitated in America.⁵

A date of no earlier than circa 1825 for both the painting and the print is also consistent with an analysis of the costume.⁶ The tunic of the adult rider, although restored in the painting, is of the same silhouette as that of his protege, and the matching of their costumes is confirmed by the print. The puffed sleeves are of a type that was prevalent in the late 1820s. Such shoulder emphasis began around 1823 and became especially pronounced by 1825. At around this time, as well, the waist dropped considerably from that of the early 1820s.

The Pendleton print isolates the figures against a blank background, while the National Gallery painting

places them in a specific setting—a ring placed in front of a theatrical stage. This architectural arrangement for circus performances was originated by Philip Astley, often called the father of the modern circus. Astley built the first amphitheater of this kind for equestrian performances in London during the last quarter of the eighteenth century. Its basic design was copied in both Europe and America. Between 1794 and 1795 similar amphitheaters were constructed in New York, Boston, and Philadelphia. During the early nineteenth century, in structures of this type, conventional plays were often interspersed with circus acts. Depictions of the type of amphitheater shown in the painting were not uncommon and appear in popular illustrations dating from the late eighteenth and early nineteenth centuries.⁷ A print of this type may well have been used by the painter of *The Mounted Acrobats* to fill out his composition.

Many American naive artists shared a fascination with equestrian performances.⁸ Similar themes appear in oils, watercolors, drawings, and even a weathervane.

SC

Notes

1. Harry T. Peters, *America on Stone* (Garden City, N.Y., 1931), 312.

2. Lillian Arvilla Hall identifies this subject in the *Catalogue of Dramatic Portraits in The Theatre Collection of The Harvard College Library* (Cambridge, 1930), 159.

3. A portrait of John Bill Ricketts by Gilbert Stuart (1755–1828) is in the collection of the National Gallery (1942.14.1).

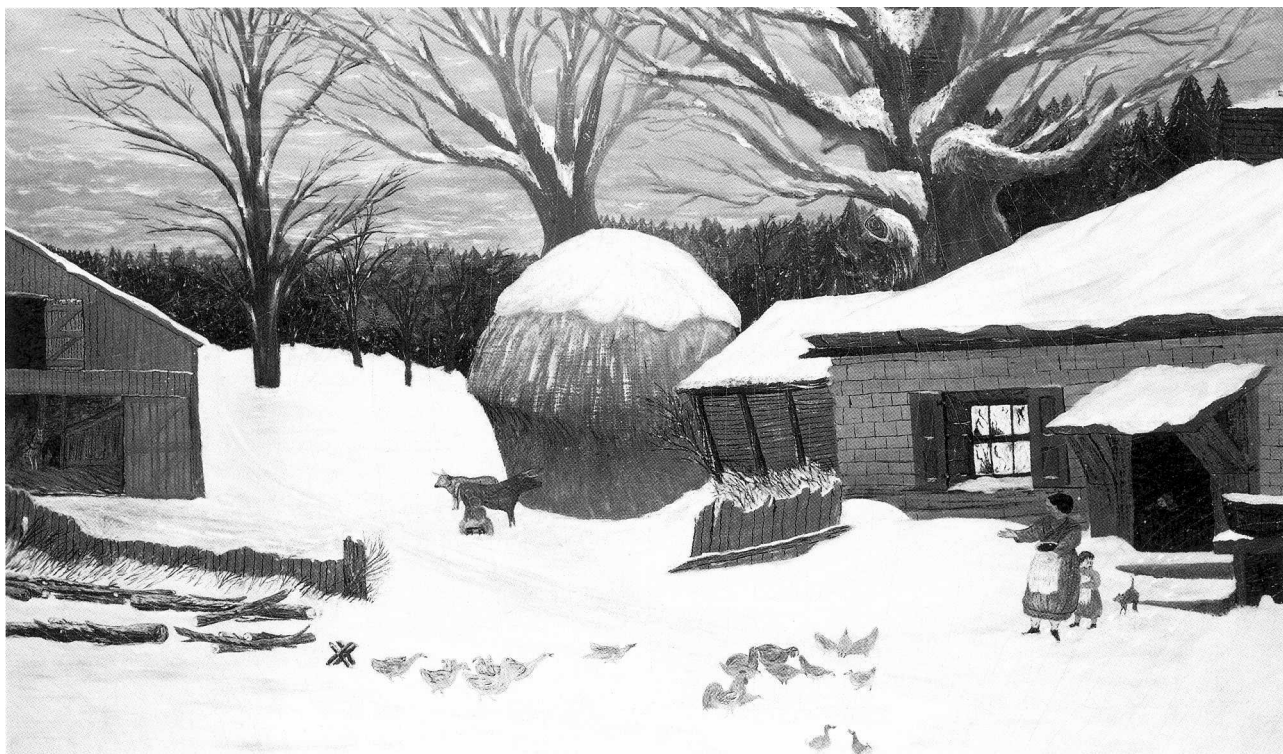
4. Two prints depicting Andrew Ducrow together with his sister Emily in their act "Le Bouquet de l'Amour" or "Les Jeux de Zephyre et de Cupidon" are found in the Harvard Theatre Collection. See Arthur Saxon, *The Life and Art of Andrew Ducrow and The Romantic Age of the English Circus* (Hamden, Conn., 1978), figs. 15, 16.

5. Stuart Thayer discusses the Flying Mercury in *Annals of the American Circus 1793–1829* (Manchester, Mich., 1976).

6. As provided by Shelly Foote, Division of Costume, NMAH, telephone notes, 21 August 1984, in NGA-CF.

7. For illustrations of typical examples of popular graphics depicting the circus amphitheater, see Marian Murray, *Circus! From Rome to Ringling* (New York, 1956), 82, and Saxon 1978, figs. 1, 47.

8. A birth certificate of c. 1821, attributed to the Pennsylvania *fraktur* artist Henry Young, is decorated with a female in Turkish costume performing with a sword while standing on a horse (AARFAC; Rumford 1988, 318–319, fig. 259). A penmanship exercise in pen and watercolor by F. H. Foot, dated 1851, shows three equestriennes in a garden setting (1953.5.108; 101 *American Primitive Water Colors and Pastels from the Collection of Edgar William and Bernice Chrysler Garbisch* [exh. cat., NGA], 1966, cat. no. 98). An anonymous, undated work entitled *Acrobatic Circus Riders* illustrates in bold outline and bright watercolors a male rider astride two horses and balancing a girl and boy aloft; see Nancy C. Muller, *Paintings and*



Unknown, *New England Farm in Winter*, 1953.5.87

1953.5.87 (1314)

New England Farm in Winter

1850 or later

Oil on canvas, 59.7 x 97.8 (23¹/₂ x 38¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

Drawings at the Shelburne Museum (Shelburne, Vt., 1976), fig. 474. *The Circus*, done in oils by A. Logan in 1874, includes an equestrian act as part of an elaborate composition including animals, acrobats, and a clown (Whitney Museum of American Art, New York; 101 *Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch* [exh. cat., American Federation of Arts], New York, 1961, cat. no. 97, color repro.). Also noteworthy is the *Bareback Riders* by W. H. Brown, 1886 (1958.9.4). There is at least one extant weathervane depicting an equestrienne performing with a hoop upon the back of a horse in flying gallop; see *American Folk Art From the Shelburne Museum in Vermont* [exh. cat., Albright-Knox Art Gallery] (Buffalo, N.Y., 1965–1966), fig. 75.

References

None

Technical Notes: The picture is on a fine fabric with a somewhat loose weave. All tacking margins are intact. The ground is a thickly applied layer; that of the lower half of the painting is white or light-colored, while that of the upper half appears light blue. The paint is applied in a fairly thick, dry paste. Some details such as clouds and the haystack are applied with a dry brush loaded with paint and dragged across the surface, and others, such as the trees, branches, and shrubs, are more liquid. The ground and paint layers are penetrated by wide, broad, linear cracks which were probably caused by keying out the painting. Some highlights have been overpainted and a few scattered losses retouched. The paint film is slightly abraded, especially in the figures.

Provenance: Recorded as from Hampden Highlands, Maine.¹ (Daisy C. Miller, city unknown.) (Robert G. Hall, Dover-Foxcroft, Maine), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 69, as by Daisy C. Miller.² // NGA, 1957, no. 67, as by Daisy C. Miller.

IT IS LIKELY THAT *New England Farm in Winter* was executed in the twentieth century to appear as though it dated from the nineteenth, though this cannot be proven conclusively.³ The crude forms and execution and the skewed proportions—seen in the minuscule size of the figure and cows at the left relative to the haystack—all lend the scene a self-consciously primitive air. The palette, dominated by grays, blues, and whites, imparts a bleak, icy atmosphere to the painting.

The issue of dating aside, the painting may be very loosely based on a Currier and Ives lithograph, *Winter Morning: Feeding the Chickens* (after George H. Durrie, published 1863).⁴ In each image, a small child and an aproned woman holding a basket stand to the right of center, together feeding chickens which dot a snow-covered farmyard. Each composition features a house at the right, a barn at the left, tracks in the road, a snow-covered haystack, cows in the middle ground, and trees in the background. No other works by this hand are known.

SDC

Notes

1. A letter to Colonel Garbisch from Rebecca Shepherd dated 9 May 1957, in NGA-CF, states that Miller bought the painting “in Hampden Maine from the attic of one of the old houses there, the day of an auction.” The Garbisches’ own records identify this location as Hampden Highlands.

2. Until it was discovered in 1957 that Daisy C. Miller was a dealer who had handled the painting, the Garbisches thought that this name referred to the artist. Miller is accordingly listed as the artist in the exhibition catalogues of 1954–1955 and 1957.

3. The presence of zinc white, not in common use until 1850, establishes a terminus post quem. The absence of exclusively twentieth-century pigments such as titanium white, however, does not rule out the possibility of a twentieth-century date.

4. Gale Research Company 1984, 2: cat. no. 7279, repro. p. 735.

References

None

1955.11.12 (1430)

New England Village

early nineteenth century

Oil on wood, 31.5 x 65 (12³/₈ x 25⁹/₁₆)

37.5 x 70.7 (14³/₄ x 27¹³/₁₆) (including frame)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a single-member white-pine panel with horizontal grain,¹ containing many surface irregularities such as knots and gouges. A black painted frame with mitered corners has been attached to its edges with nails. There is no ground layer or underdrawing, and the main colors of the landscape and sky have been applied in a pastelike paint with marked brush-stroke texture paralleling the contours of the landscape and clouds. The houses and trees have been applied over this in a much thinner wash. The tree foliage has been stippled on, and thin, fluid black lines outline the architectural details. The texture of the underlying paint layer is clearly visible through these thinly applied details.

In 1950 a 22-cm-long horizontal split was glued that began at a height of 18 cm at the panel’s right edge. In the same treatment some splinters caused by the insertion of nails at the upper left and right edges were also glued after the nails were removed. There are scattered small spots of slightly discolored inpainting, especially along the edges of the sky.

Provenance: Recorded as from New England. Purchased in 1950 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 19.

THE SCENE DEPICTED in this small panel is probably imaginary, combining a variety of elements to produce a pleasing and decorative effect. However, the style of the doors of the three large houses in the foreground suggests that the panel was painted in the vicinity of the Connecticut River Valley, either in Connecticut or Massachusetts. By the late eighteenth century, three distinct doorway styles had emerged in this area, all of them framing double doors. The so-called flat-top doorways, depicted here in several schematized versions, were more numerous than those topped by scroll or triangular pediments.² All three styles featured entablatures, as seen in *New England Village*, many enlivened by fluted pilasters, decorated pilaster caps and keystones, and the like.

The thin application of paint and the foliage rendered using brush ends or a sponge are typical of naive scenes, but certain characteristics are more distinctive and may lead to the identification of other paintings by this artist. Notable are the strong outlining of architectural elements; the great discrepancies in scale, espe-



Unknown, *New England Village*, 1955.11.12

cially between the three largest trees and the buildings; and the way the contours of those trees echo the shapes of the adjacent hills and clouds.

Despite its modest size, the shape, support, and subject of this painting suggest that it originally may have served as a small overmantel (perhaps inset in a larger panel) or other decorative wall painting.³

SDC

Notes

1. Identified by the National Gallery Science Department.
2. For an excellent survey of these three Connecticut River Valley doorway types, see Amelia F. Miller, *Connecticut River Valley Doorways: An Eighteenth-Century Flowering* (Boston, 1983). These doorway styles had their sources in English pattern books of the eighteenth century (see pages 12–13), and

some of the joiners who carved them have been identified (see pages 16–17). Examples of flat-top doorways also may be seen in *The Great River: Art and Society of the Connecticut Valley, 1635–1820* [exh. cat., Wadsworth Atheneum] (Hartford, 1985), cat. nos. 11, 12, 15, 16, and 18.

3. Compare the subjects, compositions, and styles of the overmantels reproduced in Little 1972, 23–65. Since these overmantels vary significantly in size and shape, it is not impossible that *New England Village* functioned as one either on its own or set into a larger panel.

Little points out that although some artists incorporated details from engravings, imported wallpapers, and English builders' design books, most "took elements of contemporary life with which they were familiar and used them in varying realistic combinations, creating what is today a valuable record of the eighteenth century American scene" (23).

References

None



Unknown, *Old Man in Red Slat Back Chair*, 1953.5.76



Unknown, *Woman in Red Arrowback Chair*, 1953.5.37

1953.5.76 (1301)

Old Man in Red Slat Back Chair

1836/1840

Oil on canvas, 80 x 70.5 (31¹/₂ x 27³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: Technique is the same as for 1953.5.37. Retouched losses are found throughout, especially in the face, above the right hand, and along all four borders.

Provenance: Recorded as from New York State.¹ Purchased in 1949 by Edgar William and Bernice Chrysler Garbisch.

Notes

1. This portrait was undoubtedly "found" together with 1953.5.37 in upper New York State, but donor records do not make this qualification.

1953.5.37 (1243)

Woman in Red Arrowback Chair

1836/1840

Oil on canvas, 80 x 70.5 (31¹/₂ x 27³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting support is a tightly twill-woven fabric on which the original tacking margins remain. The white ground is of irregular and varied thickness. The paint is applied in broad, flat, opaque layers, with little texture except in the white ruffles of the cap and the dark shadows of the dress. The paint is moderately abraded overall, and overpaint has been applied to small areas. Shadows and details in the face, such as the lips, have been slightly reinforced with overpaint. Some original glazes were removed and new glazes applied during a 1950 treatment.

Provenance: Recorded as from upper New York State. Purchased in 1949 by Edgar William and Bernice Chrysler Garbisch.

THE ACCOMPLISHED RENDERING of the lined faces of this sitter and her presumed husband (1953.5.76), and the inclusion of columns for decorative interest suggest the unknown artist's familiarity with academic portraiture. Especially notable is the careful modeling of the man's wizened, ruddy face and his softly painted, graying hair, both of which suggest that he is older—or that he has aged more noticeably—than his wife. Other aspects of the portraits, however, are not

nearly as competently handled. The chairs and costumes, all typical of the late 1830s,¹ are flatly rendered, and the details of the woman's bonnet and collar are somewhat crudely handled. The figures' arms are unsuccessfully foreshortened, and, in contrast to the carefully painted faces, the hands are quite clumsily painted. Though the artist has attempted to depict the man's left hand as wrinkled and arthritic, it is awkwardly handled. Likewise, the rounded tips of the fingers on the woman's left hand do not effectively indicate that they are enclosed in her book.

The overall rose tonality of the portraits, continued from the backgrounds into the sitters' faces, is heightened by the red chairs and books. The green table on which the man leans and the woman's blue ribbon and eyes provide cool complements to the otherwise warm palette.

SDC

Notes

1. Shelly Foote, Division of Costume, NMAH (letter of 9 January 1989, in NGA-CF), notes that the form of sleeve of the woman's dress does not appear in fashion plates until 1836, establishing a terminus post quem for the painting. Her collar style and day cap, though more common in the early 1830s, would have been commonly worn by older women into late in the decade. Given the conservative nature of her dress and the woman's apparent age, Foote believes that a date in the late 1830s would be most accurate.

References

None

1953.5.69 (1292)

On Exhibition

probably fourth quarter of the nineteenth century

Oil on tin, mounted on fabric, 18.2 x 12.1 (7¹/₈ x 5) (not including fabric mount)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The tin, which has a slightly convex surface and rounded corners, is glued to a cream-colored fabric which in turn is laid over a wooden backing board. There is no ground. It appears that there was once another picture under the present one, as suggested by a thin, jagged-edged band of paint at the perimeter of the metal plate which neither corresponds to the present image in color or design, nor provides a logical border. The jagged-edged border suggests that the previous image was removed by mechanical means.



Unknown, *On Exhibition*, 1953.5.69

The painting is in poor condition. The paint of the girl's dress has poorly adhered to the tin. The perimeter of the plate has accretions of discolored adhesive. It is difficult to determine whether the proliferation of black pigment particles over the face of the girl, the poodle, and other areas is due to a toned varnish or to the painter's technique. The metal is no longer securely adhered to the fabric, nor is the fabric bonded to the wooden backing board. The fabric is extensively discolored by the wood and by the deep brown, very brittle adhesive. It is not known whether the fabric and board are contemporary with the painted image.

Provenance: Recorded as from Albany. Purchased in 1946 by Edgar William and Bernice Chrysler Garbisch.

THE SUPPORT FOR THIS PAINTING, which has apparently been reused twice,¹ may be a tintype, as its size and rounded corners suggest. If so, it must date from after 1852, when the tintype was introduced. Consistent with a date in the latter half of the century is the presence of zinc white paint, not in common use until about 1850.² Two factors indicate that the work proba-

bly was executed in the last quarter of the nineteenth century. The dog appears to be a poodle, not officially registered in America until 1887, and the tripod stand upon which the dog is perched is a typical late Victorian parlor furnishing.³

Since, however, the style of the girl's costume appears to date from the 1830s, the artist may have painted the figure after an earlier image, thereby creating a composite.⁴ That the image was not painted from life is further supported by the loose, smudged application of paint and the accompanying lack of precision. Despite this, the artist demonstrates a good command of perspective, especially notable in the floor lines and tripod table. No other works by this hand have come to light.

SDC

Notes

1. Or it could have been simply a piece of tin cut in preparation for a tintype. The tintype, taken directly as a positive print on a sensitized plate of japanned tin or iron, was simple and inexpensive to produce. It was therefore taken up by many an inexperienced person, including, undoubtedly, painters who wished to augment their incomes.

The interchange between painting and photography from the mid- to late nineteenth century was considerable. Note, for example, a pair of anonymously painted profile portraits of about 1850 which are framed in early photographer's materials, *Woman in White Bonnet* and *Man in Sprigged Waistcoat*, in Rumford 1981, cat. nos. 297, 298.

2. Zinc white was introduced as an artist's pigment as early as 1834, but certainly the artist of *On Exhibition* would not have been using it until it was in common use, after 1850.

3. The American Kennel Association registered its first poodle in 1887 according to the American Kennel Club, *The Complete Dog Book* (New York, 1985), 68. The tripod stand is similar to a bamboo one advertised for sale in 1883; see Eileen and Richard Dubrow, *Furniture Made in America 1875-1905* (Exton, Pa., 1982), 297, fig. 184.

4. Shelly Foote, Division of Costume, NMAH (letter of 14 March 1988, in NGA-CF), notes that the natural waistline of the dress and the styles of the girl's hair and shoes suggest a c. 1835 date.

References

None

1953.5.48 (1264)

Harlan Page (?)

1815

Oil on wood, 59.1 x 48.9 (23 1/4 x 19 1/4)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

Incised in the paint at upper left: *Aug 4 1815*

On reverse in ink or dark paint: *Aug[st] 4th [] / [blurred inscription which could be interpreted as H. Page]*

Technical Notes: This work is in very good condition. The support is a single piece of wood with the grain oriented vertically. There does not appear to be a ground. The granular dark gray layer which serves as the background was applied over the entire panel, then the figure was painted on top of it. The paint is thinly applied in overlying, opaque layers with low impasto in details and highlights. Only a few small losses and a 15 cm scratch at the lower right disturb the paint.

Provenance: Recorded as from Connecticut. (Ginsburg and Levy, New York), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 39. // Columbus, 1968-1969, no. 13.

HOW THIS PORTRAIT came to be known as *Harlan Page* is unclear.¹ The sitter's identity may have been passed down through family tradition, or could have derived instead from the now indistinct inscription. The only known portrait of Page, an engraving published as the frontispiece to William Hallock's *Memoir of Harlan Page*,² was made more than a decade after the National Gallery portrait, and the resemblance is not striking.

Harlan Page was born in Coventry, Connecticut, on 28 July 1791, to Gad Page, a house-joiner, and Abigail Loomis Page. He was trained in his father's trade and, according to Hallock, "received a good common education."³ In May 1813 he married Mary Kingsbury, with whom he had four children. In 1814 a severe illness of the liver "partially disabled him from pursuing the more laborious mechanical employments,"⁴ and by 1818 he had decided to dedicate his life to saving souls, which involved writing lengthy persuasive letters (many of which are reprinted in Hallock's *Memoir*), opening Sabbath schools for children, conducting prayer meetings, and distributing religious pamphlets.

In the early references to this portrait, Page's evangelical work was noted, but an important fact was overlooked. While he was occupied chiefly with religious concerns, Page earned his livelihood by drawing and



Unknown, *Harlan Page (?)*, 1953. 5.48

engraving, which suggests that he may have been the painter of this portrait, rather than its subject.

Hallock first refers to Page's artistic activity when he describes his trip to Boston in October 1818. He states that Page "spent a few months writing up the books of a mercantile house, hoping to see some opening in which he might engage in engraving to which he seems to have a native predilection . . ." ⁵ He never explains where and from whom Page learned engraving. In 1821 Page spent a few months in Jewett City, Connecticut, engaged in "mechanical labors" in a factory and kept a detailed journal reprinted by Hallock. On 2 August Page wrote, "Compelled by a pain in my breast to leave work in the shop; painted a landscape view of the factory." ⁶

In 1824 Page became employed in Boston as a draftsman and engraver by the American Tract Society, an organization committed to the production and dissemination of leaflets on Christian themes. In 1825 the society established national headquarters in New York, and Page was made Agent of the General Depository. He arrived in New York on 10 October of that year. According to Hallock, he had previously "been spending some time in Norwich, Connecticut, in drawing and engraving, and was strongly inclined to comply with a request to locate himself there; but he felt that the opening for usefulness in connection with the American Tract Society was such that he could not conscientiously decline it." ⁷

Page's competent landscapes ⁸ for the American Tract Society provide no grounds for comparison with the National Gallery's naive portrait, which they postdate by ten years. According to Coventry tradition, however, an unsophisticated sign from the Bird in Hand, a Coventry tavern, was painted by Harlan Page. ⁹ His signature, now covered, was recorded as: *H. Page 1814*. ¹⁰ Stylistically, it is less accomplished than this portrait; a figure in profile is awkwardly drawn, with a head far too large for its body. Although the tavern sign does not look like the National Gallery portrait, the fact that Page painted in a naive style before he was trained as a draftsman and engraver supports the possibility that he may have been the painter of this portrait. At present, however, the evidence is not sufficient to warrant attributing the work to him. ¹¹

JA

Notes

1. In the earliest reference, it goes by its present title (Carl W. Drepperd, *American Pioneer Arts and Artists* [Springfield, Mass., 1942], 17). Ginsburg and Levy gallery, its owner,

retained neither records of its earlier provenance nor the evidence for the sitter's identification (letters of 1 November 1968 and 17 July 1985, in NGA-CF).

2. The engraving is by Jean Francis Eugene Prud'homme (1800–1892) after an unlocated painting by James W. Badger (active 1830s–1846). For biographical notes on Badger and Prud'homme, see Groce and Wallace 1957, 19, 517.

3. Hallock 1835, 15.

4. Hallock 1835, 58.

5. Hallock 1835, 58.

6. Hallock 1835, 98.

7. Hallock 1835, 142.

8. For examples see: the view of his parent's house in Coventry on the frontispiece of Hallock's biography (copper engraving after Page's drawing); *View of the Creek and Village of Crosswicks, New Jersey, July 1833* (wood engraving after a drawing by Page; Hallock 1835, opposite 192); and *View of the Parsonage in Cranbury, New Jersey, July 1833* (wood engraving after drawing by Page; Jonathan Edwards, *The Life of Rev. David Brainerd, Chiefly Extracted from His Diary* [New York, American Tract Society, 1842, frontispiece]).

9. The sign is now in the collection of the Connecticut Historical Society, Hartford. I am grateful to Mrs. Elizabeth B. Messier, Coventry historian, whose house was once the Bird in Hand tavern owned by Jehiel Rose, for sharing information about this sign (see letters of 31 July and 13 August 1985, in NGA-CF).

10. The sign now has a copy of the front design painted on the reverse, and the signature is no longer visible (see Mrs. Messier's letter of 13 August 1985).

11. This portrait is similar to another by a distinctly different but equally unsophisticated hand, *Portrait of a Man*, by an unknown artist. (*Portrait of a Man* was formerly in the collection of the Whitney Museum of American Art, New York, which has no records of its earlier provenance; see *Whitney Museum of American Art . . . A Complete List of Works in its Permanent Collection to June, 1937* [New York, 1937], 24; it is now in the collection of the Hartford Steam Boiler and Insurance Company.) Elizabeth Mankin Kornhauser and Harold Spencer, in *Connecticut Masters, Connecticut Treasures* [exh. cat., Wadsworth Atheneum] (Hartford, Conn., 1989), 5, and caption to color pl. 1, attribute the Hartford portrait to Harlan Page. This attribution is apparently based on similarities to the National Gallery portrait, which they site without evidence as Page's self-portrait. Although the compositions are clearly related, stylistic distinctions suggest that the two paintings were the work of different hands. The Hartford work exhibits more developed facial modeling, a canvas support, a lightening of the background around the figure, less precise costume details and a more intense expression. The paint in the National Gallery portrait is handled with delicate precision, especially notable in the vest with its finely applied blue dots which affect a subtle harmony with the blue-gray background. Such relationships of muted colors are not seen in the Hartford painting, which is generally more robust. A common source could explain the close parallels.

References

1835 Hallock, William A. *Memoir of Harlan Page; or, The Power of Prayer and Personal Effort for the Souls of Individuals*. New York: American Tract Society.

1983.95.1

Martha Eliza Stevens Edgar Paschall

c. 1823

Oil on canvas, 132.5 x 102.6 (52¹/₄ x 40³/₈)

Gift of Mary Paschall Young Doty and Katharine Campbell Young Keck

Technical Notes: The original fabric is coarsely woven with uneven threads. There is an extension approximately 5 cm wide at the left side, which appears contemporary with the main piece. Remnants of the tacking margins remain. No ground layer is apparent. The paint is thin with slight impasto in the whites. There are small holes and a tear at the left edge 39 cm from the bottom. The paint layer is extensively damaged from abrasion and heavily over-painted. The background is entirely repainted as are the face, hands, much of the costume, and the chair.

Provenance: The sitter, St. Louis, to her daughter Eugenia Paschall (later Mrs. Walter Carr), St. Louis; inherited by her daughter, Martha Eliza Carr (later Mrs. John Young), St. Louis, who took the painting with her to Geneseo, New York; given to her daughters, Mary Paschall Young Doty and Katherine Campbell Young Keck. The painting remained with Mrs. Doty in Geneseo until 1970, then came to Mrs. Keck, Washington, D.C.

Exhibitions: *The Flowering of American Folk Art, 1776–1876*, Whitney Museum of American Art, New York; Virginia Museum of Fine Arts, Richmond; Fine Arts Museums of San Francisco, M. H. De Young Memorial Museum, San Francisco, 1974, catalogue by Jean Lipman and Alice Winchester, no. 14, color repro. // *Portraits U.S.A., 1776–1976*, Museum of Art, Pennsylvania State University, University Park, 1976, catalogue by Harold E. Dickson, 44–45, color repro. // *Currents of Expansion: Painting in the Midwest, 1820–1940*, St. Louis Art Museum, 1977, catalogue by Judith A. Barter and Lynn E. Springer, no. 5.

MARTHA ELIZA STEVENS was the oldest daughter of William Stevens, whose family had emigrated from Norfolk, Virginia, to Kaskaskia, Illinois, in the early days of westward expansion. Kaskaskia, where Martha was born around 1808, had been settled by Canadian fur traders on a strip of land at the junction of the Mississippi and Kaskaskia Rivers in the first decade of the eighteenth century. It grew to become one of the most lively and prosperous centers in the Midwest, and in 1818 was named the first Illinois state capital.¹

In 1823, Miss Stevens was wed to General John Edgar. Edgar had come to America from his native Ireland and had participated in the American Revolution on the side of the colonies. As a reward for his distinguished service, Congress presented him with a tract of land in Kaskaskia, where he built a house and engaged in a

variety of enterprises from grist mill construction and salt manufacture to trade.² In a short time Edgar was reportedly “not only the largest private landowner, but the wealthiest man in the Northwestern territory,” and was elected a member of the first legislature of the region, which assembled in Cincinnati in 1799.³ Although Martha was also courted by the much younger Nathaniel Paschall of Knoxville, Tennessee, her parents found the General a far more propitious match and the wedding was arranged.

About seven years after their marriage General Edgar died, bequeathing his young wife his entire fortune.⁴ Paschall, who was by this time the successful editor, proprietor, and political columnist for *The Missouri Republican*, asked once again for Martha’s hand. They were married in 1832 and made St. Louis, fifty miles from Kaskaskia, their home. After raising at least three children, Martha Paschall died in August of 1859.⁵

The ambitious scale of this portrait, comparable to only a small number of naive paintings such as Winthrop Chandler’s (q.v.) companion portraits of Captain and Mrs. Samuel Chandler (1964.23.1 and 1964.23.2), has led many scholars to believe it was done as a wedding portrait. The style of Martha’s fashionable light blue gown suggests that the work was painted on the event of her marriage to General Edgar rather than at the time of her second marriage. The gown’s high waist and lack of emphasis on the shoulder-line reflect the Empire style, which was still prominent in the early 1820s but had given way to lower-waisted, broad-shouldered styles by the time Martha married Nathaniel Paschall in 1832.⁶ The precise material and pattern of the floor covering have not been identified, but the painted chair, in deep green adorned with gold and black ornamentation, can be recognized easily as a Sheraton Fancy Chair, which could have been produced as early as 1815.⁷

Taking care to depict the specific characteristics of chair and costume, the artist has also displayed a particular sensitivity for pattern and design. The floor covering, adorned with a geometric pattern and floral motifs, is not rendered in perspective, but is tipped up so that it appears to be parallel to the picture surface. Combined with the artist’s disregard for shadows, this lack of perspectival space endows the portrait with a decorative quality which is enhanced by the intricately patterned white lace framing the sitter’s face and by the painting’s extraordinary jewellike colors. The light blue of the dress is complemented by the slightly darker blue of the slippers and beaded jewelry, while Martha’s white purse and belt are trimmed with gold. The pro-



Unknown, *Martha Eliza Stevens Edgar Paschall*, 1983.95.1

portions of the figure are elegantly elongated—especially appropriate for Martha, who was described as “well-grown, slender and graceful.”⁸ Despite the spotlighting of her figure against the dark brown background and her location almost entirely on the left half of the canvas, the composition is delicately balanced by the placement of the decorated chair on the right.⁹

A portrait found in the Midwest of James B. Stapp may have been painted by the same unknown artist (Illinois State Historical Library, Springfield; Madden 1974, 83). Although the Stapp portrait is only bust-length, similarities can be seen in the rendering of facial features, notably in the fine, delicate drawing and in the shapes of the eyes and mouths. There appears to be more modeling in the face of the male sitter, but the extensive damage and repainting of Martha’s face prevent valid comparison.

JA

Notes

1. Kaskaskia might still be the capital of Illinois today if a Mississippi River flood had not destroyed the entire town in 1881. For a history of Kaskaskia see Betty I. Madden, *Arts, Crafts and Architecture in Early Illinois* (Urbana, Ill., 1974).

2. George R. Raub, Sr., chairman, 200th Anniversary Historical Exhibits Committee of Zion Lodge No. 1, F. & A. M. Masonic Temple, Detroit, Michigan, letter of 16 September 1963 in NGA-CF. A drawing of John Edgar’s house is illustrated in Madden 1974, 33.

3. Roberts 1907, 70.

4. The precise date of General Edgar’s death is not known; in some accounts it is recorded as 1830, in others as 1832. 1830 is the more probable date, as Martha remarried in 1832 and it would have been considered improper for her to remarry in the year of her husband’s death. Mourning customs generally prescribed that a widow spend one year in “deep mourning,” and another in “second mourning,” not remarrying until this two-year period had expired. See Martha V. Pike and Janice Gray Armstrong, *A Time to Mourn: Expressions of Grief in Nineteenth Century America* [exh. cat., The Museums at Stony Brook] (N.Y., 1980), 101.

5. Lois Stanley, George F. Wilson, and Maryhelen Wilson, *Death Records from Missouri Newspapers, January 1854–December 1860* (1982), 180. In addition to Martha’s death, the list records the Paschalls’ third daughter, Cora, as having died at age seventeen in April 1854.

6. Shelly Foote, Division of Costume, NMAH, telephone notes, 2 May 1983, in NGA-CF. She adds to her comments on the sitter’s gown that shoes like these appeared as early as 1800. Her dating of the dress to the early 1820s is corroborated by Betty Madden Work (formerly Betty I. Madden), author of *Arts, Crafts and Architecture in Early Illinois*, letter of 9 April 1984, in NGA-CF. Mrs. Work states that fashionable outfits such as this would have been as common in the Midwest as in the East, particularly in a state capital such as Kaskaskia, and adds that lace and jewelry like those depicted might have been imported from either New Orleans or the eastern states.

7. Anne C. Golovin, curator, Division of Domestic Life, NMAH, telephone notes, 20 April 1984, in NGA-CF. A similar

chair in the MMA is reproduced in Ralph and Terry Kovel, *American Country Furniture: 1780–1875* (New York, 1965), 65. Chairs such as this were most likely imported from the East; they seem to have been manufactured in New York, Connecticut, and perhaps Massachusetts (Oswaldo Rodriguez Roque, associate curator of American decorative arts, MMA, letter of 29 May 1984, in NGA-CF).

8. Roberts 1907, 71.

9. Lynn E. Springer, in her entry for this painting in *Currents of Expansion: Painting in the Midwest, 1820–1940* (see Exhibitions, above), writes that “the empty chair is a curious and intriguing feature, which emphasizes the absence of its intended occupant.” Such symbolism is probably not intended, however, because Martha is not in mourning attire. Portrait sitters commonly rest an arm or hand upon a chair, of which usually only a small part is shown. Including most of the chair here is unusual, but not unique; another example is a portrait by an unknown artist of Henrietta Frances Cuthbert at the age of three (Rumford 1981, cat. no. 220).

