

A Catalogue of the Collection of American Paintings  
in The Corcoran Gallery of Art



VOLUME I

THE CORCORAN GALLERY OF ART  
WASHINGTON, D.C.

A Catalogue of the Collection of  
American Paintings  
in The Corcoran Gallery of Art

Volume 1

PAINTERS BORN BEFORE 1850

THE CORCORAN GALLERY OF ART  
WASHINGTON, D.C.



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## *Acknowledgments*

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H. W. W., JR.



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## *Introduction*

William Wilson Corcoran, Founder of the Gallery which bears his name, was a man of vision. He dedicated his museum to “the encouragement of American genius,” a step consistent with his role as one of the earliest collectors and sponsors of contemporary American art.

Mr. Corcoran, a native of Georgetown where he was born in 1798, went to work for the Bank of the United States in 1826. In 1836 he resigned to found his own brokerage house and in 1840, in partnership with George W. Riggs, purchased the Bank of the United States. Mr. Corcoran retired from banking in 1854 to concentrate on his philanthropic interests until his death in 1888 at the age of 89.

Greatly appreciating the work of contemporary architects, Mr. Corcoran commissioned James Renwick to design the first building to house his private collection. This building, in the style of Louis XIII, was constructed at the corner of 17th Street and Pennsylvania Avenue. It was among the first in the United States planned exclusively as an art museum. The uncompleted building was requisitioned by the Quartermaster-General’s Department during the Civil War, and four years elapsed after the end of the war before the structure was returned to Mr. Corcoran to fulfill its original purpose. On May 19, 1869, he deeded the building, grounds, his private collection and an endowment fund to a self-perpetuating Board of Trustees. The institution was chartered by Act of Congress on May 24, 1870.

As the Gallery’s collections increased it became apparent to the Board of Trustees that the young museum was outgrowing the original structure. On April 3, 1891 the site of the present building was purchased. The architect of the new building was Ernest Flagg, who had made a profound study of the architectural requirements of an art museum. His plans for the Corcoran proved to be extraordinarily advanced for their time. Ground was broken on June 26, 1893, the cornerstone was laid on May 10, 1894, and on January 8, 1897 the building was completed. The large wing added to house the collection bequeathed by William Andrews Clark was designed by Charles A. Platt and opened on March 10, 1928.

The nucleus of the collection of American paintings in The Corcoran Gallery of Art was formed by its Founder early in the second half of the nineteenth century. Twenty-three paintings were catalogued in 1855 by Charles Lanman, a landscape painter and critic. These, in addition to other works of art, were trans-

ferred to the Board of Trustees by Mr. Corcoran in 1869. Since that time, the Directors and Boards of Trustees have greatly augmented this collection of paintings, which now numbers five hundred and seventy-five works exclusive of watercolors.

In accordance with the wishes of Mr. Corcoran, the Directors and Staff of the Gallery have always placed special emphasis on collecting and exhibiting the work of American artists. Today the Gallery is a major center of American art in Washington and a focal point in the Capital where visitors from all parts of the nation and from foreign lands can discover the rich cultural heritage in American art and view its complete development. A concerted effort has been made during the last two decades to make the collection comprehensive in its coverage of art of the 18th, 19th and 20th centuries, and the collection now includes examples of the work of almost all major American painters. In some cases an artist is represented by a group of works which demonstrates his development throughout his career and which also shows the variety of his subject matter. In addition to the prominent artists included in the collection, there are, of course, painters who are less well known. These holdings are representative of all phases of American artistic creativity.

The last catalogue of the permanent collection of American paintings, which was published in 1947, was essentially a check list; the present volume may be viewed rightfully as the first complete catalogue of the collection to be published. This is the first of two volumes projected to cover the entire scope of the Gallery's holdings. It is devoted to artists born before 1850. The second volume will catalogue the paintings of those artists born after 1850.

To completely document the Corcoran's extensive holdings of American art, catalogues of the sculpture, the watercolors and drawings, and a check list of the prints included in the permanent collection are planned for future publication.

In the second century of its existence, the Corcoran remains a private institution, receiving no Federal appropriations or financial support from The District of Columbia. Further enrichment of the permanent collection depends upon private gifts, bequests and on purchases from the limited income from the Gallery's invested funds which can be applied to this purpose. Major works by artists not represented in the Gallery's collection are being constantly added and, except for examples of seventeenth century painting, most gaps are being filled. These and subsequent additions will greatly enrich the Gallery's holdings and contribute further to the diversity and depth of the collection.

Hermann Warner Williams, Jr.  
Director

## *Notes On The Catalogue*

This catalogue is arranged chronologically by the birthdate of the artists. A short biography follows each artist's name and dates. The works of each artist are listed in chronological sequence. Unidentified artists' works have been catalogued at the approximate date of execution. Major works have been illustrated and appear, with few exceptions, on the same page as the catalogue entry. All reproductions are identified by title and accession number. Each painting is catalogued by title, exact or approximate date if known, measurement in inches, height preceding width. Unless specified, all works are in oil on canvas. Previous collections, where known, have been listed followed by selected references to publications pertaining to the work. The source of the acquisition and the date is followed by the accession number. In addition, some aspects of a factual rather than interpretive nature of many of the works are discussed in a note. A † after the title indicates that the work has been given to the Gallery subject to a life estate in the donor.

In the course of research for this catalogue some paintings which were previously unidentified have been attributed to artists on the basis of style or documentary evidence which has definitely established the identity of the artist. In all cases, where the identity of the artist is not fully substantiated, an appropriate indication has been made. In a number of cases the identity of a sitter or the location of the scene portrayed has been changed on the basis of recent research.

# I

Painters born before 1850



On the basis of style, it is reasonable to assume that the artist may have been one of the Patroon painters of the Hudson River valley.

PORTRAIT OF A GENTLEMAN c. 1718

30-1/8 x 25-3/4

COLL.: Massachusetts Historical Society, Boston

REF.: *C.G.A. Bull.*, Vol. 4, No. 3 (July 1951), p. 26, ill.

PURCHASE: Gallery Fund, 1950

50.21

This portrait was in private hands in the Boston area in 1845, so it is tempting to presume that it was painted there. However, details of the wig and the clear and firm delineation of features suggest that the artist may have been one of the Patroon painters of the Hudson River valley. The pose, arrangement of dress and the background spandrels indicate that the limner relied on European engravings. The wig, as well as the style and technique of the painting, suggests a date of 1718 or shortly thereafter.

MRS. RUSSELL c. 1720

30 x 25

COLL.: descendants of sitter to Charles Pelham Curtis, Boston

PURCHASE: Gallery Fund, 1955

55.96

This painting has been related to the Pollard Limner by some scholars; to the unidentified artist who painted DOROTHY QUINCY (MRS. EDWARD JACKSON), now in the collection of the Massachusetts Historical Society, by others; a third group sees nothing of New England in the portrait, and would place the artist in the Hudson River valley.

Born in Edinburgh, Scotland, John Smibert served as an apprentice to a house painter before leaving for London in about 1700. There he supported himself as a coach painter and as a copyist of old masters while studying at the Great Queen Street Academy. He spent three years in Italy, where he copied the works of Raphael, Titian and Van Dyck and painted some portraits from life. While in Florence, he met George Berkeley, the English philosopher, who was traveling as a tutor to the son of the Bishop of Clogher.

Returning to London in 1720, Smibert worked successfully for eight years as a portrait painter. He renewed his friendship with Berkeley, who was planning to found a missionary college in Bermuda to convert and educate the Indians, and in 1728 joined Berkeley's party, which stopped at Newport, Rhode Island, en route to Bermuda to establish a provisions supply center for the college. Feeling that Berkeley's project was limited without further financial support, Smibert decided to remain in the colonies and left for Boston in 1729. He quickly prospered as a painter and dealer in art supplies and prints. He exhibited his copies of old masters and painted portraits for more than ten years without serious competition. His marriage in 1730 to Mary Williams brought social connections, a dowry and seven children. In 1740 he was chosen to design Faneuil

## Unidentified Painter

(c. 1718)



Portrait of a Gentleman

50.21

## Unidentified Painter

(c. 1720)



Mrs. Russell

55.96

## John Smibert

(1688-1751)



Peter Faneuil

57.12

Hall, built by Peter Faneuil to serve as Boston's town meeting house and market.

He died in Boston in 1751. Smibert's career encouraged and greatly influenced younger artists in the New England area such as Robert Feke, John Greenwood and John Singleton Copley.

PETER FANEUIL c. 1742

49-3/4 x 40

COLL.: Mrs. John Jones (Mary Ann Faneuil, sister of Peter Faneuil); Edward Jones; Charles Jones; Peter Faneuil Jones; Miss Frances Jones

REF.: H.W. Foote, *John Smibert*, 1950, p. 152, No. 3

PURCHASE: William A. Clark Fund and gift of Orme Wilson, 1957

57.12

Peter Faneuil (1700-1743), the wealthy Boston merchant and shipbuilder who was the donor to that city of Faneuil Hall, was painted by this artist at least twice. The Corcoran version was probably done about 1742. Another full-length version, commissioned by the grateful citizens of Boston, was damaged by fire in 1761 and was either restored or repainted by Henry Sargent in 1807. It still hangs in Faneuil Hall.

## Robert Feke

(born c. 1706; died c. 1752)

Robert Feke, the son of a Baptist preacher and descendant of a family line in America as early as 1630, was born at Oyster Bay, Long Island. His earliest extant painting, a self-portrait, is dated about 1725. There is a dearth of documentation regarding this artist, but it is believed that sometime between 1726-1741 he was a mariner by profession. In 1741, evidence places him in Boston, where it is thought he met John Smibert. Although Smibert's influence is recognizable in Feke's painting, there is no proof that Feke was given instruction by the older artist. On the contrary, it is generally assumed that he was self-taught. From the time of his marriage in 1742, Feke made his residence at Newport, Rhode Island, despite recorded travels and extended stays in Philadelphia, Boston and New York. It appears that at this time he gave up the sea and devoted himself to being a professional artist, for almost all of about seventy extant works are dated in the 1740's. About 1751, Feke left New England for the last time. It has often been stated that he went to Bermuda to recover from an illness and died there shortly after arrival, but there is no evidence to validate this story. There is no record of Feke having students; however, reflections of his style are found in the early paintings of John Hesselius.

SIMON PEASE c. 1744-1747

50-1/2' x 40

COLL.: descendants of the sitter; Mr. and Mrs. Myron C. Taylor, New York

REF.: R. Huntley, "Another Robert Feke Portrait Discovered," *The American Collector*, Vol. VII, No. 1 (Feb. 1938), p. 5, ill.; *Old and New England*, Museum of Art, Rhode Island School of Design, 1945, No. 35, ill.; *Robert Feke*, Whitney Museum of American Art, 1946, No. 20

PURCHASE: Gallery Fund, William A. Clark Fund and Anna E. Clark Fund, 1965

65.35



Simon Pease

65.35

Simon Pease (1695-1769) was born in Newport, Rhode Island, son of William Pease, a prominent merchant whose name appears in the Newport Annals. Simon continued in his father's business and took an active part in the cultural development of the city. He was made a Freeman of the Colony in 1718, and in 1729 represented Newport as Deputy in the General Assembly of Rhode Island, serving in that body in different capacities until 1757. When the Rhode Island University (now Brown University) was formed in 1764, he was one of the incorporators and trustees. He died at the age of seventy-three.

John Wollaston was probably the son of J. Woolaston, an English painter and musician of the early 18th century. Little biographical material exists, but he must have trained in one of the several schools specializing in "drapery painting" in London. His first known signed painting is dated 1736. He came to America in 1749 and during the next decade painted over three hundred portraits. He worked about three years in New York, was in the area of Annapolis during 1753 and 1754, in Virginia from 1755-1757, and briefly in Philadelphia in 1758, before leaving the colonies for India to accept a post as "writer" for the East India Company in Bengal. He was back in America in 1767, remaining only a few months at Charleston, South Carolina, before returning to England where he is presumed to have died shortly after. Wollaston exerted a profound influence on his American contemporaries, especially on Benjamin West, Matthew Pratt and the younger Hesselius.

## John Wollaston

(active 1736-1767)

MRS. SIDNEY BREESE (ELIZABETH PENKETHMAN) c. 1750

30 x 25-1/8

INSCRIBED ON OLD STRETCHER: *Painted in 1759*

COLL.: descendants of the sitter; Robert Palmiter, Bouckville, N.Y.

REF.: E.B. Swenson, "Two Early American Portraits," *C.G.A. Bull.*, Vol. 1, No. 1 (Oct. 1947), pp. 1 ff., ill.

PURCHASE: William A. Clark Fund, 1947

47.8

Elizabeth Penkethman, daughter of a British Captain, was born in the city of New York in 1710 and married Sidney Breese, merchant, in 1733. She died in 1779. This portrait was formerly dated 1759 because of an inscription on the old stretcher. Since it is known, however, that Wollaston left America for India in March 1759, not to return until 1767, the painting should probably be placed in his New York period, 1749-1752/3.



Mrs. Sidney Breese

47.8

COLONEL ABRAHAM BARNES 1753/54

50-1/4 x 40-1/4

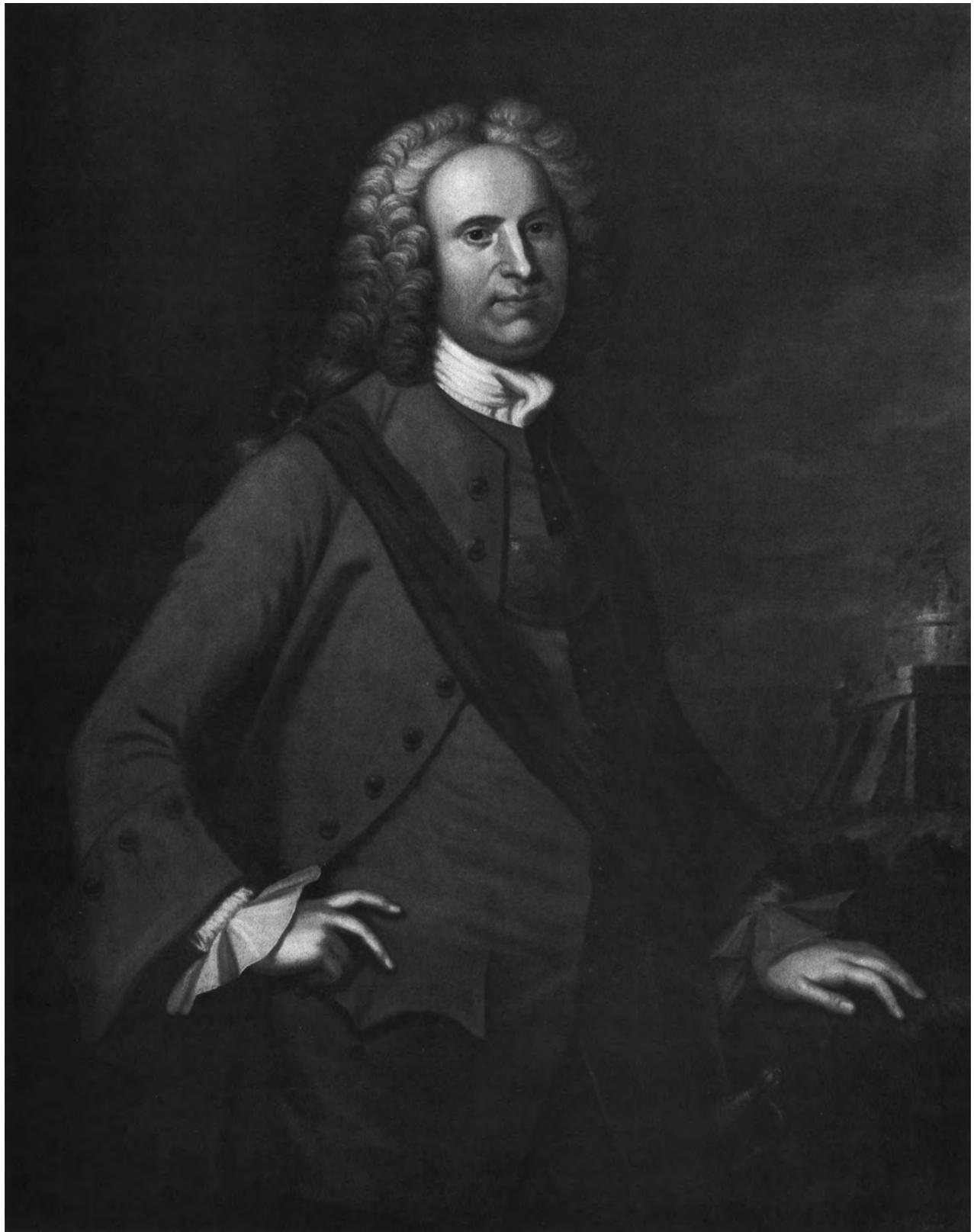
COLL.: Mrs. Carlos Cusachs, direct descendant; Mrs. Mason Porter Cusachs, Annapolis; Mrs. Robert Glendinning, Annapolis; Mr. and Mrs. Breckinridge Long, Laurel, Md.

REF.: T. Bolton and H.L. Binsse, "Wollaston, an Early American Portrait Manufacturer," *The Antiquarian*, Vol. XVI (June 1931), p. 50

PURCHASE: Gallery Fund and gift of Orme Wilson, 1959

59.57

Colonel Abraham Barnes (1715-1778), born in Virginia, was granted a large estate in Leonardtown, Maryland, in 1774, where he built "Tudor Hall" which still exists as St. Mary's Memorial Library. He was a prosperous shipper and became active in public service as early as 1739, when he was serving as Justice in the St. Mary's County Court. He represented St. Mary's County in the General Assembly of Maryland from 1745-54, when he was chosen Delegate from that body for the Albany Congress. In 1746, then a Major, he was appointed to recruit men for the King's Army against the French. He was given his Colonelcy in 1756. But by 1774, he was no longer supporting the Crown, serving as Delegate to the Maryland Convention of that year and as Chairman of St. Mary's Committee of Correspondence in 1775. It was while Wollaston was painting in Annapolis, during the years 1753-54, that Colonel Barnes may have commissioned this portrait.



Colonel Abraham Barnes

59.57

The son of Swiss Protestants who immigrated to South Carolina in 1735, Theus as a young man left his family in Orangeburgh Township to live in Charleston. His presence there is first noted in an advertisement placed in the September 6, 1740 issue of the *South-Carolina Gazette*, which stated his availability as a painter of landscapes, portraits and “crests and Coats of Arms for Coaches or Chaises.” There is nothing recorded of Theus’ early training. That he enjoyed a profitable career in Charleston is well attested by the more than fifty extant portraits which are known to be by his hand. He held drawing classes and was an active member of various social and political groups. He married twice, first in 1741 and again in 1755, one year after his first wife died. Upon his death in 1774, the *South-Carolina Gazette* of May 23 summed up his career in these words: “On Wednesday last died a very ingenious and honest man, Mr. Jeremiah Theus, who had followed the Business of a Portrait Painter here upwards of 30 Years.”

## Jeremiah Theus

(c. 1719-1774)

MR. JONES c. 1750

29-5/8 x 24-5/8

PENCIL INSCRIPTION ON CANVAS BEFORE RELINING: *Mr. Jones/Son of Samuel Jones/and Mary Odinsell (sic) / of EXETER PLANTATION/near Charleston/ S.C.*

COLL.: Mrs. Mary Sully and Andre Rueff, Brooklyn, who had acquired portrait from the family; Ruth Sully Curtis

PURCHASE: Gallery Fund, 1949

49.62

This portrait presumably represents one of the three sons of Samuel Jones and Mary Odingsell of Exeter Plantation, near Charleston, South Carolina. Portraits of all three survive. One, dated c. 1750, is in the collection of the Brooklyn Museum; the other is in a private collection. In no case has the identification of the sitter been established, although their names are known to be Samuel, John and Charles.



Mr. Jones

49.62

Matthew Pratt was born in Philadelphia where he spent most of his life. In 1749 he was apprenticed to his uncle, James Claypoole, limner and sign painter. From his own notes, we learn that he was painting portraits in Philadelphia from 1758-1764, spending some time in New York. He made two trips to England early in his career, first in 1764, studying for two and a half years with Benjamin West and painting another year and a half in Bristol, and again in 1770. For the most part, however, he carried on his work in Philadelphia, in later life teaching drawing and painting as well as accepting commissions, with only brief sojourns in New York and Virginia. He died in Philadelphia in 1805.

## Matthew Pratt

(1734-1805)

ELIZABETH STEVENS CARLE c. 1790

38 x 31-1/2

COLL.: Mrs. Sarah Phillips Stevens, a descendant of the sitter; Fred T. Bechtel, nephew of Mrs. Stevens; Mrs. Fred T. Bechtel

REF.: *C.G.A. Bull.*, Vol. 4, No. 3 (July 1951), pp. 4-5, ill.

PURCHASE: Gallery Fund, 1950

50.20

Elizabeth Stevens, daughter of Thomas and Hannah Smith Stevens, was born August 13, 1761. Her family lived on the road from Trenton to Princeton, and in 1776 they were in danger from marauding British troops. When the soldiers reached the Stevens home, Elizabeth’s mother tried to hide her. However, Captain Israel Carle, a Hessian officer, saw her, fell in love at first sight, saved the home and family and returned after the war to marry her. She died on November 12, 1790.



Elizabeth Stevens Carle

50.20

# Benjamin West

(1738-1820)

In 1760, at the age of twenty-one, Benjamin West arrived in Rome from America to study painting. By 1763 he was established in London as a painter of historical and mythological scenes, having come under the influence of Johann Winckelmann's studies of classical art. West's stature in England as an artist enjoying royal patronage made his studio the center for American artists in London. Charles Willson Peale, John Singleton Copley, Gilbert Stuart, Thomas Sully, Matthew Pratt and many other young Americans sought West's assistance; in fact, West's studio has been called the first American art school because of his influence as a teacher and sponsor.

Benjamin West was born in Chester County, Pennsylvania, near Philadelphia, in 1738. At an early age he met William Williams, an itinerant English painter who appeared in Philadelphia at intervals between 1740 and 1770 and who, taking an interest in the young man, introduced him to books on academic theories of art. West established himself in Philadelphia in the fall of 1756 after a short period of painting in Lancaster, Pennsylvania. He had no formal training, his sources, in addition to the paintings of Robert Feke and William Williams, being the readily available woodcuts and engravings of paintings by European masters. The visit of John Wollaston to Philadelphia in 1758 brought additional first-hand knowledge, but West was more interested, like Copley, in history painting than in portraiture, and thus was not greatly impressed by Wollaston's elegant style. Sometime in 1758 West moved to New York City in search of a more lucrative market for portraits. He found there a patron who gave him money for a trip to Europe, and, with the encouragement of his Philadelphian friends, he sailed for Rome in 1759. His eventual rise to the Presidency of the Royal Academy in London, a position which he held from 1792 until his death, and his role as harbinger of Neo-Classicism and romantic art in England are important in the study of American art not only because he was the first American to achieve international renown, but also because of his generous patronage of all younger American artists who sought his aid.



Cupid Stung by a Bee

63.29.1

## CUPID STUNG BY A BEE 1774

47-3/4 x 48-7/8

SIGNED, l.l.: *B. West-1774-*

COLL.: Mr. Vesey, Ireland; Sir Stuart M. Samuel, Bart., London; Mrs. E. Lovette West, Bronxville; Mrs. Robert A. Beyers, Dallas

REF.: *The Exhibition of the Royal Academy, 1775, the Seventh*, p. 30, No. 335; J. Galt, *The Life, Studies, and Works of Benjamin West . . .*, London, 1820, p. 223

GIFT: Bernice West Beyers, 1963

63.29.1

The source of the subject of this painting is undoubtedly a poem from the collection of "Anacreontics," which at one time were ascribed to the Greek poet, Anacreon. Condensed in prose, it moralizes: Cupid, complaining of the pain of a bee's sting, is reminded by his mother that his darts cause much greater pain. West may have read it in the original Greek, or he may have known the translation published in 1651 by Thomas Stanley. This painting, when exhibited at the Royal Academy in 1775, was entitled CUPID STUNG BY BEE IS CHERISHED BY HIS MOTHER.

CUPID AND PSYCHE 1808

54-1/4 x 56-1/4

SIGNED, l.r.: *B. West-1808*

COLL.: unidentified English collection

REF.: G. Evans, *Benjamin West and the Taste of his Times*, 1959, pp. 91 ff., ill.

PURCHASE: Gallery Fund, 1910

10.1

This painting portrays the dramatic moment when Cupid rescues his lover, Psyche, who has fainted from the scent of the ointment of beauty that lies in a flask at her feet—the climax of a series of trials Psyche has suffered through the jealousy of Venus, as told by Apuleius in *Metamorphoses*.

TELEMACHUS AND CALYPSO c. 1809

41-1/4 x 58-3/4

COLL.: Mrs. E. Lovette West, Bronxville; Mrs. Robert A. Beyers, Dallas

REF.: J. Galt, *The Life, Studies, and Works of Benjamin West . . .*, London, 1820, p. 221.

GIFT: Bernice West Beyers, 1963

63.29.2

Fénélon's moralistic novel, *Les aventures de Télémaque, fils d'Ulysse*, published in 1699, provides the episode West depicts. In searching for Ulysses, Telemachus, accompanied by Minerva in the guise of Mentor, is shipwrecked off Calypso's island. Ulysses has already left, and Calypso, inconsolable over his departure, tries to hold Telemachus, tempting him with the promise of immortality.



Telemachus and Calypso

63.29.2

# John Singleton Copley

(1738-1815)

John Singleton Copley, born in Boston, received his first introduction to mezzotints and portraits when, in 1748, after his father's death, his mother married Peter Pelham, the English engraver. Copley inherited Pelham's workshop and tools at his step-father's death in 1751 and soon began experimenting in the art of engraving. The earliest extant portrait by Copley is a mezzotint of the Reverend William Welsted, made in 1753 by altering a plate of Peter Pelham's found in the studio. His early portraits show a strong reliance on such mezzotints and on the paintings of John Greenwood and Robert Feke. Copley also knew of Smibert's collection of copies of old masters, although this collection seems to have had more influence on his dreams to study in Europe than on his actual portrait style.

Joseph Blackburn, the English portraitist, visited Boston from 1755 to 1762, and his influence gave Copley the finishing touches for grand portraits in the English style. In 1765 Copley sent *BOY WITH A SQUIRREL*, the portrait of his half-brother, Henry Pelham, to the Society of Artists Exhibition in London, and enthusiastic praise from Joshua Reynolds and Benjamin West made him eager to go to England; only his financial success in the colonies made him postpone the decision to move.

In 1769 he married the daughter of a wealthy Boston merchant who later suffered a financial setback when his consignment of tea was thrown into the harbor during the Boston Tea Party. Despite Copley's desire to remain neutral in the increasing hostilities between the colonies and England, his family and business connections forced him to side with the loyalists, and he finally sailed to England without his family in 1774. They joined him in London in 1775.

Copley never returned to America. A trip to France and Italy in 1774 and 1775, before he settled in London, gave him the opportunity to copy paintings in European galleries. Supporting his family by painting portraits, Copley now began working on the great history paintings he had dreamed of. In 1783 he became a Member of the Royal Academy. He died in London in 1815.

COLONEL JACOB FOWLE c. 1763

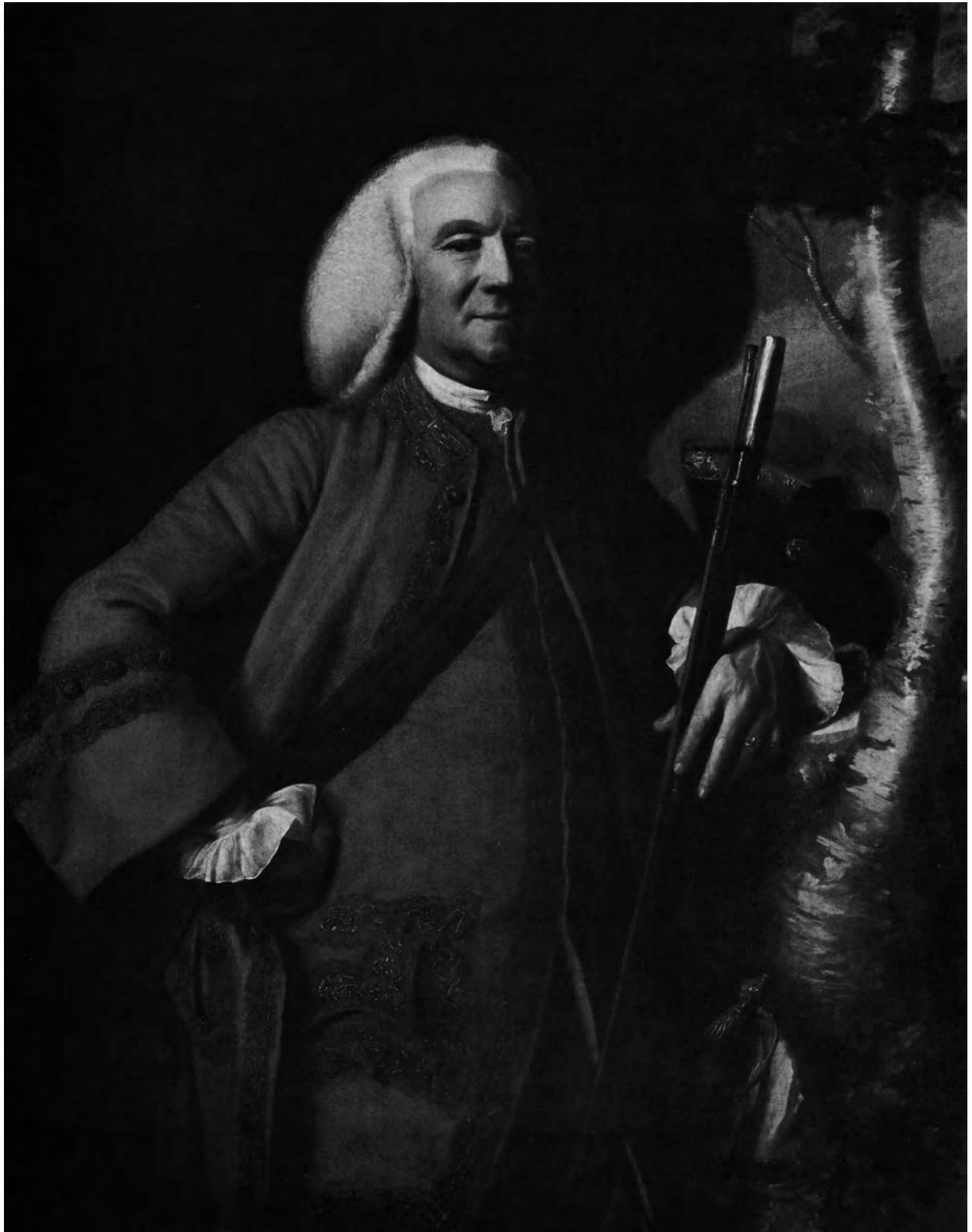
50 x 40-1/2

COLL.: William Fowle, Alexandria; Miss Mary H. Daingerfield, Alexandria—direct descendants of the sitter

REF.: B.N. Parker and A.B. Wheeler, *John Singleton Copley, American Portraits*, Museum of Fine Arts, 1938, pp. 73-4, ill.; *American Processional, 1492-1900*, C.G.A., 1950, No. 35, pp. 55 and 235, ill.

GIFT: Mary H. Daingerfield in memory of Francis Lee Daingerfield, 1937 37.3

Jacob Fowle (or Fowler) is presumably the son of Jacob Fowle and Susanna Nick, whose birthdate is recorded in the Marblehead records of 1704. He was still living in 1765 when his son's name is recorded as Jacob Fowler, Jr. (born 1741) in the marriage registry of Marblehead. Because of the profusion of Jacobs in the Fowle genealogy, it is difficult to sort out biographical details, but it is likely that our Jacob Fowle, as one of Marblehead's leading merchants, served on a committee in 1755 to protest British excise duties and, as a Colonel, commanded a militia regiment in 1773. It is not clear whether an obituary of 1778 refers to father or to son, but it is evident that both were dead by that date.



Colonel Jacob Fowle

37.3

# James Peale

(1749-1831)



Portrait of a Gentleman 51.24



Portrait of a Lady 51.25

James Peale, the youngest brother of Charles Willson Peale, was born in Chestertown, Maryland, and lived during the early part of his life in Annapolis. The first half of his career as a portrait and still-life painter was closely connected with that of his brother. Not only did he learn the arts of watercolor and oil painting from Charles Willson Peale, but, from 1779 to 1786, he assisted his brother in Philadelphia, both in painting and in work at the elder brother's museum.

In 1782 he married Mary Claypoole, the daughter of the artist James Claypoole of Philadelphia. Four years later the two Peale brothers divided their business, and James was to become a specialist in miniatures. He continued, however, to paint full-size portraits and worked also on historical subjects and landscapes. At least five of his seven children, including James Jr. and Sarah Miriam, also became painters.

In 1818, James Peale's eyes began to fail, possibly because of the strain of painting miniatures. He continued to work, however, living in Philadelphia until his death in 1831.

## MRS. JOHN P. VAN NESS (MARCIA BURNS) 1797

2-3/4 x 2-1/2, watercolor on ivory

SIGNED: *JP/1797*

COLL.: Mrs. Philip Hinkle, Cincinnati, Ohio

REF.: T. Bolton, *Early American Portrait Painters in Miniature*, 1921, p. 126, No. 32

GIFT: Mrs. Philip Hinkle, 1897

97.8

## A.T. KERR, ESQ., 1798

3 x 2-1/2, watercolor on ivory

SIGNED: *JP/1798*

COLL.: Sarah A. Hagner, Washington

BEQUEST: Sarah A. Hagner, 1898

98.4

## PORTRAIT OF A GENTLEMAN 1817

35-3/4 x 27-3/4

SIGNED, l.t.: *Ja<sup>s</sup> Peale/1817*

COLL.: descendants of sitter to Mrs. Robert Frazer, 1895; Margaret Frazer, Washington

REF.: *C.G.A. Bull.*, Vol. 5, No. 3 (June 1952), p. 22

PURCHASE: Gallery Fund, 1951

51.24

Companion piece to the following work

## PORTRAIT OF A LADY c. 1817

35-3/4 x 28-1/8

COLL.: descendants of sitter to Mrs. Robert Frazer, 1895; Margaret Frazer, Washington

REF.: *C.G.A. Bull.*, Vol. 5, No. 3 (June 1952), p. 22

PURCHASE: Gallery Fund, 1951

51.25

Companion piece to the preceding portrait



Fruit

51.21

FRUIT c. 1820

17-1/8 x 27

REF.: *C.G.A. Bull.*, Vol. 5, No. 3 (June 1952), p. 5, ill.; *Masterpieces of The C.G.A.*, 1959, p. 41, ill.

PURCHASE: William A. Clark Fund, 1951

51.21

James Peale painted several versions of this still-life subject. They vary in slight detail—in number of vine tendrils and in the treatment of soft spots on the apples and pears—but are essentially similar in general composition.

Ralph Earl was born in Worcester County, Massachusetts. Nothing is known of his early training as a portrait and landscape painter. In 1775, a year after his marriage to Sarah Gates, Earl opened a studio in New Haven, Connecticut. His sketches of Lexington and Concord in that year formed the basis for four historical paintings of the Revolutionary War which were engraved by Amos Doolittle of New Haven. In 1778 Earl left for England, abandoning his American wife. There he received some training from Benjamin West. His loyalist sympathies and his success as a portrait painter kept him in England until 1785. He exhibited at the Royal Academy and painted in the County of Norfolk as well as in London. During that period he remarried. In 1785 Earl and his English wife returned to western Connecticut, where he completed a large number of portraits. He also painted landscapes of New York City and of various locations in New England. His portrait style seems to have inspired a number of followers in the Connecticut area. Earl died in Bolton, Connecticut, in 1801.

## Ralph Earl

(1751-1801)

TIMOTHY GAY c. 1800

24-1/2 x 19-1/2

COLL.: descendants of the sitter to granddaughter, Mrs. H. B. Williams, Dorchester, Mass., 1907; Mr. and Mrs. Francis Sydney Smithers

BEQUEST: Mabel Stevens Smithers, 1952, The Francis Sydney Smithers Memorial 52.8

Timothy Gay was born in 1795, son of Timothy and Jane Henry Gay of Boston. Little is known of his life beyond the fact that he married Mary Smith of Roxbury, Massachusetts, in 1822 and that he inherited this portrait on his mother's death in 1824.

## Gilbert Stuart

(1755-1828)

Gilbert Stuart, the prolific portrait painter whose portraits of George Washington alone number almost one hundred, was born in 1755 of humble parents in North Kingstown, Rhode Island, and reared in Newport. As a youth, he was noticed by the Scottish painter, Cosmo Alexander, who undertook his training in Newport and in Edinburgh. On Alexander's sudden death, Stuart came home from Scotland, but managed to return to London in 1775 where he entered the studio of Benjamin West in 1777. By 1782 he had his own studio and enjoyed considerable success, but his extravagance and financial carelessness forced him and his family to leave London in 1787. The next five years were spent in Ireland. The same financial pattern made his departure necessary, and he returned to the United States in 1792. Here he painted in New York (1793-94), Philadelphia and Germantown (1794-1803). Washington (1803-05) and eventually in Boston, where he died in 1828. His American years were most successful, with commissions coming from the political and social elite of the country. He was generous with help and advice to younger artists and exerted a strong influence on the development of American portrait painting in the early nineteenth century.

GEORGE WASHINGTON

29-1/4 x 24

COLL.: Colonel John Tayloe, Mount Airy; Mr. and Mrs. Benjamin Ogle Tayloe

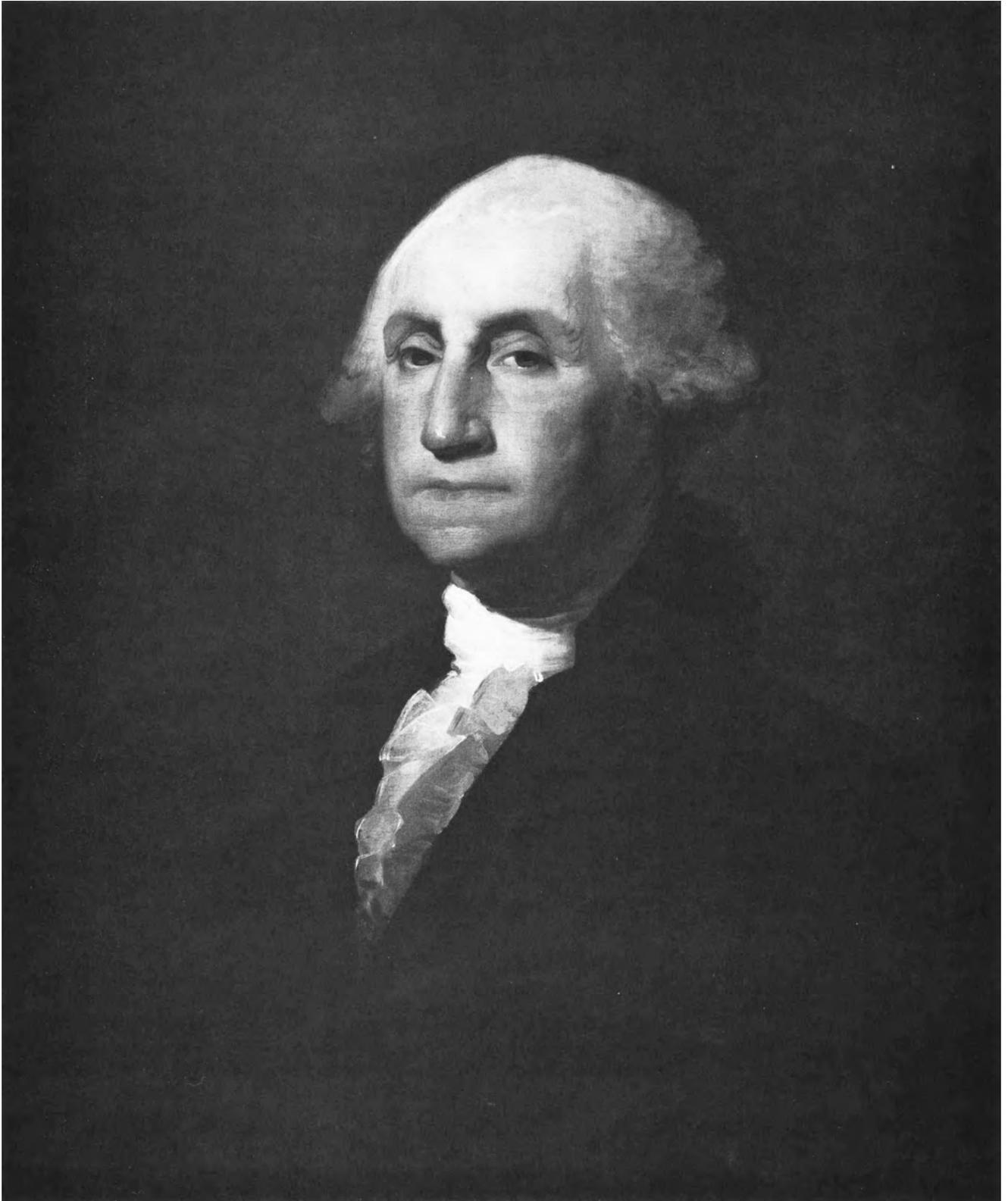
REF.: M. Fielding, *Gilbert Stuart's Portraits of George Washington*, 1923, No. 46, p. 167

BEQUEST: Mrs. Benjamin Ogle Tayloe, 1902

02.3

Armed with introductions from The Honorable John Jay, Gilbert Stuart went to Philadelphia while Congress was in session there in 1794/1795 to fulfill a long-standing ambition to paint the portrait of George Washington. The President agreed to sit, and, during the next two years, Stuart painted three portraits of Washington from life. These are generally classed as follows: (1) The Vaughan type, showing the right side of the face, painted in 1795; (2) The Lansdowne type, full-length, painted in 1796; (3) The Athenaeum head, in 1796. This portrait and its companion of Martha Washington were painted in Stuart's Germantown studio and were bought after Stuart's death by a group of gentlemen who presented them to the Boston Athenaeum—hence the name. The paintings are on loan in the Museum of Fine Arts, Boston.

Stuart made countless copies of these portraits. Our GEORGE WASHINGTON is one of the Athenaeum type. According to Mantle Fielding, this particular portrait "was brought by Gilbert Stuart from Philadelphia in 1803 when he came to Washington, D.C., to paint the portrait of Thomas Jefferson. He sold the painting to Colonel John Tayloe of Mount Airy . . ."



George Washington

02.3



George Washington 26.172

GEORGE WASHINGTON

29-7/8 x 24-1/2

COLL.: Miss Mary Ellen Ford and Charles Henry Hart; Senator William A. Clark, New York

REF.: M. Fielding, *Gilbert Stuart's Portraits of George Washington*, 1923, No. 100, p. 221

BEQUEST: William A. Clark, 1926

26.172

This Athenacum type portrait varies little from the preceding one. Washington wears a lace jabot rather than the ruffled linen, and the hair has been painted more freely.

SAMUEL MILES c. 1800

29-1/4 x 23-1/4

COLL.: Miss Elizabeth F. McKean

REF.: M. Fielding, "List of Portraits not mentioned in Mason's Life of Stuart," *Pennsylvania Magazine of History and Biography*, July 1914, p. 328, No. 91; L. Park, *Gilbert Stuart, an Illustrated Descriptive List of His Works*, 1926, Vol. 2, pp. 525-6, No. 551; Vol. 4, p. 331, No. 551, ill.

GIFT: Elizabeth F. McKean, 1909

09.14

Samuel Miles (1740-1805) was born in Montgomery County, Pennsylvania. He served in the French and Indian War and later settled in Philadelphia as a wine merchant, becoming a large landholder in Chester County where he founded the town of Milesburg. He was a member of the Assembly from 1772-1776 and was appointed Brigadier General of the Pennsylvania forces in 1776, after he had been taken prisoner at the battle of Long Island. He was exchanged in 1778 and became successively Judge of the High Court of Errors and Appeals, member of the City Council of Philadelphia, Alderman and Mayor.



Chief Justice Edward Shippen of Pennsylvania 74.8

CHIEF JUSTICE EDWARD SHIPPEN OF PENNSYLVANIA 1803

29-1/4 x 24

COLL.: Miss Bird, granddaughter of Judge Shippen; Mrs. Julian IZARD Pringle, Georgetown, South Carolina, great-granddaughter

REF.: G.C. Mason, *The Life and Works of Gilbert Stuart*, 1879, p. 255; *Life in America*, Metropolitan Museum of Art, New York, 1939, p. 40, No. 56, ill.

PURCHASE: Gallery Fund, 1874

74.8

Edward Shippen, son of Edward Shippen, who had come to America from England in 1700, and Sarah Plumley of Philadelphia, was born on February 16, 1729. He studied law in London, as well as in Philadelphia, and became Judge of the Vice-Admiralty as early as 1752 and subsequently President of the Court of Common Pleas. He was appointed Chief Justice of Pennsylvania in 1799, serving in this office until his death in 1806. His third daughter, Margaret Shippen, was the second wife of Benedict Arnold. Stuart painted this portrait during his residence in Philadelphia.

