



SCHWARZ

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1806 Chestnut Street Philadelphia PA 19103 Fax 215.561.5621 Tel 215.563.4887
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Please direct inquiries to Robert Schwarz at 215-563-4887

Contributing Authors

Roland E. Fleischer is Professor Emeritus of Art History at Penn State University. He received his undergraduate degree from Western Maryland College and his M.A. and Ph.D. from Johns Hopkins University. He also studied at the University of Amsterdam on a Fulbright Grant and has been awarded an honorary doctorate by his undergraduate alma mater. Before joining the faculty at Penn State, he taught at the University of Miami and George Washington University. His research and publications have been divided between colonial American painting and Dutch painting of the seventeenth century.

Gertrude Grace Sill is an art historian at Fairfield University in Connecticut with a special interest in George Cope and American trompe l'oeil painting. She was associate curator of the exhibition, *George Cope, West Chester's Home Painter*, held at the Brandywine River Museum in Chadd's Ford, Pennsylvania, and the Dayton Art Institute in Ohio, in 1978, for which she wrote the catalogue essay. She has also written on Cope for *The Magazine Antiques* (1979) and *Groves Dictionary of Art* (1996), and in the Schwarz Gallery's *150 Years of Philadelphia Still-Life Painting* (1997) she wrote about Cope's painting *Civil War Regalia of Major Levi Gheen McCauley*, now in the collection of the Art Institute of Chicago.

Linda Crocker Simmons received her B.A. in art history from the American University and her M.A. in art history from the University of Delaware. She is currently working on a Ph.D. dissertation on the landscapes of James Peale. She is Curator Emeritus of the Corcoran Gallery of Art, where she served on the curatorial staff for twenty-six years. Her research and publications have focused on members of the Peale family, including James Peale and Charles Peale Polk, as well as African American art, women artists, painters of the American South, and folk or nonacademic painters. Her publications include "The Biennial Exhibition: The First Sixty Years from 1907–1967" in *The Forty-Fifth Biennial: The Corcoran Collects, 1907–1996* (1998); "Chronological Biography of George Cooke, 1793–1849," in *George Cooke* (1991); *American Drawings, Watercolors, Pastels, and Collages in the Collection of the Corcoran Gallery of Art*, with Edward J. Nygren et al. (1983); *Gladys Nelson Smith* (1984);

Washington on the Potomac (1982); and *Jacob Frymire: An American Limner* (1975). She continues her work on the Peales as a participant in the Peale Paintings Project at the Maryland Historical Society.

Carol Eaton Soltis was guest curator of the Historical Society of Pennsylvania's 1985 exhibition *Rembrandt Peale, 1778–1860: A Life in the Arts*, for which she wrote the catalogue. She has published numerous articles about the artist and, most recently, the essay "Rembrandt Peale: Character and Conventions," in Lillian B. Miller's *In Pursuit of Fame: Rembrandt Peale, 1778–1860* (1992). She is presently at work on a reevaluation of Rembrandt Peale and the elements that shaped his artistic and personal goals, and is a participant in the Peale Paintings Project at the Maryland Historical Society.

Robert Wilson Torchia is Visiting Professor of the History of Art at the University of North Florida. He received his Ph.D. from the University of Pennsylvania in 1989. A specialist in nineteenth- and twentieth-century American art with a particular interest in Philadelphia, he was guest curator of the Historical Society of Pennsylvania's exhibition *John Neagle, Portrait Painter of Philadelphia* (1989), and has published articles on Neagle, Thomas Eakins, Joshua Johnson, and Thomas Sully. He is also the author of *American Paintings of the Nineteenth Century, Part 2, The Collections of the National Gallery of Art Systematic Catalogue* (1998). He is currently organizing an exhibition on the St. Augustine Art Association for the Lightner Museum in St. Augustine, Florida.

Barbara Anne Boese Wolanin wrote on Arthur B. Carles for her Ph.D. dissertation in art history at the University of Wisconsin, completed in 1981. She first became interested in Carles and other American modernists while writing her master's thesis on Alfred Stieglitz and his "291" gallery for Oberlin College. She also earned her B.A. degree from Oberlin College and an M.A.T. degree from Harvard University. Wolanin, who taught art history at James Madison University and Trinity College, has been curator for the Architect of the Capitol in Washington, D.C. since 1985.

Acknowledgements

A project such as this requires the talents of many dedicated individuals, and to all of them I extend my deepest appreciation. First I thank the authors of the signed entries for their contributions, and David Cassedy, who organized the catalogue and wrote the remainder of the entries. Research and editorial assistance was provided by Christine Schultz Magda and Robert Wilson Torchia. I also thank Matthew North, whose catalogue design ably meets the challenges posed by a publication of this complexity. Renee Gross and Nathan Rutkowski also contributed in numerous ways. For additional research assistance we are grateful to Nancy K. Anderson, Lee Arnold, Geoffrey Austrian, Carrie Rebora Barratt, Jeffrey Boys, Paul Cox, Thomas Davies, Linda S. Ferber, James Green, Connie Hershey, Karen Hodges, Lance Humphries, Donald Keyes, Cheryl Leibold, Kathleen Luhrs, Angela Mack, Linda Martin-Schaff, James Mitchell, Judith Hansen O'Toole, William Rasmussen, Dan Rolph, Jacob Simon, Pamela Simpson, Lydia Tederick, Rainey Tisdale, Andrew Walker, and Sarah Weatherwax.

Research for this catalogue has brought us into contact with two projects that the Schwarz Gallery has supported in the early stages of their development and that promise to make major contributions to the field of American art history. The first, the Peale Paintings Project, is based at the Maryland Historical Society (www.mdhs.org) in Baltimore, where a group of scholars (two of whom, Linda Crocker Simmons and Carol Eaton Soltis, have written for this catalogue; see plates 6, 16, 17; and 7, 19, respectively) under the direction of Lance Humphries, are examining the relationships among the large number of still lifes by artists of the Peale family. This project utilizes a sophisticated database (with images) to analyze all known works, their inscriptions, provenances, and related documents. It will serve as a model for studying and documenting all known paintings by the Peales.

This contribution will be especially welcome in the study of the work of the Peale family, which is plagued by faulty attributions. In my experience, the problem encountered most frequently involves a portrait that has long been attributed to a Peale when in fact it is from the hand of an unrelated artist. A more difficult yet still relatively common concern arises when a portrait by one member of the Peale family has been attributed incorrectly to Rembrandt or Charles Willson Peale because they are the best-known painters in this prolific family. I have similarly seen a still life by Rubens Peale assigned to Raphaelle Peale or even to Rembrandt, who—while he may have experimented with the genre—left no documented examples behind. In this catalogue there are two paintings—a still life by James Peale (plate 16) and a view of the Fairmount Waterworks by James Peale, Jr. (plate 17)—that demonstrate some of the complexity involved in properly determining the authorship of works of art by the Peale family.

"Places in Time," the second project that the Gallery has supported, is described in the introduction to its web site (www.brynmawr.edu/iconog) as "an effort to bring together some resources . . . for pursuing historical information about place in the five-county Philadelphia area." The project provides access to images from many different collections, including maps, plans, drawings, prints, watercolors, oil paintings, and photographs; it leads the user to related documents and identifies links to relevant research projects in many different institutions. Project director Jeffrey Cohen of Bryn Mawr College further describes the "Places in Time" project in "Evidence of Place: Resources Documenting the Philadelphia Area's Architectural Past" in *The Pennsylvania Magazine of History and Biography*, vol. 124, nos. 1-2 (January-April 2000), pp. 145-201. The Schwarz Gallery will be pleased to forward photographs or information about Philadelphia views to the project staff.

We shall continue to support these projects and look forward to presenting in future catalogues research that is enriched by scholarly resources such as these.

—Robert D. Schwarz

1

GUSTAVUS HESSELIUS

(AMERICAN, BORN SWEDEN, 1682–1755)

Elizabeth Graeme (1737–1801), early 1740s

Oil on canvas, 33 x 24 ¾ inches

Inscribed in pencil on frame verso: “Miss Eliz[abeth] [illegible] [Graeme]”; “MRS PENROSE BOUGHT OF TABITHA KIRK WHOSE MOTHER WAS MENTIONED ON PAGE 908 BEAN’S HISTORY OF MONTG[OMERY COUNTY]/[missing] SENECA LUKE[ns] WHERE LADY FERGUSON DIED” (This painting is described on p. 908 of Bean’s *History of Montgomery County*)

PROVENANCE: Probably painted for the sitter’s father, Dr. Thomas Graeme, then residing in the Carpenter Mansion in Philadelphia. In 1739 Dr. Graeme purchased the country estate of Sir William Keith, his wife’s stepfather, renaming it “Graeme Park.” Elizabeth, the sole survivor among nine children, inherited Graeme Park upon her father’s death in 1772. In 1771 Elizabeth married Henry Hugh Ferguson without her father’s knowledge; because Ferguson remained loyal to the king during the Revolution, Graeme Park was confiscated in 1778, when an inventory listed “4 pictures, 2 broke, . . . 8 pictures, 4 pictures . . .,” a possible reference to this painting. Elizabeth Ferguson conveyed Graeme Park to Dr. William Smith, a nephew by marriage, in 1791. Dr. Smith sold the house to the Penrose family, one of whom is recorded as this painting’s purchaser in an inscription on the frame verso. The inscription also mentions ownership by a member of the Kirk family, whose association with the Graeme Park property (then called “Fountain Low”) can be documented as early as the 1720s, and the name of Seneca Lukens, in whose home Elizabeth Graeme Ferguson died in 1801.

EXHIBITED: Philadelphia Museum of Art, *Worldly Goods: The Arts of Early Pennsylvania, 1680–1758* (October 12, 1999–January 2, 2000), no. 449 (repro. p. 232)

Gustavus Hesselius was born in Falun, Sweden, in 1682, into a family with strong ties to the Lutheran church.¹ His father, four of his five brothers, and a paternal uncle were clergymen, while five of his seven sisters became wives of clergymen. He received his training as an artist and craftsman in Europe, and in 1711, when his clergyman brother Andreas was appointed pastor to the Swedish community on the Delaware, Gustavus accompanied him on the voyage. Following a two-month stopover in London, they sailed for America, arriving finally at Christina (later Wilmington) in early May 1712. After a few weeks, Gustavus traveled to Philadelphia, a town that was growing rapidly and could provide him with sufficient patronage. Except for a period of years in the 1720s, when he lived and worked in Maryland, Hesselius made his principal residence in Philadelphia. He died there in 1755.

Hesselius was one of the first professionally trained European painters to settle in America, and he introduced into the English colonies both a greater skill and certain elements of the Baroque style of painting then current in Europe. The professionalism he practiced helped raise the level of colonial painting to one that was more suitable to the taste of the rising class of wealthy merchants, government officials, planters, and ship builders, who were eager to fill their homes with attractive likenesses of family members. Moreover, his artistic output was not limited to portraiture, for Hesselius was perhaps the first painter in the English colonies to paint classical subjects, while two altarpieces he produced made him perhaps the first painter in those same colonies to receive a public commission. Although portrait painting seems to have been his favorite occupation, he was prepared to accept a variety of projects, and he is known to have painted and decorated the interiors of churches, public buildings, and country estates. The painting of the interior of Independence Hall in Philadelphia is his best-known work in this field, and at least in his later years he was associated with the building of organs.

Hesselius’s painting of Elizabeth Graeme was probably painted in the first years of the 1740s and commissioned by her Scottish-born father, Thomas Graeme, a prominent physician in Philadelphia and a justice of the Pennsylvania Supreme Court. This portrait of Elizabeth, the youngest of Graeme’s nine children, depicts her seated, clad in classical garb. Her torso is turned to the right and her head faces the viewer. Behind her at the left, red drapery with a gold fringe provides a touch of Baroque drama. Undoubtedly Hesselius based this fanciful composition on a mezzotint engraving after an English portrait, as he had on other occasions. Such engravings were imported in great numbers and were avidly collected by colonial painters, who frequently relied on them as sources for their compositions and for the costumes of their sitters. In all probability Elizabeth’s dress, the urn before her, and the dramatic drapery behind her are derived solely from such a work and were never actually part of her surroundings. That this portrait is based on a print is indicated



by the fact that Gustavus's painter son John later used the same composition—in reverse—in a portrait of his stepdaughter. John inherited all materials relating to his father's painting, including of course his mezzotint collection.

Two animals accompany Elizabeth, a bird that she holds in her left hand and to which she points with her right, and a dog that occupies the lower left of the composition. It is likely that these animals are as fictional as the other trappings in the painting. In the emblematic literature of Europe and America birds and dogs are traditional symbols

of love and Charity, or Caritas, and as such are frequently included in children's portraits.² Whether Gustavus was aware of their significance cannot be determined with absolute certainty. However, in view of the fact that he received his training in Europe and had a known acquaintance with Benjamin Franklin, who had a demonstrable knowledge of emblems, it seems highly unlikely that he was unaware of the meaning of those forms in his portrait of Elizabeth Graeme.