References

1907 Roberts, James H. “The Life and Times of General John Edgar.” *Transactions of the Illinois Historical Society*, 12: 71–73. This contains most of the known biographical information about the sitter.

1974 *American Art Review* 1 (March–April): color repro. on cover.

1953.5.105 (1336)

Peaches—Still Life

c. 1840

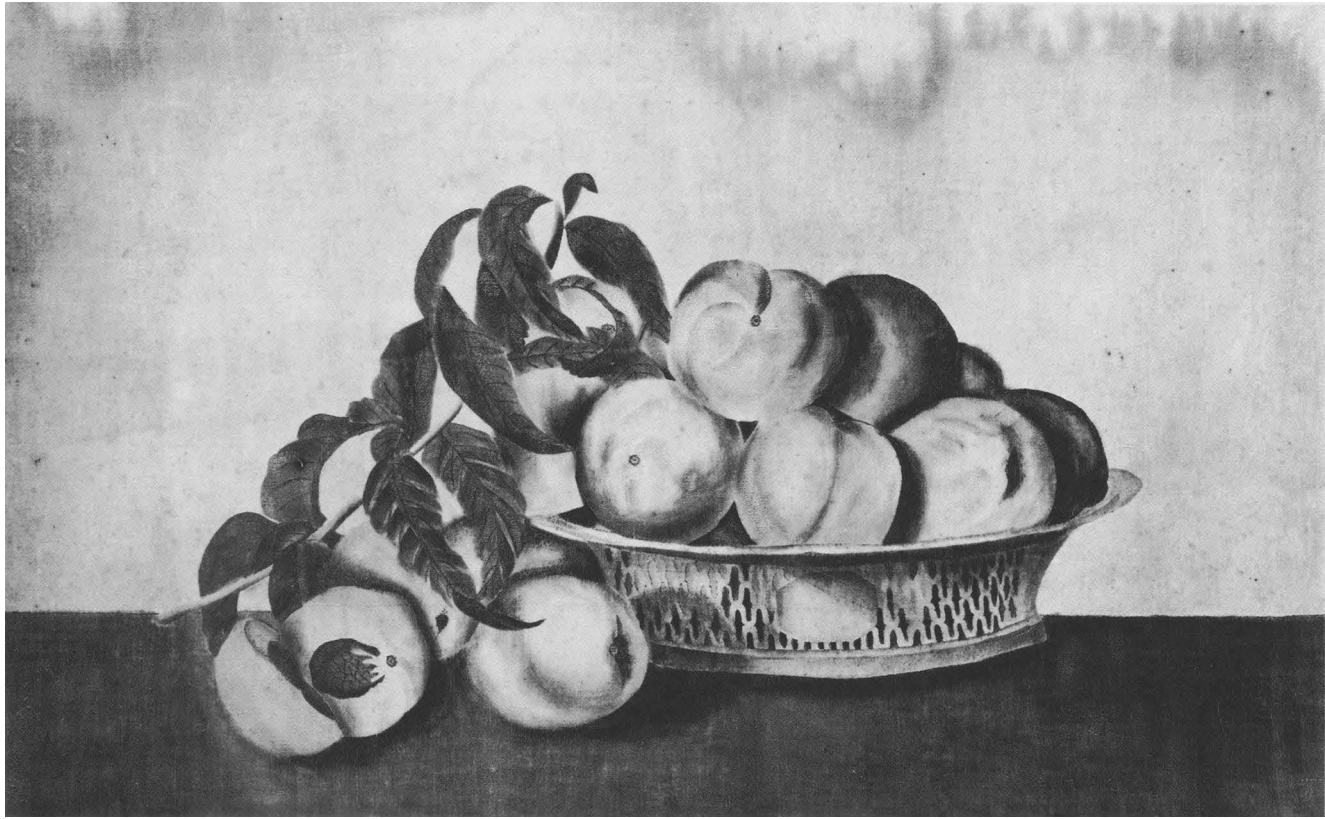
Watercolor on velveteen, 45.1 x 65.4 (17 3/4 x 25 3/4)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The design is executed on a single piece of fine, dense, cut-pile cotton fabric. The pile appears to be finer and denser than that used for the other theorem paintings on velveteen in the National Gallery collection. This may have been a conscious choice to facilitate the more subtle painterly modeling and shading seen in this piece than in more typical theorem paintings. The paint pigment colorants are for the most part located on the outer tips of the cut-pile fibers. Dark intense areas and fine details exhibit both heavy pigmentation and matting of the cut-pile fibers with pigment extending down the fiber and sometimes onto the ground weave.

There may be some loss of yellows and other colors due to fading and effects of environment. There are stains with definite “tide” lines along the top, representing degradation of the cotton ground fabric as a result of moisture damage in those areas. There are also small brown localized spots of degraded ground fibers throughout the piece. In 1984 the piece was removed from the stretcher on which it was mounted when it came to the National Gallery.

Provenance: Recorded as from New Jersey. Purchased in 1947 by Edgar William and Bernice Chrysler Garbisch.



Unknown, *Peaches—Still Life*, 1953.5.105

IT IS LIKELY THAT an as-yet-undiscovered Peale family work served as the model for this exceptionally naturalistic theorem painting.¹ The frequent borrowing of motifs among the Peales themselves precludes a determination as to which Peale made the prototype. It is strikingly similar to a painting of 1821 by Raphaelle Peale (1774–1825), *Still Life with Peaches*,² but may not be derived directly from it. The most significant difference between the theorem painting and the Raphaelle Peale lies in the proportions of the reticulated basket.³ The basket in the velvet picture is longer and narrower. A basket nearly identical to that in *Peaches—Still Life*, however, is found in James Peale's (1749–1831) undated *Still Life: Fruit*,⁴ a more elaborate composition including pears, grapes, and apples. The arrangement of the leaves in the theorem painting, which differs from the two above-mentioned Peale works, is comparable to

that in a variety of compositions by Peale family members, such as Mary Jane Peale's (1827–1902) *Still Life with a Bowl of Fruit* of 1860.⁵

This theorem painting is extremely unusual in its realism and delicacy.⁶ The basic forms of the peaches have been painted using stencils, with white highlights and brown shadows later applied by brush. Instead of the common practice of shading objects with the aid of stencils, so that they are arbitrarily darker around the edges and grow lighter toward the center, the artist has modeled the fruit more naturalistically. Of particular interest are the shadow cast by the foreground peach and the way in which the basket appears to reflect the colors of the objects around it. The carefully delineated openings of the basket were either traced from stencils or drawn directly on the velvet with a pen.

JA



Unknown, *Pink Roses*, 1953.5.102

Notes

1. On theorem painting, see the entries for William Stearns' *Bowl of Fruit*, c. 1830/1840 (1953.5.34) and two other conventional theorem still lifes by unknown artists in the National Gallery collection: *Basket of Fruit*, c. 1830 (1953.5.103) and *Fruit on a Tray*, c. 1840 (1953.5.104). John I. H. Baur, "The Peales and the Development of American Still Life," *Art Quarterly* 3 (Winter 1940), 81–82, discusses the importance of the Peales to theorem painters.

2. *The Brooklyn Museum American Paintings: A Complete Listing of Works in the Museum's Collection* (Brooklyn, 1979), 91.

3. The reticulated basket, a form of Chinese export porcelain, was most popular in America in the late eighteenth and early nineteenth centuries (Susan Myers, curator, Division of Ceramics and Glass, NMAH; telephone notes, 22 January 1991, in NGA-CF).

4. M. H. De Young Memorial Museum, San Francisco; Charles H. Elam, ed., *The Peale Family: Three Generations of American Artists* [exh. cat., Detroit Institute of Arts] (1967), cat. no. 103.

5. William J. Poplack; Elam 1967, cat. no. 225.

6. None of the many theorem paintings at AARFAC is as naturalistic as *Peaches—Still Life* (Barbara Luck, curator, AARFAC, letter of 12 September 1984, in NGA-CF).

References

None

1953.5.102 (1333)

*Pink Roses*¹

fourth quarter nineteenth century

Oil on canvas, 40.7 x 36.5 (16 x 14 1/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The loosely woven fine fabric is prepared with a white ground. The leaves and roses appear to have

been faintly sketched in with red crayon, over which the paint is applied in thin, flat, opaque layers, with slight modeling of the roses. It has a few random lines of cracking and no major losses.

Provenance: Recorded as from New York. Purchased in 1948 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Flowers on Parade*, The Belle Terre and Suwasset Garden Clubs, Port Jefferson, New York, 1945, no. 13. // Triton, 1968.

THIS PAINTING WAS PREVIOUSLY dated to about 1840. Research has revealed, however, that the type of glass vase depicted here was most likely made in the last quarter of the nineteenth century. During this period such rococo revival ornament and fluted shapes were very popular, both in American-made glass and in glass imported from Bohemia and England.²

The symmetrical arrangement of compositional elements, common in American naive painting, is here seen in the rhythmic arrangement of the six roses and three sprigs of what resembles baby's breath or eupatorium,³ whose tops together form an arc. The emphatic flatness of the picture and crude handling of the paint are typical of an untrained hand. Other details also suggest the artist's amateur status. The flowers are arranged in a plane, their stems seldom overlapping; both the mouth and the base of the green vase are depicted as if from above; the tabletop tilts up so that the vase appears to slip off its edge. The obliquely placed brown table almost seems an afterthought, since the floral arrangement is more or less centered on the canvas.

SDC

Notes

1. Donor records give the title as *The Valentine*.

2. I am grateful to Jane Shadel Spillman, curator of American glass, The Corning Museum of Glass, and William Hutton, senior curator, Toledo Museum of Art (letters of 20 October and 12 October 1987, respectively, in NGA-CF), for their assistance in this dating. Spillman states that the "vase is a standard type from the last quarter of the 19th century," and Hutton suggests that it probably dates from the 1890s. His colleague and preeminent authority in American glass, Kenneth M. Wilson, agrees and adds that it "could not be earlier than 1870–80." Hutton refers to a generically similar vase, with like fluting (known as the "lilac" style); see Kenneth M. Wilson, *New England Glass and Glassmaking* (New York, 1972), fig. 353.

3. These roses are probably of the tea rose family, which is characterized by large, globular, soft pink flowers. Many varieties of the tea rose (whose name derives from its tealike scent) were introduced beginning in the early nineteenth century. The other flower has not been positively identified as either of those suggested. I am grateful to Susan Gurney, librarian,

Horticulture Library, SI, for her assistance in identifying types of flowers depicted here and in several Garbisch still lifes.

References

None

1971.83.17 (2580)

Portland Harbor, Maine

1868/1871

Oil on paperboard, 43.3 x 71.5 (17¹/₁₆ x 28¹/₈)

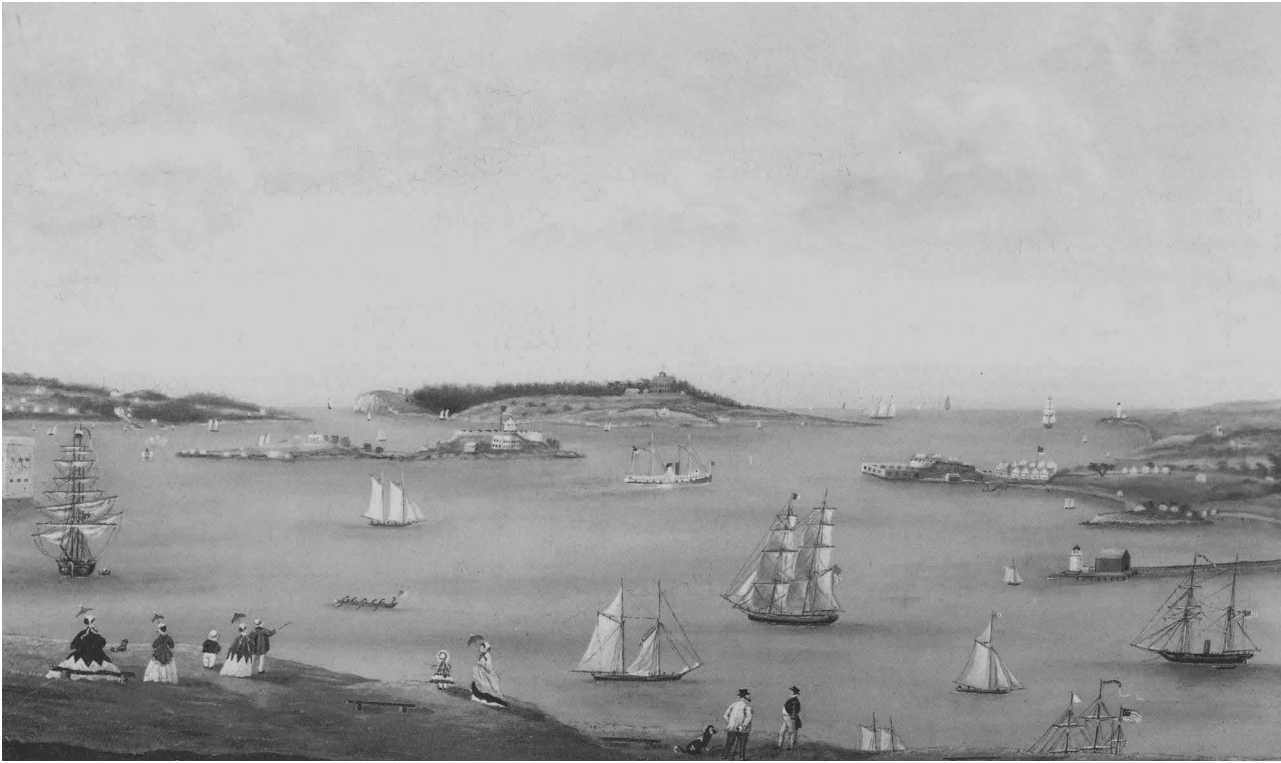
Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The cardboardlike support has been mounted to the solid support of a honeycomb panel with wood pulpboard faces, using a wax-resin adhesive. The paint has been applied as a fluid paste over a thick white ground. A small brush was often used for tiny details, although not extremely precisely. There is low impasto in the highlights. The mounting has made the surface slightly uneven; otherwise the painting is in good condition with only minimal abrasion and inpainting.

Provenance: Recorded as from Maine. (Robert G. Hall, Dover-Foxcroft, Maine), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

THIS VIEW OF PORTLAND harbor at sunset was taken from Munjoy Hill, looking to the southeast. Comparisons with maps of the Casco Bay area indicate that the painting is topographically accurate. It encompasses, from left to right: Hog Island (indicated only by a building at its western end), House Island, Cushing Island, and Spring Point, actually part of South Portland. Several notable Portland landmarks are depicted. The structure visible on Hog Island is Fort Gorges. Named for Sir Ferdinand Gorges, proprietor of Maine from 1635, it was begun in 1858 and completed around 1865. At the right-hand extremity of House Island sits Fort Scammel (built 1808), named for General Alexander Scammel, who was killed in the battle of Yorktown during the American Revolution. Situated on Cushing Island is Ottawa House, a hotel begun in 1853 and rebuilt throughout the remainder of the century. Finally, Spring Point is commanded by Fort Preble, built in 1808 and named for Commodore Edward Preble of Portland. On the most distant jut of land stands the Portland lighthouse.

The well-documented histories of each of the three forts form the basis for dating *Portland Harbor, Maine*. The absolute terminus post quem is 1867, when the buildings to the right of Fort Preble (housing, offices, and service buildings) were constructed. The painting



Unknown, *Portland Harbor, Maine*, 1971.83.17

must have been executed no later than 1871, when the blockhouse visible on Fort Scammel was demolished. Also in that year, sod-covered sand parapets were added to the top of Fort Gorges; they are not apparent in the painting.¹ The 1867/1871 range of dates is supported and narrowed even further by another aspect of the forts' histories. In 1868 construction derricks that had previously surrounded each fort were removed, and not replaced until 1871; the three-year hiatus in modernization of the structures was due to a temporary lack of congressional funding. Though the artist could have chosen not to depict the derricks, this seems unlikely in view of the accurate detail of the rest of the painting. The costume styles, especially of the women, support a late 1860s dating.²

Given the decentralized composition and the on-lookers' lack of attention to any one vessel, the scene appears simply to be a general view of the harbor and

not a depiction of any particular historical occurrence.³ The brightly dressed spectators, the boat-dotted harbor, and the picturesque Maine sunset comprise a scene reflecting the area's considerable growth and prosperity in the late 1860s. Portland experienced an initial wave of growth with the opening of the Atlantic and St. Lawrence Railway in 1853, which made it the first Atlantic port connection to Canada. The city was nearly destroyed by fire on 4 July 1866, but the rebuilding process triggered renewed commercial expansion, including a boom of shipping and industry.

Though *Portland Harbor, Maine* is not known to be based on a print source, in effect it serves the same function as the many graphic views which document the appearances of important cities and towns in nineteenth-century America; it may have been commissioned by a prominent Portland citizen. It shares the depiction of bustling activity with many prints of the

period, as well as the nineteenth-century landscape convention of situating onlookers on a foreground bluff.⁴ Despite the careful attention to maritime and topographical detail, which suggests that the artist was from the area, the painter's naiveté is betrayed in several ways. The jump from hill above to harbor below, for instance, contributes to the painting's somewhat shallow sense of space, though the artist attempts to soften this transition by depicting only the tops of the two ships at the lower right. Furthermore, the boats are almost uniformly spaced across the picture plane rather than being naturalistically clustered here and there. An overall effect of tranquillity blankets this post-bellum New England scene.

SDC

Notes

1. Fort Scammel's blockhouse is its second story, to the right of the flag. Fort Gorges' new parapets projected quite noticeably above the granite parapets. This information, as well as the complete histories of the three forts, was kindly supplied by Joel Eastman, professor of history, University of Southern Maine (letters of 10 November 1986, 25 March and 7 April 1987, in NGA-CF). A helpful map and additional information was provided by Margot McCain, librarian, Maine Historical Society, Portland (letter of 31 September 1986, in NGA-CF). For the history of Portland and its landmarks, see Federal Writers' Project, *Maine: A Guide 'Down East'* (Boston, 1937).

2. Compare the womens' dresses to those in the Winslow Homer wood engravings 'Winter'—*A Skating Scene* (*Harper's Weekly*, 25 January 1868) and *Homeward Bound* (*Harper's Weekly*, 21 December 1867); repro. in Philip C. Beam, *Winslow Homer's Magazine Engravings* (New York, 1979), 150, 156. See also Stella Blum, ed., *Victorian Fashions and Costumes, from Harper's Bazaar 1867–1898* (New York, 1974), 10 (reproducing cover of 11 July 1868 issue).

3. The presence of several official boats may, however, indicate the coming or passing of a special event. The four square-rigged boats are identified as U.S. naval vessels by their commission pennants and single topsails. The small row-boat flying an ensign is a naval cutter. The passenger steamer in the center may be the *Lewiston*, active in the Casco Bay area at this time, or the steamer *John Brooks*. This information and reproductions of the two steamers were generously furnished by Nathan Lipfert, curator, Maine Maritime Museum, Bath (letter of 23 October 1986, in NGA-CF).

4. An example of this type of print is an 1865 lithograph of Portland (with Munjoy Hill in the distance instead of in the foreground), which appeared in William Willis' *The History of Portland from 1632 to 1864* (Portland, 1865), opp. page 13. An 1855 version is in the collection of the New York Public Library (Isaac Newton Phelps Stokes and Daniel C. Haskell, *American Historical Prints: Early Views of American Cities, Etc. from the Phelps Stokes Collection and Other Collections* [New York, 1933], pl. 90b). Though not directly related to each other, this print and the National Gallery painting share the convention of gesturing foreground spectators and the depiction of a steamship close to the center. A third similarly composed view of Portland appeared on the front page of

Harper's Weekly on 10 September 1859. This engraved scene, like the two lithographs, shows the city in the distance. In this way it, too, is fundamentally different from the National Gallery painting, but there are curious similarities. The *Harper's* view includes two figure groups that are almost identical to the one with the gesturing man at the lower left of the painting. Furthermore, three of the boats in the painting correspond in type and position to vessels in the illustration: the schooner in front of House Island, the steamboat in the center of the canvas, and the brig in the right middle ground. The artist of the painting may have based the figure group and the boats on their counterparts in *Harper's*.

References

None

1953.5.22 (1219)

Portrait of a Black Man

probably 1829

Oil on wood, 49.5 x 34.3 (19 1/2 x 13 1/2)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

Incised into paint on reverse (no longer visible; photograph taken before lining with canvas, in NGA-CF): 1829

On steamboat: NEW / PHILADELPHIA

Technical Notes: The panel is composed of two pieces of 0.6 cm hardwood joined together vertically approximately 14 cm from the left edge. A warm off-white ground layer was applied overall. The paint was applied fluidly. Although there is a slight amount of brushwork and a few areas of only very low impasto, the paint layer appears to be generally quite thick. There is an extensive system of wide traction crackle and tiny dents and small scratches. Gold paint from the frame covers the paint layer at the edges of the painting.

Provenance: Recorded as from Baltimore. (G. A. Berlinsky, Baltimore), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

THE PRESENCE OF THE STEAMBOAT *New Philadelphia* in this portrait suggests the possible occupation of the unidentified sitter and the circumstances under which his portrait may have been painted. The *New Philadelphia* was built in 1826 at Kensington, Pennsylvania, and plied the Hudson River between New York and Albany from that date until about 1832. Built for Robert L. Stevens' North River Steamboat Line, the *New Philadelphia* was innovative in several ways. She was the first steamboat to have two boilers placed on her guards over the water instead of on deck (for passenger safety) and the first to eliminate the bowsprit. In 1826 she set a speed record of twelve hours and twenty-



Unknown, *Portrait of a Black Man*, 1953.5.22

three minutes from New York to Albany and in 1833 made record time for the run between Philadelphia and New York. She was also the first Hudson River steamboat to introduce "colored waiters."¹

The sitter may have been a steward or headwaiter aboard the *New Philadelphia*. The ship's reputation for innovation and speed was surely a source of great pride to both officers and crew and may explain why a crewman would want his portrait to include his vessel steaming north past the Palisades toward Albany, in what was probably record-setting time.²

Placing the command ship in the background, the artist has used the convention commonly reserved for depicting a ship's captain.³ He also understood the dramatic possibilities of a figure dressed in the latest fashion, striking an elegant Napoleonic pose while casually sitting in a decorated Hitchcock-style chair. The attention devoted to details like the clothing, steamboat, landscape, and chair serves to document the man in a specific place and time and to project material success.⁴ Painted when opportunities for African Americans were limited, *Portrait of a Black Man* records the pride and good fortune of one black in the early nineteenth century.

RM

Notes

1. "River Reminiscences," *Albany Press*, 30 July 1887. Information about the *New Philadelphia* was provided by John O. Sands, director for collections, Mariner's (undated letter in NGA-CF).

2. This view of the Hudson from Manhattan may indicate where the portrait was painted.

3. See *Connecticut Sea Captain* by Isaac Sheffield, 1833 (1965.15.4).

4. Another portrait of an African American that may have been painted by the same artist was found with this picture. Now in the collection of the Flint Institute of Arts, it was illustrated in *American Naive Paintings: The Edgar William and Bernice Chrysler Garbisch Collection* [exh. cat., Flint Institute of Arts] (Mich., 1981), cat. no. 8. The portraits are virtually identical in size. In the Flint example, the figure faces right and has an unidentifiable sailing ship in the background. The men may have been related—possibly brothers—and had their portraits painted to document their careers.

References

None

1980.62.34 (2823)

Catalyntje Post

c. 1747

Oil on canvas, 133.6 x 90.4 (52 5/8 x 35 5/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

Formerly on the right arm, in pencil, by a later hand (removed in 1951 treatment; photograph in NGA-CF):
Aged 14 [] days

Technical Notes: The original support is constructed of three pieces of closely woven, medium-weight fabric joined with seams—one large piece and two smaller, nearly equal-sized pieces, at the right side. It is difficult to determine the color of the very thin ground layer. Little impasto remains in the paint layer. There is extensive cracking and abrasion, with resultant small losses overall and some cupping. The retouching of these areas has discolored somewhat as have the old varnish residues in the interstices of some areas.

Provenance: Recorded as from New York State. Descended in the Post family until it was sold by Miss Katharine Olcott. (Fred J. Johnson, Kingston, New York), by whom sold in 1950 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Exhibition commemorating the relief of Leydon, Holland Society, Dutch Reformed Church, Kingston, New York, 1886, no. 10. // NGA, 1954, no. 14. // *101 Masterpieces*, 1961–1964, no. 6, color repro. // Palm Beach, 1967. // *111 Masterpieces*, 1968–1970, no. 5, color repro. // Tokyo, 1970.

CATALYNTJE POST, thought by descendants to be the subject of this portrait, was born on 22 May 1733 in Schenectady, New York, and baptized there on June 3 of the same year.¹ Her father, Elias Post, born in New York in 1708, was a gunsmith. Catalyntje married Zeger Van Santvoord on 18 April 1756, and she died on 17 June 1810.²

The later pencil inscription written on the sitter's right arm indicates that the portrait was painted in 1747. The typically Dutch shoes with pointed toes and high, thick heels suggest an earlier date, around 1730, but eighteenth-century fashion did not change rapidly, and it is conceivable that this style of shoe was still being worn around 1750.³ The young woman, probably wearing her best clothes for the portrait, is fashionably, but not richly dressed. Her intricately embroidered apron would have been imported and was not intended for everyday use. Her gown could have been made in America, but the fabric also would have been imported from Europe or via the Dutch East India Company.⁴



Unknown, *Catalyntje Post*, 1980.62.34

Holland's great painting traditions were brought to America in the seventeenth century by the early settlers and transplanted in the colonies, where they quickly were transformed into America's first school of painting. The Dutch style, in contrast to the artificial, courtly manner of England, suited the American taste for portraits which would accurately record the individual's life, traditions, and social status. This example of Patroon painting, named for the Dutch aristocrats who first employed the painters, is characterized by earth-toned colors, a medieval decorative, two-dimensional quality, straightforward honesty, and vigorous expression.⁵ It is this "unvarnished recording" that makes *Catalyntje Post* one of the most appealing examples of early New York portraiture.⁶

Alice Ford states that this painting belongs to the "so-called Pieter Vanderlyn style or group," but scholars now disagree with this attribution.⁷ Mary Black has included this painting among the works she considers to be by John Heaten, formerly known as The Wendell Limner.⁸ The condition of this work, however, precludes any firm attribution.

LW

Notes

1. Jonathan Pearson, *Contributions for the Genealogies of the Descendants of the First Settlers of the Patent and City of Schenectady from 1662–1800* (Baltimore, 1976), 145. The birthdate does not appear here, but is recorded in family genealogies. Except for an 1887 letter quoted in correspondence from Helen Olcott Jacobs, a descendant of Catalyntje Post, stating that the subject is Anna Staats, the sitter has always been identified as Catalyntje Post (see NGA-CF). Anna Staats was born in 1700, which, based on the pencil inscription, would indicate a 1714 date for this work. This date, however, does not correspond with the costume.

2. Pearson 1976, 145, 236.

3. Conversation with Shelly Foote, Division of Costume, NMAH (notes of 22 October 1981, in NGA-CF). In addition, Catalyntje Post wears a pearl necklace similar to one in *Young Lady with a Fan*, 1737 (1980.61.5), by The Gansevoort Limner.

4. Avril Hart, assistant curator, Textiles and Dress, Victoria and Albert Museum, letter of 10 January 1991, in NGA-CF.

5. Oskar Hagan, *Birth of the American Tradition in Art* (New York and London, 1940), 37, explains the popularity of New York Patroon painting and observes that the artists should be given "the credit they deserve for discarding methods of painting which were unfit for the colonial temper, and for creating formulae simple and workable enough as starting points for a new American art."

6. Oliver W. Larkin, *Art and Life in America* (1949; reprint, New York, 1960), 19. On page 23 he describes the limners' work as "literal prose." James Flexner, *American Painting: First Flowers of Our Wilderness* (Cambridge, Mass., 1947), 89, however, notes that this translation of Dutch realism also produced a fresh "innocence and joy." *Catalyntje*

Post fits both descriptions. For examples of early New York portraiture from the 1730s see three works by The Gansevoort Limner (possibly Pieter Vanderlyn), 1956.13.14, 1980.62.31, and 1980.61.5.

7. Ford 1949, 55. See biography of The Gansevoort Limner (possibly Pieter Vanderlyn) in this volume.

8. See n. 3 of the entry for *Susanna Truax* (1978.80.20), which also remains unattributed.

References

- 1887 *Yearbook of the Holland Society of New York, 1886–1887*. New York: 33, 34.
1949 Ford, Alice. *Pictorial Folk Art: New England to California*. New York and London: 10, 55.
1959 Belknap, Waldron Phoenix, Jr. *American Colonial Painting: Materials for a History*. Cambridge, Mass.: 252, pl. 72, no. 3.
1966 Curran, Ona. "A Study of New York Portraits of Schenectady Residents, 1715–1750." M.A. thesis, State University of New York, College at Oneonta, Cooperstown Graduate Program: 99, 100, 102, 103, 105, 114, 153, 154.

1953.5.82 (1307)

Profile Portrait of a Man

c. 1835/1840

Oil on wood, 22.7 x 17.4 (8¹⁵/₁₆ x 6¹³/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a single piece of yellow poplar.¹ The thin off-white ground was applied continuously over the entire surface. The figure appears to have been painted directly on the ground in thin layers, with the background painted up to the edge of the figure afterwards. Some small losses in the lower left corner are covered with discolored retouching.

Provenance: Recorded as from Chester County, Pennsylvania. Purchased in 1951 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 63.

Notes

1. A wood native to eastern North America; identified by the National Gallery Science Department.

1953.5.83 (1308)

Profile Portrait of a Lady

c. 1835/1840

Oil on wood, 22.9 x 17.5 (9 x 6 7/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a single piece of yellow poplar.¹ The ground is a continuous thin off-white layer. The subject appears to have been painted directly on the ground, with the background then painted in up to the edges of the figure. Details such as the brooch and necklace were painted over the figure. There are tiny losses scattered through the background.

Provenance: Same as 1953.5.82.

Exhibitions: NGA, 1954, no. 62.

IN EUROPE IN THE SECOND HALF of the eighteenth century, profile painting was more popular than at any time since the Italian Renaissance. By 1769 the tradition was well established in the United States.² Profile likenesses appeared in traditional bust or half-length portrait formats, and as decorative elements on porcelain, furniture, and in architectural interiors. There are largely two types: statically posed likenesses rendered in full palette, and trompe l'oeil imitations of bas-reliefs or cameos.³ Most American profile portraits of the late eighteenth and early nineteenth centuries favor the naturalistic coloring of the sitter rather than the artifice of trompe l'oeil.

While the proliferation of profiles was a product of neoclassicism, interest in this mode of portraiture intensified with the publication of Johann Caspar Lavater's theories on physiognomy, in which the size and format of facial features were analyzed in an effort to "reveal" the subject's character, intellectual ability, and personality.⁴ Also related to the development of the painted profile was the silhouette, an enormously popular art form, inspired in part by black-figure painting on ancient Greek vases.⁵ The ancient tale of the origin of painting, a romantic story of a tracing made by a Corinthian maid of her lover's shadow, enjoyed a revival in the late eighteenth century and offered the art form an aura of historical antecedent.⁶

Silhouettes were made by tracing the outline of the sitter's shadow, cast by candlelight onto paper, in a form which was then cut out and framed. The effect of a shadow cast against an illuminated wall was recreated either by pasting a black shape on a white background, or by backing a white hollow-cut figure with black fabric, paper, or reverse-painted glass. In early nineteenth-

century America, the silhouette was known as the "common cut profile," and was the least expensive type of portrait available. Drawing manuals recommended that artists work in profiles and silhouettes before advancing to the full face.⁷

Several mechanical devices were used to capture the likeness and to create multiples for either cut profiles or the more expensive drawn or painted subjects. The camera obscura, the pantograph, the glass frame, and physiognotrace were the most common of these. The camera obscura was a dark box fitted with a lens and a mirror to cast an image of the subject onto a sheet of paper, where it could be traced by the artist. The pantograph was a copying device which reduced, enlarged, or duplicated drawn forms. The glass frame involved tracing the profile with a crayon or other waxy substance onto glass; the artist then placed a piece of paper over the glass and traced a duplicate image from the wax drawing. Like the pantograph and the glass frame, the physiognotrace did not involve a lens.⁸ The subject sat next to the machine, a five-foot tall, three-legged wooden apparatus, somewhat resembling an artist's easel. Using an eyepiece and a pantograph incorporated in the apparatus, the artist traced a life-sized profile from the seated subject. If a smaller size were desired, this first profile could be duplicated in smaller size with a reducing lens.

Beginning in 1796, two French artists working in the United States were important in popularizing the profile tradition and the use of the physiognotrace. Charles Balthazar Julian Fevret de Saint-Memin (1770–1852) worked in New York, New Jersey, Philadelphia, Baltimore, Annapolis, Washington, Richmond, Alexandria, and Charleston; J. J. Boudier (dates unknown) was active in Philadelphia.⁹ Beginning in 1802, the device was also featured at the Peale Museum in Philadelphia. The patent rights for the physiognotrace were given to Charles Willson Peale (1741–1827) by a friend, British inventor John Isaac Hawkins. The hollow-cut profiles produced with the aid of the machine first by Peale, then largely by his slave Moses Williams, became popular souvenirs. These were sometimes filled in by James Peale (1749–1831) to make painted profiles.¹⁰

The device was used extensively in the eastern United States in the first decade of the nineteenth century. Profile painters and silhouettists were often itinerants who followed established trade routes as they moved from town to town with their portable machines. Among the touring artists who produced profiles in this decade was Raphaele Peale (1774–1825), who traveled through the South making silhouettes in the spring and



Unknown, *Profile Portrait of a Lady*, 1953.5.83



Unknown, *Profile Portrait of a Man*, 1953.5.82

summer of 1804, with great financial success. Pastelist James Sharples (1752–1811) arrived in the United States in 1796 from Britain and became well known for his profiles as he traveled throughout the northeast. Lesser-known painters in this genre include Edward Enredy Stettinius (1768–1815), who worked in Hanover and York, Pennsylvania, and in Baltimore after arriving in this country in 1791 from Silesia; and Francis Cezeron (or Cicerong; dates unknown), who was active in Pennsylvania, Virginia, and Maryland from 1806 to 1811. John Wesley Jarvis (1780–1840) was a talented portraitist who worked primarily in New York, but was also active in Baltimore and Washington from 1810 to 1813. Possibly the best known profile painter was Jacob Eichholtz of Pennsylvania (1776–1842), who produced the majority of his profile portraits in Lancaster, Pennsylvania, between 1805 and 1810.