## Joseph Wright

(1756-1793)

Joseph Wright, only son of Joseph and Patience Lovell Wright, was born in Bordentown, New Jersey, in 1756. After his father's death in 1769, his mother, a wax modeller of renown, moved to New York and opened a waxworks museum. She left for England in 1772 and was joined there later by her children. In London Wright learned modelling from his mother and studied painting with Benjamin West and with John Hoppner who had married his sister Phebe. His paintings were shown in

the Royal Academy in 1780 and in 1782. After a brief stay in Paris in the winter of 1782, Wright returned to America, working in Philadelphia from 1783 to 1786. It was during this period that he painted George Washington's portrait at the General's headquarters at Rocky Hill, near Princeton, New Jersey. From 1786 to 1790 Wright lived in New York City, but returned to Philadelphia in the latter year, where he died during the yellow fever epidemic of 1793.

**BENJAMIN FRANKLIN 1782**

31 x 25

INSCRIBED ON BACK (BEFORE RELINING): "This picture of Dr. Franklin was painted at Paris in 1782, & was presented by him to Mr. Wm. Hodgson, of Colman Street, as a token of his Regard and Friendship."

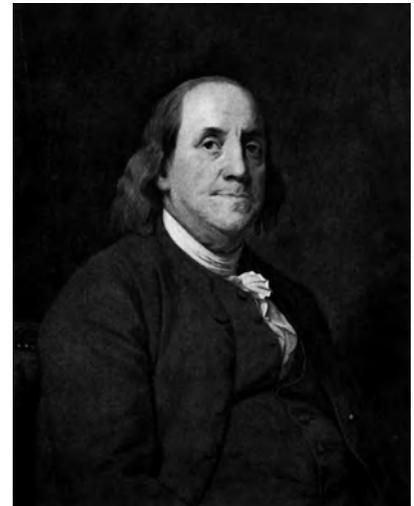
COLL.: William Hodgson, London, d. 1851; Graves, print seller, London, who through Henry Stevens, London, sold to William Wilson Corcoran

REF.: C.C. Sellers, *Benjamin Franklin in Portraiture*, 1962, pp. 152-158, 418-420, No. 4, ill.

PURCHASE: Gallery Fund, 1885

85.5

In 1782, Joseph Wright, recently arrived in Paris, was commissioned to paint Franklin's portrait by Richard Oswald who was a British representative negotiating the Peace Treaty with the United States. Handicapped by Franklin's dislike of tedious sittings, Wright was referred to a 1778 pastel by Duplessis. The result is a more vigorously realistic portrait, undoubtedly due to Wright's close familiarity with Franklin, gained through letters from Benjamin West and acquaintances of his mother, Patience Wright. The Corcoran's version, the fourth painted by Wright, was owned originally by Franklin's friend and financial advisor, William Hodgson of London.



Benjamin Franklin

85.5

John Trumbull was born in Lebanon, Connecticut. His father, Governor of the state during and after the Revolutionary War, sent him to Harvard University and, when he graduated in 1773, strongly disapproved the young man's decision to become a painter. Trumbull's plans were postponed by the Revolution, during which he served briefly as an aide to General Washington. He resigned his commission before the fighting ended and left the country to study in Benjamin West's studio in London. Upon arrival in England he was incarcerated for eight months as a spy. When he was released, Trumbull returned to America, only to retrace his steps to West's studio in 1784. It was during this time that he decided to paint a series of scenes of the Revolution. This project, which was greatly encouraged by Benjamin West and Thomas Jefferson, kept him in London until 1789, working on studies for the paintings. After several years in America as secretary to John Jay, Trumbull returned to London with Jay in 1794, and remained there for ten years as a commissioner of the Jay Treaty. He continued work on his project of Revolutionary War scenes and lived both in New York (1804-1808) and London (1808-1816) until his appointment as Director of the American Academy of Art in 1816. He held this position until 1837, securing a number of commissions for historical paintings, including eight large works for the Rotunda of the Capitol in Washington. During his last years he was supported by a pension from Yale University, given in exchange for his collection of paintings. Trumbull died in New York City in 1843.

**John Trumbull**

(1756-1843)



Mrs. Jonathan Mayhew Wainwright  
(Amelia Maria Phelps)

55.22

MRS. JONATHAN MAYHEW WAINWRIGHT (AMELIA MARIA PHELPS) 1822  
30 x 24

COLL.: The Wainwright Family

REF.: T. Sizer, "Colonel John Trumbull's Works: A Final Report," *The Art Bulletin*, Vol. XXXVIII, No. 2 (June 1956), pp. 113-117

PURCHASE: Gallery Fund and gift of Ruth Wainwright Wallace, 1955 55.22

The sitter was the wife of Jonathan M. Wainwright, the first Bishop of New York. His portrait, a companion piece to this painting, was also painted by Trumbull in 1822 and is in the New Britain Museum of American Art.

## Unidentified Painter

(c. 1810)

JOHN ARTIS WILLSON c. 1810

27-7/8 x 22

PAPER TAPED TO STRETCHER, U.T.: *John Artis Willson/Brother of G. Grandmother Burche*

COLL.: Dr. Franklin Burche Pedrick, descendant

BEQUEST: Dr. Franklin Burche Pedrick, 1951 51.30

Russell Quandt, Conservator of the Corcoran, has found that the tacks used in attaching the canvas of this painting to its stretcher are similar to those found on a painting now in the collection at Williamsburg dated to 1815. This fact, combined with details of the costume, point to a date of c. 1810. The work is characteristic of a better than average limner of the period, but no definite attribution can be made at this time. John Artis Willson may have lived in Marblehead, Massachusetts—his portrait came to the Corcoran with a group of family paintings from that area.

## Christian Gullager

(1759-1826)



Samuel Barton

49.63

Christian Gullager was born in Copenhagen, Denmark, where he studied at the Royal Academy. He won an award for his work, entitling him to three years' study in a foreign school. Gullager went to Paris, and studied there with Jacques Louis David. He then spent some time in St. Thomas, West Indies, and emigrated to America around 1784. In 1789 he was living in Boston, and at that time he painted from life a portrait of George Washington. Gullager lived in Boston with his American wife until 1797, when he moved to New York. He worked there for a few months as a theatrical designer and, in 1798, settled in Philadelphia. In 1806 he left his family to seek work in New York, and is recorded as being in Charleston, South Carolina, in 1807. There is no further record of his travels or career as a portrait painter until he returned to Philadelphia shortly before his death in 1826.

SAMUEL BARTON 1795

23-3/4 x 18-5/8

COLL.: the Barton Family; Mrs. Harold A. Sturges, niece of J. Webb Barton

REF.: L. Dresser, "Christian Gullager, An Introduction to His Life and Some Representative Examples of His Work," *Art in America*, Vol. 37, No. 3 (July 1949), p. 123

PURCHASE: Gallery Fund, 1949 49.63

Samuel Barton was born in Salem, Massachusetts, in 1767 and died, unmarried, at the age of 28. The young man's estate included a large wardrobe consisting of, among other items, "20 pr Silk stockings . . . 18 white Linnen Shirts . . . 17 waste coats . . . 25 muslin crevats." This portrait is mentioned in a manuscript dated 1845, written by the husband of Samuel Barton's niece and preserved at the Essex Institute, Salem: "There is a portrait of him in the family, taken while sick, also a miniature, and by these we see he was a man of delicate constitution, but elegant personal appearance; his activity and vivacity of character is well exhibited in the sprightliness of countenance of these paintings."

Edward Savage, portrait and historical painter and engraver, was born in 1761 in Princeton, Massachusetts. He began his career in Boston in about 1785. In 1789 he received a commission from Harvard University for a portrait of George Washington, who was then in New York. Savage remained in New York painting portraits of the members of Washington's family until 1791, when he went to England, leaving unfinished an engraving of the Washington family. After two years in London, he returned to Massachusetts, married and moved in 1795 to Philadelphia, and for the next six years worked there as an engraver and portrait painter. He was also proprietor of The Columbian Gallery, where he exhibited and sold engravings and paintings. He was aided by John Wesley Jarvis (1780-1840), his apprentice, and by David Edwin (1776-1841), an English engraver who joined Savage's workshop in 1798. At this time the 1790 engraving of the Washington family was finally finished, becoming one of Savage's better known works, although it was probably completed by Edwin. In 1798 Savage moved his business to Burlington, New Jersey, because of a yellow fever epidemic in Philadelphia, and three years later he settled in New York, accompanied by Jarvis and Edwin. In 1801, Jarvis finished his apprenticeship and Edwin returned to Philadelphia. It was at this time that Savage stopped publishing engravings. Savage took on other apprentices, including Charles Bird King (1785-1862), re-opened his Columbian Gallery in New York and was active there until 1811, when he moved his gallery of paintings, engravings and curios to Boston. He died in Princeton, Massachusetts in 1817.

## Edward Savage

(1761-1817)

### JOHN HANCOCK AND HIS WIFE

90-7/8 x 59-3/8

COLL.: descendants of the sitters; Woodbury Blair, the great grand-nephew of Dorothy Quincy Hancock

REF.: R.S. Gottesman, "New York's First Major Art Show," *The New-York Historical Society Quarterly*, Vol. XLIII, No. 3 (July 1959), p. 300, No. 49, ill.

BEQUEST: Woodbury Blair, 1948

48.8

John Hancock (1737-1793) was born in what is now Quincy, Massachusetts. After graduating from Harvard in 1754 he entered his uncle's mercantile business and, on the death of the uncle in 1764, inherited a vast fortune and prosperous business. President of the Continental Congress, first signer of the Declaration of Independence and first Governor of the Commonwealth of Massachusetts, he had shared with Samuel Adams the leadership of the Whigs in all the measures leading up to the American Revolution. He married Dorothy Quincy (1748-1830) in Boston in 1775.

This portrait was included in the first ambitious art exhibition organized by Edward Savage in 1802 at The Columbian Gallery in New York. It hung for many years in the old Governor Wentworth House near Portsmouth, New Hampshire.



John Hancock and His Wife

48.8

CHARLOTTE MARSTELLER c. 1800  
29-3/4 x 24-1/4  
COLL.: Mrs. W.B. Laws, Calverton, Virginia  
REF.: *C.G.A. Bull.*, Vol. 9, No. 1 (June 1957), p. 4, ill.  
PURCHASE: Gallery Fund, 1956

56.32

This subject has been identified as Charlotte Marsteller, granddaughter of Colonel Philip Marsteller, Aide-de-Camp to General Washington. She stands on the grounds of a Virginia plantation, possibly "Arrelton" in Prince William County between Greenwich and Nokesville, owned by successive members of her family. Charlotte died in 1871 and is buried at the Greenwich Presbyterian Church.

William Jennys was a portrait painter active in and near New Milford, Connecticut in the mid 1790's. He is listed as living in New York in 1797 and 1798. After 1800 he worked his way up the Connecticut River valley into Massachusetts and Vermont and then traveled eastward toward Portsmouth, New Hampshire. Nothing more is known of his life. He may be the son or younger brother of Richard Jennys, who lived in Boston in 1766, appeared in Charleston and Savannah between 1783 and 1791, and was working in and near New Milford, Connecticut, until 1799. Portraits originally attributed to a J. William Jennys through a misreading of the signature have now been included in the *oeuvre* of William Jennys.

WOMAN WITH A FAN c. 1800  
30-1/8 x 25  
COLL.: Mrs. A.G. Thayer, Brookline  
REF.: E.B. Swenson, "Two Early American Portraits," *C.G.A. Bull.*, Vol. 1, No. 1 (Oct. 1947), pp. 1 ff., ill.; A.K.D. Healy, "The Painter of the Painter Portraits," *The Middlebury College Newsletter*, Vol. XXIII, No. 3 (April 1948), pp. 8 ff., ill.; W.L. Warren, "The Jennys Portraits," *Connecticut Historical Society Bulletin*, Vol. 20, No. 4 (Oct. 1955), pp. 112 ff. and "A Checklist of Jennys Portraits," *ibid.*, Vol. 21, No. 2 (April 1956), p. 64  
PURCHASE: Anna E. Clark Fund, 1947

47.12

Born in Maryland in 1767, Charles Peale Polk moved into the home of his uncle, Charles Willson Peale, in Philadelphia when his father died in 1777. His uncle gave him lessons in painting, and by 1785 Polk was advertising as a portrait painter in Baltimore. He spent more than twenty-five years as an artist working in and between Baltimore and Philadelphia. When he was unable to obtain portrait commissions, he hired out as a house, ship and sign painter, according to advertisements placed in Philadelphia in 1787. In 1790 he sought permission from George Washington for sittings, but no portrait from life by Polk is known, and it is possible the request was not granted. He painted portraits of Franklin and Jefferson and made his living selling replicas of these and copies of his uncle's portraits of Washington when no portrait commissions were available. In 1793 he opened a drawing school in Baltimore. This project failed, and by 1818 he had given up painting to become a government clerk in Washington, D.C.

## Unidentified Painter

(c. 1800)



Charlotte Marsteller

56.32

## William Jennys

(active c. 1795-1810)



Woman with a Fan

47.12

## Charles Peale Polk

(1767-1822)



Thomas Corcoran 47.14

**THOMAS CORCORAN**

36-1/4 x 26-1/2

COLL.: descendants of the sitter to Mrs. Robert Henry Dunlap

REF.: *C.G.A. Seventy-seventh Annual Report*, 1947-1948, p. 8

GIFT: Katharine Wood Dunlap, 1947

47.14

Thomas Corcoran was born in Limerick, Ireland, in 1754. He came to Baltimore in 1783 where he entered business with his uncle, William Wilson. Soon after his marriage to Hannah Lemmon of Baltimore County in 1788, he settled in Georgetown where he held several offices, including those of Postmaster and Mayor. He died in 1830.

**MRS. THOMAS CORCORAN (HANNAH LEMMON)**

36-5/8 x 26-1/2

COLL.: descendants of the sitter to Arthur Hellen

REF.: *C.G.A. Seventy-seventh Annual Report*, 1947-1948, p. 8

GIFT: Arthur Hellen, 1947

47.15

The sitter was the mother of William Wilson Corcoran, the Founder of the Gallery.

**DAVID HUNTER c. 1800**

27 x 23

COLL.: Miss Frances Washington Weeks and Miss Nancy Hunter Weeks, direct descendants of the sitter

GIFT: Miss Frances Washington Weeks and Miss Nancy Hunter Weeks, 1960 60.21.1

David Hunter (1795-1813), youngest son of Colonel Moses Hunter and Anne Stephen Dandridge, was killed in the War of 1812. An obituary in the *Enquirer*, Richmond, reported his death thus: "Departed this life on the 11th November 1813 Lt. David Hunter of the 12th U.S. Regiment. This young gentleman, who had not attained his 19th year, fell on the field of Kesler [?], near Williamsburg in Upper Canada to the hard fought action of the 11th ult. He was the youngest son of the late Col. Moses Hunter of Berkeley [Virginia], and grandson of General Adam Stephen deceased. Born to an ample fortune, the noble ardor of youthful patriotism alone impelled him to follow the standard of his country in the present interesting conflict. He left his native state on the 10th of September last, reached Sackets Harbor on the 30th of October, and in a few days afterwards fell gloriously in the service of his country . . ."

**MOSES T. HUNTER c. 1800**

27 x 23

COLL.: Miss Frances Washington Weeks and Miss Nancy Hunter Weeks, direct descendants of the sitter

REF.: *C.G.A. Bull.*, Vol. II, No. 3 (May 1961), pp. 4-5, ill.

GIFT: Miss Frances Washington Weeks and Miss Nancy Hunter Weeks, 1960 60.21.2

Moses T. Hunter, elder son of Colonel Moses Hunter and Anne Stephen Dandridge, was born in Berkeley County, Virginia, Oct. 12, 1791. He married Mary Washington Snicker in 1812 and died in 1829. He is holding Volume 9 of *Rollin's Ant. History*.

**ANNE EVELINA HUNTER c. 1800**

27-1/4 x 23-1/4

COLL.: Miss Frances Washington Weeks and Miss Nancy Hunter Weeks, direct descendants of the sitter

GIFT: Miss Frances Washington Weeks and Miss Nancy Hunter Weeks, 1960 60.21.3

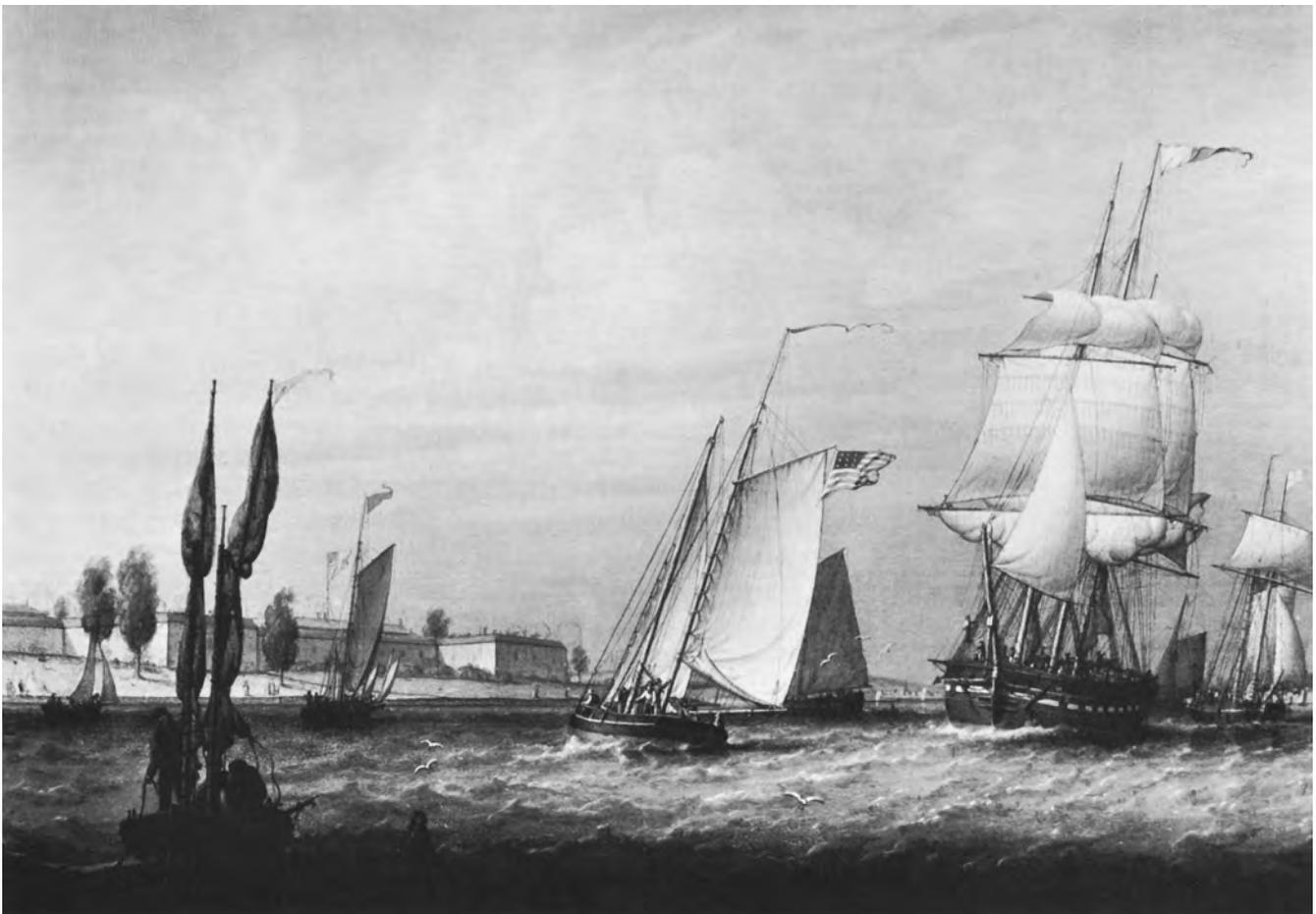
Presumably the eldest of the three children of Colonel Moses Hunter, she married Judge Henry St. George Tucker who was a member of a distinguished Williamsburg family. They lived in Berkeley County, Virginia.



Anne Evelina Hunter 60.21.3

Robert Salmon, the son of Francis Salomon, was born on November 5, 1775 in Whitehaven, England. Little is known of his early training except the fact that he copied the works of Turner, Ibbetson, and the painters of the Norwich School. His earliest dated work representing the English ship *Ann* is dated 1800. He exhibited under the name of Salomon at the Royal Academy in 1802 and at the Liverpool Academy in 1824. He must have changed the spelling of his name shortly before leaving for Boston in August of 1828. In Boston, Salmon painted many views of the harbor and individual portraits of ships, including, notably, the *Constitution*, now in the collection of the Institute of the Charlestown Navy Yard. Among his patrons were Thomas Handasyd Perkins and Messrs. Cabot, Cunningham, Forbes, Pickman, Cushing, and Otis. During his career, Salmon painted some 800 pictures, approximately 300 in Boston during the period 1828 to 1841. After 1840, he dropped from view, presumably returning to England where he died after 1843. A catalogue of his works, a copy after the original by Salmon, is in the Boston Public Library; it lists works painted between 1828 and 1841 with information as to medium and size of each numbered work.

## Robert Salmon (1775-after 1843)



Boston Harbor

55.14

#### HARBOR SCENE 1842

16-1/4 x 24-1/4; panel

INSCRIBED ON BACK OF PANEL: 39/ R.S.M.T./ 1841 [obscured]/ 1842

REF.: *C.G.A. Bull.*, Vol. 8, No. 3 (June 1956), p. 25

PURCHASE: Gallery Fund, 1955

55.15

As the ships fly the Union Jack ensigns, it is thought that the scene is a British harbor; the rough coast depicted suggests the North of England or southern Scotland where it is believed Salmon was born and where he lived after he left Boston sometime after 1840. The painting was probably painted in 1841 and finished in 1842. The inscription R.S.M.T. is a mystery, although it seems likely that the first two initials, R.S., are the artist's.

#### BOSTON HARBOR 1843

16-1/4 x 24-1/4; panel

INSCRIBED ON BACK OF PANEL: R.S.A.T. / by R. Salmon [obscured]/ 1843 / 1837 [crossed out]

REF.: *C.G.A. Bull.*, Vol. 8, No. 3 (June 1956), p. 23, ill.

PURCHASE: Gallery Fund, 1955

55.14

This view includes such Boston landmarks as the old fort and statehouse. Salmon appears to have worked on the scene in 1837 and finished it in 1843. It is the last painting on which Salmon is known to have worked. The meaning of the inscription, "R.S.A.T." is a mystery, although it is likely that the first two initials, R.S., are the artist's.

## John Vanderlyn

(1775-1852)



President Zachary Taylor

77.8

John Vanderlyn, born in Kingston, New York, received his first lessons in drawing from Archibald Robinson. Vanderlyn's career was closely linked with that of his patron, Aaron Burr, who sponsored a brief period of study under Gilbert Stuart and a trip to Paris in 1796. Except for a return visit to New York from 1801 to 1803, Vanderlyn remained abroad until 1815. The dramatic peak of his career in Europe was marked in 1808 by the award of a Gold Medal from Napoleon for his *MARIUS AMID THE RUINS OF CARTHAGE*. His position as protégé of the Vice President had seemed to guarantee a successful career, but Burr's duel with Alexander Hamilton and his ultimate disgrace destroyed Vanderlyn's opportunities for political commissions. Furthermore, during his successful but prolonged stay in Rome and Paris, Vanderlyn had lost contact with other potential patrons in America. By the time he returned in 1815, he had been outdistanced by artists of equal merit and training. Finally, in 1837, Congress awarded him the commission for one of the historical paintings for the Rotunda of the Capitol. Vanderlyn returned to Paris to carry out the commission. When it was finished eight years later, the work was criticized and ridiculed by his contemporaries. Frustrated and bitter, he spent his last years in poverty and died penniless in his native town.

PRESIDENT ZACHARY TAYLOR c. 1850

30 x 25-1/4

COLL.: Clark Mills, Washington

REF.: *The Work of John Vanderlyn (1776-1852)*, The Senate House Museum, Kingston, New York, 1938, p. 10, No. 9; *Makers of History in Washington, 1800-1950*, National Gallery of Art, Washington, 1950, No. 41, p. 56, ill.

PURCHASE: Gallery Fund, 1877

77.8

According to a note in the *ms Register* of the Corcoran, "This was among the last portraits painted by Vanderlyn and was executed from life soon after President Taylor was inaugurated. To relieve the veteran artist's poverty, it was raffled for \$350 and was won by Clark Mills, sculptor." It is thought that Vanderlyn painted this version after his full-length portrait of President Taylor now hanging in City Hall, New York, for which the President sat in 1850, shortly before he died of typhus in July of that year.

Edward Greene Malbone, America's best-known miniature painter, was a self-taught artist who left his home in Newport, Rhode Island, at the age of seventeen to establish himself in Providence. After two years there, he went to Boston to seek patronage and commissions. Between 1798 and 1800 he traveled southward to Charleston and Savannah, including Philadelphia in his journeys. In 1801 Malbone and his close friend Washington Allston set out from Charleston for England. Allston stayed in London for two years and then went on to Italy. Malbone, however, returned in November of 1801 to Charleston, having spent six months visiting studios, galleries and artists in London. During the next four years he traveled along the Eastern seaboard, working mainly in the northern cities of Boston, New York, Providence and Philadelphia. In 1806 he returned to Charleston, where he became severely ill. Neither retirement to Newport nor a trip to Jamaica cured him, and he died in Charleston in May 1807 on his way home to Rhode Island from the West Indies.

PORTRAIT OF THE ARTIST c. 1798

27-3/4 x 22-1/2

COLL.: Mrs. Henrietta Whitehorne, Newport, R.I.; General Henry Brewerton; George Douglas Brewerton

REF.: R. P. Tolman, *The Life Works of Edward Greene Malbone*, The New-York Historical Society, 1958, No. 261, pp. 206 f., ill.

PURCHASE: Gallery Fund, 1883

83.8

This is the only completed contemporary portrait of Malbone and was used for the Gimbred engraving which was published as the frontispiece of the September 1815 issue of the *Analectic Magazine*. Malbone's sister, Henrietta Whitehorne, received it from his estate, and the portrait remained in the family until it was purchased from Mrs. Whitehorne's great-nephew.

Rembrandt Peale, the son of Charles Willson Peale, was born on February 22, 1778. His famous father was the boy's earliest teacher. He painted his first portrait at the age of thirteen, and four years later George Washington, at the request of Charles Willson Peale, agreed to

## Edward Greene Malbone

(1777-1807)



Portrait of the Artist

83.8

## Rembrandt Peale

(1778-1860)

sit for the young artist. This portrait proved to be Peale's source of inspiration and fame in later years, as he was able to capitalize on the fact that he was the sole living artist who had painted George Washington from life.

Rembrandt Peale's restlessness and scientific curiosity caused him to try his hand at many aspects of the arts. While in England in 1802-1803 exhibiting a mastodon skeleton from his father's Philadelphia museum, he studied at the Royal Academy with Benjamin West. He returned to Philadelphia to open his own studio and in 1805 helped to found the Pennsylvania Academy of the Fine Arts. He was in Europe again in 1808 and 1809-10, painting portraits of illustrious men for his father's gallery and studying the historical and classical school of painting in Paris. He opened a science and art museum in Baltimore in 1814, but as this had as little success as his earlier gallery in Philadelphia (1811), he abandoned the project to concentrate on historical painting. In 1823-24 he completed his famous so-called "Port Hole" portrait of George Washington, an idealized head based on his early portrait and on existing portraits of Washington as a younger man. He then painted his *Equestrian Portrait* of Washington (see below) which he hoped would hang in the Rotunda of the Capitol. In 1825 he succeeded John Trumbull as President of the American Academy of Fine Arts in New York. In 1828 he again went to Europe; but the later years of his life were devoted for the most part to developing a Washington cult through lectures and writings illustrated with his own paintings. He settled permanently in Philadelphia, where he died in 1860, not long after his "Reminiscences" had been published in *The Crayon*.



Jacques Henri Bernardin de Saint-Pierre 73.14

JACQUES HENRI BERNARDIN DE SAINT-PIERRE 1808

29 x 23-3/4

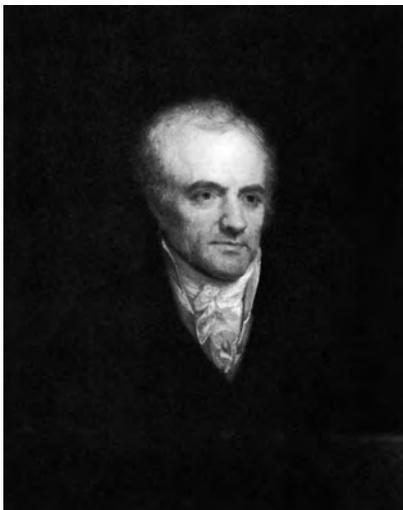
COLL.: Charles Willson Peale Gallery, 1854; George Ord, Philadelphia; George W. Riggs, New York

REF.: R. L. Hawkins, "Bernardin de Saint-Pierre and Peale's Philadelphia Museum . . ." *The Romanic Review*, Vol. XX, No. 1 (Jan. 1929), pp. 1 ff., ill.

GIFT: George W. Riggs, 1873

73.14

Saint-Pierre (1737-1814), a French soldier of fortune, is perhaps best known as the author of *Paul et Virginie*.



Count Charles-Philibert de Lasteyrie du Saillant 69.50

COUNT CHARLES-PHILIBERT DE LASTEYRIE DU SAILLANT c. 1810

29 x 22-7/8

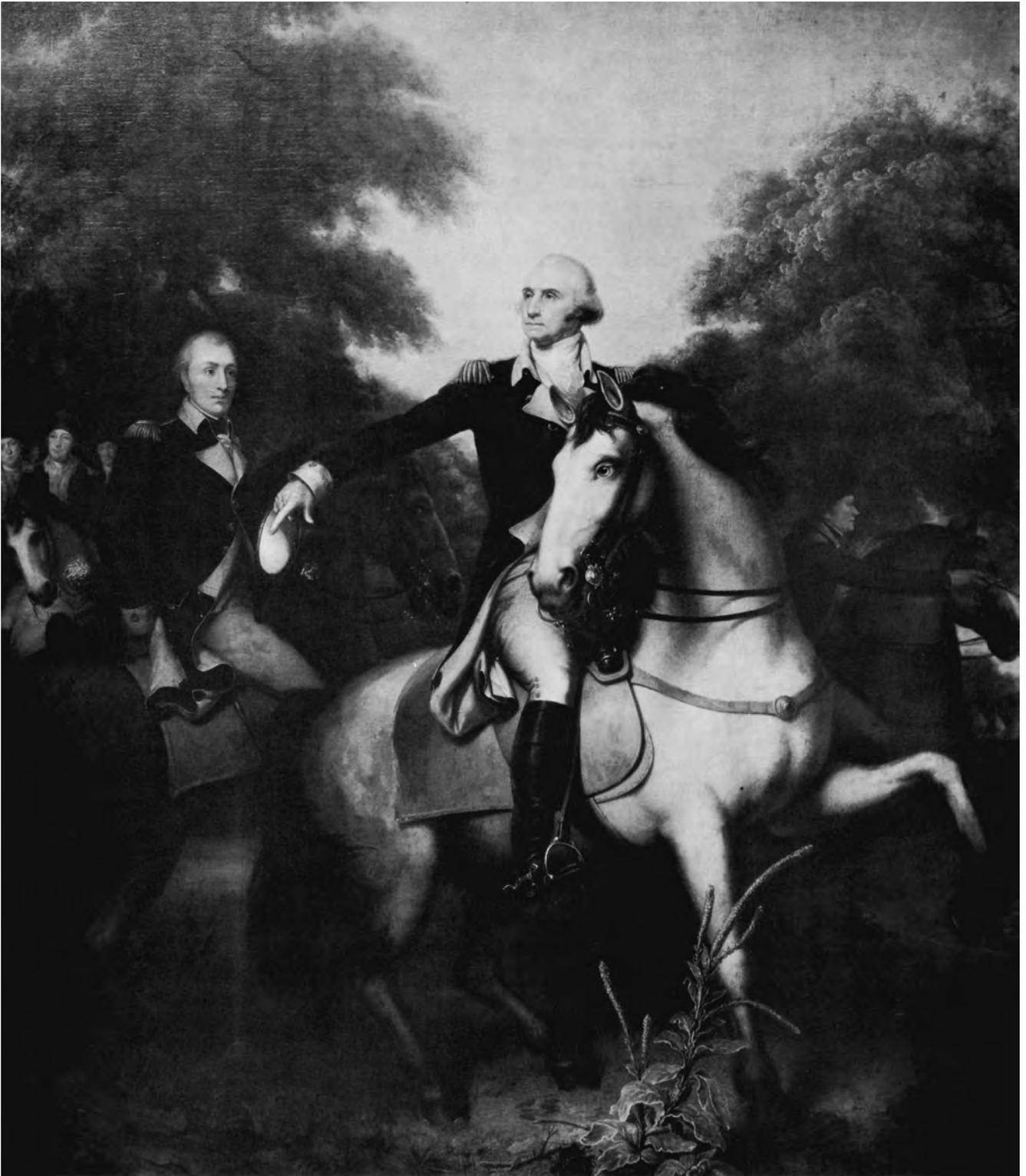
COLL.: Charles Willson Peale Gallery; R.P. [Rembrandt Peale?]; William Wilson Corcoran

REF.: *Auction Catalogue of Oil Paintings from the Charles Willson Peale Gallery*, Oct. 6, 1854, p. 13, No. 238

GIFT: William Wilson Corcoran, 1869

69.50

De Lasteyrie (1759-1849) was a philanthropist, economist, and author with scientific interests. In 1814, he founded the first lithographic establishment in France, not long after the invention of this technique of print-making by Aloys Senefelder in Munich. This portrait hung in the Charles Willson Peale Gallery in Philadelphia.



Washington Before Yorktown

44.1



Lt. Col. Joseph Outen Bogart 57.14

LT. COL. JOSEPH OUTEN BOGART c. 1822 (?)

36 x 28

REF.: *C.G.A. Bull.*, Vol. 9, No. 4 (June 1958), p. 19, ill.; *Masterpieces of The C.G.A.*, 1958, p. 45, ill.

PURCHASE: Anna E. Clark Fund, 1957

57.14

Colonel Bogart (1767-1838) was the organizer of probably the first battery of Horse Artillery formed in this country. He saw service during the War of 1812 when he was in command of the Third Artillery of the New York Volunteer Militia, as he is here shown. He married Mrs. Mary Tice of New York City in 1823.

WASHINGTON BEFORE YORKTOWN 1824/1825

139 x 121

SIGNED, l.l.: *Remt Peale*

COLL.: estate of Rembrandt Peale; Mount Vernon Ladies Association, 1873

REF.: E.B. Johnston, *Original Portraits of Washington*, 1882, pp. 122-125, ill.; J.H. Morgan and M. Fielding, *The Life Portraits of Washington and Their Replicas*, 1931, p. 386; G.A. Eisen, *Portraits of Washington*, 1932, Vol. 2, pp. 419-420

GIFT: The Mount Vernon Ladies Association, 1944

44.1

This painting, known originally as THE EQUESTRIAN PORTRAIT OF GEORGE WASHINGTON, shows Washington accompanied by his staff of general officers (Hamilton, Lafayette, Knox, Lincoln and Rochambeau) before the trenches at Yorktown. He is pictured in the act of rebuking a subordinate for neglect of duty. Peale used his "Port Hole" portrait, executed in 1823/4, as the model for Washington's head. The painting was intended for the Rotunda of the United States Capitol and was exhibited there in 1825, according to the minutes of the Senate for Feb. 18 of that year. Authorization for its purchase at \$4,500 was passed by the Senate; however, the bill did not get through the House.

## Washington Allston (1779-1843)

Washington Allston, the first of the romantic painters in America, was born in Georgetown, South Carolina. At the age of seven he was sent to Newport, Rhode Island, to live with his uncle and attend school. Here he met Edward Malbone, who became his life-long friend. After graduation from Harvard in 1800, Allston returned to South Carolina and obtained reluctant permission from his family to study painting in England. In the spring of 1801 Allston and Malbone arrived in London, and Allston was admitted to the Royal Academy, where he studied with Benjamin West. After a winter in Paris, he left for Italy in 1804. There he spent three creative years, surrounded by an international group of artists and writers, including Samuel Taylor Coleridge, Washington Irving and the sculptors Bertel Thorwaldsen and Antonio Canova.

Allston worked from 1808-1811 in Boston, returning to England in 1811 with his wife, Ann Channing, and his pupil, Samuel F. B. Morse. His wife's death in 1815 and his own ill health made his remaining three years in England difficult ones. He left London in 1818 to spend the last twenty-five years of his life in Boston and Cambridgeport. He regretted his separation from European sources and produced little of significance himself, although his presence in America was a source of inspiration and help to the younger artists of the romantic school. Allston died in 1843. During his last years, he completed his *Lectures on Art and Poems*, which was published posthumously in 1850.

SKETCH OF A POLISH JEW 1817

30-1/4 x 25-1/4

SIGNED on back of canvas: *Wa. Allston px<sup>t</sup>/ London 1817*

COLL.: Thomas Dwight

REF.: *Exhibition of Pictures, Painted by Washington Allston, at Harding's Gallery, School Street, Boston, April 1 to July 10, 1839, No. 29*; E.P. Richardson, *Washington Allston: A Study of the Romantic Artist in America, 1948, pp. 116 and 201, No. 97*

PURCHASE: William A. Clark Fund, 1949

49.3

One of four quick sketches of the heads of Polish Jews which Allston painted in one sitting in London in 1817. He later entitled one ISAAC OF YORK from Sir Walter Scott's *Juanhoe*. That and a second sketch are owned by the Boston Athenaeum while the third is in the Museum of Fine Arts, Boston. All four of the sketches were shown in the exhibition of Allston's work in Chester Harding's Boston studio in 1839.

TIME AFTER SUNSET c. 1819

18 x 25-1/2

COLL.: C.R. Codman and descendants

REF.: *Exhibition of Pictures, Painted by Washington Allston, at Harding's Gallery, School Street, Boston, April 1 to July 10, 1839, No. 18*; E.P. Richardson, *Washington Allston: A Study of the Romantic Artist in America, 1948, p. 206, No. 118*

PURCHASE: William A. Clark Fund, Gallery Fund, and gifts of Orme Wilson, George E. Hamilton, Jr., and R.M. Kauffmann, 1963

63.9

In a letter written by Allston to William Collins, May 18, 1821, he refers to a painting entitled SUNSET as the third picture completed after his return to Boston from London in 1818. It was owned by C.R. Codman in 1827 when it was exhibited in Boston.



Time After Sunset

63.9

# Thomas Birch

(1779-1851)

Thomas Birch was born in Warwickshire, England, the son of William Russell Birch, an engraver and miniature painter. In 1794 he emigrated to America with his father. They settled in Philadelphia, which was to be Thomas Birch's home for the rest of his life. He was trained by his father in painting and engraving, and, in 1799-1800, they collaborated on a set of topographic engravings, *Views of Philadelphia*, which were published under the firm name William Birch and Son. Birch turned seriously to landscape and marine painting after trips to the Delaware capes in the early nineteenth century. He subsequently painted a series of naval battles of the War of 1812 which brought him considerable fame. Birch became an Honorary Member, Professional, of the National Academy of Design in 1833, and exhibited frequently at the Pennsylvania Academy of the Fine Arts, the Boston Athenaeum, the Apollo Association and American Art-Union, the American Academy, etc.

## VIEW OF THE DELAWARE NEAR PHILADELPHIA 1831

40 x 60

SIGNED, ll. (INCISED ON ROCK): *Thos. Birch/1831*

REF.: A.W. Rutledge. *The Pennsylvania Academy of the Fine Arts, 1807-1870*, 1955, p. 27 (exhibition: 1831, p. 15, No. 40); *C.G.A. Bull.*, Vol. 8, No. 3 (June 1956), p. 8, ill.

PURCHASE: Gallery Fund, 1955

55.83



View of the Delaware near Philadelphia

55.83

Born near Newcastle-on-Tyne, England, John Wesley Jarvis emigrated to America as a child with his family in 1785. After living in New York, the Jarvis family moved to Philadelphia. There, at the age of sixteen, Jarvis was apprenticed to Edward Savage to serve as an engraver and general assistant for five years. Savage moved his workshop to New York in 1801, and in the following year, at the end of his trying apprenticeship, Jarvis established himself as an independent engraver and portrait painter. In 1803 he and Joseph Wood (c. 1778-1830) formed a partnership which lasted until 1810. Jarvis then moved to Baltimore, where he and his wife and child lived until 1813. Shortly after their return to New York his wife died. From this time on until his death in 1840, New York served as the center for his career, although he spent much time in Charleston, New Orleans, Richmond and Washington seeking commissions. He completed a series of full-length portraits of heroes of the War of 1812 for the New York City Hall, and by 1824 had gained a reputation as a veteran artist. During this period he took two apprentices, Henry Inman, whom Jarvis seems to have favored and who stayed with him for almost seven years; and John Quidor, who served a shorter apprenticeship of undetermined length. Jarvis can be considered the foremost portrait painter of New York in the early nineteenth century. His known work includes over three hundred portraits. He suffered a paralytic stroke in 1834, and died in New York on January 12, 1840.

## John Wesley Jarvis (1780-1840)

JOHN HOWARD PAYNE c. 1812

33-7/8 x 26-1/2; panel

COLL.: Gilmor Meredith, Baltimore; William Wilson Corcoran

REF.: H. E. Dickson, *John Wesley Jarvis, American Painter*, 1949, pp. 148, 361, No. 178

GIFT: William Wilson Corcoran, 1883

83.7

John Howard Payne, American actor and playwright and composer of the opera that gave us "Home Sweet Home," was born in New York City in 1791 and died in Tunis, Algeria, in 1852. This portrait was made a few years after Payne's brilliant debut on the stage as Norval in the tragedy of *Douglas* presented in the Park Theatre in New York in 1809. He played during the season of 1812 in Baltimore where Jarvis was working at the time with great success.

GENERAL JACOB JENNINGS BROWN c. 1815

42-1/2 x 35

COLL.: direct descendants of the sitter including Mrs. T. Bache Bleeker, Cold Spring Harbor, L.I., the great, great granddaughter

REF.: H.E. Dickson, *John Wesley Jarvis, American Painter*, 1949, pp. 196, 197, 345, 346, No. 23, ill.

PURCHASE: Gallery Fund and gift of Orme Wilson, 1958

58.3

Jacob Jennings Brown (1775-1828) was born in Bucks County, Pennsylvania. In 1798 he was conducting a Quaker school in New York while he studied law and wrote political articles. Having married Pamelie Williams in 1802, he settled on the shore of Lake Ontario where he founded the town of Brownsville. He served as a county judge and, in 1809, was appointed Colonel in the militia. He was a General when the War of 1812 broke out and had command of the frontier from Oswego to Lake St. Francis. He won decisive victories over the British at Ogdensburg and Sackett's Harbor and was made Major General in the regular army in 1813, winning further victories at Chippewa and Lundy's Lane. In 1821 he was appointed General-in-Chief of the United States Army, a post he held until his death in 1828. He is buried in the Congressional Cemetery, Washington.

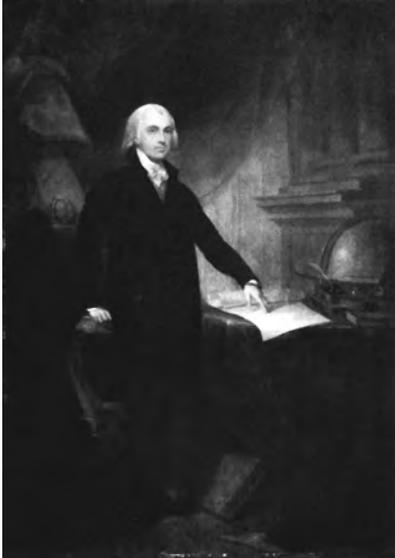


General Jacob Jennings Brown

58.3

# Thomas Sully

(1783-1872)



James Madison

77.4

Thomas Sully was easily the dominant figure in his generation of American portrait painters. During his long life he completed about 2000 portraits as well as some 500 subject pictures, historical scenes and landscapes. He was born in England, coming to this country in 1792 with his parents, actors, who settled in Charleston, South Carolina. At Bishop Smith's Academy he was a classmate of Charles Fraser, who, though a mere boy, Sully claims instructed him in the "rudiments of the art" and determined his course in future life. After some training in painting from his brother-in-law, Jean Belzons, in Charleston, he left at the age of sixteen to work with his elder brother, Lawrence, a miniaturist who was living in Richmond. A brief sojourn in Norfolk brought him in touch with Henry Benbridge. Here he executed his first miniature from life (1801) and painted his first portrait in oils (1802). On the death of his brother in 1804, he assumed responsibility for the bereaved family in Richmond, later marrying the widow. During the following years we find him living in New York, in Boston where he was encouraged by Gilbert Stuart, and finally in 1808 settling in Philadelphia, his permanent home until his death in 1872. After less than a year's study in London under the patronage of Benjamin West and Sir Thomas Lawrence, he returned to Philadelphia in 1810, his reputation established as the leading portrait painter in that city. Here he remained except for professional visits along the Eastern Seaboard and a brief second trip to London in 1838 when he painted the young Queen Victoria. Sully was a genial and generous man who helped and influenced many of the young artists of his time. He was also a careful business man. The Register of his paintings, kept throughout his life and now in the Pennsylvania Historical Society in Philadelphia, recording sitter, size, dates, price and buyer, is an invaluable key to all his works.

## JAMES MADISON 1809

27-1/2 x 19-1/2; panel

SIGNED ON BACK: *Jas. Madison/painted by TSully/Phila.*

COLL.: Frederick E. Church, New York

REF.: E. Biddle and M. Fielding, *The Life and Works of Thomas Sully*, 1921, p. 223, No. 1179

GIFT: Frederick E. Church, 1877

77.4



William B. Wood as  
"Charles de Moor"

49.2

According to Sully's daughter, this portrait of James Madison (1751-1836), fourth President of the United States, was finished on April 6, 1809. An engraving of the work by David Edwin, published by W.H. Morgan, Philadelphia, in 1810, was widely distributed.