—Roland E. Fleischer

Notes

1. The fullest account of Hesselius's life and work is found in Roland E. Fleischer, *Gustavus Hesselius: Face Painter to the Middle Colonies* (Trenton: New Jersey State Museum) 1988. 2. Roland E. Fleischer, "Emblems and Colonial American Painting," *The American Art Journal*, vol. 20, no. 3 (1988), pp. 2–35.

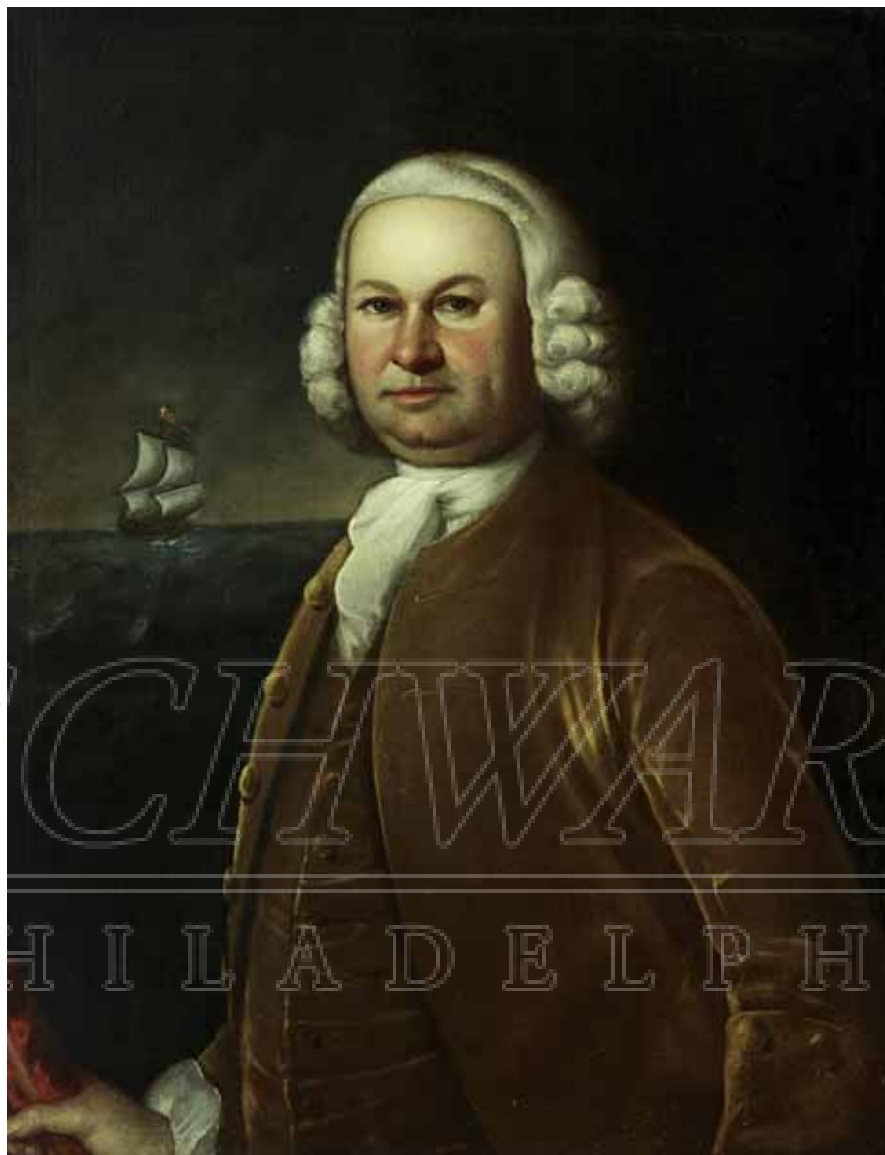
JOHN HESSELIUS

John Hesselius, the painter son of Gustavus (see plate 1), was born in 1728, probably in Philadelphia.¹ Although it is most likely that he received his first instruction from his father, few of his works show the straightforward realism in depicting facial features that is generally associated with the art of the elder Hesselius. Instead, John's work more often reflects the elegant, more genteel, and somewhat flattering style of portraiture desired by the wealthy and fashion-conscious society that had developed in the middle colonies by the mid-eighteenth century and that is seen only occasionally in his father's *oeuvre*.

The earliest known works by John show quite clearly the influence of the bright, decorative style of Robert Feke (born c. 1707, active 1741–50), a talented native-born painter who was active principally in Newport, Rhode Island.² Painting trips Feke made to Philadelphia in 1746 and 1749 suggest the intriguing possibility that John knew him personally. And it is even possible that in 1750, when John left Philadelphia to travel to Maryland and Virginia on his own first painting trip, he did so in the company of Feke.³ A few years after the death of his father in 1755, John went on a second painting trip, producing likenesses in New Jersey, Delaware, and the

Eastern Shore of Maryland. It was during this period of the late 1750s that John's art underwent a significant change, for during that time the influence of the English-born painter John Wollaston (active c. 1736–1767) began to supplant that of Feke. Wollaston had arrived in the colonies in 1749 and produced more than three hundred portraits as he traveled from north to south along the eastern seaboard. His portrait style, with its emphasis on satins, silks, lace, and ribbons, coupled with refined poses often derived from mezzotint engravings after English portraits of the aristocracy, produced a frankly society portraiture that satisfied the increased taste for elegance in the third quarter of the century.

It was during his second painting trip that John produced portraits of the Clay family of New Castle, Delaware.⁴ The male portrait is of Slater, the head of the family, who was the eldest son of English-born Robert Clay and of Ann Curtis Clay of Kent County, Delaware. He is shown half-length, with his body turned to the left and his face toward the viewer. In the background is a seascape with a sailing ship, reminding us that in his younger days he had been a sea captain: the cylindrical object in his right hand is probably a telescope, providing still another reference to his earlier years at sea. The



2

JOHN HESSELIUS

(AMERICAN, 1728–1778)

Slater Clay (1711–1767), 1759

Oil on canvas, 32 ½ x 25 inches (reduced, original dimensions
probably as for *Ann Curtis Clay and Her Daughter Mary*)

Inscribed on canvas verso: "Slater Clay agd 47/1759/J H[illegible]"

PROVENANCE: Descended in the family of the sitter

continued

fact that his right hand and the object in it are severely cut off by the edge of the painting indicates that the canvas has been cut down. Its original size must have matched that of the portrait of his wife and child.

In what is certainly the companion portrait, Slater Clay's wife, the former Ann Curtis of Kent County, Delaware, is shown three-quarter length and seated, with her body turned to the right and her head facing the viewer. Fashionably dressed in gold satin with lace at her neck and sleeves, she helps support the infant child, who is seated at a table at her side and partially clad with a blue and white cloth. The child holds a sprig of cherries to which she points as she also turns her head toward the viewer.

The back of the portrait of Slater Clay has an inscription, apparently in the hand of John Hesselius, identifying the sitter, giving his age as forty-seven, and citing the year painted as 1759. This information, along with that on the back of another known painting of the Clay family, helps establish the identity of the child as Mary Clay, a daughter of Ann and Slater, who was slightly more than a year old at the time she was portrayed.

Stylistically, these portraits were produced at a turning point in John's development, when he was coming under the influence of Wollaston's style and gradually abandoning that of Feke. Some elements of the portrait of Slater Clay, however, clearly

display the lingering influence of Feke. This is most apparent in the long, graceful arcs created by the edges of the coat, vest, and left sleeve. Such sweeping curves, combined with the rather two-dimensional treatment of a torso of substantial bulk, place a Feke-like emphasis on pattern across the surface of the painting. On the other hand the face is treated with more straightforward objectivity, echoing the Baroque realism of his early training under his father.

The portrait of Ann Clay with her daughter Mary, on the other hand, provides clear evidence that John Hesselius had by this time, especially in portraits of women, come under the spell of Wollaston's art. Ann's slightly slanted, almond-shaped eyes and the restless, Rococo-like undulation of highlights on her satin dress attest to John's familiarity with formulas used by Wollaston.

A further point of interest is the emphasis placed on the sprig of cherries in the hand of the infant Mary Clay. In colonial as well as European emblematic literature, and subsequently in painting, cherries frequently appear as symbols of love, especially matrimonial love, and are seemingly meant to refer to the family relationship pictured here.⁵

—Roland E. Fleischer

Notes

1. The fullest account of the life and work of John Hesselius is found in Richard K. Doud, "John Hesselius: His Life and Work," master's thesis, University of Delaware, 1963.
2. Philadelphia Museum of Art, *Philadelphia: Three Centuries of American Art* (April 11–October 10, 1976), p. 48.
3. Richard K. Doud, "John Hesselius, Maryland Limner," *Winterthur Portfolio*, vol. 5 (1969), p. 130.
4. Roland E. Fleischer, "Three Recently Discovered Portraits by John Hesselius," *The Magazine Antiques*, vol. 119 (March 1981), pp. 666–68.
5. Roland E. Fleischer, "Emblems and Colonial American Painting," *The American Art Journal*, vol. 20, no. 3, (1988), p. 18.



3

JOHN HESSELIUS

(AMERICAN, 1728–1778)

Ann Curtis Clay and Her Daughter Mary

(1723–1789, 1758–1801), c. 1759

Oil on canvas, 45 ½ x 36 ½ inches

PROVENANCE: Descended in the family of the sitters

4

BENJAMIN WEST

(AMERICAN, 1738–1820, ACTIVE LONDON 1763–1820)

John Williams, 1766

Oil on canvas, 31 ³/₄ x 42 ¹/₂ inches (oval)

Signed and dated at lower left: “B. West PINXIT/1766”

Label (exhibition, printed and typewritten) on frame verso:

“Philadelphia Museum of Art/[...] /1986”

Label (owner, printed and typewritten) on frame verso: “Atlantic Richfield Company/Philadelphia/[...]”

PROVENANCE: Descended in the family of the sitter to W.A. Wiles; (Sotheby’s, London, May 3, 1961, lot 137); Julius Weitzner, London; Hirschl and Adler Galleries, New York, by 1967; an unidentified owner; (Sotheby’s, London, June 23, 1971, lot 87); Hirschl and Adler Galleries, New York, 1972; an unidentified owner; Craig and Tarlton, Inc., Raleigh, North Carolina, 1974; an unidentified owner; (Sotheby’s, New York, April 25, 1980, lot 4); Atlantic Richfield Company, Philadelphia

RECORDED: Helmut von Erffa and Allen Staley, *The Paintings of Benjamin West* (New Haven and London: Yale University Press, 1986), p. 564, no. 715 (repro.)

EXHIBITED: Philadelphia Museum of Art, *Benjamin West in Pennsylvania Collections* (March 1–April 13, 1986)

The value placed on Benjamin West’s work has fluctuated greatly according to changing fashions over almost two hundred years, but his importance in both European and American art history cannot be denied. Although the Pennsylvania-born artist spent most of his life in London, for forty years almost every ambitious young American painter who had the chance traveled there to study with him (including Rembrandt Peale [see plate 19] and Thomas Sully [see plates 12 and 13]). Almost all of West’s American students, most of whom then returned to the United States where they would lay the foundations for American art, remembered West’s generosity to them and conveyed their grateful recollections to their students. West’s long career and his prominent positions as the second president of the

Royal Academy in London and history painter to George III made him an influential figure in the European movements of Neoclassicism and Romanticism.

From the time of his first professional work with the German Neoclassical painter Anton Raphael Mengs (1728–1779) in Rome in the early 1760s, West sought fame in history painting, which encompassed historical, religious, and literary subjects presented as moral lessons. He painted comparatively few portraits. The portrait illustrated here was executed in 1766, the same year as his history painting *Agrippina Landing at Brundisium with the Ashes of Germanicus* (Yale Art Gallery, New Haven), which captured the attention of the English king and the rest of Europe, making it unnecessary for West to depend on portrait commissions to earn a living. The horizontal oval format of this painting and the sitter’s “Van Dyck” costume—named for the style of dress seen in the portraits by the Flemish artist Anthony Van Dyck who died in London nearly a hundred years before West was born—are distinctive. Although no biographical information on the sitter has been found, it is known that West painted portraits of his wife and mother-in-law in the same format, and presumably at the same time (although, of the three, only this portrait is signed and dated).