The painted profile was most popular in Pennsylvania, but profile portraits have been traced as far south as Virginia and as far north as New York. Many paintings of this type survive today. The size is fairly standard, varying approximately from 8 x 7 to 10 x 12 inches. The simple, unsophisticated likenesses are usually thinly painted, with some freer handling in areas of texture such as folds of cloth, tied cravats, or details of lace ruffles. Objects are rarely present, but there are examples in which an adult holds a book or a quill pen, and a child holds a book, a bird, or a piece of fruit. Sometimes a chair is placed in the background to suggest a seated pose, but the background is usually monochromatic and flat. One of the National Gallery paintings that is unusual in its vague suggestion of a landscape is *Joseph Leman* (1953.5.13), painted c. 1808 by Jacob Eichholtz. The paintings were commonly on a rectangular panel beneath a gold églomisé mat with an oval opening; accordingly, the background was often painted only in the oval that would be revealed by such a mat, rather than being extended out to the edges of the panel.

Many pendant pairs of male and female adults depict identified couples; therefore, unidentified pendant portraits of adults attributable to the same hand are also usually presumed to depict married couples. Siblings, and indeed entire families, were often painted in profile by the same artist. This was particularly true of Jacob Eichholtz, who painted many of his relatives and neighboring families in profile. His three portraits of members of the Leman family are in the National Gallery (1953.5.12, 1953.5.13, and 1953.5.14).

Altogether the National Gallery has ten paintings of this type from the early nineteenth century. All feature

the profile likeness of a single figure in half-length, painted in oil on yellow (tulip) poplar.¹¹ Four of the ten were painted by Eichholtz; the other six are unattributed. Although all of these are thought to have originated in Pennsylvania, the three unattributed pairs differ stylistically from one another and have not been conclusively assigned to any known hand. A comprehensive analysis of the many surviving paintings of this genre would undoubtedly reveal a larger body of profilists active in the mid-Atlantic and northeastern United States in the early nineteenth century than is known today.

Although unidentified, this half-length figure and its pendant presumably portray a married couple. Facing one another with expressionless faces, their common stylistic features include a long profile with full lower lip, careful modeling of the hollow of the eye, and soft, feathered curls of hair.

The portraits can be dated to the mid- to late 1830s. The woman's modish hairstyle, consisting of long tresses pulled to the back of the head in a plaited bun fixed with a comb, features ringlets at the side. These long corkscrew curls, which are also held by a comb, began to be popular about 1836. The man's coat is distinguished by the form of the shoulder, which rises high at the back of the neck, a shape which became less exaggerated by the 1840s.¹²

A somewhat mannered elongation of the body is particularly evident in the woman's portrait, where the base of her long bare neck gently curves onto her rounded back and shoulders. Her posture is also exaggerated by the fashionable style of her dress, with characteristic sleeves consisting of sloping shoulders and fullness around the elbow.

Her relaxed form is in marked contrast to the man's erect posture. The elegant line of his back, together with the swell of his white-shirted chest, large rolled coat collar, and high black stock, enhance his tall carriage. The couple reads as fashions of the times would have them: his bearing is proud and aloof, while she is a somewhat wan but approachable figure, warmly draped in soft, gently gathered cloth.

DR

Notes

1. A wood native to eastern North America; identified by the National Gallery Science Department.

2. I am grateful to Ellen Miles, curator of paintings and sculpture, NPG, for her insight on the history of this portrait type and helpful suggestions for research. On profile portraits see Donald R. Walters and Carolyn C. Weekley's introduction to Rumford 1981, 27–31.

3. Wax portraits, modeled in relief, were very popular as well. These were often naturalistically colored. Though related to medallion and jewelry craft, the waxes were considered an independent art form. For an example in the National Gallery collection and bibliography on wax portraiture, see biography of George M. Miller (q.v.) and the entry for his portrait of William Henry Vining, c. 1810 (1953.5.106).

4. A Swiss scientist, Lavater's *Essays on Physiognomy* was first published in German between 1775 and 1778, but translations appeared in many languages in the late eighteenth and nineteenth centuries; for a brief discussion of the proliferation of this publication, see George Levitine, "The Influence of Lavater and Girodet's *Expression des Sentiments de L'Ame*," *Art Bulletin* 36 (1954), 33, no. 8. See also A. Hyatt Mayor, "Silhouettes and Profile Portraits: The Mary Martin Collection," *Metropolitan Museum of Art Bulletin* 35 (March 1940), 51. Lavater's theories were the basis for the later nineteenth-century "science" of phrenology, in which the skull was measured to obtain similar interpretations. The advent of phrenology, however, follows the period of peak popularity of profile portraits.

5. For a history of silhouettes and the related profile tradition, see Alice Van Leer Carrick, *Shades of Our Ancestors: American Profiles and Profilists* (Boston, 1928), and Emily Nevill Jackson, *The History of Silhouettes* (London, 1911).

6. Robert Rosenblum, "The Origin of Painting: A Problem in the Iconography of Romantic Classicism," *Art Bulletin* 39 (1957), 287.

7. See Diana Strazdes, "The Amateur Aesthetic and the Draughtsman in Early America," *Archives of American Art Journal* 19 (1979), 15–23.

8. The original French name for the device invented by Gilles Louis Cretien in 1786 is *physionotrace*; see Mary Martin, "The Physionotrace in France and America," *Connoisseur* 74 (March 1926), 144–148, 151–152, and Mary Martin, "The Physionotrace in France and America: Saint Memin and Others," *Connoisseur* 75 (July 1926), 141–148; and also, Andre Chamson (trans. Elinor Merrill), "Physiognotrace Profiles," *Antiques* 9 (March 1926), 147–149.

9. Saint-Memin settled in New York in 1793 and in 1796 began making life-sized drawings and reduced-scale etchings of profiles in partnership with Thomas Bluget de Valdenuit (1763–1846), who is thought to have introduced him to the machine. Boudier brought a physiognotrace with him from France when he came to Philadelphia in 1796. See Ellen Miles, "St. Memin, Valdenuit, Lemet: Federal Profiles," in *American Portrait Prints: Proceedings of the Tenth Annual American Print Conference*, ed. Wendy Wick Reaves (Charlottesville, Va., 1984), 1–28; see also a forthcoming study on the artist by Ellen Miles.

10. Charles Coleman Sellers, *Charles Willson Peale* (New York, 1969), 306–307, 313, 341.

11. Tulip poplar was commonly used in furniture-making in the eastern United States in the late eighteenth and early nineteenth centuries.

12. Costumes and hairstyle are discussed by Shelly Foote, Division of Costume, NMAH, in a letter of 21 October 1988, in NGA-CF.

References

None

1953.5.9 (1205)

Profile Portrait of a Young Man

c. 1810/1820

Oil on wood, 30.4 x 25 (12 x 9^{7/8})

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a single piece of vertical grain yellow poplar approximately 5 to 6 mm thick.¹ Paint, which extends onto the edges of the panel, shows it to have retained its original dimensions. The ground layer is thin and white. Paint is applied thinly as well, in one or two opaque layers, with sparing use of glazes in the sitter's face. There are small vertical paint losses along the grain of the wood in the area of the white shirt. Losses also appear along all four edges, the result of contact with the frame. There is minor retouching.

Provenance: C. M. Heffner, 1942.² Recorded as from Lancaster, Pennsylvania, when purchased in 1950 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA 1954, no. 53, as *Portrait of a Young Man*.

Notes

1. A wood native to eastern North America; identified by the National Gallery Science Department.

2. Drepperd 1942, 96, caption.

1953.5.10 (1206)

Profile Portrait of a Young Lady

c. 1810/1820

Oil on wood, 30.4 x 25 (12 x 9^{7/8})

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: This single piece of vertical-grain yellow poplar is 6 to 7 mm thick.¹ The painted image extends slightly over the edges. The ground is thin and white. The colors were applied thinly in one or two opaque layers, without impasto. There are a few glazes over an opaque layer in the sitter's face. The panel has one vertical split 3.5 cm in length, 8.9 cm in from the right edge. There is scattered retouching in the oval background.

Provenance: Same as 1953.5.9.

Exhibitions: Title Unknown, Lyman Allyn Museum, New London, Connecticut, 1944, no cat. // Title unknown, Randolph-Macon Women's College, Lynchburg, Virginia, 1952–1953, no cat.² // NGA, 1954, no. 52, as *Portrait of a Young Lady*.



Unknown, *Profile Portrait of a Young Lady*, 1953.5.10



Unknown, *Profile Portrait of a Young Man*, 1953.5.9

FACING ONE ANOTHER, these unidentified subjects have been together as pendants since at least 1942, and may be presumed to depict a married couple.³ Rendered in a delicate linear style, the figures share common features in the detailed locks of hair, an emphasis on the construction of the valley of the upper lip, and the thinly lined eyes with irises too round for profile view.⁴ The static nature of their carefully studied, placid countenances and stiff poses is relieved by the spontaneously handled details of costume. Lively, fluid brushwork animates the white accents of the couple's fashionable black attire—the pattern and edge of the woman's lace day cap,⁵ the lace trim at the low neck of her day dress, and the ruffle of the man's shirt.

The costumes can be dated as early as 1810. Both the woman's high-waisted dress, with its short sleeves and rounded lines, and the man's bulky stock and collar, worn high at the back of the neck, remained popular throughout the decade. The young couple's "natural," modishly unkempt hairstyles typify the romantic vogue of the era. Her dark curls peep out onto her forehead from beneath the blue-beribboned cap, while his long sideburns are complemented by the wispy strands of hair brushed forward onto his forehead.

DR

Notes

1. A wood native to eastern North America; identified by National Gallery Science Department.

2. This exhibition history, noted by the Garbisches, has not been confirmed by the Lyman Allyn Museum nor by Randolph-Macon Women's College.

3. On profile portraits, see entry for *Profile Portrait of a Lady* (1953.5.83).

4. Similar features have been observed in several unattributed portraits: *Woman in Profile*, c. 1815 (AARFAC; Rumford 1981, cat. no. 219), also thinly painted, on a slightly smaller wood panel (see correspondence between Elizabeth R. Mankin and William Campbell, letters of 18 March and 6 May 1975, in NGA-CF) and in a profile portrait reproduced in an advertisement for John Gordon Antiques and Fine Art in *Connoisseur* 174 (July 1970), 240 (now in a private collection); see Rumford 1981, 234, note 1. Paul S. D'Ambrosio has attributed five other profile portraits on wood panel to the same hand as the latter two and the National Gallery pair; see D'Ambrosio and Emans 1987, 172, 174. The five are *Lydia Thomas*, *Mrs. George Thomas*, and *General George Thomas* (private collection; Tillou 1973, cat. nos. 18–20), and two inscribed "Cayuga [New York], December 1811": *Mary P. Dakin* (NYSHA; D'Ambrosio and Emans 1987, cat. no. 111), and her brother, *Elihu Hubbard Smith Warren* (Wadsworth Atheneum, Hartford). The sitters in the latter group of five are depicted in chairs, however, and their costumes are described as "thickly painted."

5. According to Shelly Foote, Division of Costume, NMAH, the day cap would be worn only with a day dress. After 1820,

day dresses had long sleeves; only evening and dinner dresses had short sleeves (letter of 21 October 1988, in NGA-CF).

References

1942 Drepperd, Carl W. *American Pioneer Art and Artists*. Springfield, Mass.: 96.

1971.83.18 (2581)

The Proud Mother

c. 1810

Oil on canvas, 76.3 x 66.5 (30 x 26 3/16)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The evenly applied white ground does not mask the weave of the medium-weight support. The smoothly blended, moderately thick paint has some low texture in the details of the lace. There are some inpainted losses, but a few scattered ones remain visible, especially at the lower edge. Some abrasion is present in the areas with brown glazes, including the proper right arm near the sleeve edge and the dress sash.

Provenance: Recorded as from New York. (Mary Ellen Williams, Cazenovia, New York [?]), by whom sold in 1962 to Edgar William and Bernice Chrysler Garbisch.¹

Exhibitions: *III Masterpieces*, 1968–1970, no. 68. // Tokyo, 1970. // Terra, 1981–1982, no. 11.

THE CEREMONIOUS PRESENTATION of baby to mother in this painting comprises an image thought to be unique in early nineteenth-century American portraiture.² The whimsical pictorial device of obscuring all but one hand of the figure at the right—which, by virtue of its size probably represents that of the infant's father—effectively isolates mother and child, focusing attention solely on the maternal bond. The relationship is further sentimentalized by the faint halos of light surrounding the figures.

The child returns the gesture of the mother's extended arm, but does not return her transfixed gaze. Instead the infant stares blankly past her, its eyes skewed by the artist in an attempt at perspectively correct features. Despite the artist's efforts to perfect the three-quarter turn, he had to omit the rear arm of both mother and child. His lack of skill with anatomy and perspective is compensated, however, by competence in composition and handling. The curtain at the upper left balances the figure of the baby and, together with the oval format, heightens the portrait's intimacy by enclosing the pair. The mother is elaborately coiffed



Unknown, *The Proud Mother*, 1971.83.18

and costumed in the neoclassical style of the first years of the nineteenth century. Her finely painted lace bodice and the softly highlighted sleeve of her crimson dress complete the simple but effective portrait.

SDC

Notes

1. A note in the curatorial file by William Campbell indicates that Williams was a dealer, possibly in Cazenovia. However, beyond this there seems nothing further to connect her with any New York dealership at the time. Campbell also notes that Williams then owned a copy of the National Gallery painting.

2. One assumes that the baby is being presented to its mother, but this cannot be unquestionably confirmed. For instance, it is possible (though not probable) that the child is being taken away; or, the subject may have originally been completed by a pendant, possibly depicting the presenter of the child (i.e., a father). The convention of a pair of anonymous hands or forearms presenting a child to the viewer (albeit without a mother present) is found in at least two other early nineteenth-century naive paintings: (artist unknown), *Presenting Baby*, c. 1825 (NYSHA; Alice Winchester, "The Man Behind the Association," *Antiques* 75 [February 1959], 172) and a watercolor by Thomas Skynner (q.v.), *Master Thomas Willson*, 1843 (Barbara and David Krashes, Princeton, Massachusetts; photocopy in NGA-CF).

References

None

1980.62.10 (2795)

Margaret (?) Robins

c. 1745

Oil on canvas, 67 x 60.7 (26³/₈ x 23⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is on a somewhat coarse, open-weave fabric with its original tacking margins intact. It does not appear to have a traditional ground. Instead the lighter reddish-brown layer, which appears as a "frame" around the oval, extends beneath all the paint layers, imparting a rather warm dark tone. Under the flesh tones is a gray layer which does not extend beyond the face. The paint is applied relatively thinly with some evident brushstroking and low impasto in the highlights. Rather extensive paint loss and retouching exists, with the largest area to the right of the sitter's face. The retouching has crizzled. There are small pinpoint flake losses overall. There is an overall fine network of crackle, which is most pronounced in the lighter areas of the dress and the flesh tones.

Provenance: Recorded as from Maryland. Collateral descendants of the sitter to Joseph Chamberlaine Hayward,

Easton, Maryland, by whom sold in 1948 through (Richard Goldsborough, Easton, Maryland) to Edgar William and Bernice Chrysler Garbisch, 1948.¹

Exhibitions: NGA 1957, no. 11. // *101 Masterpieces*, 1961–1964, no. 10, color repro.

THE SUBJECT OF THIS PAINTING has been identified by descendants as Margaret Robins who was born in 1734 in Talbot County, Maryland. She married Mr. William Hayward, Sr., of Locust Grove, Maryland, in 1760. The couple had two sons, George and Thomas. This identification, however, is not documented, and there were other Robins sisters who could possibly be the subject.² Family genealogies mention the existence of several portraits, but none of Margaret Robins.

Donor files indicate that the former attribution to John Hesselius (1728–1778) also came from descendants. Despite a certain general similarity, however, this portrait is stylistically inconsistent with Hesselius' work. The attribution may have arisen from the fact that Gustavus Hesselius (1682–1755) painted a portrait of Margaret Robins' mother, and that John Hesselius was well known in Maryland.

Although 1942 correspondence indicates that William Sawitzky believed this portrait to be by John Hesselius,³ two scholars, who have recently studied the artist's work, disagree.⁴ Richard Doud points out that the influence of John Wollaston (fl. 1736–1767) on Hesselius (suggested by Margaret Robins' almond-shaped eyes) was a later development in Hesselius' style and coincided with a much more proficient execution of drapery and material textures. Doud feels that even in Hesselius' early work, his rendering of materials was more sophisticated and finished than the loose, flat brushwork evident in this portrait. The dimensions of *Margaret (?) Robins* also differ from the size canvases Hesselius generally used.⁵ It is clear that the unidentified artist was working in the rococo portrait tradition popularized by John Wollaston in the mid-eighteenth century and subsequently adopted by Hesselius.

LW

Notes

1. Winchester 1954, 283, cites the descent through collateral descendants. A letter to the Garbisches from Richard Goldsborough (22 March 1948, in NGA-CF) lists the genealogy through Joseph Chamberlaine Hayward.

2. In 1942 Ethelwyn Manning, librarian, Frick Art Reference Library, New York, wrote to Mr. Joseph Chamberlaine Hayward, "Some years ago we photographed in your mother's home the portrait of a little girl with a Bob-white held in her hand which your mother thought was a likeness of Margaret Robins who later became Mrs. William Hayward,



Unknown, *Margaret (?) Robins*, 1980.62.10

Sr." (letter of 8 December 1942, in NGA-CF). Two other Robins daughters could possibly have been the sitter for this portrait: Anna Maria, born in 1732, and Henrietta Maria, born in 1735.

3. Manning, letter cited in n. 2.

4. Both Richard Doud, Catalogue of American Portraits, NPG, and author of "John Hesselius, Maryland Limner," *Winterthur Portfolio* 5 (1969), 129–153, and Roland Fleischer, professor of art history, Pennsylvania State University, author of "Three Recently Discovered Portraits by John Hesselius," *Antiques* 119 (March 1981), 666–668, dispute this attribution (telephone notes, October 1981, in NGA-CF).

5. Doud indicated that Hesselius usually preferred canvases of 30 x 25 or 50 x 40 in. (telephone notes, October 1981, in NGA-CF).

References

1954 Winchester, Alice. "Antiques" (editorial), *Antiques* 65 (April): 282–283.

1953.5.49 (1265)

The Sargent Family

1800

Oil on canvas, 97.2 x 127.8 (38⁵/₁₆ x 50⁹/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The vertical threads in the coarse fabric are prominent in the picture surface. The image, executed in a thin, fluid fashion, has been painted over a gray ground. Certain areas, such as the woodwork, the children, and the dog, were painted in a thicker paste, and there is low impasto in the whites. The background appears to abut the figures. There is a large tear in the woodwork along the right edge of the door, with a horizontal branch running through the man's chest. Several smaller tears emanate from the top and bottom edges of the canvas. Along the left edge, the last several centimeters of the image are turned over the stretcher to serve as a tacking margin. The bottom of the painting, particularly the right corner, appears to have been damaged by fire. The painting exhibits extensive craquelure, small scattered losses, and some badly abraded areas.

Provenance: Descended in the Sargent family to Martha Gertrude Farner Cork (great-granddaughter of Martha [Patty] Hills Sargent, the mother in the portrait, and granddaughter of Martha [Patty] Hills Sargent [later Mrs. Jehiel Smith], the child holding her father's hand), Waukesha, Wisconsin; given to her granddaughter, Gertrude Louise Cork Swezey, Coxsackie, New York, sometime before 17 June 1941. Purchased in 1953, possibly with (Thurston Thacher, Hyde Park, New York) as agent, by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 32. // *American Primitive Art*, Museum of Fine Arts, Houston, 1956, no. 28. // 101 *Masterpieces*, 1961–1964, no. 33, color repro. // Palm

Beach, 1967. // 111 *Masterpieces*, 1968–1970, no. 31, color repro. // Tokyo, 1970. // *The New World: 1620–1970*, Chrysler Art Museum, Provincetown, Massachusetts, 1970, no. 7. // *Twenty-five Folk Artists: Their Lives and Work*, AARFAC, 1971, no cat. // *The World of Franklin and Jefferson*, traveling exhibition circulated by the American Revolution Bicentennial Administration, Washington, 1975–1977, not included in cat. // *Kaleidoscope of American Painting, Eighteenth and Nineteenth Centuries*, William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts (now Nelson Gallery of Art, Atkins Museum of Fine Arts), Kansas City, Missouri, 1977–1978, no. 18. // *Small Folk: A Celebration of Childhood in America*, MAFA, 1980, catalogue by Sandra Brant and Elissa Cullman, no. 109, color repro. // Terra, 1981–1982, no. 5, color repro. // *New and Different: Domestic Interiors in Eighteenth-Century America*, NMAH, 1987, no cat. // Montclair, 1988.

SAMUEL GREEN SARGENT (1759–1836), here warmly greeted by his oldest daughter, Patty Hills (1795–1831),¹ was a descendant of William Sargent, who came to America from Northampton, England, in 1638 and settled in Malden, Massachusetts.² Samuel, born in Chelsea, Massachusetts, married Martha ("Patty") Hills (1763–1812) of Malden on 18 May 1786.³ Before young Patty's birth in early 1795, the Sargents moved to Savannah, Georgia, where Maria Green (1796–1815), depicted playing with her dog, and Eliza Lynde (1798–1827), intently observing the baby while he pulls her hair, were also born. The baby, Samuel Seaver, was born in Charlestown, Massachusetts, on 11 April 1800, indicating that the family had returned to the Boston area by that date.⁴ As he appears to have been only a few months old when this portrait was painted, the work was presumably made in eastern Massachusetts in 1800.

Samuel Green Sargent was a merchant. He is listed in the Chatham County, Georgia, tax return in 1798 as a merchant in Darby Ward, Savannah, and from 1803 through 1806 he appears in Boston directories as a merchant at Spear's Wharf on Boston Harbor.⁵ His success in his mercantile enterprises is suggested by the tasteful, upper middle-class interior the artist has taken such care to record.

This family portrait is an important document for the study of turn-of-the-nineteenth-century domestic interiors, because of the specificity of the rendering of furnishings. The precise design of the shield-back side-chairs seen here appears in the third, "improved" edition of George Hepplewhite's *Cabinet Maker and Upholsterer's Guide*, published in London in 1794.⁶ These would have been fashionable around 1800, as would the Martha Washington, or lolling chair, in



Unknown, *The Sargent Family*, 1953-54

which Mrs. Sargent is seated. The brown and cream striped upholstery, which may have been India cotton,⁷ harmonizes with the ochre, cream, and black floor covering, the light brown wainscoting, and darker brown chair rail. The wall, aqua with a rose and dark green design which could have been either stenciled or painted freehand, is complemented by the deep turquoise carpet or floorcloth in the adjoining room. The unusual placement of matching bird cages on either side of the red-draped window probably reflects a special interest of the Sargents.

Although the lively juxtapositions of patterns and colors in this portrait may be attributed largely to the

interior design of that time, this unknown artist, perhaps unintentionally, has enhanced the already decorative appearance of the room. The most obvious instance of this is the floor; its bold, geometric covering, lacking convincing perspectival recession, has the look of a two-dimensional design.

It is surprising that additional works by this artist have not been discovered. Although he was probably untrained, his keen observation is evident not only in the setting of *The Sargent Family*, but in its people and pets as well. The exuberant playfulness of the curly-haired dog, suggested by its gesture, is made more explicit by the use of quick, wriggly brushstrokes. Tender-

ness between parents and children is clearly expressed, but most remarkable is the depiction of Mr. Sargent. By engaging him in eye contact with the viewer, the artist has effectively conveyed the immense pride of this successful man, content with his harmonious family and well-furnished New England home.

JA

Notes

1. Like her mother, Patty Hills had the given name Martha but was known as Patty. Before she was born, an older sister, also named Patty, and a brother, Samuel, had both died in infancy. Another child, Lucinda, would die before her first birthday in 1806 (Aaron Sargent, *Sargent Genealogy* [Somerville, Mass., 1895], 67–68).

The sitters in this portrait were identified by a descendant, Martha Gertrude Farner Cork (see Provenance), in an affidavit dated 17 June 1941, in NGA-CF.

2. Sargent 1895, introduction.

3. After her death, Samuel married Mary Hills (1780–1830) (Sargent 1895, 49).

4. Little is known about the adult lives of the Sargent children. According to Mrs. Cork's affidavit and the *Sargent Genealogy*, Patty Hills married Jehiel Smith, M.D., on 7 January 1823, while Samuel Seaver married Mrs. Charlotte (Gurney) Hilton on 10 April 1828, lived in Melrose, Massachusetts, and died on 11 May 1867. No mention is made of marriages of Maria Green or Eliza Lynde.

5. I thank Harold B. Gill, Jr., director, Georgia Historical Society, Savannah, for his assistance with research on the Sargents in Georgia. In the papers of the Georgia Historical Society is a brief letter from Samuel Green Sargent headed "Charletown 5 Feby 1819," to George Anderson in Savannah, on the subject of the Sargent children's property (photocopy in NGA-CF). Gill also located several newspaper notices which shed light on Mr. Sargent's activities, such as the following from the *Columbia Museum and Savannah Advertiser* of 31 March 1797 (p. 2, col. 1):

Ten Dollars Reward. Ran away from the subscriber, on the 13th instant, a Negro Fellow named MANTLE, who calls himself James MANTLE, about 6 feet high, had on white Negro cloth Jacket and Trowsers with a remarkable patch on each of his elbows, resembling a heart, his right Leg somewhat larger than the other occasioned by being broke. It is expected he will harbour about Gen. Gun's plantation, or in the city of Savannah. Whoever will apprehend said fellow, and secure him in Savannah, shall receive the above reward on giving notice to Mr. Samuel G. Sargent. Wm. W. Gale. (Photocopy of this advertisement and another in NGA-CF.)

In *The Boston Directory* of 1805, his business is listed as "Sargent and Hills," which suggests that he worked with his in-laws.

6. George Hepplewhite, *The Cabinet-Maker and Upholsterer's Guide; or, Repository of Designs for Every Article of Household Furniture, in the Newest and Most Approved Taste* (1794; reprint, New York, 1969), pl. 5. Nina Fletcher Little identifies the Hepplewhite chairs in this portrait as "children's chairs." Their slightly diminutive size could be attributed, however, to the artist's distortion of scale rather than to the chairs themselves (Little 1956, 45). According to

Mayhew and Myers, these chairs are similar to examples found in Salem, Massachusetts (caption to pl. 6).

7. Mayhew and Myers 1980, caption to pl. 6.

References

- 1956 Little, Nina Fletcher. "An Approach to Furnishing." *Antiques* 69–70 (July): 45.
- 1968 Little, Nina Fletcher. "The Conversation Piece in Folk Art." *Antiques* 67 (November): 746, fig. 11.
- 1969 McClinton, Katherine Morrison. "American Furniture in Family Portraits." *Apollo* 89 (March): 226–227.
- 1971 Bihalji-Merin, Oto. *Masters of Naive Art*. New York: color repro. p. 47.
- 1971 Peterson, Harold L. *Americans at Home*. New York: color pl. 14.
- 1980 Mayhew, Edgar de N., and Minor Myers, Jr. *A Documentary History of American Interiors from the Colonial Era to 1915*. New York: color pl. 6.

1980.62.37 (2826)

Sisters

c. 1840

Oil on canvas, 46 x 60.8 (18 1/8 x 24)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The tacking margins are extant on the medium-weight fabric. Both the off-white artist-applied ground and the paint are thin, with the latter showing some brushwork in the hair and in the dress of the girl on the right. The heads were completed first, the dresses and arms added later. The face of the girl on the right is extensively inpainted. This retouching has discolored slightly. Scattered smaller losses in the background have also been inpainted and some of this retouching has whitened. Abrasion and discoloration caused by the frame rabbet are visible along all four edges.

Provenance: Recorded as from New York. (David Hollander, New York City), by whom sold in 1951 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 85.

THIS UNFINISHED PORTRAIT of two unidentified girls is one of the most enigmatic in the collection. Why the arms of the girl on the left were never added is unknown. Extremely stylized, the figures barely touch shoulders and show no sisterly warmth. Their flat, stiff appearance is emphasized by their placement against a plain, cream-colored background. The unmodeled dresses, especially that of the armless figure, have the appearance of paper doll costumes. Doll-like, too, are the girls' scantily modeled, porcelainlike faces, their stark, expressionless gazes, the stylized parts in their hair, and their symmetrical corkscrew curls. The flatness



Unknown, *Sisters*, 1980.62.37

and simplification extend to the shadows cast by the noses and chins; together with the lack of a consistent light source, they betray the artist's lack of training.

Despite the abstraction of features, the artist was fairly accomplished at characterization. An obvious family resemblance is present in the girls' wide-set eyes with individually painted lashes, and their small, delicate mouths. Differences in hair and eye color and style of dress help individualize the two. The dark brown hair and brown eyes of the girl on the left contrast with the light brown hair and blue eyes of her sister; likewise, the former wears a dress with a banded bodice, in contrast to the V-shaped one of the latter.

The painting can be dated on the basis of the hair-

style, which was common between c. 1838 and 1848, and the wide-shouldered dress, a fashion popular during that period and for about a decade thereafter.¹

At least two similar portraits of children by unknown artists from the second quarter of the nineteenth century suggest that this may have been a period portrait type. *The Congdon Brothers*, c. 1830 (1978.80.13) is one example. The other, *Two Sisters*, c. 1840 (Aileen Minor Antiques, Potomac, Maryland), is remarkably similar in composition, costume, and hairstyle.² This format also can be found in seventeenth-century English-provincial portraiture (see *The Congdon Brothers* entry, n. 2), but why it came into use around the second quarter of the nineteenth century in America has not yet been discov-

ered. Perhaps a print source or other prototype inspired the artists of this type of portrait, more examples of which will hopefully come to light.

SDC

Notes

1. I am grateful to Shelly Foote, Division of Costume, NMAH, for her assistance in dating this painting (letter of 9 January 1989, in NGA-CF).

2. The painting, an oval oil on canvas, measures 25 x 30 in. (photograph in NGA-CF). It was certainly executed by an artist more trained than the maker of *Sisters*, as it exhibits far more modeling and color.

References

None

1971.83.19 (2582)

Sisters in Black Aprons

c. 1835/1840

Oil on canvas, 94.3 x 67.2 (37¹/₈ x 26¹/₂)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a tightly woven, moderate-weight fabric. The paint is applied opaquely with a smooth, tight brushstroke and low impasto over an off-white ground. As the overlying paint layers have become increasingly transparent over time, earlier positionings of the girls' heads and shoulders have become faintly visible in strong light: the proper right arm and shoulder of the girl at the right once extended 1.5 cm to the left, and the shoulders of the sister at the left were initially higher and broader. An old mended tear at top center is visible in raking light. Otherwise, there are only small losses along crackle lines and the painting's edges, all of which have been retouched. A large sigmoid crackle in the larger girl's dress suggests that the painting once suffered a blow from the reverse in this area.

Provenance: Recorded as from Connecticut. (William Richmond, Old Greenwich, Connecticut), by whom sold in 1962 to Edgar William and Bernice Chrysler Garbisch.¹

THE STYLE OF THE SISTERS' dresses indicates a date in the late 1830s. From about 1836 to 1840, dress sleeves were constructed tightly around the shoulders (as they are in both girls' dresses), long sleeves becoming full near the elbow (as in the dress of the girl at the right).² Fancy aprons, often made of black satin, were also fashionable for little girls during the late 1830s. Embroidery such as that on the older girl's apron was a common embellishment.

This boldly composed and colored portrait focuses solely on the two figures and their relationship to each other, without decorative setting or props. As was often

the case in nineteenth-century children's portraiture, familial ties are conveyed through physical position and gesture; the two turn slightly inward toward each other, the younger girl's fingers delicately grasping her sister's forearm.³

Costume and color also relate the two sisters. Kinship is indicated by similar facial features, aprons, dresses, pantaloons, and shoes. Coloristically, the two sisters complement each other in a warm/cool color scheme. The younger girl's blue dress is diagonally balanced by the green of her sister's shoes. Likewise, the warm hue of the larger girl's red dress is picked up in the smaller one's pink shoes. Smaller accents such as the green in the apron embroidery and the red cherries continue the color relationships, while relieving the broad blacks of the aprons.⁴

Difference in age is conveyed not only by physical size and shape (the smaller girl has rounder and fleshier facial and bodily features), but also through subtle variations in costume. The long sleeves, high neck, and embroidered apron of the older girl were appropriate to greater age and maturity, whereas the short-sleeved, open-shouldered dress and unadorned apron would have been more typical for younger children.⁵

The maker of this painting has not been identified, but he may well have worked in central Massachusetts. In the distinctive skull delineation above the girls' temples, the work bears comparison to a number of contemporaneous portraits of children who lived in either Worcester, or Middlesex counties. Though the National Gallery work is not by the same hand as these portraits, the stylistic similarities indicate that it was probably made by a nearby artist familiar with this distinctive convention. Works including this stylization are: portraits of Mary Daniels and George Thomas Daniels of Worcester, by Lyman R. Sykes (born c. 1820) (present locations unknown; photographs in NGA-CF); *The Farewell Children*, by an unknown artist (private collection; Brant and Cullman 1980, fig. 43), which shows a Fitchburg family; and finally, all of the portraits attributed by Dale Johnson to Deacon Robert Peckham, whose subjects were born in the 1830s or 1840s in either Worcester or Middlesex county.⁶

SDC

Notes

1. It is unclear from the donors' records whether Richmond may have been connected with Howard K. Richmond of Norwalk, Connecticut, a dealership that is no longer active.

2. According to Shelly Foote, Division of Costume, NMAH (telephone notes, 3 October 1986, in NGA-CF). By the early



Unknown, *Sisters in Black Aprons*, 1971.83.19



Unknown, *Spring on the Range*, 1971.83.14

1971.83.14 (2577)

Spring on the Range

fourth quarter nineteenth century

Oil on canvas, 53.7 x 74.5 (21¹/₈ x 29⁵/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The thin rich paint, beginning with an overall layer of green, appears to be applied directly on the fine fabric with no intervening ground. Subsequent layers are smooth and opaque with the exception of the very liquid white paint used for the clouds, which is slightly textured. The picture is in fair to poor condition. In 1958 its format was altered: painted fabric which had been utilized as a tacking edge was returned to the picture plane at the top, right, and bottom edges. Inpaint has been applied to the fold lines, corners, and tack holes exposed during this treatment, as well as to losses along the bottom edge and to many of the abrasions in the paint film, which are uniform.

Provenance: Recorded as from Providence, Rhode Island. (Mary and Sara Andrews, Ashaway, Rhode Island), by whom sold in 1957 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Terra, 1981–1982, no. 32. // Montclair, 1988.

1840s, all fullness was gone and dress sleeves had become totally straight.