## WILLIAM B. WOOD AS "CHARLES DE MOOR" 1811

42-1/4 x 30-1/8

SIGNED, l.l.: *TS.1811*

COLL.: The Misses Hutchinson, Philadelphia

REF.: E. Biddle and M. Fielding, *The Life and Works of Thomas Sully*, 1921, pp. 22, 323, No. 2004; E.B. Swenson, "An Early Theatrical Portrait by Sully," *C.G.A. Bull.*, Vol. 3, No. 3 (Jan. 1951), pp. 6-12, ill.

PURCHASE: Anna E. Clark Fund, 1949

49.2



General Andrew Jackson

69.49



Fanny Rundle

59.54

William Burke Wood, actor and theatrical manager, was born in Montreal in 1779. He first appeared on the American stage in 1798 in Annapolis, later playing in Baltimore, Washington, Philadelphia and New York. He began his career as manager in 1810, dividing his time between Baltimore and Philadelphia. He died in Philadelphia in 1861. He is painted here in the character of Charles de Moor in Schiller's *Die Rauber*, written in 1777/1778. The play enjoyed great success in Europe and was a favorite in the United States. The scene depicted here takes place just before the turning point of the drama. Charles de Moor, resting with his men on a hill overlooking the Danube, muses on the futility of the past and hopelessness of the future. According to Sully's records, the painting was begun in Philadelphia August 10, 1810 and finished June 1811.

**FANNY RUNDLE 1828**

19 x 15

COLL.: Joseph MacGregor Mitcheson, Philadelphia; Mrs. Mary Frances Nunns, Philadelphia

REF.: E. Biddle and M. Fielding, *The Life and Works of Thomas Sully*, 1921, p. 265, No. 1523

BEQUEST: Mary Frances Nunns, 1959

59.54

Sully notes in his records that this portrait was painted partly from memory, begun on Nov. 27, 1828 and finished Dec. 27, 1828. He painted three replicas in 1859, varying slightly in size from the original portrait.



Portrait of the Artist

69.51

**GENERAL ANDREW JACKSON 1845**

97-1/4 x 61-1/2

SIGNED, l.l.: *TS 1845*

COLL.: Captain Lee; Jacob Thompson; John F. Cyle; William Wilson Corcoran

REF.: *Catalogue of the Works of Art Comprising the First Annual Exhibition*, Washington Art Association, 1857, p. 3, No. 7; E. Biddle and M. Fielding, *The Life and Works of Thomas Sully*, 1921, p. 187, No. 882

GIFT: William Wilson Corcoran, 1869

69.49

Sully sketched and painted Andrew Jackson (1767-1845), seventh President of the United States, on various occasions as the hero of the battle of New Orleans fought in 1815. This full-length portrait, painted in July 1845, a month after Jackson's death, was probably based on drawings made shortly after the battle and used for the Congressional medal awarded Jackson.

**PORTRAIT OF THE ARTIST 1850**

30-1/4 x 25-1/4

INSCRIBED ON BACK OF ORIGINAL CANVAS: *Portrait of Tho<sup>s</sup> Sully. The Artist. Painted by himself 1850*

COLL.: William Wilson Corcoran

REF.: E. Biddle and M. Fielding, *The Life and Works of Thomas Sully*, 1921, p. 290, No. 1737

GIFT: William Wilson Corcoran, 1869

69.51

Sully painted at least eighteen self-portraits, the first when he was twenty-one, the last at the age of eighty-four. He was sixty-five when this portrait was painted.

## Samuel Lovett Waldo

(1783-1861)

Raised on a farm in Windham, Connecticut, Samuel Lovett Waldo went to Hartford at the age of sixteen to study painting with a retired minister, Joseph Steward, who was himself an untrained artist. In 1803 Waldo opened his own studio in Hartford and soon after moved on to

Litchfield, Connecticut. He presently left New England, when he was invited by John Rutledge to Charleston, South Carolina, where he painted portraits for three successful years. With the help of his New York patrons he then financed three years of study in London with Benjamin West and John Singleton Copley. On his return to New York in 1809, he established a studio, and a few years later accepted William Jewett as pupil and assistant. Around 1820 he took his pupil into partnership, and the firm of Waldo and Jewett became a successful business enterprise, the two artists collaborating on many paintings, with Waldo as the painter of hands and faces and Jewett, the painter of backgrounds, figures and accessories. This partnership lasted until Jewett's retirement in 1854. Samuel Waldo was one of the founders of the National Academy of Design and a director of the Gallery of the American Academy of Art. During his partnership with Jewett, he continued to paint landscapes and portraits independently. The very comfortable inheritance which he left to his family on his death in 1861 is a measure of his success as both painter and business man.

GEORGE WASHINGTON PARKE CUSTIS

36-1/2 x 28-3/4

SIGNED, I.R.: *Waldo*

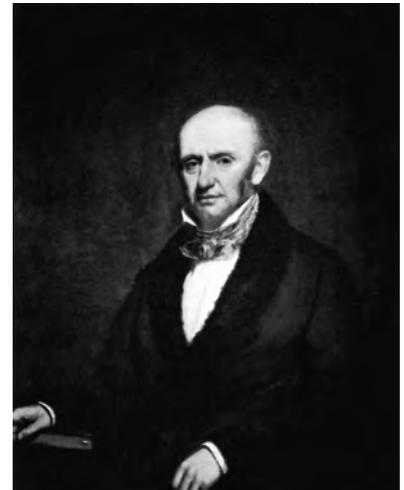
COLL.: James Usher, New York

REF.: *Official Catalogue: Fine Arts*, World's Columbian Exposition, Chicago, 1893, p. 60, No. 2858

PURCHASE: Gallery Fund, 1878

78.4

George Washington Parke Custis (1781-1857), the youngest of the four children of John Parke Custis and Eleanor Calvert, was adopted by George Washington when the boy's father, only surviving child of Mrs. Washington, died in 1781. His youth was spent at Mount Vernon. At the age of twenty-three he married Mary Lee Fitzhugh, and for most of their married life they resided at "Arlington House," now known as the Custis-Lee Mansion. He is recognized as the playwright who initiated the vogue for plays with American Indian themes, the best known being *The Indian Prophecy* and *Pocahontas, or the Settlers of Virginia*, produced in Philadelphia in 1827 and 1830, respectively.



George Washington Parke Custis 78.4

AN OFFICER OF THE UNITED STATES NAVY c. 1830

30 x 25-1/4

COLL.: Mr. Herzog, New Jersey; Robert Levy, New York

REF.: *C.G.A. Bull.*, Vol. 11, No. 2 (May 1960), p. 4, ill.

BEQUEST: Robert Levy, 1959

59.56

This officer wears the uniform established by the United States Navy regulation of 1830. The single epaulette identifies the sitter as a Lieutenant and the location of the epaulette on the right shoulder indicates he was the commanding officer on a ship. At one time this painting was thought to be a portrait of Commodore Uriah Phillips Levy (1792-1862), but this identification has been disproved.

Unidentified Painter

(c. 1830)

Charles Bird King was born in Newport, Rhode Island, in 1785. His first instructor in art was Samuel King, the former teacher of Stuart, Malbone and Allston. Around 1800 King left Newport to study with Edward Sa-

Charles Bird King

(1785-1862)

vage in New York, going on to London in 1805 where he worked in Benjamin West's studio until 1812. It was at this time he became a roommate and firm friend of Thomas Sully who called him "the most industrious person I ever met with" and the possessor of "much mechanical skill." King returned to America in 1812, settling first in Philadelphia; but after four years of mediocre success he moved to Washington where he remained until his death in 1862, painting during the summers in Newport. Primarily a portrait painter, he claimed the important statesmen of the day as his sitters. He also painted around ninety portraits of visiting Indian Chiefs at the instigation of Thomas L. McKenney, the founder of the Indian Department of the Federal Government (see p. 80). Less well-known are his still-lives in the *trompe l'oeil* tradition.



Poor Artist's Cupboard

55.93

**POOR ARTIST'S CUPBOARD** c. 1815

29-3/4 x 27-3/4; panel

REF.: *Catalogue of the Apollo Association*, New York, 1839, No. 230 (listed as STILL LIFE—THE PROPERTY OF A POOR ARTIST); *Masterpieces of The C.G.A.*, 1959, p. 46, ill.

PURCHASE: Gallery Fund and Exchange, 1955

55.93

King painted at least two very similar still-life subjects in the *trompe l'oeil* tradition depicting the futility of artistic accomplishment. This version may have been done before he left Philadelphia for Washington in 1816, greatly discouraged by adverse criticism. The notice of the Sheriff's Sale dated January 1, 1812 at the upper left and the 1814 inscribed on one of the papers appear to confirm this assumption. However, it is difficult to explain why this painting was not publicly exhibited before 1839, if this is a fact. The second painting, *VANITY OF AN ARTIST'S DREAM*, signed and dated 1830, is in the Fogg Art Museum, Cambridge.



Henry Clay

81.9

**HENRY CLAY** 1821

36-1/8 x 28-1/8

COLL.: John Cranch, Urbana, Ohio

REF.: C.H. Hart, "Life Portraits of Henry Clay," *McClure's Magazine*, Sept. 1897, p. 940; R.J. Quandt, "Reclamation of Two Paintings," *C.G.A. Bull.*, Vol. 6, No. 3 (Oct. 1953), pp. 10-15, ill.

PURCHASE: Gallery Fund, 1881

81.9

At the age of thirty-four, Henry Clay (1777-1852) was elected to the House of Representatives, an office he held, serving as Speaker of the House, until 1825 except for one term (1821-23) when he retired to resume his law practice and retrieve his fortunes. King's portrait was painted just before this period of retirement which would have been effective in March 1821. Clay holds a Resolution of the House, dated February 10, 1821, supporting the desire of South American peoples for independence. The portrait was engraved by Peter Maverick, New York, and published by Benjamin O. Tyler, 1822, with captions in both English and Spanish.

**JOHN C. CALHOUN** c. 1822

30-1/2 x 25-3/8

COLL.: Virgil Maxcy and his daughter, Mrs. G.W. Hughes

REF.: *Catalogue of the Eleventh Annual Exhibition of the Pennsylvania Academy of the Fine Arts*, Philadelphia, 1822, No. 331

PURCHASE: Gallery Fund, 1879

79.1

This portrait was commissioned from King by Virgil Maxcy, lawyer, politician and diplomat, when Calhoun was serving as Secretary of War during the administration of President Monroe (1817-1825).

James Frothingham was born in Charlestown, Massachusetts, the son of a carriage builder. He worked with his father, mastering the technique of ornamental coach painting, and from that branched out into still-life and portrait painting. With some instruction in work with oils from Fabius Whiting, a little known painter who had studied with Gilbert Stuart, he abandoned carriage painting in favor of portrait painting at the age of twenty. Encouraged by John R. Penniman, who sent him to Gilbert Stuart for criticism, he set up a studio in Salem for a time. He moved to New York in 1826. Besides his portrait commissions, he executed many excellent copies after Stuart. He was elected a Member of the National Academy of Design in 1832 and exhibited regularly at the American Academy, the Apollo Association, the Boston Athenaeum and the Pennsylvania Academy of the Fine Arts. He died in Brooklyn, where he had settled in 1844.

## James Frothingham (1786-1864)

JOHN PEDRICK, III 1812 (?)

26-7/8 x 22-1/4; panel

INSCRIBED ON BACK, u.l.c.: John Pedrick 3/ of Marblehead/ Frothingham about 18[?]2

COLL.: descendants of the sitter

BEQUEST: Dr. Franklin Burche Pedrick, 1951

51.28

The ancestors of John Pedrick, III were among the first settlers in Marblehead, Massachusetts. In 1804, Pedrick was named cashier of the newly-established Bank of Marblehead.

William Edward West, a portrait and figure painter, was born in Lexington, Kentucky, in 1788 when that region was still frontier country. He painted miniatures before studying with Sully in Philadelphia. He worked in Philadelphia from about 1807 to 1818 when he went to Natchez, Mississippi, painting portraits there for about a year before leaving for Italy to study. He lived in Europe for almost twenty years, becoming the fashionable portrait painter of travelers abroad. His dashing and romantic portraits of Byron, Shelley and Trelawny are well-known. West left Italy for Paris in 1824. He reached the height of his success in England where he set up a London studio in 1825. However, after financial reverses due to unwise investments, he returned to America in 1838. He worked first in Baltimore, moving to New York in 1841. His last two years were spent in Nashville, Tennessee, where he died in 1857.

## William Edward West (1788-1857)

THE MUSES OF PAINTING, POETRY AND MUSIC c. 1835

37-3/4 x 32-3/4

COLL.: estate of the painter; Sarah West Norvell Leonard, to Elizabeth H.E. McNabb, great grandniece of the artist

REF.: *American Painters of the South*, C.G.A., 1960, pp. 29-30, ill.

GIFT: Elizabeth H.E. McNabb in memory of Sarah West Norvell Leonard, 1957 57.2

According to a letter from the donor, who is descended from the artist, the painting was executed about 1835 in Europe.



The Muses of Painting, Poetry, and Music 57.2

# Samuel Finley Breese Morse

(1791-1872)

Born in Charlestown, Massachusetts, in the family of a Congregational clergyman and geographer, and educated at Andover and Yale, Samuel F.B. Morse began painting miniatures while still a college student. Overcoming strong parental disfavor, he was allowed to study with Washington Allston and to accompany him to London in 1811. He concentrated on historical painting in Benjamin West's studio, only "stooping" to portrait painting when financial necessity made it imperative. Returning to America in 1815, he found little interest in what he considered ideal art, however, and had to turn to portraiture in earnest. He painted for a time in Massachusetts and New Hampshire, finally going to Charleston, South Carolina, in 1818. He met with tolerable success, and in 1821 we find him in Washington executing his OLD HOUSE OF REPRESENTATIVES. Later, he settled in New York City where the success of his full-length portrait of Lafayette commissioned for City Hall brought him immediate recognition. He was a founder and organizer of the National Academy of Design, serving as its first President from 1826-1845, and again in 1861-62. After a second trip to Europe from 1829-1832, he devoted more and more of his time to invention and the perfection of the telegraph for which he is best known today. He continued his interest in the arts, however, participating in the formation of the Metropolitan Museum of Art and serving as its Vice President during the last year of his life. He died in New York in 1872.



The Old House of Representatives

11.14

THE OLD HOUSE OF REPRESENTATIVES 1822

86-1/2 x 130-3/4

SIGNED, l.l.: S.F.B. MORSE. *Pinxt/1822*

COLL.: an English Gentleman; Daniel Huntington; Charles Huntington

REF.: H.B. Wehle, *Samuel F.B. Morse*, 1932, pp. 16 ff., ill.; *American Processional, 1492-1900*, C.G.A., 1950, No. 116, pp. 107 ff. and 240, ill. (frontispiece in color); *American Painters of the South*, C.G.A., 1960, p. 30, ill. (in color on cover)

PURCHASE: Gallery Fund, 1911

11.14

This monumental painting contains eighty-six portraits, for which each person sat, except one William Lowndes who was sketched from the gallery in the old House of Representatives Chamber. In Morse's own words:

"The time chosen is at candle lighting while the members are assembling for an evening session . . .

"The primary design of the present picture is not so much to give a highly finished likeness of the individuals introduced, as to exhibit to the public a faithful representation of the National Hall, with its furniture and business during the session of Congress . . ."

The picture was completed in 1822 and taken on tour. With the proceeds from paid admissions Morse hoped to stabilize his shaky financial position. The public interest, however, was small. This contributed in part to Morse's gradual abandonment of painting to devote himself to scientific work.

JOSEPH GALES 1821/1822

10-1/8 x 8-5/8; panel

COLL.: Lee B. Anderson, New York

REF.: *C.G.A. Bull.*, Vol. 5, No. 3 (June 1952), pp. 5, 16, ill.

PURCHASE: Gallery Fund, 1951

51.23

This study of Joseph Gales, reporter for the *National Intelligencer*, Washington, is one of the few known to have survived of eighty-five portrait sketches made by Morse between November 1821 and February 1822 in preparation for THE OLD HOUSE OF REPRESENTATIVES. The figure of Gales appears at the extreme left of the finished painting.

Alvan Fisher was born in Needham, Massachusetts, in 1792, and grew up in nearby Dedham. He had his first art instruction from the Boston artist, John R. Penniman. By 1814, according to a letter written by Fisher to Dunlap, he "commenced *being* artist, by painting portraits at a cheap rate." He lived in Hartford from 1822 to 1825, when he left for travel in Europe, visiting England, France, Switzerland and Italy. On his return, he settled in Boston, in the area of which he lived until his death in Dedham, in 1863. Fisher was an early pioneer of American genre and landscape painting, particularly noted for his several large views of Niagara Falls, as well as for some of the earliest portraits of race horses in this country.

Alvan Fisher  
(1792-1863)

AUTUMNAL LANDSCAPE WITH INDIANS 1848

42 x 54

SIGNED, l.c.: AFisher/1848

REF.: Charles Lanman, *Catalogue of W.W. Corcoran's Private Gallery*, Washington, 1857, pp. 9 f., No. 23 (entitled EMIGRATION)

COLL.: William Wilson Corcoran

GIFT: William Wilson Corcoran, 1873

73.11

This painting is closely related in subject matter to two other canvases by Fisher—INDIAN GUIDES, in the collection of The White House, and NEAR CAMDEN, MAINE, in the Newark Museum.

MISHAP AT THE FORD 1818

28-1/2 x 35; panel

SIGNED, l.c.: *A. Fisher, pinx. Feb. 4 [or 9?] 1818*

REF.: *C.G.A. Bull.*, Vol. 9, No. 4 (June 1958), p. 11, ill.

PURCHASE: Gallery Fund, 1957

57.11

In the Alvan Fisher sketchbook of 1815 (No. IV, pp. 41 and 42) in the M.M. Karolik Collection of the Museum of Fine Arts, Boston, there are two drawings which are closely related to this painting. Another related drawing exists in a Fisher sketchbook in the Grearson Collection.



Mishap at the Ford

57.11

**Chester Harding**  
(1792-1866)

From Chester Harding's autobiography, *My Egotistography* (1866), we have an account of the rugged and adventuresome struggle of a young man making his way on the frontiers of America. He was born in Conway, New Hampshire, in 1792. He had worked at various trades in western New York State before he first tried portrait painting in Pitts-

burgh (1817). From here he went to Paris, Kentucky, and then to Philadelphia where he studied the works of Sully. He traveled in the Middle West, painting in St. Louis until 1821. His reputation was well established on his subsequent trip back East to New York and Boston, where he is said to have rivalled Stuart's popularity. After a fashionable success in London from 1823-26, he returned to New England, spending much of his time, however, on painting trips in Washington and nearby cities and in St. Louis, going as far south as New Orleans and north into Canada. He died in Boston in 1866.

JOHN RANDOLPH OF ROANOKE 1829/30

30-1/4 x 25-1/4

COLL.: W. Barksdale

REF.: C. Harding, *My Egotistography*, Boston, 1866, p. 145; W. Bowen, ed. *The History of the Centennial Celebration of the Inauguration of George Washington as First President of the United States*, 1892, pp. 421, 521, ill. opp. p. 160

PURCHASE: Gallery Fund, 1875

75.12

While the Constitutional Convention of Virginia was convening in Richmond from 1829 to 1830, Harding was in the city painting likenesses of the delegates. He completed eighteen portraits, including at least three of Randolph, all known today: one is in the Garvin Collection at Yale University; a second is in the collection of the National Gallery of Art, Washington; and the third is this portrait. In Harding's *My Egotistography*, published just before his death, he reminisces about Randolph: "I never in all my professional practice had a more agreeable sitter. He sat to me for three different pictures."; and, again, ". . . at the close of the second sitting, he said, 'If you have no objection to showing your sketch, I would like to see it. I know, if it is like, it will be very ugly. Ah! It is very like.'"



John Randolph of Roanoke

75.12

ISAAC THOM

27 x 21-1/2; panel

COLL.: descendants of the sitter to Mrs. Robert Henry Dunlap, great grandniece

GIFT: Katharine Wood Dunlap, 1960

60.2

This portrait at one time was attributed to Chester Harding (1792-1866).

Born in Philadelphia, Doughty was a lithographer and one of the earliest American painters to devote himself entirely to landscape painting. After apprenticeship to a leather merchant, he worked as a leather carrier until he could devote full time to painting in 1820. As early as 1821 he was receiving commissions to paint gentlemen's estates, and in 1824 he was elected a Member of the Pennsylvania Academy. He lived in Boston for a time after 1826. In that year and in 1827 he exhibited at the National Academy with most enthusiastic notices in the *New York Mirror*, and in 1827 was elected an Honorary Member, Professional, of the Academy. He returned to Philadelphia in 1830 where he and his brother John published the *Cabinet of Natural History and American Rural Sports*, a periodical which appeared until 1834 and which carried

Unidentified Painter

Thomas Doughty  
(1793-1856)

many hand-colored lithographs after Thomas Doughty's own works. Lithographs of his work were also found in regional guide books and in the elaborate gift books of the period. He moved back to Boston in 1832 where he taught painting and exhibited in Harding's Gallery. In 1837 he went to England for two years. He traveled again in Europe from 1845-46, but his last years were spent for the most part in New York, where he died in 1856.

**AUTUMN ON THE HUDSON 1850**

34-3/8 x 48-1/2

COLL.: commissioned from the artist by William Wilson Corcoran

REF.: Charles Lanman, *Catalogue of W.W. Corcoran's Private Gallery*, Washington, 1857, p. 10, No. 24

GIFT: William Wilson Corcoran, 1869

69.70

**LANDSCAPE**

7-1/4 x 14-3/4; academy board

SIGNED, l.r.: *T DOUGHTY*

COLL.: Abraham Cozzens, New York; William Wilson Corcoran

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 27

GIFT: William Wilson Corcoran, 1869

69.4

**TINTERN ABBEY after 1836**

29-1/2 x 36-3/8

SIGNED, l.r.: *T. DOUGHTY*

COLL.: William Church Osborn, New York

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 27

GIFT: William Church Osborn, 1904

04.3



Landscape

69.4

This painting was undoubtedly inspired by Wordsworth's ode "Tintern Abbey" written in 1798 and widely read in the United States in the nineteenth century. Doughty has given a pictorial version of such word pictures as:

"Once again  
Do I behold these steep and lofty cliffs,  
That on a wild secluded scene impress  
Thoughts of more deep seclusion; and connect  
The landscape with the quiet of the sky."

Though born in Boston, John Neagle grew up in Philadelphia and spent his whole life there as a portrait painter. He studied in the drawing academy of Pietro Ancora where he had instruction from Edward F. Peticolas. He worked briefly with Thomas Wilson, a coach and ornamental painter, and through him arranged to study with the portrait painter and lithographer, Bass Otis. By 1818 he had set up his own studio in Philadelphia. He traveled briefly in Kentucky and farther south, but by 1822 he had paid his first visit to Sully's Philadelphia studio, and four years later married Sully's step-daughter. It was at this time he painted his famous picture, *PAT LYON AT HIS FORGE*, the painting which made his reputation. Thereafter he was commissioned, over the years, to paint many of Philadelphia's notable personages. From 1825-1854 he kept what he called his "Blotter," a diary in which he recorded the exact dates of many of his paintings as well as fragmentary notes providing the reader with an intimate feeling for the personality of the artist. Neagle suffered a paralytic stroke toward the end of his life which ended his painting career.

John Neagle  
(1796-1865)

HENRY BARRETT c. 1840†

25-3/4 x 21-1/2

INSCRIBED ON STRETCHER: *Portrait of Henry Barrett/ by John Neagle about 1840*

COLL.: descendants of sitter, Anna M. Archambault, Philadelphia and Mrs. J. Frederick M. Stewart, Upperville, Virginia

REF.: *Exhibition of Portraits by John Neagle*, The Pennsylvania Academy of the Fine Arts, Philadelphia, 1925, p. 51, No. 32

GIFT: Marguerite A.C. Stewart, 1964

64.21.2

Henry Barrett was born in Philadelphia in 1795 and died at sea in 1845.

ANNA MARGARETTA HAUPT c. 1840†

27-1/2 x 23-1/3

INSCRIBED ON BACK OF CANVAS: *Portrait of Anna Margareta (Wiall) Haupt. 1787-1851/ wife of Jacob Haupt/ Attributed to John Neagle/ about 1840*

COLL.: descendants of the sitter to Mrs. J. Frederick M. Stewart, great granddaughter

GIFT: Marguerite A.C. Stewart, 1963

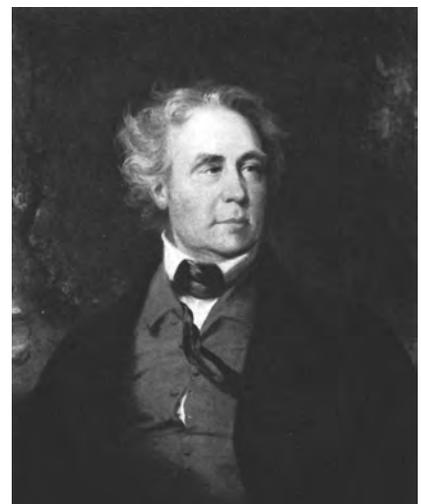
63.17

Anna Margareta Haupt was born in Philadelphia, July 22, 1788, daughter of Peter and Elizabeth Wiall. She married Jacob Haupt in Philadelphia in 1816.

COLONEL RICHARD MENTOR JOHNSON 1843

30 x 25

INSCRIBED ON BACK OF CANVAS BEFORE RELINING: *Col. Richard M. Johnson/ painted from the life by John Neagle/ Frankfort, Kentucky, March 9th, 1843. | Col. R.M. Johnson, Vice President of the United States, Under the Administration of Martin Van Buren./ Died November 19th, 1850.*



Colonel Richard Mentor Johnson 02.4

COLL.: estate of artist; Mr. and Mrs. Benjamin Ogle Tayloe  
REF.: *Official Catalogue: Fine Arts*, World's Columbian Exposition, Chicago, 1893, p. 59, No. 2838a; C. H. Hart, "Portrait of Richard M. Johnson, Painted by John Neagle," *Art in America*, Vol. 4, No. 5 (August 1916), pp. 288-292, ill.  
GIFT: Mrs. Benjamin Ogle Tayloe, 1902. 02.4

Colonel Johnson (1781-1850), prominent lawyer and Democratic politician, had served with distinction in the War of 1812, had been a member of the Kentucky State Legislature and both houses of Congress, had completed his term as ninth Vice President of the United States (1837-1841), and was in Kentucky when Neagle painted his portrait in 1843. The painting remained in the artist's hands until his death, although in 1851 he had tried unsuccessfully to sell it and a heroic portrait of Henry Clay (now in the Union League Club, Philadelphia) to the Kentucky Legislature for a nominal price.

GEORGE RUNDLE 1850  
20 x 16-3/4; composition board  
COLL.: the sitter to goddaughter, Ellen J. Lewis (Mrs. Joseph E. Coonan)  
REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 27  
GIFT: Joseph E. Coonan, in memory of his wife, 1931 31.3

George Rundle, a Philadelphia merchant, was born in 1772 and died in 1859. According to a letter from Rundle's daughter, this portrait was painted in July 1850.

## Asher Brown Durand (1796-1886)

Although Asher Brown Durand is considered one of the founders of the Hudson River School of landscape painting, his training and professional success came first as an engraver. Born in Jefferson Village (now Maplewood) in New Jersey, he was apprenticed in 1812 to Peter Maverick, a Newark engraver. At the end of Durand's apprenticeship in 1817 he became a partner in the firm. This partnership dissolved after the young man surpassed his master and was commissioned to engrave John Trumbull's *DECLARATION OF INDEPENDENCE*. He soon became one of America's foremost engravers, working on plates for landscapes, portraits and banknote vignettes. Encouraged by his patron Luman Reed, Durand gave up engraving in 1835 for oil painting. His friendship with Thomas Cole spurred trips into upper New York State for subject matter. In 1840 and 1841, Durand traveled in Europe, visiting the usual museums where he was particularly interested in the landscapes of Claude Lorrain, whose qualities of light influenced his later works. On his return to New York, Durand completed a large number of studio paintings based on sketches made abroad and in New York State and New England mountain areas. Active in the growing school of American landscape painting, Durand was a founder of the National Academy of Design and served as its second President from 1845 to 1861. In 1855 his "Letters on Landscape Painting" appeared in *The Crayon*, a short-lived art periodical published by his son. An active member, also, of the Sketch Club (later the Century Club) of New York City, Durand exhibited frequently until his retirement in 1869 to New Jersey. He died there at the age of ninety. (see portrait below, p. 80)



Edge of the Forest

74.7

THE EDGE OF THE FOREST 1871

78-1/2 x 64

SIGNED, l.r.: *A.B. Durand/1871*

COLL.: purchased from the artist

REF.: Daniel Huntington, *Asher B. Durand, A Memorial Address*, The Century, New York, 1887, p. 38

PURCHASE: Gallery Fund, 1874

74.7

In his address honoring Durand, given shortly after his death, Huntington said the following about this painting: "One of the later pictures (the largest, I believe, he ever painted), and one of the grandest and best, is the Forest Scenery now in the Corcoran Gallery. It was the last he painted before moving from New York to New Jersey. It is a noble work, broadly and simply painted. It represents the profound solitude of the forest primeval in its grandeur and silence, reveals the vigor of a master's hand and the ripe experience of a long life of serious study, and it is, moreover, strongly characteristic of the calmness and solidity of the author's mind. It is a subject of congratulation that such a grand and representative work is permanently placed in a fire-proof public institution so important as the Corcoran Gallery."

## Henry Inman (1801-1846)

Henry Inman was born in Utica, New York, where he received his first instruction in painting from an itinerant artist. In 1812 he moved with his family to New York City, and two years later became apprenticed to John Wesley Jarvis. After his apprenticeship ended, he stayed on as a partner with Jarvis, the two artists collaborating in the execution of portraits, Jarvis painting the head, and Inman filling in costume and background. In 1824 Inman established his own studio and, two years later, took on as partner his pupil, Thomas S. Cummings. This partnership ended in 1828, and in 1831 Inman moved to Philadelphia. Here he joined Cephas G. Childs as partner for four years in the lithographic firm of Childs and Inman. Although Thomas Sully was working in Philadelphia at this time, Inman obtained numerous portrait commissions and achieved considerable success. He returned to New York in 1834, and, except for a trip to England in 1844-45 to paint the commissioned portraits of William Wordsworth and Thomas Macaulay, he remained in New York until his death in 1846.

JOHN O'BRIEN

13-3/4 x 11-1/4

COLL.: descendants of the sitter to great-great granddaughter, Clarice G. Walker, Lime Kiln, Maryland

GIFT: Clarice G. Walker, 1950

50.1

John O'Brien was the father of Inman's wife, Jane Riker O'Brien.

GRACE ANNE O'BRIEN

30 x 25

COLL.: descendants of sitter to great-great granddaughter, Clarice G. Walker, Lime Kiln, Maryland

REF.: *Catalogue of Works by the Late Henry Inman with a Biographical Sketch. Exhibition for the Benefit of His Wife and Children*, New York, 1846, No. 29 (listed as PORTRAIT OF A LADY, lent by Mrs. Leacraft [sic])

GIFT: Clarice G. Walker, 1950

50.2

Grace Anne O'Brien, daughter of the John O'Brien of the preceding portrait and sister of Inman's wife, married William Leacraft and lived in Brooklyn.



Grace Anne O'Brien

50.2

HENRY CLAY c. 1850

27 x 22

COLL.: Henry N. Barlow; William Wilson Corcoran

REF.: C.H. Hart, "Life Portraits of Henry Clay," *McClure's Magazine*, Sept. 1897, pp. 939-948

GIFT: William Wilson Corcoran, 1873

73.12

This portrait of Henry Clay (1777-1852), formerly attributed to Henry Inman (1801-1846), was probably based on a daguerreotype made by Matthew B. Brady in 1849, a copy of which is in the Library of Congress, Washington.

Thomas Cole was one of the founders of the Hudson River School of landscape painting. Born in England, he came to Philadelphia with his family in 1819. He had been apprenticed to a textile designer and engraver in England, and in Philadelphia he also learned the techniques of wood engraving. After a brief trip to the West Indies, he rejoined his family in Steubenville, Ohio, where he was encouraged by an itinerant artist to become a portrait painter. Late in 1823 he returned to Philadelphia where he had the opportunity to study the landscapes of Thomas Birch and Thomas Doughty at the Pennsylvania Academy of the Fine Arts. Cole went to New York in 1825. Three of his early paintings, in-

## Unidentified Painter

(c. 1850)

## Thomas Cole

(1801-1848)



Tornado

77.12

spired by trips in the Catskills, were purchased by the artists William Dunlap, Asher Brown Durand and John Trumbull. The praise he received from these artists quickly established his reputation as a young, gifted landscape painter. Although he became active in the New York art world, he continued his sketching trips to the Catskills and along the banks of the Hudson River, spending less and less time in the city. Continually impressed by the grandeur of untamed nature, he made a short trip to Niagara Falls before he left for Europe in 1829. After spending some time in London and Paris, he arrived in Florence in 1831 where he studied the old masters in galleries and private collections. He then went to Rome, working in Claude Lorrain's former studio and sketching the Italian countryside. He returned to New York in 1832, married and settled in his favorite location, Catskill-on-the-Hudson. He painted numerous allegorical paintings for his New York patrons, and the engravings from these paintings established his popularity in America. After another sketching trip in Europe in 1841-2, he settled permanently in Catskill where he died in 1848.

#### TORNADO 1835

46-3/8 x 64-5/8

SIGNED, l.c.: *T Cole/1835*

COLL.: Francis Alexander, Boston; Richard M. Olyphant, New York, 1877

REF.: L.L. Noble, *The Life and Works of Thomas Cole* (1853), ed. by E.S. Vesell, 1964, pp. 136, 138, 142; E.P. Richardson, *American Romantic Painting*, 1944, p. 30, ill.

PURCHASE: Gallery Fund, 1877

77.12

William Dunlap, in 1834, quotes Cole as saying: "My picture of a 'Tornado in an American Forest' was placed in a good situation [at the Gallery of British Artists, London] and was praised exceedingly in several of the most fashionable papers." Cole may have painted a second version of this subject on his return from the trip abroad (1829-1832), for, in repayment of a loan, he sent a painting entitled A TORNADO PASSING OVER AN AMERICAN FOREST to Francis Alexander, the portrait painter, with whom he had traveled in Italy. In a letter, dated March 26, 1835, he writes to Alexander in Boston: "About the picture; you must not be surprised if a large one, about 7 feet long, makes its appearance on your coast, not as a sea-serpent, but as a Tornado . . . the Tornado I speak of was painted the summer before last; it is sketchy, but I believe you are fond of such . . ."

#### THE DEPARTURE 1837

39-1/2 x 63

SIGNED, l.c.r.: *TC/1837*

COLL.: William P. van Rensselaer, New York; William Wilson Corcoran

REF.: *National Academy of Design Exhibition Record*, 1943, Vol. 1, p. 89 (exhibition: 1838, No. 64); L.L. Noble, *The Life and Works of Thomas Cole* (1853), ed. by E.S. Vesell, 1964, pp. 180 ff.; E.P. Richardson, *American Romantic Painting*, 1944, p. 29, ill.

GIFT: William Wilson Corcoran, 1869

69.2

#### THE RETURN 1837

39-3/4 x 63

SIGNED, l.c.r.: *T Cole. 1837*

COLL.: William P. van Rensselaer, New York; William Wilson Corcoran

REF.: *National Academy of Design Exhibition Record*, 1943, Vol. 1, p. 89 (exhibition: 1838, No. 65); L.L. Noble, *The Life and Works of Thomas Cole* (1853), ed. by E.S. Vesell, 1964, pp. 180 ff.; E.P. Richardson, *American Romantic Painting*, 1944, p. 29, ill.

GIFT: William Wilson Corcoran, 1869

69.3

These two companion paintings were commissioned by William P. van Rensselaer in 1837. The theme of the transitory character of man's life contrasted with the permanence of the world around him is developed symbolically with dawn *vs.* sunset, spring *vs.* autumn, the departure of knights for the wars *vs.* the return of their mourning procession.



The Departure

69.2



The Return

69.3

THE RETURN FROM THE TOURNAMENT 1841

39-3/4 x 60-1/2

SIGNED, I.L.: T COLE 1841

COLL.: Charles Brown Shaw, Dedham, Mass.; his daughter, Henrietta Shaw Kollock; his granddaughter, Annic Hicks Dillingham; his great-grandson, Alexander Kollock Dillingham

REF.: *C.G.A. Bull.*, Vol. 10, No. 3 (June 1959), p. 5, ill.

GIFT: Josephine C. Dillingham in memory of Alexander Kollock Dillingham, 1958 58.13

## Robert Matthew Sully

(1803-1855)

A painter of miniatures and portraits in oil, Sully was born in Petersburg, Virginia, July 17, 1803, nephew of Thomas Sully and son of Matthew Sully, an equestrian circus performer from England. His mother, a performer on the organ and piano, was a native Virginian. Robert Sully studied with his uncle and in England, where he exhibited at the Royal Academy from 1825 to 1827. He worked in Philadelphia, Richmond and Washington in 1831 and 1832, but thereafter remained mainly in Richmond. He died on October 16, 1855 in Buffalo, New York, while en route to Madison, Wisconsin, where he had planned to settle.

CHIEF JUSTICE JOHN MARSHALL 1830

37 x 29-1/4

INSCRIBED ON BACK OF CANVAS: *L.G. Allan/ 1830*

COLL.: Mrs. Louisa G. Allan, Richmond

REF.: A.W. Rutledge, *The Pennsylvania Academy of the Fine Arts, 1807-1870*, 1955, p. 219 (exhibition: 1831, p. 14, No. 17)

PURCHASE: Gallery Fund, 1887

87.1

After resigning his commission in the Continental Army in 1781, John Marshall (1755-1835) went to Richmond to serve in the State Legislature. He was elected to Congress in 1798, became Secretary of State in 1800, and was appointed Chief Justice of The Supreme Court by John Adams in 1801. This portrait is one of three painted by Robert Sully in Richmond during the Virginia Constitutional Convention in 1829/30, the other two being in the City Hall of Richmond and in the Court House at Staunton, Virginia. A fourth was painted for the Historical Society of Wisconsin at Madison in 1855.

## Robert Walter Weir

(1803-1889)



Church of the Holy Innocents,  
Highland Falls, New York

65.13

Robert Walter Weir, born in New York, received his first instruction in art from Robert Cook, an English heraldic artist. He was also acquainted with John Wesley Jarvis. At the age of seventeen he attended the American Academy, of which John Trumbull was still President, and studied anatomy at the New York University Medical School. In 1824 he left for Italy where he spent three years in Florence and Rome, sharing rooms in Rome with his friend, the sculptor Horatio Greenough. Back in New York in 1828 he opened a studio, was elected a National Academician, and in 1832 was teaching Perspective in the Academy. In 1834 he was appointed Instructor of Drawing at West Point to succeed Charles R. Leslie, and in 1836 was made Professor. This position he held until his retirement in 1876. He claimed among his pupils such famous names as Grant, Lee, Sherman, Whistler and Seth Eastman, who was his assistant for six years. During this period he painted his well-known EMBARKATION OF THE PILGRIMS for the Rotunda of the Capitol. Two of his seventeen children also became painters—John F. and J. Alden Weir.

CHURCH OF THE HOLY INNOCENTS, HIGHLAND FALLS, NEW YORK c. 1850

22 x 29-1/2

SIGNED: l.c.: *Robt W. Weir*

PURCHASE: William A. Clark Fund, 1965

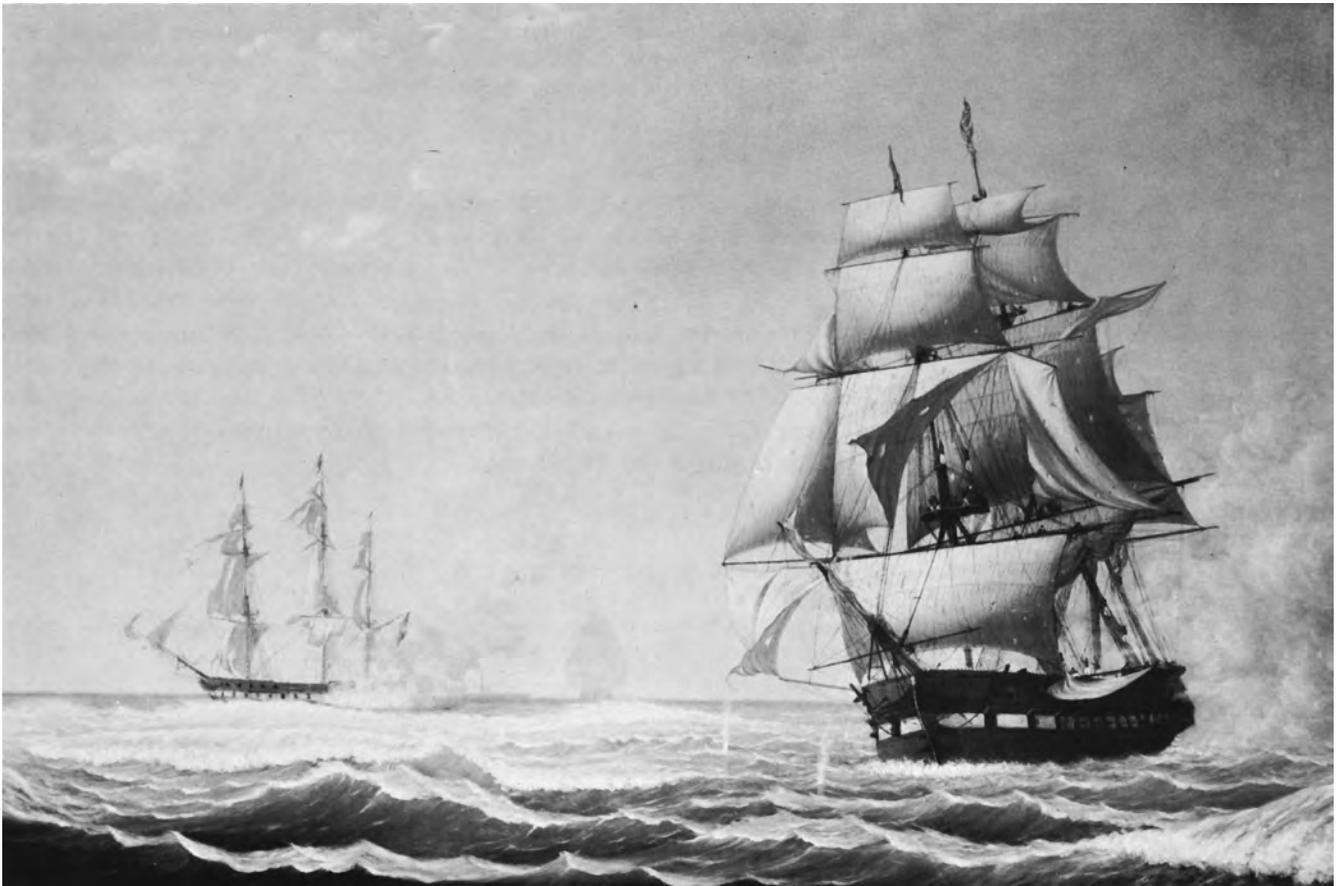
65.13

The artist was the architect of this church and is buried in its churchyard. The building was begun in the spring of 1844 and completed in July 1847 while Weir was Professor of Drawing (1834-1876) at the nearby United States Military Academy, West Point.

Fitz Hugh Lane was born in Gloucester, Massachusetts, christened Nathaniel Rogers Lane, a name he later changed. Because of a crippling childhood disease, the boy began sketching at an early age. Noticing his ability, Gloucester lithographers gave him work at their shops. There his drawings were seen by William S. Pendleton, who offered him an apprenticeship in Pendleton's well-known Boston lithography firm. In 1837, after a five-year apprenticeship with Pendleton, Lane joined the new publishing firm of Keith and Moore, where he collaborated on views of towns and harbors. In 1845 he and John W. A. Scott formed their own lithography firm. In 1849 he returned to Gloucester where he remained for the rest of his life. By this time Lane had become well-known as a marine painter. In addition to a trip in 1850 to New York and Balti-

## Fitz Hugh Lane

(1804-1865)



The United States Frigate *President* Engaging the British Squadron, 1815

61.7

more, and possibly to Puerto Rico, he spent his summers cruising with friends off the coast of Maine. These trips and his view of Gloucester harbor from the studio window in his stone house on Duncan Point gave him the subject matter for his paintings, which were regularly exhibited during the following years at the Boston Athenaeum, and in New York at the National Academy of Design and the American Art-Union. The artist died in the summer of 1865.

THE UNITED STATES FRIGATE *PRESIDENT* ENGAGING THE BRITISH SQUADRON, 1815 1850

28 x 42

SIGNED, I.R.: *F.H. Lane 1850.*

REF.: J. Wilmerding, *Fitz Hugh Lane, 1804-1865*, 1964, pp. vii-viii, 58, No. 50, ill.