ADOLPH-ULRIC WERTMÜLLER

(AMERICAN, BORN SWEDEN, 1751–1811)

*Portrait of a Woman from Philadelphia, 1808*Oil on canvas, 27 x 21 ³/₄ inches

Signed, dated, and inscribed indistinctly at upper left:

“Wertmuller [S?]/Philadelphia 1808”

Already the largest and richest city in the former American colonies, when Philadelphia became the national capital late in 1790, it entered what was probably the most cosmopolitan period in its history. The city attracted not only the representatives of foreign governments and refugees from European revolutions and slave uprisings in the West Indies, but also highly skilled artists and craftsmen eager for new markets. One of these was the Swedish-born painter Adolph-Ulric Wertmüller, who had already had a successful career as first painter to Gustaf III of Sweden (whose commissions had included a portrait of Queen Marie-Antoinette of France and her children [1784; Nationalmuseum, Stockholm]), as well as portrait painter to the nobility of France and Spain. Wertmüller also painted mythological subjects in a fashionable Neoclassical style, the most famous of which, *Danaë and the Shower of Gold* (1787; Nationalmuseum, Stockholm), he brought with him to Philadelphia, where it would be the first full-scale nude exhibited publicly in the United States, causing controversy and providing, from fees to view it, a large portion of the artist's income.

Wertmüller began his artistic training in his native Stockholm with Pierre-Hubert Larchevêque (1721–1778) and Lorenz Pasch the Younger (1733–1805) and continued to study under one of the leading figures of international Neoclassicism, Joseph Marie Vien (1716–1809), in Paris and Rome. Wertmüller's unusually thorough register of his paintings, “Notte de mes ouvrages finis” (Nationalmuseum, Stockholm),¹ which records when and for whom each work was begun and when each was finished and paid for, traces his movements throughout Europe in search of portrait

commissions. While Wertmüller eventually achieved a degree of success that included membership in the French and Swedish Academies, demand for European portraits declined in this period of political uncertainty.

When Wertmüller arrived in Philadelphia in 1794 he was welcomed into the artistic community by Charles Willson Peale (1741–1827) and his son Rembrandt (see plate 19), the latter of whom used the family's museum experience to help Wertmüller display his *Danaë*. In 1796 Wertmüller returned to Europe to try to settle his financial affairs, which were complicated by the political situation in France. When he returned to Philadelphia in 1800, he brought most of his unsold European paintings with him. In 1801 he married Betsy Henderson, the granddaughter of Swedish-born Gustavus Hesselius (see plate 1), the first professional artist in the middle colonies. Although *Danaë* continued to yield income, portrait commissions were to hard come by and difficult to execute because of Wertmüller's failing eyesight. So, in 1802, by now over fifty, he bought a farm on Naaman's Creek in Claymont, Delaware. The diary that Wertmüller began at Naaman's Creek in 1803 records that he did very little painting during the last decade of his life, but rather devoted himself to farming, which he and his wife, who had absolutely no experience on the land, found difficult. Nonetheless, Wertmüller wrote that this was the happiest period of his life.²

“Notte de mes ouvrages finis” tells us that throughout his career Wertmüller executed life-size portraits on canvas, small oval panel portraits, and miniatures on ivory, but identifies no female subjects of full-size portraits executed in 1808.

Notes

1. A manuscript that appears to be a transcription of “Notte de mes ouvrages finis” is in the Archives of the Pennsylvania Academy of the Fine Arts, Philadelphia. 2. “Wertmüller's Diary of Naaman's Creek, 1803–1811,” translated from the French manuscript “Journal de la terre situé à Naaman's Creek” (Royal Library, Stockholm) by Franklin D. Scott and Rosamond Porter in Franklin D. Scott, *Wertmüller—Artist and Immigrant Farmer* (Chicago: Swedish Pioneer Historical Society, 1963), pp. 31–173.



JAMES PEALE, Sr.

(AMERICAN, 1749–1831)

Portrait of Catherine Mallory, 1810

Oil on canvas, 30 1/8 x 28 1/8 inches

Signed and dated at lower left: “Ja^S Peale/1810—”

Label (typewritten) on frame verso: “February 27, 1935/Portrait of CATHARINE MALLOY [crossed out, with the following handwritten in ink above: “MARTHA MALLORY—18 yrs—/1810/J.

Peale”]/Owner Richard A. Booker, /NOT TO BE REMOVED EXCEPT BY ORDER OF /THE CUSTODIAN**ROBERT I. LACHLAN”

PROVENANCE: Descended in the family of the sitter to Richard Armistead Booker, Sr. (1872–1944); his son, Richard Armistead Booker, Jr. (died 1995); his widow (until 1999)

Note: This painting retains what appears to be its original frame.

James Peale, Sr., the younger brother of Charles Willson Peale (1741–1827), was born in Chestertown, Maryland. He was apprenticed first to a saddle-maker and then a cabinetmaker-carpenter in Charlestown, Maryland. He began training for his life’s calling with Charles Willson upon the latter’s return from study in London in 1769. The brothers would remain closely associated throughout their lives; each was the progenitor of a family of artists, who, with father and uncle, produced some of the finest portraits of the period as well as major landscapes and masterpieces of still-life subjects.

Although details such as the sitter’s life dates and place of residency, have not been determined, this portrait can be said to be unquestionably the work of James Peale, Sr.,¹ who was residing in Philadelphia at the time he painted this likeness in 1810.² For him the first decade of the nineteenth century was a period of great activity as he worked in the portrait mediums of both oil on canvas and watercolor on ivory. Earlier, toward the end of the eighteenth century Peale had excelled in the production of the smaller miniature portraits, the work for which he is probably best known today.

James Peale had been trained in both mediums by his brother before the start of the American Revolution. With the active service James saw in the conflict, it seems unlikely that he was able to continue to paint during the war but instead resumed his work when he came to live with Charles in Philadelphia following his resignation from the military in 1779.³

At this point James renewed his prewar relationship with his brother, as the two divided the territory of portraiture: Charles painting in oil on canvas and James in watercolor on ivory from 1786 onward. This division does not seem to have been rigidly adhered to by either brother, but James appears to have become well established in the production of small images. Many of his sitters were not just natives of Philadelphia, since a fair number came to him from elsewhere as a result of his extensive military connections.⁴

Unfortunately it is not known how Catherine Mallory came to sit for this portrait by James Peale. What can be determined is that various elements of the painting can clearly be attributed to his hand. He depicts Catherine seated in a chair covered with a plum-colored fabric that is attached with gleaming brass tacks. Her right arm is casually draped over the chair back as she leans against the chair, looking out at the viewer. The slight tilt of her head continues the comfortable air of her relaxed pose. Peale has carefully delineated her fashionable Empire-waisted white gown of sheer fabric with loose folds at the sleeves and a slight flair at the bust. To prevent her from becoming too insubstantial, her form is anchored by a creamy shawl, that drapes across her left arm and then circles behind her and the chair to wrap her right arm to the elbow. The light tonalities and thin fabrics complement the youthfulness and sweet immaturity that Peale has captured in her facial features.⁵

Catherine has been painted as if in an open space, without the assortment of props that might have accompanied her if her portrait had been done a decade or more earlier. Instead her young form and the chair are merely set off against an uncluttered gray-green background executed with loose brushwork.

—Linda Simmons

Notes

1. A portrait titled *Catherine Beverly Mallory (Mrs. Armistead) Booker* is recorded at the Frick Art Reference Library, New York as no. 122–6a. The identification of that portrait as this work is suggested by the use of the family names of the descendants who last owned this work. 2. James had been listed in Philadelphia city directories since 1791 variously as “limner,” “portrait painter,” and “miniature painter.” In 1810 he was recorded as residing at 18 Sansom Street where he was to continue to be listed in the directories until 1816. 3. James resigned his commission as an officer in the Maryland line in a dispute over his promotion to the rank of captain. The precise reason for this decision is not known, but he remained on cordial terms with others in the army, including his commander in chief, General George Washington. 4. James’s military record included participation in such major battles as Long Island, White Plains, Trenton, Brandywine, Germantown, and Monmouth. 5. On March 9, 2000 the widow of the last family member to own the painting told the author that, according to family tradition, Catherine was just sixteen years old when her portrait was painted.



7

SARAH MIRIAM PEALE

(AMERICAN, 1800–1885)

Robert Miller Denison, c. 1825

Oil on canvas, 29 1/4 x 24 1/4 inches

Card (formerly attached to frame verso): (printed) “Mrs. Charles Carroll Denison” (handwritten in pencil) “Timonium [?]/M[aryland]”

PROVENANCE: Edward Williams Denison; his son Robert Miller Denison; his son Charles Carroll Denison; his wife Elizabeth Hammond Cromwell Denison; their son Robert Miller Denison, III; his wife Virginia E. Denison

Note: This painting retains what appears to be its original frame.

Sarah Miriam Peale’s portrait of the young Robert Miller Denison (1813–1909) dates from her early years as a professional portraitist in Baltimore. Before quitting her home in Philadelphia, Sarah made extended visits to Baltimore in 1818 and 1820 to study portrait painting with her cousin Rembrandt Peale (see plate 19), who was twenty-two years her senior.¹ During this time, Rembrandt was the proprietor of America’s first art museum, “Peale’s Baltimore Museum,” as well as a respected portraitist and an aggressively entrepreneurial painter of large-scale exhibition pictures.² In the early 1820s Sarah and her elder sister the miniaturist Anna Claypoole Peale, periodically traveled to Baltimore, maintaining painting rooms in the Peale Museum and showcasing their art in the museum’s annual exhibitions.³

As America’s first professional female artist, Sarah Miriam Peale’s life was fully focused on the pursuit of her profession. During her prolific career she continued the Peale family tradition of painting famous, influential, and powerful men, as well as a wide variety of lesser known and private individuals. After having been elected an Academician of the Pennsylvania Academy of the Fine Arts in 1824, she decided in 1825 to establish herself in Baltimore, a decision that the socially astute and independent Sarah based on the success she had experienced to date as well as the opportunities she could envision.⁴ Clearly, there were many connections that had been established by her cousin Rembrandt that could be cultivated. The portrait of Robert Miller Denison appears to have fallen into this category. Prior to his departure from Baltimore, Rembrandt had painted handsome portraits of both Robert’s father, Edward W. Denison (1778–1845), and his sister, Mary Deborah Denison (1806–1839).⁵ The task of completing the Denison family commission was apparently transferred to Sarah sometime late in 1822,⁶ for judging from the subject’s appearance and demeanor, Robert’s portrait seems to have been painted between 1823 and 1825, when he was between ten and twelve years of age. Sarah’s painting, therefore not only

illustrates the salient characteristics of her early work and her particular aesthetic indebtedness to her cousin’s style, but also serves as an example of how a nineteenth-century portraitist was often asked to create a work that dovetailed with a preexisting commission.

Sarah was clearly intent upon painting a serious, well-crafted, formal image. To this end she appears to have modeled her composition on her cousin’s portrait of the Baltimore merchant John McKim, Jr. (1766–1842).⁷ Although Robert is shown standing while the obviously larger McKim is shown seated, Sarah has placed her subject in a similar position on the canvas, with his arms at a similar angle and a similarly direct gaze of genteel assurance. As in the McKim portrait, she displays both of Robert’s hands and a pile of handsomely rendered leather-bound books on a green, baize-covered table. Her attention to this latter detail reveals her careful observation of Rembrandt’s highly refined handling of light, shadow, and texture, as well as her own ongoing interest in still-life painting, an aspect of her work that, until recently, has been neglected but that clearly deserves further attention.⁸ Sarah, however, was also able to move beyond the model of the *McKim* portrait to make a more individual statement about her sitter. Although the anatomical articulation of Robert’s left hand is amateurish, her placement of the boy’s hand on his hip imparts a sense of aristocratic ease and entitlement to her subject. Furthermore, among the books stacked on the figure’s right is *Walker’s Dictionary*, an appropriate reference book for a young scholar whose future included a career as a Maryland attorney, a Virginia state legislator, and an owner of extensive tracts of land in the Shenandoah Valley, Anne Arundel County and the Eastern Shore of Maryland.⁹

If the presentation of *Robert Miller Denison* presaged his future, it also documented his youth. When this portrait is placed in tandem with Rembrandt Peale’s earlier portrait of



Robert's approximately sixteen-year-old sister, Mary Denison, it is clear that these paintings were meant to be pendants. Not only do the poses of the figures form a complementary formal unit but the large white ruffle around the neckline of Mary's deep blue cloak seems to supply an added rationale for Sarah's focus on Robert's linen ruff. It is also evident that the boy's large glistening eyes, his well-defined brows, and the particular color and formation of his mouth are all derived from Rembrandt's portrait style. Sarah's articulation of these details is, however, always more delicate, linear, and less emphatically volumetric and anatomically precise than that of her cousin. The gentle curves of Robert's dark blonde hair, his blue-grey eyes, and his ivory flesh impart a sense of childish delicacy to his image. The subdued, dark brown background corresponds with the background in the portrait of Mary and similarly serves to dramatize the subject's pale flesh and the white accents in Robert's portrait. Although Sarah strove to emulate the supple and light-suffused flesh of Rembrandt's sitters, this was a hard-won stylistic accomplishment that the elder artist spent decades perfecting and was clearly out of reach for Sarah, with her more limited formal training and more pragmatic orientation. Although the subject of a serious young

boy did not allow her to give full rein to the love of intense color contrasts that she shared with Rembrandt and that was probably enhanced by exposure to works such as his portrait of Mary Denison, intense color was still an element that would repeatedly appear in Sarah's work.