3. Other examples of this convention in the National Gallery collection are *Brother and Sister*, c. 1845 (1953.5.61), by an anonymous artist, and *The Younger Generation*, c. 1850 (1966.13.5), by Sturtevant Hamblin.

4. Though the cherry traditionally denotes "sweet, pleasing character, the result of good deeds," (Gertrude Grace Sill, *A Handbook of Symbols in Christian Art* [New York, 1975], 55), the artist's reasons for employing it here were probably more aesthetic than symbolic.

5. According to Foote (telephone notes, 3 March 1987, in NGA-CF), the older girl's apron may be embroidered to indicate that she is closer to womanhood than her sister; women's aprons were commonly embroidered at this time.

6. The portraits attributed to Peckham are illustrated in Dale Johnson, "Deacon Robert Peckham: Delineator of the 'Human Face Divine,'" *American Art Journal* 10 (January 1979), 27–36. *The Hobby Horse*, c. 1850 (artist unknown, 1955.11.23) also shares the unusual forehead modeling (though Johnson's attribution of it to Peckham is not accepted by the National Gallery).

References

None

THIS GREEN LANDSCAPE dotted with frolicking horses represents a range apparently traversed by an officer in the United States Army, whose uniform, although somewhat generalized, appears to date from the last quarter of the nineteenth century.¹ If the painting depicts a particular locale, it may be at the point where the Great Plains edge into the Rocky Mountains, though the peaks are clearly exaggerated.

The variously colored horses, some brown, some black, and some spotted, are all characterized by oversized eyes with pronounced whites and by nostrils which are small dots of bright red paint. The simply painted animals are almost as flat as their shadows, created by the brilliant sun; the sun also highlights the edges of the mountain peaks and clouds. Though the artist has been careful to pair each horse with a shadow, they are cast in different directions depending on the position of the horse. Some of the horses do not touch their shadows at all and appear to float above the landscape.

No works similar to this have been discovered, though the hand is distinguished by the fluid but simple application of bright, unmixed, opaque colors. Like many other naive painters, the artist worked additively: the entire canvas was first painted in one color—in this case, green—with landscape and figure details being applied on top of that and on top of each other.²

SDC

Notes

1. Notes from a telephone conversation between William Campbell and Donald E. Kloster, curator, Division of Armed Forces History, NMAH, 28 March 1974, in NGA-CF. Military coats were buttoned to the neck in the post-Civil War period, and the five-button coat was in use from 1874–1902. The hat style fits this period. The yellow cuff decoration is indistinct; if the stripes were meant to be diagonal, they would be service stripes representing three-year enlistments and if they were meant to be vertical, the coat would date from 1872–1881.

2. For another example of the additive technique, see *The Finish*, c. 1860 (1980.61.9), by an unknown artist.

References

None

1953.5.98 (1328)

The Start of the Hunt

c. 1800

Oil on canvas, 88.1 x 139.1 (34¹¹/₁₆ x 54³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The picture is painted on an irregular, coarse, plain-weave fabric that has deep cusping and is unevenly stretched. There is no overall ground layer, although it appears that uniformly applied red paint functions as a ground layer at the lower portion of the picture. The paint is thinly applied, with low relief and brushed texture in the whites. The uneven stretching of the support left residual distortions along the right edge. The paint is abraded overall, and scattered losses are found primarily in the lower and middle foreground.

Provenance: Commissioned by Bartholomew Trueheart (1770–1834), Powhatan County, Virginia. Sold (when Selma, the Trueheart estate, was sold, date unknown), to Dr. Henderson. Given by him to Trueheart's daughter, Martha Armistead; to her daughter, Eliza Bolling; to her son, Wyndham Bolling; to his first cousin once removed, Wyndham Bolling Blanton, Richmond, Virginia, by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.¹

Exhibitions: NGA, 1954, no. 24. // *101 Masterpieces*, 1961–1964, no. 22, color repro. // Palm Beach, 1967. // *III Masterpieces*, 1968–1970, no. 28, color repro. // Tokyo, 1970. // *A Gentleman's Pursuit: Our Fox-Hunting Forefathers*, Henry Francis du Pont Winterthur Museum, Delaware, 1986, no cat. // Montclair, 1988.

Notes

1. In her provenance provided to William Campbell on 10 January 1962 (in NGA-CF), Mrs. Wyndham B. Blanton makes no mention of Dr. Henderson buying this and *The End of the Hunt* at the sale of Selma and then giving them to Martha Armistead, but this chain of events is documented in her 1964 book, *West Hill, Cumberland County, Virginia: The Story of Those Who Have Loved It* (privately printed), 26.

1953.5.99 (1329)

The End of the Hunt

c. 1800

Oil on canvas, 87.6 x 136.8 (34¹/₂ x 53⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is executed on an irregular, coarse, plain-weave fabric which is broadly cusped at the edges. The painting does not have a continuously applied



Unknown, *The Start of the Hunt*, 1953.5.98

ground layer; instead, there are thin layers of selectively applied underpaint in regions such as the sky and the foreground and middle grounds. The paint is applied in thin liquid washes, which are only slightly modified by the inclusion of varied brushwork and impasto. The paint surface is severely abraded, particularly in the sky. The middle ground has been damaged from cleaning and is uneven and blotchy.

Provenance: Same as 1953.5.98.

Exhibitions: *Life in America*, MMA, 1939, no. 115. // NGA, 1954, no. 25. // *American Painters of the South*, Corcoran Gallery of Art, Washington, 1960, no. 25. // *101 Masterpieces*, 1961–1964, no. 23, color repro. // Palm Beach, 1967. // *111 Masterpieces*, 1968–1970, no. 29, color repro. // Tokyo, 1970. // *A Gentleman's Pursuit: Our Fox-Hunting Forefathers*, Henry Francis du Pont Winterthur Museum, Delaware, 1986, no cat. // Montclair, 1988.

AMONG THE EARLIEST AMERICAN depictions of the hunt, *The Start of the Hunt* and *The End of the Hunt* were commissioned by a Virginian named Bartholomew Trueheart (1770–1834). Trueheart was of wealthy and distinguished stock; his grandfather, a Scotsman named Aaron Trueheart, had arrived in Virginia before 1750; he and Bartholomew's father both served with distinction in the American Revolution. Bartholomew became a prominent landowner, having acquired more than twelve hundred acres by the time of his death. He married three times, but only his second wife, Elizabeth Mosby, bore him children—one son and six daughters.

Trueheart family tradition holds that Bartholomew is shown at the center of each painting riding his horse Shylock and is accompanied by his servant and friends.



Unknown, *The End of the Hunt*, 1953.5.99

The scenes are said to be set near Selma, his home in Powhatan County, near Richmond, where they hung before passing down through the family at Bartholomew's death. The execution date was suggested by Wyndham B. Blanton on the basis of Bartholomew Trueheart's birthdate,¹ and is supported by the costume styles, especially the short length of the jackets.²

Fox hunting was one of the many customs brought to America which allowed the colonists to pattern their lives after those of their English countrymen. The most famous eighteenth-century fox hunters in Virginia, Lord Fairfax and his young student George Washington, were passionate about the sport. A stable of horses bred from those imported from England was the crowning touch of a country estate like Trueheart's.

The pair of paintings is likely based on two English

sporting prints, but no specific sources have been discovered. The artist may have been one of many who, having recently arrived from London, hoped to establish themselves in the area.³ Eager for commissions, they painted a variety of subjects on canvas, carriages, and window shades, as well as copied and repaired pictures; walls and overmantels were sometimes painted with hunting scenes similar to *The Start of the Hunt* and *The End of the Hunt*.⁴ Details such as the Virginia fence and cabins and the black servant characterize the scene as American;⁵ the portraits of Trueheart and his bodyservant, though somewhat generalized, personalize it. Their matching red saddlecloths, distinct from those of the other hunters, may identify them with Selma and thus with the "hosting" of the hunt; these also brighten the otherwise earth-toned palette. To bal-

ance the formality of the occasion depicted, the artist added humorous touches to each scene: in *The Start of the Hunt* one hound is preoccupied with scratching its ear, and in *The End of the Hunt* a rider has been thrown from his horse and seems about to tumble out of the picture.

No other paintings exhibiting the hallmarks of this artist's style have been discovered. The works are loosely painted; black brushstrokes delineate the figures and highlights are rendered in patches of stark white paint. Two sets of copies (present locations unknown) have been made of the pair, the first when they were owned by Elizabeth Bolling and the second when they were sold by Dr. Blanton to the Garbisches.⁶

SDC

Notes

1. Letter to the Garbisches of 22 March 1948, in NGA-CF. Previously the pair had been dated c. 1780.

2. Notes of William Campbell, February 1968, in NGA-CF.

3. Though active somewhat earlier than the maker of this pair of paintings, one such artist advertised in a 1766 Charleston newspaper as follows:

Warwell, painter, from London, intending to settle in this town, begs leave to inform the public that he has taken a house on the Point, opposite Governor Boone's and next door to Mr. Rose's, ship carpenter; where he paints history pieces, altar pieces, landscapes, sea pieces, flowers, fruit, heraldry, coaches, window blinds, screens, gilding. Pictures copied, cleansed, and mended. Rooms painted in oil or water in a new taste. Decorative temples, triumphal arches, obelisks, statues, etc., for groves and gardens.

See Hermann Warner Williams, *Mirror to the American Past* (Greenwich, Conn., 1973), 32.

4. An example of a fox-hunting scene with a documented English print source is a Franklin, Massachusetts, overmantel painted after an engraving of a painting by James Seymour. Both are reproduced in Little 1972, 36, figs. 31, 32.

5. The fences depicted in the pair are identical to one seen in *An American Stage Waggon of 1800*, an illustration from Isaac Weld's *Travels through the States of North America*; repro. in *Country Life* 151 (1972), 28.

6. The nineteenth-century copies were taken by Eliza Bolling's husband, Archibald, to Kentucky at an unknown date. The 1948 copies were made by "J. W. Guenther, Washington."

References

None

1980.61.7 (2835)

Steamship "Erie"

probably 1837

Oil on canvas mounted on board,

56.6 x 75.1 (22¹/₄ x 29⁹/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On side of ship: *ERIE*

On forward banner, reversed: *U.S.M.*

On second banner from right, reversed: *ERIE*.

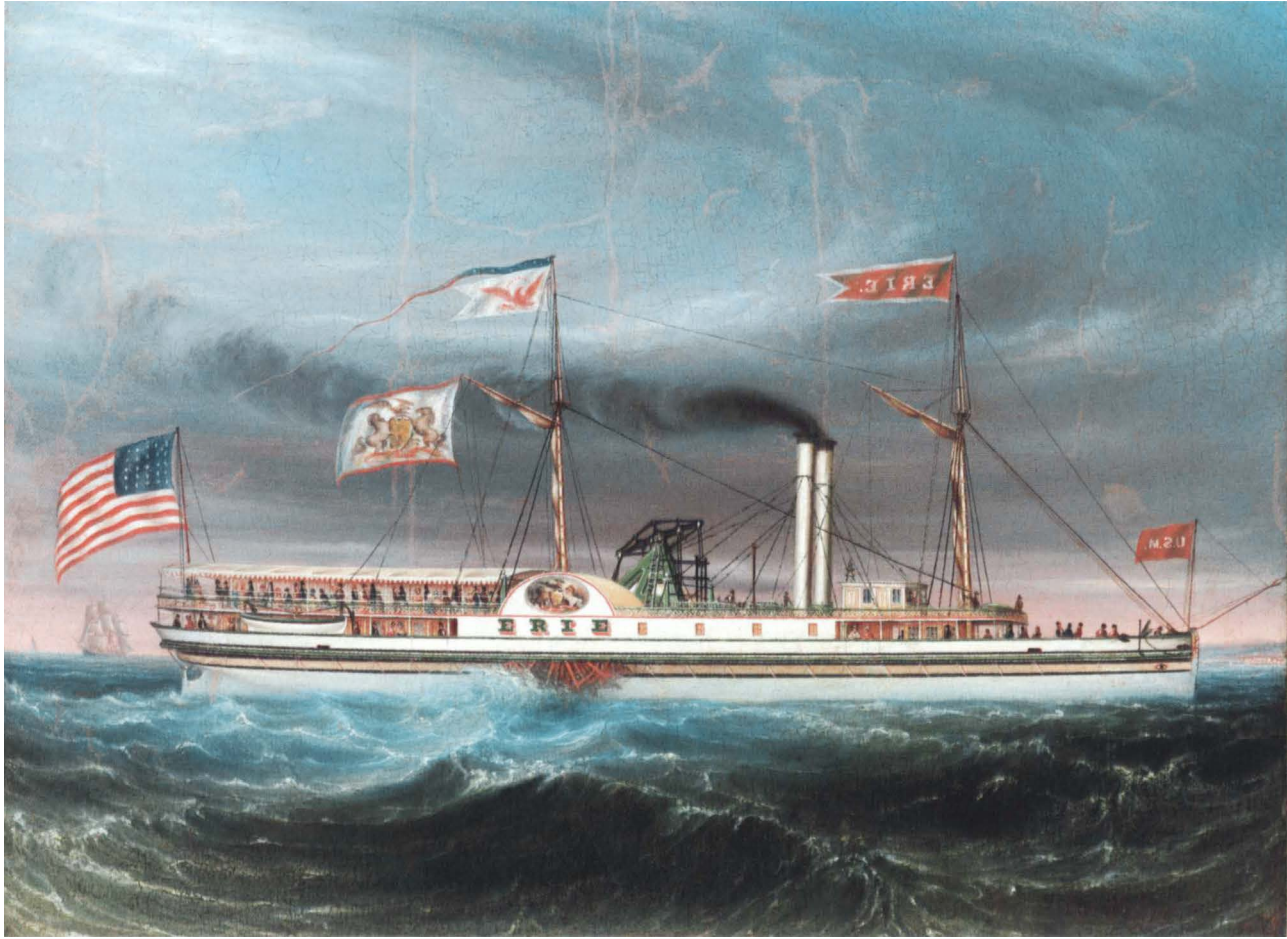
Technical Notes: The painting is on a tightly woven fabric which has been mounted on a honeycomb and fiberboard panel. The main structure of the boat appears to have been executed directly on the light-colored ground rather than over the blue ocean color. The waves were probably painted wet-into-wet, while the ship details were probably done wet-on-dry. Five very large compound tears in the sky and numerous medium and small tears throughout have been repaired. A severely discolored layer of varnish remains in the water area under a more recent varnish.

Provenance: Recorded as from Staten Island, New York. George Sturgis Fortson, by whom sold in 1962 to Edgar William and Bernice Chrysler Garbisch.¹

THE SIDE-WHEELER *Erie*, 176 feet long and measuring 550 register tons, was built in 1837 in Erie, Pennsylvania.² The steamer was one of many ships which transported immigrants, who had reached Buffalo by way of the recently opened Erie Canal, across the Great Lakes to Michigan and Illinois. The *Erie* most often made the Buffalo-Detroit run, accommodating cabin passengers as well as the immigrants, who generally traveled in steerage.³

The *Erie* was built by the Erie Steam Boat Company.⁴ While under construction, the steamer was purchased by Charles Manning Reed (1803–1871). "General" Reed (he was "General" of the local militia) was the owner of the Reed Steamship Line, then the largest line on the Great Lakes.⁵

It is likely that *Steamship "Erie"* was commissioned by Reed on the occasion of his purchase. The *Erie's* twenty-five-star flag suggests a date before 4 July 1837, when a twenty-sixth star was added to the American flag following Michigan's admission to statehood.⁶ The remaining flags include the following: a "U.S.M." flag, indicating that the *Erie* carried United States Mail on the Great Lakes, her own identifying banner, and the Pennsylvania state flag showing a ship at sea, a plough, two horses, and an eagle. This coat of arms also appears on the starboard side over the wheel. The flag



Unknown, *Steamship "Erie,"* 1980.61.7

and pennant flying from the mast over the paddle wheel have not been firmly identified but probably relate to the *Erie*'s official capacity as a mail carrier.⁷ The painted eye on the *Erie*'s bow, which recalls the apotropaic "oculi" of ancient vessels, was an unusual decoration for American vessels of this period.⁸

Launched on 24 October 1837, the *Erie* made her maiden voyage on 26 May 1838 under her one and only captain, T. J. Titus. The steamer's short career ended tragically when she was destroyed in a famous fire on the evening of 9 August 1841. Bound for Chicago via Erie, the vessel burned off the ports of Silver Creek and Dunkirk, New York (about 33 miles out of Buffalo). The fire was fueled by containers of turpentine and

varnish that had been placed on the boiler deck. Most of the more than two hundred passengers, largely German and Swiss immigrants, were killed. The fire was recorded in at least two prints, including a lithograph by Nathaniel Currier.⁹

The unidentified artist of this painting was one of a number of marine artists active in the Great Lakes region, many of them mariners or vessel agents.¹⁰ As did the Hudson River steamship painters James and John Bard, such artists recorded the technological wonders of the age. Unlike James Bard's port-side views of Hudson River steamers such as the *Steamer "St. Lawrence"* (1953.5.2) at the National Gallery, the *Erie* is presented from the starboard side. Like Bard, however, the artist

of this painting depicts the ship in profile and in motion, here indicated by the paddle's progressive positions and the foamy wake.

The considerable skill that is evident—in the attention to technical detail, perspective, color harmonies, and paint handling—suggests that the artist was not without some training. Especially notable are the contrasts between the ship and its natural surroundings, differentiating the two forms of power: the sleek, strong marvel of man's technology and the more potent forces of nature's sky and water. The tight handling of the colorful, technically detailed *Erie* is distinct from the more painterly treatment of the dusky, atmospheric sky and cresting waves, and from the cursorily painted city at right, possibly meant to represent the city after which the ship was named.

SDC

Notes

1. The donors' records are unclear as to whether Fortson was a dealer, nor do they indicate whether he had any connection to Staten Island. The name does not appear in 1962 Staten Island directories, and searches to connect it with dealerships in other areas have been unsuccessful.

2. Register tonnage refers to a vessel's volume (carrying capacity), not its weight; one register ton equals 100 cubic feet.

3. Most sources indicate that the *Erie* functioned primarily as an immigrant ship, though her 250 cabins and twelve state-rooms certainly accommodated other passengers as well; for instance, of the 200 to 250 persons on board during the 1841 fire, about 120 were immigrants. I am grateful to John R. Claridge, director of research and publications, Erie County Historical Society, Erie, Pennsylvania (letter of 3 February 1987, in NGA-CF) for much information about the *Erie*, including that regarding her building, launching, and maiden voyage. He cites two articles in the Erie newspaper, *Weekly Observer*: "Launch," 28 October 1837, 3, and "Steam Boat Erie," 26 May 1838, 2.

4. The *Erie* was built under the direction of a Mr. Cramer, her master builder; the chief laborers were Thomas G. Colt and Smith I. Jackson. For further information, see *Nelson's Bibliographical Dictionary and Historical Reference Book of Erie County, Pennsylvania* (Erie, 1896), 126. This reference was kindly supplied by John Claridge in his letter of 3 February 1987 (see n. 3).

5. See an unpublished essay by Herbert R. Spencer of Erie, Pennsylvania, "Reed Steamship Line," in NGA-CF, kindly furnished by John Claridge (see n. 3). Spencer's essay is based on the *Weekly Observer* article "Death of Gen. Reed," 21 December 1871, 3. The Reed Line (started by Reed's father Rufus Reed) at one time scheduled a ship from Chicago to Buffalo twice every day, almost monopolizing the passenger traffic west of Buffalo. In all, Reed built, purchased, or chartered at least twenty-eight steamships, as well as six sailing ships. Known also as "Steamboat King" and "The Napoleon of the Lakes," Reed amassed an enormous fortune, estimated at between five and ten million dollars. He also had a short political career, having been elected to the state legislature for

a year and to congress in 1842 for one term. *Nelson* 1896, 544 (n. 4), supplies a more detailed biographical sketch of Reed. See also Erie County Historical Society 1987, 1–2.

6. Michigan became a state in January 1837. According to the Flag Act of 4 April 1818, stars were added to the flag on the first Independence Day after the admission of a new state. Not every flag would have been replaced immediately upon the addition of new stars, however. According to Harold Langley, curator, Division of Armed Forces History, NMAH (telephone notes, 20 March 1987, in NGA-CF), flags, especially those flown from boats, were often not replaced until they had worn out.

7. According to Harold Langley, the pennant is probably a commission pennant. It is similar to the United States Navy Commission Pennants illustrated in Byron McCandless and Gilbert Grosvenor, *Flags of the World* (Washington, 1917), 315, no. 50. The flag below it bears a distorted Great Seal of the United States and therefore probably also relates to the *Erie's* official duties; the seal with stars above it appears on U.S. Customs and Coast Guard flags (see McCandless and Grosvenor 1917, 322, nos. 263, 270, 271, 287).

8. According to Carol Olsen, National Trust for Historic Preservation (letter of 22 July 1987, in NGA-CF). In her M.A. thesis, "Nineteenth and Twentieth Century Figureheads from the Mystic Seaport Museum Collection" (Texas A & M University, 1984), Olsen states that oculi were intended to help vessels "see" their way, and have also decorated vessels along the coastal regions of Asia, Africa, and Europe (i.e., gondolas). However, they were rarely found on American vessels before the twentieth century. Reed may have commissioned oculi on some of his many other ships, but they do not appear on the two other known depictions of Reed Line steamers. These are a painting by an unknown artist of the 1836 *James Madison* (Mrs. John Peterson, West Chester, Pennsylvania), and a lithograph of the 1837 *Buffalo* (present location unknown, known only through a photograph in the Buffalo and Erie County Historical Society, copy in NGA-CF). In the photograph, the lithograph is inscribed *Miller Pinx.* at the lower left and *Steeles Lith Press* at bottom center; inscribed by hand on the sheet's border is, *Presented by C.F.S.[M.] / 1863*. The artist of the *Madison* does not appear to be the same as the artist of the *Steamship Erie*. Although the lithograph bears some stylistic resemblance to the National Gallery painting, no further information on "Miller" or his work has been located to date, precluding an assessment of his possible relationship to the painter of the *Erie*.

I am also grateful to Richard C. Malley, associate curator, Mariners', for his assistance with this aspect of the *Erie* (letter of 16 March 1987, in NGA-CF).

9. The two known prints recording the fire are the following lithographs of 1841: Nathaniel Currier, *Burning of the Splendid Steamer "Erie" off Silver Creek, Lake Erie* (Mariners'), and Henry R. Robinson, *Burning of the Steam-Boat "Erie"* (Great Lakes Historical Society Museum, Vermilion, Ohio).

10. For other examples of the work of such artists, see J. Gray Sweeney, *Great Lakes Marine Painting of the Nineteenth Century* [exh. cat., Muskegon Museum of Art] (Mich., 1983).

References

1987 Erie County Historical Society. "Reed's Steamers: Fast, Fancy and Sometimes Fatal." *From the Cashier's House* 7 (Spring): 2.



Unknown, *Still Life of Fruit*, 1967.20.6

1967.20.6 (2339)

Still Life of Fruit

c. 1865/1880

Oil on wood, 30.5 x 40.5 (12 x 15¹⁵/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is yellow poplar.¹ The off-white ground is moderately thick, uneven, and appears to have been applied by the artist. The paint is thinly applied with some low impasto in the lighter areas. The paint

layers have become more translucent with age so that the background can be seen through some of the fruits. There is an overpainted, unidentified, fan-shaped object in the lower left-hand quadrant below the lemon. The painting is in good condition. There is a mended horizontal split along the bottom edge, a few dents in the wood and abrasions throughout the paint layer, as well as scattered inpainting and crackle.

Provenance: Recorded as from Massachusetts. (John Bihler and Henry Coger, Ashley Falls, Massachusetts), by whom sold in 1961 to Edgar William and Bernice Chrysler Garbisch.

THE DELICATE TREATMENT of the compote and basket and the carefully drawn and modeled fruits with their almost geometrically perfect shapes help to make *Still Life of Fruit* a well-balanced and pleasing still life. The intentional transparency of the glass compote and of the cut orange (caused by its fugitive pigment) lend an unusually delicate feeling to a popular subject that was treated with considerable frequency in the nineteenth century. This still life can be dated more specifically than most, on the basis of the style of the glass compote which appears to be pressed glass.²

Still Life of Fruit has a counterpart with which it shares several stylistic and compositional elements: *Still Life with Fruit and Two White Compotes*.³ The makers of the two pictures were most likely working according to the same painting manual, although the National Gallery work is painted on panel and is about half the size of the other. The two include similar glass compotes, baskets, and fringed mats, as well as similarly painted cherries, strawberries, oranges, watermelons, pears, and apples. While the larger still life is composed upon a tabletop, the components of the National Gallery work are divided between a table top and the top of a rectangular box. The side of this box and the side of the table in the companion painting are both rendered to suggest wood paneling, detailed by repeating dark rectangles. The front edge of the table is almost contiguous to the lower edge of each painting, and the table corners are shown from similar angles in the lower left-hand corners of each painting.

SDC

Notes

1. A wood native to eastern North America; identified by the National Gallery Science Department.

2. William Hutton, senior curator, Toledo Museum of Art, assisted in dating the glass and ceramics depicted in several still lifes. His letter of 10 February 1988 (in NGA-CF) states that he concurs with American glass expert Kenneth Wilson that the compote is most likely pressed rather than cut glass, and dates in style and pattern between 1860 and 1880, and more likely after 1865. Hutton notes that if the compote were made of cut glass, it could date from about 1850, but that cut-glass pieces were relatively rare and not very likely to be available to a painter, especially a naive one.

3. Oil on canvas, 24 x 28 in. Private collection (formerly in the collection of Peter H. Tillou). Sale, Sotheby's, New York, 26 October 1985, no. 53, color repro.

References

None

1980.62.24 (2812)

*J. M. Stolle*¹

c. 1734/1735

Oil on canvas, 101.6 x 87.0 (40 x 34 1/4)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At lower right: *J. M. Stolle. 1729. / den 16. Decembr: geboren*²

Technical Notes: The fine, closely woven fabric has a very thinly applied ground layer containing coarse particles (determined in a scientific examination to be lead white), which give it a grainy texture. The paint is also thinly applied in overlying opaque layers, with low impasto in the white details. There is a pattern of craquelure which reflects creases suffered in the past, but the painting is in good condition at present.

Provenance: Recorded as from New York. Purchased in 1962 by Edgar William and Bernice Chrysler Garbisch.

THIS STRIKING PAINTING is a very rare example of Palatine portraiture.³ The Palatines "were Germans from the Rhenish or Lower Palatinate, who in 1708/1709, because of devastation by war, religious persecution, famine, or the enticing advertisements circulated by William Penn and other colonial proprietors, made their way to England to petition for assistance from Queen Anne to settle in America."⁴ A group of 600 families were sent to North Carolina, but most refugees were settled in the Hudson Valley from where they traveled to Pennsylvania and New Jersey.

An inscription in a family Bible identifies J. M. Stolle as the son of Johann Stolle, who was in the second party of Palatines that sailed from England to America in June of 1709.⁵ A Johannes Stol, listed as one of the second party of Palatines and recorded as sailing on 23 May 1709, may be the subject's father.⁶ It is also noted that the family settled near Germantown, New York, but no documentation for this has been found thus far.⁷

While several colonial portraits of this general type exist, none appear to be by this artist.⁸ The elegant composition and refined pose clearly derive from English mezzotints, as does the dog on its hind legs. The strange background, however, indicates that the artist probably was responding to the general, pervasive influence of mezzotints in American paintings, rather than directly copying an English model. The print sources have either formal architectural backgrounds or vine covered rocklike formations, but never both; the



Unknown, *J. M. Stolle*, 1980.62.24

artist here has freely combined the two to form this odd juxtaposition.

LW

Notes

1. Although the Garbisch information sheet lists J. M. Stolle as the sitter and the artist as unknown, the painting was mistakenly listed in the Garbisch bequest as J. M. Stolle, *Little Boy with Blond Hair Holding Glove in Left Hand*.
2. Translation from the German provided by the Netherlands Institute of Art History: J. M. Stolle Born December (Latin abbreviation used) 16, 1729.
3. Ruth Piwonka, director, Columbia County Historical Society, Kinderhook, New York, suggests that the scarcity of portraits may be accounted for by the fact that in the first half of the eighteenth century the Palatine community was not very prosperous (letter of 29 December 1981, in NGA-CF). The only other Palatine portrait she knows to exist is *Johannes Lawyer*, by an unknown artist, c. 1700–1725 (AARFAC; Rumford 1981, cat. no. 171).
4. A. C. Flick, "The Palatines," in *Dictionary of American History*, ed. James Truslow Adams, 5 vols. (New York, 1942), 4: 201.
5. This is provided on the Garbisch information sheet in NGA-CF without reference to its source.
6. Archival information provided by Piwonka (see n. 3, above).
7. See n. 5, above.
8. One such example, suggested by Piwonka, is the portrait of *Christophel Yates*, attributed to The Wendell Limner (first half of the eighteenth century, Columbia County Historical Society). The paintings show similar poses, costumes, hairstyles, and settings but do not appear to be by the same hand.

References

None

1967.20.7 (2340)

Stylized Landscape

second half nineteenth century
Oil on canvas, 70.5 x 105.4 (27³/₄ x 41¹/₂)
Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is a very fine and somewhat loosely woven, plain-weave fabric which has been primed with a coarse, pebbly textured white ground of average thickness, probably applied by the artist. The paint is applied in thin layers which range from moderately opaque in the clouds, to semitranslucent glazes in the dark green foliage. The painting is in secure structural but poor visual condition. A broad pattern of fine net patterned cracks penetrates surface and ground, and fine traction cracks traverse the entire design. The drying process of the paint

layer formed tiny islands and beads of paint throughout the entire surface. The white ground beneath the surface layer is exposed around the islands of contracted paint, creating an uneven, rough appearance. Much of the paint surface has been considerably retouched with small stippled strokes of overpaint in a 1955 treatment. The inpainting is considerable and includes thin, semitransparent glazes which integrate areas disfigured by damage with the rest of the composition, creating a unified, readable design.

Provenance: Recorded as from Connecticut. (Walter Wallace, city unknown), by whom sold in 1953 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1957, no. 85. // *101 Masterpieces*, 1961–1964, no. 81, color repro. // Carlisle, 1973.

Stylized Landscape is a highly abstracted copy of the hand-colored aquatint *View Near Jessup's Landing*, the third plate in the *Hudson River Port Folio*, which appeared between 1820 and 1826.¹ This aquatint, like the others in the publication, was hand colored by John Hill (1770–1850), after a painting by William Guy Wall (1792–after 1864). Though contemporary prints commonly served as inspirations to naive painters, *The Hudson River Port Folio* was not as widely accessible as the popular prints distributed, for instance, in *Harper's Weekly* or *Sartain's Magazine*. Complete sets were probably available only to the subscribers who funded the publication. Individual prints may have been available for viewing by artists in lyceums or private libraries, however, and probably became more accessible in the latter half of the century, when *Stylized Landscape* was painted.²

Fig. 1. John Hill after William Guy Wall, *View Near Jessup's Landing*, 1820/1826, hand-colored aquatint, plate 3 in *Hudson River Port Folio*, photograph courtesy of Library of Congress





Unknown, *Stylized Landscape*, 1967. 20.7.

The artist of *Stylized Landscape* has eliminated virtually all of the detail present in his source and has reduced the landscape elements to broad, flat areas of color, often striated to convey highlights and shadows. As a result the scene is highly abstract and suggests a tapestry in its patterning and highly textured surface, so much so that the reverse S-curve of the river as it winds into the background, seen easily in the print, is virtually impossible to read in the painting. The artist has changed the muted palette of greens, browns, yellows, and blues of the aquatint to a less naturalistic color range dominated by browns and bright, almost acidic, yellows and greens. Further alterations to the print, which heighten the painting's sense of otherworldly ab-

straction, are the simplification of the pine trees so that they resemble ferns; the reduction of the figures at the left to squat, Rousseau-like silhouettes; and portrayal of the dead tree at the right with a sinuously curved form, perhaps to better accommodate the placement of the house, which has been enlarged considerably from the print.

The text accompanying *View of Jessup's Landing* explains that the view was taken from the main road leading from the village of Luzerne to Hadley's Falls, where the countryside is "rude, woody and mountainous." Utilizing the language typical of nineteenth-century exultations of the American landscape, it continues: "the 'tout ensemble' of the situation is well calculated to

produce a powerful impression on the traveller . . . to satisfy the cravings of a romantic fancy, or to view nature in all her forms and situations. . . .”

SDC

Notes

1. Published by H. I. Megarey and W. B. Gilley, New York, and John Mill, Charleston, South Carolina. Thomas Chambers' *The Hudson Valley, Sunset*, mid-nineteenth century (1966.13.1) also appears to have been inspired by at least one *Hudson River Port Folio* view.

2. The presence of zinc white in the painting suggests a date in the second half of the century. Although it was introduced as early as 1834, this pigment was not in common use until about 1850. See Rutherford J. Gettens and George L. Stout, *Painting Materials: A Short Encyclopaedia* (New York, 1966), 177.

References

None

1953.5.81 (1306)

Textile Merchant

c. 1840

Oil on canvas, 86.3 x 66 (34 x 26)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At top of paper: *Darien*

Technical Notes: The fine fabric support retains all tacking margins. Microscopic examination indicates that no ground exists. The paint is thinly applied, with low impasto used in the textile patterns and details. There are small inpainted losses scattered over the composition, but the largest area of retouching is in and around the sitter's face.

Provenance: Recorded as from Darien, Connecticut. Purchased in Binghamton, New York, by (Thurston Thacher, Hyde Park, New York), by whom sold in 1950 to Edgar William and Bernice Chrysler Garbisch.¹

Exhibitions: NGA, 1954, no. 72. // Triton, 1968. // Untitled exhibition, Alexandria Mental Health Association Benefit, shown at Mulrooney Hall, Virginia, 1972, no cat.

ALTHOUGH THIS PORTRAIT has been traditionally titled *Textile Merchant*, the sitter could also have been a tailor or an owner of a dry goods shop.² The bolts of colorful patterned fabric in the background may have been sold for dressmaking or they may have been used by the sitter to make men's vests. The penned heading 'Darien' on his bill or letter presumably indicates the location of his Connecticut business.³

This portrait can be dated on the basis of costume. Patterned waistcoats in colors contrasting to coats and ties were quite stylish throughout the 1830s.⁴ Black cravats with bows only gained popularity about 1835, and the sitter's is identical to those fashionable in 1841.⁵ The round turnover collar dates to 1839,⁶ indicating a date for the painting just around the turn of the decade.