GIFT: Mr. and Mrs. Lansdell K. Christie, 1961

61.7

This painting is one of two known historical works by Lane of engagements in the War of 1812. The USS *President*, which had distinguished herself against the British fleet since the beginning of the war, set sail from New York with a leaking hull on Jan. 14, 1815 under the command of Stephen Decatur. The next day she fell in with a British squadron, and engaged in a long-running fight with the frigate HMS *Endymion*, while two other vessels, HMS *Tenedos* and HMS *Majestic* closed to join battle. The *Endymion* was seriously damaged and withdrew, but the *President's* damaged hull was an unsurmountable handicap, and after six hours of struggle, in which 24 of her crew and officers were killed and 55 wounded, she was overpowered by the *Majestic*. This painting by Lane, done some 30 years after the naval engagement, was probably commissioned by one of his New England patrons.

## Constantino Brumidi

(1805-1880)

Brumidi, an Italian by birth, came to America in 1852 after a successful career in Italy which had been interrupted by his revolutionary activities in 1848-49. He was in Mexico City for a short time, but settled in Washington in 1855 where he was employed for the next twenty-five years decorating the halls of the United States Capitol. Brumidi was a well-trained fresco painter, having worked as a young man on the restoration of some of Raphael's frescoes in the Vatican. His most ambitious undertaking in the Capitol was the execution of the APOTHEOSIS OF WASHINGTON on the ceiling of the great dome.

SAMUEL F.B. MORSE (1791-1872)

11 x 10-7/8

COLL.: Louis D. Bliss, Washington, D.C.; Mr. and Mrs. Donald S. Bliss

GIFT: Mr. and Mrs. Donald S. Bliss in memory of Louis D. Bliss, 1961

61.31

## William Matthew Prior

(1806-1873)

Prior was born in Bath, Maine on May 16, 1806, second son of a Massachusetts shipmaster who was lost at sea in 1816. Prior's earliest known portrait was done in Portland in 1824. In 1828 he married Rosamond Clark Hamblen, sister of four third-generation painters in business with their father in Portland. From 1827 to 1831, Prior advertised in the *Maine Inquirer* to do japanning, bronzing, gilding, sign and ornamental

painting, drawings of machinery, enameling on glass, lettering, imitation carved work, portraits and miniatures and frames. Portraits of children and unshaded portraits could be had at reduced prices. He lived in Bath until 1831 and in Portland until 1840, when, with the Hamblens, he moved to Boston. Though this was his center, he was frequently on the road as an itinerant painter. He copied, on glass, portraits of such public figures as Washington, Webster and Lincoln in the collection of the Boston Athenaeum—a technique then much in vogue. In 1846 he purchased a house in East Boston which he called “The Painting Garrett,” where he lived and worked for the rest of his life, although he still made frequent trips through New England and even as far south as Baltimore. In later years he became intensely interested in the Advent Movement and wrote several religious tracts on the subject. He died in East Boston in 1873.

**PORTRAIT OF A YOUNG GIRL c. 1840-1850**

18-1/2 x 13-3/4

COLL.: Kate Deering Ridgely, Washington

GIFT: Catherine Ridgely Brown, 1954

54.24

This portrait is unsigned. The attribution to Prior is not certain, but if it is not by Prior, it probably is by his brother-in-law, Sturtevant J. Hamblen, whose manner of painting closely follows his somewhat better-known kinsman.

**THE THREE HUIDEKOPER CHILDREN c. 1853**

35 x 29

COLL.: Mrs. J. Herbert Stabler, Washington, daughter of Gertrude Huidekoper

GIFT: Elizabeth H. Stabler, 1953

53.1

The three children, from left to right, are named Edgar, Jr. (1845-1938), Elizabeth (1851-1951), and Gertrude (1846-1938). Their father was Edgar Huidekoper, third son of Harm Jan Huidekoper who came to this country from Holland in 1796 and settled in Meadville, Pennsylvania. The children's mother, Frances Shippen, was the niece of Chief Justice Shippen (see above, p. 30).

Little is known of the background of John Kendrick Fisher. That he was an American and that he studied in England, exhibiting scriptural paintings at the Royal Academy and other London galleries from 1830 to 1832 is all that is recorded of his early training and work. He exhibited in the Boston Athenaeum in 1833, but in 1837-38 he was painting in Charleston, South Carolina. He seems to have lived in New York from that time until 1853, exhibiting at both the National Academy and the American Art-Union. He published a critical article on American Art in the *Knick-erbocker Magazine* for June 1839.

**PORTRAIT OF A CHILD WITH A SPRAY OF FLOWERS**

35-3/4 x 29

COLL.: Dr. Albert Kendrick Fisher, Washington

GIFT: Dr. Albert Kendrick Fisher, 1948



The Three Huidekoper Children 53.1

## Unidentified Painter

(c. 1853)

## John Kendrick Fisher

(1807-after 1853)

## William James Hubard (1807-1862)



John C. Calhoun

89.4

William James Hubard in later life shrouded his origin in mystery, but the story as it is now known reads like a tale from Dickens. He was born in Whitchurch, Shropshire, England. As a child prodigy, clever at cutting silhouettes, he was exploited by a Mr. Smith who traveled with him throughout England and finally brought him to America in 1824. Hubard broke with his manager after three years in New York and Boston. Encouraged by Gilbert Stuart, he became a portrait painter. He went back to England for a visit from 1826-28, and, on his return, worked first in Philadelphia, where he was helped by Thomas Sully, then in Baltimore, finally settling in Virginia. He took a second trip to Europe after his marriage in 1838. By the fall of 1841 he was installed in a studio in Richmond, where he remained until his death. In his later life he became interested in sculpture and cast at least six bronze replicas of the marble statue of George Washington by Houdon in the Virginia Capitol. During the Civil War he produced munitions in his foundry for the Confederate Government and in 1862 was killed by an accidental explosion in his laboratory.

JOHN C. CALHOUN c. 1832

19-1/2 x 14-5/8; panel

COLL.: Thomas S. Dabney, Gloucester County, Virginia; Sophia Dabney Thurmond, Washington

REF.: *21st Annual Exhibition*, Pennsylvania Academy of the Fine Arts, 1832, No. 74; *Life in America*, The Metropolitan Museum of Art, 1939, pp. 127-8, No. 172, ill.; *William James Hubard, 1807-1862*, The Valentine Museum and the Virginia Museum of Fine Arts, 1948, p. 5, No. 2, ill.

PURCHASE: Gallery Fund, 1889

89.4

This portrait was part of a series of "small whole lengths," portraits of prominent political figures of the day, including Clay, Jackson, Marshall, and possibly Webster.

## William Sidney Mount (1807-1868)

His scenes of rural life on Long Island establish William Sidney Mount as one of America's outstanding genre painters. He was born at Setauket, Long Island, and spent most of his boyhood in the neighboring village of Stony Brook. He came from a family of artists, and in 1824, was apprenticed to his brother Henry, an ornamental and sign painter in New York City. In 1826 he enrolled in the first classes held at the National Academy of Design, and, in 1832, he was elected Academician of the Academy. He worked chiefly in New York until 1837 when he returned to Stony Brook to settle permanently. He derived his chief support from commissioned portraits, but he was happiest when depicting the rural life and amusements of his Long Island neighbors, for which he is best-remembered today. He died at Setauket in the home of his brother Robert.

THE LONG STORY 1837

17 x 22; panel

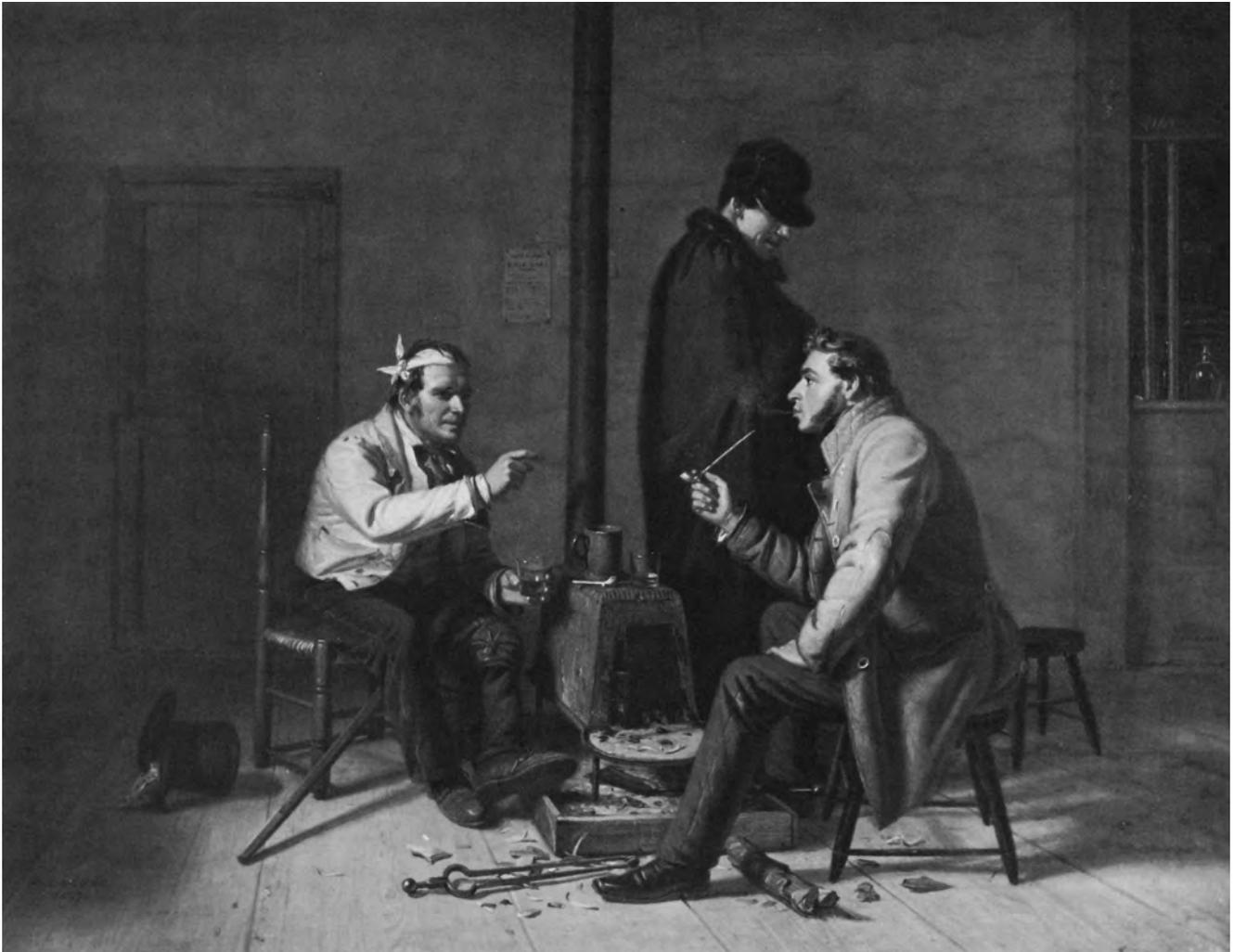
SIGNED, l.l.: Wm. S. MOUNT-1837

COLL.: Robert Gilmore, Baltimore, 1837

REF.: *National Academy of Design Exhibition Record, 1826-1860* p. 42 (exhibition: 1838, No. 308); B. Cowdrey and H.W. Williams, Jr., *William Sidney Mount, 1807-1868*, 1944, p. 18, No. 27, ill.

PURCHASE: Gallery Fund, 1874

74.69



The Long Story

74.69

Considered by Mount as his best work, this painting depicts a scene witnessed by the artist. In writing to Robert Gilmore, he identifies the figure seated at the right as a Long Island tavern and store-keeper; the man standing, as a traveler; and the invalid, as a "Barroom oracle." The speaker is entertaining the owner with the longest story he has ever told. Joseph Ives Pease (1809-1883) made a line engraving from this work in 1842 entitled THE TOUGH STORY.

Lambdin was born in Pittsburgh, Pennsylvania on May 10, 1807. In 1823 he went to Philadelphia to study for about two years under Edward Miles and Thomas Sully. Returning to Pittsburgh, he established himself as a portrait and miniature painter, and proprietor of a museum and art gallery which provided the first public exhibition of works of art in the West. He moved with his collection to Louisville, Kentucky in the early 30's. In 1837 he settled in Philadelphia where he spent the rest of his life. For many years, he served as an officer in the Artists' Fund Society and in the Pennsylvania Academy, and was an Honorary Member, Professional,

James Reid  
Lambdin  
(1807-1889)



Portrait of a Woman

60.13

of the National Academy from 1840-1860. His sitters included many national figures such as Lincoln, Grant, Webster and Chief Justice Marshall.

**EDWIN McMASTERS STANTON**

44-1/2 x 34-1/2

SIGNED, l.r.: *J R Lambdin*

COLL.: Victor D. Spark, New York

REF.: *Civil War Centennial Exhibition*, Washington County Museum of Fine Arts, Hagerstown, 1962, No. 28

GIFT: Victor D. Spark, 1955

55.82

Stanton (1814-1869), controversial political figure of the second half of the nineteenth century, served as Attorney General in President Buchanan's Cabinet and was appointed by President Lincoln in 1862 to serve as Secretary of War.

## Manuel Joaquim de França

(1808-1865)

There is some question as to whether de França was born in Funchal, Madeira, or in Oporto, Portugal. He had, however, studied at the Lisbon Academy before coming to the United States at the age of nineteen to settle in Philadelphia. Here he had some training under Thomas Sully and exhibited at the Pennsylvania Academy, the Apollo Association and at the National Academy before moving to Pittsburgh. From Pittsburgh he wandered through Kentucky in search of portrait commissions, ultimately reaching St. Louis, Missouri, in 1847, where he remained until his death in 1865.

**PORTRAIT OF A WOMAN c. 1835**

30 x 25

COLL.: Marguerite Burbridge, Washington

PURCHASE: Gallery Fund, 1960

60.13

## Washington Blanchard

(1808-?)

Little is known about this Boston miniaturist. He was active during the period 1831-1849. He exhibited at the Athenaeum Gallery in Boston in 1835 and 1836. Surviving records show that during the winter of 1838-39, he was in Richmond, Virginia. He also visited Philadelphia in 1841 and Charleston, South Carolina, in January of 1844. In 1849, he donated his miniature of Alexander Hill Everett to the New-York Historical Society and at that time was listed as a resident of Boston. The miniature of Henry Clay, now in the Corcoran, was at one time in the collection of Joseph Gales, Esquire, editor of the *National Intelligencer*, Washington, D.C. (see above, p.53). On the back of the frame is inscribed: "Henry Clay. Painted in 1842 by Blanchard, and for years in the possession of the late Joseph Gales Esq. by whom it was esteemed the best likeness ever made . . ."

**HENRY CLAY 1842**

5 x 4; watercolor on ivory

SIGNED, l.l.: *Blanchard 1842*

COLL.: Joseph Gales, Washington; William Wilson Corcoran

REF.: C.H. Hart, "Life Portraits of Henry Clay," *McClure's Magazine*, September 1897, p. 939; T. Bolton, *Early American Portrait Painters in Miniature*, 1921, p. 14, No. 4

GIFT: William Wilson Corcoran, 1879

79.3

A landscape painter, said to be self-taught, Oddie was elected an Associate Member of the National Academy in 1833. In subsequent years he lived in Bedford, Bushwick and Brooklyn on Long Island, and in New York City. He was the teacher of Edward Lamson Henry in 1855 when his studio was located on Broadway. He exhibited frequently at the National Academy, the Apollo Association, the American Art-Union, and in Philadelphia, Boston and Washington. His landscapes were usually scenes of Long Island, the Hudson Valley and New England, with some few of the Allegheny Mountains in West Virginia. He died in 1865.

## Walter M. Oddie

(c. 1808-1865)

LAKE NEAR LENOX, MASSACHUSETTS 1850

36 x 49

SIGNED, l.l.: *Walter M. Oddie/ 1850*

COLL.: William Wilson Corcoran

REF.: Charles Lanman, *Catalogue of W.W. Corcoran's Private Gallery*, Washington, 1857, p. 13, No. 50

GIFT: William Wilson Corcoran, 1869

69.18

Eastman was born in Brunswick, Maine, eldest son of Robert and Sarah Lee Eastman. He was appointed to the United States Military Academy on July 1, 1824, and two years later graduated as a second lieutenant. His early instruction in art must have been under Thomas Gimbrede, Drawing Master at the Academy. His first four army years were spent at Fort Crawford, Wisconsin, and Fort Snelling, Minnesota, in part on topographical duty, but in 1833 he was called back to West Point to serve as assistant teacher of drawing under Charles Robert Leslie for a few months, then under Robert W. Weir until 1840. During this period Eastman turned seriously to painting, exhibiting regularly at the National Academy of Design to which he was elected Honorary Member, Amateur in 1839. In the years that followed, he served in the Florida War (1840-41), again at Fort Snelling (until 1848), and in Texas (1848-49). His interest in and knowledge of the American Indian grew during service in these frontier posts, and in 1850 he was assigned to the Bureau of the Commissioner of Indian Affairs in Washington to illustrate the six volume work by Henry R. Schoolcraft, *History and Statistical Information Respecting the History, Conditions and Prospects of Indian Tribes of the United States*, published between 1853-56. Eastman's own *American Aboriginal Portfolio* appeared in 1853. He was ordered again to the Texas frontier in 1855, then back to Washington under the quartermaster general. In 1863 he was retired from active service, although he remained in command of successive posts until September 1867. From this time until after 1870 he was engaged in painting Indian scenes and views of American forts for the Capitol. He died in Washington in 1875.

## Seth Eastman

(1808-1875)

LACROSSE PLAYING AMONG THE SIOUX INDIANS 1851

28-1/4 x 40-3/4

SIGNED, l.r.: *S. Eastman/1851*

COLL.: William Wilson Corcoran



Lacrosse Playing Among the Sioux Indians

69.63

REF.: *Official Catalogue: Fine Arts*, World's Columbian Exposition, Chicago, 1893, p. 58, No. 2815; *American Genre*, Whitney Museum of American Art, 1935, p. 16, No. 34  
 GIFT: William Wilson Corcoran, 1869

69.63

An engraving of a slightly different version of this scene appears in Part II of the five volume work by Henry R. Schoolcraft, *Information Respecting the . . . Indian Tribes of the United States*, illustrated by Eastman and published in 1852.

## John F. Francis (1808-1886)

A portrait and still-life painter and silhouettist, Francis was born in Philadelphia around 1808, the son of French Catholic parents. Although he spent more than twenty years in Jeffersonville, Pennsylvania, he also painted throughout the state and in Delaware, Washington, D.C. and Nashville, Tennessee. He exhibited at the Philadelphia Artists' Fund Society in 1840 and was represented at the Pennsylvania Academy of the Fine Arts in 1847, 1855, and 1858. Forty-nine paintings, ten of which are portraits, have been located, spanning more than forty years of his artistic career. His still-lives are of the Dutch "luncheon piece" type, paintings of decanters and cakes or fruit tumbling out of baskets. Francis left two versions of a catalogue of his works, *List of Portraits Painted During My Professional Career Drawn from Recollection* (sic) and *Part of a List of Portraits Painted During My Professional Career*. Shortly after his

death in Jeffersonville, on November 15, 1886, a local minister, writing in the *Herald & Free Press* of nearby Norristown, spoke of Francis' "eccentricity," his "persistence in living alone" and "the misanthropic turn of his mind" in his late life.

**HEZEKIAH B. PACKER 1840**

30-1/8 x 25

SIGNED ON BACK: *John F. Francis* / . . . / 1840[?]

COLL.: sitter to daughter, Mrs. David Jayne Hill; Mrs. Harry Newton Blue, Washington

REF.: *C.G.A. Bull.*, Vol. 13, No. 2 (May 1963), pp. 5-6, ill.

GIFT: Margaret Garber Blue, 1962

62.8

Hezekiah B. Packer, a member of a prominent Pennsylvania Quaker family, was elected Associate Judge of Lycoming County, Pennsylvania, in 1861, an office he held until 1868.

**CATHERINE PACKER 1840**

30 x 25

SIGNED ON BACK: traces of an indistinct inscription, probably *John F. Francis*

COLL.: sitter to daughter, Mrs. David Jayne Hill; Mrs. Harry Newton Blue, Washington

GIFT: Margaret Garber Blue, 1961

61.40

Catherine Schuable was born at Lewisburg, Pennsylvania, daughter of Judge Schuable. She married Judge Hezekiah B. Packer in 1840, and died in 1891.

**PEACHES, PEARS AND GRAPES 1850**

20-1/4 x 24-1/4

SIGNED, l.r.: *J.F. Francis* / P<sup>t</sup> / 1850

COLL.: Major Benedict Joseph Semmes, Memphis, and descendants

PURCHASE: through the gift of James Parmelee, 1963

63.5

**STILL LIFE WITH SILVER CAKE BASKET 1866**

19-1/4 x 23-1/2

SIGNED, l.r.: *J.F. Francis*, / 1866.

PURCHASE: through the gift of Josephine B. Crane, 1957

57.5

**STILL LIFE WITH BREAD c. 1850**

17-7/8 x 24

SIGNED, l.l.: *JW*

PURCHASE: William A. Clark Fund, 1951

51.22

It has been suggested that this still-life painting might be attributed to John Archibald Woodside, Sr. (1781-1852), but further research revealing work from his brush that approaches the competent and sophisticated style shown here is needed before such an attribution can be substantiated.

Landscapes in oil, watercolor and pencil were an avocation with Boggs, for his real career was in the United States Navy. He was born in New Jersey, one of ten children, his father being a lawyer, Clerk of the United States District Court and Trustee of Rutgers College. Boggs attended



Catherine Packer

61.40



Still Life with Silver Cake Basket

57.5

Unidentified Painter  
with "J.W."  
Monogram

(c. 1850)

William Brenton  
Boggs  
(1809-1875)

Captain Partridge's Military School in Middletown, Connecticut and then worked in the Phoenix Bank in New York. During this period of his life he painted as well as collected art works. He exhibited at the National Academy of Design between 1839 and 1844, both his own landscapes of New York, New Jersey and New Hampshire and paintings from his collection. He was an Associate Member of the Academy from 1842-1845 when he was dropped, presumably because he had moved to Washington where he was, in 1842, a civilian clerk in the Navy Department. In that year he married Eleanor Carter of Virginia. In 1852 he was commissioned Purser in the Navy and spent four years with the Pacific Surveying Expedition, serving in part as one of the artists of the expedition. In 1856-1857 he was on duty in Washington and exhibited in the First Annual Exhibition of the Washington Art Association. From this time on he was in and out of the city, until he suffered serious injury in a ship fire in 1864. He served thereafter in Washington until his retirement in 1873. He died March 11, 1875 at his home in Georgetown.



On Catskill Creek

69.57

ON CATSKILL CREEK 1850

26-1/4 x 36-1/4

INSCRIBED ON STRETCHER: *The Catskill Mountains Dec 1850/The Canterskife[?]*—apparently copied from original inscription during an early relining

COLL.: William Wilson Corcoran

REF.: Charles Lanman, *Catalogue of W.W. Corcoran's Private Gallery*, Washington, D.C., 1857, p. 10, No. 28

GIFT: William Wilson Corcoran, 1869

69.57

## Unidentified Painter

(c. 1850)

WILLIAM HENRY HARRISON c. 1850

30 x 24-3/4

COLL.: B.P. Davis, New York, 1879

PURCHASE: Gallery Fund, 1879

79.22

It is possible that this portrait of Harrison (1773-1841), ninth President of the United States (March 4, 1841-April 4, 1841), was based on the full-length portrait painted by Lambdin in 1840.

## Alfred Jacob Miller

(1810-1874)

Noted for his graphic portrayal of the scenery and life of the early West, Alfred Jacob Miller, son of a grocer, was born in Baltimore in 1810. He studied with Thomas Sully in 1831-32, and completed his training in Paris and Rome during the following two years. He returned to Baltimore in 1834, and set up a studio over the music store of a Mr. Willig, selling copies of masterpieces and illustrating sheet music for his landlord. In 1837 he moved to New Orleans. There he met Captain William Drummond Stewart, heir to a Scottish Baronetcy and a veteran explorer of America's far West. Stewart engaged Miller to accompany him on his fifth and last trip to the Rockies to record the scenery and events of the trip. Throughout the expedition Miller made scores of quick eyewitness sketches in pencil, pen and sepia, sometimes with touches of color. Back in his studio in New Orleans, and later in Baltimore, Miller translated them into paintings. After visiting Stewart in Scotland in 1840, Miller

spent the winter of 1841 in London. That spring he returned to Baltimore and to the settled life of a provincial painter. He exhibited in Baltimore, Philadelphia and New York, and from records in his account book kept from 1846 to 1870, apparently made a respectable living. From this period date several hundred portraits as well as drawings and watercolors of western and local life. Miller died in Baltimore in 1874.

ELECTION SCENE, CATONSVILLE, BALTIMORE COUNTY c. 1860

11-1/4 x 15-1/2; academy board

SIGNED, I.R.: *AJM*

COLL.: Columbus A. Miller, 1869; Charles Bowden; Henry Bowden

REF.: M.H. Forbes, "Election Scene, Catonsville, Baltimore County," *C.G.A. Bull.*, Vol. 13, No. 3 (Oct. 1963), pp. 15 ff., ill.

GIFT: Mr. and Mrs. Lansdell K. Christie, 1960

60.3

This painting is based on the pen and wash drawing, dated 1845, in the Karolik Collection of the Museum of Fine Arts, Boston, which differs from it only in minor details. It is probably the painting exhibited at the Pennsylvania Academy of the Fine Arts in 1861, No. 537 (for sale).



Election Scene, Catonsville, Baltimore County

60.3

# George Caleb Bingham

(1811-1879)

George Caleb Bingham, recognized now as one of the outstanding painters of genre and political scenes of the middle 19th century, started his artistic career as a self-taught portrait painter, and throughout his life depended on that skill to make a living. Born in 1811 on a farm west of Charlottesville, Virginia, he was taken with his family in 1818 to Franklin, Missouri, a bustling frontier town. At the age of sixteen he was apprenticed to a cabinet-maker in Boonville, Missouri, but by 1833 he was painting portraits in "upper towns" on the Missouri River and was well-launched on his chosen profession. He studied briefly at the Pennsylvania Academy of the Fine Arts in 1838, and in 1840 a group of his paintings were exhibited for the first time at the National Academy of Design in New York. After four years in Washington, painting political



Cottage Scenery

61.36

figures in a studio in the Capitol basement without appreciable recognition, he returned to Missouri, and it was from 1845-47 that his work in genre and political subjects developed. The more popular of these became widely known through the engravings distributed by the American Art-Union and other print sellers in New York. He studied abroad at Düsseldorf from 1856-59, but on his return he took an active part in the political life of Missouri which infringed on his artistic output although many of his best-known canvases were painted in this period. He died in Kansas City in 1879.

#### COTTAGE SCENERY 1845

25-1/2 x 30

SIGNED, l.l.: *G.C. Bingham*

COLL.: American Art-Union, 1845, James D. Carhart, Macon, Georgia, 1845; Carhart family, 1960; Mr. and Mrs. Lawrence A. Fleischman

REF.: E.M. Bloch, "George Caleb Bingham and his Landscape 'Method' ", *C.G.A. Bull.*, Vol. 13, No. 3 (Oct. 1963), pp. 3 ff., ill.

PURCHASE: Gallery Fund and gifts of Charles C. Glover, Jr., Orme Wilson and Mr. and Mrs. Lansdell K. Christie, 1961 61.36

This canvas is the earliest signed landscape by Bingham known to exist. From our knowledge of his early landscape style one may assume that no specific locality is depicted but that the scene falls into the category of a "fancy picture."

Destined to become a successful engraver and landscape painter of the Hudson River School, John Casilear was born in New York City on June 25, 1811. His early training began at the age of fifteen when he was apprenticed to the engraver Peter Maverick. Later, he studied under Asher B. Durand. In the company of Durand, John F. Kensett and Thomas Rossiter, he toured Europe from 1840-43, making a second trip abroad in 1857-58. Most of his professional career was spent as an engraver in New York City, where he was a member of several firms, including Tappan, Carpenter, Casilear and Company (c. 1854). He was elected an Associate of the National Academy in 1835 and gained full Academician status in 1851. Shortly after mid-century, Casilear had sufficient savings which enabled him to give up engraving and devote himself entirely to painting. Although he had done some landscapes while abroad, in the Swiss Alps and in the Forest of Fontainebleau, most of his scenes were taken from upstate New York and Vermont. His works were well received during his lifetime, and he exhibited at the Pennsylvania Academy, the American Art-Union, Apollo Association, as well as the National Academy of Design. He died in Saratoga, New York, on August 17, 1893.

#### LAKE GEORGE

25-1/2 x 45-1/4

Stamp of Casilear sale, l.r.

COLL.: Josephine E. Harrison, Peconic, N.Y., niece of the artist

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 30

GIFT.: Josephine E. Harrison, 1897 97.6

Casilear spent many summers in the vicinity of Lake George and painted numerous scenes of the area which were exhibited under titles with little variation. The painting in the Metropolitan Museum of Art bearing the same title, dated 1857, bears no relationship to this composition.

## John William Casilear

(1811-1893)

# William MacLeod

(1811-1892)

Born in Alexandria, Virginia, William MacLeod had moved to New York City by 1848, when he first exhibited at the American Art-Union. The subjects of his landscape paintings show that he had worked along the Delaware and Hudson Rivers, in Washington, D.C., in New England and the Scottish Highlands. He was still in New York in 1852-53 when he exhibited at the National Academy, but by 1857 he had moved to Washington, D.C. From 1874 to 1888 MacLeod served as Curator of the Corcoran Gallery, and continued his career as a landscape painter. He died in 1892.

MARYLAND HEIGHTS: SEIGE OF HARPER'S FERRY 1863

30 x 44

SIGNED, l.r.: *W MacLeod 1863*

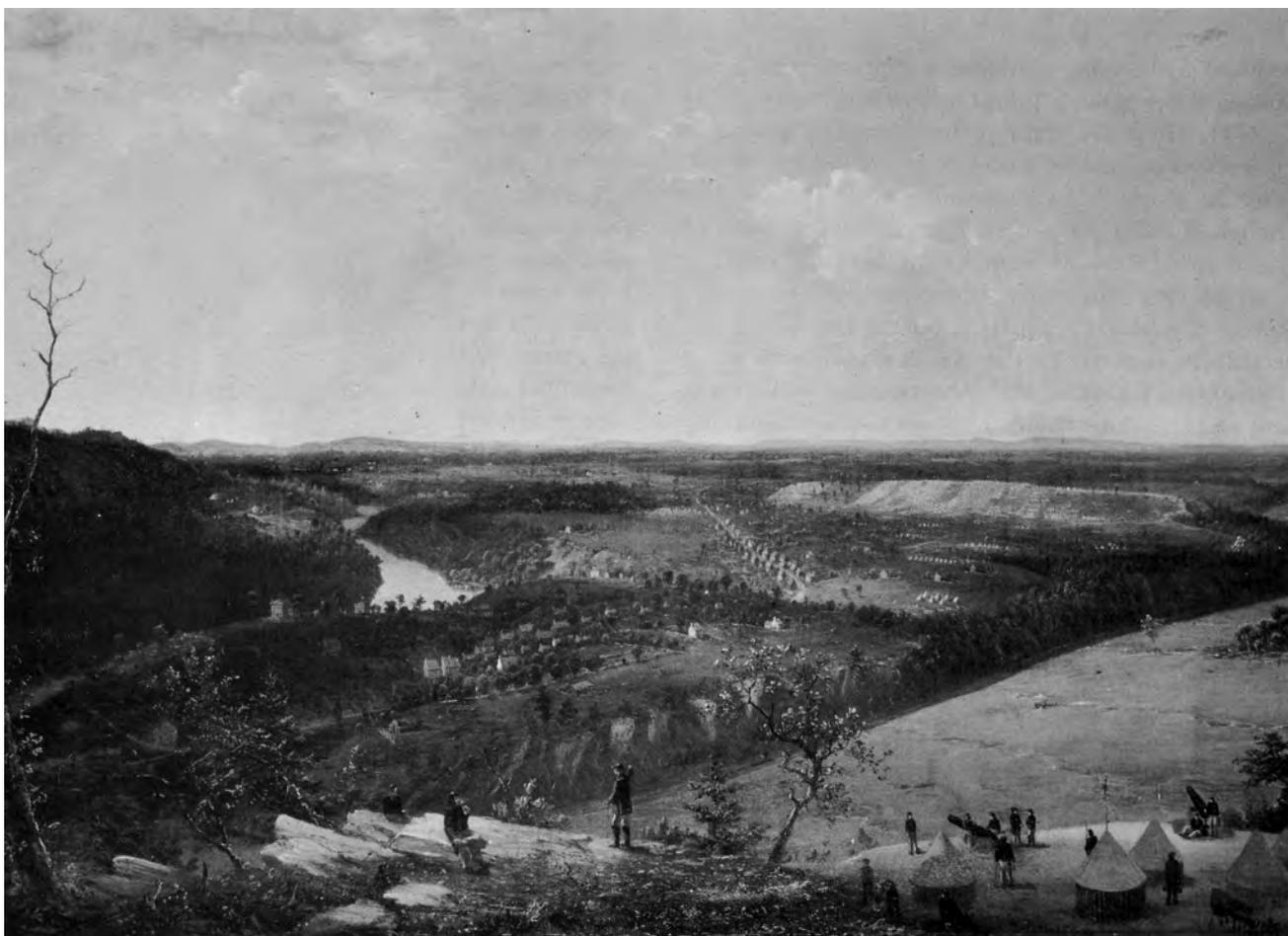
COLL.: Genevieve Plummer

REF.: *American Heritage Picture History of the Civil War*, New York, 1960, Vol. I, pp. 226-7, ill. in color; H.W. Williams, Jr., *The Civil War: The Artist's Record*, 1961, No. 72

GIFT: Genevieve Plummer, 1954

54.2

The landscape shows the Federal defensive works which protected the important Federal armory at Harper's Ferry.



Maryland Heights: Seige of Harper's Ferry

54.2

GREAT FALLS OF THE POTOMAC 1873

34 x 45

SIGNED, l.l.: *W. MacLeod 1873*

COLL.: William Wilson Corcoran

GIFT: William Wilson Corcoran, 1869

69.47

This painting was exchanged by the artist for an earlier version in Mr. Corcoran's collection.

Charles Loring Elliott was born in Scipio, New York. His father wanted him to be an architect. He sent him to a select local school for two years and supplied him with architectural plates for study in this field. However, by 1829 young Elliott was in New York City working with the painter John Quidor. He won the approval of John Trumbull, who earlier had discouraged him, telling of the rigors of an artist's life and advising him to continue in his pursuit of architecture. After a brief period of study with Trumbull, Elliott traveled in central New York State for ten years as an itinerant portrait painter. Returning to New York City, he achieved popularity among prominent citizens, artists and writers because of his skill in painting remarkable likenesses. He, along with other American portraitists of that time, was greatly influenced by the advent of the daguerreotype, and often worked directly from photographs. In 1845 Elliott was elected an Associate of the National Academy of Design and was made an Academician the following year. He exhibited his work almost annually at the National Academy from 1844 until his death. Of nearly seven hundred portraits from his hand, only about one hundred and forty are known today. Although he resided chiefly in Hoboken, New Jersey, while working in New York City, Elliott was living in Albany when he died at the age of fifty-six.

Charles Loring  
Elliott  
(1812-1868)

HORATIO STONE 1845

24 x 20-1/8

INSCRIBED ON BACK OF CANVAS: *Horatio Stone. 1810-1875/ by C.L. Elliott. 1845*

COLL.: Samuel P. Avery, New York

REF.: T. Bolton, "Charles Loring Elliott, an account of his Life and Work" and "A Catalogue of the Portraits Painted by Charles Loring Elliott," *Art Quarterly*, Vol. V (Winter 1942), No. 108, p. 94; *National Academy of Design Exhibition Record 1826-1860*, The New-York Historical Society, 1943, Vol. I, p. 148 (exhibition: 1846, No. 212)

GIFT: Samuel P. Avery, 1890

90.2

Horatio Stone (1808-1875), born in Jackson, New York, practiced medicine in New York City from 1841-1847. His main interest was sculpture, however, and when he moved to Washington in 1848 he devoted full time to his art except for the period during the Civil War when he served as surgeon in the army. He was an early president of the Washington Art Association. Stone died in Carrara, Italy, in 1875.

WILLIAM CULLEN BRYANT 1854 (?)

24-1/4 x 20-1/8

SIGNED, l.r.: *Elliott/ 185[4?]*

COLL.: Rufus W. Griswold; James C. McGuire

REF.: *Catalogue of the Works of Art comprising the First Annual Exhibition of the Washington Art Association, 1857*, p. 5, No. 79; T. Bolton, "Charles Loring Elliott, an account of his Life and Work" and "A Catalogue of the Portraits Painted by Charles Loring Elliott," *Art Quarterly*, Vol. V (Winter 1942), No. 11, p. 86; *National Academy of Design Exhibition Record 1826-1860*, The New-York Historical Society, 1943, Vol. I, p. 149 (exhibition: 1854, No. 299)  
 BEQUEST: James C. McGuire, 1888 88.5

William Cullen Bryant, the author of *Thanatopsis*, was born in 1794 and died in 1878. This portrait was probably the original from which J.C. Buttre made an engraving for *Knickerbocker Magazine*, Vol. LIII, 1854 and other publications of the period.

JAMES C. MCGUIRE 1854

30-1/8 x 25

SIGNED, l.c.: *Elliott/ 1854*

REF.: T. Bolton, "Charles Loring Elliott, an account of his Life and Work" and "A Catalogue of the Portraits Painted by Charles Loring Elliott," *Art Quarterly*, Vol. V (Winter 1942), No. 80, pp. 81 and 91

BEQUEST: James C. McGuire, 1888 88.3

James McGuire, an early collector of art in Washington, was one of the original Trustees of The Corcoran Gallery of Art. He so served until his death in 1888.



Thomas Loraine McKenney 88.6

THOMAS LORAIN MCKENNEY 1856

30-1/8 x 25-1/4

COLL.: James C. McGuire, Washington

REF.: *Official Catalogue: Fine Arts, World's Columbian Exposition, Chicago, 1893*, p. 58, No. 2817; T. Bolton, "Charles Loring Elliott, an account of his Life and Work" and "A Catalogue of the Portraits Painted by Charles Loring Elliott," *Art Quarterly*, Vol. V (Winter 1942), No. 79, pp. 72 and 91; *National Academy of Design Exhibition Record 1826-1860*, The New-York Historical Society, 1943, p. 150 (exhibition: 1856, No. 154)

BEQUEST: James C. McGuire, 1888 88.6

McKenney (1785-1859), soldier, author, politician and administrator of Indian affairs, was born in Hopewell, Maryland. He served in the War of 1812, and in 1816 was appointed by President Madison to serve as Superintendent of the Indian Trade. He was in charge of the Bureau of Indian Affairs under the War Department from 1824 to 1830, negotiating treaties with the various tribes. With James Hall, he co-authored *History of the Indian Tribes of North America . . .*, Philadelphia, 1836-1844. He was instrumental in establishing in Washington a portrait gallery of Indians who visited the Capital, employing Charles Bird King, Henry Inman and other artists for the paintings.

ASHER BROWN DURAND 1864

27 x 22

SIGNED, l.r.: *A.B. Durand/by/ C L Elliott/ 1864*

COLL.: John Taylor Johnston, New York, 1876

REF.: T. Bolton, "Charles Loring Elliott, an account of his Life and Work" and "A Catalogue of the Portraits Painted by Charles Loring Elliott," *Art Quarterly*, Vol. V (Winter 1942), No. 33, pp. 75, 81 and 87

PURCHASE: Gallery Fund, 1876 76.11

Durand (1796-1886) was one of the leading painters of the Hudson River School. An earlier version of this portrait, dated 1860, is in the Walters Art Gallery, Baltimore.

WILLIAM WILSON CORCORAN, 1867

97-1/8 x 69

COLL.: William Wilson Corcoran

REF.: E. Strahan, ed., *Art Treasures of America*, Philadelphia, 1880, Vol. I, p. 4, ill.; T. Bolton, "Charles Loring Elliott, an account of his Life and Work" and "A Catalogue of the Portraits Painted by Charles Loring Elliott," *Art Quarterly*, Vol. V (Winter 1942), No. 24, pp. 81 and 87

GIFT: William Wilson Corcoran, 1869

69.1

This portrait was painted over a period of two months in the private gallery of James C. McGuire of Washington, a fellow Trustee of the Corcoran Gallery and a noted early collector. William Wilson Corcoran (1798-1888), banker and philanthropist, was the Founder of The Corcoran Gallery of Art.

WILLIAM WILSON CORCORAN, c. 1870

96 x 60

COLL.: United States District Court for the District of Columbia

GIFT: United States District Court for the District of Columbia, 1952

52.29

This portrait of the Founder of the Corcoran hung in the old building of the District Court. When the Court moved to its new quarters in 1952, the painting was presented to the Gallery. In the left background is the original Corcoran Gallery, designed by James Renwick; in the right background is the United States Capitol.

## Unidentified Painter

(c. 1870)

Jane Stuart, youngest child of Gilbert Stuart, was born in Boston in 1812. She received her training as a portrait painter from her father. Upon his death in 1828, she and her three sisters with their mother moved to Newport, Rhode Island, the parents' original home. Jane Stuart exhibited at the National Academy between 1829 and 1845, mainly portraits with an occasional genre subject. During the 1850's, she maintained a studio in Boston. A skilled copyist, she executed copies of many of her father's portraits. Most of her life was spent in Newport where she died on April 27, 1888.

## Jane Stuart

(1812-1888)

GEORGE WASHINGTON

106 x 62

COLL.: William Wilson Corcoran

REF.: J.H. Morgan and M. Fielding, *The Life Portraits of Washington and their Replicas*, 1931, p. 321, No. XX

GIFT: William Wilson Corcoran, 1869

69.55

This copy of Gilbert Stuart's Lansdowne type portrait of Washington was purchased by Mr. Corcoran from the artist at Newport, R.I., in 1854.

Lang was a portrait, miniature and genre painter who was born in Württemberg, Germany in 1814. He studied in Paris in 1834 and emigrated to America in 1838. After a few years' residence in Philadelphia, he returned to Europe, spending several years in Italy. Upon his return to America in 1847 he settled in New York City, sharing for a time a studio with John F. Kensett and Thomas P. Rossiter. He was elected a National Academician in 1852 and remained in New York until his death in 1893.

## Louis Lang

(1814-1893)

NORMA 1853

34 x 28

SIGNED, l.l.: *Lang 1853*

COLL.: William Wilson Corcoran

REF.: Charles Lanman, *Catalogue of W.W. Corcoran's Private Gallery*, Washington, 1857, p. 15, No. 63

GIFT: William Wilson Corcoran, 1869

69.36

The portrait depicts the Italian opera singer, Balbina Steffenone, who was singing the title role in Bellini's *Norma* in Castle Garden, New York, in 1853 with great success. In Odell's *Annals of the New York Stage* a critic is quoted as saying "her 'Norma' has been universally conceded to be the only representation worthy of the character since the days of Parodi and some even go so far as to compare it favorably with Grisi's." The comparison of this portrait with two lithographs of Steffenone in the Theatre Collection of the Harvard College Library confirms this identification.

## William (Tylee) Ranney

(1813-1857)

Ranney was born in Middletown, Connecticut, the son of a sea captain. He early discarded his middle name which never appears in his adult records. At thirteen he was apprenticed for six years to a tinsmith in Fayetteville, North Carolina, where his uncle was in business, but by 1833 he was studying drawing in Brooklyn, New York. During the Mexi-



Duck Shooting

69.62

can War he served most of 1836 in the Texas Army. When he returned to Brooklyn, he exhibited at the National Academy and the Mechanics' Institute, and established his own portrait studio in New York, which he maintained from 1843 to 1847. He was one of the founders of the New York Cricket Club in 1843, always keeping an active interest in the sporting world which he enjoyed painting. In 1848 he married and moved to Weehawken, New Jersey, returning to New York briefly and finally settling in Hoboken, New Jersey in 1853, where he worked on historical and western scene paintings until his untimely death of consumption. Ranney was elected an Associate Member of the National Academy of Design in 1850. A year after his death a Ranney Fund Exhibition and sale was held at the Academy for the benefit of his widow and children.

DUCK SHOOTING 1850

30-1/4 x 40-3/8

SIGNED, l.c.: *W Ranney/1850*

COLL.: William Wilson Corcoran

REF.: *Catalogue of the Twenty-sixth Annual Exhibition*, National Academy of Design, 1851, No. 365; F.S. Grubar, *William Ranney, Painter of the Early West*, C.G.A., 1962, p. 36, No. 48, ill.

GIFT: William Wilson Corcoran, 1869

69.62

The kneeling figure in this painting has been identified by the grandson of the artist as Richard Ranney (1815-1859), the brother of the artist. The standing figure may have been a neighbor's groom, who was sometimes used as a model by Ranney. The scene is probably the Hackensack, New Jersey, meadows, within view of the artist's studio.

Little is known of Jennie Bellows Millard, beyond the fact that she was the wife of Judge John Aiken Millard of Troy, New York and painted her primitive scenes in the middle nineteenth century.

Jennie Bellows  
Millard

(c. 1850)

MOUNT VERNON c. 1850

24 x 32-1/8

COLL.: descendants of the painter to the donor

GIFT: May Hastings Dickinson, 1952

52.5

This primitive view is an inaccurate depiction of Mount Vernon. The naval vessel is saluting the Tomb of George Washington in accordance with established custom.