But, as influenced as Sarah may have been by her cousin Rembrandt, especially during her earlier Baltimore years, there are elements of her portrait of Robert Miller Denison that strongly assert her own particular language, sensibility, and choices.¹⁰ For while Sarah's portrait of Denison is successful as a presentation of age, status, and likeness, it is even more visually successful in its minute, rhythmic patterning of fingers, buttons, and curls of hair and in its articulation of fresh, stiff pages that are echoed in the tight, starched pleats of Robert's voluminous white collar. Here, as in her later work, there is an overriding decorative impulse, and there seems to be little doubt that it was in this more "abstract" realm of her art that Sarah Miriam Peale placed her most intense interest and took her greatest pleasure.

—Carol Eaton Soltis

Notes

1. Sarah was the youngest daughter of Rembrandt's uncle James Peale (1749–1831), who provided her formative artistic training. She was also the niece of Charles Willson Peale (1741–1827). From 1817 to 1831, she was an exhibitor at the Pennsylvania Academy of the Fine Arts, even though she had relocated to Baltimore from her native Philadelphia in 1825. She resided in Baltimore until 1847, at which time she moved to St. Louis. She returned to Philadelphia in July of 1878, five months before the death of her sister Anna Claypoole Peale Staughton (1791–1878). 2. In August of 1820 Rembrandt completed his 13 x 24 foot exhibition painting *The Court of Death*. The painting's multi-state display quickly established record attendance and income for an exhibition picture. 3. The annual exhibitions were initiated by Rubens Peale (1784–1865) in 1822, shortly after he purchased the museum from his brother Rembrandt who had re-located to New York City. During this period Anna frequently executed miniature portraits after the full-size oil portraits painted by Sarah. Anna's and Sarah's sisters Margaretta Angelica (1795–1882) and Maria (1787–1866) dedicated themselves largely to still-life painting. For an overview of the work of Anna, Margaretta and Sarah Miriam Peale, as well as a general discussion of St. Louis in the years when Sarah painted there see, Ann Sue Hirshorn, "Anna Claypoole, Margaretta, and Sarah Miriam Peale: Modes of Accomplishment and Fortune," in L. B. Miller, ed., *The Peale Family, Creation of a Legacy, 1770–1870*, (New York: Abbeville Press, the Trust for Museum Exhibitions, and the National Portrait Gallery, 1996), pp. 221–47. 4. Wilbur H. Hunter, "Sarah Miriam Peale," in Wilbur H. Hunter and John Mahey, *Miss Sarah Miriam Peale, 1800–1885: Portraits and Still Life*, (Baltimore: The Peale Museum, 1967), pp. 5–6; Anna Claypoole Peale was also elected an Academician in 1824. The sisters were the first female artists in America to achieve this status. 5. The portrait of Edward W. Denison is presently in a private collection. It is illustrated in The Municipal Museum of the City of Baltimore, *Rendezvous for Taste, Peale's Baltimore Museum, 1814 to 1830: An Exhibition Celebrating the 25th Anniversary of The Peale Museum, The Municipal Museum of the City of Baltimore, 1931–1956* (1956), repro. p. 28. The portrait of Mary Denison, later Mrs. Alexander Bullitt is in the collection of the Baltimore Museum of Art (gift in memory of Helen Montgomery Jarratt, BMA 1986.16). The portraits measure 27 x 22 inches and 30 x 25 inches, respectively, which makes them essentially the same dimensions of the portrait of Robert Miller Denison. The portraits of Mary and Robert are virtually identical in size. 6. Although Rembrandt left Baltimore by the Spring of 1822, he was soliciting Baltimore portrait commissions as late as March 16, 1822. However, by the fall of 1822, all his outstanding commitments had been completed. Carrie H. Schefflow, "Rembrandt Peale: A Chronology," Rembrandt Peale issue of *The Pennsylvania Magazine of History and Biography*, vol. CX, no. 1 (January 1986), p. 154. 7. The portrait of McKim is in the collection of the Maryland Historical Society (gift of William Power Wilson, Descendant, 1923). It is illustrated in Maryland Historical Society, *Four Generations of Commissions: The Peale Collection of the Maryland Historical Society*, (Baltimore, 1975), repro. p. 77. 8. For a discussion of Sarah Miriam Peale's still-life painting and the possible influence of her cousin, Raphaele Peale (1774–1825), on her work, see Lance Humphries, "Sarah Miriam Peale: *Still Life with Watermelon*," in Robert Devlin Schwarz, *150 Years of Philadelphia Still-Life Painting* (Philadelphia: Schwarz, 1997), pp. 32, 34–35. 9. "Denison Family History" in Sister M. Virginia Geiger, *Daniel Carroll II: One Man and His Descendants, 1730–1978* (Baltimore; College of Notre Dame of Maryland, 1979), pp. 187–88. 10. For a discussion of the particular stylistic changes and details manifested in Sarah Miriam Peale's work over her career, see John Mahey, "The Paintings of Sarah Miriam Peale," in *Sarah Miriam Peale* (1967), pp. 10–18.

FÉLIX MARIE FERDINAND STORELLI

(ITALIAN, 1778–1854)

Souvenir de Tokouo, 1819

AFTER ANTOINE-PHILIPPE D'ORLÉANS, DUC DE MONTPENSIER
(FRENCH, 1775–1807)

Oil on canvas, 21 3/4 x 29 3/4 inches

Inscribed in ink on lining verso, probably copied from inscription on original canvas: "Souvenir du Tokouo, ville/des Cherakis dans l'Amerique/Septentrionale./par Storelli en 1819, d'après le tableau fait en 1805 par/Mgr. Le Duc de Montpensier"

PROVENANCE: Louis-Philippe, duc d'Orléans (1819–30) and king of France (1830–48); Ambassador and Mrs. J. William Middendorf II; (Sotheby Parke Bernet, New York, May 10, 1974, lot 175); Mr. and Mrs. George Arden, New York

ILLUSTRATED: Jean Vatout and J. P. Quénot, *Galerie lithographiée de Son Altesse Royale Monseigneur le Duc d'Orléans, dédiée a Son Altesse Royale Madame la Duchesse d'Orléans* (Paris; n.d.), vol. 1, n.p.

The history of this important painting of a Cherokee village in southeastern Tennessee named Toqua (in French, "Tokouo") is complex. It is based on a lost composition by the French nobleman and amateur artist Antoine-Philippe d'Orléans, duc de Montpensier, whose father, Louis-Philippe-Joseph, duc d'Orléans, had been guillotined during the Reign of Terror in the French Revolution.¹ Montpensier's elder brother, the future king of France Louis-Philippe, duc d'Orléans, had fled France, but both he and his younger brother Louis-Charles d'Orléans, comte de Beaujolais, were captured and imprisoned in a dungeon in Fort Saint Jean, Marseilles.² The French Directorate was eager to remove the princes from the sphere of political influence and released them on the condition that they and Louis-Philippe embark on a voluntary exile to the United States. In October 1796, the three brothers met at Philadelphia, where they lived for the next five months.

In early April 1797 they visited George Washington at Mount Vernon, and, following an itinerary that he had specifically planned for them, began on an extensive tour of the United States. They progressed northward to Harpers Ferry, crossed Virginia, went southwest to Abingdon, through eastern Tennessee to Tellico Blockhouse (about three miles from Toqua), along the Cumberland Mountains to Nashville, Louisville, and Lexington, and then headed north through Indiana and Ohio to Pittsburgh, Erie, and Niagara Falls. The brothers were fascinated by the Indians, mostly Cherokees, that they encountered on their travels. Louis-Philippe studied their languages and kept a diary³ in which he recorded ethnologically precise descriptions of their customs, and Montpensier made field sketches of them.

The brothers returned to Philadelphia in July via Seneca Lake and the Susquehanna Valley. After lengthy visits to New York (where James Sharples [c. 1751–1811] painted their portraits) and Boston, and a tour of New England, they resolved to find passage to Spain, where their mother, the duchesse d'Orléans, had been exiled. At that time the easiest available route was to sail from New Orleans or Havana. Thus in December 1797 the brothers proceeded to Pittsburgh, Wheeling, and Marietta, and then descended the Ohio and Mississippi rivers to New Orleans. After almost five weeks there,⁴ they sailed for Havana but were captured by a British frigate. Although the captain dropped the brothers off in Cuba, they were at first unable to find a ship to Europe. After numerous delays, misadventures, and detours, they finally reached Falmouth, England, in February 1800, and shortly thereafter arrived in Twickenham.⁵

Montpensier settled in that town, and took up oil painting. As a youth he had shown evidence of artistic talent, and had studied drawing under the Polish artist Silvestre David Mirys (1742–1810).⁶ Throughout his American tour he had sketched such memorable aspects of the wilderness as primeval forests, unusual geological formations, Indian settlements, and spectacular sites including Niagara Falls. After returning to Philadelphia Montpensier translated some of these drawings into highly finished gouaches, some of which he sent to his mother in Europe (a number of these are preserved in the collection of the comte de Paris in Paris). During his years in England, he reworked at least three of the gouaches he had painted in the United States. He gave *View of Tokouo* (1804; location unknown), the same subject of the painting discussed here, to the duke of Kent; his *View of Niagara* (1804; New-York Historical Society) formerly belonged to Louis-Philippe and was housed in his art gallery in the Orléans family mansion, the Palais-Royal in Paris, until 1848; and he presented *Souvenir du Mississippi* (1805; location unknown) to Queen Charlotte of England. During these years Montpensier familiarized himself with the newly invented process of lithography and became one of the first artists to have his drawings reproduced in this medium. The artist's promising career was cut short, however, by his premature death on May 18, 1807, from tuberculosis he had contracted during his imprisonment. He was buried in Westminster Abbey, London.

In 1809 Louis-Philippe married his cousin, the Bourbon princess Marie-Amélie, daughter of Ferdinand IV of Naples, and settled in Palermo, Sicily. He had fond recollections of his tour

continued

of the United States, and systematically preserved anything relating to it. In 1810 he had a number of his now-dead brother's paintings sent to him from England. Acting on the advice of his librarian Jean Vatout, he commissioned a series of paintings by different artists that were either direct copies or adaptations of Montpensier's compositions. Throughout his life Louis-Philippe was quite interested in art (he declared the Salon an annual event in 1831), especially historical subjects. A contemporary recollected that as king he insisted on truthful artistic representations of historical events, and "wanted the characters to be exactly those of the epoch which the painter was to represent; he wanted the physical representation of real events to be as truthful as history."⁷ Louis-Philippe probably intended the paintings he commissioned to serve as a document of his adventurous years in exile, in effect functioning as a visual equivalent to the memoirs that he wrote and meticulously revised throughout his life.⁸ He returned to Paris after the Bourbon Restoration in 1815, and displayed both Montpensier's original paintings and those done after his works at the Palais-Royal. After Charles X abdicated during the July Revolution in 1830, Louis-Philippe assumed the title "King of the French" (*Roi des Français*).⁹

Among the paintings in the series that Louis-Philippe commissioned are Félix Marie Ferdinand Storelli's *Souvenir du Mississippi* (1819; private collection, formerly Schwarz Gallery) and *Souvenir de Tokouo*,¹⁰ which are based on the works that Montpensier had presented to Queen Charlotte and the duke of Kent, respectively. It is unclear whether he copied the paintings in England or while they were in Louis-Philippe's possession in Paris. Storelli had been born in Turin, Italy, but was primarily active in Paris, where he exhibited at the Salon between 1806 and 1850; he received a first-class medal in 1825. Other paintings in the series that were based on Montpensier originals were Guillaume Frédéric Ronmy's (1786–1854) *View of the Upper Falls of the Genesee* (1823; New-York Historical Society) and *The Natural Bridge at Rockbridge in Virginia* (location unknown), and Joseph Bidauld's (1758–1846) *View of the Three Princes d'Orléans Before Niagara Falls* (location unknown).¹¹ Sometime between 1824 and 1829 illustrations very similar to Bidauld's painting of Niagara and Storelli's view of Toqua were reproduced in Jean Vatout and J. P. Quénot's lavish, two-volume portfolio of lithographs devoted to Louis-Philippe's art collection,¹² which evidently was dispersed shortly after the Revolution of 1848, when he was forced to abdicate. He fled to England, where he died two years later.