Two further elements in the picture support this dating and indicate the merchant's awareness of contemporary trends in local industry and design. The printed fabrics are probably calico.⁷ Between 1829 and 1833, the invention of calico printing rescued Connecticut cotton manufacturers from a general depression by creating new markets, sales, and employment.⁸ The sitter's Windsor-style chair with its broad, unarticulated top rail also suggests an 1830s dating. This particular style signaled a transition to the simpler farm chairs of mid-century,⁹ and although such a chair could have been in use later, the man's dandyish dress and his calico stock indicate he was aware of current fashion.

A strong sense of color and pattern are evident in the *Textile Merchant*. The blue storage boxes, bordered in pink,¹⁰ are flatly painted and approach abstraction, in marked contrast to the vivid and richly textured red drapery at the right. The multi-colored fabric designs, the curtain's printed border, and the sitter's patterned vest create a lively surface pattern that offsets the sculptural quality of the head.

Only one other work by this hand is known: *Newport Sea Captain at Green Desk*, also formerly owned by the Garbisches, and now in the Museum of Fine Arts, Boston.¹¹ The two canvases are identical in size and share a number of distinctive characteristics. Both exhibit sharpness of line, close attention to detail, and mastery of modeling, as seen in subtle highlights and shadows. The artist included similar inkwells and tooled leather books in both canvases, and the two men wear the same style of jacket with curved lapels. Anatomically, the resemblances between the two pictures are the most striking; both men have chiseled facial features and large, powerful hands. Their unfocused stares are created by the unusual treatment of the eyes, in which the pupils are located off-center within the murky irises.

SDC

Notes

1. Thurston Thacher added to the provenance: "The portrait was purchased in Binghamton, N.Y. and found at Norwich, N.Y. The owners were related to the subject in the portrait but not directly in line and did not know much about it except that it came from Darien, Conn." (excerpt from letter to the Garbisches of unknown date, in NGA-CF).



Unknown, *Textile Merchant*, 1953.5.81

2. The most likely occupation of this sitter is that of dry goods merchant. According to Rita Adrosko, curator, Division of Textiles, NMAH (telephone notes, 23 July 1985, in NGA-CF), the boxes on the top shelf are rather large to contain the small notions sold by a textile merchant, but are more suited in size to such merchandise as hats sold by dry goods merchants.

Only one other American portrait is known with the unusual representation of a sitter with bolts of fabric in the background: Ralph Earl (1751–1801), *Elijah Boardman*, 1789 (MMA). Boardman is depicted in the New Milford, Connecticut, dry goods store he operated with his brother. See Laurence B. Goodrich, *Ralph Earl: Recorder for an Era* (Oneonta, N.Y., 1967), 61.

3. No local directories are known for Darien before 1865, according to Patricia Wall, director, Darien Historical Society (telephone notes, 16 August 1985, in NGA-CF).

4. Doriece Colle, *Collars . . . Stocks . . . Cravats: A History and Costume Dating Guide to Civilian Men's Neckpieces 1655–1900* (Emmaus, Penn., 1972), 244. According to Rita Adrosko (in conversation with the author, 26 July 1985), the sitter's vest was probably made of silk with a woven pattern, rather than of printed cotton, especially given the fancy nature of the rest of his clothing. Also notable is the detailed rendering of the vest buttons, whose floral decoration is identical to that on the vest fabric.

5. Colle 1972, 122, 139.

6. Colle 1972, 35.

7. It is difficult to determine the exact type of each bolt of fabric, but in addition to calico the group may include polished cotton, silk, and broadcloth. According to Rita Adrosko, a great variety of both domestic and imported fabrics were being sold in Connecticut at this time (telephone notes, 23 July 1985, in NGA-CF).

8. Florence H. Pettit, *America's Printed and Painted Fabrics 1600–1900* (New York, 1970), 184.

9. The broad, unarticulated top rail of this hand-painted chair is quite similar to some late Windsor revival chairs of the 1830s. For an example and a discussion of the decline of the late Windsor style, see Dean Fales, *American Painted Furniture 1660–1880* (New York, 1972), 248.

10. For a box somewhat similar to this one with its unusually geometric design, see Fales 1972, 213, no. 348. According to Nina Fletcher Little (letter of 30 July 1985, in NGA-CF), the lift-off-lid boxes were probably made of cardboard (as were band boxes), and were either painted or paper-covered.

11. Accession number 1980.432, photograph in NGA-CF. According to Theodore E. Stebbins, Jr., curator of American paintings, Museum of Fine Arts, Boston, the setting may not in fact represent Newport, as the title suggests, but rather some other port town (note by Stebbins in Museum of Fine Arts curatorial files). This artist, therefore, did not necessarily live in or travel to Newport.

References

None

1980.62.44 (2836)

Dr. Philemon Tracy

c. 1790

Oil on paper mounted on board, mounted on canvas,

79.1 x 73.4 (31³/₁₆ x 28¹³/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

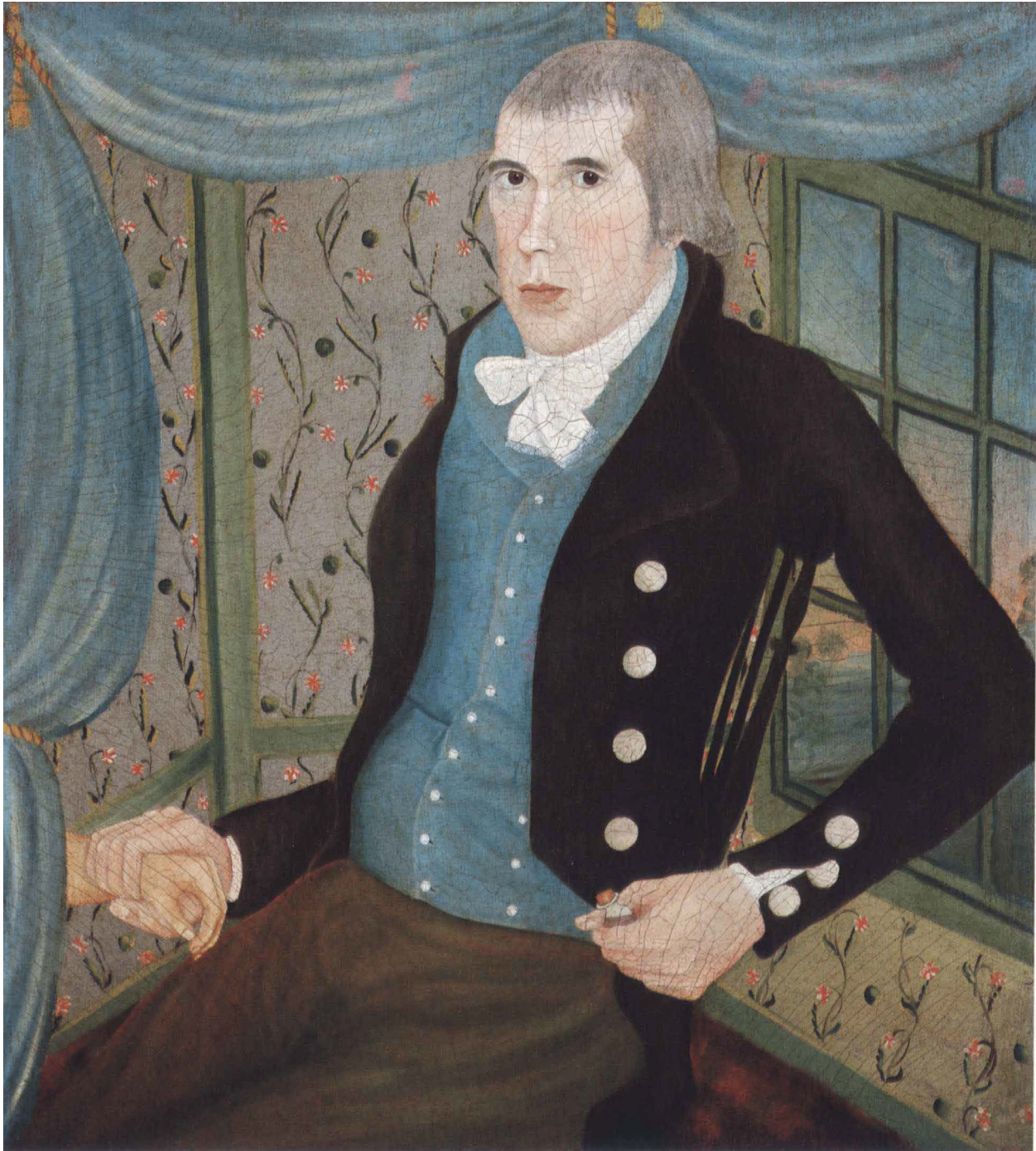
Technical Notes: It is difficult to see the support since it is covered around the edges, but the board seems to be an original part. It appears that the paint was laid directly on the paper; the paper's warm brown color shows through the paint layer in various places. The figure seems to have been painted first, followed by the background. The condition of this painting is good. Some inpainted losses are visible under ultraviolet light. The largest of these, in the curtain behind the sitter's head, measures approximately 4 square cm in area.

Provenance: Recorded as from Massachusetts. Descended in the family of the sitter to Mrs. John Tracy Duncan, Grenada, Mississippi, who owned it until 1962. (W. E. Browne Decorating Company, Atlanta, Georgia), by whom sold in 1962 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *III Masterpieces*, 1968–1970, no. 19, color repro. // *The New World: 1620–1970*, Chrysler Art Museum, Provincetown, Massachusetts, 1970, no. 5. // *What is American in American Art*, M. Knoedler and Co., New York, 1971, no. 9. // *American Naive Paintings*, (IEF) 1985–1987, no. 7, color repro. // Italy, 1988–1989, no. 7, color repro. // *Five Star Folk Art*, MAFA, 1990, no cat.

DR. PHILEMON TRACY was born in 1757 and died in Norwich, Connecticut, in 1837. According to his obituary, "Endowed with intellect . . . acute and discriminating, a genius for his profession, improved by much study and observation, the deceased maintained for 50 years in a very extended field of practice, a rare reputation for skill and science as a physician . . . affectionately cherished by a large circle of family and friends, and greatly honored by this whole community."¹ Dr. Tracy served as a surgeon's mate in Connecticut during the Revolutionary War,² and in 1795 he opened a hospital in Norwich for smallpox inoculation.³ Tracy married Abigail Trott in 1785, and they had six children. One, Albert Haller Tracy, born in 1793, served in congress for six years.⁴

In this engaging portrait, Dr. Tracy's pose and vial of medicine indicate his profession. The artist may have been following a convention for portraying doctors, as Winthrop Chandler (q.v.) similarly posed Dr. William Glysson, c. 1780/1785 (Ohio Historical Society, Columbus; Lipman and Armstrong 1980, color repro.



Unknown, *Dr. Philemon Tracy*, 1980.62.44

p. 32) taking the pulse of a figure hidden behind a curtain. The doctor's serious face gazes directly at the viewer.

The blue and green colors repeated throughout this portrait give it a subtle harmony, while the floral wall pattern provides a lively surface design. Decorative wall painting, executed by itinerants, became increasingly popular in New England toward the end of the eighteenth century. Patterns were either stenciled or drawn freehand, as appears to be the case in the painting. The care devoted to depicting the wall design in this portrait suggests that the unknown artist might have been a wall decorator as well as a portrait painter.⁵

LW

Notes

1. The New Haven, Connecticut, *Gazette*, 10 May 1837.
2. Toner 1876, 106, 128.
3. William Haynes, 1649–1976 *Stonington Chronology, Being a Year-by-Year Record of the American Way of Life in a Connecticut Town* (Chester, Conn., 1976), 46.
4. Reuben Hyde Walworth, *Hyde Genealogy; or The Descendants in the Female as Well as Male Lines from William Hyde of Norwich* (Albany, 1864), 216, 1088, 1089.
5. On wall painting, see Little 1972.

References

- 1876 Toner, J. M. *The Medical Men of the Revolution with a Brief History of the Medical Department of the Continental Army Containing the Names of Nearly Twelve Hundred Physicians*. An Address Before the Alumni Association of Jefferson Medical College, March 11, 1876. Philadelphia: Collins, Printer.
- 1975 Allin, Thomas B., ed. *We Americans*. Washington: 110.
- 1990 Lipman, Jean, et al. *Five Star Folk Art*. New York: 29, color pl. 4.

1978.80.20 (2754)

Susanna Truax

c. 1740

Oil on canvas, 92 x 73 (36¹/₄ x 27³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is constructed of three pieces of canvas which are joined with seams to a large piece at the top and two equal-size smaller pieces at the bottom. A thinly applied gray-white ground layer does not extend over the tacking edges, which are intact. The paint is thinly applied in overlying layers and there is no impasto. Extensive retouching is present in the face and hands, and the entire background has been repainted; only the gown, which has a complex crack pattern, is substantially intact.

Provenance: Recorded as from New York. Descended in the sitter's family until 1942. (Albert Duveen, New York, 1942–1948), by whom sold in 1948 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *American Primitive Paintings*, (SI) 1954–1955, no. 5. // *Merchants and Planters of the Upper Hudson Valley, 1700–1750*, AARFAC; Albany Institute of History and Art; MAFA and N-YHS, 1967, no cat.

THIS PORTRAIT WAS IDENTIFIED in Duveen records as Susanna Truax at the age of twenty-four. However, within Susanna Truax's immediate family there were other daughters who could possibly be the subject of this portrait.¹

The slight resemblance between this portrait and the painting of Susanna Truax at age four by The Gansevoort Limner (1980.62.31) derives from their common early Dutch style, proximity in date, conventional technique, and similar necklace and hairstyle. Although there has been extensive repainting of the sitter's face, stylistic comparison of other elements of the paintings does not indicate that the two portraits are by the same artist.

The most striking feature of this portrait is the elaborately detailed dress decorated with red and gray crewelwork, which undoubtedly faithfully represents eighteenth-century fashion along the upper Hudson. Other elements, such as the landscape view, rigid pose derived from English mezzotints, even lighting, and lack of modeling, are standard features in many eighteenth-century New York portraits.

Some scholars have suggested that the portrait was painted by John Heaten (active c. 1730/1745), who was English or of English descent and married a New York Dutch woman.² Mary Black uncovered the artist's identity, formerly known as The Wendell Limner, in a 1737 day book belonging to the Wendell family, and, since that time, has attributed numerous portraits to his hand.³ Unfortunately, the condition of this portrait precludes any firm attribution. The possibility that John Heaten may have been the artist, however, should not be discounted, since certain elements of the painting, such as the hands with long slender fingers and the background landscape, resemble works attributed to him.

LW

Notes

1. In 1740, Susanna, born in 1726, would have been 14, not 24. If the dating is correct, other daughters who could possibly have been the sitter include Annatie (b. 1717), who would have been 23 when the portrait was taken, and Elizabeth



Unknown, *Susanna Truax*, 1978.80.20

(b. 1725), who would have been 15. It is difficult to determine the sitter's age from this portrait, but if Duveen's information is accurate, the sitter may be Annatie rather than Susanna.

2. These scholars are Helen Kellogg and Mary C. Black (notes of visits to the National Gallery of 12 February and 5 August 1982, respectively, in NGA-CF). Ruth Piwonka, director, Columbia County Historical Society, Kinderhook, New York, also believes it may be by Heaten, due to the shape of the eyes, patterned textile, and the draftsmanship of the hands and lips (letter of 16 April 1982, in NGA-CF).

3. For information on The Wendell Limner/John Heaten see Mary C. Black "Pieter Vanderlyn and Other Limners of the Upper Hudson," in *American Painting to 1776: A Reappraisal*, ed. Ian M. G. Quimby (Charlottesville, Va., 1971), 217–249; Mary C. Black, "Contributions Toward a History of Early Eighteenth-Century New York Portraiture: The Identification of the Actatis Suae and Wendell Limners," *The*

American Art Journal 12 (Autumn 1980), 31; and the section on Heaten in her essay, "Early Colonial Painting of the New York Province," in Blackburn and Piwonka 1988, 238–239.

Portraits formerly attributed to The Wendell Limner (and The Van Epps Limner, as well) are now given to John Heaten. These paintings and others which Mary Black considers to be Heaten's work include *Catalyntje Post*, c. 1747 (1980.62.34) and seven portraits in the Albany Institute of History and Art. For reproductions of many of the attributed works, see Blackburn and Piwonka 1988, color plates on pages 224, 229–231, and cat. nos. 24, 32, 74–77, 232, 261–264, and 273.

References

1966 Curran, Ona. "A Study of Portraits of Schenectady Residents, 1715–1750." M.A. thesis, State University of New York, College at Oneonta, Cooperstown Graduate Program: 51–53, 114, 140–141.



Unknown, *Twenty-Two Houses and a Church*, 1958.9.13

1958.9.13 (1523)

Twenty-Two Houses and a Church

mid-nineteenth century

Water-based medium on canvas, 61.2 x 76.5 (24¹/₈ x 30¹/₈)
Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: A dark gray ground is applied to the fine, tightly woven fabric. The paint appears not to be oil but some kind of water-based medium such as tempera or

gouache. The paint is thinly applied, and the surface is matte and pebbly. Underdrawing is visible through the surface paint both with the naked eye and more clearly on the infrared vidicon. It shows that the painting was first sketched out with a very free hand and then numerous changes were made, both in the drawing and during the application of the paint. Most of the changes involve the

sizes of windows, the placement of chimneys, and the elimination or addition of fences and paths. The painting's appearance is marred by some discolored inpainting and abrasion in the sky. Some fine crackle is scattered throughout. Some small shrinkage crackle appears on the roofs of a few houses in the top row.

Provenance: Recorded as from western New York State. (Old Print Shop, New York), by whom sold in 1952 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 87. // Easton, 1962, no. 26. // *American Folk Painting and Sculpture*, Museum of Early American Folk Arts (now MAFA), held at the Time-Life Exhibit Center, New York, 1966, no cat. // *III Masterpieces*, 1968–1970, no. 78. // Tokyo, 1970. // *First Flowers of Our Wilderness*, University of Arizona Museum of Art, Tucson; Santa Barbara Museum of Art, California, 1976, no. 93. // Terra, 1981–1982, no. 29.

UNLIKE MANY OTHER nineteenth-century American naive landscapes, *Twenty-Two Houses and a Church* is distinguished by an undeniable decorative power which results from its emphatic two-dimensional patterning.¹ The painting may be related to the “school-house” quilt pattern that became popular during the third quarter of the nineteenth century.² The flatness of the image, schematic architectural perspective, and bright colors bear a strong resemblance to this pattern, but the similarity could be purely coincidental. Though seemingly generalized in their flatness, the proportions and spacing of the architectural elements suggest those found in the Greek Revival style, popular from about 1820 to 1860.

The extensive underdrawing suggests that the artist's chief concern was the design and arrangement of the pictorial elements; the homogeneous architecture, meandering fences, eccentric church, and randomly distributed buildings suggest that *Twenty-Two Houses and a Church* represents a place that existed more in the imagination of the artist than in reality. Ironically, the artist used a lively sense of color and design to depict a deserted scene: beneath a gray, wintry sky houses appear closed or shuttered; streets are devoid of life; and the gnarled, leafless tree silhouetted against the church is reminiscent of the iconography in mourning art.³ Though *Twenty-Two Houses and a Church* may not represent a real place, it is reminiscent of the countless villages that dotted the nineteenth-century landscape.

RM/SDC

Notes

1. Two additional landscapes appear to have been painted by this artist. One is illustrated in *The Antiques & Arts*

Weekly (Connecticut), 24 May 1985, 106, in an advertisement for Carl Nordblom Auctioneer and Appraiser (present location unknown). The second is reproduced in Carl W. Drepperd, *American Pioneer Arts and Artists* (Springfield, Mass., 1942), 63 (now in a private collection). An unfinished design of a house and trees on the reverse of the latter painting bears the date 1893. However, it is not clear whether this was painted by the same artist as the recto, or by a later hand in imitation of the painting on the other side (see letter from owner of 30 December 1987, including photographs of obverse and reverse, in NGA-CF).

2. Joel Kopp, America Hurrah Antiques (telephone notes, 16 August 1985, in NGA-CF). For an example of this type of pattern, see Patsy and Myron Orlofsky, *Quilts in America* (New York, 1974), pl. 104 [Album House quilt].

3. See Schorsch 1976, fig. 27.

References

None

1953.5.100 (1331)

Under Full Sail

second quarter nineteenth century

Oil and casein(?) on plaster and lath, 65.7 x 52.7 (25¹⁵/₁₆ x 20³/₄)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support appears to be hand-split softwood lath (possibly pine) and plaster. The plaster is grayish in tone and has been mixed with hair to improve its strength. It is unclear whether there is a ground; the white layer visible beneath the paint layer may be the plaster support. The paint, which may be an aqueous material, is applied with a variety of brush sizes and a sponge. It is thickly applied to the trees and is almost transparent elsewhere. The ship may be painted in oil. There has been some scattered abrasion and paint loss.

Provenance: Recorded as from Ely, Vermont. (Mary and Sara Andrews, Ashaway, Rhode Island), by whom sold in 1950 to Edgar William and Bernice Chrysler Garbisch.

DURING THE FIRST HALF of the nineteenth century, itinerant muralists traveled throughout New England and parts of New York State, Pennsylvania, and the South decorating house interiors with scenic panoramas. These murals provided an alternative for a rural clientele to the expensive French wallpapers that became fashionable in urban areas at the beginning of the century.

This painted interior wall fragment was part of a room that may have been filled with similar decoration. The slope of the vertical architectural moldings that flank the painting suggests that its original location was



Unknown, *Under Full Sail*, 1953. 5.100

on the pier between two closely spaced windows.¹ The strong vertical and horizontal elements in the painting form a distinctive grid. The artist may have used this as a simple, effective device for creating a balanced composition that also related to the geometry of the adjacent multipaned windows.

Since nautical scenes were as popular inland as in coastal areas, the subject matter cannot help determine where *Under Full Sail* was painted.² The scene was probably inspired more by imagination than by observation or a print source. Whimsical details like the stylized green hills, the sponged yellow foliage, and the suggestion of a wind that propels the schooner in one direction and the curl of smoke in another may help to identify other works by this artist.³

RM

Notes

1. For an example of a painting between two windows see Little 1972, 125. An examination by Stanley Robertson, NGA frame conservator, 13 August 1985, revealed that the inner edges of the adjacent moldings at the top and sides of the painting show traces of the blue and green of the sky and hills. This indicates that the moldings were in place when the plaster was painted. In addition, the age crackle of the paint on the moldings is consistent, indicating that the elements were not pieced together later.

2. The Garbisch records state that the painting came from a house in Ely, Vermont, that was built in 1745. According to Charles Latham, Jr., president, Thetford Historical Society, Vermont (letter of 27 July 1985, in NGA-CF), this date precedes the arrival of Ely's first settler by nineteen years. Until more information about the painting is uncovered, its place of origin cannot be verified.

3. Rufus Porter (1792–1884) has been suggested as the painter of *Under Full Sail*. However, the painting differs stylistically from Porter's relaxed contours and more austere compositions. See Jean Lipman, *Rufus Porter/Yankee Pioneer* (New York, 1968).

References

1972 McGrath, Robert L. *Early Vermont Wall Paintings 1790–1850*. Hanover, N.H.: 46–49.

1955.11.17 (1435)

Wellington Van Reid

c. 1810

Oil on wood, mounted to pressed wood,

25.3 x 20 (10 x 7⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is vertically grained wood which has been thinned and attached with glue to a secondary support of pressed wood. While there does not appear to be a conventional ground layer, the rose-colored tone behind the sitter extends over the entire surface. The figure and the black edge framing the oval were then painted over it. Although most of the figure is constructed of thin paint layers, the flesh is heavily painted, as is the white of the collar and the jabot. A crack runs the entire length of the panel, through the sitter's ear. It separated the panel in two pieces, which were subsequently glued together. There is extensive retouching, greater than in the pendant.

Provenance: Recorded as from Pennsylvania. An estate sale in Georgetown, Connecticut, 1952. Sold to (Thomas D. Williams, Litchfield, Connecticut), by whom sold in 1952 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 36, as attributed to Samuel Enredy Stettinius.

1955.11.18 (1436)

Jane L. Van Reid

c. 1810

Oil on wood, mounted to pressed wood,

25.3 x 20.2 (10 x 8)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is vertically grained wood which has been thinned and glued to a secondary support of pressed wood. While there does not appear to be a conventional ground layer, the rose-colored tone behind the sitter extends over the entire surface, with the figure and the black edge framing the oval painted over it. The paint has been applied in layers, wet-into-wet. The flesh is heavily painted and there is high impasto in the white lace of the day cap and the collar of the shawl. There is a crack in the panel about 9 cm from the bottom and 15 cm from the left edge, and small scattered checks. Extensive retouching is scattered throughout.

Provenance: Same as 1955.11.17.

Exhibitions: NGA, 1954, no. 37, as attributed to Samuel Enredy Stettinius.



Unknown, *Wellington Van Reid*, 1955.11.17



Unknown, *Jane L. Van Reid*, 1955.11.18

THE NAMES OF THE middle-aged couple depicted in these two paintings were provided by the former owner, Thomas D. Williams.¹ Nothing further is known of the sitters. The Pennsylvania census and marriage indexes list no families with the name Van (van) Reid in this period, and although there are numerous Van Reeds and other spelling variations, none have these first names.²

The costumes confirm a date of about 1810. The woman wears a day cap with patterned ribbon and lace trim and a high-waisted dress with long sleeves gathered above the elbow. The man wears a jacket fashioned with a high rolled collar and double buttons, a buttoned vest, standing collar, pleated stock, and frilled shirt. He is affecting a Brutus hairstyle, a highly fashionable romantic hairstyle for men of the era.

Each figure's left arm is extended forward, conveying their relationship more visibly than in most profile portraits of married couples, where the two subjects simply face one another. The open book held by the woman cannot be identified, as the print is illegible. It may be a Bible, an appropriate symbol in portraits commemorating a marriage.

DR

Notes

1. Letter of 27 December 1967, in NGA-CF. On profile portraits see entry for *Profile Portrait of a Lady* (1953.5.83).

2. The spelling variations include "Van Ried" and "Van Read"; records were consulted for 1780 to 1850 in Pennsylvania. The census reports for Rhode Island, New York, New Jersey, Connecticut, and Vermont were consulted as well.

References

None

1964.23.5 (1937)

Vase of Lilies

probably 1930 or later

Tinsel painting on glass, 58 x 43 (23 x 17)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The vase and flowers are painted in translucent and transparent glazes and are outlined in black on the reverse of the glass. A sheet of crumpled aluminum foil is sandwiched between the glass and the backing, which appears to be pressed cardboard to which stenciled wallpaper has been attached. The gilded frame is made of apparently early twentieth-century rail molding.



Unknown, *Vase of Lilies*, 1964.23.5

The paint layer appears to be stable with good adhesion to the glass, and the foil layer is in good condition as well. The cardboard/wallpaper support is brittle and acidic but intact, and the frame is in fair condition.

Provenance: Recorded as from Nyack, New York. Purchased in Nyack by (S. R. Fort and L. La Paugh Antiques, Inc., Whippany, New Jersey), by whom sold in 1956 to Edgar William and Bernice Chrysler Garbisch.

Vase of Lilies is the National Gallery's only example of tinsel painting, a variation of the technique of reverse painting on glass.¹ Like reverse painting, tinsel painting involved the application of translucent or transparent paint to the back of a sheet of glass. The design was usually surrounded by an opaque painted back-

ground—most often either black, as here, or white. In tinsel painting, when the paint was dry, crumpled foil was placed behind the glass and attached with bits of putty or a coat of ground color. Seen through the paint, it provided an even greater degree of luminosity than reverse painting.² Paper, including newspaper, cambric, or a wooden board, was placed behind the foil to anchor it.

Like its parent technique, tinsel painting flourished in the second and third quarters of the nineteenth century. Its roots were in eighteenth-century English floral and heraldic painting, which in turn was inspired by a type of seventeenth-century Italian painting in which transparent colors were backed with gold and silver. Like reverse painting and theorem painting, tinsel painting was taught to schoolgirls and was considered a proper vocation for ladies of breeding. While some designs were drawn freehand, others were made from patterns or stencils published in handicraft magazines or sold by artists' supply firms such as Tilton's of Boston.³ *Vase of Lilies* appears to be an unusually late example of this genre, since it incorporates titanium white and aluminum foil, both products introduced in the twentieth century.⁴

The luminescence of *Vase of Lilies* results not only from its foil backing, but also from the artist's handling of paint. The white lilies are rendered in a milky white paint which, with the foil backing, gives them an opalescent appearance.⁵ The vase itself sparkles as a result of the white dots painted on the clear glass, through which the foil is visible. The base on which the arrangement sits is painted a milky tan in visible horizontal strokes to simulate marble. The vivid greens, reds, yellows, and pinks of the flowers contrast with the stark black background to produce a brilliant coloristic effect.

Though still lifes were popular subjects for artists working in the tinsel and reverse painting technique,⁶ a deeper purpose may underlie this decorative composition. Since lilies—represented here by calla lilies, Easter lilies, tiger lilies, trumpet lilies, and tulips—were often associated with death, this may have been a memorial or mourning picture, or a later imitation of such a work.⁷

SDC

Notes

1. The National Gallery owns two reverse paintings on glass, both catalogued in this volume: *Watermelon*, mid-nineteenth century, by an unknown artist (1964.23.6) and *Portrait of J. L.*, c. 1810/1818, attributed to Benjamin Greenleaf (1953.5.41).

2. Tinsel paintings executed in the nineteenth century would have employed tin foil. According to the staff of the Washburn Gallery, New York, artists often reused foil that had served as a wrapper for tea (Laurie Weitzenkorn, notes of a visit to Washburn Gallery, 19 March 1983, in NGA-CF).

3. *Tinsel Paintings: The Edward Leight Collection* [exh. cat., Washburn Gallery] (New York, 1983), unpaginated, notes that in 1859, Tilton's published two designs suitable for tinsel painting. The technique was used in place of the more expensive stained glass, and to decorate table tops, jewel boxes, clocks, and mirrors.

4. Titanium was not commercially available until 1916–1919. Aluminum was not available for household use until the late 1920s (its first commercial use in the U.S. dates to 1913 and its production in France to 1903). I am grateful to Judy Ozone, National Gallery objects conservator, and to Frank Rathbone of the Aluminum Association, Washington, D.C., for information on the introduction of aluminum (memorandum in NGA-CF). The foil was identified as aluminum by x-ray diffraction analysis by the National Gallery Science Department in 1989. The titanium was identified by x-ray fluorescence in 1988, but this test does not indicate whether it is present throughout or only in repainted areas. It is possible that both the aluminum and titanium were part of a twentieth-century restoration of an earlier picture. The presence of both materials, however, would seem to weigh in favor of a post-1930 date.

5. It was common for tinsel painters to try to simulate pearl; the technique was thus sometimes referred to as pearl painting (or Oriental or crystal painting). Some artists glued real mother-of-pearl to the backs of their paintings.

6. According to Mildred Lee Ward, *Reverse Paintings on Glass: The Mildred Lee Ward Collection* (Lawrence, Kans., 1978), 46, sixty-four of seventy-one reverse paintings of nature subjects that she inventoried in American museums depict flowers.

7. This suggestion was made by the tinsel painting collector Edward Leight (see Laurie Weitzenkorn, n. 2), who knew of no other tinsel painting like the one at the National Gallery.

References

None

1968.26.3 (2353)

View of Aberdeen, Washington

probably 1903/1906

Oil on canvas, 70.7 x 106.4 (27⁷/₈ x 41⁷/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

On roof of turreted building left of center: *DABNY*

Technical Notes: The tacking margins of the fine fabric are intact. The smoothly applied ground is a warm off-white layer, visible in the sky through the brushstrokes. The sky and the background trees are textured with low brush-

strokes; the sky particularly appears to be rendered with stiff bristles wet with paint, and the paint layers there have occasionally been rubbed while wet with a blunt object such as a brush handle. The smoke, which pours from the chimneys of the buildings and the boats, is textured with fingerprints. The contour of the left bank of the river in the lower right corner has been shifted twice. Infrared reflectography revealed the color notation "yellow" above the double-decker train bridge at the lower right, accompanied by an area of yellow paint. A layer of red glaze lies beneath the surface paint of the river in the lower right quadrant of the painting.

Both paint and ground are penetrated by a fine network of age and drying cracks. The paint is abraded in some areas, especially in the grid pattern, which was once over-painted with houses. The grid area, considerably abraded, has been heavily retouched.

Provenance: Recorded as from Philadelphia.¹ (Walter Wallace, city unknown), by whom sold in 1956 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Easton, 1962, no. 17.

ORIGINALLY TITLED *Northwestern Town*, this painting is now known to depict an elevated view of Aberdeen, Washington. Aberdeen, a major logging and shipbuilding port, lies west of Olympia where the Chehalis River (running from the lower left to the lower right of the painting) flows into the Pacific at Grays Harbor.² The scene may have been copied from or inspired by an aerial view, possibly one of the bird's-eye lithographs so popular around the turn of the century. Or it may have been taken from a hill on the south bank of the Chehalis, of which there are several in the area of the painting's vantage point. The viewer's eye is directed north through Aberdeen to the Olympic Mountains (which are only visible from elevated points in Aberdeen) by the Wishkah River, which vertically bisects the scene. At the far right, Elliott Slough runs off the Chehalis, toward the upper right of the view.