THE BELLE CREOLE AT NEW ORLEANS c. 1845-1849

48 x 72

COLL.: Emily Crane Chadbourne, Washington

REF.: *American Processional 1492-1900*, C.G.A., 1950, pp. 146 and 244, No. 184, ill.;

R. Samuel, L.V. Huber and W.C. Ogden, *Tales of the Mississippi*, 1955, p. 142, ill.

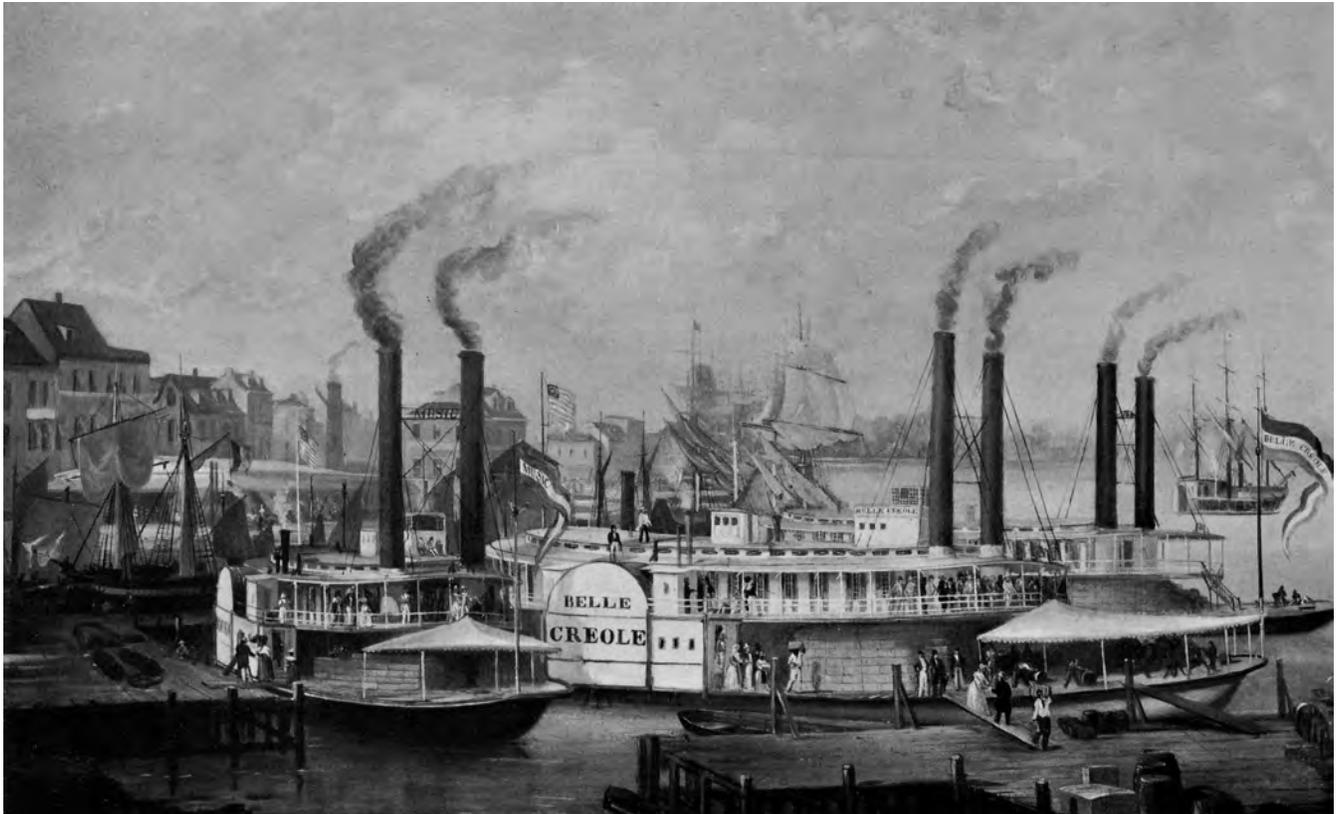
GIFT: the Estate of Emily Crane Chadbourne, 1965

65.22

Although the artist of this painting remains unidentified, except possibly by his initials on the large box on the pier at the lower right, the date may be considered accurate on the basis of costume, flag designs, and the identification of the three

Unidentified Painter

(c. 1845-1849)



The *Belle Creole* at New Orleans

65.22

steamboats. The *Belle Creole*, a sidewheel steamer of 447 tons, was built at Cincinnati, Ohio, in 1845 and abandoned in 1852. The *Music* was a sidewheel steamer of 198 tons, built at Jeffersonville, Indiana, in 1843 and abandoned in 1849. Both vessels had New Orleans as their home port. The steamer behind the *Belle Creole* may have been the *Wave* of 231 tons, of Louisville, Kentucky, built at New Albany, Indiana, and last recorded in 1851.

## David Norslup

(c. 1865)

Historical societies, marine museums and city directories of river cities and seaboard ports have been consulted without success in the attempt to identify David Norslup.

NEGRO BOYS ON THE QUAYSIDE c. 1865

15-7/8 x 19-1/2; panel

SIGNED, l.c.: Davi[d][No]rslu[p]

REF.: *C.G.A. Bull.*, Vol. 11, No. 3 (May 1961), p. 11, ill.

PURCHASE: Gallery Fund and William A. Clark Fund, 1960

60.38



Negro Boys on the Quayside

60.38

The identification of this subject has proved to be very difficult to establish. However, there seems to be a reasonable basis for the supposition that the scene may be New Orleans. Despite the apparent signature, the identity of the artist has so far eluded all attempts at solution. The signature, if it is such, could also be read: *Marstur*. The given name, *David*, is less in doubt. The date of the work is also problematic, with suggestions ranging from the 1840's to the late 1880's.

Cranch was a portrait, landscape and still-life painter, born in Alexandria (then in the District of Columbia). After graduation from Harvard in 1831, he became a Unitarian minister, serving congregations in Maine, Washington, D.C., St. Louis, Cincinnati, Richmond, Louisville and Boston. He began painting as an amateur in Cincinnati during his ministry there, and after 1840 devoted full time to painting. He and his wife spent three years in Rome in the late 1840's when Cropsey and a colony of American landscapists were working there. They returned to New York City in 1849, leaving again for Europe in 1853, this time remaining ten years in Paris. After his return to America in 1863, Cranch lived on Staten Island for ten years; he moved to Cambridge, Massachusetts, in 1873 where he died in 1892.

Christopher Pearse  
Cranch  
(1813-1892)



Castle Gondolfo, Lake Albano

69.23

CASTLE GONDOLFO, LAKE ALBANO 1852

36-1/2 x 54-1/2

SIGNED, l.r.: *C.P. Cranch/1852*

COLL.: the artist; William Wilson Corcoran

REF.: *Travelers in Arcadia, American Artists in Italy 1830-1875*, Detroit Institute of Arts, 1951, p. 31, No. 37

GIFT: William Wilson Corcoran, 1869

69.23

## George Peter Alexander Healy

(1813-1894)

The internationally fashionable portrait painter, G.P.A. Healy, was the son of an improvident Boston ship captain. Although he had no formal training, Healy opened a studio in Boston when he was eighteen. His desire to paint beautiful women led him to invite a prominent socialite, Mrs. Harrison Grey Otis, to sit for him. His successful portrait of her resulted in other commissions, and with the encouragement of the artist Thomas Sully and the money he accumulated from his painting, he went to France to study under Baron Gros. In Paris he improved his skill by copying numerous paintings at the Louvre. During his eight years on the Continent and in England, Healy attained an international reputation. His vitality and cordial simplicity, combined with his ability to paint convincing likenesses, made him extremely popular. Royalty, statesmen, businessmen and social leaders were eager to have the "Yankee artist"

paint their portraits. At the request of the French King Louis Philippe, he returned to America in 1844 to paint a series of Presidential portraits. But with the King's abdication in 1848, Healy lost many of his European patrons and remained in the United States, working in Washington, D.C., along the eastern seaboard and in the southern states. In 1854, at the invitation of Mayor William B. Ogden, Healy settled in Chicago and continued his successful career there for thirteen years. He returned to Europe after the Civil War, lived in Rome and Paris, but continued to travel extensively on important commissions, which took him to many European capitals and occasionally back to the United States. His enthusiasm for painting and his penchant for working rapidly account for the fact that he completed about one hundred portraits a year. Toward the end of his life, when his popularity began to wane and his vision faltered, Healy returned to Chicago where he died at the age of eighty-one.

GEORGE PEABODY 1854

32 x 26

COLL.: Thomas B. Bryan, Chicago

REF.: *Healy's Sitters*, The Virginia Museum of Fine Arts, 1950, p. 43, ill.

PURCHASE: Gallery Fund, 1879

79.20

George Peabody, an American banker and philanthropist, was born in Danvers, Massachusetts, in 1795 and died in London in 1869. He was the donor in 1857 of the Peabody Institute in Baltimore.

MRS. R.H. WINSLOW 1859

67-7/8 x 47-1/2

SIGNED, I.R.: *G.P.A. Healy, 1859*

COLL.: Dr. and Mrs. R.C.M. Page, New York

GIFT.: Dr. and Mrs. R.C.M. Page, 1881

81.12

This portrait of Mrs. Winslow was painted before her subsequent marriage to Dr. Page.

MRS. LEONARD VOLK AND DAUGHTER, HONORE 1862

25-1/2 x 32

SIGNED, I.R.: *G.P.A. Healy 1862*

COLL.: Mrs. Emily C. Smith, Daytona Beach

GIFT: Emily C. Smith, 1965

65.19

Mrs. Volk was the wife of the sculptor Leonard Wells Volk (1828-1895), whose best-known work was the portrait bust of Abraham Lincoln modeled after a life mask executed in Chicago in 1860. This portrait was probably painted in Chicago in the home of Stephen A. Douglas, first cousin to Mrs. Volk. Honoré was one year of age at this time.

MRS. MERIWETHER LEWIS CLARK II 1873†

28-1/2 x 23-1/2

SIGNED, U.R.: *G.P.A. Healy/1873/Rome*

COLL.: descendant of the sitter, Mrs. Clark McIlwaine, Washington

GIFT: Margaret Clark McIlwaine, 1963

63.23

Meriwether Lewis Clark II, grandson of William Clark (1770-1838), the famous explorer of the American Northwest, married Mary Martin Anderson of Louisville, Kentucky, in 1871 when she was nineteen years old. This portrait was painted by Healy in Rome while the Clarks were on an extended honeymoon.

JUSTIN SMITH MORRILL OF VERMONT 1884

29-3/4 x 24-7/8

SIGNED, u.t.: *G.P.A. Healy, 1884*; inscribed on stretcher: *Hon. J.S. Morrill, Vt by Healy*

COLL.: William Wilson Corcoran

GIFT: William Wilson Corcoran, 1884

84.4

Morrill, born in Strafford, Vermont in 1810, was a prosperous merchant, farmer and politician. Elected in 1855, he served five terms in Congress and was the writer of the Morrill Tariff Bill of 1861. In 1867 he was elected to the United States Senate and served four terms. He was the author of a book entitled *Self-Consciousness of Noted Persons*, published in Boston in 1886.

A series of Presidential portraits by George Peter Alexander Healy was originally commissioned in 1842 by Louis Philippe I, King of France, for the gallery at Versailles. The series was never delivered, as Louis Philippe was overthrown in 1848. In 1860 the portraits were purchased from Healy by Thomas B. Bryan of Chicago who commissioned the artist to paint John Adams, Andrew Jackson, James Buchanan and Abraham Lincoln to round out the collection. A portrait of William Henry Harrison was unaccountably omitted from the series. Thomas B. Bryan put the collection on the market and when it came to the attention of William Wilson Corcoran, he recommended that the group be purchased by The Corcoran Gallery of Art in 1879. A portrait of Chester A. Arthur was commissioned from Healy by Mr. Corcoran and was added to the series. Additional Presidential portraits by other artists have since been acquired by the Corcoran, but are not part of this original set of fifteen portraits.

JOHN ADAMS 1860

30 x 25

SIGNED, l.c.: *Healy after Stuart/Quincy, Oct, 1860*

COLL.: Thomas B. Bryan, Chicago

REF.: G. Golterman, *The Book of the Presidents*, St. Louis, Mo., 1953, ill.

PURCHASE: Gallery Fund, 1879

79.6

John Adams (1735-1826) was the second President of the United States, serving from March, 1797, to March, 1801. The painting is based on the original portrait from life painted in 1798 by Gilbert Stuart, now in the collection of the National Gallery of Art, Washington, D.C.

THOMAS JEFFERSON

30 x 25

COLL.: Thomas B. Bryan, Chicago

REF.: G. Golterman, *The Book of the Presidents*, St. Louis, Mo., 1953, ill.

PURCHASE: Gallery Fund, 1879

79.7

Thomas Jefferson (1743-1826) was the third President of the United States, serving from March, 1801, to March, 1809. This work is based on a portrait by Gilbert Stuart painted in Boston c. 1810 for President Madison (now in a private collection), which in turn was based on the life portrait by Stuart belonging to Percy Straus, Jr., Houston.

JAMES MADISON

30 x 25

COLL.: Thomas B. Bryan, Chicago

REF.: G. Golterman, *The Book of the Presidents*, St. Louis, Mo., 1953, ill.

PURCHASE: Gallery Fund, 1879

79.8

James Madison (1751-1836) was the fourth President of the United States, serving from March, 1809, to March, 1817. This portrait is based on a portrait by Chester Harding at Washington and Lee University.

JAMES MONROE

39-3/8 x 34-1/4

COLL.: Thomas B. Bryan, Chicago

REF.: G. Golterman, *The Book of the Presidents*, St. Louis, Mo., 1953, ill.

PURCHASE: Gallery Fund, 1879

79.9

James Monroe (1758-1831) was the fifth President of the United States, serving from March, 1817, to March, 1825. This painting is based on the portrait by John Vanderlyn (1816) in the collection of Miss Emily Johnson, Frederick, Maryland.

JOHN QUINCY ADAMS 1858

30 x 25

SIGNED, l.c.: *G.P.A. Healy, 1858*

COLL.: Thomas B. Bryan, Chicago

REF.: *Healy's Sitters*, The Virginia Museum of Fine Arts, Richmond, 1950, p. 63, ill.;

G. Golterman, *The Book of the Presidents*, St. Louis, Mo., 1953, ill.; M. de Mare,

*G.P.A. Healy, American Artist*, 1954, p. 22

PURCHASE: Gallery Fund, 1879

79.10

John Quincy Adams (1767-1848) was the sixth President of the United States, serving from March, 1825, to March, 1829. This portrait is based on Healy's portrait painted from life in 1845 in the collection of the Musée National Blerancourt.

ANDREW JACKSON 1861

27-1/2 x 23-1/4

SIGNED, c.r.: *G.P.A. Healy/1861*

COLL.: Thomas B. Bryan, Chicago

REF.: *Healy's Sitters*, The Virginia Museum of Fine Arts, Richmond, 1950, p. 58, ill.;

M. de Mare, *G.P.A. Healy, American Artist*, 1954, pp. 119-124

PURCHASE: Gallery Fund, 1879

79.11

Andrew Jackson (1767-1845) was the seventh President of the United States, serving from March, 1829, to March, 1837. This painting of 1861 is based on Healy's original study made at The Hermitage in 1845.

MARTIN VAN BUREN 1857

30 x 25

SIGNED, r.c.: *G.P.A. Healy/Phil<sup>a</sup> April 15<sup>th</sup>/1857*

COLL.: Thomas B. Bryan, Chicago

REF.: *Healy's Sitters*, The Virginia Museum of Fine Arts, Richmond, 1950, p. 66, ill.;

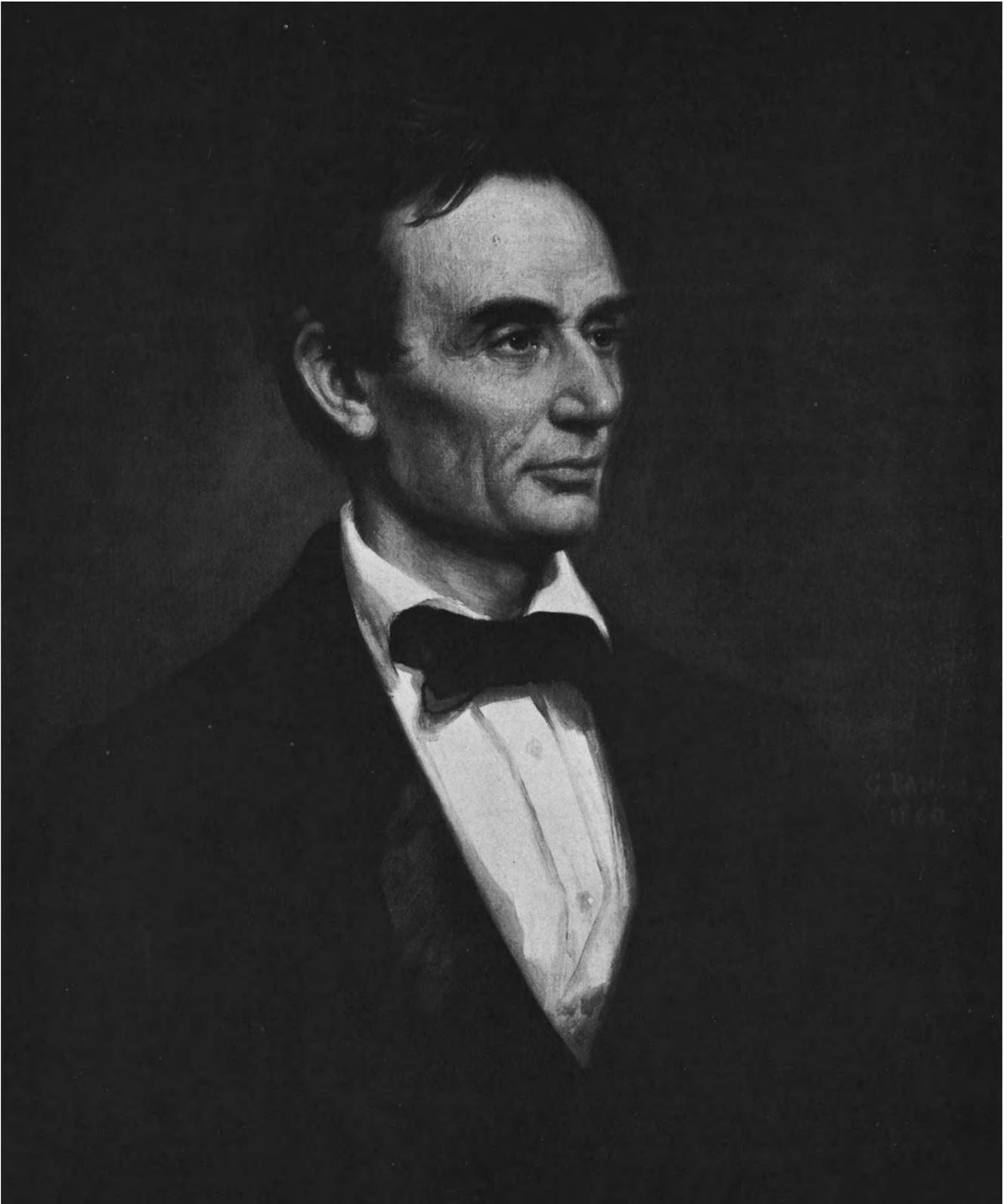
G. Golterman, *The Book of the Presidents*, St. Louis, Mo., 1953, ill.; M. de Marc,

*G.P.A. Healy, American Artist*, 1954, p. 23

PURCHASE: Gallery Fund, 1879

79.12

Martin Van Buren (1782-1862) was the eighth President of the United States, serving from March, 1837, to March, 1841. This portrait was painted from life sixteen years after the end of Van Buren's term of office.



Abraham Lincoln

79.19

JOHN TYLER 1842

30-1/8 x 25-1/8

COLL.: Thomas B. Bryan, Chicago

REF.: *Healy's Sitters*, The Virginia Museum of Fine Arts, Richmond, 1950, p. 62, ill.; G. Golterman, *The Book of the Presidents*, St. Louis, Mo., 1953, ill.; M. de Mare, *G.P.A. Healy, American Artist*, 1954, pp. 102-4

PURCHASE: Gallery Fund, 1879

79.13

John Tyler (1790-1862) was the tenth President of the United States, serving from April, 1841, to March, 1845. This portrait was painted from life.

JAMES K. POLK 1846

30-1/2 x 25-1/2

SIGNED, l.c.: *G.P.A. Healy/1846*

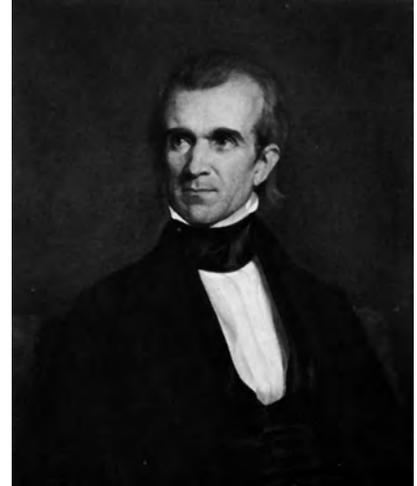
COLL.: Thomas B. Bryan, Chicago

REF.: *Healy's Sitters*, The Virginia Museum of Fine Arts, Richmond, 1950, p. 67, ill.; M. de Mare, *G.P.A. Healy, American Artist*, 1954, p. 67

PURCHASE: Gallery Fund, 1879

79.14

James Knox Polk (1795-1849) was the eleventh President of the United States, serving from March, 1845, to March, 1849. The portrait was painted from life.



James K. Polk

79.14

ZACHARY TAYLOR 1860

30 x 25

SIGNED, l.r.: *G.P.A. Healy, after AMANS 1860*

COLL.: Thomas B. Bryan, Chicago

PURCHASE: Gallery Fund, 1879

79.15

Zachary Taylor (1784-1850) was the twelfth President of the United States, serving from March, 1849, to July, 1850. According to the *mss Register*, this painting was copied from an original portrait from life by Jacques Amans (1801-1888).

MILLARD FILLMORE 1857

30 x 25

SIGNED, c.r.: *G.P.A. Healy, Dec. 2nd, 1857*

COLL.: Thomas B. Bryan, Chicago

REF.: *Makers of History in Washington 1800-1950*, National Gallery of Art, 1950, p. 57, No. 42, ill.; *Healy's Sitters*, The Virginia Museum of Fine Arts, Richmond, 1950, p. 67, ill.; M. de Mare, *G.P.A. Healy, American Artist*, 1954, p. 25

PURCHASE: Gallery Fund, 1879

79.16

Millard Fillmore (1800-1874) was the thirteenth President of the United States, serving from July, 1850, to March, 1853. The portrait was painted from life. A full-length version hangs in The White House.

FRANKLIN PIERCE 1852

30 x 25

SIGNED, l.r.: *G.P.A. Healy/Nov. 1852*

COLL.: Thomas B. Bryan, Chicago

REF.: *Makers of History in Washington 1800-1950*, National Gallery of Art, 1950, p. 58, No. 43, ill.; *Healy's Sitters*, The Virginia Museum of Fine Arts, Richmond, 1950, p. 59, ill.; G. Golterman, *The Book of the Presidents*, St. Louis, Mo., 1953, ill.

PURCHASE: Gallery Fund, 1879

79.17

Franklin Pierce (1804-1869) was the fourteenth President of the United States, serving from March, 1853, to March, 1857. The portrait was painted from life. A later replica, dated 1853, is in the collection of The National Gallery of Art. Several other versions are known, including those in the Karolik Collection, Museum of Fine Arts, Boston, and in the New-York Historical Society.

JAMES BUCHANAN 1859

30 x 25

INSCRIBED ON BACK OF CANVAS: *His Excellency the President of the United States, painted at the Presidential Mansion for T.B. Bryan, Esq., by G.P.A. Healy, Sept. 28, 1859.*

COLL.: Thomas B. Bryan, Chicago

REF.: *Makers of History in Washington 1800-1950*, National Gallery of Art, 1950, p. 59, No. 44, ill.; G. Golterman, *The Book of the Presidents*, St. Louis, Mo., 1953, ill.

PURCHASE: Gallery Fund, 1879

79.18

James Buchanan (1791-1861) was the fifteenth President of the United States, serving from March, 1857, to March, 1861.

ABRAHAM LINCOLN 1860

30-3/8 x 25-3/8

SIGNED, I.R.: *G.P.A. Healy/1860*

COLL.: Thomas B. Bryan, Chicago

REF.: M. de Mare, *G.P.A. Healy, American Artist*, 1954, pp. 189-190

PURCHASE: Gallery Fund, 1879

79.19

Abraham Lincoln (1809-1865) was the sixteenth President of the United States, serving from March, 1861 until his death in April of 1865. This rare, beardless likeness of the President-elect was painted by Healy in Springfield, Illinois. Through the efforts of Mrs. McCook Knox, member of the Council of the Corcoran, the historical importance of the portrait has become widely recognized. The United States Post Office Department used it for the one cent stamp in the Lincoln Sesquicentennial Commemorative Series in 1959.

CHESTER A. ARTHUR 1884

30 x 25

SIGNED, U.I.: *G.P.A. Healy. April, 1884*

REF.: *Makers of History in Washington 1800-1950*, National Gallery of Art, 1950, p. 88, No. 68, ill.; *Healy's Sitters*, The Virginia Museum of Fine Arts, Richmond, 1950, p. 66, ill.; G. Golterman, *The Book of the Presidents*, St. Louis, Mo., 1953, ill.

GIFT: William Wilson Corcoran, 1884

84.3

Chester Alan Arthur (1830-1886) was the twenty-first President of the United States, serving from September, 1881, to March, 1885. According to the *ms Register* of the Gallery, the work was painted from life for William Wilson Corcoran.

## Thomas Hewes Hinckley

(1813-1896)

The animal and landscape painter, Thomas Hewes Hinckley, was born and died in Milton, Massachusetts, where he spent most of his life. In 1829 he was apprenticed to a merchant in Philadelphia as his father opposed a career in painting. However, he attended some drawing classes while there, conducted by an artist named Mason. This was the only instruction he received in art except for some hints on color from a sign painter. In 1833, after his father's death he became a professional artist. He began his career as a painter of signs, then took up portraiture and finally concentrated on landscapes and animal painting. In 1845 he was invited by Daniel Webster to make drawings of his famous Ayrshire herd. He studied the deer on Naushon Island and in the Adirondacks, and in 1870 visited California where he painted the elk. He took one trip to Europe in 1851, studying the works of Sir Edwin Landseer and other English and Flemish painters. At this time two of his hunting scenes were shown at the Royal Academy in London. However, throughout his life he did not exhibit many works, his paintings finding ready purchasers among the gentleman farmers and hunters of the period.

STAG IN THE ADIRONDACKS 1866

36 x 29

SIGNED, l.r.: *T.H. Hinckley/1866*

COLL.: the artist's estate to his grandson, the donor

GIFT: Captain Robert M. Hinckley, USN (ret.), 1965

65.10

Although a painter of portraits and landscapes, John Mix Stanley specialized in Indian scenes of the West. He was born in Canandaigua, New York and was orphaned at the age of fourteen. He was apprenticed to a wagon-maker in Buffalo, where he presumably decorated coaches, but by 1834 he was painting portraits and landscapes in Detroit. During the next few years he traveled to Fort Snelling, Minnesota; Galena and Chicago, Illinois. He returned East in 1840, painting portraits in Troy, New York; Philadelphia, and Baltimore. In 1842 he made his first trip to the Southwest, to Fort Gibson in Arkansas Territory, and began working on his Western scenes in earnest, exhibiting eighty-five in Cincinnati in 1845. The next year he traveled to Santa Fe, New Mexico, where he joined an expedition to California as a military draughtsman under Stephen Watts Kearney. In 1847-48 he went from California to Oregon, recorded an exploration of the Columbia River Valley and was nearly massacred by Indians at Willamette. After a trip to Hawaii where he stayed until 1850, Stanley exhibited his Indian gallery in several eastern cities and finally deposited it at the Smithsonian Institution with the hope that it would be purchased by the government. In this he was disappointed, and the whole collection, except for five paintings, was destroyed in the Smithsonian fire of 1865. Stanley retired from Washington to Detroit in 1864, where he died in 1872.



Stag in the Adirondacks

65.10

## John Mix Stanley

(1814-1872)

THE DISPUTED SHOT 1858

36 x 29

SIGNED, l.l.: *J.M. Stanley/1858*

REF.: *Catalogue of the Third Annual Exhibition*, The Washington Art Association, 1859, p. 2, No. 1; *Fishing and Shooting in Art*, The Baltimore Museum of Art, 1958, No. 29

COLL.: William Wilson Corcoran

GIFT: William Wilson Corcoran, 1869

69.5

A note in the *mss Register* in the Corcoran reads: "This picture first appeared in Washington City soon after it was painted, at the Artists Association Exhibition, the best exhibition of pictures in Washington ever made up to that time, and Mr. Corcoran soon purchased it . . ."



The Disputed Shot

69.5

The portrait, genre, historical and religious painter, William Winner was born in Philadelphia. Nothing is known of his early training, but he was settled in Philadelphia in 1836 and remained there, with the exception of a visit to Charleston, South Carolina in 1848, until his death. He exhibited frequently at the Pennsylvania Academy of the Fine Arts, Boston Athenaeum, Apollo Association, American Art-Union and at the National Academy of which he was an Honorary Member, Professional. He died in 1883.

## William E. Winner

(c. 1815-1883)

ANNE AND MARY CORNELIA JONES 1853†

26 x 21-3/4; canvas mounted on academy board

SIGNED, l.c.: *Winner/53*

COLL.: Caleb and Mary Ann T. Jones; Ashile Lucian Archambault, Philadelphia; Mrs. J. Frederick M. Stewart, Upperville, Virginia—descendants

GIFT: Marguerite A.C. Stewart, 1963

63.18

Anne and Mary Cornelia were the daughters of Caleb and Mary Ann Taylor Jones of Philadelphia who resided at the corner of 15th and Walnut Streets in what is now the financial heart of the city.

## Emanuel Gottlieb Leutze

(1816-1868)

Member of the National Academy, painter of portraits and historical and classical subjects, Emanuel Leutze is best remembered for his *WASHINGTON CROSSING THE DELAWARE* (Metropolitan Museum of Art) and often thought of as a German artist not only because he was born in Gmünd (Württemberg) but also because he spent a good part of his professional life in Düsseldorf. His father was a German mechanic who emigrated to this country when his son was still a child. They lived in Philadelphia where Leutze studied painting with John Rubens Smith, and when he was twenty he was painting portraits at Churchtown, Pennsylvania. He went to Washington in 1837 to sketch the heads of statesmen to be engraved for a national work, which was unfortunately never published. In



The Amazon and her Children

69.20

1840 he traveled to Düsseldorf to study painting under Karl-Friedrich Lessing, married and settled there. When Eastman Johnson was studying in Düsseldorf in 1849, he and Leutze shared a studio. Leutze worked also in Munich, Venice and Rome and made a short trip to the United States in 1851. When he finally returned to America in 1859, he was commissioned to paint WESTWARD THE COURSE OF EMPIRE, a mural for the House of Representatives. In preparation he conscientiously visited the Rocky Mountains and journeyed back to Germany to consult with Wilhelm von Kaulbach on fresco technique. He was thus the first to employ the stereochromatic process in mural painting in the United States. Leutze lived in New York and Washington, where he died in 1868.

THE AMAZON AND HER CHILDREN 1851

40-1/2 x 62-1/4

SIGNED, l.l.: *E Leutze/1851*

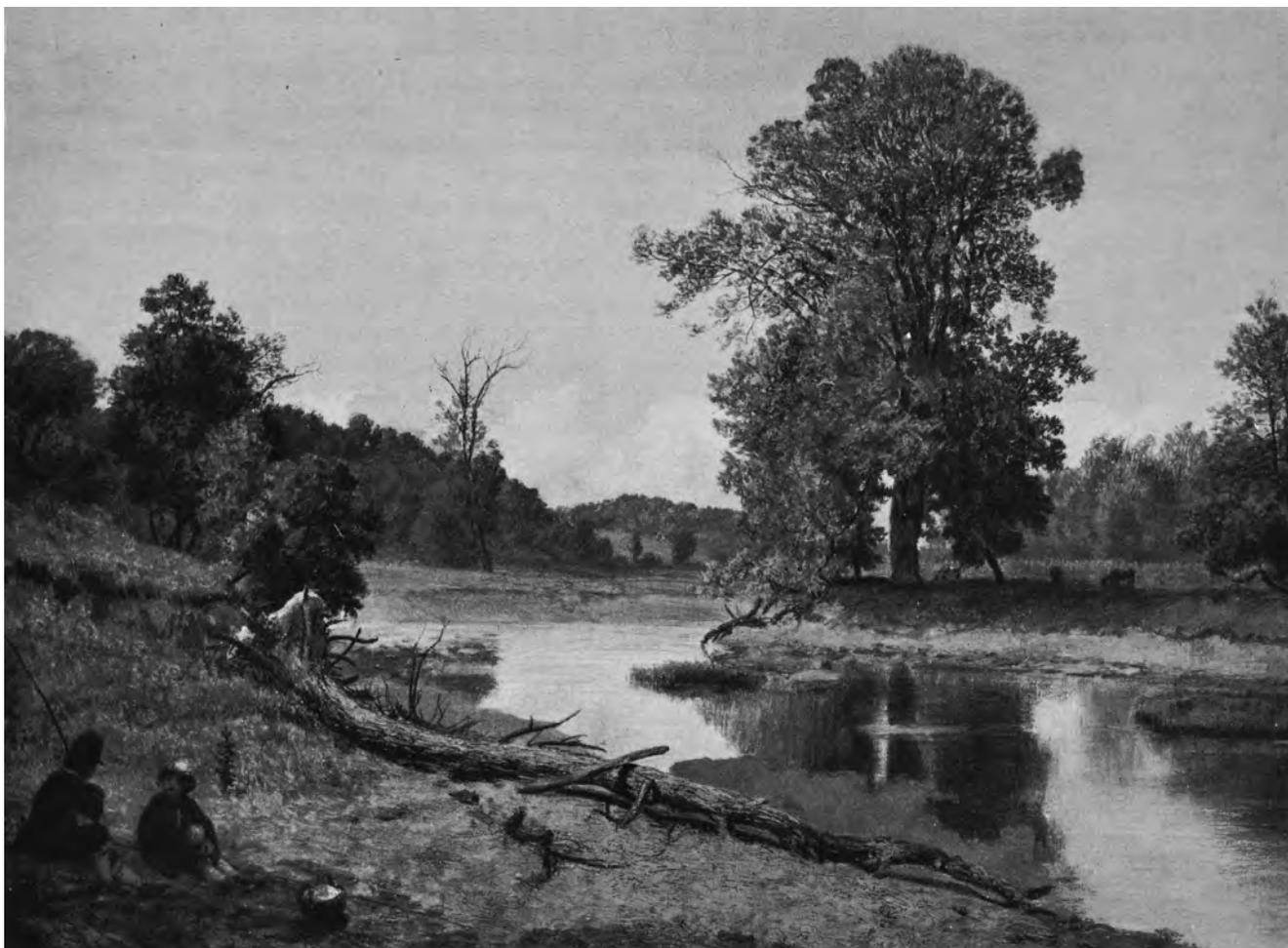
COLL.: William Wilson Corcoran

REF.: Charles Lanman, *Catalogue of W.W. Corcoran's Private Gallery*, Washington, 1857, p. 7, No. 8

GIFT: William Wilson Corcoran, 1869

69.20

The painting was purchased from the artist in New York by Mr. A.M. Cozzens for Mr. Corcoran.



On the Banks of a Stream

63.12

CROMWELL AND MILTON 1854

60-1/4 x 83-3/4

SIGNED, I.R.: *E. Leutze. Dsdj.1854.*

COLL.: William Wilson Corcoran

REF.: *Catalogue of the Works of Art comprising the First Annual Exhibition*, Washington Art Association, 1857, p. 5, No. 83; *The Art Treasures of America*, Edward Strahan, ed., Philadelphia, 1880, pp. 11-12, ill.; *Catalogue of Exhibition of Work by Emanuel Leutze*, The Century Association, New York, 1946, No. 82

GIFT: William Wilson Corcoran, 1869

69.32

This painting depicts the English poet John Milton (1608-1674) seated at an organ console. Oliver Cromwell (1599-1658), Lord Protector of England, is seated at the left center, hands resting on his sword, with his wife at his left. A pencil drawing, possibly by the artist, which identifies eight of the fifteen persons, is in the Corcoran Collection. An engraving was made in Germany from Leutze's cartoon for this painting.

ON THE BANKS OF A STREAM c. 1860

18-1/4 x 24-1/4

COLL.: McMahan Collection, Brooklyn

PURCHASE: Anna E. Clark Fund, 1963

63.12

John Frederick  
Kensett  
(1816-1872)

Kensett, first an engraver, became one of the most popular landscape painters of his period. Born in Cheshire, Connecticut, he studied engraving with his father. After his father's death in 1829, Kensett worked in New Haven with his uncle, Alfred Daggett, until 1838. There he became acquainted with the painter Thomas Rossiter. In 1838 he went to New York as a bank note engraver, but in 1840 he sailed to Europe with his friend Rossiter, Asher B. Durand and J.W. Casilear. For seven years he studied and painted in England, France, Germany, Switzerland and Italy. During this period he exhibited landscapes in the American Art-Union. After 1847 he lived in New York City, although he continued to travel in New York State and to the mountains and coast of New England. In 1866 he accompanied General Pope to Colorado, traveling also in New Mexico. He was elected a Member of the National Academy in 1849. When the Metropolitan Museum was established in 1870, he became a member of the Board, and gave more than thirty of his landscapes to its then small collection. He died in New York City in 1872.

SKETCH OF MOUNT WASHINGTON 1851

11-3/8 x 20

SIGNED, I.R.: *JF. K. 51*

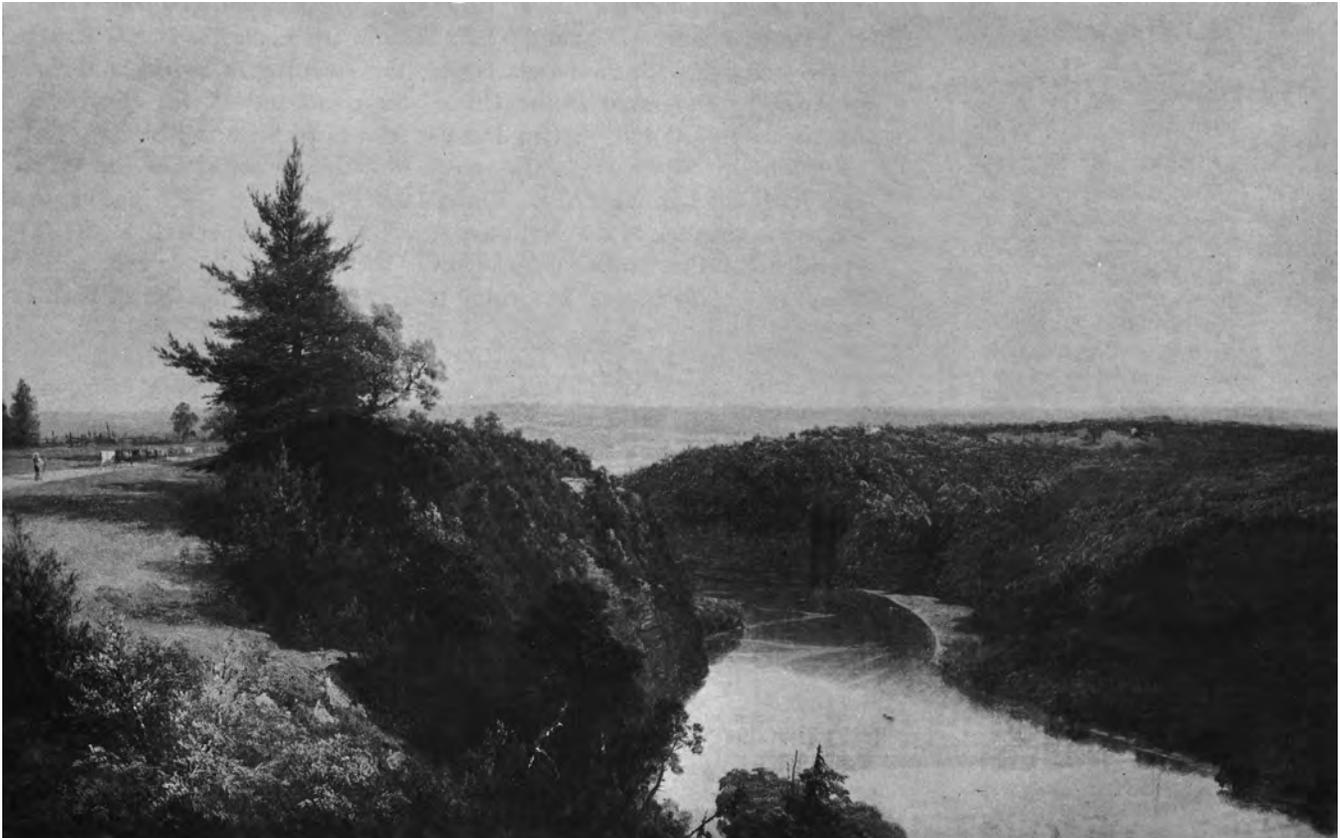
COLL.: William Wilson Corcoran

REF.: Charles Lanman, *Catalogue of W.W. Corcoran's Private Gallery*, Washington, 1857, p. 14, No. 56

GIFT: William Wilson Corcoran, 1869

69.74

The *ms Register* of the Gallery contains the following: "Taken from North Conway. It afterwards was painted on a large scale and engraved." In his account book (1848-1872) for the year 1851, Kensett recorded four landscapes of Mt. Washington sold during the year. While no dimensions are given, the names of the purchasers and prices are listed for three of the works. The title for each work is recorded MT. WASHINGTON - LANDSCAPE. None is dated according to month, and the exact date of sale is not listed.



High Bank, Genesee River

77.15

**HIGH BANK, GENESEE RIVER 1857**

30-1/2 x 49-1/4

SIGNED, l.l.: *J.F. K. 57*

COLL.: Richard M. Olyphant, New York, 1877; Samuel P. Avery, New York

REF.: *National Academy of Design Exhibition Record 1826-1860*, New-York Historical Society, 1943, Vol. I, p. 276 (exhibition: 1858, No. 418); *C.G.A. Handbook of the American Paintings*, 1947, p. 35, ill.

PURCHASE: Gallery Fund, 1877

77.15

The Genesee River flows north from northern Pennsylvania to Lake Ontario near Rochester, New York. Kensett made many sketching trips through New York, not only up the Hudson and in the Catskills and Adirondacks, but also across the state to Niagara. This is probably the painting exhibited at the National Academy in 1858 under the title *VIEW ON THE GENESEE NEAR MOUNT MOAT*, then belonging to Richard M. Olyphant, and later included in the sale of the Olyphant Collection in 1877. A smaller version of this scene entitled *HIGH BANKS* and dated 1859 was included in the sale of the Robert Morrison Olyphant Collection in New York in 1919.

**AUTUMN AFTERNOON ON LAKE GEORGE 1864**

48-3/4 x 72-1/2

COLL.: Richard M. Olyphant, New York, 1877; Samuel P. Avery, New York

REF.: Edward Strahan, *The Art Gallery at the Exhibition . . .*, Philadelphia, 1877, p. 52 (wood engraving by J. Dalziel); *C.G.A. Handbook of the American Paintings*, 1947, p. 35

PURCHASE: Gallery Fund, 1877

77.11

# Régis François Gignoux

(1816-1882)

Régis Gignoux was born in Lyon, France, where he studied at the Academy of St. Pierre. He won a scholarship to the Ecole des Beaux Arts in Paris, studying with Paul Delaroche. After painting in Switzerland for a summer, he emigrated to the United States around 1841, following an American girl he had met in Europe who later became his wife. They settled in Brooklyn where Gignoux was active in art circles and exhibited frequently in New York, Boston and Philadelphia. In 1851 he was elected a Member of the National Academy, and also served as the first President of the Brooklyn Academy. He was the teacher and a close friend of George Inness. Returning to France in 1870, he died in Paris in 1882.

## LANDSCAPE 1849

34-1/2 x 30-1/2

SIGNED, l.c.: *R. Gignoux /1849*

COLL.: William Wilson Corcoran

REF.: Charles Lanman, *Catalogue of W.W. Corcoran's Private Gallery*, Washington, 1857, p. 8, No. 12

GIFT: William Wilson Corcoran, 1869

69.73



Winter Scene

69.7

## WINTER SCENE 1850

36 x 50-1/4

SIGNED, l.r.: *R. Gignoux /1850*

COLL.: William Wilson Corcoran

REF.: Charles Lanman, *Catalogue of W.W. Corcoran's Private Gallery*, Washington, 1857, p. 6, No. 6; *Catalogue of the Third Annual Exhibition*, Washington Art Association, 1859, p. 5, No. 122

GIFT: William Wilson Corcoran, 1869

69.7

A similar scene now in the Karolik Collection in the Museum of Fine Arts, Boston, is inscribed on the back of the canvas: *Vue prise dans le New Jersey . . . 1847.*

# Daniel Huntington

(1816-1906)

Daniel Huntington, a portrait, historical and landscape painter, was born in New York City. As a student at Yale University he knew Jonathan Trumbull. After a year at Yale, he transferred to Hamilton College near Utica, New York, where he met Charles Loring Elliott by whom he was encouraged to become an artist. In 1836 he was studying under Samuel Morse and Henry Inman in New York City. He went to Europe in 1839 with his contemporary and follower, Henry Peters Gray; a second trip in 1842 took him to Rome, where he spent much of his time for the next three years. On his return to New York City he established himself as a portrait painter, having already been elected to the National Academy in 1840. From 1851 to 1858 Huntington worked in England. On his last trip abroad in 1882 he visited Spain. Huntington's works were greatly admired by his contemporaries—he has left around 1,200 known paintings, 1,000 of which are portraits. He served twice as President of the National Academy from 1862-1870 and from 1877 to 1890. He died in New York City in 1906.