Louis-Philippe's diary documents that he and his brothers were in the vicinity of Tellico Blockhouse between April 30 and May 3, 1797.¹³ According to his account, they followed a trail to Toqua (Louis-Philippe called it "Tokôna"), a small Cherokee village on the banks of the Little Tennessee River, and paused on an "artificial hill before entering the town in order to contemplate it. It is in a very pretty spot, which the clarity of the sky improved even more at that moment." Louis-Philippe was fascinated by the windowless townhouse or hothouse, which appears at the right of Storelli's painting. He observed that eight or ten typical Indian huts were arranged around the structure in the form of a parallelogram, and described it as a "rotunda made of wood, but entirely trimmed and covered all over with canes and cornstalks. It very much resembles the wheat ricks in our grain country."

Louis-Philippe further noted that the Cherokees "never destroy their townhouses, but when they collapse from age or otherwise, they cover them with earth and clay until they are completely hidden and they rebuild a similar one in another spot. The artificial hill from which we had contemplated Tökuna had been made this way. . . . It is from there that Montpensier took a view of the town." The dark, hexagonal interior housed three wooden escutcheons that were painted with the totemic emblems of the three Cherokee tribes—the snake, the tortoise, and the lizard. Louis-Philippe assumed that the townhouse was reserved for religious services, but was surprised to learn that it was instead used for holding meetings and accommodating guests.

When Vatout published a description of Storelli's *Souvenir de Tokouo* in 1826, he paraphrased Louis-Philippe's diary but added some details, noting that "the view, made from memory, is not exact; but it recalls the site of Tokono[sic] and gives an idea of the Indian sites." The librarian also pointed out that "the various figures of Indians seen in this picture have all been drawn from nature, by the Duke of Montpensier."¹⁴ Based as it is on Montpensier's original gouache, possibly some of his field sketches, and his brother's diary, Storelli's painting constitutes a fairly accurate representation of the Cherokee village. The Indians, the topography, and the horizontal log dwellings in the center of the composition all appear as they were described by Louis-Philippe. The artificial mound from which the brothers paused to view Toqua still survives, and has been excavated.¹⁵ *Souvenir de Tokouo* is especially



significant as one of only two extant images of a Cherokee townhouse.¹⁶ Despite the image's emphasis on ethnological exactitude, the idealized appearance of the Indians who

inhabit this picturesque landscape reflects the popular Enlightenment view of them as noble savages who lived in perfect harmony with nature.

—Robert Wilson Torchia

Notes

1. The Orléans family was a branch of the royal Bourbon family that descended from Louis XIV's younger brother, and the elder duc d'Orléans was the great-great-grandson of Louis XIII. Of liberal political views, during the early stage of the Revolution Louis-Philippe-Joseph took the name "Philippe-Egalité" and voted for the execution of his cousin Louis XVI. The standard biography of Montpensier is Malcolm Hay, *Prince in Captivity; Based on the Memoirs and Unpublished Letters of Antoine-Philippe d'Orléans, duc de Montpensier, 1775–1807* (London: Eyre & Spottiswoode, 1960). 2. For Montpensier's account of his imprisonment see Antoine-Philippe d'Orléans, duc de Montpensier, *Relation de la captivité de S.A.S. Mgr. Le duc de Montpensier pendant les années 1793, 1794, 1795, et 1796, écrite par lui-même* (Twickenham, England: G. White, 1816). 3. The diary was deposited in the Archives Nationales, Paris, in 1970. It was first published as Louis-Philippe, *Journal de mon voyage d'Amérique*, ed. Suzanne d'Huart, illustrated by Jean-Pierre Babelon (Paris: Flammarion, 1976). The English translation is Louis-Philippe, *Diary of My Travels in America*, trans. Stephen Becker (New York: Delacorte Press, 1977). 4. For a discussion of the princes' visit from the perspective of the city's governor see Jack D. L. Holmes, *Gayoso: The Life of a Spanish Governor in the Mississippi Valley, 1789–1799* (Baton Rouge: Louisiana State University Press for the Louisiana Historical Association, 1965), pp. 212–13. 5. For general surveys of the princes' tour of the United States see "Louis-Philippe in the United States," *American Pioneer*, vol. 1 (December 1842), p. 414, and Jane Marsh Parker, "Louis-Philippe in the United States," *Century Magazine*, vol. 62 (September 1901), pp. 746–57. Their travels in Tennessee are discussed in Samuel Cole Williams, "The Tour of the Duke of Orleans, Later Louis Philippe, King of the French (1797)," in S. C. Williams, ed., *Early Travels in the Tennessee Country, 1540–1800* (Johnson City, Tenn.: Watauga Press, 1928), pp. 431–41. 6. The most comprehensive discussion of Montpensier's career as an artist is Jean-Pierre Babelon, "The Duc de Montpensier, Painter of the New World," in Louis-Philippe, *Diary of My Travels in America*, pp. 127–41. 7. Marthe-Camille, comte de Montalivet, *Le Roi Louis-Philippe* (Paris: Michel Lévy, 1851), p. 116; quoted in Michael Marrinan, *Painting Politics for Louis-Philippe: Art and Ideology in Orleanist France, 1830–1848* (New Haven: Yale University

Press, 1988), p. 25. 8. See Louis-Philippe, *Memoirs, 1773–1793*, trans. John Hardman (New York: Harcourt Brace Jovanovich, 1977). 9. For an account of the complex circumstances that led to Louis-Philippe's ascension to the throne of France see David H. Pinkney, *The French Revolution of 1830* (Princeton: Princeton University Press, 1972). The events of Louis-Philippe's reign are discussed in H.A.C. Collingham, *The July Monarchy: A Political History of France, 1830–1848* (London: Longman, 1988). 10. The former picture surfaced on the New York art market in 1950, and the latter in 1974. The fact that both paintings are similarly mounted and inscribed suggests that they share the same early provenance and probably entered the American market at the same time. *Souvenir du Mississippi*, which was reproduced in *Notable Americana* (New York, Sotheby Parke Bernet, May 10, 1974, lot 175), was recently sold by the Schwarz Gallery. 11. It is unclear whether several other surviving paintings in the series of American views commissioned by Louis-Philippe are based on Montpensier's sketches. They are Prosper-Georges-Antoine Maribat's (1811–1847) *View of Baltimore, View of the Great Falls of the Potomac*, and *View of the Potomac* (c. 1845; Diplomatic Reception Rooms of the U.S. Department of State (New York: Harry N. Abrams, 1991), color repros. pp. 56–57. 12. Jean Vatout and J. P. Quénot, *Galerie lithographiée de Son Altesse Royale Monseigneur le Duc d'Orléans, dédiée à Son Altesse Royale Madame la Duchesse d'Orléans* (Paris; n.d.). 13. The quotations are from William C. Sturtevant, "Louis-Philippe on Cherokee Architecture and Clothing," *Journal of Cherokee Studies*, vol. 3, no. 4 (Fall, 1979), p. 200. 14. Jean Vatout, *Notices historiques sur les tableaux, de la galerie de S.A.R. Mgr. le Duc d'Orléans*, vol. 4 (Paris: Imprimerie de Gaultier-Laguionie, 1826), pp. 531–32. Vatout stated that the painting was executed in 1804, but the inscription on its reverse says 1805. 15. For a discussion of the archaeological excavations at Toqua see Gerald E. Schroedl, "Louis-Philippe's Journal and Archaeological Investigations at the Overhill Town of Toqua," *Journal of Cherokee Studies*, vol. 3, no. 4 (Fall, 1978), pp. 206–20. At the time he wrote the remains of the townhouse that appears in the painting had not been discovered. 16. The other, an engraving after Storelli's painting, was published in Sturtevant, "Louis-Philippe on Cherokee Architecture and Clothing," p. 203. At the time he wrote the location of *Souvenir de Tokouo* was unknown.

9

UNKNOWN ARTIST

(AMERICAN, EARLY NINETEENTH CENTURY)

Natural Bridge in Virginia

Oil on panel, 25 1/4 x 29 1/4 inches

PROVENANCE: Mr. and Mrs. Henry S. McNeil, Philadelphia; the Claneil Foundation, Inc., Philadelphia

As soon as the first European explorers saw the rock formation that came to be known as the Natural Bridge, it, like Niagara Falls (see plate 00), was considered one of the wonders of the New World. In the East, it was probably second only to Niagara as a subject for artists, especially European visitors, including the duc de Montpensier (see plate 00). Thomas Jefferson, who acquired the Bridge and adjoining acreage from the British Crown in 1774 and considered that he held it in trust for the nation, encouraged artist friends such as Charles Willson Peale (1741–1827) and John Trumbull (1756–1843) to make this "most sublime of nature's works,"¹ a subject for their paintings. Although neither Peale nor Trumbull is known to have accepted Jefferson's challenge, several other well-known American artists did.²

George Cooke (1793–1849) was a Maryland-born artist, who, in addition to the portraits that earned him his livelihood, painted views of popular resorts and scenic attractions on his travels throughout the South.³ Cooke visited and "sketched" the Natural Bridge in October 1834,⁴ and this painting is most similar in style to an 1841 view of Tallulah Falls in Georgia (oil on canvas, 35 3/4 x 28 3/4 inches; Georgia Museum of Art, The University of Georgia, Athens, gift of Will Moss), that, although unsigned, has been attributed to Cooke.⁵ While the painting illustrated here cannot be firmly ascribed to Cooke, it is among the earliest known depictions in oil of the Natural Bridge.

Notes

1. Quoted in ed. William Howard Adams, *The Eye of Jefferson* (Charlottesville: University Press of Virginia, 1981), p. 338. 2. Frederick Edwin Church (1826–1900), David Johnson (1827–1908), and John Leon Moran (1864–1941) are among the American painters who depicted the Natural Bridge, which was also featured in several series of print views. In 1857, the German-born artist Edward Beyer (1820–1865) included a lithograph of the Natural Bridge in his *Description of the Album of Virginia, or, the Old Dominion, Illustrated*, with the following description: "This famous curiosity—so simple, yet so named as to assure you that it is the work of God alone—is in the Valley of Virginia, near the centre of the state, one hundred and seventy-two miles West of the City of Richmond, and two hundred and thirteen from the city of Washington. It is approached along the James River, through a country, which, in beauty and grandeur of scenery, is unsurpassed even by the loveliest portions of the Rhine Land. . . . The mean height of the Bridge, from the stream below to its upper surface, is two hundred and fifteen feet six inches; its average width is eight feet; its length ninety-three feet; and its thickness fifty-five feet." (quoted in Gloria Gilda Deák, *Picturing America, 1497–1897: Prints, Maps, and Drawings Bearing on the New World Discoveries and the Development of the Territory That Is Now the United States* [Princeton: Princeton University Press, 1988], pp. 296–97). 3. See Donald D. Keyes et al., *George Cooke, 1793–1849* (Athens: Georgia Museum of Art, The University of Georgia, 1991). 4. George Cooke to Henry W. Longfellow, Natural Bridge, Virginia, October 3, 1834, Henry W. Longfellow Papers, Houghton Library, Harvard University, Cambridge, Massachusetts. 5. Keyes et al., *George Cooke, 1793–1849*, pp. 88–89.



10

CHARLES FRASER

(AMERICAN, 1782–1860)

The Falls of Niagara

Oil on canvas, 19 x 26 inches

Signed at lower left: “C. Fraser/Charleston S. C.”

Inscribed in ink on stretcher verso: “Falls of Niagara./Canada view/by Charles Fraser Esq/Charleston S C”

Reference: Martha R. Severens and Charles L. Wyrick, Jr., *Charles Fraser of Charleston: Essays on the Man, His Art, and His Times* (Charleston: Carolina Art Association, 1983)

Note: This painting retains what appears to be its original frame. Corner elements have been added.

Born in Charleston, South Carolina, Charles Fraser probably had his first exposure to art in the local grammar school of the Reverend Robert Smith, for later his classmate Thomas Sully (see plates 12 and 13) remembered that Fraser had been the first to encourage him in his drawing. By 1795 Fraser was receiving instruction from Thomas Coram (1756–1811), an English-born Charleston engraver and merchant.¹ Coram lent his young protégé English prints to copy and books extolling the picturesque in nature. The two artists applied the principles of the English romantic landscape tradition to views of the low country surrounding Charleston. Fraser was subsequently trained and worked as a lawyer in his native city, but made several trips to the North to visit family and friends, during which he also sketched the diverse scenery. In August 1816, for example, he traveled to New York, New Jersey, and Connecticut, and between 1816 to 1818, twenty of his drawings from his travels were engraved and published in Philadelphia in the *Analectic Magazine*. No doubt heartened by their favorable reception, he turned to painting as a profession in 1818. Thus he began a career as a miniature, portrait, and landscape painter; exhibiting not only in Charleston but also at the Boston Athenaeum, the National Academy of Design in New York, and the Pennsylvania Academy of the Fine Arts in Philadelphia; and enjoying the friendship of such peers as Sully, Washington Allston (1779–1843), Alvan Fisher (1792–1863), and Edward Malbone (1777–1807). In 1825, when the Marquis de Lafayette made a triumphal return to the United States, many artists painted his portrait, and Fraser was no exception, executing a miniature from life that is now in the collection of the City of Charleston.