The name "Dabney" on the banner atop the building to the left of center near the bridge over the Wishkah supports the topographical identification of the scene as Aberdeen; J. B. Dabney was a real estate magnate and financier in the town around the turn of the century.³ The several buildings he built, including the Dabney block, the Dabney-Pearson building, and the Dabney-Mack block, were located very near each other in Aberdeen, approximately where the Dabney banner is shown in the painting.⁴ The fact that the painted Dabney building is of the Romanesque Revival type suggests that the painting was executed after 1903. This was the style chosen for many of the large structures

built or rebuilt after a disastrous fire razed much of Aberdeen on 16 October 1903.⁵ Since the image omits a drawbridge that was built some time between April 1905 and August 1906 across the Chehalis, just east of where the Wishkah flows into it, it was probably painted before 1906.⁶

Because the Dabney building is featured prominently and painted in detail rather than generalized like the other buildings, it is likely that the cityscape was commissioned by Dabney, perhaps to celebrate his contribution to the rebuilding of Aberdeen after the 1903 fire.⁷

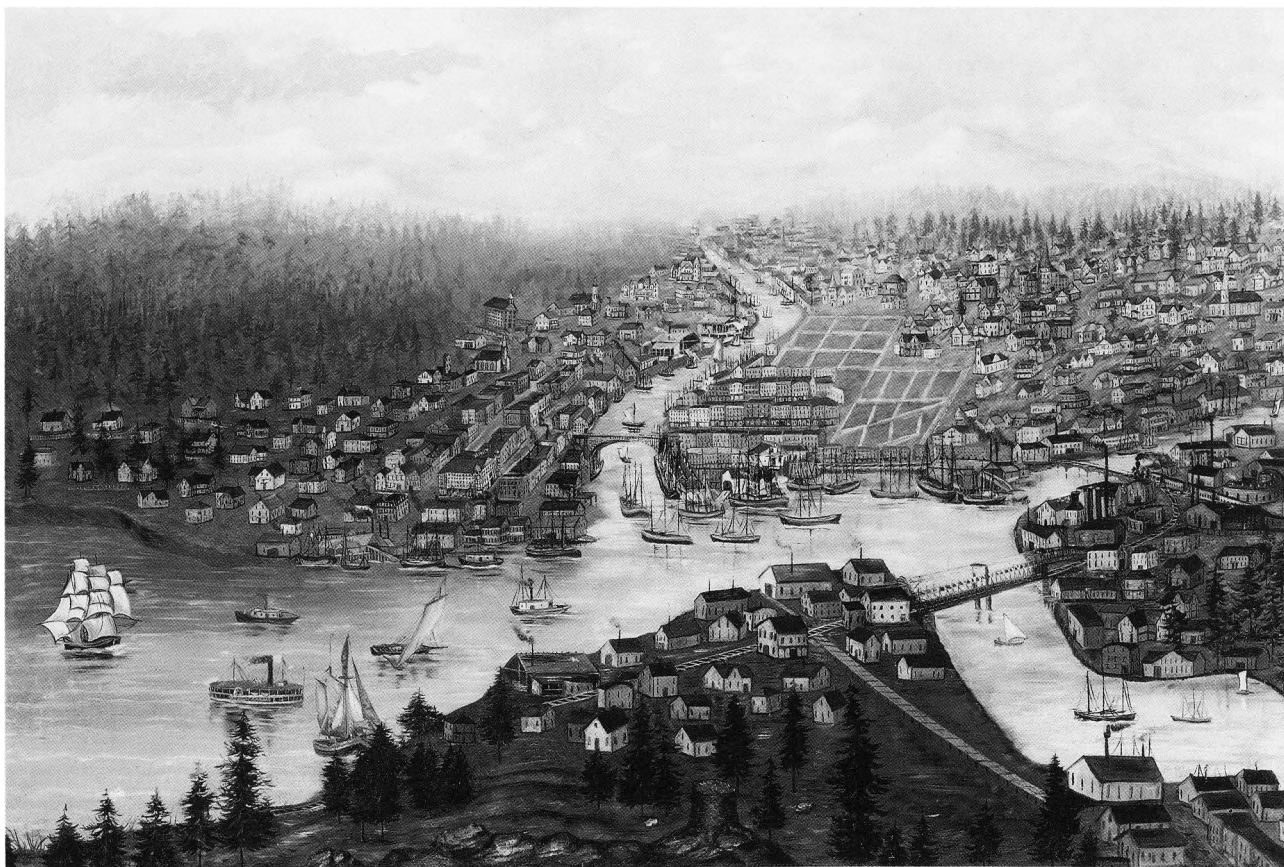
View of Aberdeen, Washington is a curious mix of historical accuracies and errors, supporting the idea that the artist copied it from a print or executed it from memory. The topography and the placement of buildings, including the Dabney building, sawmills (identified by their logways), and salmon canneries correspond closely to the layout of the city as seen in maps of the period.⁸ However, architectural detail is generally lacking, and some of the buildings are oriented incorrectly.

Two inaccuracies occur in the right half of the painting, in the area to the east of the Wishkah. The populated flat area in the upper right quadrant of the painting was (and is) actually a hilly and undeveloped section of Aberdeen. Conversely, the undeveloped, squared-off area to the right of the painting's center had no counterpart in Aberdeen around the turn of the century.

The situation of railroads also seems to have caused the artist some trouble. The Northern Pacific Railroad, completed in 1893, curved and crossed over Elliott Slough much further to the east than it does in the painting. The section of the railroad running along the Chehalis' north shore, to the east of the Wishkah, is far too close to the riverbank in the painting. Furthermore, it should continue on a bridge over the Wishkah and west along the Chehalis, but does not.

A palette dominated by greens and browns is brightened by the light pinks, yellows, blues, and greens of the buildings and by the vibrant yellows and reds that delineate boat hulls, railroad tracks, bridges, and the street grid of empty blocks. The detailed scene is completed by a convincing atmospheric recession into the more painterly forests, mountains, and sky of the background. Whatever his source, the artist has created an ambitious scene of a thriving logging town, with its busy waterways and smoking chimneys; the prominent tree stump in the foreground is undoubtedly symbolic of the centrality of logging to Aberdeen's development and prosperity.⁹

SDC



Unknown, *View of Aberdeen, Washington*, 1968.26.3

Notes

1. Although the standard Garbisch information sheet lists "Philadelphia" on the line "where found," other donor records state that the painting "originated from Oregon." According to Christine Peck, librarian, Aberdeen Timberland Library (letter of 24 July 1989, in NGA-CF), one Aberdeen resident who lived in a downtown hotel in the 1950s distinctly remembers the painting hanging there on the wall.

2. I am grateful to James Flatness, senior reference librarian, Geography and Map Division, LC, for his assistance in identifying the locale depicted (notes of a visit to LC, 2 March 1989, in NGA-CF).

3. J. B. Dabney appears in two contemporary *Grays Harbor Post* articles, 2 April 1910, 7, and 27 August 1910, 5. According to Edwin Van Syckle's historical account of Aberdeen (*The River Pioneers: Early Days on Grays Harbor* [Aberdeen, 1982], 295), before coming to Aberdeen J. B. ("Joe") Dabney had

dabbled successfully in land and oil shares in Southern California and had also had a prosperous business career in Montana. *Grays Harbor Post*, 2 April 1910, 7, reports that J. B. Dabney was "reputed to have made \$300,000 in the oil fields of Southern California." Richard T. Dabney, who was probably related, is listed in Aberdeen directories of the period as involved in real estate and a capitalist with an office in the Dabney block.

For this and other information about Aberdeen and Dabney, I am grateful to Susan Moore, assistant dean, John Spellman Library, Grays Harbor College, Aberdeen (letter of 21 April 1989, in NGA-CF) and Christine Peck (see n. 1, letters of 19 April, 21 June, and 24 July 1989, also in NGA-CF).

4. The Dabney Block appears on the 1901 Sanborn map of Aberdeen (Sanborn Maps and Publishing Company, Ltd., New York; a copy in Geography and Map Division, LC), and, according to Bill Lindstrom and Dee Anne Hauso, "Fire

Razed Aberdeen 85 Years Ago," *The Daily World* [Aberdeen], 16 October 1988, 2, burned in the 1903 fire. It was subsequently rebuilt, reappearing in later Sanborn maps and in Aberdeen directories. The Dabney-Pearson building was built just after the fire and the Dabney-Mack block was built in 1910, according to an annotated transcription of the two *Grays Harbor Post* articles supplied by Peck in her letter of 19 April 1989 (see n. 3).

Dabney owned other buildings and interests in Aberdeen besides the several buildings bearing his name; he developed a hill at the east city limits about 1883, known for some time as Dabney Hill.

5. Dabney was the greatest individual loser in the 1903 fire; he suffered \$20,000 in losses, only \$500 of which was covered by his insurance (according to *The Daily World*, see n. 4). Like other Aberdeen real estate holders, Dabney probably rebuilt fairly soon after the fire.

According to Peck, before they were burned most Aberdeen buildings were simple wooden structures. These were replaced after the fire with larger Romanesque Revival-style stone buildings such as the one labeled "Dabney" in the painting. This one does not precisely resemble any one of the buildings currently documented at the post-1903 addresses of Dabney's holdings, but it does share their generally Romanesque Revival features. I am grateful to Christine Peck for supplying copies of the Washington State Historic Property Inventory Forms (1987) which reproduce these buildings.

6. The April 1905 United States Coast and Geodetic Survey map shows no bridge in this location, but the drawbridge does appear in the August 1906 Sanborn map of Aberdeen (both in Geography and Map Division, LC). This bridge was probably the A. J. West toll bridge which, according to *The Aberdeen Daily World* (26 January 1956), 2, was built in 1905 across the Chehalis (article supplied by Peck in her letter of 24 July 1989, in NSA-CF).

7. Even the association of the picture with Oregon in the donor records (see n. 1) is consistent with a possible link to Dabney, since in 1908 he moved his residence to Portland, Oregon (his date and place of death, like his birthdate and other details of his life, are unknown). According to Peck's letter of 21 June 1989, the 1908, 1911, and 1912 Aberdeen directories list Dabney's buildings in Aberdeen, but his residence in Portland.

8. See 1901 and 1906 Sanborn maps of Aberdeen, in Geography and Map Division, LC.

9. For an in-depth analysis of this subject in general (and a brief discussion of *View of Aberdeen* and like works), see Nicolai Cikovsky, Jr., "'The Ravages of the Axe': The Meaning of the Tree Stump in Nineteenth-Century American Art," *Art Bulletin* 61 (December 1979): 611-626.

References

None

1978.80.21 (2755)

View of Concord

c. 1830

Oil on canvas, 66.1 x 99.4 cm. (26 x 39 1/8)

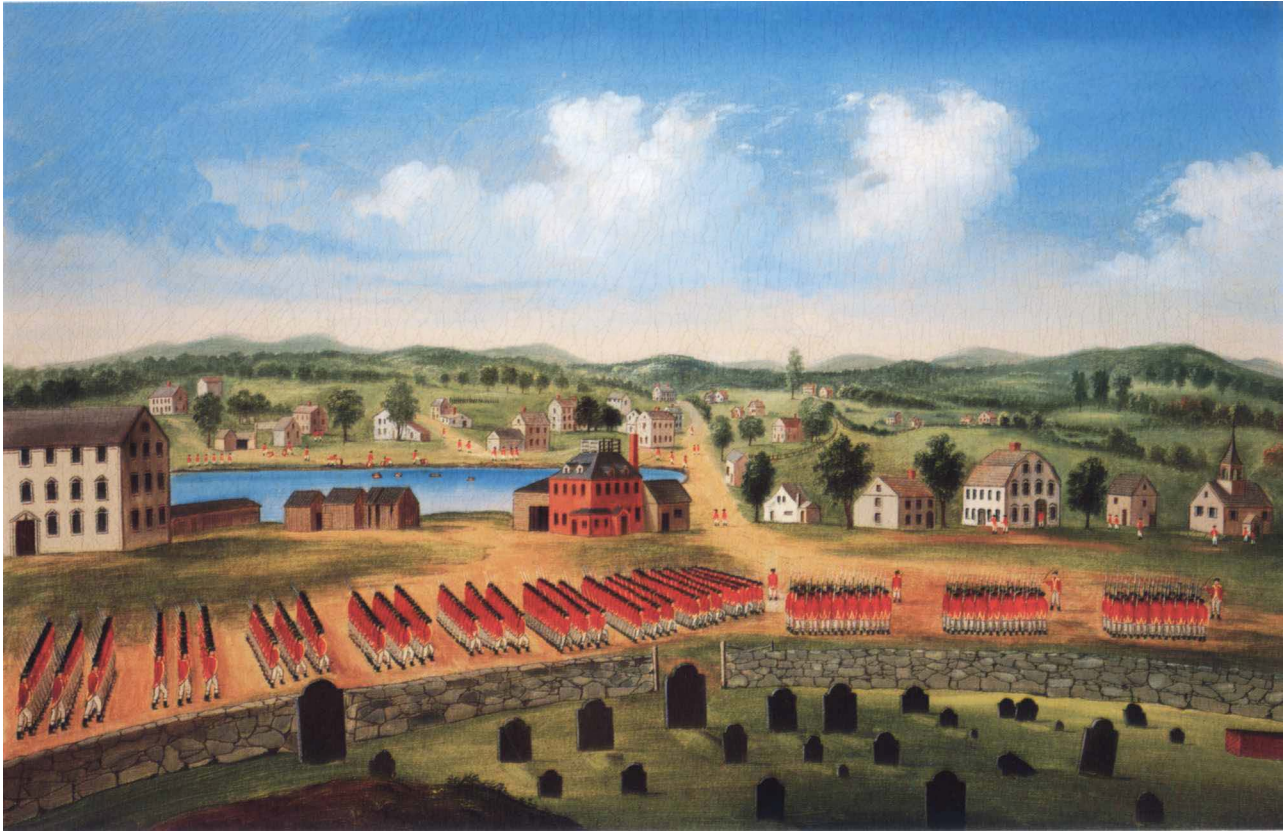
Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: A thin off-white ground is applied overall and extends beyond the painted design to three of the four tacking margins of the moderately fine fabric. The basic elements of the composition have been underdrawn in pencil. In a few instances the pencil contour lines are visible through the overlying paint, as, for example, above the painted contours of the background hills and the edges of the brick building in the center. The underdrawing of this building has been reinforced with either ink or liquid paint. Infrared reflectography, which more clearly reveals the underdrawing, indicates that the artist did not always follow his original design. A small house to the right of center was sketched in but not painted. The paint is applied in smooth thin layers, frequently blended with a wet-into-wet technique. The details and highlights are indicated in a rich-paste paint with a slightly raised texture.

This painting is in good structural and visual condition. The ground and paint layers are traversed throughout by a series of fine linear cracks. A pattern of concentric circular cracks on the horizon line to the right of center indicates that the painting received a blow to the surface. The only losses are a very few scattered spots located primarily in the sky.

Provenance: Recorded as from Connecticut. (Mary Allis, Southport, Connecticut), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.

IN DECEMBER 1775, Amos Doolittle published a set of four engravings of the Battle of Lexington and Concord, which are considered to be the most accurate renderings of the event.¹ The subjects of these now rare historical prints are: (1) *The Battle of Lexington, April 19th 1775*, (2) *A View of the Town of Concord*, (3) *The Engagement at the North Bridge in Concord*, and (4) *A View of the South Part of Lexington*. The *View of Concord* at the National Gallery closely corresponds with plate 2, with the notable elimination of two prominent foreground figures, Colonel Smith and Major Pitcairn. The action is explained in the legend that appears beneath Doolittle's engraving. The redcoats to the left are described as "Companies of Regulars marching into Concord"; to the right are "Companies of Regulars drawn up in order"; and in the left background throwing barrels into a pond are "A Detachment destroying the Provincial Stores." By showing both the troops entering Concord and the destruction of the colonial mili-



Unknown, *View of Concord*, 1798.80.21

tary stores, Doolittle has condensed consecutive occurrences into a single image.²

The accuracy of this depiction of the town is suggested by its close correspondence with a description in the journal of Henry David Thoreau from 1855.³ Doolittle and Thoreau identify the more prominent buildings: the First Parish Building at the far left, Wright's Tavern in the center, and the steeped Court House at the far right. Of these, only Wright's Tavern stands today.⁴

In 1831, the New Haven engraver John Warner Barber (1798–1895), purportedly on information received from Doolittle himself, wrote beneath a reproduction of the original advertisement for the engravings, “The above prints were drawn by Mr. Earl, a portrait painter, and

were engraved by Mr. Amos Doolittle.”⁵ When William Sawitzky, in 1935, discovered an oil painting of the composition of plate 2 (Concord Antiquarian Society; Quimby 1968, 103) in the hands of the Brooks family of Concord with whom it had been since the eighteenth century, he thought he had discovered the Ralph Earl (1751–1801) original.⁶ This attribution, however, has been convincingly contested on stylistic grounds by Ian Quimby, who feels that the Concord Antiquarian Society's painting is almost certainly a copy after Doolittle's engraving, with some corrections in the perspective and the drawing of the figures.⁷ Furthermore, Quimby presents evidence from the 1850s which suggests that the painting was created by a man named Minot, who was related to the Brooks family by marriage.⁸

The origin of the National Gallery picture is unknown. With the exception of the omission of the officers mentioned above, it is nearly identical in composition to the engraving and to the Brooks work. Both paintings, however, depart from the engraving in several respects. Bits of leafy vegetation are depicted on the foreground hill in the oils, but not in the engraving. Likewise, a difference can be seen in the way the stone wall is rendered. Unlike Doolittle's clumsy dotting, the treatment of the wall in the National Gallery work corresponds exactly with the careful outlining of each individual stone in the Brooks painting.

Although sharing these features, the two paintings do not appear to have been executed by the same hand. The perspective and scale of the figures in the National Gallery version are more accurate, the sky is more naturalistic, and the execution is generally more assured. The striking similarity of the wall, however, suggests that these paintings are connected by more than a common print source. The shorthand used to describe the window frames in the National Gallery version, seen most clearly on the white building to the far left, and, on the same structure, the solid wall near the edge of the canvas where there should be windows, suggest that it is a copy of the Brooks view. The brighter coloration may be indicative of a nineteenth-century date.

A reference to a copy of the Brooks family painting, made for John S. Keyes of Concord, appears in a book on the Concord freemasons published in 1859.⁹ The copy was "by a skillful convict in the Middlesex House of Correction," who was also said to have painted a view of the first Concord monument.¹⁰ Although it is tempting to assume that the National Gallery painting is that copy, such an identification requires firm evidence that has not yet come to light.

JA

Notes

1. Complete sets of these engravings are located in the Connecticut Historical Society, the New York Public Library, and a private collection. For locations of partial sets, reproductions of all four engravings, and a thorough discussion of the relationship of the prints to the events depicted, see Quimby 1968.

2. Quimby 1968, 89.

3. The passage from Thoreau's journal is quoted in Quimby 1968, 104.

4. I thank David F. Wood, curator, Concord Museum (Concord Antiquarian Society), for this information and for his assistance with the research for this entry (see correspondence of 14 July 1988, in NGA-CF).

5. John W. Barber, *History and Antiquities of New Haven, (Conn.), from its Earliest Settlement to the Present Time* (New Haven: John Warner Barber, 1831), 87.

6. See Sawitzky 1935.

7. Quimby 1968, 102-105.

8. The reference to Minot appears in Thoreau's journals. See Bradford Torrey, ed., *The Writings of Henry David Thoreau*, 20 vols. (Boston/New York, 1906), 13: 515-516. Quoted in Quimby 1968, 104.

9. Louis A. Surette, *By-Laws of Corinthian Lodge of Ancient, Free and Accepted Masons of Concord, Mass.* (Concord, 1859), 181. Quoted in Quimby 1968, 105. Quimby apparently was not aware of the National Gallery's version of this subject in 1968, hence he did not make an association between it and the copy made for Keyes.

10. Surette 1859, 181.

References

- 1935 Sawitzky, William. "Ralph Earl's Historical Painting, 'A View of the Town of Concord.'" *Antiques* 28 (September): 94, 98-100.
1968 Quimby, Ian M. G. "The Doolittle Engravings of the Battle of Lexington and Concord." *Winterthur Portfolio* 4: 83-105.

1953.5.89 (1316)

A View of Mount Vernon

1792 or later

Oil on canvas, entire fireboard, 95.3 x 109.5

(37¹/₂ x 43¹/₈); image without simulated frame,

58.4 x 89.2 (23 x 35¹/₈)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscription

Across bottom: *A VIEW OF MOUNT VERNON THE SEAT OF GENERAL WASHINGTON.*

Technical Notes: The fine fabric support is on the original fire-screen strainer, although lined and restretched. During treatment, wooden corner braces were screwed to the edges of the strainer for protection and convenience in handling as a fire screen. X-radiography reveals that the ground is smoothly applied white lead. The paint is broadly applied, with thin shadows and moderate impasto in the highlights. Small losses are scattered throughout the picture, with the largest located along the bottom edge. A pervasive system of branched cracks is evident over the entire surface; because it is out of plane, it is somewhat disfiguring.

Provenance: Recorded as from a home in Baltimore, Maryland. (H. Milton Feldman, city unknown), by whom sold in 1949 to Edgar William and Bernice Chrysler Garbisch.



Unknown, *A View of Mount Vernon*, 1953.5.89

Exhibitions: Easton, 1962, no. 31. // *The Flowering of American Folk Art, 1776–1886*, Whitney Museum of American Art, New York; Virginia Museum of Fine Arts, Richmond; Fine Arts Museums of San Francisco, M. H. De Young Memorial Museum, San Francisco, 1974, catalogue by Jean Lipman and Alice Winchester, no. 265. // *George Washington: A Figure Upon the Stage*, NMAH, 1982–1983, catalogue by Margaret Brown Klapthor and Howard Alexander Morrison, no. 145, color repro.

THIS VIEW OF MOUNT VERNON is painted on a fireboard.¹ Fireboards, used to close off the hearth in summer, were designed to fit snugly in the fireplace opening yet often required additional support. Here, the slots at the bottom would have allowed the board to rest on the projecting andirons. The visual illusion, with the trompe l'oeil frame, would have been of a framed picture sitting on andirons. The imitation green

marble in the lower register may have been painted to match the baseboards in the room for which the piece was intended.²

The painter has depicted the west front of Mount Vernon, a view less favored by artists than the more picturesque east facade with its portico overlooking the Potomac River. In composition the fireboard view is nearly identical to two more sophisticated paintings of the western side, which each belong to a pair of companion pieces;³ their mates depict the house from the east. No print sources for these works have come to light.⁴ One pair may have served as the model for the other and for the fireboard version, although it has not been possible to determine which pair was painted first.

Based on records of changes made to the mansion and grounds, it can be established that the model pair, whichever it may have been, was executed in 1792.⁵ The

slate-blue roofs of the dependencies were repainted Spanish brown in summer 1792, indicating that the views were painted before that time. The view of the house from the east can be dated to the summer of 1792, during the limited time in which the newly built Quarter for Families stood completed but the old one had yet to be torn down.⁶

Unlike the accurate renderings of the two sets, the fireboard shows numerous errors in its portrayal of the architectural features of the house. The seven arches between the mansion and the dependency should be only five. Instead of small six-pane windows above the two side doors, the painter has shown three-pane windows within each of the three doorframes.

The artist, whose careful lettering suggests he may have been a sign painter, was not skilled at figure painting. It is not possible to identify the people on the Bowling Green on the fireboard, although on the version at Mount Vernon they have been identified as, from left to right, Nelly Parke Custis (1779–1852), the Washingtons' granddaughter; Martha (1732–1802) and George Washington (1732–1799); George Washington Parke Custis (1781–1857), their grandson, and an aide.⁷

JA

Notes

1. See Little 1975, 178–191, for a discussion of fireboards.
2. Little 1975, 185.
3. One pair is at Mount Vernon (*The Mount Vernon Ladies' Association of the Union Annual Report* [1964], cover and 14), and the other at Mongerson Wunderlich Gallery, Chicago (*Antiques* 135 [February 1989], color repros. p. 383). The latter pair appeared in the *Kennedy Quarterly* in 1969 with an attribution to Francis Guy (c. 1760–1829) (*Kennedy Quarterly* 8 [January 1969], cover and cat. no. 177). The curatorial staff of Mount Vernon questioned this attribution (Christine Meadows, curator, Mount Vernon, telephone notes, 26 September 1984, in NGA-CF). The National Gallery fireboard, when purchased by the Garbisches, was also attributed to Guy, but on the basis of stylistic comparison with paintings signed by Guy, which are significantly more sophisticated, the attribution was dropped. In any case, Guy could not have painted the original from which the others were copied because, according to Meadows, he did not arrive in Virginia until 1798. It has been suggested that Edward Savage (1761–1817), the painter of the famous *Washington Family*, 1796 (1940.1.2), was perhaps responsible for one or both of these pairs of paintings based on his exhibition of views from the east and west at his Columbian Gallery in New York in 1802 (nos. 123 and 136 in the catalogue; I thank Rudolf G. Wunderlich for providing this information for the NGA-CF, as well as Christine Meadows for discussing the difficulties of attribution with me in a telephone conversation on 10 July 1989, recorded in NGA-CF).

4. The earliest known engraved view from the west was made in 1795 by the British artist George Isham Parkyns (c. 1749–c. 1820). It shows the mansion from a greater distance and includes two figures on horseback in the foreground (Robert L. Harley, "George Washington Lived Here," *Antiques* 47 [February 1945], 104 and fig. 2).

5. For a thorough discussion of the dating of these views see "Rare Early Views," *Mount Vernon Ladies' Association of the Union Annual Report* (1964), 14–17.

6. "Rare Early Views," 16–17.

7. "Rare Early Views," 14.

References

- 1975 Little, Nina Fletcher. *Country Arts in Early American Homes*. New York: 103, 105, 185.
 1986 Lipman, Jean, et al. *Young America*. New York: color repro. p. 17.

1958.9.14 (1524)

Village by the River

fourth quarter nineteenth century

Oil on canvas, 51 x 85.1 (20¹/₁₆ x 33⁹/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is executed on fine primed cloth which was identified as oilcloth in 1953; since the painting was lined at that time, this cannot be confirmed. The support was originally unstretched: a thin unpainted border around the image has regularly spaced pinholes, which suggests that it was pinned to a board for display. The painting was stretched in the conventional manner (over a strainer) in the 1953 treatment.

The image is built up from background to foreground, using a wash technique to layer elements one on top of another. Surface deformations were caused by the wrinkling and splitting of the paint as it dried, but otherwise the picture is in sound condition. Widespread overpaint is present in the river and sky. Most of the details are untouched, though a fisherman once present on the dock has all but disappeared; only his face and the fish on his hook remain.

Provenance: Recorded as from Vermont. Purchased in 1952 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA 1957, no. 75. // *American Painting 1857–1869*, organized by University of Delaware, Newark, and Wilmington Society of Fine Arts, Delaware Art Center, 1962, catalogue by Wayne Craven, no. 91. // Easton, 1962, no. 32. // Triton, 1968.

A BRIGHT PALETTE, emphatic flatness, and multiple viewpoints characterize this view of an unidentified riverside village, quiet but for a few generalized figures:



Unknown, *Village by the River*, 1958.9.14

a traveler in a carriage, a fisherman on the dock, a duck hunter and his dog in the right foreground. Outlined in white and filled in with flat areas of bright color, their windows revealing the terrain and sky of the background,¹ the buildings resemble paper cutouts hovering above the landscape. Curiously, most of the church and the island house are not colored at all. The sponge-like appearance of paint in the trees and bushes is often found in naive paintings, but the palette, dominated by bright blues, greens, yellows, and reds, is unusually vibrant.

The artist's inability to render depth and perspective is evident in the flatness of the landscape as a whole. For instance, the bend in the river at the right is rendered as a curving upward of the landscape, thereby resulting in the leftward tilting of the trees. This difficulty is also evident in the multiple viewpoints from which the boats, houses, and church are viewed, and in

the spatial relationships between houses and yards. In keeping with his use of multiple viewpoints, the artist has attempted to show as much architectural detail as possible (though in reality this would not be visible from the painting's vantage point); the stones of the church are individually delineated, as are the houses' variously shaped windows, latticework, and other features.

Although this scene cannot be identified with a particular geographical area—and indeed may be partially or wholly imaginary—the generally Victorian style of the first and third houses from the left suggests a date in the second half of the nineteenth century.² Mullioned square windows, sometimes of stained glass, enframing larger windows and doors—as on the doors and windows on all but the house at the far right—were typical of the early Queen Anne style and were common in the 1880s and 1890s.³ The structure on the island,

with its oversized door and accompanying flagpole, may represent a boat or yacht club; sailing and bird hunting were leisure activities often centered around such clubs.⁴

SDC

Notes

1. How to treat windows—whether as reflecting, revealing, opaque, or otherwise—was a point of uncertainty among many naive artists. For instance, windows in *New England Village* (1955.11.12), an unattributed work, are depicted as slits, dots, and rectangular outlines, whereas those in *Twenty-Two Houses and a Church* (1958.9.13), by a different unknown painter, are opaque squares and rectangles.

2. The houses are of the typical Victorian cottage style, made popular by the books *Cottage Residences* (New York/London: Wiley and Putnam, 1842) and *The Architecture of Country Houses* (New York: D. Appleton and Company, 1850), by Andrew Jackson Downing (1815–1852). Downing's ideas and designs dominated domestic architecture throughout the Victorian period.

3. For similar examples, see John Maass, *The Victorian Home in America* (New York, 1972), 158, color pls. 22, 25. The farmhouse in *Bucks County Farm Outside Doylestown, Pennsylvania*, c. 1890 (1980.61.6), by an anonymous artist, also features these windows.

4. I am grateful to Richard C. Malley, curator, Mariners' (letter of 21 March 1989, in NGA-CF) and to Wick York, architectural restoration specialist, Mystic Seaport Museum (telephone notes, 31 March 1989, in NGA-CF), for their assistance in identifying this structure. The building also bears a marked resemblance to many United States Lifesaving Stations, but these were normally only found in remote coastal areas. See Wick York, "The Architecture of the U.S. Life-Saving Stations," *The Log of Mystic Seaport* 34 (Spring 1982), 3–20.

Yacht clubs increased in number during the late nineteenth century; one of the oldest, the New York Yacht Club, was founded as early as 1844.

References

None

1971.83.20 (2583)

Washington at Valley Forge

mid-nineteenth century

Oil on canvas, 75.9 x 101.5 (29⁷/₈ x 39¹⁵/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is moderately heavyweight with original tacking edges missing along the top and left sides. There is a white ground which did not adhere well to the support, causing lacunae along the edges, a large loss in the hill/sky above General Washington's head, and numerous small losses elsewhere. The paint is very thin and fluid, with the characteristics of rich oil, and is blended wet-into-wet in the larger passages and in the details of the

landscape. A tear in the upper right corner has been repaired. There is a small, rectangular crackle closely associated with the fabric-weave overall, compounded by larger-aperture, irregular tension crackle which takes a diagonal format across the corners.

Provenance: Recorded as from the Swazy family, New Hope, New Jersey. (Mrs. Frank Bien, Morristown, New Jersey), by whom sold in 1954 to Edgar William and Bernice Chrysler Garbisch.

DURING THE WINTER OF 1777–1778, General Washington stationed his troops in the region of Pennsylvania just west of the Schuylkill River known as Valley Forge in order to maintain proximity to British-occupied Philadelphia, twenty miles south. Harsh weather and scarcity of provisions tested the endurance of the army, and the ordeal came to exemplify American courage and fortitude. *Washington at Valley Forge*, with its snow-covered landscape, soldiers huddled around a fire, and log hut in the background, conveys a sense of the conditions Washington and his army faced.

At least two other versions of this composition are known: one at Lafayette College,¹ and another privately owned.² Each of the three works appears to be by a different hand. The Lafayette College painting is the most skillfully rendered, with rather fluid, easy brushstrokes, subtle modeling, and the greatest amount of detail. The National Gallery version has more simplified forms, masklike faces on the figures, and formulaic stippling of the curiously out-of-season leaves on the trees. It is possible that one, or all three, of the depictions was based on a yet-unidentified print source. It appears, however, that the artist of the National Gallery picture may have known the Lafayette College work; the overall violet-blue coloration of the two paintings is strikingly similar, as are their dimensions.³

A related Washington image, possibly made as a pendant to the Valley Forge painting or as part of a series, is the *Battle of Monmouth*, which exists in at least three versions.⁴ The composition is generally the same: Washington on horseback at center, a huddle of soldiers on the right, and a hill in the distance behind them. Details such as the gnarled tree and the roots and branches in the foreground are also found in both subjects. Two of the Monmouth scenes are nearly identical in size to *Washington at Valley Forge*.⁵ One of them has been attributed to the American illustrator John R. Chapin (1823–1904), although the reasons for the designation are unclear and paintings by Chapin, necessary for purposes of comparison, have not been found.⁶

TGM/DC



Unknown, *Washington at Valley Forge*, 1971.83.20

Notes

1. Kirby Collection of Historical Painting, Lafayette College, Easton, Pennsylvania. The work is unsigned, but has been attributed to Alonzo Chappel (1828–1887) on stylistic grounds. David Meschutt, curator of a recent exhibition of Chappel's work, does not feel that the painting is by him (letter of 6 November 1988, in NGA-CF).

2. This painting was sold at Parke-Bernet, New York, 6 November 1968, no. 161a. It was attributed at that time to John R. Chapin (1823–1904), but seems to be the same painting advertised in the *Old Print Shop Portfolio* 2 (February 1952), cat. no. 4, as by an unknown American artist.

3. The Lafayette College painting measures 29¹/₄ x 38⁷/₈ in. Its provenance prior to 1960 is unknown.

4. Chicago Historical Society, Gift of the Estate of George F. Harding; The Monmouth County Historical Association, Freehold, New Jersey, Gift of B. J. Barry; and the Barbara Johnson Collection, reproduced in Elwood Parry, *A Gathering from Three Centuries* [exh. cat., Historical Society of Princeton] (1975), 10, repro. p. 31, and color cover, with the title *The Battle of Princeton*.

5. The Chicago painting is 30¹/₈ x 40¹/₈ in. and the Johnson painting is 29¹/₂ x 39¹/₂ in.

6. The Barbara Johnson Collection painting is attributed to Chapin by Elwood Parry (see n. 4).

References

None

1955.11.22 (1440)

General Washington on a White Charger

1835 or later

Oil on wood, 96.5 x 74.9 (38 x 29 1/2)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The support is yellow poplar.¹ There is no ground layer or underdrawing, but a broad gridwork of lines incised into the wood seems to serve as a general indicator for the placement of the main contours of the design. Outlines of the forms have also been incised into the wood. The paint has been applied smoothly with small spots of impasto in the decorative details such as the stars and buttons. Shading is created by thin, rather fuzzy, often transparent parallel dark strokes. The panel is in good condition and the original paint layer is secure. A pattern of wide traction crackle in the foreground is inpainted, as are a few small losses located elsewhere.

Provenance: Recorded as from New York. Purchased in 1953 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 42. // *101 Masterpieces*, 1961–1964, no. 48, color repro. // Palm Beach, 1967. // *111 Masterpieces*, 1968–1970, no. 45, color repro. // *The New World: 1620–1970*, Chrysler Art Museum, Provincetown, Massachusetts, 1970, no. 11.

THE IMAGE OF WASHINGTON in military attire, mounted on a charger and lifting his hat, was very popular in the nineteenth century and appeared frequently in prints of the period. By varying the setting, artists and illustrators used the convention in prints to represent *Washington's Reception by the Ladies, at Trenton, New Jersey April 1789*,² *Washington's Entry into New York City on November 25, 1783*,³ and *Washington Crossing the Delaware*.⁴ The source for this painting, however, is most likely the Nathaniel Currier lithograph *General George Washington*. This print, which probably dates from the 1840s,⁵ bears a close resemblance to the National Gallery painting in composition and in details such as the highlights on the horse's legs, the cut of the saddle, the way Washington's coat hangs, and his manner of holding his hat between thumb and forefinger.

Unlike prints which incorporate this depiction of Washington, the painting offers no suggestion of setting. The troops, cannon, and leafless tree shown in the distance in Currier's *General George Washington* are omitted in the painting. The landscape is a barren stretch of brown and green and the sky an unmodulated

expanse of blue. Time and place have been abstracted, and the artist presents us with an icon removed from any narrative or historical context.