Mercy's Dream

69.67

JOSEPH HENRY 1857

30-1/4 x 25-1/2

SIGNED, I.R.: *D Huntington 1857*

COLL.: James C. McGuire, Washington

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 37

BEQUEST: James C. McGuire, 1888

88.4

Professor Henry (1797-1878), the foremost American physicist of his generation, was born in Albany. His experiments in the field of electromagnetism, started in 1829, made him internationally respected. He was a professor at Princeton University from 1832 until he was appointed in 1846 the first Secretary of the Smithsonian Institution. He was a prime mover in establishing the National Academy of Sciences.

MERCY'S DREAM 1850

90-1/4 x 67-1/2

SIGNED, I.I.: *D. Huntington/ the 2nd picture of Mercy's Dream/ painted 1850*

COLL.: William Wilson Corcoran

REF.: J.T. Flexner, *That Wilder Image: The Painting of America's Native School from Thomas Cole to Winslow Homer*, 1962, pp. 178 f., ill.

GIFT: William Wilson Corcoran, 1869

69.67

Huntington's first painting of this passage from *Pilgrim's Progress* was completed in 1842 on the return from his first trip abroad and is probably the version now in the collection of the Pennsylvania Academy of the Fine Arts. The Corcoran version is Huntington's second painting of the subject, executed in 1850. A third replica, owned by the Metropolitan Museum of Art is dated 1858. This very popular subject was reproduced by several contemporary engravers.

Thomas Prichard  
Rossiter  
(1818-1871)

A painter of portraits, historical and religious subjects, Rossiter was born in New Haven on September 29, 1818. He studied with Nathaniel Jocelyn and at the age of twenty had his own portrait studio in New Haven. In 1840 he was elected an Associate Member of the National Academy. During the same year he went to Europe with Durand, Kensett and Casilear. After six months in London and a year in Paris with Kensett, where he studied in life classes and copied at the Louvre, Rossiter went to Rome with Thomas Cole. There he set up a studio on the Via Felice where he spent five winters, traveling during the summers in Italy, Germany and Switzerland. When he returned to New York in 1846, he shared a studio with Kensett and Louis Lang. In 1849 he was elected a Member of the National Academy, serving on its Council in 1851 and again in 1860. He married Anna Ehrick Parmly in 1851. Returning to Europe in 1853, he studied and maintained a studio in Paris for three years, won a gold medal in the Paris Exposition of 1855 and was back in New York in 1856. After a year of painting portraits, he turned to historical and religious painting. In 1861 he built a house from his own design in Cold Spring on the Hudson, where he lived until his death on May 17, 1871.

REBECCA AT THE WELL 1852

39 x 32

SIGNED, I.R.: *Rossiter/ 1852*

COLL.: William Wilson Corcoran

REF.: *National Academy of Design Exhibition Record 1826-1860*, The New-York Historical Society, 1943, p. 104 (exhibition: 1852, No. 51); Charles Lanman, *Catalogue of W.W. Corcoran's Private Gallery*, Washington, 1857, p. 9, No. 21

GIFT: William Wilson Corcoran, 1869

69.30

Thomas Le Clear was born in Owego, New York, in 1818. He began to paint as a child and at the age of twelve was already selling his work. He was employed as a portrait and decorative painter from about the age of fourteen. Le Clear's family moved to London, Ontario in 1832; and he worked there and in Goderich, Ontario until 1834. After several years of wandering in western New York and as far west as Green Bay, Wisconsin, he settled in New York in 1839. He moved to Buffalo after his marriage in 1844, but returned to New York City in 1860. Le Clear became a National Academician in 1863. He died in 1882 at his home in Rutherford Park, New Jersey.

WILLIAM PAGE 1876

24-1/4 x 20

SIGNED, l.r.: *T. Le Clear N.A./1876*

COLL.: the artist

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 37

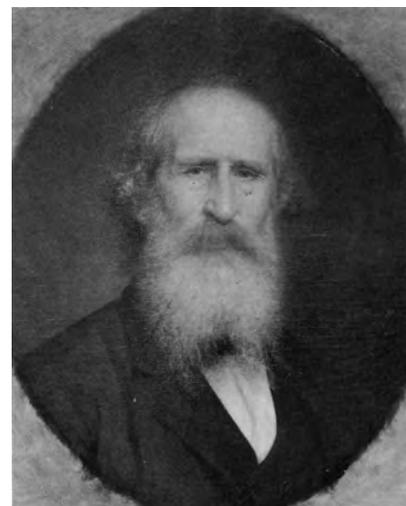
PURCHASE: Gallery Fund, 1878

78.5

Page (1811-1885) was an important romantic portrait and figure painter.

## Thomas Le Clear

(1818-1882)



William Page

78.5

James Hope was born at Drygrange, Roxboroughshire, Scotland, and was brought to Canada as a child. After his father's death in 1831, Hope was apprenticed for five years to a wagon-maker in Fairhaven, Vermont. There he earned the money to pay for a year's study at Castleton Seminary, after which he took up portrait painting in West Rutland. From 1844 to 1846 he painted portraits in Montreal. He returned to teach at the Seminary in Castleton, where he built a house in 1851. At this time he abandoned portraiture for landscape painting, often spending the winters in his New York City studio. While serving in the Civil War he made studies which he later developed into a series of large paintings of Civil War battles. After 1872 Hope built a studio in Watkins Glen, New York, where he devoted himself again to landscape painting. He died there in 1892.

TAVERN IN NEW BOSTON, VERMONT 1855

25-7/8 x 35-7/8

SIGNED, l.r.: *J. Hope/ 1855*

COLL.: Robert G. McIntyre, New York

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 37

GIFT: Robert G. McIntyre, 1947

47.10

New Boston is in the township of Chittenden, Rutland County, Vermont, and not far from Castleton where Hope lived for several years prior to the Civil War.

## James Hope

(1818/19-1892)

Henry Peters Gray was born in New York City. He studied with Daniel Huntington in New York, later accompanying his instructor to Europe in 1839. After his return in 1841, Gray painted in New York and Boston for several years before taking a second trip to Europe from 1845 to 1846.

## Henry Peters Gray

(1819-1877)



The Judgment of Paris

77.10

He was elected to the National Academy in 1842, and, when he returned to New York City in 1846, enjoyed great popularity, winning acclaim especially for his classical and historical figure pieces. He served as President of the National Academy in 1870-71. After another trip to Italy, where he stayed until 1875, he returned to New York City. He died there in 1877.

**THE JUDGMENT OF PARIS 1861**

50-7/8 x 41

SIGNED, l.l.: *Gray. N. Y. 1861*

COLL.: Richard M. Olyphant, New York, 1877; Samuel P. Avery, New York

REF.: H.T. Tuckerman, *Book of the Artists*, 1867, pp. 442 f.; E.P. Richardson, *American Romantic Painting*, 1944, p. 34, No. 153, ill.; J.T. Flexner, *That Wilder Image: The Paintings of America's Native School from Thomas Cole to Winslow Homer*, 1962, p. 179, ill.

PURCHASE: Gallery Fund, 1877

77.10

This painting has been widely exhibited under either the title **THE APPLE OF DISCORD** or its present title.

## James Walker

(1819-1889)



Review of Rhode Island and  
Maine Troops

53.13

James Walker was born in England on June 3, 1819 and was brought to New York as a child. While still a young man, he lived in New Orleans and in Mexico City, where he was at the outbreak of the Mexican War. He joined the American forces as an interpreter and returned to Mexico City with the occupying army. He was back in New York in 1848 in his own studio. He made a trip to South America, then worked in Washington, D.C. between 1857 and 1862, painting his **BATTLE OF CHAPULTEPEC** for the United States Capitol. Walker later painted canvases of Civil War subjects which he is said to have executed from studies made while with the army. In 1884 he went to California where he died on August 29, 1889 at the home of his brother in Watsonville.

**REVIEW OF RHODE ISLAND AND MAINE TROOPS 1861**

16 x 21; wood panel

SIGNED, l.l.: *J Walker 1861*

REF.: M.R. McNaughton, "James Walker—Combat Artist of Two American Wars," *Military Collector and Historian*, Vol. IX, No. 2 (summer 1957), p. 35

PURCHASE: Gallery Fund, 1953

53.13

## George Douglass Brewerton

(1820-1901)

Little is known of George Douglass Brewerton. He was born in 1820, and was living in Brooklyn in 1854 when he exhibited two western views in the National Academy. When he entered two paintings in the 1859 exhibition of the Pennsylvania Academy, he gave Newport, Rhode Island as his address. That his family connections center around Newport is borne out by his claim that Henrietta Whitehorne of Newport, sister of the artist Edward Greene Malbone, was his great-aunt. Brewerton died in 1901.



Crossing the Rocky Mountains

69.12

**CROSSING THE ROCKY MOUNTAINS 1854**

30 x 44-1/4

SIGNED, l.l.: *G. Douglass Brewerton / 1854*

COLL.: William Wilson Corcoran

REF.: *Go West, Young Man, An Exhibition of Early Western Paintings . . .*, Marion Koogler McNay Art Institute, San Antonio, 1960, no catalogue number

GIFT: William Wilson Corcoran, 1869

69.12

This is possibly the painting entitled *PRAIRIE SCENE NEAR THE ROCKY MOUNTAINS* lent to the National Academy of Design, New York, in 1854 (No. 217) by Dr. R.C. Moffatt.

Worthington Whittredge was born on a farm near Springfield, Ohio, and began his career in Cincinnati in about 1840, first as a house and sign painter. He worked there until 1849, chiefly painting portraits, with a brief stay in Indianapolis in 1842 as a daguerreotypist and some work in West Virginia. In 1849 he went to Europe, traveling for two years in England, Belgium, Germany and France before going to Düsseldorf, where he spent three years studying under Carl Lessing. In 1854 he went to Italy, stopping first in Florence, but finally reaching Rome where he stayed until 1859, becoming a member of the colony of international artists and writers which included such names as Sanford Gifford, Frederic Church, Thomas Crawford, the Robert Brownings and Nathaniel

Thomas Worthington  
Whittredge

(1820-1910)

Hawthorne. On his return to America in 1859, Whittredge opened a studio in New York City, where he worked until 1880. In 1865-66 he accompanied Major-General John Pope on an expedition to the Rocky Mountains, and during the next thirty years made three other trips to the West and Mexico. However, after his marriage in 1867, his traveling was limited principally to New England and upstate New York. He was elected a National Academician in 1861, serving as President of the Academy in 1865 and from 1874 to 1877. He died in 1910 in Summit, New Jersey, where he had moved in 1880.

TROUT BROOK IN THE CATSKILLS 1875

35-1/2 x 48-3/8

SIGNED, l.l.: *W. Whittredge*

COLL.: the artist

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 38

PURCHASE: Gallery Fund, 1875

75.5

A small study of this scene, 13" x 16", entitled TROUT STREAM and signed *W. Whittredge*, was included in the New York sale of the Robert Morrison Olyphant Collection in 1919. Its present location is not known.



Trout Brook in the Catskills

75.5

## William T. Mathews

(1821-1905)

William T. Mathews was born in Bristol, England on May 7, 1821, and was brought to this country by his family who settled in Rochester, Ohio about 1833. He began his painting career in Ohio during the 1840's and by 1850 had moved to New York City where he maintained a studio until the late sixties. He did much of his work in Washington, D.C., including portraits of Presidents Lincoln, Hayes, Garfield, Harrison and McKinley. He died in Washington on January 11, 1905, his later years saddened by obscurity and poverty.

### JAMES ABRAM GARFIELD 1882

30 x 25

SIGNED, l.l.: *W.T. Mathews/ 1882*

COLL.: the artist

REF.: *Mr. President*, Dallas Museum of Fine Arts, 1956, No. 39, ill.; C. Jones, *Homes of the American Presidents*, 1962, p. 139, ill.

PURCHASE: Gallery Fund, 1883

83.2

James Abram Garfield (1841-1881) was the twentieth President of the United States, serving from March, 1881, until September of that year when he was assassinated. This portrait was painted from a photograph.

### BENJAMIN HARRISON 1899

30 x 25

SIGNED, l.l.: *William T. Mathews*

COLL.: the artist

REF.: *Mr. President*, Dallas Museum of Fine Arts, 1956, No. 42, ill.; Vincent Wilson, Jr., *The Book of the Presidents*, Silver Spring, 1962, p. 53, ill.

PURCHASE: Gallery Fund, 1899

99.14

Benjamin Harrison (1833-1901) was the twenty-third President of the United States, serving from March, 1889, until March, 1893. The painting was commissioned by the Corcoran Gallery.

### WILLIAM MCKINLEY 1900

30-1/4 x 25-1/4

SIGNED, l.r.: *William T. Mathews/1900*

COLL.: the artist

REF.: *Mr. President*, Dallas Museum of Fine Arts, 1956, No. 43, ill.

PURCHASE: Gallery Fund, 1901

01.10

William McKinley (1843-1901) was the twenty-fifth President of the United States, serving from March, 1897, to September 14, 1901, when he died from a wound inflicted by an assassin in Buffalo, New York. This painting was commissioned by the Corcoran Gallery in 1900.

A painter of portraits and historical genre, as well as a naturalist, Ulke was born on January 29, 1821 in Frankenstein, Germany. He studied in Berlin with Professors Wilhelm Wach and Peter Cornelius. A participant in the 1848 revolution, he was wounded, captured and imprisoned. When released in 1849, he came to America working as a designer and illustrator in New York City before moving to Washington to settle permanently. He painted over one hundred portraits of high government

## Henry Ulke

(1821-1910)

officials. He also gathered during that period what was, in 1927, mentioned as the largest collection of American beetles, now owned by the Museum of Natural History at the Carnegie Institute, in Pittsburgh. He died in Washington on February 17, 1910.

ULYSSES SIMPSON GRANT 1882

30 x 25

SIGNED, l.l.: *Henry Ulke*

COLL.: the artist

REF.: *Civil War Centennial Exhibition*, Washington County Museum of Fine Arts, Hagerstown, 1962, p. 3, No. 54, ill.

PURCHASE: Gallery Fund, 1882

82.3

Ulysses Simpson Grant (1822-1885), the eighteenth President of the United States, served from March, 1869, to March, 1877. A three-quarter length version of this portrait, painted in 1875, is in The White House.

## George Fuller

(1822-1884)



Evening-Lorette

00.6

George Fuller was born in Deerfield, Massachusetts. He took up painting in 1841 after accompanying his elder half-brother, the artist Augustus Fuller, on a painting tour through New York State. After studying briefly in Albany, Fuller began his career in Boston. From 1847 to 1859 he studied in New York and painted portraits in Philadelphia and cities farther south. After six months in Europe, he returned to manage the family farm in Deerfield. His art production was necessarily curtailed during this period, but the paintings he did execute took on a romantic mystery which had not existed in his earlier portraits. In 1876 these paintings were sold in Boston to save the farm from bankruptcy. They attracted much public attention, and Fuller then decided to resume his career as an artist. He opened a studio in Boston and exhibited regularly at the American Art-Union, Boston Athenaeum and National Academy of which he had been an Associate Member since 1854. He achieved marked success and became a popular figure emulated by younger artists. Fuller died in 1884, only eight years after he publicly resumed his career.

EVENING-LORETTE 1882

49-7/8 x 29-5/8

SIGNED, l.l.: *G. Fuller/ 1882*

COLL.: Joseph H. White, Brookline, 1884; William T. Evans, New York, 1900

REF.: *Memorial Exhibition of the Works of George Fuller*, Museum of Fine Arts, Boston, 1884, No. 156; J.B. Millet, *George Fuller, His Life and Works*, Boston, 1886, p. 92

PURCHASE: Gallery Fund, 1900

00.6

## Jacob Hart Lazarus

(1822-1891)

Jacob Hart Lazarus was born in New York City where he lived and worked until his death in 1891. Of his early training in painting we know little except that he studied portraiture with Henry Inman. He first exhibited at the National Academy in 1841, becoming an Associate Member of the Academy in 1850. His paintings and miniatures were also shown at the Boston Athenaeum and the Pennsylvania Academy.

GIRL WITH FLOWERS c. 1853

41 x 32

COLL.: Amelia B. Lazarus, wife of the artist; Virginia Wallach, Brooklyn

GIFT: Virginia Wallach, 1907

07.22

This may be the painting exhibited by Lazarus in the National Academy of Design in 1953 entitled FLOWER GIRL (No. 187).

William Louis Sonntag (or Sontag) was born in 1822 in East Liberty, now a part of Pittsburgh, Pennsylvania. He spent the early years of his career in Cincinnati, working there until he left for Italy in 1855 for a year's study in Florence. When he returned to America, he established his studio in New York City where he lived until his death in 1900. He was best known for his Italian and American landscapes in romantic style, although early in his career he collaborated with John C. Wolfe in painting a panorama of *Paradise Lost* and *Paradise Regained*. He was elected a Member of the National Academy in 1861.

William Louis  
Sonntag

(1822-1900)

CLASSIC ITALIAN LANDSCAPE WITH TEMPLE OF VENUS c. 1860

36 x 60

SIGNED, l.l.: *W.L. Sonntag*

COLL.: Orson D. Munn, New York

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 38

GIFT: Charles A. Munn and Victor G. Fischer in memory of Orson D. Munn, 1912 12.1



Classic Italian Landscape with Temple of Venus

12.1

# Sanford Robinson Gifford

(1823-1880)

Sanford Gifford was born in Greenfield, New York, son of the owner of extensive iron works in Saratoga County. He attended Brown University from 1842-44, leaving to study painting in New York City under John Rubens Smith. A sketching tour in the Catskills and the Berkshires in 1846 provided the stimulus for his subsequent concentration on landscape painting. He worked in New York City until 1855, becoming an Associate in the National Academy in 1850 and a full Member in 1854. During the summer of 1855 he went to England and Scotland, spending the next two years traveling in France, Belgium, Holland, Italy, Austria and Switzerland, with Worthington Whittredge at times as sketching companion. On his return to America in 1857 he established his studio in the famous building on 10th Street in New York which housed many well-known artists of the period, and maintained this address throughout the rest of his life. He served briefly in the Civil War, having taken another trip to Europe in 1859 before the conflict and a third in 1868 covering the Mediterranean countries. When he returned in 1870, he started out on a sketching trip in the West with Whittredge and Kensett, but left them in Denver to join Col. F.V. Hayden's expedition to the Indian country of Colorado and Wyoming. In 1874 he spent some time sketching along Lake Superior, and, during a similar trip in 1880, contracted a cold which developed into pneumonia. He died a few weeks later in New York City. He was a man of many friends and was a popular member of both the Century and Union clubs.

NEAR ARRICIA, ITALY 1868

6-3/4 x 9-1/2

SIGNED, l.l.: *S R Gifford*

COLL.: Prince Ludivico Chigi, Italy; Lewis Berry M. Crocker, Brooklyn

GIFT: Anna E. Erickson, 1954

54.1



Ruins of the Parthenon

81.7

RUINS OF THE PARTHENON 1880

27-5/8 x 53-3/8

SIGNED, I.L.: *S.R. Gifford 1880*

COLL.: the artist's estate (sale, 1881)

REF.: *A Memorial Exhibition of the Paintings of Sanford Robinson Gifford, N.A.*, The Metropolitan Museum of Art, 1881, No. 726; A.T. Gardner, "Hudson River Idyl," *The Metropolitan Museum of Art Bulletin*, Vol. VI, No. 8 (April 1948), p. 236

PURCHASE: Gallery Fund, 1881

81.7

A similar painting is in the collection of the Century Association, New York.

William Garl Brown was born in England, son of a Leicester landscape painter. He came with his family to the United States in 1837, and probably lived in Brooklyn from 1837-45. He seems to have shared a studio in New York City around 1842 with his father. He exhibited at the National Academy in 1840 and by 1846 had gone to Virginia where he established himself in Richmond as a portrait painter. He traveled to Mexico in 1847 to paint portraits of Zachary Taylor and other Mexican War heroes, which he exhibited in Richmond and Philadelphia in the fall of that year. In the 1850's he was traveling in the South, working especially in North Carolina and probably in Maryland, although his home is listed as in New York from 1856-65. After the Civil War, Brown went south again, painting portraits in North Carolina and Virginia. In 1876 he married Mary McFeely from Charleston, South Carolina, and the couple lived in Richmond from the 1880's until his death in 1894.

GENERAL ZACHARY TAYLOR, 1847

30 x 25

INSCRIBED ON THE BACK OF CANVAS BEFORE RECLINING: *Major Genl. Za[chary] Taylor/ Painted by William G. Browne/ of Richmond Va. U States,/ while on a visit at Genl. Taylors./ Head Quarters, Army of Occupati/on. at Walnut Springs Mexico/ August 12th. 1847*

COLL.: Mrs. J.L.M. Curry

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 32, ill.

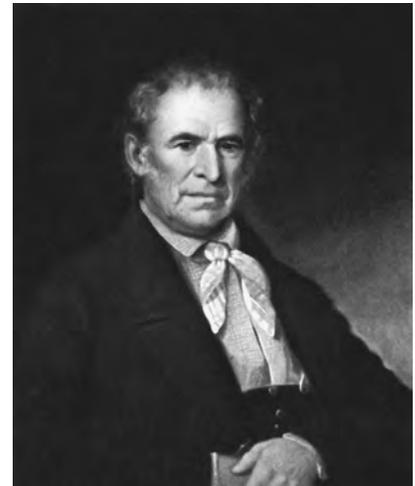
GIFT: Mrs. J.L.M. Curry, 1903

03.9

J.F. Cropsey, an architect and landscape painter, was born near Rossville, Staten Island. After five year's study in an architect's office, during which time he also studied painting, Cropsey turned his full attention to landscape painting. He first exhibited in 1843 at the National Academy, became a regular exhibitor there and was elected an Associate Member in 1845. In 1847, after his marriage, he went to Europe with his wife, traveling and sketching in Great Britain and Switzerland, and finally in Italy, where he took a studio in Rome. They returned in 1850, and in 1851 Cropsey was elected a full Member of the Academy. He went back to Europe in 1857, remaining in London and exhibiting at the Royal Academy until 1863 when he returned to the States because of the Civil War. As an architect Cropsey designed numerous houses in Long Branch, New Jersey and on Long Island, the Pullman Mansion in Chicago and his own home in Hastings-on-Hudson, where he lived in his later years. Perhaps his best known architectural designs were those made for the

## William Garl Brown, Jr.

(1823-1894)

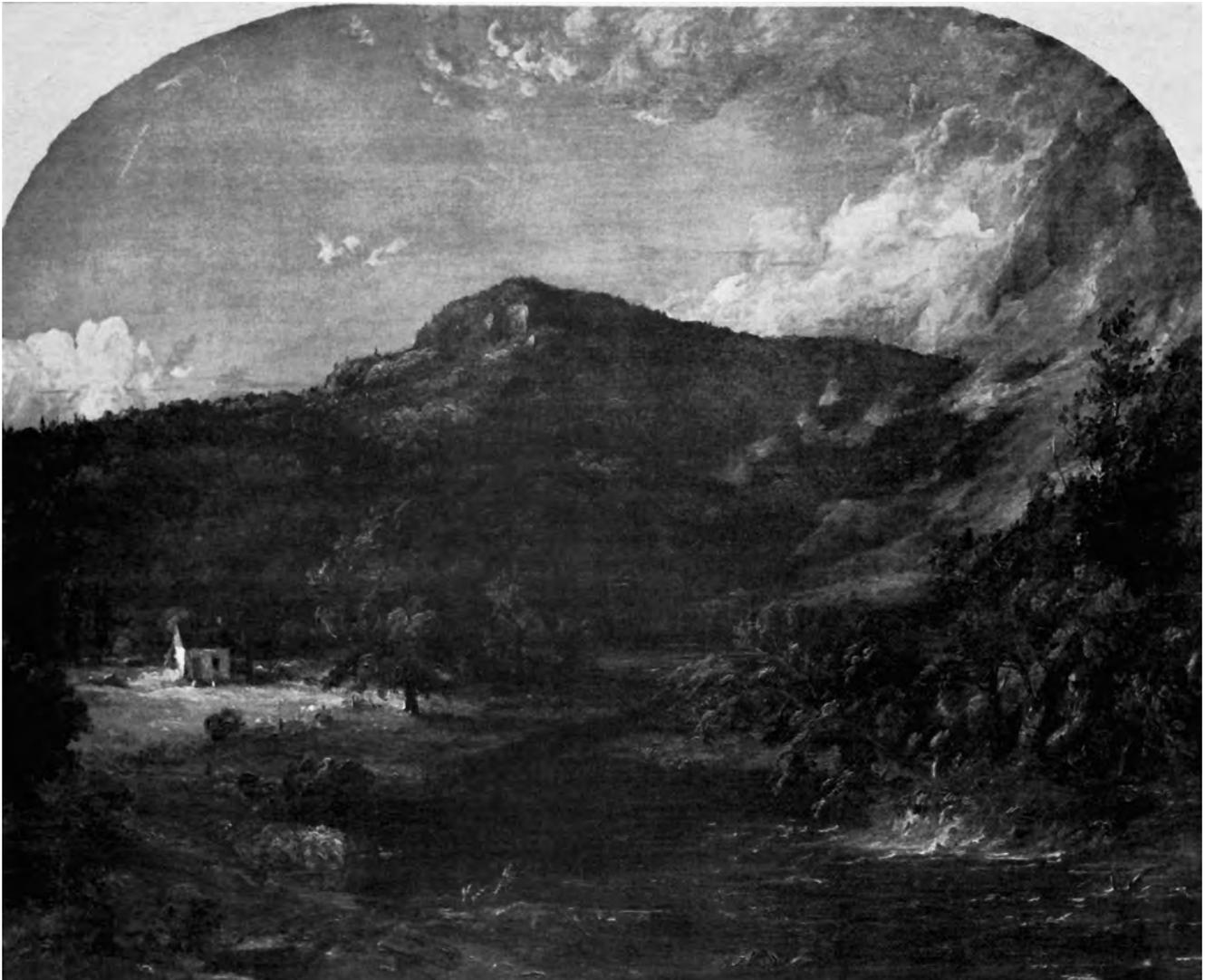


General Zachary Taylor

03.9

## Jasper Francis Cropsey

(1823-1900)



Washington's headquarters on the Hudson

69.17

Sixth Avenue Elevated Railroad Stations in New York City. He continued to exhibit landscapes at the National Academy, as well as at the Pennsylvania Academy of the Fine Arts and in other academic exhibitions. He was a founder of the American Water-Color Society. Cropsey died in Hastings-on-Hudson in 1900.

WASHINGTON'S HEADQUARTERS ON THE HUDSON 185-(?)

23 x 27-3/4

COLL.: William Wilson Corcoran

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 39

GIFT: William Wilson Corcoran, 1869

69.17

Johannes Adam

Simon Oertel

(1823-1909)

Born near Nuremberg, Germany, Johannes Oertel planned to enter the ministry but was equally drawn to a career in art. After studying at the Polytechnic Institute at Nuremberg, he worked under J.M. Enzing-Müller in Munich. He emigrated to America in 1848, settling in Newark,

New Jersey, and making his living as a portrait painter, engraver and decorator of ceilings. He soon moved to Washington, D.C., where he was commissioned in 1857-58 to do the designs for the ceiling of the Old House of Representatives. After the Civil War Oertel entered the Protestant Episcopal Ministry, serving parishes in many southern states and in Washington, D.C. until his retirement in 1895. He finally settled in Vienna, Virginia, where he painted religious subjects until his death in 1909.

THE PATRIARCH'S ARGUMENT

24 x 20

COLL.: William Wilson Corcoran

GIFT: William Wilson Corcoran, 1884

84.6

Paul Weber, a landscape and portrait painter, was born at Darmstadt, Germany in 1823. He studied in Frankfurt, Germany before coming to the United States in 1848, settling in Philadelphia. He exhibited frequently at the Pennsylvania Academy throughout his life, showing first in 1849. In 1857 he toured Scotland and Germany. Returning to Darmstadt in 1860, he was appointed Court painter to the Grand Duke of Hesse-Darmstadt. He later returned to the United States, again making his home in Philadelphia where he died in 1916.

SCENE IN THE CATSKILLS 1858

21 x 17-1/4

SIGNED, I.r.: *Paul Weber./1858*

COLL.: William Wilson Corcoran

REF.: *Catalogue of the Third Annual Exhibition*, Washington Art Association, 1859, p. 4, No. 50; *C.G.A. Handbook of the American Paintings*, 1947, p. 39

GIFT: William Wilson Corcoran, 1869

69.34

William Morris Hunt was born in Brattleboro, Vermont. He entered Harvard in 1840 but dropped out before graduating because of ill health. In 1843 his widowed mother took her children to Italy, where they spent the winter in Rome. At first interested in sculpture, he went in 1844 to Paris to study with Antoine Louis Barye, and the following year enrolled in the sculpture class at Düsseldorf. He soon left, however, disliking the methodical and rigid approach to art taught there. He returned to Paris to study painting with Thomas Couture. During the following years he traveled in Europe, studying paintings by Dutch and Spanish masters as well as the work of contemporary French artists. He became a close friend of François Millet and a disciple of the Barbizon School. When he returned to America he married, and, working first in Brattleboro, Vermont and Newport, Rhode Island, finally moved his studio to Boston in 1862. In 1866 he returned to Europe and, after much traveling, spent the winter of 1867-68 in Rome. On his return in 1868 he opened a drawing school for ladies in Boston where he developed his

## Paul Weber

(1823-1916)



Scene in the Catskills

69.34

## William Morris Hunt

(1824-1879)

theories of art education later published in 1875 as *Talks on Art*. He taught in Boston until 1873, went to Florida to restore his health and then returned to painting, which he had almost completely abandoned while teaching. In 1875 he was commissioned by New York State to paint two murals in the State Capitol in Albany, and under the stress of this work, completed in December 1878, his health broke down again. The following summer he drowned swimming off the Isle of Shoals, Appledore, New Hampshire.



Head of a Young Woman 50.8

RAPIDS, SISTER ISLANDS 1878

11-1/4 x 17-1/8; academy board

COLL.: Mr. and Mrs. Francis Sydney Smithers

REF.: *Exhibition of the Works of William Morris Hunt*, Museum of Fine Arts, Boston, 1879, p. 24, No. 59

GIFT: Mabel Stevens Smithers, 1938, The Francis Sydney Smithers Memorial 38.7

Another version of this scene by Hunt was exhibited at the Macbeth Galleries, New York, in 1906. Its present location is not known.

HEAD OF A YOUNG WOMAN

16 x 12

SIGNED, l.l.: WMH (monogram)

COLL.: Temple family, Boston

REF.: *Portraiture: the 19th and 20th Centuries*, Munson-Williams-Proctor Institute, Utica, 1957, p. 31, No. 24

PURCHASE: Gallery Fund, 1950 50.8

## Nelson Augustus Moore

(1824-1902)

Born in Kensington, Connecticut, Nelson Moore was trained as a portrait painter in New York City under Thomas Cummings in 1847 and under Daniel Huntington in 1849. Despite this training, he devoted most of his time to the painting of landscapes, living and working in Kensington. He died in 1902.

LANDSCAPE 1890

14-1/4 x 24-1/4

SIGNED, l.l.: Moore/90; and on back of canvas: NA Moore/1890

COLL.: Ethelbert Allen Moore, son of the artist

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 39

GIFT: Ethelbert Allen Moore, 1935 35.3

## Jonathan Eastman Johnson

(1825-1906)

Born in Lowell, Maine, Eastman Johnson spent his boyhood in Augusta, where his father was serving as Secretary of State for Maine. His talent for drawing was soon realized, and at the age of sixteen he was employed by John H. Bufford's lithography shop in Boston. Soon he took up the popular art of crayon portraiture, and from 1841 to 1849 worked as a portrait artist in Augusta; Cambridge, Massachusetts; Newport, Rhode Island and Washington, D.C., where his father's political status won important sitters for him. In 1849 he went to Düsseldorf, Germany, to study with Emanuel Leutze. After some time there and in France and Italy, he spent four years in The Hague where he became known as the "Ameri-

can Rembrandt" for his studies of the works of this and other Dutch masters. After a short period in Thomas Couture's studio in Paris, he returned to America in 1855. Johnson sought out genre subjects during the next few years among the Indians of the Great Lakes region and the Negroes of the South before he settled in New York City in 1859. In 1860 he was elected to the National Academy. Spending the summers of the 1870's in Nantucket, Johnson produced numerous genre scenes, but turned almost exclusively to commissioned portraits in his later years. He died in New York City in 1906.

GIRL AND PETS 1856  
25 x 28-3/4; academy board  
SIGNED, l.l.: *E. Johnson. 1856*  
COLL.: William Wilson Corcoran



Girl and Pets

69.44

REF.: *Catalogue of the Works of Art comprising the First Annual Exhibition*, Washington Art Association, Washington, 1857, p. 5, No. 71; *American Genre*, The Whitney Museum of American Art, New York, 1935, p. 19, No. 61; J.I.H. Baur, *Eastman Johnson*, The Brooklyn Museum, 1940, p. 64, No. 105  
GIFT: William Wilson Corcoran, 1869 69.44

A smaller and later version of this subject, dated 1859, was in the New York market in 1940. Its present location is not known.

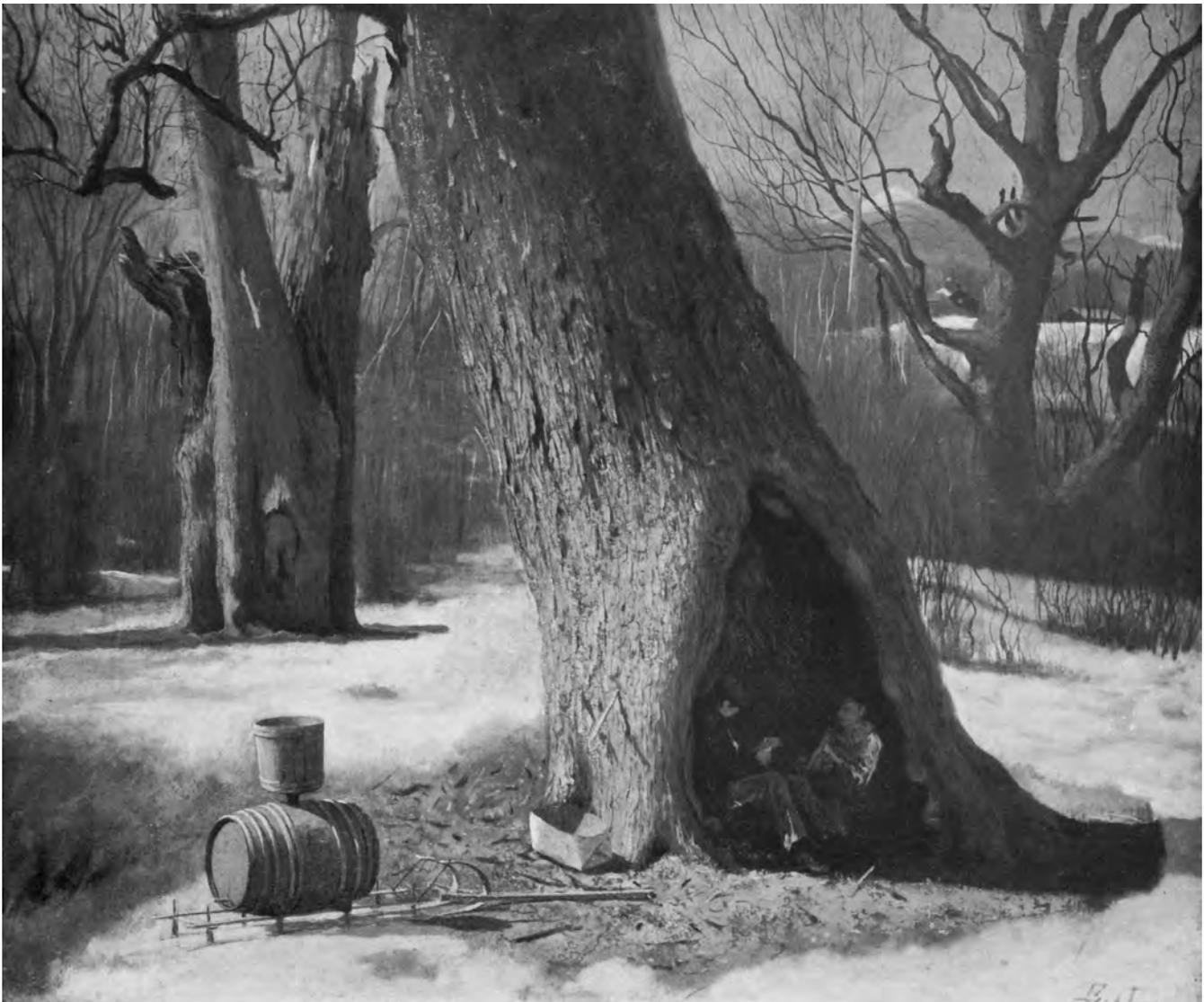
THE SHELTER c. 1870  
23-3/8 x 27; academy board

SIGNED, l.f.: *E.J.*

COLL.: the artist's estate

REF.: D.F. Hoopes, "*The Shelter* by Eastman Johnson," *C.G.A. Bull.*, Vol. 13, No. 3 (Oct. 1963), pp. 17 ff., ill.

PURCHASE: William A. Clark Fund, Gallery Fund and through the gift of Louise S. Thompson, 1963 63.11



The Shelter

63.11

This painting was also referred to as THE TRUANTS. It was one of a series of "finished studies," all related to "sugaring off," painted between 1865 and 1873 in anticipation of securing a commission for a large canvas depicting the maple sugar camps of Johnson's native Fryeburg, Maine.

**THE EARRING 1873**

22 x 26; academy board

SIGNED, l.r.: *E. Johnson/ 1873*

COLL.: Nathan Guilford, c. 1880; Mrs. Stewart, 1936; Guilford Stewart, grandson of the first recorded owner, Sharon, Connecticut

GIFT: Captain A.S. Hickey, U.S.N. (ret.), in memory of his wife, Caryl Crawford Hickey, 1957 57.21



The Earring

57.21

**HAROLD MCGUFFEY 1880**

19-1/2 x 16-1/8

COLL.: Alexander Hamilton McGuffey, 1880; Margaret D. McGuffey; Kingsley R. MacGuffey

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 40

GIFT: Kingsley R. MacGuffey, 1930 30.3

According to an inscription on the back of the canvas, the portrait was painted in Nantucket. Harold McGuffey was born in 1878 and died in 1881 at the age of two and one half years. His father, Alexander McGuffey, was co-author with his brother, William, of the *McGuffey Readers*.

**HARRIET HUBBARD AYER 1881**

72 x 37-1/2

SIGNED, l.r.: *E. Johnson/ 1881*

COLL.: family of the sitter to Mrs. Valentine E. Macy, Jr., granddaughter

GIFT: Harriet Ayer Seymour Macy, 1963 63.24



Harriet Hubbard Ayer

63.24

According to a letter from the granddaughter of the subject this portrait was painted in Nantucket in the summer of 1881. The painting has not heretofore been recorded.

Richard Caton Woodville was born in Baltimore in 1825 of a family prominent in the social and political affairs of Maryland. He studied at St. Mary's College and the University of Maryland to enter the medical profession, but subsequently decided on a career in art. He probably had some art instruction with Alfred Jacob Miller and access to the Robert Gilmor Collection of masterpieces in Baltimore, at that time one of the best in the country. At the age of twenty he went to Düsseldorf to study, and after six years in Germany moved on to Paris and to London. During these years he sent a number of paintings to American exhibitions, although he made only two short visits to the States himself. His work became well-known, and popular engravings were distributed through the American Art-Union. His premature death in London in 1855 (listed incorrectly in many references as 1856) cut short a promising career. His canvases, telling stories of past and contemporary life, exerted an influence on genre painting which continued long after his death.

**Richard Caton  
Woodville**

(1825-1855)



Waiting for the Stage

60.33

WAITING FOR THE STAGE 1851

15 x 18-1/2

SIGNED, l.r.: *R.C.W. 1851/Paris*

COLL.: Woodville family; Lucius Tuckerman, 1867, New York, and descendants

REF.: F.S. Grubar, "Richard Caton Woodville's *Waiting for the Stage*," *C.G.A. Bull.*, Vol. 13, No. 3 (Oct. 1963), pp. 10 ff., ill.

PURCHASE: Gallery Fund, William A. Clark Fund, and through the gifts of Mr. and Mrs. Lansdell K. Christie and Orme Wilson, 1960

60.33

In 1851 a lithograph after the painting was published by Goupil and Company with the title *CORNERED*.

## George Inness

(1825-1894)

Born in 1825 on a farm near Newburgh, New York, George Inness moved with his family to Newark, New Jersey, in 1830. In 1841 he was apprenticed to the New York City engraving firm of Sherman and Smith, but his interest soon turned to painting. He exhibited for the first time at the National Academy in 1844 and at the American Art-Union the

following year. After studying briefly in Brooklyn with François Régis Gignoux, he opened his own New York studio. Inness spent a few months abroad in 1847, returned to New York City, and was again in Europe from 1850 to 1852. In 1859 he moved from New York to Medfield, Massachusetts, retaining, however, his New York City studio. In 1864 he moved to Eagleswood, New Jersey and then to Brooklyn in 1867. He was elected a Member of the National Academy in 1868. He returned to Europe in 1870 to spend two years in and near Rome, sketching and painting landscapes. After another short period in New York City, he went to France and England where he stayed from 1873 to 1875. He settled finally in Montclair, New Jersey in 1878 but his restlessness took him again to France, Germany and Scotland in 1894. He died in August of that year while visiting Bridge-of-Allan, Scotland.

LANDSCAPE c. 1846-50

18-1/8 x 26

COLL.: William Wilson Corcoran

REF.: Charles Lanman, *Catalogue of W.W. Corcoran's Private Gallery*, Washington, 1857, p. 14, No. 57; L. Ireland, *The Works of George Inness*, 1965, p. 8, No. 14, ill.

GIFT: William Wilson Corcoran, 1869

69.42



Landscape

69.42

HILLSIDE AT ETRETAT 1876

25-3/4 x 38-3/8

SIGNED, l.l.: *G. Inness 1876*

COLL.: Edward N. Gibbs, New York; Mrs. Gibbs Sherrill, Beverly Farms, Massachusetts

REF.: *C.G.A. Bull.*, Vol. 11, No. 2 (May 1960), p. 7, ill.; *The Paintings of George Inness (1844-1894)*, University Art Museum, the University of Texas, 1965, p. 26, No. 64; L. Ireland, *The Works of George Inness*, 1965, p. 194, No. 781, ill.

PURCHASE: Gallery Fund and William A. Clark Fund, 1959

59.6

AUTUMN, MONTCLAIR c. 1888

30-1/4 x 25-1/4

SIGNED, l.r.: *G. Inness*

COLL.: Mr. and Mrs. Francis Sydney Smithers, Greenwich, Connecticut

REF.: *George Inness of Montclair*, The Montclair Art Museum, N.J., 1964, No. 30, ill.; L. Ireland, *The Works of George Inness*, 1965, pp. 322 f., No. 1281, ill.

GIFT: Mabel Stevens Smithers, 1938, The Francis Sydney Smithers Memorial

38.6

HARVEST MOON 1891

30 x 44-1/2

SIGNED, l.l.: *G. Inness, 1891*

COLL.: Thomas B. Clarke, New York, 1899; Mr. and Mrs. Francis Sydney Smithers

REF.: *Catalogue of the 63rd Annual Exhibit*, The Pennsylvania Academy of the Fine Arts, 1893/1894; No. 13; *Masters in Art*, Vol. 9, part 102 (June, 1908, p. 41), p. 253; L. Ireland, *The Works of George Inness*, 1965, p. 343, No. 1351, ill.

BEQUEST: Mabel Stevens Smithers, 1952, The Francis Sydney Smithers Memorial

52.7



Hillside at Etretat

59.6



Sunset in the Woods

91.10



Tenafly. Autumn

26.104

SUNSET IN THE WOODS 1891

48 x 70

SIGNED, l.l.: *G. Inness 1891*

COLL.: Thomas B. Clarke, New York, 1891

REF.: L. Ireland, *The Works of George Inness*, 1965, p. 350, No. 1372, ill.

PURCHASE: Gallery Fund, 1891

91.10

The artist wrote on July 23, 1891: "The material for my picture was taken from a sketch made near Hastings, Westchester Co., N.Y., twenty years ago. This picture was commenced seven years ago, but until last winter, I had not obtained any idea commensurate with the impression received on the spot. The idea is to represent an effect in the woods towards sundown, but to allow the imagination to predominate."

TENAFLY, AUTUMN 1891

30-1/4 x 45-1/2

SIGNED, l.r.: *G. Inness, 1891*

COLL.: Thomas B. Clarke, New York; J.W. Ladd, Portland, Oregon; Emerson McMillin, New York, 1913; William A. Clark, New York

REF.: L. Ireland, *The Works of George Inness*, 1965, p. 357, No. 1391, ill.

BEQUEST: William A. Clark, 1926

26.104

Inness gave this painting the alternative title AUTUMN TINTS.

## Frederick Rondel

(1826-1892)

Frederick Rondel, landscape and animal painter, was born in Paris. He studied first under Theodore Gudin and then under Gudin's pupil, Auguste Jugelet, before coming to America. In 1857 his name appears as an exhibitor at the National Academy of Design in New York City, and he was elected a Member of the Academy in 1861. During the next seven years he lived in Boston and South Malden, Massachusetts, and maintained a studio in New York. He returned to Europe for a long visit in 1862, but by 1868 he was again painting and exhibiting in New York.