Notes

1. See Roberta Kefalos, *The Poetry of Place: Landscapes of Thomas Coram and Charles Fraser* (Charleston: Gibbes Museum of Art, October 1, 1997–June 28, 1998).
2. Quoted in Martha R. Severens, “Charles Fraser: Sketches and Oil Paintings,” in Severens and Wyrick, *Charles Fraser of Charleston*, p. 75.
3. Ibid.
4. Martha R. Severens, “Charles Fraser, 1782–1860: The Artist and the Man,” in Severens and Wyrick, *Charles Fraser of Charleston*, p. 4. Severens further states that “few other [nineteenth-century American] artists experienced similar retrospective exhibitions during their lifetimes. Gilbert Stuart [1755–1828] and Henry Inman [1801–1846] had major exhibitions, but both of these were posthumous.”
5. Severens, “Charles Fraser: Sketches and Oil Paintings,” pp. 89–90.
6. Ibid., pp. 92–5.

Although Fraser is best known for his miniature portraits on ivory, landscapes had been among his earliest works and continued to provide compelling subjects for his pen and brush throughout his career. Dr. Robert Gibbes, the artist’s 1857 biographer and an important collector of his landscapes, wrote: “Not only in the life-like miniature is Mr. Fraser’s ability and skill evidenced, but in the higher rank of landscape, his pencil has been eminently engaged, and equally successful.”² More recently the art historian Martha R. Severens has placed his landscapes within the scope of his entire career, observing that: “Fraser’s work in landscape, genre and still life occurred largely during two phases in his life: between 1796 and 1806, before he had declared himself a professional artist, and during the 1830s and 1840s. While isolated paintings exist from his mid-career, at that time he was preoccupied with miniature portraits.”³

In 1857, three years before Fraser’s death, an exhibition of over four hundred of his works was held in Charleston, a very unusual tribute to a living artist during the nineteenth century,⁴ demonstrating the esteem in which his work was held in his hometown. The records of this exhibition, published as the *Fraser Gallery*, with the addition of other paintings listed in his account books, yields a fairly complete view of his *oeuvre*. Most of the approximately 125 listed works in oil were painted late in his career, during the 1830s and 1840s. The majority are landscapes; relatively few are South Carolina views and many show parts of the United States and Europe that the artist is not known to have visited.⁵ Such is the case with the five views of Niagara Falls listed in the *Fraser Gallery*,⁶ one of which may be the painting illustrated here. Although Fraser is not known to have visited Niagara Falls, by the 1830s there were many paintings and prints, both American and European, that he could have copied or adapted, for the Falls had been depicted by Western artists since the seventeenth century.



11

THOMAS BIRCH

(AMERICAN, BORN ENGLAND, 1779–1851)

The “United States” and the “Macedonian”, c. 1813

Oil on canvas, 20 x 27 inches

PROVENANCE: Kennedy Galleries, New York, c. 1940; Florence Schick; Ken and Florence Schick Gifford (her second husband), Wilton, Connecticut, until 1993

American morale received an important boost during the War of 1812 when the *United States*, under Commodore Stephen Decatur, captured the British H.M.S. *Macedonian* off the island of Madeira in the Atlantic, west of Morocco, on October 25, 1812. Known for daring actions during his earlier service in the Tripolitan War, Decatur was the most celebrated American naval hero of the War of 1812. This canvas is one of Thomas Birch’s six known versions of Decatur’s victory over the *Macedonian*, one of which was exhibited at the Pennsylvania Academy of the Fine Arts in Philadelphia in 1813. He painted many other views of naval battles of the War of 1812, including one of his most impressive works, *Perry’s Victory on Lake Erie* (c. 1814; oil on canvas, 66 x 96 ½ inches; Pennsylvania Academy of the Fine Arts, Philadelphia).

Thomas Birch, son of the well-known enamelist, watercolorist, and engraver William Birch (1755–1834), was one of early America’s most important marine artists and the founder of the Philadelphia tradition of marine painting. Born in England, he came to the United States with his family when he was fifteen. Birch learned the technical skills of engraving from his father, and in 1799 they published their widely known series of Philadelphia views.

Birch studied his father’s art collection, which included marine works by Dutch artists such as the Van Ruisdaels and Jan van Goyen (1596–1656) and by the French artist Claude-Joseph Vernet (1714–1789). In 1795 the younger Birch entered two small watercolors in the Columbianum in Philadelphia, the first public art exhibition in the United States. It was, however, after a trip to the Delaware capes in 1805 that he became a serious marine artist. In his *History of American Marine Painting*, John Wilmerding suggests that while Birch was aware of the English school of marine painting, his style more truly reflects the earlier Dutch and French traditions that he had seen represented in works in his father’s collection.¹ Although his works are predominantly views of the Schuylkill and Delaware rivers in

the Philadelphia area, his paintings also include subjects covering the entire mid-Atlantic and New England coastal regions, reaching as far north as Narragansett Bay off Rhode Island, as well as ship portraits and naval battles. From 1812 to 1817 Birch was curator at the Pennsylvania Academy of the Fine Arts, where he exhibited almost annually from 1811 until his death in 1851. Among his more famous students were James Hamilton (1819–1878), George R. Bonfield (1802–1898), and Thomas Cole (1801–1848).

By the time the War of 1812 began, Thomas Birch was a well-trained artist in his early manhood whose marked preference for marine painting found a perfect outlet in the depiction of battles between English and American ships.² As the nineteenth-century American art historian William Dunlap pointed out, Birch may have been born in England, “but he felt as an American. The triumphs of the ‘bit of striped bunting’ kindled his enthusiasm, and the desperate fights which could lower the flag and the pride of the boasted mistress of the ocean, were his chosen subject.”³ Although the nationalistic artist chose to portray only American victories, his patriotism did not keep Birch from striving for accuracy in his battle scenes. According to Stefanie A. Munsing, “Birch generally interviewed as many of the crew as he could to gather details to use in the paintings.”⁴

The existence of multiple versions of Birch’s oil paintings of naval battles indicates that they found a ready market, and there was an even wider audience for less expensive prints after the canvases. For example, all six of Birch’s variants of *The “United States” and the “Macedonian”* were made into etched and engraved prints by Benjamin Tanner (1775–1848). In addition, Samuel Seymour (active 1796–1823), an English-born printmaker who had been trained by William Birch and had worked with father and son on the *Views of Philadelphia*, engraved one version.⁵

One reason for the extraordinary demand for images of the battle between the *United States* and the *Macedonian*, which was commemorated by many artists in various mediums, was the unparalleled celebrity of its American hero, Stephen Decatur (1779–1820), whose likeness was also a subject for



many artists, including the elder Birch, who is known to have done at least two watercolor portraits.⁶ In 1804, a year after he assumed his first command, Decatur became famous for what has been called “the most bold and daring act of the age.”⁷—his recapture of the American frigate *Philadelphia*, which the Barbary pirates had been using to harass American merchant ships. In reply to a toast celebrating his many victories,

Decatur spoke the famous words: “Our country . . . may she always be in the right; but our country, right or wrong.”⁸ A residence for Decatur and his wife in Washington, D.C. was just one of the many gifts of a grateful nation. In 1820, outside the city, Decatur was killed in a duel by Captain James Barron, in whose 1808 court-martial and subsequent disgrace Decatur had played a part.

Notes

1. John Wilmerding, *History of American Marine Painting* (Boston: The Peabody Museum of Salem, Massachusetts, 1968), p. 103.
2. See William H. Gerds, *Thomas Birch, 1779–1851: Paintings and Drawings* (Philadelphia: Philadelphia Maritime Museum, [exhibition, March 16–May 1, 1966]), pp. 21–26. Titles include *The Engagement Between the “Gipsy” and the “Hermes” and “Belle Poule”*; *The “Atlas” with Two British Letter-of-Marque Ships Bearing Down*; *The “Atlas” Capturing Two British Letter-of-Marque Ships*; *The “Constitution” and the “Guerrière”*; *The Frigate “Constitution” Escaping from a British Squadron*; *The “Hornet” and the “Peacock”*; *Perry Leaving the “Lawrence”*; *The “Wasp” and the “Frolic”*; *Capture of the “Levant” and the “Cyane” by the “Constitution”*; *The “Rattlesnake” Capturing a British Letter-of-Marque Ship*; *The “Warrior” and the “Hope”*; and *The Battle of Lake Champlain*.
3. William Dunlap, *A History of the Rise and Progress of the Arts of Design in the United States* (Boston: C. E. Goodspeed & Co., 1918), p. 26.
4. Stefanie A. Munsing in Philadelphia Museum of Art, *Philadelphia: Three Centuries of American Art* (April 11–October 10, 1976), p. 230.
5. *Ibid.*, p. 229, no. 186.
6. *Ibid.*, p. 204, no. 168.
7. Quoted in the *Concise Dictionary of American Biography* (New York: Charles Scribner’s Sons, 1980), p. 235.
8. Quoted in *ibid.*, p. 236.

THOMAS SULLY

One of the most skilled and prolific American portrait painters of the nineteenth century, Thomas Sully emigrated from England in 1792 with his actor-parents, who came to the United States under the sponsorship of his father's brother-in-law, a theater manager. Sully grew up in cities all along the East Coast, but received drawing instruction at the Reverend Robert Smith's school in Charleston, where he continued his studies with his brother-in-law, the French-born miniaturist and drawing teacher, Jean Belzons (active in the United States, 1794–1812). He began painting professionally with his brother Lawrence Sully (1769–1804) in Richmond and Norfolk, Virginia. In 1807 Sully went to Boston to visit the famous painter Gilbert Stuart (1755–1828), but by 1808 had settled in Philadelphia with his wife, Sarah Annis, at Sixth and Minor streets. He subsequently moved to 11 South Fifth Street, where he would remain until his death. To refine his artistic skills, in 1809 Sully traveled to England, where he received the advice of Sir William Beechey (1753–1839), Sir Thomas Lawrence (1769–1830), and Benjamin West (see plate 4).

In his seventy-year career, Sully painted over two thousand portraits, including some of the most distinguished personages of his time: Fanny Kemble, Andrew Jackson, William Strickland, and Queen Victoria. He was made an honorary member of the Pennsylvania Academy of the Fine Arts and the Franklin Institute in Philadelphia, and the National Academy of Design in New York. He had numerous students and was an astute businessman, establishing one of Philadelphia's first commercial galleries, in partnership with the framer James S. Earle.