It has been suggested that the horse in the painting represents Washington's white charger, Jack, which he sold to his friend John Bill Ricketts for his circus.⁶ The horse in the Currier print, however, is dappled. Given his lack of concern with specifics such as time and place and his bent for stylization, the artist of the picture at the National Gallery probably omitted the markings in order to achieve a clear and uncluttered design.

A pencil and watercolor drawing by an unknown hand at the National Gallery, *George Washington Is My Name* (1966.13.7), is closely related to this painting.⁷ It features Washington with a raised hat, ornate saddle, and horse identical in pose and type to that in the painting. This work, which predates the Currier lithograph and appears to have been traced from another source, suggests that there is an earlier model for this image. The equestrian Washington with raised hat also appears in another watercolor formerly in the Garbisch collection, *Washington on His Charger*, as well as on a piece of scrimshaw of about 1850 and a nineteenth-century weather vane (both at the Shelburne Museum), and on a large needlework tapestry (Yale University Art Gallery).⁸

The painting differs from the other version of Washington on a charger in the ornamental motifs that adorn the saddle. The Currier print and the needlework picture employ a circle pattern; stars and a flowering vine motif appear in the painting. The artist emphasizes these markings through his use of red, green, and gold, and also by incising them slightly into the wood. This, together with the sophisticated sense of design, suggests that the panel might be the work of a sign or ornamental painter. Professionalism is evident in the artist's familiarity with conventions of modeling and in the almost calligraphic handling of Washington's hair and the horse's mane and tail. The faintly visible horizontal and vertical lines below the paint surface are probably the remains of a grid, a device commonly used by ornamental painters to transfer and enlarge designs onto the surface to be decorated. The way the figure of Washington is made to stand out against the severely simplified background lends the work the general appearance of a signboard, although there is no evidence that it was ever used for that purpose.

The depiction of Washington on horseback recalls similar views of Napoleon from the same era. Although these images may have influenced the way Washington



Unknown, *General Washington on a White Charger*, 1955.11.22

was portrayed (engravings were made after these paintings), American artists, such as the painter of *General Washington on a White Charger*, largely rejected the unrestrained romanticism of French art in favor of a more direct approach; Washington's gesture and gaze, unlike Napoleon's, humanize rather than glorify him.⁹

Nothing is known about the anonymous artist of *General Washington on a White Charger*, and no other paintings by his rather distinctive hand are recorded.

TGM

Notes

1. A wood native to eastern North America; identified by the National Gallery Science Department.
2. Lithograph published by E. B. and E. C. Kellogg, n.d., in the Library of Congress (LC-USZ62-34778).
3. Lithograph published by Currier and Ives, 1857; Gale Research Company 1984, 2: cat. no. 7071, repro. p. 729.
4. Lithograph published by Nathaniel Currier, n.d.; *The Old Print Shop Portfolio* 20 (April 1961), repro. p. 188.
5. Gale Research Company 1984, 1: cat. no. 2481, repro. p. 246. Currier began making lithographs in 1835. Given the fact that the print does not name James Merritt Ives, who joined Currier in 1852, and the popularity of Washington prints during the second quarter of the nineteenth century, this lithograph was probably produced in the 1840s.
6. Judy Sheftel, editorial assistant at *American Heritage*, made this suggestion (letter of 28 June 1961, in NGA-CF). There are no pictures of Jack to support this idea, however.
7. Reproduced in *101 American Primitive Watercolors and Pastels from the Collection of Edgar William and Bernice Chrysler Garbisch* [exh. cat., NGA] (1966), cat. no. 28. Pinholes around the edges of the horse suggest the work was traced from another source.
8. *Washington on His Charger* (Philadelphia Museum of Art; *101 American Primitive Watercolors* 1966, cat. no. 55) is the mirror image of *General Washington on a White Charger*. The scrimshaw whale's tooth is reproduced in *An American Sampler: Folk Art from the Shelburne Museum* [exh. cat., NGA] (1987), 97, cat. no. 48. The tapestry, which measures 64 x 69 in., is reproduced in *Antiques* 49 (February 1946), 98. The tapestry carries a date of c. 1795, though Yale's files contain no documentary evidence to support this early dating; Betty Ring, authority on American needlework, believes the work to have been made later, probably in the early nineteenth century (letter of 22 November 1986, in NGA-CF).
9. For a thorough discussion of how Washington was humanized in the nineteenth century in paintings and prints, see Mark Thistlethwaite, *The Image of George Washington* (New York, 1979), 40-70.

References

None

1956.13.12 (1467)

Washington, the Mason

c. 1868

Oil on canvas, 38.4 x 30.5 (15 1/8 x 12)

Gift of Edgar William and Bernice Chrysler Garbisch

Inscriptions

At top center: *G*

Technical Notes: The relatively fine fabric has all tacking margins intact. The top and side tacking margins are stained dark brown, while an ochre is found on the bottom margin. These colors are not related to the painted image. The ground is off-white, and the paint varies in application from very thin, transparent layers to areas of pronounced texture, such as the simulated stone at the foot of the pillars. It is possible, though not proven, that the picture is on the original stretcher. There is a 5.1 cm scratch at the upper right and a small hole and 2.5 cm V-shaped tear at lower left. There are scattered painted and ground losses. Retouching, particularly in the area to the right of Washington's head, is very discolored.

Provenance: Recorded as from Lambertville, New Jersey. Purchased in 1950 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: Triton, 1968. // Arkansas Artmobile, 1975-1976.

INTRODUCED INTO AMERICA from England in 1729, Freemasonry is an institution whose history is intimately entwined with that of the Founding Fathers. Benjamin Franklin was the Master of the first Masonic Lodge in America, founded in 1734 in Philadelphia. Lodges were sanctioned in several Revolutionary War encampments, and Masonic meeting rituals in general provided a model for democratic procedure that served the colonists well.

George Washington remains the most illustrious member of the Masonic brotherhood. He was made an Entered Apprentice Mason in the Fredricksburg, Virginia, lodge in 1752. Upon assuming the presidency of the United States he took the oath of office on a Masonic Bible, and when Lafayette visited him in 1784 the French general presented the president with a Masonic apron of white satin, embroidered by his wife. Nine years later Washington laid the cornerstone of the Capitol with the assistance of Masonic Lodges from Maryland and Virginia. The President's funeral was even observed according to Masonic rites, and his pallbearers were six members of that brotherhood.¹

The National Gallery image of *Washington, the Ma-*



Unknown, *Washington, the Mason*, 1956.13.12

son is a rather late one, based upon a Currier and Ives lithograph of 1868.² The painting follows the print quite closely, varying in such small details as the change of floor decoration from a tightly drawn pattern filled with Masonic emblems, to a bold carpetlike design; the addition of ornament on the back of the furniture to either side of Washington; the inclusion of the level and plumb rule leaning against the blocks of stone; and, most prominently, the addition of a hat on Washington's head.

A number of prints preceding the one by Currier and Ives also have as their subject Washington's Masonic connections. In an engraving after Joseph Wright, published in the *Sentimental and Masonic Magazine* in Dublin in 1795, a figure of justice wearing a garment with Masonic emblems leans upon a profile portrait of the president. A medal of the Order of Freemasons is draped over the edge of the tomb in John James Barralet's engraving of the *Apotheosis of Washington*, published in 1802.³ An engraving titled *Washington as a Mason*, published by Moore and Company, New York, c. 1860, is a more direct precursor to the Currier and Ives lithograph, although different in format.⁴

To the uninitiated, *Washington, the Mason* is a painting of enigmatic content. To members of the Masonic brotherhood, the environment in which Washington is placed is filled with carefully arranged symbols of important precepts.⁵ Despite its small size and lively colors and patterns, the National Gallery's painting exhibits an imposing gravity of purpose.

DC

Notes

1. John J. Lanier, *Washington, The Great American Mason* (New York, 1922), 23–56.

2. Gale Research Company 1984, 2: cat. no. 7048, not reproduced. A lithograph is in the Presidential File, Prints and Photographs Division, LC-USZ62–2265.

3. Wendy C. Wick, *George Washington, An American Icon: The Eighteenth-Century Graphic Portraits* (Washington, 1982), 166–167.

4. Barbara Franco, *Bespangled, Painted & Embroidered: Decorated Masonic Aprons in America 1790–1850* (Lexington, Mass., 1980), 28.

5. Washington wears, for instance, the apron of white lambskin or silk which is the badge of a Mason and represents innocence and purity. Prominently featured on the apron is the All-Seeing Eye, an emblem of watchfulness and the Supreme Being. Over Washington's head is the arch recalling the "arch of heaven" and Royal Arch Masonry, and the letter G, standing for Geometry or God. The steps on which he stands suggest advancement in Masonic knowledge and the stages of youth, manhood, and age. The two stones at his feet

are the ashlar, which in their rough-hewn and finished states represent, respectively, man's imperfect nature and the state of perfection arrived at by virtuous education. Against the ashlar lean the level, symbolizing equality, the plumb rule, symbolizing uprightness, and the square, symbolizing virtue. On top of one of the two pillars, recalling the Temple of Solomon, rests the gavel, which, in breaking off rough edges of stone, signifies divesting the heart of vice. From the "Glossary of Symbols," *Masonic Symbols in American Decorative Arts* (Lexington, Mass., 1976).

References

None

1964.23.6 (1938)

Watermelon

mid-nineteenth century

Reverse painting on glass, 35.5 x 45.7 (14 x 18)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The paint is applied in simple, opaque, pastose layers with a wet-into-wet technique utilized throughout, suggesting that the execution was rapid. The brushwork is varied and the paint is applied quite thickly in the green rind. The thin black background paint appears to have been applied after that of the watermelon, but before the main composition had dried, as it is blended into the edges of the main design. The painting is in good condition, though the background paint is slightly chipped and worn at the extreme edges of the glass support. There are several tiny scratches, and minute flaking is observed throughout. The paint is slightly bloomed on the reverse surface.

Provenance: Recorded as from New York. (Harry Stone, New York), by whom sold in 1944 to Edgar William and Bernice Chrysler Garbisch.

Watermelon is one of three reverse paintings on glass included in this volume.¹ In this technique, paint is applied to the back of a piece of glass, and the image created is seen through that glass. The Garbisches were among the first collectors of American glass paintings, which have European origins dating back to the thirteenth century. In America, the practice began in the late eighteenth century, inspired by the great number of glass paintings imported from Europe and China from about 1750 to 1850. The greatest period of production of glass painting here, like that of American naive painting in general, was during the second and third quarters of the nineteenth century.



Unknown, *Watermelon*, 1964.23.6

Nature subjects account for over one quarter of the known American reverse paintings, and of these most depict flower arrangements; still lifes of fruit are less common.² The watermelon appears in many American still-life paintings, especially since it was considered a distinctly American fruit.³ Like the flower paintings executed using this challenging technique, fruit paintings such as this were probably done by school girls or genteel ladies, and would have been copied from prints or from patterns made by teachers, or made using instruction books⁴ or stencils. Since reverse paintings were usually not signed, their authorship, dates, and places of

origin are difficult to determine. Domestic and imported glass was shipped throughout the country, so investigating the composition of the glass support provides no clues as to where the painting was made.

This artist's choice of very bright intensities of the pinks and greens inherent to his subject provides maximum contrast to the black background so common in reverse painting, producing a luminescent, almost neon effect.⁵ The severe geometry of the shapes and the uniform background, combined with the stark coloration, lend the work a flat, abstract quality.

SDC

Notes

1. The others are *Portrait of J. L.*, c. 1810/1818 (by Benjamin Greenleaf, 1953.5.41) and *Vase of Lilies*, probably 1930 or later (artist unknown, 1964.23.5). The latter is an example of tinsel painting, a variation of reverse painting.

2. Ward 1978, 39, recorded 249 American reverse paintings on glass in United States museum collections. On page 46, she notes that of that number, seventy-one depict nature subjects, and that only seven of those are of subjects other than flowers.

3. Five other National Gallery naive still lifes with watermelons are: *Melons and Grapes* by Chipman, mid-nineteenth century (1957.11.5); *Still Life* by M. A. Goode, second half nineteenth century (1978.80.7); *Fruit on a Tray*, by an unknown artist, c. 1840 (1953.5.104); and two works by anonymous, mid-nineteenth-century painters: *Fruit and Flowers* (1966.13.7) and *Watermelon on a Plate* (1980.61.11).

4. One such instruction book was Edward Groom's *Art of Transparent Painting on Glass* (London, 1855), cited in Carl W. Drepperd, *American Pioneer Arts and Artists* (Springfield, Mass., 1942), 29.

5. Given the intense color effects and directness achievable by the technique, it is not surprising that it was later utilized by members of the Blaue Reiter group such as Kandinsky, Klee, and Munch. Whether influenced by his German expressionist contemporaries or of his own accord, Marsden Hartley also worked briefly in reverse painting. Arthur Dove, Joseph Stella, Rockwell Kent, Jackson Pollock, and Robert Rauschenberg are other twentieth-century American artists who experimented with reverse painting on glass.

References

1978 Ward, Mildred Lee. *Reverse Paintings on Glass; The Mildred Lee Ward Collection* [exh. cat., Spencer Museum of Art, University of Kansas]. Lawrence: cat. no. 67.

1980.61.11 (2841)

Watermelon on a Plate

mid-nineteenth century

Oil on canvas, 45.7 x 61 (18 x 24)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is on a fine- to medium-weight fabric. A light brown ground is applied overall, and the paint is applied in fluid, opaque layers with little texture. Thick, semitranslucent glazes are present in the green rind and in the brown table surface. Abrasions in the background have been heavily repainted, especially in the upper right quadrant; these have darkened slightly. There is minimal abrasion and retouching present in the main composition.

Provenance: Recorded as from Massachusetts. (Kennedy Galleries, New York), by whom sold in 1970 to Edgar William and Bernice Chrysler Garbisch.

Exhibitions: *Two Centuries of Naive Painting*, Terra Museum of American Art, Evanston, Illinois, 1985, no cat.

ONE OF SEVERAL STILL LIFES in this volume which incorporate watermelons, *Watermelon on a Plate* represents a successful attempt to depict the fruit as naturalistically as possible. The patterned surface of the rind and the variations in color of the pulp, which are highlighted by cracks and white veins, all bespeak the artist's close attention to his subject. The seeds, too, shown in various sizes and colors and at various angles within the pulp, indicate that the study was executed from life rather than from one of the patterns or instruction books for still-life painting so popular in the nineteenth century. By contrast, the contemporary *Fruit and Flowers* (artist unknown, 1966.13.7) was probably painted from a manual, and its watermelon seeds are depicted in regularized patterns, as are those in Chipman's *Melons and Grapes* (1957.11.5), which also dates from the mid-nineteenth century. No other works by this hand have come to light.

SDC

References

1969 *The Kennedy Quarterly* 9 (December): 202, cat. no. 210.

1956.13.13 (1468)

"We Go for the Union"

c. 1840/1850

Oil on canvas, 46.2 x 61.5 (18³/₁₆ x 24³/₁₆)

Gift of Edgar William and Bernice Chrysler Garbisch

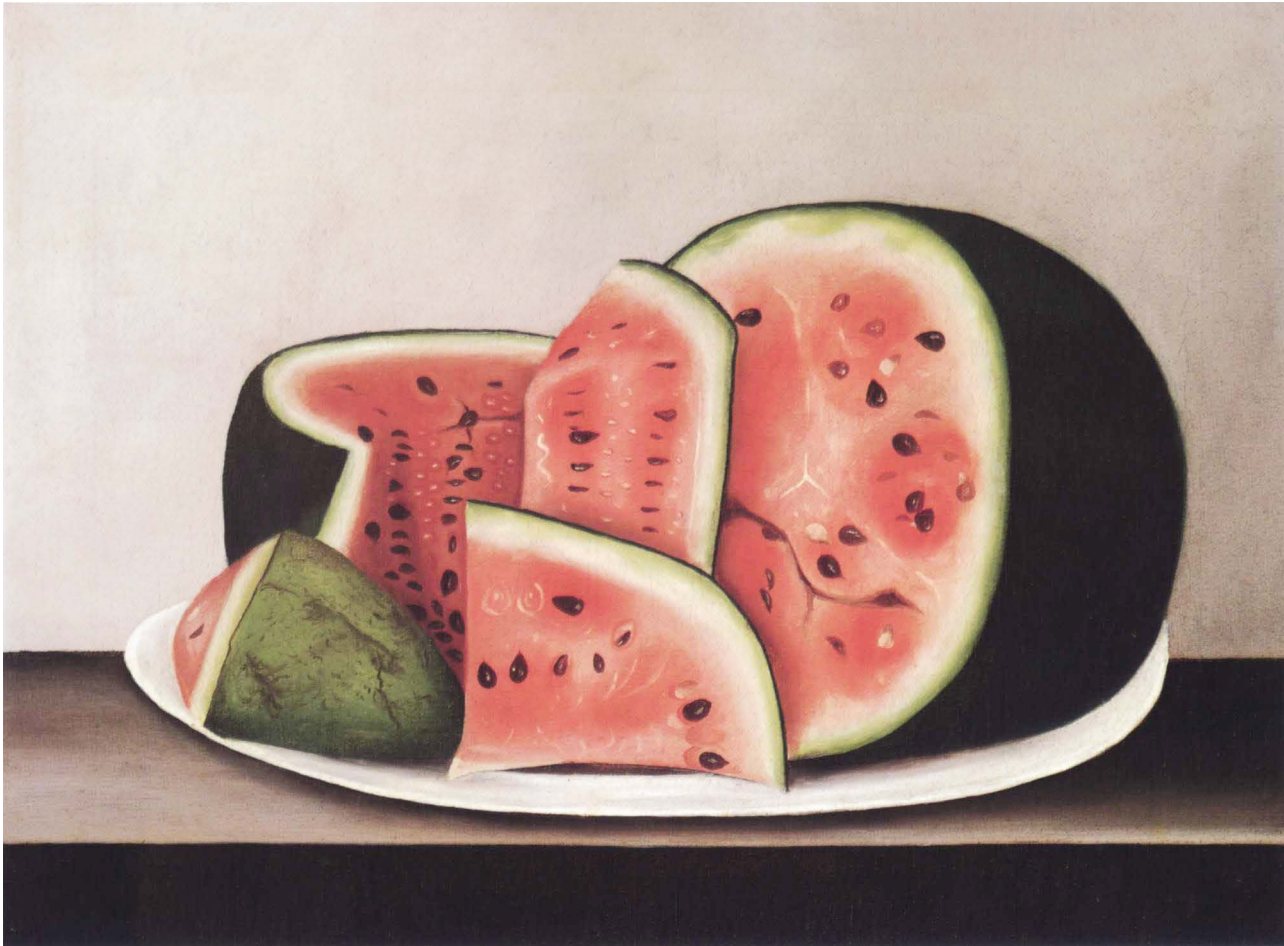
Inscriptions

On sign: WE GO FOR / THE / UNION

Technical Notes: The very fine twill-woven fabric has all tacking margins intact. The smooth cream-colored ground may contain lead white, judging by the density of the x-radiograph. Although the paint is smoothly applied, there is slight impasto along the contours of the figures, the colored patches on the overalls, and in highlights. Prominent craquelure is located throughout the painting, as are minor paint losses. At present the painting is in very good condition, although its appearance is marred by discolored retouching.

Provenance: Recorded as from Connecticut. Purchased in 1949 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 70. // Easton, 1962, no. 24. // Triton, 1968.



Unknown, *Watermelon on a Plate*, 1980.61.11

THE WORK DEPICTS the activities of a house-painter, a profession that encompassed such related crafts as stenciling, gilding, and sign painting. Here the master applies the finishing touches to a political banner on which is painted a portrait of George Washington and "WE GO FOR THE UNION" in black roman letters. On the left, a workman grinds blue pigment with a pestle on a stone slab. To the right stands the third member of this establishment, a black man, who holds in one hand a common house-painting brush (the bristles bound with wire or twine), and in the other a can of

the white paint used for the ground color of the banner. More evidence of house-painting activity lies scattered around the shop: panes of glass in a box under the worktable, paintpots, used brushes suspended from nails in a wooden tub, windows, and shutters.

"*We Go for the Union*" probably dates from the 1840s, judging from the master's dress and presence of the political banner.¹ Similar banners and slogans appeared in great numbers during the Whig presidential campaigns of that decade. The Whig campaign of 1840 was the first all-out effort ever to win a broad base of



Unknown, "We Go for the Union," 1956.13.13

popular support. At its Convention of Young Men in Baltimore on 4 and 5 May 1840, the festivities ran both days from sunrise to sunset. One parade lasted an hour and a half, during which an estimated one thousand banners were waved.²

The image of George Washington in "We Go for the Union" derives from a print of either Gilbert Stuart's Athenaeum type (with his eyes redirected outward, and a sky background added), or one of his bust-length versions of the Landsdowne type. Both types were enormously popular among engravers, and many print versions contain the figure in an oval format.³

LBF

Notes

1. Opinions were given by Claudia Kidwell, curator, Division of Costume, NMAH, 11 July 1984, and Keith Mulder, curator, Division of Political History, NMAH, 20 July 1984 (telephone notes in NGA-CF). Kidwell and Mulder thought it was possible that the work came from the 1850s, but less likely.

For reproductions of banners, see Herbert Ridgeway Collins, *Threads of History: Americana Recorded on Cloth 1775 to the Present* (Washington, 1979), especially nos. 105, 110, 168.

2. Robert Gunderson, *The Log-Cabin Campaign* (Lexington, Ky., 1957), 4, and note 3. The Whigs produced a flood of songbooks and pamphlets. Another of their favorite devices was a large, balloonlike ball, painted with slogans, which was rolled from town to town (Thomas Andrew Bailey



Unknown, *Young Man on a Terrace*, 1953.5.92

and Stephen M. Dobbs, *Voices of America: The Nation's Story in Slogans, Sayings, and Songs* [New York, 1976], 99–100).

3. For literally hundreds of print versions after these two Stuart types, see Charles Henry Hart, *Catalogue of the Engraved Portraits of Washington* (New York, 1904).

References

1978 Candee, Richard M. "Preparing and Mixing Colors in 1812." *Antiques* 63 (April): 849.

1953.5.37 (1243)

Woman in Red Arrowback Chair

see page 560

1953.5.92 (1321)

Young Man on a Terrace

c. 1730

Oil on canvas, 51.5 x 66 (20¹/₄ x 26)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The loosely woven, medium-weight support retains a portion of each tacking margin. A few underdrawn lines are visible along the left edge of the urn and along the base of the column. The artist-applied ground is gray and grainy in appearance. There are several holes and tears in the original support. Fabric inserts have been added in the figure's hair and to the platform to the left of his ankle. Much original pigment has been lost, including the eyes and mouth of the figure. The "Lely"

frame is of English origin, probably from the late eighteenth century. It was perhaps made by the same frame-maker as those of *Christ and the Woman of Samaria* (1953.5.91), and *Christ on the Road to Emmaus* (1966.13.6), both by unidentified painters, as well as *Lady Undressing for a Bath* (1956.13.11), attributed to Gerardus Duyckinck.

Provenance: Probably John Sanders [1714–1782] of Scotia, New York; by descent to his son John Sanders II [1757–1834]; by descent to his daughter Mary Elizabeth Sanders, wife of Harold Wilson of Germantown, New York; by descent to their daughters Anne [b. 1867] and Jane Wilson [b. 1870], Clermont, New York. Sold to (Thurston Thacher, Hyde Park, New York), by whom sold in 1952 to Edgar William and Bernice Chrysler Garbisch.

Young Man on a Terrace may date from around 1730 because its composition closely resembles that of *Pierre van Cortlandt*, formerly attributed to Pieter Vanderlyn (c. 1731, Brooklyn Museum).¹ Both paintings derive from a mezzotint by John Smith (c. 1652–1742) after *William, Duke of Gloucester* as a youth in antique dress, c. 1693, by Sir Godfrey Kneller (1646–1723).² Hudson Valley artists often incorporated compositional elements from Kneller portraits into their own paintings. In this instance the landscape surrounding the figure is emphasized, with the artist changing Kneller's vertical composition to a horizontal one by reducing the amount of space above the youth's head, adding more curtain to the right of the vase, and lengthening the balustrade on the left. The lack of individuality in the youth's features suggests that the painting was not intended to be a portrait.

No paintings by the same hand have yet been found. Comparisons are difficult to make, because extensive losses of original pigment have affected the eyes and mouth of the youth. Despite some changes from the mezzotint, *Young Man* retains baroque characteristics in its elegant seventeenth-century setting, picturesque park background, and strong diagonals, all elements also found in the print.

LBF

Notes

1. Brooklyn Museum, *American Paintings: A Complete Illustrated Listing of Works in the Museum's Collection* (Brooklyn, 1979), 129. The van Cortlandt portrait derives also from a second Smith mezzotint after Kneller, *Lord Clifford and Lady Jane Boyle* of 1701.

2. Trevor J. Fairbrother, "John Singleton Copley's Use of British Mezzotints for his American Portraits: A Reappraisal Prompted by New Discoveries," *Arts Magazine* 55 (March 1981), 125, fig. 5.

References

1953 Keck, Caroline, and Sheldon Keck. "The Conservation of Two Early Paintings." *Antiques* 63 (February): 116–119.

1955.11.24 (1442)

Young Man Wearing White Vest

c. 1810

Oil on canvas, 64.2 x 57.1 (25 1/4 x 22 1/2)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The painting is on a medium-weight fabric which retains its original tacking edges. A white ground is visible through the craquelure. A layer of red underpaint is evident in abraded areas of the background and of the black coat but not in the face and vest. The paint is applied thinly, mostly wet-into-wet, and with little glazing. Craquelure and abrasion are present throughout. Retouching is found in the coat, hair, and areas of the background, especially along the borders, and inpaint is present in the right eyebrow and ear. A circular damage, roughly in the center of the coat, is visible to the naked eye.

Provenance: Recorded as from Ithaca, New York. Purchased in 1953 by Edgar William and Bernice Chrysler Garbisch.

Exhibitions: NGA, 1954, no. 38. // *The Archaic Smile*, Birmingham Museum of Art, Alabama, 1956, special issue of *Birmingham Museum of Art Bulletin* 5 (January 1956), catalogue by Richard F. Howard and George T. Gambrill III, no. 47, as *Portrait of a Young Man in a White Stock*. // Triton, 1968.

THIS UNIDENTIFIED SITTER'S erect posture, large penetrating gray-blue eyes, and long prominent nose suggest a direct and serious demeanor. His classically styled coiffure, high-buttoned white vest, crisp white collar and jabot, and triple-notched coat collar, all popular toward the end of the first decade of the nineteenth century,¹ further convey an air of self-conscious fashionableness. The artist, by whom this is the only known work, apparently has tried to capture features unique to his patron, such as his two differently shaped eyebrows, a prominent mole, a slight furrow in his brow, and prominent under-eye bulges.

The artist's style is as distinctive as the personality he imparts in the portrayal of his subject. Thick, dark contour lines shade the left edge of the nose, eyelids, ears, and downturned mouth. Such stylized shading also delineates the left edge of the jabot and especially the top



Unknown, *Young Man Wearing White Vest*, 1955.11.24

of the cravat where it meets the chin line. The realistically crumpled jacket, albeit minimally modeled, and the convention of lightening the background around the sitter's head may eventually help to identify other works by this artist.

SDC

Notes

1. According to Shelly Foote, Division of Costume, NMAH (letter of 9 January 1989, in NGA-CF). The popularity of this hairstyle, which became known as the "Brutus," continued through the second decade of the century. Compare the pose, dress, and hairstyle of *Harlan Page* (?), 1815 (artist unknown, 1953.5.48). His costume differs only in that his vest is patterned.

References

None

1980.62.40 (2829)

Young Woman with a Butterfly

c. 1710

Oil on canvas, 137.3 x 104.6 (54 x 41 1/8)

Gift of Edgar William and Bernice Chrysler Garbisch

Technical Notes: The medium-weight fabric is tightly woven. The ground is of medium thickness and appears to be either tan or white. The paint has been applied moderately thinly as a medium paste, with low brushstrokes. A tear at the figure's foot and scattered holes have been repaired. Crackle of medium width and pattern size is moderately pronounced in the lighter areas. Abrasion is marked to severe in the dark background, the hair and eyes, the dark folds of the red drape at left, and the red vase at the right. The green dress is quite severely abraded.

Provenance: Recorded as from New York. (Louis Lyons, New York), by whom sold in 1953 to Edgar William and Bernice Chrysler Garbisch.

THIS PORTRAIT IS BASED on a European source, but its origins and authorship remain a mystery. It cannot at present be attributed to any known artist or school, although it appears to employ the palette of Dutch colonial paintings in America.¹ This is especially apparent in the red drapery at the left, with its lightning stroke highlights in lighter red, and in the lady's porcelain complexion with bluish undertones. The donors' records show the painting as having come from New York, tending to support the possibility that it

may have been made in the Dutch-American community.

In 1966 a portrait nearly identical in format and detail, but by a somewhat more accomplished hand, was sold through a Connecticut dealer. Inscribed "Catherine Countess of Bellemont, daughter of Bridges Nanfan of Birtsmorton Court," it is even similar in size to the National Gallery work.² It is not possible to determine whether the artist of the Washington portrait knew this English painting, or whether both were based on the same British mezzotint.

The costume and hairstyle worn by the young woman were favored in late seventeenth- and early eighteenth-century portraits. The sitter's gown and sandals are fanciful, intended to appear classical and timeless, rather than to resemble real garb.³ Like the heavy, scrolled and cherub-adorned arm of the furniture on which she rests, and the large, flower-filled urn beside her, these elements attempt to evoke baroque elegance. The artist is fairly skilled and succeeds in good measure, but his inexperience is occasionally betrayed, as in the gesture of the left hand. From the other version of the composition, it is clear that the figure is meant to balance a butterfly delicately on her fingertips. Here, however, the butterfly is painted flatly, with its wings fully spread. The lady seems to be grabbing the insect by the edge of a wing as it tries to fly away.

DC

Notes

1. Ellen Miles, curator of painting and sculpture, NPG, commented that the work did not recall any American paintings she knew, but that it did share the colonial Dutch palette. Notes of 3 May 1988, in NGA-CF.

2. The portrait (present location unknown) was sold by Kaywin Smith of Litchfield; it is reproduced in *Antiques* 90 (November 1966): 605. It measures 50 x 40 in.

3. Information courtesy of Linda Bumgarten, Costume Department, Colonial Williamsburg (telephone notes, 18 and 20 August 1982, in NGA-CF).