WOODED LANDSCAPE

14 x 20

SIGNED, l.l.: *F. Rondel*

COLL.: Thompson Collection; Rudolph Max Kauffmann, Washington

REF.: *C.G.A. Bull.*, Vol. 7, No. 4 (Sept. 1955), p. 21

GIFT: Rudolph Max Kauffmann, 1954

54.15

## Frederic Edwin Church

(1826-1900)

Born in Hartford, Connecticut, Frederic Edwin Church received his first painting instruction from Benjamin Hutchins Coe and Alexander Hamilton Emmons in Hartford in 1842-43. He then became Thomas Cole's only student, living and studying with him in Catskill, New York from 1844 to 1846. He exhibited first at the National Academy in 1845, moved to New York City the following year and was elected Associate to the National Academy in 1849, when he was only twenty-three years old. Throughout this period he made numerous sketching trips to New England and the Catskills. Inspired by the travel accounts of the German naturalist, Alexander Humboldt, Church set out, first in 1853 and again in 1859, for a pictorial exploration of South America, traveling through

Ecuador, Panama and Colombia, and even staying for a while in the same house in Quito, Ecuador, that Humboldt had occupied fifty years earlier. Led by his inquiring nature, Church sketched the icebergs off the Labrador coast in the summer of 1859, and six years later was investigating the tropical forests of Jamaica. In 1868 he left the United States for an extensive tour of the Near East, Greece, Italy and Egypt and returned to New York a year and a half later by way of France and England. By 1872 Church moved into "Olana," a home and studio which he had designed high on a hill near Hudson, New York. When an attack of rheumatism crippled his right arm, he learned to paint with his left hand; however, after 1877 he was no longer able to work and had to content himself for the last twenty years of his life with traveling, mainly to Mexico, for the winters. He died in New York City at the age of seventy-four.

SCENERY OF THE MAGDALENA RIVER, NEW GRANADA, SOUTH AMERICA 1854

27-3/4 x 36-1/2

SIGNED, l.l.: CHURCH./ 1854

COLL.: A.M. Cozzens, New York; William Wilson Corcoran

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 41, ill.

GIFT: William Wilson Corcoran, 1869

69.16



Scenery of the Magdalena River

69.16



Niagara Falls

76.15

This work is probably the first painting of South America completed by Church following his trip there in 1853. A leaf from the artist's sketchbook dated 1853 contains a detailed drawing of the boat, or *Champan*, in the center foreground of the painting. This drawing is in the collection of the Cooper Union Museum.

NIAGARA FALLS, 1857

42-1/2 x 90-1/2

SIGNED, l.r.: F.E. CHURCH/ 1857

COLL.: William Stevens Williams; John Taylor Johnston, 1867

REF.: *Paintings by Frederic E. Church, N.A.*, The Metropolitan Museum of Art, 1900, catalogue unnumbered, ill.; *Official Catalogue . . . Fine Arts: United States Section*, Panama-Pacific International Exposition, San Francisco, 1915, No. 2935; *Survey of American Painting*, Carnegie Institute, 1940, No. 97, ill.; *Three Centuries of Niagara Falls*, Albright-Knox Art Gallery, Buffalo, 1964, p. 23, No. 23, ill.; D.C. Huntington, *The Landscapes of Frederic Edwin Church*, 1966, pp. 1 ff. (in color)

PURCHASE: Gallery Fund, 1876

76.15

Church painted Niagara Falls as viewed from the Canadian shore in 1857 just prior to his second trip to South America. It was considered in its day "the finest picture ever painted on this side of the Atlantic" and was the major American painting at the Paris International Exposition in 1867. The first chromolithographs of the painting were issued in England in 1857 by C. Risdon/ Day & Son. The copyright was purchased from the artist and registered through the District Court of Southern New York in 1857 by William Stevens Williams and Company, New York dealers and first owners of the painting. While many copies in oil were made of NIAGARA FALLS, no replicas by Church have been located. There are a number of preliminary drawings in the collection of the Cooper Union Museum.

## Frank Blackwell Mayer

(1827-1899)

Born in Baltimore, Frank Mayer studied painting there with Alfred Jacob Miller and Ernst Fischer. In 1851 he visited the Territory of Minnesota and made sketches of the Dakota Indians which were later reproduced in his work, *With Pen and Pencil on the Frontier* (1872). Mayer spent the years from 1864 to 1870 in Paris where he studied with Charles

Gleyre and Gustave Brion and exhibited at the Salons. He returned to America to live chiefly in Baltimore and Annapolis, producing colonial American historical scenes and genre subjects in a humorous anecdotal vein. He died in Annapolis in 1899.

**LEISURE AND LABOR 1858**

15-5/8 x 23

SIGNED, I.r.: *F.B. Mayer/1858*

COLL.: William Wilson Corcoran

REF.: *Catalogue of the Third Annual Exhibition*, Washington Art Association, 1859, p. 3, No. 30; *Life in America*, The Metropolitan Museum of Art, New York, 1939, p. 159, No. 157, ill.; *American Painters of the South*, C.G.A., 1960, p. 37, No. 123, ill.

GIFT: William Wilson Corcoran, 1869

69.95

This painting was formerly known as *DOING AND DREAMING*.

Robert Loftin Newman was born in Richmond, Virginia, spending his youth there and, after 1838, in Tennessee. In 1850 he went to Paris to study painting under Thomas Couture, but returned the same year to Tennessee. In 1854 he was back in Paris, where he met François Millet and the Barbizon School painters. At the outbreak of the Civil War, Newman was employed as a draughtsman by the Confederacy and later served in the Sixteenth Virginia Infantry. After the war he established a studio in New York City, where he lived a quiet life with little public recognition. There were but two exhibitions of his work during his lifetime, at the Boston Museum of Fine Arts and at Knoedler's in New York, the latter organized by his friends in 1894. Newman died in New York City in 1912.

**GIRL BLOWING SOAP BUBBLES**

21-1/8 x 16-1/8

SIGNED, I.l.: *R L Newman*

COLL.: Frederic Fairchild Sherman

REF.: F.C. Sherman, "Robert Loftin Newman: An American Colorist," *Art in America*, Vol. IV, No. 5 (April 1916), p. 184, ill.; *Paintings by Robert Loftin Newman*, The Whitney Museum of American Art, New York, 1935, No. 18; *A Memorial Exhibition of the Work of Robert Loftin Newman*, The Virginia Museum of Fine Arts, Richmond, 1942, pp. 36, 38, No. 29, ill.

PURCHASE: Gallery Fund, 1948

48.55

Known for his portraits, historical, genre and landscape paintings, Reinhart, youngest of nine children, was born on August 29, 1829, near Waynesburg, Pennsylvania. He demonstrated an early talent for drawing and had a few painting lessons in Pittsburgh when he was only fifteen years old. In 1847 he went to New York to study at the National Academy. He traveled to Ohio and several western cities, using Haysville, Ohio as his address when he exhibited in 1848 at the National Academy. Wanting to study composition and design for historical painting, he set off for Europe in 1850. He visited Düsseldorf, Paris and Rome before returning three years later to New York, where he opened a studio. He made painting trips to the Middle West and the South, keeping a studio



Leisure and Labor

69.95

**Robert Loftin  
Newman**

(1827-1912)



Girl Blowing Soap Bubbles

48.55

**Benjamin Franklin  
Reinhart**

(1829-1885)



The Emigrant Train Bedding Down for the Night

59.21

in New Orleans in 1859-60. In 1861 he went to England where he met with great success, painting portraits of the nobility and such distinguished contemporaries as Carlyle and Tennyson. After seven years he returned to New York and lived there for the rest of his life. He became an Associate Member of the National Academy in 1871, and engravings of his portraits and genre works were published and widely distributed. He died in Philadelphia in 1885.

THE EMIGRANT TRAIN BEDDING DOWN FOR THE NIGHT 1867

40 x 70

SIGNED, l.l.: *B F Reinhart/1867*

COLL.: Dr. William F. Hughes, 1929; Rectory of St. Gregory the Great, New York; Mr. and Mrs. Lansdell K. Christie, New York, 1958

REF.: *C.G.A. Bull.*, Vol. 11, No. 2 (May 1960), pp. 5 and 14, ill.; George R. Stewart, "The Prairie Schooner Got Them There," *American Heritage*, Vol. XIII, No. 2 (Feb. 1962), pp. 8 f., ill. (in color)

GIFT: Mr. and Mrs. Lansdell K. Christie, 1959

59.21

This painting appears to have been based on studies made during one of Reinhart's trips through the Middle West.

## Severin Roesen

(?-c. 1871)

Severin Roesen came to America from Cologne, Germany, where he had been working as a still life painter as well as a porcelain and enamel painter. Between 1848 and 1850 he sold eleven of his still lifes to the

American Art-Union, and in 1850 he was listed in the New York City directory, an address he maintained until 1857. He was working from 1858 to 1870 in Williamsport, Pennsylvania, and of his eighty or more known paintings most are to be found in Williamsport and Lycoming County. It is said that he died in a Philadelphia almshouse in 1871.

**STILL LIFE, FLOWERS AND FRUIT 1848**

36 x 26

SIGNED, I.L.: *S. Roesen 1848*

REF.: *C.G.A. Bull.*, Vol. 12, No. 2 (May 1962), pp. 5 and 10, ill.

PURCHASE: through the gift of Orme Wilson, 1961

61.20



Still Life, Flowers and Fruit

61.20

Albert Bierstadt enjoyed great popularity and success as a landscape painter of the American West. He was born in Solingen, Germany, near Düsseldorf and emigrated to America in 1832 with his parents who settled in New Bedford, Massachusetts. Prior to his return to Düsseldorf to study painting in 1853, he exhibited some of his works in Boston. Traveling for three years in Germany, Switzerland and Italy, Bierstadt spent the winter of 1856-57 in Rome and returned to Massachusetts the following year. After several sketching trips to Rhode Island and New Hampshire, he joined Colonel Frederick W. Lander's party which was heading westward from Troy, Missouri to make a preliminary survey for a railroad route from the Mississippi River to the West Coast. He left the party to sketch and travel independently and returned to New York in 1859. The next year Bierstadt exhibited his first painting of the Rocky Mountains, received great acclaim for the work and was elected to the National Academy. An account of the following three decades of his life reads like a travelogue. He took a second trip to the American West for a short period in 1863 with journalist Fitz Hugh Ludlow. Three years later he married and established a large home and studio at Irvington-on-Hudson, New York, returning there periodically to translate his sketches into extensive landscapes. Bierstadt revisited Europe in 1867-69 on a government commission and made three other brief tours abroad within the next twenty years, alternating these with trips to Nassau, Florida, the Bahamas and Canada. On a third visit to the West, he maintained a studio in San Francisco from 1871-73, during which time he traveled and sketched in the Sierra Nevadas and the Rocky Mountains. When his home burned in 1882, he moved to New York City where he experienced a gradual loss of popularity. He died there in 1902.

## Albert Bierstadt

(1830-1902)

**BUFFALO TRAIL: THE IMPENDING STORM 1869**

29-1/2 x 49-1/2

SIGNED, I.L.: *ABierstadt/1869*

COLL.: J. Kugal, France; Bernard Black

REF.: *The Art Quarterly*, Vol. XXIII, No. 2 (Summer 1960), pp. 185 and 192, ill.; Gordon Hendricks, "The First Three Western Journeys of Albert Bierstadt," *The Art Bulletin*, Vol. XLVI, No. 3 (Sept. 1964), pp. 342 and 355, No. 37

PURCHASE: through the gift of Mr. and Mrs. Lansdell K. Christie, 1960

60.1

As the artist and his wife were traveling in Europe from 1867-70, this scene was probably painted from studies made earlier, either on Bierstadt's first western expedition with Frederick William Lander, then Colonel in the United States Army, in 1858-59, or on the second expedition with Fitz Hugh Ludlow in 1863. Gordon Hendricks suggests that the painting may well have been based on sketches taken on the trail between Thirty-two Mile Creek and Fort Kearny, combined with sketches made in the Wind River Country in Wyoming. THE BUFFALO TRAIL in the Karolik Collection of the Museum of Fine Arts, Boston, depicts the same locale.

MOUNTAINOUS LANDSCAPE BY MOONLIGHT 1871

30-1/3 x 50-1/3

SIGNED, l.r.: *ABierstadt 71*

COLL.: Mr. and Mrs. Harry L. Tepper

REF.: G. Hendricks, "The First Three Western Journeys of Albert Bierstadt," *The Art Bulletin*, Vol. XLVI, No. 3 (Sept. 1964), p. 361, No. 181; *Albert Bierstadt, 1830-1902, A Retrospective Exhibition*, Santa Barbara Museum of Art, 1964, No. 55

GIFT: Mr. and Mrs. Harry L. Tepper, 1960

60.40

MOUNT CORCORAN 1875/77

61 x 96-1/4

SIGNED, l.r.: *ABierstadt*

COLL.: William Wilson Corcoran

REF.: H. McCracken, *Portrait of the Old West*, 1952, p. 135, ill. (in color); G. Hendricks, "The First Three Western Journeys of Albert Bierstadt," *The Art Bulletin*, Vol. XLVI, No. 3 (Sept. 1964), p. 358, No. 116

PURCHASE: Gallery Fund, 1878

78.1



The Buffalo Trail: The Impending Storm

60.1

This peak, a little to the south of Mt. Whitney in the Sierra Nevada Mountains, was named by Bierstadt in compliment to William Wilson Corcoran. It was painted in Bierstadt's studio from studies made on the spot, probably during the 1871-73 trip. Bierstadt apparently made at least one smaller version of this subject which in 1960 was in a private collection in Florida.

**THE LAST OF THE BUFFALO c. 1889**

71-1/4 x 119-1/4

SIGNED, l.r.: *Albert Bierstadt*

COLL.: Mrs. Albert Bierstadt, New York

REF.: V. Barker, *American Painting: History and Interpretation*, 1950, pp. 587 and 589, ill.; H. McCracken, *Portrait of the Old West*, 1952, pp. 136 and 142, ill. (in color); G. Hendricks, "The First Three Western Journeys of Albert Bierstadt," *The Art Bulletin*, Vol. XLVI, No. 3 (Sept. 1964), pp. 342 and 360, No. 166, ill.

GIFT: Mrs. Albert Bierstadt, 1909

09.12

The locale depicted in this painting has been identified as the Castle Rock area in the Green River valley, Wyoming. Although painted much later, this version of the subject was based on sketches made by Bierstadt on either his 1863 trip through the West or on the expedition of 1871-73. A somewhat smaller version, also entitled **THE LAST OF THE BUFFALO** and very similar except that the standing buffalo at the left is lacking, is in the collection of the Whitney Gallery of Western Art, Cody, Wyoming, which also has several oil studies for the painting. A photogravure made from the Corcoran painting, bearing Bierstadt's signature and a copyright date of 1891, is in the collection of the Joslyn Art Museum, Omaha. The engraver is not known.



The Last of the Buffalo

09.12.

# John George Brown

(1831-1913)

John George Brown was born in England, probably in Durham. By 1855 he was working in Brooklyn, New York and he first exhibited at the National Academy in 1858, becoming a Member in that year. He thereafter exhibited frequently at the Academy, the Boston Athenaeum and the Pennsylvania Academy. He died in New York in 1913.

## ALLEGRO 1864

6-5/8 x 5-3/4; academy board

SIGNED, I.L.: *J.G. Brown/ 1864*

COLL.: William Wilson Corcoran

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 43

GIFT: William Wilson Corcoran, 1869

69.72.1

## PENSEROSO 1865

6-1/2 x 5-5/8; wood panel

SIGNED, I.R.: *J.G. Brown/ 1865*

COLL.: William Wilson Corcoran

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 43

GIFT: William Wilson Corcoran, 1869

69.72.2

## THE LONGSHOREMEN'S NOON 1879

33-1/4 x 50-1/4

SIGNED, I.L.: *J.G. Brown N.A./N.Y. 1879*

COLL.: William T. Evans

REF.: *American Genre*, The Whitney Museum of American Art, New York, 1935, p. 14, No. 14; *Life in America*, The Metropolitan Museum of Art, 1939, p. 202, No. 269, ill.

PURCHASE: Gallery Fund, 1900

00.4



The Longshoremen's Noon

00.4

Louis Maurer was born in Biebrich-on-the-Rhine in Germany and studied in the city of Mayence before emigrating to the United States with his parents when he was nineteen. He worked for the firm of Currier and Ives in New York for eight years and was then employed by Major and Knapp. From 1872 to 1884 he directed the commercial lithography firm of Maurer and Heppenheimer. After his retirement in 1884, he devoted the rest of his life to painting and various avocations. He died at the age of one hundred in New York City in 1932, the same year as the death of his son, the artist Alfred H. Maurer.

## Louis Maurer

(1832-1932)

STILL LIFE—"TRILBY" c. 1895

19 x 28

PURCHASE: Anna E. Clark Fund, 1960

60.41



Still Life—"Trilby"

60.41

The novel *Trilby* by George Du Maurier was published in London in 1894. The legend on the spine of the book reading *Trilby du Maurer* instead of Du Maurier may be intended as the artist's signature.

John Adams Elder was born in Fredericksburg, Virginia. At seventeen he went to New York to study with Daniel Huntington. The following year he traveled to Düsseldorf, Germany, with Emanuel Leutze and remained in Europe for five years. On his return he worked in New York for a few years, leaving for Fredericksburg just before the outbreak of the Civil War. He fought with the Confederate Army and stayed in the Richmond area after the war, painting portraits and battle scenes. Unable to continue his work because of illness, he spent the last five years of his life in his native town, and died there in 1895.

## John Adams Elder

(1833-1895)

GENERAL THOMAS JONATHAN JACKSON

69-1/2 x 54-1/2

SIGNED, l.r.: *J.A. Elder/ VA*

COLL.: William Wilson Corcoran

REF.: E.P. Richardson, *American Romantic Painting*, 1944, p. 32, No. 209; *A Retrospective Exhibition of the Work of John Adams Elder, 1833-1895*, Virginia Museum of Fine Arts, Richmond, 1947, p. 10, No. 12, ill.

GIFT: William Wilson Corcoran, 1884

84.2

Thomas Jonathan Jackson (1824-1863), called "Stonewall" after his battle-saving stand at First Manassas (Bull Run) in 1861, was given his first independent command in the Confederate Army in Virginia's Shenandoah Valley.

GENERAL ROBERT E. LEE

54-1/2 x 40-3/4

SIGNED, l.l.: *J.A. Elder/ Richmond VA*

COLL.: William Wilson Corcoran

REF.: *A Retrospective Exhibition of the Work of John Adams Elder, 1833-1895*, Virginia Museum of Fine Arts, Richmond, 1947, p. 6, No. 17, ill.

GIFT: William Wilson Corcoran, 1884

84.1

This portrait of General Lee (1807-1870) was probably painted following the end of the Civil War. It is doubtful that this work was taken from life, although Elder had served on active duty in the Confederate Army.

# William Trost Richards

(1833-1905)

William Trost Richards, a landscape and marine painter, was born in Philadelphia. Trained as a designer of gas fixtures and chandeliers, he studied painting with Paul Weber in his free time. In 1853 he went to Europe for three years to study in Florence, Rome and Paris. After his return, he married, settled in Germantown, Pennsylvania and did some painting, although he supported his family by designing chandeliers. He went to Düsseldorf and Dormstadt, Germany in 1866 for further study. On his return to Philadelphia he took up marine painting, for which he is best known. He spent several summers between 1870 and 1878 on the New Jersey coast, and by 1874 began to include Newport, Rhode Island in his periodic travels. He settled in Newport permanently in 1890, making frequent trips to the British Isles and Norway. He exhibited his works at the Pennsylvania Academy and the American Academy and was a Member of the National Academy. He died in Rhode Island in 1905.



On the Coast of New Jersey

83.6

## ON THE COAST OF NEW JERSEY 1883

40-1/4 x 72-1/4

SIGNED, l.r.: *Wm. T. Richards, 1883*

COLL.: the artist

PURCHASE: Gallery Fund, 1883

83.6

This canvas was painted "to order on approval" for the Gallery.

## SCOTTISH COAST c. 1892

8-3/4 x 16; wood panel

COLL.: Mrs. William T. Brewster

BEQUEST: Mrs. William T. Brewster, through the National Academy of Design, 1953

53.43

An old label on the back of the panel identifies the artist and the subject matter, "possibly Scottish," giving the date as "probably about 1892."

## THE COAST OF NEW ENGLAND 1894

27-1/8 x 47-1/8

SIGNED, l.l.: *Wm. T. Richards, 94*

COLL.: George E. Lemon

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 45

BEQUEST: the Heirs of George E. Lemon, 1897

97.12

# James David Smillie

(1833-1909)

James David Smillie was a painter and engraver who was born in New York City in 1833. He was the son of James Smillie and was trained by his father as a steel engraver. He collaborated with his father until 1864, mainly as an engraver of bank notes. About this time, after a visit to Europe, James David Smillie turned also to painting and exhibited at the National Academy of Design. He was made an Associate Member of the Academy in 1865 and elected an Academician in 1876. He was a founder and president of the American Water Color Society and died in New York in 1909.

THE CLIFFS OF NORMANDY 1885

41-1/2 x 66-1/2

SIGNED, l.l.: *J D Smillie/ N.Y. 1885*

COLL.: the artist

REF.: *First Annual Exhibition: Oil Paintings by Contemporary American Artists, C.G.A., 1907, No. 372; The Seashore in Paintings of the 19th and 20th Centuries, Carnegie Institute Museum of Art, Pittsburgh, 1965, No. 42, ill.*

PURCHASE: Gallery Fund, 1907

07.10



The Cliffs of Normandy

07.10

Born in Lowell, Massachusetts, James Abbott Whistler spent the years from 1843 to 1849 with his family in St. Petersburg, Russia, where his father worked from 1842 as a civil engineer. Returning to Massachusetts at his father's death, he was enrolled in the Military Academy at West Point where he received high honors in draughtsmanship. At this time he added his mother's maiden name, McNeill, to his own. He left in 1854 before graduating, worked as a draughtsman for the U.S. Geodetic Survey and set up his own studio in Washington, D.C. When he was twenty-one he went to London, and then to Paris, to study painting. He lived in Paris until 1859, studying at Charles Gleyre's studio, working on etchings and becoming acquainted with a number of French artists, including Henri Fantin-Latour and Gustave Courbet. He never returned to the United States. He settled in London in 1859, making various trips

James Abbott  
McNeill Whistler

(1834-1903)



Battersea Reach

41.30

to Paris, Brittany and Southern France. He first exhibited at the Royal Academy in 1860; in 1863 his painting, *THE WHITE GIRL*, hung in Paris in the Salon des Refusés. He was already well-known for his etchings. However, in the following years his popularity waned as his works became more abstract and less related to the style of either the French Impressionists or the English Pre-Raphaelites. In 1877 several works on exhibit at the new Grosvenor Gallery in London were attacked by the critic John Ruskin as the supreme insult to painting, as “flinging a pot of paint in the public’s face.” Although Whistler won a libel suit against Ruskin for this statement in 1879, he was by then completely bankrupt and was forced to sell works at great sacrifice. A commission for a set of twelve etchings of Venice saved him from complete ruin, and he returned to England in 1880 to rebuild his reputation and become recognized as one of the leading painters and etchers of his day. Whistler died in London in 1903.

**BATTERSEA REACH c. 1865**

20 x 30

SIGNED, l.r.: butterfly monogram

COLL.: Mr. Cavafy, England; Dr. John Cavafy; E.S. Kennedy, New York; Isaac Cook, Jr., St. Louis, 1911; James Parmelee

REF.: *An Exhibition of Paintings owned in St. Louis*, City Art Museum of St. Louis, 1911, pp. 105 and 107, No. 84, ill.; “Washington: Parmelee Bequest to Corcoran,” *Art News*, Vol. XXXIX, No. 16 (Jan. 18, 1941), p. 22, ill.; D. Sutton, *Nocturne: The Art of James McNeill Whistler*, 1964, pp. 42 and 63, No. 9, ill.

BEQUEST: James Parmelee, 1941

41.30

The Corcoran possesses a letter written by the artist in 1893: “The picture called ‘Battersea Reach’ was painted by me, I cannot remember exactly in which year, but when I was living in Lindsey Row, Chelsea. It was a view of the opposite bank of the river, from out of my window, on a brilliant autumn evening—and the painting is a favorite of mine. It was bought from me by Mr. Cavafy—and remained always in the family until sold by Dr. John Cavafy to Mr. E.S. Kennedy of New York.”

## Horace Bonham

(1835-1892)

There is very little biographical material available on Horace Bonham. He was born in West Manchester, Pennsylvania in 1835. He studied with Léon Bonnat in Paris and exhibited genre subjects at the National Academy of Design, New York, from 1879 to 1886. He died in 1892.

**NEARING THE ISSUE AT THE COCKPIT 1870**

20-1/4 x 27-1/8

SIGNED, u.r.: *Horace Bonham '70-*

COLL.: Thomas B. Clarke, 1899

REF.: *Life in America*, The Metropolitan Museum of Art, 1939, p. 178, No. 234, ill.; *The Negro in American Painting*, Bowdoin College Museum of Art, Brunswick, 1964, No. 50, ill.

PURCHASE: Gallery Fund, 1899

99.6



Nearing the Issue at the Cockpit

99.6

William Stanley Haseltine was born in Philadelphia in 1835. He began painting under Paul Weber at the age of fifteen. After two years at the University of Pennsylvania he transferred to Harvard, graduating in 1854, after which he accompanied Weber to Germany. He studied under Andreas Achenbach in Düsseldorf, meeting there Leutze, Whittredge and Bierstadt who became his sketching companions and life-long friends. He returned to America in 1858, and took a studio on West 10th Street, New York, in the building that housed many of his fellow-artists. He was elected a Member of the National Academy in 1861, exhibiting there regularly as well as at the Century and Salmagundi Clubs. After his marriage in 1866, he went abroad again, living in Paris and Rome but making annual visits back to the United States. Between 1890 and 1899 he and his family spent most of their time in America, but in 1899 they returned to Rome where he died in 1900. He was active in the affairs of the art world, serving on the Art Committee for the World's Columbian Exposition in Chicago in 1893 and being one of the Founders of the American Academy in Rome.

## William Stanley Haseltine

(1835-1900)



Castle Rock, Nahant

52.3

## John La Farge

(1835-1910)



Flowers on a Window Ledge

49.1

### CASTLE ROCK, NAHANT 1865

24 x 38

SIGNED, I.R.: *W.S. Haseltine / 1865*

COLL.: estate of the artist

REF.: *C.G.A. Bull.*, Vol. 6, No.2 (July 1953) , p. 6, ill.

GIFT: Helen Haseltine Plowden, 1952

52.3

John La Farge was born in New York City in 1835 of Franco-American parents. After graduating from Mount St. Mary's College in Maryland, he studied law briefly. When he was twenty-one, he left for Europe to visit relatives and spent a few weeks studying with the artist Thomas Couture in Paris, primarily to enrich his educational experience. Two years later he returned to America and, after instruction with William Morris Hunt in Rhode Island, began to paint professionally. The intellectual La Farge drew upon his knowledge of art history and applied to his own work the ideas and methods of the past. In 1876 when he was invited by his friend, the architect H.H. Richardson, to design the interior of Trinity Church in Boston, La Farge revived the neglected principles of Venetian mural painting and the workshop tradition of the old masters. His knowledge of poetry and history provided him with subject matter for his many later murals. His absorption with the effects of light and color and his continuing work with church interiors led him to successful experiments with stained glass. In 1886 he traveled with philosopher Henry Adams, sculptor Augustus Saint-Gaudens, architect H.H. Richardson and statesman John Hay to the Orient and the South Seas. This journey was reflected in his later paintings and writings. During his long career La Farge published several books of travel and art criticism. He died at Providence, Rhode Island in 1910.

### FLOWERS ON A WINDOW LEDGE c. 1862

24 x 20

SIGNED, I.C.: *La Farge*

COLL.: Mrs. Daniel Merriman; her son, Roger Merriman

REF.: *La Farge Memorial Exhibition*, The Metropolitan Museum of Art, New York, 1936, No. 5, ill.; *De Gustibus . . . an Exhibition of American Paintings Illustrating a Century of Taste and Criticism*, C.G.A., 1949, No. 16, ill.

PURCHASE: Anna E. Clark Fund, 1949

49.1

According to Henry La Farge, a grandson of the painter, this canvas was painted between 1862-65 at Newport from a room in the family home there which had a view of the Paradise Valley rocks seen in the background of the painting. Other related still-life landscapes exist: one belongs to Henry La Farge; another was in the Sir William Van Horne Collection; and a third is in the Isabella Stewart Gardner Museum, Boston.

## Eliphalet Frazer Andrews

(1835-1915)

Andrews was born in Steubenville, Ohio on June 11, 1835. He studied with Léon Bonnat in Paris and later in Düsseldorf, Germany. During the late 1870's, Andrews, who at that time was a resident of Washington, began to drop in for frequent visits to the Corcoran Gallery. The atrium

of the Gallery was filled with casts of famous European sculpture and attracted many area residents who came with charcoal, pastels and pencil to make copies of the works. In 1877, Andrews began to give instruction and advice to these young artists several days each week on a volunteer basis. In 1887, he was engaged by the Gallery as both teacher of drawing and school director. By January of 1890 quarters were ready for this small group of students and Andrews remained Director of the School until 1902. He died in Washington in March, 1915.

WILLIAM HENRY HARRISON 1879

30-1/8 x 25-1/4

SIGNED, l.r.: *E.F. Andrews/ 1879 | after | J.H. Beard | 1840*

COLL.: the artist

REF.: G. Golterman, *The Book of the Presidents*, St. Louis, Mo., 1953, ill.; *Makers of History in Washington, 1800-1950*, National Gallery of Art, Washington, 1950, p. 48, No. 33, ill.

PURCHASE: Gallery Fund, 1880

80.1

William Henry Harrison (1773-1841) was the ninth President of the United States, serving from March, 1841 until his death in April, 1841. The *ms Register* of the Gallery states that this painting was copied from the original 1840 portrait by James Henry Beard which at that time was in Cincinnati.

RUTHERFORD BIRCHARD HAYES 1881

30-1/8 x 25-1/4

SIGNED, l.l.: *E.F. Andrews/ 1881*

COLL.: the artist

REF.: *Mr. President*, Dallas Museum of Fine Arts, 1956, No. 38, ill.

PURCHASE: Gallery Fund, 1882

82.2

Rutherford Birchard Hayes (1822-1893) was the nineteenth President of the United States, serving from March, 1877, to March, 1881. The portrait was painted from life.

ANDREW JOHNSON 1885

30-1/8 x 25-1/4

SIGNED, l.r.: *E.F. Andrews/ 1885*

COLL.: the artist

REF.: *Mr. President*, Dallas Museum of Fine Arts, 1956, No. 35, ill.; Vincent Wilson Jr., *The Book of the Presidents*, Silver Spring, 1962, p. 41, ill.

PURCHASE: Gallery Fund, 1882

82.1

Andrew Johnson (1808-1875) was the seventeenth President of the United States, serving from April, 1865, until March, 1869. This posthumous likeness was based on an engraving and an oil portrait by an unidentified painter.

JAMES M. CARLISLE 1897

30 x 25

SIGNED, l.l.: *E.F. Andrews / 1897*

COLL.: the artist

GIFT: Eliphalet Frazer Andrews, 1897

97.4

James M. Carlisle was the first President of the Board of Trustees of The Corcoran Gallery of Art, serving from 1869 to 1877.

# Alexander Helwig Wyant

(1836-1892)

Alexander Wyant was born in Evans Creek, Ohio on January 11, 1836. At an early age he was apprenticed to a harness maker and sign painter, but upon turning twenty-one, he took up painting. On the advice of George Inness whom he consulted in New York City, he sought the patronage of Nicholas Longworth of Cincinnati, who financed a year of study at the National Academy and in 1865 a brief period of work in Düsseldorf. Upon his return to this country, he opened a studio in New York City. During 1873, Wyant suffered a paralytic stroke while on a government expedition into Arizona and New Mexico, which forced him to learn to paint with his left hand. From this time on he spent winters working in New York City and summers at Keene Valley, New York and at Arkville in the Catskills. He was a Member of the National Academy and one of the founders of the American Water Color Society. He died in New York in 1892.

## EARLY AUTUMN, ADIRONDACKS

26-3/8 x 40-1/4

SIGNED, l.l.: *A H Wyant*

COLL.: Mr. and Mrs. Francis Sydney Smithers

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 47

GIFT: Mabel Stevens Smithers, 1938, The Francis Sydney Smithers Memorial 38.5

## VIEW FROM MOUNT MANSFIELD, NEW YORK

36-3/4 x 60-1/2

SIGNED, l.r.: *A.H. Wyant*

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 47

PURCHASE: Gallery Fund, 1901 01.7

# Homer Dodge Martin

(1836-1897)



Mussel Gatherers

52.6

The landscape painter, Homer Martin, was born in Albany, New York on October 28, 1836. He studied under William Hart at the National Academy in New York and from 1862-1893 made New York his home. He traveled in England and France on several occasions, staying for an extended period, from 1881-1886, in Normandy. Martin and his wife moved to St. Paul, Minnesota, in 1893, where he produced some of his finest landscapes despite growing blindness and ill health. He died there on February 12, 1897. One of the founders of the Society of American Artists, Martin was also an Academician of the National Academy, elected in 1878.

## MUSSEL GATHERERS 1886

29-1/8 x 46-1/2

SIGNED, l.r.: *H.D. Martin / 1886*

COLL.: Mr. and Mrs. Francis Sydney Smithers

BEQUEST: Mabel Stevens Smithers, 1952, The Francis Sydney Smithers Memorial 52.6

This work was probably painted in Normandy.

## Winslow Homer

(1836-1910)

Winslow Homer was born on February 24, 1836 in Boston, Massachusetts. He showed an interest in drawing at an early age and at nineteen was apprenticed to the Boston lithographer, J.H. Bufford. Two years later, in 1857, he became a free-lance illustrator and drew scenes of contemporary life and the Civil War for *Harper's Weekly* and *Ballou's Pictorial*. He first ventured into oil painting in 1861, and except for very brief study in a Brooklyn drawing school and the National Academy he can be considered essentially self-taught in this medium. In 1865, he was elected an Academician of the National Academy, and in the following year he spent ten months in France, dividing his time between Paris and the country. After 1874 he gave up illustration entirely, devoting himself to watercolor and oil painting. On his return from a visit in England from 1881-82, Homer moved to Prout's Neck, Maine and, with the exception of short trips, he remained there until his death on September 29, 1910. During the last period of his life, he became a recluse from society and spent his time painting the sea and the Maine coastline.

### SKETCH OF A COTTAGE YARD c. 1876

10-1/4 x 14-1/2; academy board

COLL.: William S. Eaton and Francis S. Eaton, Boston; William F.C. Ewing, New York; Oliver B. James, Phoenix

REF.: D.W. Phillips, "Sketch of a Cottage Yard by Winslow Homer," *C.G.A. Bull.*, Vol. 13, No. 3 (Oct. 1963), pp. 20 ff., ill.

PURCHASE: William A. Clark Fund and through the gift of Orme Wilson, 1961 61.18



Sketch of a Cottage Yard

61.18

In 1875 Homer visited Petersburg, Virginia, and spent much of his time in the Negro section, working among the cabins and using the Negroes as models. During this and subsequent visits, Homer painted a series of oils and watercolors of which this painting is typical. It is closely related in mood and technique to *THE CARNIVAL* (Metropolitan Museum of Art) and *SUNDAY MORNING IN VIRGINIA* (Cincinnati Art Museum), both executed in 1877.

*A LIGHT ON THE SEA* 1897

28-1/4 x 48-1/4

SIGNED, I.R.: *HOMER 1897*

COLL.: the artist

REF.: *1st Exhibition of Contemporary American Oil Paintings*, C.G.A., 1907, No. 68; W.H. Downes, *Life and Works of Winslow Homer*, 1911, pp. 202, 231 and 240, ill.; L. Goodrich, *Winslow Homer*, 1945, pp. 145-6 and 187; *Winslow Homer: A Retrospective Exhibition*, The National Gallery of Art, Washington, 1958, p. 121, No. 69; A.T. Gardner, *Winslow Homer*, 1961, pp. 213 and 248, ill.

PURCHASE: Gallery Fund, 1907

07.3

This painting, formerly entitled *MOONLIGHT*, *WOOD'S ISLAND LIGHT* and one of several in which Homer depicted a figure or figures against the sea, is related to *THE WRECK* (or *GIRL WITH RED STOCKINGS*), a watercolor in the Museum of Fine Arts, Boston, and to two oils, *A SUMMER NIGHT*, 1890, in the Musée National d'Art Moderne, Paris, and *THE GALE*, 1893, in the Worcester Art Museum. According to Lloyd Goodrich, this painting is apparently Homer's last in which the figure of a woman appears.



*A Light on the Sea*

07.3

Elihu Vedder, a descendant of early Dutch settlers, was born in New York on February 26, 1836. Encouraged by his mother, he began to study art at the age of twelve. After a short term of employment in the office of an architect, Vedder continued his art studies with Tompkins H. Matteson in Sherbourne, N.Y. At the age of twenty, he went abroad, studying with François Picot in Paris, Bonaiuti in Florence, and in Düsseldorf. On his return to America in 1861 he established a studio in New York City, spending several impoverished and Bohemian years illustrating books, magazines and greeting cards. In 1865 he was elected an Academician of the National Academy, among the youngest artists to be so honored, and was also a member of the Society of American Artists. In the same year he returned to Europe, and after his marriage in 1867 settled permanently in Rome, spending his summers on the Isle of Capri and making frequent trips back to the States where he completed several mural paintings and mosaics. He died in Rome on January 29, 1923.

## Elihu Vedder

(1836-1923)



In Memoriam

59.23

### IN MEMORIAM 1879

44-1/8 x 20

SIGNED, I.L.: *Elihu Vedder / Rome 1879*

COLL.: J.G. Blake, Boston, 1880 (?)

REF.: E. Vedder, *The Digressions of Elihu Vedder*, 1910, Vol. 2, p. 478

PURCHASE: Anna E. Clark Fund, 1959

59.23

According to Dr. Regina Soria, who has done extensive research on the artist, Vedder painted several versions of this work as a memorial to his eldest son, Philip, who died in 1875.

Max Weyl was born in Mühlen-am-Neckar, near Württemberg, Germany on December 1, 1837. He came to this country in 1853 and established himself as a jeweller in Washington, D.C. He painted still lifes of fruit and flowers which he often displayed in the window of his jewelry store. In 1867, his work came to the attention of Samuel H. Kauffmann, later President of the Board of Trustees of the Corcoran Gallery, who bought one of his paintings and became a regular patron. In 1879, Weyl went abroad for a year. Upon his return, he painted many scenes of Washington, particularly in the vicinity of Georgetown and Rock Creek Park. He died on July 6, 1914.

## Max Weyl

(1837-1914)

### ROCK CREEK 1877

30-1/8 x 50

SIGNED, I.L.: *Max Weyl 77*

COLL.: Mrs. William Dawson, Washington

GIFT: Agnes M.B. Dawson, 1964

64.13

### LOVER'S LANE 1904

25 x 32

SIGNED, I.L.: *Max Weyl 04*

COLL.: the artist

PURCHASE: Gallery Fund, 1904

04.4

## Carl Christ Brenner (1838-1888)

Born in Bavaria, Carl Christ Brenner received his elementary education in German public schools. Bright and artistically talented, Brenner was noticed by his art teacher, Philipp Fröhlich, who gave him private instruction and managed to have the boy accepted at the Royal Academy in Munich before he was fourteen. However, Brenner's father insisted on his son's following his own profession, that of glazier, and in 1853 brought him, along with the rest of his family, to the United States where they eventually settled in Louisville, Kentucky. By the time he was twenty-six he had established himself under the name of Charles C. Brenner as a house, sign and ornamental painter and proprietor of a paint store in Louisville. Fourteen years later, using his given name, Carl, he began to devote his entire attention to etching and landscape painting, especially to the rendering of beech trees. His work was widely acclaimed by fellow Kentuckians. He died in Louisville in the summer of 1888.

### AFTERNOON IN EARLY JUNE, A KENTUCKY BEECH GROVE 1880

26 x 46

SIGNED, l.l.: *Carl C. Brenner/1880*

COLL.: Proctor Knott

REF.: J. Bier, "Carl C. Brenner, A German American Landscapist," *The American-German Review*, Vol. XVII, No. 4 (April, 1951), p. 22

PURCHASE: Gallery Fund, 1881

81.3

## Robert Wylie (1839-1877)

Born on the Isle of Man, England in 1839, Robert Wylie came with his family to the United States while still a child. From 1859 to 1862 he studied art at the Pennsylvania Academy and appears to have been working principally in sculpture. References note that during this period he exhibited works in ivory and clay. In 1863, Wylie left for France to study with Jean-Léon Gérôme at the Ecole des Beaux Arts. He remained in France, spending much time in Brittany, until his death in 1877.

### A FORTUNE TELLER OF BRITTANY

33-7/8 x 47-3/4

SIGNED, l.l.: *R. WYLIE*

COLL.: Thomas B. Clarke, New York, 1899

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 49

PURCHASE: Gallery Fund, 1899

99.11

## William Keith (1839-1911)

William Keith was born in Old Meldrum, Aberdeenshire, Scotland on November 21, 1839. He came to America with his family and began his professional career in New York as a wood engraver while still in his teens. In 1859, Keith went to California. Here he became interested in landscape painting and was employed by the Northern Pacific Railroad to paint characteristic scenes along its route. He was abroad from 1869-71, studying first in Düsseldorf, and later in Spain. On his return to America he worked in New Orleans during the 1880's, but finally settled in California where he remained, except for a trip to Europe in 1893,

until his death in Berkeley in 1911. He was the acknowledged leader of art on the West coast, and when George Inness visited California in 1890 he made Keith's studio his headquarters.

BY THE CREEK, SONOMA

40-1/4 x 50-1/4

SIGNED, l.l.: *W. Keith / S.F.*

REF.: Brother Fidelis Cornelius, *Keith: Old Master of California*, 1942, Vol. I, p. 568; 1958, Vol. II, p. 237

PURCHASE: Gallery Fund, 1911

11.11

Sonoma is a small town several miles north of San Francisco, not far from Berkeley where Keith once lived.



By the Creek, Sonoma

11.11

## Robert Swain Gifford

(1840-1905)



October on the Coast of  
Massachusetts

07.23

A distant cousin of Sanford Gifford, Robert Swain Gifford was born on Naushon Island, Massachusetts. In the late 1850's he studied painting in the port of New Bedford with Albert Van Beest, a visiting Dutch marine painter, and with Benjamin Russell, who specialized in watercolors of whaling scenes. In 1864, he opened his own studio in Boston and first exhibited at the National Academy of Design in New York, where he moved two years later. Although he traveled and painted in Oregon and California in 1869 and in Europe and North Africa in the 1870's, he maintained his studio and home in New York. He became an Associate Member of the National Academy in 1867 and an Academician in 1878. He was a member of numerous artists' societies, including the Society of London Painters and the American Water Color Society, where he frequently exhibited watercolors of places seen during his travels. Gifford died in New York City in 1905.

### OCTOBER ON THE COAST OF MASSACHUSETTS 1873

11-1/2 x 21-3/4; panel

SIGNED, l.r.: *R Swain Gifford 73-*, and on back, *October, on Coast of Mass-| By R Swain Gifford*

COLL.: Arthur Jeffrey Parsons, Washington

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 49

GIFT: Arthur Jeffrey Parsons, 1907

07.23

## William Gedney Bunce

(1840-1916)

William Gedney Bunce was born in Hartford, Connecticut. Although he took drawing lessons from Julius Busch in Hartford in 1856, he did not begin to study painting seriously until 1863, after he had been wounded in the Civil War serving as a volunteer with the First Connecticut Cavalry. His first teacher was William Hart in New York, where Bunce remained until 1867, studying also at the Cooper Union School. In 1867 he went to Paris, studied at Munich and Antwerp and finally settled in Venice, where he was visited as late as 1891 by younger American artists. His numerous scenes of Venice became well-known in Europe and America. It is not certain when he returned to the United States, but in 1907 he was made a Member of the National Academy and had participated in several exhibitions in this country, first noted in 1901. He returned to Hartford, and continued to paint marine scenes along the New England coast until his death in his native city in 1916.

### VENICE: SUNRISE

23-3/4 x 36-3/4

SIGNED, l.r.: [*William Gedney*] *Bunce*

COLL.: George W. Maynard

PURCHASE: Gallery Fund, 1919

19.25

## George Henry Smillie

(1840-1921)

George Henry Smillie, younger brother of the artist James David Smillie (1833-1909), was born in New York City. He studied engraving with his father James Smillie, a well-known line engraver, and studied painting

with James MacDougal Hart. In 1881 he married one of his brother's students and the couple later shared a studio with his brother in New York City, where George Henry spent his entire professional life except for brief painting trips to the West, Florida and Long Island. In 1882 he was elected to the National Academy. He was also an officer of the American Water Color Society. He died in Bronxville in 1921.