12

THOMAS SULLY

(AMERICAN, BORN ENGLAND, 1783–1872)

Adeline Dewees, 1824

Oil on canvas, 35 1/2 x 28 3/4 inches

Signed and dated at upper center: "T. S. 1824"

PROVENANCE: Painted for the sitter's father, Dr. William Potts Dewees, Philadelphia; descended in his family to Joseph Wright, Philadelphia;¹ Dr. Craig Muckle, Philadelphia

RECORDED: Edward Biddle and Mantle Fielding, *The Life and Works of Thomas Sully (1783–1872)* (Charleston: Garnier & Co., 1969), p. 138, no. 463: "Daughter of Dr. William Potts Dewees, portrait painted for her father, begun Jan. 12th, 1824, finished Nov. 18th, 1825. Half length seated, white satin dress, dark hair, nearly full face to right. Size 29" x 36". Price: \$100.00"

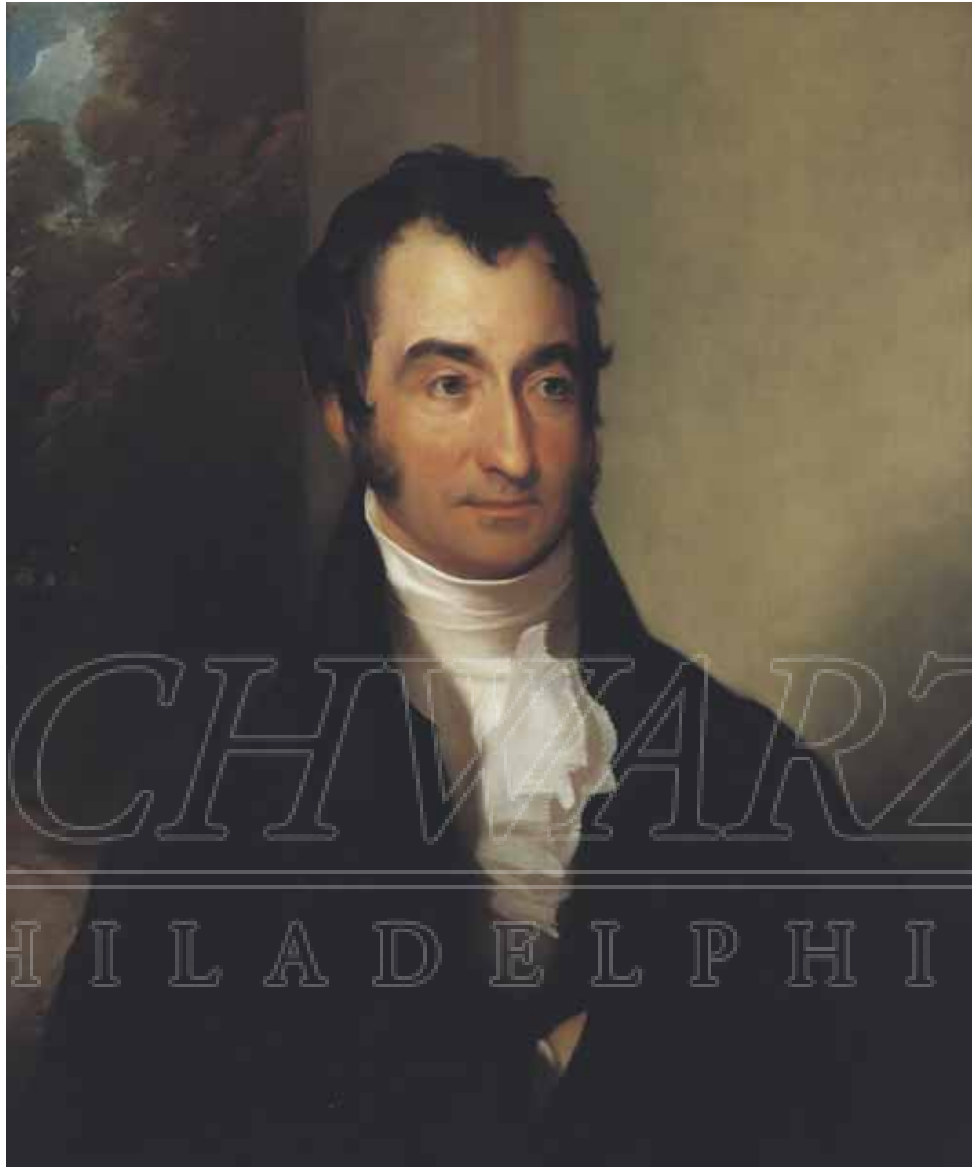
Note: This painting retains what appears to be its original frame.

According to his *Register*, Thomas Sully painted several portraits of members of the Dewees family: Dr. William Potts Dewees in 1811 (no. 459), 1814 (no. 460), and 1856 (copy after John Neagle [1796–1865], no. 461); his wife in 1809 (no. 462); and their daughter Adeline in 1824 (no. 463).² Dr. Dewees was also the subject of a well-known three-quarter-length standing portrait by Neagle, who was Sully's son-in-law and friendly competitor. Painted in 1833, Neagle's portrait (oil on canvas, 56 3/4 x 44 3/4 inches) is in the collection of the University of Pennsylvania School of Medicine in Philadelphia.

Notes

1. A June 14, 1909, letter to Wright from Charles Henry Hart, pasted into a copy of Hart's edition of *A Register of Portraits Painted by Thomas Sully, 1801–1871* (Philadelphia, 1908), has been preserved with this painting. Hart wrote, "I am sorry I did not know you owned the Miss Dewees portrait as I should have liked to state the ownership. It is #440 of the Register painted in 1824." 2. Edward Biddle and Mantle Fielding, *The Life and Works of Thomas Sully (1783–1872)* (Charleston: Garnier & Co., 1969), p. 138





13

THOMAS SULLY

(AMERICAN, BORN ENGLAND, 1783–1872)

George Nugent, 1827

Oil on canvas, 30 x 25 inches

PROVENANCE:The sitter's son Washington Nugent; his daughter Mariah Nugent (Mrs. Edgar) Troxell; her son Thomas Nugent Troxell; his son Thomas Nugent Troxell, Jr.; his daughter Pamela Troxell
Recorded: Edward Biddle and Mantle Fielding, *The Life and Works of Thomas Sully (1783–1872)* (Charleston: Garnier & Co., 1969), p. 240, no. 1324: "Painted for Mr. Wagner, begun May 17th, 1827, finished June 26th, 1827. Bust. Price: \$75.00"

Note: This painting retains what appears to be its original frame.

Thomas Sully's career is well documented in his journal and his meticulous register of paintings (both manuscripts in the Historical Society of Pennsylvania, Philadelphia). In the *Register*, he recorded that he charged a Mr. Wagner \$75 for this portrait of George Nugent in 1827; almost ten years later he charged Mr. Nugent \$150 for a portrait of Mr. Wagner. The two men may have been business associates, but without knowing Mr. Wagner's first name, it has not been possible to establish the nature of their connection. Philadelphia city directories list George Nugent as a merchant at 194 Mulberry Street.



14

JANE COOPER SULLY

(AMERICAN, 1807–1877)

Portrait of a Woman (after Thomas Sully¹), 1822

Oil on panel, 19 1/8 x 14 5/8 inches

Signed and dated at lower right: "Jane C. Sully, 1822"

Like her sisters Blanche (1814–1898), Ellen (1816–1896), and Rosalie (1818–1847), Jane Cooper Sully learned to paint from her father, the celebrated Philadelphia portraitist Thomas Sully (see plates 12 and 13). Unlike her sisters, however, she pursued painting as a profession, exhibiting at the Boston Athenaeum, the National Academy of Design in New York (which made her an honorary member in 1831), the Maryland Historical Society in Baltimore, and the Pennsylvania Academy of the Fine Arts in Philadelphia. Between 1825 and 1869, Jane Sully exhibited thirty-four paintings at the Pennsylvania Academy, some of them in the exhibitions of the Artists Fund Society, of which she was a

member. The titles in the Academy's exhibition records show that she was attracted to a wide range of subjects, often copied paintings by her father and other artists, and had at least one work published in a gift book—*The Bridal Eve, a Dramatic Scene* (no. 41 in the 1829 exhibition), which appeared in the *Forget-Me-Not* in 1827. The Academy has four of her paintings in its permanent collection: *Detail of "Madonna della Sedia"* (1826), copied from her father's version of Raphael's original; *Fancy Head* (1840); and two portraits, *Clementia Somers* (c. 1825) and *Henry Toland* (1830). After her 1833 marriage to William Henry Westray Darley (n.d.), a professor of music and a brother of the painter and illustrator Felix Octavius Carr Darley (1822–1888) and the painter Edwin H. Darley (n.d.), the artist signed her paintings with her maiden name.

Note

1. Thomas Sully's *Portrait of a Woman* (oil on panel, 19 1/4 x 14 3/4 inches; signed) was lot 6 in *American Paintings, Drawings, and Sculpture*, New York, September 24, 1998.

15

UNKNOWN ARTIST

(AMERICAN, NINETEENTH CENTURY)

Friends' Almshouse, Philadelphia, c. 1840

Oil on canvas, 18 x 24 ¾ inches

Inscribed in pencil on stretcher verso: "124/Miss Tilghman/
No 10 Prune St."

PROVENANCE (probable): Mrs. T. Charlton Henry, Philadelphia

ILLUSTRATED: May Brawley Hill, *Furnishing the Old-Fashioned
Garden: Three Centuries of American Summerhouses, Dovecotes,
Pergolas, Privies, Fences, and Birdhouses* (New York: Harry N.
Abrams, Inc., 1998), p. 10 (repro. in color)

This painting represents the group of buildings and garden that formerly constituted the Friends' (or Quaker) Almshouse, the first institution in Philadelphia to house the city's indigent population.¹ The property, which extended between Walnut Street and Willing Alley, from Third Street to Fourth Street, had belonged to the Quaker tailor John Martin, who bequeathed his estate to several associates before his death in 1702. The Philadelphia Monthly Meeting that year determined that the bequest "should be disposed of for the use of poor Friends according to this Meeting's directions."²

The unknown artist of this painting delineated the various buildings that stood on the property with exceptional detail and accuracy. In 1713 the Quakers erected seven small, single-story cottages that were each suitable for accommodating one or two residents. Four of these houses faced the south, and the remaining three faced the north. Each had a garret room, a tall chimney, and a steep overhung roof. One of these cottages appears at the far left of the painting, where it is clearly identified by the dated stone set in its sidewall, and some of the others extend across the center of the composition. Martin's dilapidated old house was used until around 1726, when it was deemed to be beyond repair and demolished. In 1729, the Quakers built a long, two-story stone house containing thirteen dwellings that faced the south side of Walnut Street. The back of this building appears on the right of the painting, and several figures are situated under the simple arched passageway that led from the street to the garden. The Philadelphia historian Thompson Westcott remarked that "the entire appearance of the structure was peculiar, and unlike anything else to be seen in the city."³

Because of the Almshouse's unusual, picturesque appearance and close connection with Philadelphia's colonial past, it became an object of considerable interest and nostalgia in the nineteenth century. According to a popular local legend, Henry Wadsworth Longfellow used it as the setting for the final scene

of his epic poem *Evangeline* (1847),⁴ and it was inevitably discussed by early historians of the city. J. Thomas Scharf, for example, remembered that until the central building was demolished in 1841, "with its queer architecture, [it] was a peculiar building among the grander edifices of the city for one hundred and twelve years."⁵

The fastidious manner in which the artist represented botanical details such as the beans growing on a trellis, the poppies, the potted rose, and the ice plant suggests that he may have had some special interest in the garden. Shortly after the 1729 building was torn down, the Quaker publication *The Friend* described how "the ground was divided into garden plots for the use of the inmates, who generally lived in a neat and comfortable manner, and carried on various kinds of employments for their support; some took in sewing, one repaired watches, some raised herbs, and bought and sold them, others kept school, etc."⁶ Some of these residents were well-known characters who became part of Philadelphia lore, such as "Crazy Norah." Of another resident, John F. Watson wrote, "many will remember old Nancy Brewer, who raised her herbs on the Martin 'farm' and sold them, but who, unable to keep pace with the old place in the race against time, gave it up one day many a year ago, and now rests with '94' chiseled on her tombstone."⁷

A nearly identical version of this painting is owned by the Library Company of Philadelphia.⁸ The exact relationship between the two versions is unknown, but they are certainly by different hands. The Library Company's picture may be the original because it is more highly finished, atmospheric, and of somewhat superior quality. The reverse of its fabric support bears the stencil mark of Ashton & Browning, a Philadelphia supplier of portrait and miniature painters' materials who was in business between 1838 and 1844.⁹ The original frame also dates from that time, so it is probable that the Library Company version was painted to document the Almshouse's appearance shortly before the central building was demolished in 1841.

The inscription on the stretcher of the Schwarz painting yields some information concerning its provenance and date. Throughout the 1840s an attorney named Benjamin Tilghman (1785-1850)¹⁰ rented a house at 10 Prune Street (now Locust Street). The "Miss Tilghman" mentioned refers to his eldest daughter, Maria (died 1894), who collected art and specified a number of paintings in her will.¹¹ The Tilghmans



were Episcopalian, so Maria's interest in a painting of the Quaker Almshouse near her residence may have been primarily aesthetic. It is noteworthy, however, that her father's uncle, the attorney Benjamin Chew, Jr. (1758–1844), owned one of the two houses on the east side of the Almshouse's main Walnut Street building, structures that Westcott described as "high, broad, and grand," and that his father had been born a Quaker.¹²

Neither version of *Friends' Almshouse, Philadelphia*, bears any stylistic affinity with the work of Thomas Birch (1779–1851), Thomas Doughty (1793–1856), or Russell Smith (1812–1896), to name the three most prominent artists who specialized in painting topographically accurate views of historic buildings in early nineteenth-century Philadelphia.¹³ The slightly exaggerated perspective, meticulous treatment of details (especially the shingles on the roof), and method of representing human figures are all qualities that suggest the authorship of William L. Breton (1773–1855),¹⁴ who during the 1820s and 1830s was noted for his representations of Philadelphia's historic buildings and ships. Breton's reputation

today, however, solely rests on his watercolors and the engravings after them that were published in books on Philadelphia, and no oil paintings by him are known.