References

None



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 Worcester Art Museum (Worcester, Mass.): 64
 Worthington, Amelia Stuart: 86
 Yandell, Mrs. Lunsford P. (Greenwich, Conn.): 476
 Yesteryear (Kingston, N.Y.): 9

Concordance of Old-New Titles

(attributed works are listed alphabetically by artist)

<i>Attribution and Acc. No.</i>	<i>Old Title</i>	<i>New Title</i>
Luther Allen 1953.5.1	<i>Miss Lucia Leonard Burbank</i>	<i>Lucia Leonard</i>
Charles S. Humphreys 1971.83.6	<i>Trotter at Belmont Driving Park, Philadelphia</i>	<i>Budd Doble Driving Goldsmith Maid at Belmont Driving Park</i>
Linton Park 1953.5.27	<i>Dying Tonight on the Old Camp Ground</i>	<i>The Burial</i>
Ammi Phillips 1953.5.28	<i>Mr. Bradley</i>	<i>Mr. Day</i>
Ammi Phillips 1953.5.29	<i>Mrs. Bradley</i>	<i>Mrs. Day</i>
William Matthew Prior 1978.80.9	<i>Child with Book and Straw Hat</i>	<i>Child with Straw Hat</i>
Wagguno 1980.62.47	<i>Fruit and Goldfinch</i>	<i>Fruit and Baltimore Oriole</i>

(unattributed works are listed alphabetically by title)

Unknown 1955.11.5	<i>Miss Arnold Holding an Apple</i>	<i>Annis Cook (?) Holding an Apple</i>
Unknown 1955.11.6	<i>Miss Arnold Knitting</i>	<i>Sarah Cook Arnold (?) Knitting</i>
Unknown 1955.11.13	<i>Columbia</i>	<i>Liberty</i>
Unknown 1968.26.3	<i>Northwestern Town</i>	<i>View of Aberdeen, Washington</i>
Unknown 1953.5.77	<i>Oneida Chief Umpus</i>	<i>Chief Jumper of the Seminoles</i>
Unknown 1980.61.8	<i>Street Scene with City Hotel, The Independent Voter</i>	<i>The Independent Voter</i>

Concordance of Old-New Attributions

(old attributed works are listed alphabetically by artist)

<i>Old Attribution and Acc. No.</i>	<i>Title</i>	<i>New Attribution</i>
J. G. Chandler 1980.61.2	<i>The Gage Family</i>	Unknown
Erastus S. Field 1978.80.2	<i>Man Named Hubbard Reading "Boston Atlas"</i>	Unknown
M. Kranz 1971.83.8	<i>Man of Science</i>	Unknown
Nathaniel Mayhew 1980.62.16	<i>John Harrisson</i>	Frederick Mayhew
Nathaniel Mayhew 1980.62.17	<i>Mrs. John Harrisson and Daughter</i>	Frederick Mayhew
Daisy C. Miller 1953.5.87	<i>New England Farm in Winter</i>	Unknown
William Matthew Prior 1978.80.10	<i>Little Girl Holding Apple</i>	Sturtevant J. Hamblin
William Matthew Prior 1966.13.5	<i>The Younger Generation</i>	Sturtevant J. Hamblin
Attributed to S. E. Stettinius 1955.11.17	<i>Wellington Van Reid</i>	Unknown
Attributed to S. E. Stettinius 1955.11.18	<i>Jane L. Van Reid</i>	Unknown
A. Tapy 1980.62.69	<i>The Neigh of an Iron Horse</i>	Joseph Anderson Faris
Susane C. Walters 1955.11.7	<i>Memorial to Nicholas M. S. Catlin</i>	Unknown
Attributed to John William Wilgus 1971.83.21	<i>Ichabod Crane and the Headless Horseman</i>	After William John Wilgus

(unattributed works are listed alphabetically by title)

Unknown 1953.5.58	<i>Baby in Blue</i>	William Matthew Prior
Unknown 1953.5.67	<i>Boy with Toy Horse and Wagon</i>	William Matthew Prior
Unknown 1956.13.8	<i>Brothers</i>	Susan C. Waters
Unknown 1958.9.7	<i>Burning of Old South Church, Bath, Maine</i>	John Hilling
Unknown 1969.11.2	<i>Composite Harbor Scene with Castle</i>	Jurgan Frederick Hugu
Unknown 1953.5.43	<i>Daughter</i>	Prior-Hamblin School

<i>Old Attribution and Acc. No.</i>	<i>Title</i>	<i>New Attribution</i>
Unknown 1953.5.42	<i>Husband</i>	Prior-Hamblin School
Unknown 1953.5.45	<i>Catharine Hendrickson</i>	Attributed to Daniel Hendrickson
Unknown 1959.11.12	<i>Lady in a White Mob Cap</i>	Benjamin Greenleaf
Unknown 1959.11.9	<i>Lady in White</i>	Ammi Phillips
Unknown 1956.13.11	<i>Lady Undressing for a Bath</i>	Attributed to Gerardus Duyckinck
Unknown 1953.5.70	<i>Little Girl with Pet Rabbit</i>	Sturtevant J. Hamblin
Unknown 1953.5.66	<i>Little Girl with Slate</i>	Prior-Hamblin School
Unknown 1978.80.16	<i>Catherine A. May</i>	Ammi Phillips
Unknown 1955.11.3	<i>Mounting of the Guard</i>	Redpath
Unknown 1980.62.36	<i>Portrait of a Lady in Red</i>	The Sherman Limner
Unknown 1980.62.35	<i>Portrait of a Man in Red</i>	The Sherman Limner
Unknown 1978.80.17	<i>Eliza R. Read</i>	Royall Brewster Smith
Unknown 1978.80.18	<i>John G. Read</i>	Royall Brewster Smith
Unknown 1953.5.96	<i>Retriever</i>	O. G.
Unknown 1958.9.12	<i>Aphia Salisbury Rich and Baby Edward</i>	Milton W. Hopkins
Unknown 1980.62.46	<i>Dr. John Safford and Family</i>	Attributed to Reuben Rowley
Unknown 1978.80.19	<i>Sisters in Blue</i>	Sturtevant J. Hamblin
Unknown 1980.62.19	<i>Sisters in Red</i>	Sturtevant J. Hamblin
Unknown 1953.5.59	<i>The Strawberry Girl</i>	Ammi Phillips
Unknown 1980.62.31	<i>Susanna Truax</i>	The Gansevoort Limner
Unknown 1956.13.14	<i>Miss Van Alen</i>	The Gansevoort Limner
Unknown 1947.17.74	<i>Mr. Van Vechten</i>	The Schuyler Limner

<i>Old Attribution and Acc. No.</i>	<i>Title</i>	<i>New Attribution</i>
Unknown 1955.11.8	<i>Henry L. Wells</i>	Susan C. Waters
Unknown 1953.5.38	<i>Henry L. Wells</i>	After Susan C. Waters
Unknown 1957.11.9	<i>Mr. Willson</i>	The Schuyler Limner
Unknown 1980.61.5	<i>Young Lady with a Fan</i>	The Gansevoort Limner

Concordance of Old Attribution and Title—New Attribution and Title

(attributed works are listed alphabetically by artist)

<i>Old Attribution and Acc. No.</i>	<i>Old Title</i>	<i>New Artist and Title</i>
The Boston Limner 1980.61.1	<i>Portrait of William Metcalf</i>	Attributed to The Pollard Limner <i>William Metcalf (?)</i>
Reuben Moulthrop 1956.13.9	<i>Amelia Martha Daggett</i>	Unknown <i>Miss Daggett of New Haven, Connecticut</i> <i>(possibly Amelia Martha)</i>
F. Mullen 1967.20.2	<i>Confederate Blockade Runner</i>	Fritz Müller <i>Capture of the "Savannah" by the U.S.S.</i> <i>"Perry"</i>
H. M. T. Powell 1966.13.4	<i>Studebaker in his Wagon Shop</i>	Francis A. Beckett <i>Blacksmith Shop</i>

(unattributed works are listed alphabetically by title)

Unknown 1953.5.44	<i>Sophia Burpee</i>	The Conant Limner <i>Sophia Burpee Conant</i>
Unknown 1965.15.3	<i>Dennison Hall, Sturbridge, Massachusetts</i>	Francis Alexander <i>Ralph Wheelock's Farm</i>
Unknown 1953.5.41	<i>The Fancy Bonnet</i>	Benjamin Greenleaf <i>Portrait of J. L.</i>
Unknown 1953.5.35	<i>Lady with a Plumed Headdress</i>	The Denison Limner <i>Elizabeth Denison</i>
Unknown 1980.62.32	<i>Muster Day for Charles Granger</i>	Charles Henry Granger <i>Muster Day</i>
Unknown 1959.11.12	<i>Profile Portrait of a Lady in a White Mob Cap</i>	Benjamin Greenleaf <i>Lady in a White Mob Cap</i>
Unknown 1953.5.50	<i>J. B. Sheldon</i>	Asahel Powers <i>William Sheldon (?)</i>
Unknown 1953.5.51	<i>Mrs. J. B. Sheldon</i>	Asahel Powers <i>Mrs. William Sheldon (?)</i>

Concordance of New–Old Accession Numbers

<i>New Accession Number</i>	<i>Old Accession Number</i>	<i>Artist</i>	<i>Title</i>
1947.17.74	982	The Schuyler Limner	<i>Mr. Van Vechten</i>
1953.5.1	1197	Luther Allen	<i>Lucia Leonard</i>
1953.5.2	1198	James Bard	<i>Steamer "St. Lawrence"</i>
1953.5.3	1199	William Bonnell	<i>Clement Bonnell</i>
1953.5.4	1200	Horace Bundy	<i>Vermont Lawyer</i>
1953.5.5	1201	Joseph Goodhue Chandler	<i>Charles H. Sisson</i>
1953.5.6	1202	Elias V. Coe	<i>Mrs. Phebe Houston</i>
1953.5.7	1203	L. M. Cooke	<i>Salute to General Washington in New York Harbor</i>
1953.5.8	1204	Ralph Eleaser Whiteside Earl	<i>Family Portrait</i>
1953.5.9	1205	American 19th Century	<i>Profile Portrait of a Young Man</i>
1953.5.10	1206	American 19th Century	<i>Profile Portrait of a Young Lady</i>
1953.5.17	1214	Charles C. Hofmann	<i>Berks County Almshouse, 1878</i>
1953.5.18	1215	American 19th Century	<i>The Mounted Acrobats</i>
1953.5.19	1216	William Jennys	<i>Asa Benjamin</i>
1953.5.20	1217	William Jennys	<i>Mrs. Asa Benjamin</i>
1953.5.21	1218	William Jennys	<i>Everard Benjamin</i>
1953.5.22	1219	American 19th Century	<i>Portrait of a Black Man</i>
1953.5.23	1221	Charles C. E. Lermond	<i>Landscape with Churches</i>
1953.5.24	1222	The Beardsley Limner	<i>Girl in Pink Dress</i>
1953.5.25	1223	Louis Mader	<i>Berks County Almshouse, 1895</i>
1953.5.26	1227	Linton Park	<i>Flax Scutching Bee</i>
1953.5.27	1228	Linton Park	<i>The Burial</i>
1953.5.28	1230	Ammi Phillips	<i>Mr. Day</i>
1953.5.29	1231	Ammi Phillips	<i>Mrs. Day</i>
1953.5.30	1232	Ammi Phillips	<i>Henry Teller</i>
1953.5.31	1233	Ammi Phillips	<i>Jane Storm Teller</i>
1953.5.33	1237	William Matthew Prior	<i>Master Cleeves</i>
1953.5.34	1240	William Stearns	<i>Bowl of Fruit</i>
1953.5.35	1241	The Denison Limner	<i>Elizabeth Denison</i>
1953.5.36	1242	J. G. Tanner	<i>Engagement between the "Monitor" and "Merrimac"</i>
1953.5.37	1243	American 19th Century	<i>Woman in Red Arrowback Chair</i>
1953.5.38	1244	Susan C. Waters, After	<i>Henry L. Wells</i>

<i>New Accession Number</i>	<i>Old Accession Number</i>	<i>Artist</i>	<i>Title</i>
1953.5.40	1251	J. H.	<i>Abraham Clark and His Children</i>
1953.5.41	1252	Benjamin Greenleaf	<i>Portrait of J. L.</i>
1953.5.42	1253	Prior-Hamblin School	<i>Husband</i>
1953.5.43	1254	Prior-Hamblin School	<i>Daughter</i>
1953.5.44	1255	The Conant Limner	<i>Sophia Burpee Conant</i>
1953.5.45	1259	Daniel Hendrickson, Attributed to	<i>Catharine Hendrickson</i>
1953.5.46	1262	American 18th Century	<i>Maria</i>
1953.5.47	1263	American 19th Century	<i>Sophia Mead</i>
1953.5.48	1264	American 19th Century	<i>Harlan Page (?)</i>
1953.5.49	1265	American 19th Century	<i>The Sargent Family</i>
1953.5.50	1266	Asahel Powers	<i>William Sheldon (?)</i>
1953.5.51	1267	Asahel Powers	<i>Mrs. William Sheldon (?)</i>
1953.5.52	1268	Ammi Phillips	<i>Joseph Slade</i>
1953.5.53	1269	Ammi Phillips	<i>Alsa Slade</i>
1953.5.54	1270	Asahel Powers	<i>Hannah Fisher Stedman</i>
1953.5.55	1272	Thomas Skynner	<i>John Stone</i>
1953.5.56	1273	Thomas Skynner	<i>Eliza Welch Stone</i>
1953.5.57	1274	The Beardsley Limner	<i>Charles Adams Wheeler</i>
1953.5.58	1279	William Matthew Prior	<i>Baby in Blue</i>
1953.5.59	1282	Ammi Phillips	<i>The Strawberry Girl</i>
1953.5.60	1283	American 19th Century	<i>Boy in Blue</i>
1953.5.61	1284	American 19th Century	<i>Brother and Sister</i>
1953.5.62	1285	American 19th Century	<i>Little Miss Wyckoff</i>
1953.5.63	1286	American 18th Century	<i>Feeding the Bird</i>
1953.5.64	1287	American 19th Century	<i>Little Girl with Flower Basket</i>
1953.5.65	1288	American 19th Century	<i>Little Girl with Doll</i>
1953.5.66	1289	Prior-Hamblin School	<i>Little Girl with Slate</i>
1953.5.67	1290	William Matthew Prior	<i>Boy with Toy Horse and Wagon</i>
1953.5.68	1291	American 19th Century	<i>Blue Eyes</i>
1953.5.69	1292	American 19th Century	<i>On Exhibition</i>
1953.5.70	1293	Sturtevant J. Hamblin	<i>Little Girl with Pet Rabbit</i>
1953.5.71	1294	American 19th Century	<i>Girl with Toy Rooster</i>
1953.5.72	1295	American 19th Century	<i>Little Girl in Blue Dress</i>
1953.5.73	1297	American 19th Century	<i>Lady Wearing Pearls</i>
1953.5.74	1299	American 19th Century	<i>The Blue Shawl</i>
1953.5.75	1300	American 18th Century	<i>At the Writing Table</i>

<i>New Accession Number</i>	<i>Old Accession Number</i>	<i>Artist</i>	<i>Title</i>
1953.5.76	1301	American 19th Century	<i>Old Man in Red Slat Back Chair</i>
1953.5.77	1302	American 19th Century	<i>Chief Jumper of the Seminoles</i>
1953.5.78	1303	American 19th Century	<i>The Colonel</i>
1953.5.79	1304	American 19th Century	<i>The Letter</i>
1953.5.80	1305	William Dunlap, Attributed to	<i>Samuel Griffin</i>
1953.5.81	1306	American 19th Century	<i>Textile Merchant</i>
1953.5.82	1307	American 19th Century	<i>Profile Portrait of a Man</i>
1953.5.83	1308	American 19th Century	<i>Profile Portrait of a Lady</i>
1953.5.84	1309	American 19th Century	<i>Anonymous Man</i>
1953.5.85	1310	American 19th Century	<i>Anonymous Woman</i>
1953.5.86	1313	American 18th Century	<i>Attack on Bunker's Hill, with the Burning of Charles Town</i>
1953.5.87	1314	American 19th Century	<i>New England Farm in Winter</i>
1953.5.88	1315	American 19th Century	<i>Lexington Battle Monument</i>
1953.5.89	1316	American 18th Century	<i>A View of Mount Vernon</i>
1953.5.90	1317	American 19th Century	<i>Imaginary Regatta of America's Cup Winners</i>
1953.5.91	1319	American 18th Century	<i>Christ and the Woman of Samaria</i>
1953.5.92	1321	American 18th Century	<i>Young Man on a Terrace</i>
1953.5.93	1322	American 19th Century	<i>Mahantango Valley Farm</i>
1953.5.94	1323	American 19th Century	<i>Farmhouse in Mahantango Valley</i>
1953.5.95	1324	Charles S. Humphreys	<i>The Trotter</i>
1953.5.96	1326	O. G.	<i>Retriever</i>
1953.5.97	1327	American 19th Century	<i>Coon Hunt</i>
1953.5.98	1328	American 19th Century	<i>The Start of the Hunt</i>
1953.5.99	1329	American 19th Century	<i>The End of the Hunt</i>
1953.5.100	1331	American 19th Century	<i>Under Full Sail</i>
1953.5.101	1332	American 19th Century	<i>Flowers and Fruit</i>
1953.5.102	1333	American 19th Century	<i>Pink Roses</i>
1953.5.103	1334	American 19th Century	<i>Basket of Fruit</i>
1953.5.104	1335	American 19th Century	<i>Fruit on a Tray</i>
1953.5.105	1336	American 19th Century	<i>Peaches—Still Life</i>
1953.5.106	A-1731	George M. Miller	<i>William Henry Vining</i>
1955.II.1	1419	Amzi Emmons Zeliff	<i>The Barnyard</i>
1955.II.2	1420	Lambert Sachs	<i>The Herbert Children</i>
1955.II.3	1421	Redpath	<i>Mounting of the Guard</i>
1955.II.4	1422	American 19th Century	<i>Allegory of Freedom</i>

<i>New Accession Number</i>	<i>Old Accession Number</i>	<i>Artist</i>	<i>Title</i>
1955.II.5	1423	American 19th Century	<i>Annis Cook (?) Holding an Apple</i>
1955.II.6	1424	American 19th Century	<i>Sarah Cook Arnold (?) Knitting</i>
1955.II.7	1425	American 19th Century	<i>Memorial to Nicholas M. S. Catlin</i>
1955.II.8	1426	Susan C. Waters	<i>Henry L. Wells</i>
1955.II.9	1427	Samuel Jordan	<i>Eaton Family Memorial</i>
1955.II.10	1428	A. A. Lamb	<i>Emancipation Proclamation</i>
1955.II.11	1429	Abram Ross Stanley	<i>Eliza Wells</i>
1955.II.12	1430	American 19th Century	<i>New England Village</i>
1955.II.13	1431	American 19th Century	<i>Liberty</i>
1955.II.14	1432	J. C. Robinson	<i>Portrait of an Old Man</i>
1955.II.15	1433	J. C. Robinson	<i>Portrait of an Old Lady</i>
1955.II.16	1434	Charles C. Hofmann	<i>View of Benjamin Reber's Farm</i>
1955.II.17	1435	American 19th Century	<i>Wellington Van Reid</i>
1955.II.18	1436	American 19th Century	<i>Jane L. Van Reid</i>
1955.II.19	1437	Erastus Salisbury Field	<i>Man with Vial</i>
1955.II.20	1438	Erastus Salisbury Field	<i>Wife of Man with Vial</i>
1955.II.21	1439	American 19th Century	<i>Dr. Alvah Cook</i>
1955.II.22	1440	American 19th Century	<i>General Washington on a White Charger</i>
1955.II.23	1441	American 19th Century	<i>The Hobby Horse</i>
1955.II.24	1442	American 19th Century	<i>Young Man Wearing White Vest</i>
1956.I3.1	1456	Jonathan Budington	<i>Father and Son</i>
1956.I3.2	1457	Thomas Chambers	<i>The Connecticut Valley</i>
1956.I3.3	1458	Erastus Salisbury Field	<i>Ark of the Covenant</i>
1956.I3.4	1459	A. Hashagen	<i>Ship "Arkansas" Leaving Havana</i>
1956.I3.5	1460	MacKay	<i>Catherine Brower</i>
1956.I3.6	1461	George Ropes	<i>Mount Vernon</i>
1956.I3.7	1462	American 19th Century	<i>Boy and Girl</i>
1956.I3.8	1463	Susan C. Waters	<i>Brothers</i>
1956.I3.9	1464	American 18th Century	<i>Miss Daggett of New Haven, Connecticut (possibly Amelia Martha)</i>
1956.I3.10	1465	American 18th Century	<i>Landscape with Buildings</i>
1956.I3.11	1466	Gerardus Duyckinck, Attributed to	<i>Lady Undressing for a Bath</i>
1956.I3.12	1467	American 19th Century	<i>Washington, the Mason</i>
1956.I3.13	1468	American 19th Century	<i>"We Go for the Union"</i>
1956.I3.14	1469	The Gansevoort Limner	<i>Miss Van Alen</i>
1957.II.5	1492	Chipman	<i>Melons and Grapes</i>

<i>New Accession Number</i>	<i>Old Accession Number</i>	<i>Artist</i>	<i>Title</i>
1957.II.6	1493	Elias V. Coe	<i>Henry W. Houston</i>
1957.II.7	1494	American 19th Century	<i>Aurora</i>
1957.II.8	1495	American 20th Century	<i>The Dog</i>
1957.II.9	1496	The Schuyler Limner	<i>Mr. Willson</i>
1958.5.1	1505	Thomas Chambers	<i>Mount Auburn Cemetery</i>
1958.9.1	1511	Leila T. Bauman	<i>Geese in Flight</i>
1958.9.2	1512	Leila T. Bauman	<i>U.S. Mail Boat</i>
1958.9.3	1513	John Bradley	<i>Little Girl in Lavender</i>
1958.9.4	1514	W. H. Brown	<i>Bareback Riders</i>
1958.9.5	1515	A. Haddock	<i>Red Jacket</i>
1958.9.6	1516	John Toole	<i>Skating Scene</i>
1958.9.7	1517	John Hilling	<i>Burning of Old South Church, Bath, Maine</i>
1958.9.8	1518	American 19th Century	<i>Cat and Kittens</i>
1958.9.9	1519	American 18th Century	<i>The Cheney Family</i>
1958.9.10	1520	American 19th Century	<i>Family Burying Ground</i>
1958.9.11	1521	American 19th Century	<i>Martha</i>
1958.9.12	1522	Milton W. Hopkins	<i>Aphia Salisbury Rich and Baby Edward</i>
1958.9.13	1523	American 19th Century	<i>Twenty-two Houses and a Church</i>
1958.9.14	1524	American 19th Century	<i>Village by the River</i>
1959.II.1	1536	Joshua Johnson	<i>The Westwood Children</i>
1959.II.2	1537	Joseph Whiting Stock	<i>Mary and Francis Wilcox</i>
1959.II.3	1538	American 19th Century	<i>Baby in Blue Cradle</i>
1959.II.4	1539	American 18th Century	<i>Jonathan Benthams</i>
1959.II.5	1540	American 18th Century	<i>Boy in Blue Coat</i>
1959.II.6	1541	American 19th Century	<i>Child with Rocking Horse</i>
1959.II.7	1542	American 19th Century	<i>Civil War Battle</i>
1959.II.8	1543	American 19th Century	<i>Five Children of the Budd Family</i>
1959.II.9	1544	Ammi Phillips	<i>Lady in White</i>
1959.II.10	1545	American 19th Century	<i>Leaving the Manor House</i>
1959.II.11	1546	American 20th Century	<i>Little Girl and the Cat</i>
1959.II.12	1547	Benjamin Greenleaf	<i>Lady in a White Mob Cap</i>
1964.23.1	1933	Winthrop Chandler	<i>Captain Samuel Chandler</i>
1964.23.2	1934	Winthrop Chandler	<i>Mrs. Samuel Chandler</i>
1964.23.3	1935	Erastus Salisbury Field	<i>"He Turned Their Waters into Blood"</i>
1964.23.4	1936	Edward Hicks	<i>The Cornell Farm</i>
1964.23.5	1937	American 20th Century	<i>Vase of Lilies</i>

<i>New Accession Number</i>	<i>Old Accession Number</i>	<i>Artist</i>	<i>Title</i>
1964.23.6	1938	American 19th Century	<i>Watermelon</i>
1965.15.1	1950	Erastus Salisbury Field	<i>Mr. Pease</i>
1965.15.2	1951	Erastus Salisbury Field	<i>Mrs. Harlow A. Pease</i>
1965.15.3	1952	Francis Alexander	<i>Ralph Wheelock's Farm</i>
1965.15.4	1953	Isaac Sheffield	<i>Connecticut Sea Captain</i>
1965.15.5	1954	Isaac Sheffield	<i>Connecticut Sea Captain's Wife</i>
1966.13.1	2317	Thomas Chambers	<i>The Hudson Valley, Sunset</i>
1966.13.3	2319	Frederick Kemmelmeyer	<i>First Landing of Christopher Columbus</i>
1966.13.4	2320	Francis A. Beckett	<i>Blacksmith Shop</i>
1966.13.5	2321	Sturtevant J. Hamblin	<i>The Younger Generation</i>
1966.13.6	2322	American 18th Century	<i>Christ on the Road to Emmaus</i>
1966.13.7	2323	American 19th Century	<i>Fruit and Flowers</i>
1967.20.1	2334	George Washington Mark	<i>Marion Feasting the British Officer on Sweet Potatoes</i>
1967.20.2	2335	Fritz Müller	<i>Capture of the "Savannah" by the U.S.S. "Perry"</i>
1967.20.3	2336	American 19th Century	<i>A City of Fantasy</i>
1967.20.4	2337	Thomas Skynner	<i>Portrait of a Man</i>
1967.20.5	2338	Thomas Skynner	<i>Portrait of a Woman</i>
1967.20.6	2339	American 19th Century	<i>Still Life of Fruit</i>
1967.20.7	2340	American 19th Century	<i>Stylized Landscape</i>
1968.26.1	2351	J. W. Bradshaw	<i>Plains Indian</i>
1968.26.2	2352	Thomas Chambers	<i>Felucca off Gibraltar</i>
1968.26.3	2353	American 20th Century	<i>View of Aberdeen, Washington</i>
1969.11.1	2361	Thomas Chambers	<i>Storm-tossed Frigate</i>
1969.11.2	2362	Jurgan Frederick Hüge	<i>Composite Harbor Scene with Castle</i>
1970.17.102	2474	American 18th Century	<i>Hunting Scene with a Pond</i>
1970.17.103	2475	American 18th Century	<i>Hunting Scene with a Harbor</i>
1971.83.1	2564	James Bard	<i>Towboat "John Birkbeck"</i>
1971.83.2	2565	Martin Edgar Ferrill	<i>Country Dance</i>
1971.83.3	2566	Erastus Salisbury Field	<i>Biel Le Doyt</i>
1971.83.4	2567	Erastus Salisbury Field	<i>Paul Smith Palmer</i>
1971.83.5	2568	Erastus Salisbury Field	<i>Mrs. Paul Smith Palmer and Her Twins</i>
1971.83.6	2569	Charles S. Humphreys	<i>Budd Doble Driving Goldsmith Maid at Belmont Driving Park</i>
1971.83.7	2570	Joshua Johnson	<i>Sarah Ogden Gustin</i>
1971.83.8	2571	American 19th Century	<i>Man of Science</i>

<i>New Accession Number</i>	<i>Old Accession Number</i>	<i>Artist</i>	<i>Title</i>
1971.83.9	2572	William Matthew Prior	<i>Little Miss Fairfield</i>
1971.83.10	2573	Charles S. Raleigh	<i>Law of the Wild</i>
1971.83.11	2574	Dana Smith	<i>Southern Resort Town</i>
1971.83.12	2575	American 20th Century	<i>Boston and North Chungahochie Express</i>
1971.83.13	2576	American 18th Century	<i>Boy with a Basket of Fruit</i>
1971.83.14	2577	American 19th Century	<i>Spring on the Range</i>
1971.83.15	2578	American 19th Century	<i>Samuel Eells</i>
1971.83.16	2579	American 19th Century	<i>Indians Cooking Maize</i>
1971.83.17	2580	American 19th Century	<i>Portland Harbor, Maine</i>
1971.83.18	2581	American 19th Century	<i>The Proud Mother</i>
1971.83.19	2582	American 19th Century	<i>Sisters in Black Aprons</i>
1971.83.20	2583	American 19th Century	<i>Washington at Valley Forge</i>
1971.83.21	2584	William John Wilgus, After	<i>Ichabod Crane and the Headless Horseman</i>
1971.83.22	2862	Salome Hensel	<i>To the Memory of the Benevolent Howard</i>
1973.67.1	2659	Thomas Chambers	<i>Bay of New York, Sunset</i>
1973.67.2	2660	Thomas Chambers	<i>Threatening Sky, Bay of New York</i>
1978.80.1	2735	Thomas Chambers	<i>New York Harbor with Pilot Boat "George Washington"</i>
1978.80.2	2736	American 19th Century	<i>Man Named Hubbard Reading "Boston Atlas"</i>
1978.80.3	2737	Erastus Salisbury Field	<i>The Taj Mahal</i>
1978.80.4	2738	Erastus Salisbury Field	<i>Pharaoh's Army Marching</i>
1978.80.5	2739	Erastus Salisbury Field	<i>Leverett Pond</i>
1978.80.6	2740	Erastus Salisbury Field	<i>Man with a Tune Book: Mr. Cook (?)</i>
1978.80.7	2741	M. A. Goode	<i>Still Life</i>
1978.80.8	2742	Joshua Johnson	<i>Mr. Baylor</i>
1978.80.9	2743	William Matthew Prior	<i>Child with Straw Hat</i>
1978.80.10	2744	Sturtevant J. Hamblin	<i>Little Girl Holding Apple</i>
1978.80.11	2745	American 18th century	<i>Boy of the Beekman Family</i>
1978.80.12	2746	American 19th Century	<i>Birds</i>
1978.80.13	2747	American 19th Century	<i>The Congdon Brothers</i>
1978.80.14	2748	American 19th Century	<i>Girl in Red with Flowers and a Distelfink</i>
1978.80.15	2749	American 19th Century	<i>Lady Wearing Spectacles</i>
1978.80.16	2750	Ammi Phillips	<i>Catherine A. May</i>
1978.80.17	2751	Royall Brewster Smith	<i>Eliza R. Read</i>
1978.80.18	2752	Royall Brewster Smith	<i>John G. Read</i>
1978.80.19	2753	Sturtevant J. Hamblin	<i>Sisters in Blue</i>
1978.80.20	2754	American 18th Century	<i>Susanna Truax</i>

<i>New Accession Number</i>	<i>Old Accession Number</i>	<i>Artist</i>	<i>Title</i>
1978.80.21	2755	American 19th Century	<i>View of Concord</i>
1980.61.1	2785	The Pollard Limner, Attributed to	<i>William Metcalf (?)</i>
1980.61.2	2789	American 19th Century	<i>The Gage Family</i>
1980.61.3	2801	Joshua Johnson	<i>Family Group</i>
1980.61.4	2802	Joshua Johnson	<i>Adelina Morton</i>
1980.61.5	2830	The Gansevoort Limner	<i>Young Lady with a Fan</i>
1980.61.6	2833	American 19th Century	<i>Bucks County Farm Outside Doylestown, Pennsylvania</i>
1980.61.7	2835	American 19th Century	<i>Steamship "Erie"</i>
1980.61.8	2837	American 19th Century	<i>The Independent Voter</i>
1980.61.9	2839	American 19th Century	<i>The Finish</i>
1980.61.10	2840	American 20th Century	<i>After the Wedding in Warren, Pennsylvania</i>
1980.61.11	2841	American 19th Century	<i>Watermelon on a Plate</i>
1980.61.12	2843	American 19th Century	<i>Interior Scene</i>
1980.62.1	2783	T. Davies	<i>Ship in Full Sail</i>
1980.62.2	2784	Charles V. Bond	<i>Still Life: Fruit, Bird, and Dwarf Pear Tree</i>
1980.62.3	2786	H. Call	<i>Prize Bull</i>
1980.62.4	2787	Thomas Chambers	<i>Boston Harbor</i>
1980.62.5	2788	Thomas Chambers	<i>Packet Ship Passing Castle Williams, New York Harbor</i>
1980.62.6	2791	John Durand	<i>Mrs. John Lothrop</i>
1980.62.7	2792	Erastus Salisbury Field	<i>Woman Holding a Book</i>
1980.62.8	2793	Joseph Whiting Stock	<i>Girl with Reticule and Rose</i>
1980.62.9	2794	George A. Hayes	<i>Bare Knuckles</i>
1980.62.10	2795	American 18th Century	<i>Margaret (?) Robins</i>
1980.62.11	2796	Edward Hicks	<i>Penn's Treaty with the Indians</i>
1980.62.12	2797	Edward Hicks	<i>The Grave of William Penn</i>
1980.62.13	2798	Edward Hicks	<i>The Landing of Columbus</i>
1980.62.14	2799	Edward Hicks, Attributed to	<i>Portrait of a Child</i>
1980.62.15	2800	Edward Hicks	<i>Peaceable Kingdom</i>
1980.62.16	2803	Frederick Mayhew	<i>John Harrisson</i>
1980.62.17	2804	Frederick Mayhew	<i>Mrs. John Harrisson and Daughter</i>
1980.62.18	2806	William Matthew Prior	<i>The Burnish Sisters</i>
1980.62.19	2807	Sturtevant J. Hamblin	<i>Sisters in Red</i>
1980.62.20	2808	A. M. Randall	<i>Basket of Fruit with Parrot</i>
1980.62.21	2809	C. F. Senior	<i>The Sportsman's Dream</i>
1980.62.22	2810	Abram Ross Stanley	<i>Joshua Lamb</i>

<i>New Accession Number</i>	<i>Old Accession Number</i>	<i>Artist</i>	<i>Title</i>
1980.62.23	2811	Joseph Whiting Stock	<i>Baby in Wicker Basket</i>
1980.62.24	2812	American 18th Century	<i>J. M. Stolle</i>
1980.62.25	2814	American 19th Century	<i>The Cat</i>
1980.62.26	2815	The Denison Limner	<i>Captain Elisha Denison</i>
1980.62.27	2816	The Denison Limner	<i>Mrs. Elizabeth Noyes Denison</i>
1980.62.28	2817	The Denison Limner	<i>Miss Denison of Stonington, Connecticut (possibly Matilda Denison)</i>
1980.62.29	2818	American 19th Century	<i>Horizon of the New World</i>
1980.62.30	2819	American 19th Century	<i>Innocence</i>
1980.62.31	2820	The Gansevoort Limner	<i>Susanna Truax</i>
1980.62.32	2821	Charles Henry Granger	<i>Muster Day</i>
1980.62.33.A & B	2822	American 19th Century	<i>Indian Tobacco Shop Sign</i>
1980.62.34	2823	American 18th Century	<i>Catalyntje Post</i>
1980.62.35	2824	The Sherman Limner	<i>Portrait of a Man in Red</i>
1980.62.36	2825	The Sherman Limner	<i>Portrait of a Lady in Red</i>
1980.62.37	2826	American 19th Century	<i>Sisters</i>
1980.62.38	2827	American 19th Century	<i>Bowl of Fruit</i>
1980.62.39	2828	American 18th Century	<i>Mother and Child in White</i>
1980.62.40	2829	American 18th Century	<i>Young Woman with a Butterfly</i>
1980.62.41	2831	American 18th Century	<i>The Domino Girl</i>
1980.62.42	2832	Joseph Goodhue Chandler	<i>Girl with Kitten</i>
1980.62.43	2834	American 19th Century	<i>Basket of Fruit with Flowers</i>
1980.62.44	2836	American 18th Century	<i>Dr. Philemon Tracy</i>
1980.62.45	2838	American 18th Century	<i>Lady Wearing a Large White Cap</i>
1980.62.46	2842	Reuben Rowley, Attributed to	<i>Dr. John Safford and Family</i>
1980.62.47	2845	Wagguno	<i>Fruit and Baltimore Oriole</i>
1980.62.68	2813	D. G. Stouter	<i>On Point</i>
1980.62.69	2805	Joseph Anderson Faris	<i>The Neigh of an Iron Horse</i>
1980.62.70	2790	John Durand	<i>John Lothrop</i>
1983.95.1		American 19th Century	<i>Martha Eliza Stevens Edgar Paschall</i>

List of Artists

Alexander, Francis
Allen, Luther
American 18th Century
American 19th Century
American 20th Century
Bard, James
Bauman, Leila T.
Beardsley Limner, The
Beckett, Francis A.
Bond, Charles V.
Bonnell, William
Bradley, John
Bradshaw, J. W.
Brown, W. H.
Budington, Jonathan
Bundy, Horace
Call, H.
Chambers, Thomas
Chandler, Joseph Goodhue
Chandler, Winthrop
Chipman
Coe, Elias V.
Conant Limner, The
Cooke, L. M.
Davies, T.
Denison Limner, The
Dunlap, William, Attributed to
Durand, John
Duyckinck, Gerardus, Attributed to
Earl, Ralph Eleaser Whiteside
Faris, Joseph Anderson
Ferrill, Martin Edgar
Field, Erastus Salisbury
G., O.
Gansevoort Limner, The
Goode, M. A.
Granger, Charles Henry
Greenleaf, Benjamin
H., J.
Haddock, A.
Hamblin, Sturtevant J.
Hashagen, A.
Hayes, George A.
Hendrickson, Daniel, Attributed to
Hensel, Salome
Hicks, Edward
Hicks, Edward, Attributed to
Hilling, John
Hofmann, Charles C.
Hopkins, Milton W.
Huge, Jurgan Frederick
Humphreys, Charles S.
Jennys, William
Johnson, Joshua
Jordan, Samuel
Kemmelmeyer, Frederick
Lamb, A. A.
Lermond, Charles C. E.
MacKay
Mader, Louis
Mark, George Washington
Mayhew, Frederick
Miller, George M.
Müller, Fritz
Park, Linton
Phillips, Ammi
Pollard Limner, The, Attributed to
Powers, Asahel
Prior, William Matthew
Prior-Hamblin School
Raleigh, Charles S.
Randall, A. M.
Redpath
Robinson, J. C.
Ropes, George
Rowley, Reuben, Attributed to
Sachs, Lambert
Schuyler Limner, The
Senior, C. F.
Sheffield, Isaac
Sherman Limner, The
Skynner, Thomas
Smith, Dana
Smith, Royall Brewster
Stanley, Abram Ross
Stearns, William
Stock, Joseph Whiting
Stouter, D. G.
Tanner, J. G.
Toole, John
Wagguno
Waters, Susan C.
Waters, Susan C., After
Wilgus, William John, After
Zeliff, Amzi Emmons