**A LONG ISLAND FARM**

19 x 33

SIGNED, l.l.: *Geo. H. Smillie—N.Y.*

COLL.: William T. Evans, 1900

PURCHASE: Gallery Fund, 1900

00.1



A Long Island Farm

00.1

**AUTUMN ON THE MASSACHUSETTS COAST 1888**

25-1/2 x 50-1/2

SIGNED, l.l.: *Geo. H. Smillie—88*

COLL.: Ralph Cross Johnson, Washington

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 49

GIFT: Ralph Cross Johnson, 1897

97.2



Autumn on the Massachusetts Coast

97.2

Peter Moran, born in Bolton, Lancashire, England on March 4, 1841 and brought to the United States in 1844, was principally a painter and etcher of animals and, on occasion, of landscapes. He studied with his older brothers, Edward and Thomas. Except for a visit to England in 1863 where he presumably went to study, he passed most of his life in Philadelphia where he died on November 9, 1914. His wife, the former Emily Kelly of Dublin, Ireland, was also an artist.

**Peter Moran**

(1841-1914)

**PASTORAL LANDSCAPE**

22-1/2 x 34-1/2

SIGNED, l.r.: *P. Moran*

COLL.: Harry Alvan Hall; Mrs. Robert S. Pickens

GIFT: Vinton Liddell Pickens, 1963

63.39

Edward Lamson Henry, a genre, landscape and portrait painter, was born on January 12, 1841 in Charleston, South Carolina. As a child, he was taken to New York City where he first studied art with Walter M. Oddie in 1855. Three years later he became a student at the Pennsylvania Academy of the Fine Arts in Philadelphia. In 1860 he visited Europe, studying under Charles Gleyre and Gustave Courbet. Upon his return to the United States, he settled in New York City, where he won recognition for his European and American genre scenes and was elected to the National Academy in 1869. He returned to Europe in 1871, again in 1875 after his marriage, and for the last time in 1881. From the mid-1880's, Henry and his wife spent their summers in Ellenville, New York, where he died on May 11, 1919.

**Edward Lamson  
Henry**

(1841-1919)

THE OLD WESTOVER MANSION 1869

11-1/4 x 14-5/8; panel

SIGNED, I.T.: *E L Henry. 69*

COLL.: Mr. Whitney, Philadelphia, 1870

REF.: E. McCausland, *The Life and Work of Edward Lamson Henry . . .*, 1945, pp. 29, 86 and 163, No. 84; *American Processional, 1492-1900*, C.G.A., 1950, pp. 188 and 247, No. 244, ill.; H.W. Williams, Jr., *The Civil War: The Artists' Record*, 1961, pp. 166-7, No. 149, ill. (in color)

GIFT: The American Art Association, 1900

00.11

The following inscription is attached to the panel: "*Westover House*" James River Va/ Painted from a drawing made in Oct-/1864 During the Campaign of /Gen. Grant, 1864-5./ painted for Mr. Whitney of Logan Sq./ Phila- 1869-70- /E L Henry. The pencil and wash sketch, WESTOVER, JAMES RIVER, 1864, which was drawn by Henry on the spot during General Grant's James River campaign, is now in the collection of the New York State Museum, Albany. A somewhat different version from the Corcoran painting, also based on the drawing, is in The Century Association, New York.



The Old Westover Mansion

00.11

Born in Millersburg, Ohio in 1842, Uhl was a painter in oils and water-colors, especially of portraits. He studied under Carolus-Duran and Puvis de Chavannes in France and exhibited during his stay there at the Paris Salon. He is represented in the Capitol in Washington and in the "State building" in Columbus, Ohio. He had a studio in Washington for several years during the 1890's and was a member of the Society of Washington Artists and the Washington Water Color Club. In 1898 and 1900 he was working in New York. He died in April, 1916, at his home in Cincinnati.

S. Jerome Uhl, Sr.  
(1842-1916)

GROVER CLEVELAND 1890

30 x 24-7/8

COLL.: the artist

PURCHASE: Gallery Fund, 1891

91.7

Grover Cleveland (1837-1908) was the twenty-second and twenty-fourth President of the United States and served from March, 1885, to March, 1889, and from March, 1893, to March, 1897. An inscription on the stretcher states: *Painting from life, May 1890 at 816 Madison Ave. N.Y. Res of Ex President Grover Cleveland/ By S Jerome Uhl; Last sitting—May 17, 1890.*

Edmund C. Messer, painter, art teacher, and sometime poet and art critic, was born in Skowhegan, Maine in 1842. He studied at the National Academy of Design, at the Pennsylvania Academy of the Fine Arts, and in Paris with Raphaël Collin, Gustave Courtois and Aimé Morot. After settling in Washington in the early 1880's, he organized an art school in the building known as Vernon Row on Pennsylvania Avenue, and founded the Washington Art Club. He later taught with his friend Richard N. Brooke at the Art Students' League of Washington. From 1902 to 1918, he held the post of Principal of the Corcoran School of Art. He died in Menominee, Wisconsin on February 9, 1919.

Edmund C. Messer  
(1842-1919)

SELF PORTRAIT 1917

20-1/2 x 17-1/8; academy board

SIGNED, l.l.: ECM—17

COLL.: the family to his daughter, Mary Burt Messer

GIFT: Mary Burt Messer, 1958

58.27

E.C. Messer was appointed Principal of the Corcoran School of Art in 1902, a post he held until 1918.

William Sartain, an engraver, landscape and portrait painter, was born in Philadelphia in 1843, the second son of the artist, John Sartain. He studied mezzotint engraving under his father and at the Pennsylvania Academy of the Fine Arts. In Paris he worked under Léon Bonnat and at the Ecole des Beaux Arts. He returned to Paris often in later life, retain-

William Sartain  
(1843-1924)



Street in Dinan, Brittany

01.1

## Carl Guthertz

(1844-1907)

ing there a summer studio from which he made frequent excursions into Italy and Spain. He was one of the founders of the Society of American Artists and an Associate Member of the National Academy of Design. He became president of the New York Art Club and later taught in the life class of the Art Students' League. He died in 1924.

### ARAB CAMP, ALGIERS 1902

18-3/8 x 24-3/8

SIGNED, I.T.: *W. SARTAIN.*, and on back, *Arab Camp/ By William Sartain. /1902.*

COLL.: James Parmelee

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 50

BEQUEST: James Parmelee, 1941

41.57

### STREET IN DINAN, BRITTANY

19 x 13-1/4

SIGNED, I.T.: *W. SARTAIN.*

COLL.: John Elderkin, New York

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 50

GIFT: John Elderkin, 1901

01.1

Carl Guthertz, a portrait, mural and allegorical painter, was born in Switzerland on January 28, 1844 and was brought to the United States by his family in 1851. At the age of sixteen, he studied mechanical drawing in Memphis, Tennessee and later designed the warship U.S.S. *Alabama*. In 1869 he entered the Ecole des Beaux Arts in Paris, studying under Gustave Boulanger, Jules LeFebvre and Isidore Pils. Leaving Paris at the outbreak of the Franco-Prussian War, he went first to Munich and then to Rome, where he studied with Attilio Simonetti and painted the first of his long series of allegories. When he came back to America, he assisted Halsey C. Ives in the reorganization of the St. Louis School of Fine Arts. In 1880, he returned to Paris where he remained for the next seventeen years, becoming part of a group of artists which included Luc-Olivier Merson and Puvis de Chavannes. When he was commissioned to decorate the ceiling of the Representatives' reading room in the Library of Congress in Washington, he returned to the United States to supervise the work. He died in Philadelphia on February 7, 1907.

### SUSAN B. ANTHONY 1895

24 x 20

SIGNED, I.T.: *CARL GUTHERZ/ 1895*

COLL.: Mrs. John B. Henderson

GIFT: Mrs. John B. Henderson, 1900

00.10

Susan B. Anthony, ardent nineteenth century feminist and crusader, was born in Adams, Massachusetts in 1820. She organized the first woman's state temperance society in America in 1852; she served as the New York State agent of the American Anti-slavery Society in 1856; and she devoted herself passionately to the agitation for woman's rights. She was the proprietor of *The Revolution*, a weekly paper published in New York which had as its motto "The true republic—men, their rights and nothing more; women, their rights and nothing less," and served as Vice-President-at-large and later as President of the National Woman Suffrage Association. She died in Rochester, New York in 1906.

## Thomas Eakins

(1844-1916)

Born in Philadelphia, where he spent most of his life, Thomas Eakins attended the Pennsylvania Academy from 1861 and studied anatomy at the Jefferson Medical College. Although drawn to a medical career, he went to Paris in 1866 to study painting at the Ecole des Beaux Arts with Jean-Léon Gérôme and Léon Bonnat. Leaving Paris in 1869, he traveled in Spain where, in the Prado at Madrid, he greatly admired the works of Velasquez and Ribera. Eakins returned to Philadelphia in 1870, resumed his studies of anatomy at the Jefferson Medical College and taught life drawing at the Academy. During this time he also took great interest in the scientific aspects of the body in motion, and his paper on muscular action was published in the *Proceedings* of the Philadelphia Academy of Natural Sciences. In 1877 he exhibited in the first Society of American Artists exhibition in New York City and became a member of this radical group in 1880. By 1879 Eakins was virtually Director of the Philadelphia Academy and in 1882 was named to that position. His insistence on the study of the nude as the foundation for painting and drawing made him unpopular with the Directors of the Academy. Forced to leave in 1886, Eakins founded the Art Students' League of Philadelphia, which prolonged his teaching career for a few years. During the 1880's Eakins received almost no recognition as an artist, and his paintings were exhibited only once in Philadelphia during this decade, at the Earle Galleries. At the University of Pennsylvania, with the instruction of the photographer Eadweard Muybridge, Eakins made studies of animals and nude models in motion, and developed a camera which worked on the same principle as the modern movie camera. During this period he also painted many portraits. After 1900 he did receive some acclaim as an artist and in 1902 was elected to the National Academy. His health began to decline in 1910, and he did little painting between that time and his death in Philadelphia in 1916.

### THE PATHETIC SONG 1881

45 x 32-1/2

SIGNED, l.l.: *Eakins./1881*

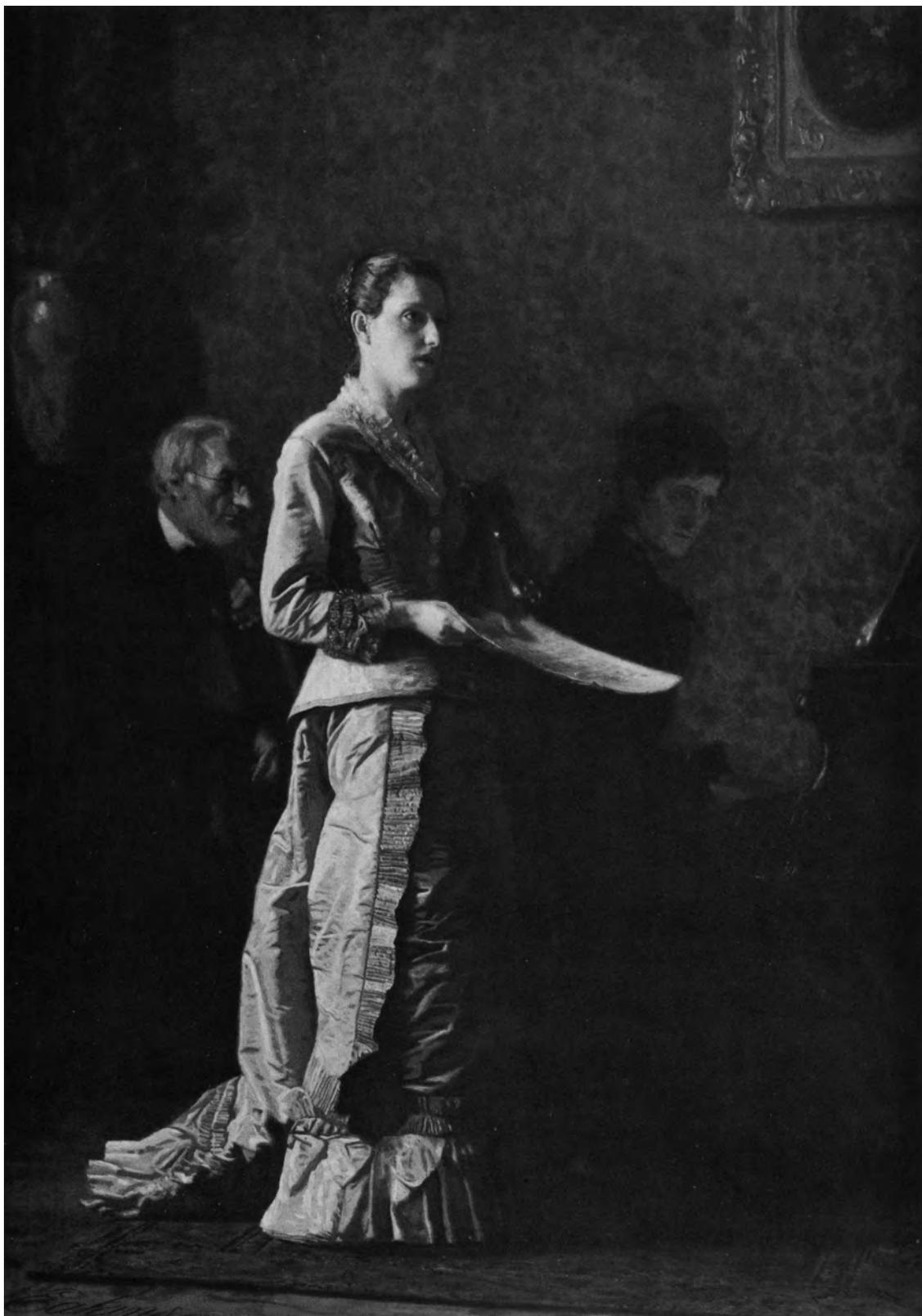
COLL.: Edward Horner Coates, Philadelphia, from the artist

REF.: *Fourth Annual Exhibition*, Society of American Artists, New York, 1881, No. 21 (listed as LADY SINGING A PATHETIC SONG); L. Goodrich, *Thomas Eakins, His Life and Work*, 1933, p. 174, ill.; *Thomas Eakins: A Retrospective Exhibition*, National Gallery of Art, Washington, 1961, p. 72, No. 40, ill.; P.W. Schwartz, *Great Paintings of All Time*, 1965, pp. 160-1, ill. (in color)

PURCHASE: Gallery Fund, 1919

19.26

The singer in the painting is Margaret A. Harrison, sister of Thomas Alexander and Birge Harrison, Philadelphia marine and landscape painters. The pianist is Susan Hannah Macdowell, whom Eakins married in 1884. The cellist is Mr. Stolte, a member of the Philadelphia Philharmonic Orchestra. A sketch for this work was listed in 1933 as in the collection of Davis Wilson Jordan of New York; and an unrecorded watercolor version (15 x 10-1/2) belongs to the granddaughter of the then Miss Harrison in the painting to whom it was given by Eakins.



The Pathetic Song

19.26

Augustus Heaton, a descendant of Rembrandt Peale, was born in Philadelphia, where he studied at the Pennsylvania Academy of the Fine Arts under Peter F. Rothermel. Before leaving for Paris in the fall of 1863, he exhibited his first painting at the Academy. In Paris he was the first American to enter the Ecole des Beaux Arts under the new policy of admitting "foreigners." He studied there with Alexandre Cabanel, the Court painter of the Second Empire. When Heaton returned to the United States in 1866, he was appointed art professor and lecturer at the School of Design for Women in Philadelphia, and in 1868 was made an Associate of the Pennsylvania Academy. After working in New York for several years, he returned to Paris in 1878 to study with Léon Bonnat, exhibiting in four of the Paris Salons. On his return in 1884 he settled in Washington, where he lived until 1908. His painting, *THE RECALL OF COLUMBUS*, completed in 1883, was purchased during this period for the Capitol by the Joint Congressional Library Committee. An engraving of the painting was later used on the fifty-cent stamp in the Columbian Series. In addition to historical painting, Heaton accepted commissions for portraits, working in Cincinnati, New Orleans, Charleston and New York, where he moved his studio in 1908. He died in New York in 1931.

## Augustus George Heaton

(1844-1931)

WILLIAM WILSON CORCORAN 1888

37-1/2 x 29-1/4

SIGNED, l.r.: *A.G. HEATON/ 1888*

COLL.: the artist

REF.: "The Original Corcoran," *Bull.*, Washington Building Congress, Inc., Vol. 29, No. 6 (March 1966), pp. 14 ff., ill.

GIFT: the family of the artist, 1953

53.31

Mr. Corcoran, the Founder of the Gallery, was born in 1798 and died in 1888.

Howard Helmick, painter, etcher and illustrator, was born in Zanesville, Ohio. He studied with Peter F. Rothermel at the Pennsylvania Academy in Philadelphia and then went to Paris, where he worked with Alexandre Cabanel, the leading academician of the period. He next went to London, remaining there from 1872 to 1887. He exhibited frequently at the Society of British Artists and was also a member of the Royal Society of Painters and Etchers. He was well-known in England as an illustrator, and his series of etchings of the life of Thomas Carlyle, commissioned by an English periodical, were highly praised. Returning to the United States in 1887, he settled in Washington, continued to illustrate for *The Century* and *Harper's Magazine* and taught painting and drawing at Georgetown University and in his Georgetown studio until his death in 1907. He was not as widely acclaimed in the United States as in Europe—only one exhibition of his works was held in the United States during his lifetime.

## Howard Helmick

(1845-1907)

THE EMIGRANT'S LETTER 1868

19-3/4 x 16-1/4; paper

SIGNED, l.l.: *H. HELMICK./68*

COLL.: William Wilson Corcoran

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 50

GIFT: William Wilson Corcoran, 1869

69.68



Woman with a Dog

09.8

Daughter of a wealthy and socially prominent Pittsburgh banker, Mary Cassatt was born in Allegheny City, Pennsylvania and spent part of her childhood with her family in France. She returned with them to Philadelphia, where she attended the Pennsylvania Academy. In 1868, despite parental objections, she went to Europe to study. She traveled in Italy, France, Spain and Holland and closely studied the works of Corregio, Rubens and other European masters. After some instruction from Eduardo Raimondi, a fashionable painter in Parma, she settled in Paris in 1874, exhibiting at the Salon that year. There she studied further with Benjamin Constant and Charles Chaplin. She had meanwhile seen the pastels of Edgar Degas and was strongly attracted by his sense of composition and draughtsmanship. She showed him her work, which he greatly admired, and after her paintings were rejected by the 1875 and 1877 Salons, he invited her to exhibit with the Impressionists in 1877. From that time on she worked closely with Degas, Renoir and Sisley, and exhibited oils, pastels, etchings and lithographs at Durand-Ruel and was again included in the exhibitions of the Impressionists in 1879, 1880, 1881 and 1886. She was awarded the Legion of Honor in 1904 and was elected an Associate in the National Academy of Design in 1910. She was a leading figure in Paris at the turn of the century, but after 1912 she suffered from increasing blindness and died at her chateau near Beauvais in 1926.

Mary Stevenson  
Cassatt  
(1845-1926)

WOMAN WITH A DOG c. 1880

39-1/2 x 25-1/2

SIGNED, l.r.: *Mary Cassatt*

COLL.: purchased from the artist

REF.: *Second Exhibition: Oil Paintings by Contemporary American Artists, C.G.A.*, 1908, No. 252, ill.; M. Breuning, *Mary Cassatt*, 1944, p. 16, ill.; *Masterpieces of The C.G.A.*, 1959, p. 58, ill. (on cover in color); *Manet, Degas, Berthe Morisot and Mary Cassatt*, The Baltimore Museum of Art, 1962, p. 31, No. 104, ill.

PURCHASE: Gallery Fund, 1909

09.8

The portrait was painted on the balcony of the artist's apartment at 13 avenue Trudaine in Paris in the early eighties. It has been suggested that the young lady is Mary Cassatt's sister, Lydia, who died in 1882.

James Edward Barclay was born in London. Nothing is known of his training or the earlier years of his career as a portraitist. An obituary notice in *The New York Sun*, August 10, 1903 states that "he spent most of his later years in this country and painted many prominent people here." He was elected a member of the Society of Washington Artists in 1898. Commissioned to paint the portrait of the Lord Mayor of Edinburgh, Scotland, he returned to the British Isles and died in Edinburgh "of a pulmonary disease . . . in his fifty-seventh year."

James Edward  
Barclay  
(1846-1903)

SAMUEL HAY KAUFFMANN 1898

30 x 25

SIGNED, l.r.: *J.E. Barclay-1898-*

COLL.: the sitter

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 52

GIFT: the Heirs of Samuel Hay Kauffmann, 1908

08.4

Samuel Hay Kauffmann was elected Trustee of The Corcoran Gallery of Art in 1881. He became President of the Board of Trustees in 1894, an office he held until his death in 1906.

## Albert Pinkham Ryder

(1847-1917)

Born in New Bedford, Massachusetts, Ryder taught himself to paint. Few artists influenced his style; instead, he found inspiration for the subjects and moods of his works in the poetry of the English language and in the changing phases of the sea. In about 1870 he followed his brother to New York City and lived there with his parents and brother until 1880, when he established his own studio on Washington Square. Ryder studied briefly at the National Academy but quit when the academic training required him to draw from plaster casts. Befriended by the dealer Daniel Cottier, Ryder and other young artists exhibited their works in 1875 in a group exhibition and formed the rebellious Society of American Artists in 1877. In that year, Ryder made a short trip to London, but he was an impatient tourist and soon returned to New York.

From 1878 to 1887 Ryder exhibited annually at the Society of American Artists. In 1882 he and Cottier returned to Europe, traveling rapidly through England, Holland, France, Italy, Spain and North Africa. In 1887 and 1896 he made ocean crossings on the trans-Atlantic liner of his friend Captain John Robinson, but did not stay in England for any length of time on either trip. After 1887 he no longer exhibited his works and by 1900 preferred to rework old canvases rather than to create new subjects. In 1906 the National Academy and the Society of American Artists merged, and Ryder was elected a Member of the Academy. Some of his works were exhibited in the Armory Show, but he did not attract a large following of collectors and admirers during his lifetime. However, a market was established for his paintings, and numerous forgeries appeared at this time; Ryder was often called upon to pass judgment, as he never signed his own works, and was therefore the only man capable of establishing their authenticity. After an illness in 1915, Ryder lived with an old friend in Elmhurst, Long Island, where he died in 1917.

### THE STABLE c. 1875

8 x 10

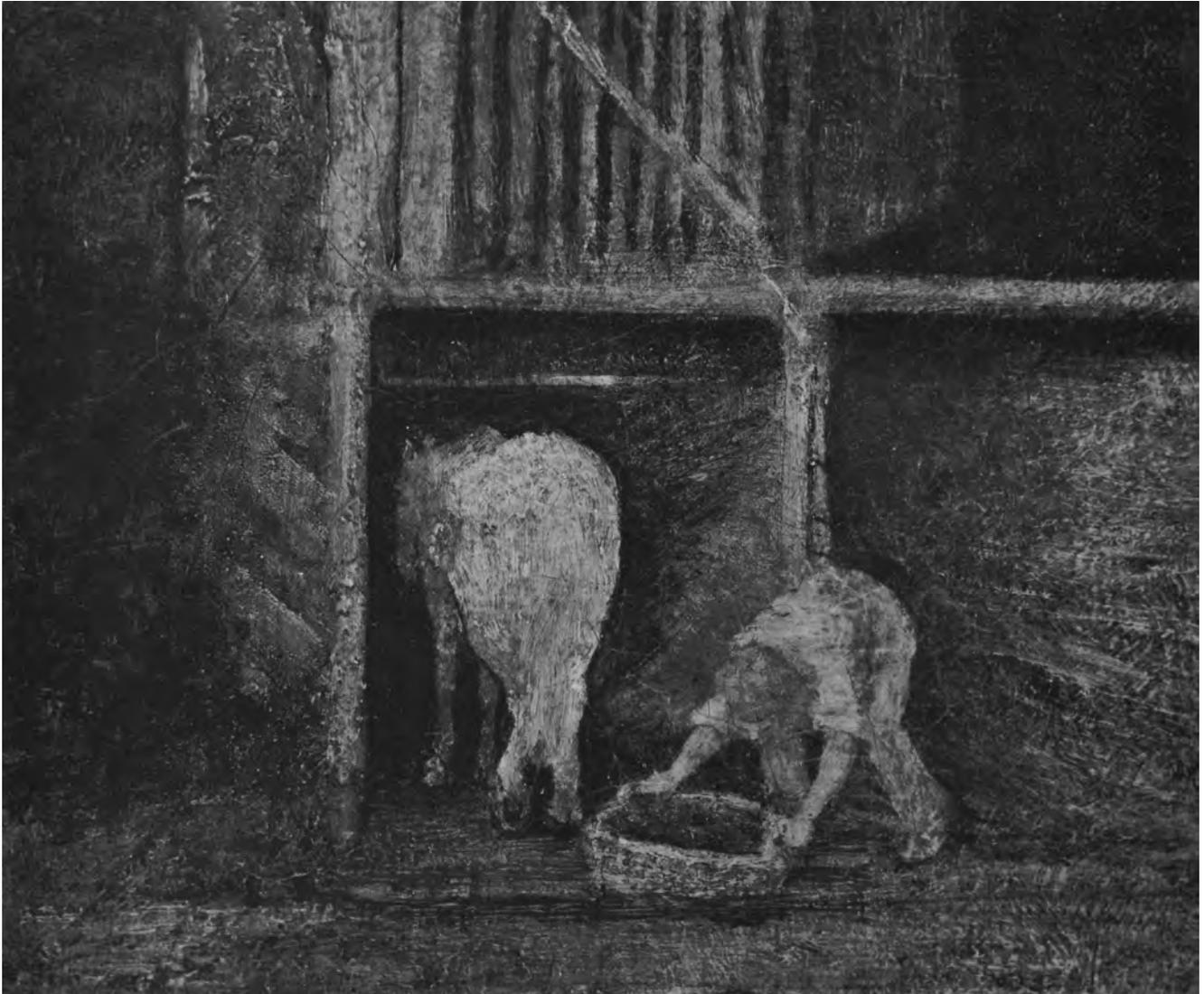
SIGNED, l.r.: (traces of inscription now illegible)

COLL.: Stanford White, New York, 1907; James G. Shepherd, Scranton, Pennsylvania, 1913; Mr. and Mrs. Francis Sydney Smithers

REF.: *C.G.A. Bull.*, Vol. 3, No. 4 (May 1950), p. 4, ill.; *Albert Pinkham Ryder, C.G.A.*, 1961, p. 49, No. 6

GIFT: Mabel Stevens Smithers, 1949, The Francis Sydney Smithers Memorial 49.51

This early work is related in subject and style to Ryder's *IN THE STABLE*, Gellatly Collection, National Collection of Fine Arts; to *THE WHITE HORSE*, in the collection of The Art Museum, Princeton University; and to *STABLE SCENE*, in the collection of Vassar College.



The Stable

49.51

Born in 1847, the son of a doctor, Ralph Albert Blakelock chose to abandon his medical education after he graduated from the City College of New York and pursue a painting career. Although he was almost entirely self-taught, he succeeded in having a picture accepted for a National Academy exhibition by the time he was twenty. During a sketching trip to the American West, he became steeped in the mysteries of Indian lore. He married in 1876 and opened a studio in New York City, but as his family and their needs grew, the value of his paintings dwindled, until he was forced to sell his work for whatever price he could obtain. His increasing poverty and the humiliation he was forced to endure drove him to insanity, and he was committed to the State Hospital on Long Island shortly before the birth of his ninth child in 1899. He spent most of the next seventeen years in the state asylum at Middletown, New York. During his illness, his work was rediscovered, he was made a Member of the National Academy, and prices for his paintings soared. In 1916

Ralph Albert  
Blakelock  
(1847-1919)

Blakelock was released under legal guardianship for a few years, but he was unable to attain his former proficiency, although he continued painting privately. He died of a heart attack at the age of seventy-two, while he was on a camping trip in the Adirondacks.

COLORADO PLAINS

16-3/8 x 24-1/8

SIGNED IN ARROW-HEAD, l.l.: *R A Blakelock*

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 52; *Go West, Young Man*, Marion Koogler McNay Art Institute, San Antonio, 1960, unnumbered

PURCHASE: Gallery Fund, 1905

05.2

INDIAN CAMP AT TWILIGHT

7-1/8 x 10-1/8

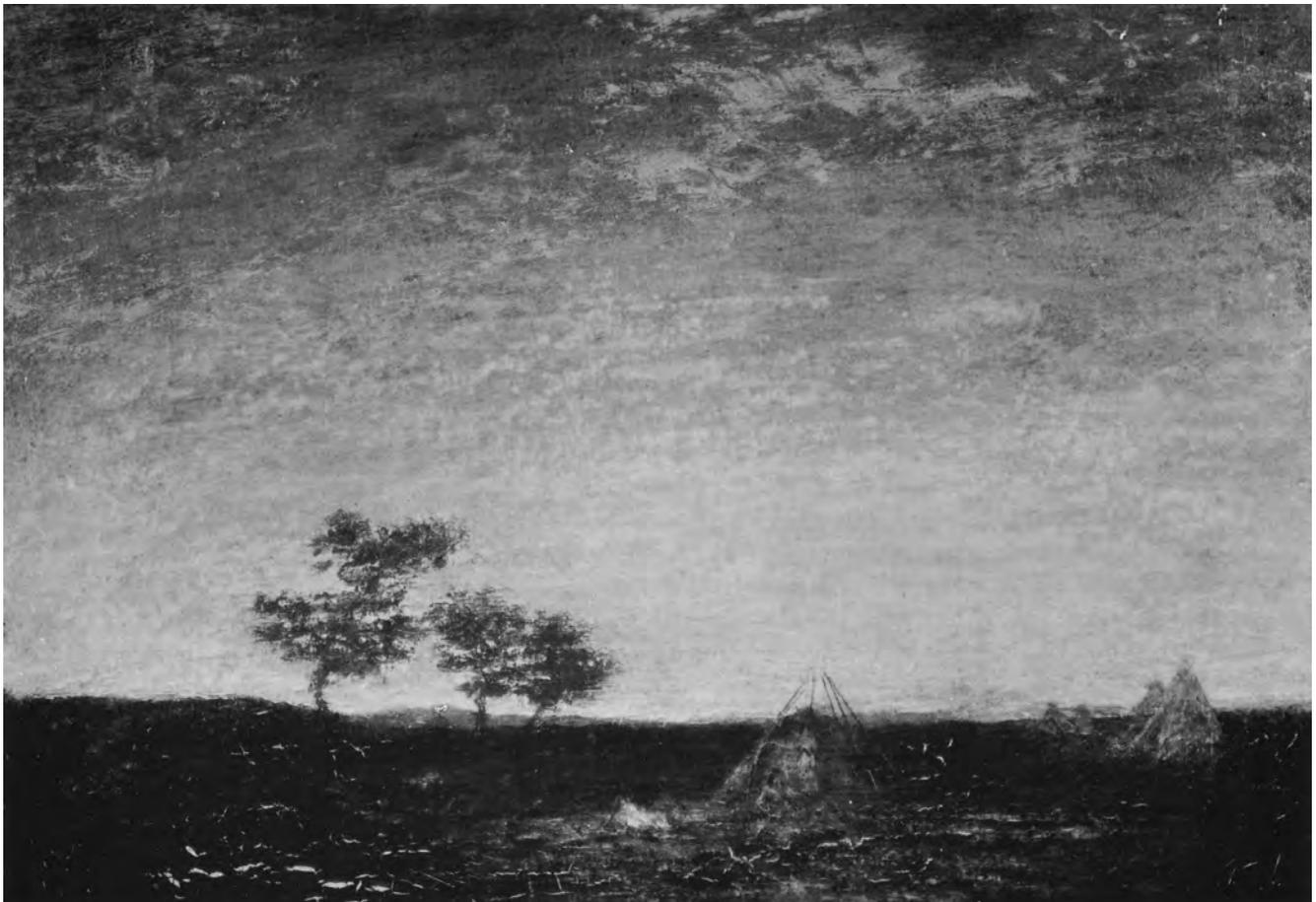
SIGNED IN ARROW-HEAD, l.l.: *R A Blakelock*

COLL.: J.R. Andrews; James Parmelec

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 53

BEQUEST: James Parmelee, 1941

41.33



Colorado Plains

05.2

MOONLIGHT c. 1890

27-1/8 x 37-1/8

COLL.: Harry W. Watrous; William T. Evans, New York, 1913; William A. Clark, New York

REF.: *First Annual Exhibition: Oil Paintings by Contemporary American Artists*, C.G.A., 1907, No. 95; E. Daingerfield, *Ralph Albert Blakelock*, 1914, pp. 26 f., ill.; *Illustrated Handbook of The W.A. Clark Collection*, C.G.A., 1932, p. 36, No. 2008, ill.; L. Goodrich, *Ralph A. Blakelock*, 1947, pp. 32 and 37

BEQUEST: William A. Clark, 1926

26.08

MOONLIT LANDSCAPE

16-1/4 x 22; panel

SIGNED IN ARROW-HEAD, l.r.: *R A Blakelock*

COLL.: James Parmelee

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 53

BEQUEST: James Parmelee, 1941

41.2

A NOOK IN THE ADIRONDACKS

10-3/4 x 9; panel

SIGNED IN ARROW-HEAD, l.l.: *R A Blakelock*

COLL.: J.R. Andrews; James Parmelee

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 53

BEQUEST: James Parmelee, 1941

41.34



Moonlight

26.08

## Richard Norris Brooke

(1847-1920)



A Pastoral Visit, Virginia

81.8

Brooke was born in Warrenton, Virginia in 1847. He studied with Edmund Bonsall at the Pennsylvania Academy of the Fine Arts, and, in 1866, held classes in three private schools in Philadelphia. In 1869, he competed for and won the Chair of Fine Arts at the Virginia Military Institute at Lexington, resigning in 1872 to accept an appointment in the diplomatic corps as United States Consul at La Rochelle, France. After four years, he relinquished this post to study under Léon Bonnat in Paris. In 1879, he returned to the United States, settling in Washington and holding the vice-presidency of the Washington Art Club from 1881 to 1884. Later he made five trips abroad purchasing for the Waggoner Collection. It was at this time that he studied briefly in Paris with Carolus-Duran and painted in Holland. Founder of the Art Students' League of Washington, President for many years of the Society of Washington Artists, and Vice-Principal of the Corcoran School of Art from 1902 to 1918, he was closely identified with the art interests of the national capital. He died in Warrenton, April 25, 1920.

### A PASTORAL VISIT, VIRGINIA 1881

47-3/4 x 65-3/4

SIGNED, l.r.: *Richd. N. Brooke. 1881.* (EVE DE BONNAT-PARIS)

COLL.: purchased from the artist

REF.: *Nineteenth Century Virginia Genre*, Virginia Museum of Fine Arts, Richmond, 1946, pp. 7 and 26, No. 5, ill.; *The Portrayal of the Negro in American Painting*, Bowdoin College Museum of Art, Brunswick, 1964, No. 58, ill.

PURCHASE: Gallery Fund, 1881

81.8

Local tradition claims that this painting depicts a house in Warrenton, Virginia. The pastor is said to be Mr. Daniel Brown; the woman, Georgianna Weeks.

## Frank Knox Morton Rehn

(1848-1914)

Frank Rehn, landscape and marine painter, was born in Philadelphia. At the age of eighteen he enrolled at the Pennsylvania Academy of the Fine Arts. He was able to earn a living by portrait commissions from friends and from the sale of terracotta plaques which he painted with still-lives, portraits and marine scenes. In 1881 he moved to New York and established his studio with a group of artists on the top floor of the Hotel Chelsea, which he retained until his death in 1914. After a trip to the New Jersey seashore he concentrated almost exclusively on seascapes. He never went abroad, but preferred to spend the summers in Magnolia, Massachusetts where he painted in the company of John Henry Twachtman, Childe Hassam and William Merritt Chase. He was elected an Associate Member of the National Academy in 1899, and became a Member in 1908. He was also a member of the Society of American Artists.

### IN THE GLITTERING MOONLIGHT

30-1/2 x 50-1/4

SIGNED, l.l.: *FKM—Rehn*

COLL.: Charles E. Foster

GIFT: Charles E. Foster, 1913

13.2

Frank Duveneck was born in Covington, Kentucky, the son of Bernard Decker. His widowed mother later married Squire Joseph Duveneck and the artist took Duveneck as his legal name. Before leaving for Munich in 1870, Duveneck worked on decorations for Catholic churches in Covington and then with a German decorator in Cincinnati. After three years at the Academy in Munich, where he studied with Wilhelm von Diez, Duveneck returned to Ohio, traveled and exhibited his works in Cincinnati and in Boston. He returned to Munich in 1875 with John Twachtman, and after a few months at the Academy rebelled against its neo-classical ideals. After trips to Venice and New York City, Duveneck again returned to Munich in 1878 and formed a group of artists, which became known as "the Duveneck Boys." This group moved to Florence in 1879, spending the summer months in Venice. Duveneck took up etching, exhibiting at the London Society of Painters and Etchers. He also exhibited during this period at the National Academy of Design in New York and the Society of American Artists. In 1885 he went to Paris, married and moved back to Florence with his wife. He lived there with frequent trips to Paris, until his wife's death in 1888. Duveneck then returned, first to Boston and soon after to Cincinnati, where he taught classes at the Art Museum. In 1892 he returned to Florence, living there and in Spain and Paris until 1900, when he returned to the United States to join the faculty of the Art Academy of Cincinnati. He was made a Member of the National Academy in 1906, served on various exhibition juries during the following years, and was awarded a Special Gold Medal of Honor at the Panama-Pacific Exposition in San Francisco in 1915. He died in Cincinnati in 1919.

## Frank Duveneck

(1848-1919)



Dillard H. Clark

21.4

### DILLARD H. CLARK 1877

30-1/4 x 25-3/8

SIGNED, l.r.: *FDuveneck. Munich/1877*

COLL.: Captain D. H. Clark

REF.: *Frank Duveneck*, Cincinnati Art Museum, 1936, No. 22, ill.; *Paintings by Frank Duveneck (1848-1919)*, Whitney Museum of American Art, New York, 1938, No. 12

PURCHASE: Gallery Fund, 1921

21.4

Dillard Hazelrig Clark was born in Kentucky in 1847. A graduate of the United States Military Academy, he took part in the Indian campaigns following the Civil War. He took leave from his military service in the 1870's to travel abroad, spending at least part of his stay in Munich where he met Duveneck and other art students at the Academy. This portrait was painted by Duveneck in settlement of a debt of about ten dollars incurred at this time, and remained in Clark's possession until 1921 when his offer to sell it was accepted by the Corcoran. Clark, who had been retired a captain in 1891 and who, thereafter, had taught military science and tactics in several colleges before entering an old soldier's home, used the money from the sale to purchase a farm in Oklahoma which turned out to be oil land and which made him a millionaire before his death in San Diego in 1926.

### HEAD OF A GIRL c. 1880

21-1/8 x 17-1/2

SIGNED, l.c.: *FDuveneck*

REF.: *Paintings by Frank Duveneck (1848-1919)*, Whitney Museum of American Art, New York, 1938, No. 28

PURCHASE: Gallery Fund, 1920

20.2

According to the *ms Register*, this painting and an unlocated companion piece, *HEAD OF A BOY*, were painted in Munich where they remained in a private collection until 1920.



Head of a Girl

20.2

# William Merritt Chase

(1849-1916)



An English Cod

05.5

William Merritt Chase was born in Williamsburg (now Ninevah), Franklin County, Indiana in 1849. He studied first with Benjamin Hays, an Indianapolis artist who recognized his talent and who, in 1869, encouraged him to leave for New York, providing him with a letter of introduction to his next teacher, J. O. Eaton. In the same year, Chase enrolled in the National Academy of Design. His next period of study, beginning in 1872, took him to Munich, under the sponsorship of several leading citizens of St. Louis where Chase's family now lived and where he worked for two years after leaving New York. In Munich, he studied with Alexander Wagner, Karl von Piloty, and Wilhelm Leibl, opening his own studio there together with Frank Duveneck in 1875 and painting so brilliantly that by 1877 he was asked to join the faculty of the Royal Academy, an honor which he declined. In 1878, he re-established himself in New York, opening his Tenth Street Studio, where he entertained the leading artists of the day and taught painting; he also taught at the Art Students' League. In the 1880's, he became an influential member of the Society of American Artists, participated in the founding of the Society of American Painters in Pastel, took part in the activities of the Tile Club, and by 1902, the year of his election to "The Ten," had had a number of important exhibitions, had taught in Brooklyn and Chicago, had founded his famous Chase School in New York, and had traveled many times to Europe. He received many honors and awards during his lifetime, and as a teacher profoundly influenced a number of the important painters of the next generation, such as Marsden Hartley, Charles Demuth, Edward Hopper and Georgia O'Keefe. He died in New York in 1916.

## AN ENGLISH COD 1904

36-1/4 x 40-1/4

SIGNED, l.l.: *Wm M. Chase.*

COLL.: purchased from the artist

REF.: H.W. Henderson, *Art Treasures of Washington*, 1912, pp. 141-2, ill.; K.M. Roof, *The Life and Art of William Merritt Chase*, 1917, pp. 216-18; W. Born, *Still Life Painting in America*, 1947, p. 42, ill.; *Chase Centennial Exhibition*, John Herron Art Museum, Indianapolis, 1949, No. 50, ill.

PURCHASE: Gallery Fund, 1905

05.5

According to Katherine M. Roof, in her biography of Chase, the artist found the fine cod depicted in the painting lying on a marble slab in a fishmonger's stall in London in 1904 and persuaded the owner to rent it to him for several hours, in which time he painted it to his own and the fishmonger's keen satisfaction.



William Andrews Clark

17.3

## WILLIAM ANDREWS CLARK c. 1915

50-1/2 x 40-1/4

SIGNED, l.l.: *Wm M. Chase.*

COLL.: William Andrews Clark

REF.: *The Sixth Exhibition of Contemporary American Oil Paintings*, C. G. A., 1916, No. 259, ill.

GIFT: William Andrews Clark, 1917

17.3

William A. Clark (1839-1925) came to Washington in 1905 as a United States Senator from Montana. His interest in the Corcoran dates from this time. He was elected a Trustee in 1914, serving until his death, and over the years contributed generously toward the prize awards granted in the Gallery's Biennial Exhibitions of Contemporary American Oil Paintings. In 1921 he established a trust fund, the income from which would perpetuate "The William A. Clark Prize Awards," with surplus income to be used for the purchase of paintings by American artists. On his death he bequeathed his extensive art collection to the Corcoran, and his family contributed funds to erect, as a memorial, a wing to the Gallery for its installation.

#### SELF PORTRAIT 1915

25 x 20-1/4

SIGNED, I.L.: *To my friend Annie T. Lang/Wm M. Chase./1915.*

REF.: A. Burroughs, *Limners and Likenesses*, 1936, p. 188, ill.; *From The Archives of American Art: The Role of the Macbeth Gallery*, The American Federation of Arts, 1962, No. 4

PURCHASE: Gallery Fund, 1923

23.3



Self Portrait

23.3

Abbott Handerson Thayer was born in Boston where he had some informal art instruction during his teens from an amateur painter of animals. When his family moved to Brooklyn in 1867, he studied at the Brooklyn Art School and later at the National Academy of Design, opening his own studio in Brooklyn in 1869. In 1875 he married, and the young couple sailed for Europe where he studied first at the Ecole des Beaux Arts, then in the atelier of Jean-Léon Gérôme. When they returned in 1879, he set up his studio in New York City, spending summers painting in New Hampshire. On his wife's death in 1891 and his subsequent remarriage, he spent more and more time in New Hampshire, virtually a recluse at the foot of Mount Monadnock. During this period he began to formulate theories on the concealing coloration in nature, developing studies which were used in military camouflage in World War II. In later years he made three brief trips to Europe. He died in Monadnock in 1921.

## Abbott Handerson Thayer (1849-1921)

#### MOUNT MONADNOCK

22 x 24

SIGNED, I.L.: *Abbott H. Thayer, and on back, Franklin MacVeagh/ from Abbott H. Thayer/In Memory of the former's great kindness/ in the Summer of 1911. Dublin N.H.*

COLL.: Franklin MacVeagh; Eames MacVeagh

REF.: *C.G.A. Handbook of the American Paintings*, 1947, p. 54

PURCHASE: Anna E. Clark Fund, 1934

34.6

A letter from Mr. Eames MacVeagh, in the Gallery files, dated October 15, 1934, states: "It was painted, I think from the angle of his Dublin property and he [the artist] presented it to my father while the latter was Secretary of the Treasury, in grateful return for a service rendered and is so inscribed. As I recollect it, the service was some sort of rescue in South America of one of his daughters, made possible through the far reaching instrumentalities of the Treasury Department." A larger version of MOUNT MONADNOCK, one of several which the artist painted from his home at Dublin, New Hampshire, is in the collection of the Metropolitan Museum of Art.

HEAD OF A YOUNG WOMAN

16-3/4 x 13-5/8

SIGNED, l.l.: -A.H. Thayer-

COLL.: Victor G. Fischer, New York

REF.: *Abbott H. Thayer Memorial Exhibition*, C.G.A., 1922, No. 42

GIFT: Victor G. Fischer, 1911

11.7

This is probably a study of the artist's daughter Gladys who is often depicted in his paintings.



Self Portrait

22.4

SELF PORTRAIT 1919

22-1/4 x 24; wood panel

SIGNED, l.r.: *Abbott H. Thayer/ 1919*

COLL.: the estate of the artist

REF.: *Abbott H. Thayer Memorial Exhibition*, C.G.A., 1922, p. 7, No. 33, ill. (frontispiece); *The Impressionist Mood in American Painting*, The American Academy of Arts and Letters, 1959, No. 29

PURCHASE: Gallery Fund, 1922

22.4





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