The last vestige of the Almshouse vanished in 1876, when the cottages were demolished. The site at 320 Walnut Street is now occupied by a modern office building called Walnut Place. But the artist of this painting was successful in leaving us a vivid sense of the Almshouse's quaint and historic ambience, and the inner courtyard that appears exactly as Westcott described it:

. . . secluded and peaceful. Trees and shrubbery ornamented the grounds, and the inmates devoted themselves to the cultivation of flowers and medicinal plants. It was a place of calm seclusion, partitioned off from the noise and bustle of a city, and it afforded to the inmates opportunities for study and meditation, while at the same time they could follow such light occupations as were suited to their age and weakness.¹⁵

—Robert Wilson Torchia

Notes

1. There is a discrepancy of opinion among historians as to whether the Almshouse served all of Philadelphia's indigent population, or strictly Quakers. According to Charles Lawrence, *History of the Philadelphia Almshouses and Hospitals* (Philadelphia: Charles Lawrence, 1905), p. 19, it was "strictly sectarian, and none but members of the Society, having charge of it, could be received within its walls." 2. J. Thomas Scharf and Thompson Westcott, *History of Philadelphia, 1609–1884* (Philadelphia: L. H. Everts & Co., 1884), vol. 2, p. 1452. 3. Thompson Westcott, *The Historic Mansions and Buildings of Philadelphia, with Some Notice of Their Owners and Occupants* (Philadelphia: Porter & Coates, 1877), p. 100. 4. Westcott (*ibid.*, pp. 101–2), however, argued that Longfellow more likely set the scene in the public almshouse that had been built on Spruce Street in 1732. It has since been suggested that the site was Pennsylvania Hospital. 5. Scharf and Westcott, *History of Philadelphia*, vol. 2, p. 1453. 6. *The Friend*, vol. 14, no. 39 (June 26, 1841), p. 312. 7. John F. Watson, *Annals of Philadelphia and Pennsylvania in the Olden Time*, rev. ed., Willis P. Hazard, (Philadelphia: Edwin S. Stuart, 1884), vol. 3, p. 289. If "94" was the year of Brewer's death, it must have been 1794 as 1894 was after this source was published. 8. Inventory no. 089; the Library Company acquired the painting in 1869 as a bequest from Dr. James Rush (1786–1869), son of Dr. Benjamin Rush (1745–1813). Until recently it was erroneously attributed to Edward Lamson Henry (1841–1919), and dated to c. 1858–60, when the artist is known to have studied and exhibited at the Pennsylvania Academy of the Fine Arts in Philadelphia. No such subject is listed in Elizabeth McCausland, *The Life and Work of Edward Lamson Henry, N.A., 1841–1919*, New York State Museum Bulletin, no. 339 (September 1945), and, as will be seen in the text below, the stencil mark on the reverse of the Library Company version indicates that it was painted around the time Henry was born. The Friends Historical Library in Swarthmore owns a photograph of an unidentified later painting that represents a similar view of the Almshouse; it is illustrated in Mary T. Patterson, ed., *The Quaker Date Book* (Boston: Colonial Publishing Inc., 1961). 9. Alexander W. Katlan, *American Artists' Materials, vol. 2, A Guide to Stretches, Panels, Millboards, and Stencil Marks* (Madison, Conn.: Sound View Press, 1992), fig. 174, p. 412, reproduces an identical stencil from an 1844 portrait by Thomas Sully (1783–1872). 10. He was the son of Edward Tilghman Jr. (1750–1815), and Elizabeth Chew (1751–1842), the daughter of Pennsylvania Chief Justice Benjamin Chew (1722–1810). In 1808 Benjamin Tilghman married Anna Maria McMurtrie, whose brother James McMurtrie was a prominent figure in Philadelphia art circles. The couple had three daughters, Maria, Elizabeth, and Anna, who all died unmarried. 11. Will of Maria Tilghman, October 16, 1875, ms. 2821, Maryland Historical Society Library, Baltimore. 12. Westcott, *The Historic Mansions*, p. 100. Benjamin Chew, Jr.'s father had been raised as a Quaker by his father, Samuel Chew, chief justice of New Castle, Delaware, but converted to Anglicanism. 13. For a recent survey of the artists in Philadelphia who specialized in this genre during the first half of the nineteenth century see Jeffrey A. Cohen, "Evidence of Place: Resources Documenting the Philadelphia Area's Architectural Past," *The Pennsylvania Magazine of History and Biography*, vol. 124 (January–April 2000), pp. 152–55. 14. For Breton see George C. Groce and David H. Wallace, *The New-York Historical Society's Dictionary of Artists in America* (New Haven: Yale University Press, 1957), p. 78; and Martin P. Snyder, "William L. Breton, Nineteenth-Century Philadelphia Artist," *The Pennsylvania Magazine of History and Biography*, vol. 85 (1961), pp. 178–209. In 1828 Breton executed a watercolor of the Almshouse that he inscribed "Front view of the Friends Almshouses in Walnut Street" (Historical Society of Pennsylvania, Philadelphia). This attribution was originally suggested by David Cassidy. 15. Westcott, *The Historic Mansions*, pp. 98–99.

JAMES PEALE, Sr.

(AMERICAN, 1749–1831)

Still Life with Balsam Apple and Vegetables

Oil on canvas, 20 x 26 1/2 inches

PROVENANCE: Sold, Albert Duveen, New York, 1948; sold, M. Knoedler & Co., New York, to Robert Lee Gill, New York, 1950; M. Knoedler & Co., 1976; Altman/Burke Fine Art Inc., New York, 1989; Mrs. Samuel M. Palley, Huntingdon Valley, Pennsylvania, 1991–2000

Long noted for his role in the development of still life as a genre of sustained interest to generations of Philadelphia painters, James Peale is best known for his arrangements of fruit; vegetable subjects,¹ however—except for the occasional branches and leaves of fruit-bearing trees or plants in his floral compositions—are a rarity in his *oeuvre*.²

Only nine of the more than fifty-five still-life paintings generally accepted as the work of James Peale are arrangements of vegetables. This small number includes only five distinct compositions, two of which, including the present painting, are replicated in more than one picture. Although the study of these paintings and the insights they might offer into the interrelationships of the artists of the Peale family will be among the subjects investigated by the Peale Paintings Project (PPP) at the Maryland Historical Society in Baltimore beginning in 2001, some of the preliminary issues will be discussed here.³

During the year 1827 James Peale exhibited nine still-life paintings—three vegetable subjects and six fruit subjects—at the Pennsylvania Academy of the Fine Arts in Philadelphia. This was the largest group of still lifes he had exhibited at the Academy to date, and they were not accompanied by any portraits, as had always been the case previously. The three vegetable subjects, which were also the first of the sort Peale had shown at the Academy, were titled as follows: *Still-Life—Squashes and Other Vegetables*; *Still-Life—Squashes, Red Cabbage, &c.*; and *Still-Life—Cabbage, Balsam Apple, &c.*⁴

The present work (see no. 1 in the table below) and three related versions have been identified with the last of these titles, although the question of which is the original and

which are replicas remains unanswered. The three other paintings that share this composition are: *Still Life: Balsam Apple and Vegetables* (The Metropolitan Museum of Art, New York; see no. 3 in the table); *Still Life* (Arizona State University, Tempe; see no. 4 in the table); and *Still Life of Vegetables* (location unknown; see no. 5 in the table). Surviving records suggest the possible existence of a fifth painting (location unknown; see no. 2 in the table)—although the unclear records may simply refer to the Schwarz painting. All four known paintings have virtually the same dimensions and the same palette,⁵ and are so similar in composition that they are best distinguished by variations in details of the objects, their placement or relationships, and the supporting surface beneath them. These comparisons, as well as data on signatures and provenance, are presented in the table that follows. Yet despite the compilation of such evidence, the sequence of their creation is still not clear. The only work in this group that is signed and dated is *Still Life of Vegetables* of 1831, last known when it was sold in 1974. At that time it was recorded in the auction catalogue as being inscribed on the back: “Painted by James Peale in the 82nd year of his age, 1831.” Assuming that the inscription is accurate, it is thus too late to have been exhibited in 1827 at the Academy and also not a plausible candidate as the source for the other three paintings. It is, however, closely related to the still life now in Arizona, for both show a wood-grained surface beneath the vegetables. There is strong documentary evidence to support the argument that James Peale himself was responsible for the Arizona painting, which can be traced to the nineteenth-century Philadelphia collector George North Tatham, who owned other works by James Peale. Two nineteenth-century labels were transcribed from the back of the Arizona painting in 1973. The label on the

continued

upper stretcher bar recorded that Tatham bought it as “[lot] 27 Vegetables, by James Peale, the elder,” at “Sully [&] Earle’s Gallery, [No. 169 Chestnut Street]” in Philadelphia [on April 26, 1848].⁶ The handwritten label on the bottom stretcher bar reads: “James Peale the elder, in the 7 [illegible; possibly a 2 or 9] year of [illegible; possibly ‘his’] age/Bought by me at the Sale of Sully [illegible; probably ‘&’] Earle’s Gallery/[illegible].”⁷ This evidence suggests that the Arizona still life once had a legible signature and year on the reverse, probably indicating when it was painted and the artist’s age at the time. This indicates that a more likely reading of Peale’s age as recorded in the inscription would be 79 years, which means that the painting would have been executed in 1828 or 1829. Importantly, either of these dates places this work beyond the date of the Pennsylvania Academy’s 1827 annual, when this composition is first recorded as having been exhibited. Thus neither it nor the painting sold in Los Angeles in 1973 can be considered as the origin of the present vegetable composition.

As a partner in a gallery with James Earle, the artist Thomas Sully (see plates 12 and 13) had handled the sale of a number of paintings by James Peale besides the ones purchased by Tatham. On July 8, 1832, for example, Sully recorded in his journal that he had written to his sister Betsey of Charleston, South Carolina, and “enclosed a sketch of Earle’s [*sic*; probably meaning ‘Peale’s’] still life with terms.” And shortly later, on August 12, he noted, “Received \$30 from My sister Betsey which I paid Mr. Earle for a painting of still life by J. Peale deceased.”⁸ Although it has been assumed that the “sketch” Sully sent his sister was an oil painting, Lance Humphries seems to be correct in arguing that Sully in fact had sent a pen and ink sketch that was either executed in the body of the letter itself or on a separate sheet. The identification and location of the Peale still life that Sully’s sister purchased are unknown, although a painting that was owned in 1923 by a Mr. Theodore H. Willis of Charleston, South Carolina, has been linked to the work that Sully sold.⁹ Photographs of the Willis painting that were taken when it was recorded at the Frick Art Reference Library in New York suggest that it is very much like the present work and may in fact be the same picture. However, documentation either confirming that there are multiple references to a single picture or definitively establishing the existence of a fifth painting of the same subject by James Peale has not yet come to light.

In the painting illustrated here Peale has presented visually strong and botanically correct vegetable subjects. These cabbages, gourds, and squash provided the painter with an opportunity to demonstrate his technical skills in precise and detailed representation. As the noted scholar of American still lifes William Gerdts has observed, the vegetables “selected appeal to the eye with their unusual and sometimes bizarre shapes.”¹⁰ Here we see a triangular mound of fresh, succulent vegetables, lit from the left above, lying across a golden ledge or table surface. The varied textures seem almost to have been selected to become a symphony of tactile sensations, from the sheen of the taut tomato skins and the juicy seeds of the balsam apple to the crinkly edges of the open leaves of the Savoy cabbage. The grouping has been further serenaded as “a Paean of the plenty of Pennsylvania, where the rich earth still bears such abundant goodness Bright and bold as a seed catalogue cover, this still life . . . clearly typifies the botanic-decorative school in which this well-known Philadelphia family worked.”¹¹

Brought together in this low pyramidal arrangement are loose okra (*Abelmoschus esculentus*) on the left; a large, crinkly-leaved Savoy cabbage to the rear, behind a pale, compact head of cabbage (*Brassica oleracea capitata*) and a yellow-flowered gourd (*Campanulales; Cucurbita pepo ovifera*); an eggplant (*Solanum melongena esculentum*) near the center; and plumply tight-skinned red tomatoes (*Lycopersicon esculentum commune*) to the front right, with a balsam apple (*Momordica balsamina*) behind them and a red cabbage (*Brassica oleracea*) to the far back. Leaves and blossoms from the eggplant lie across the counter surface to the far right, their tendrils curling and uncurling in the suggestively calligraphic manner that, in many of James Peale’s still lifes, seem to cry out to be read as the signature of the artist. Here, however, no distinct word or letters can be easily discerned.

Visual examination of these four works, combined with a review of the documentary evidence located for them, leads to no final conclusion as to which painting was the first work painted and therefore the origin of the others. Discovering the relationship of these paintings and attempting to understand why James Peale replicated this and other still life compositions is one of the goals of the Peale Paintings Project of the Maryland Historical Society.

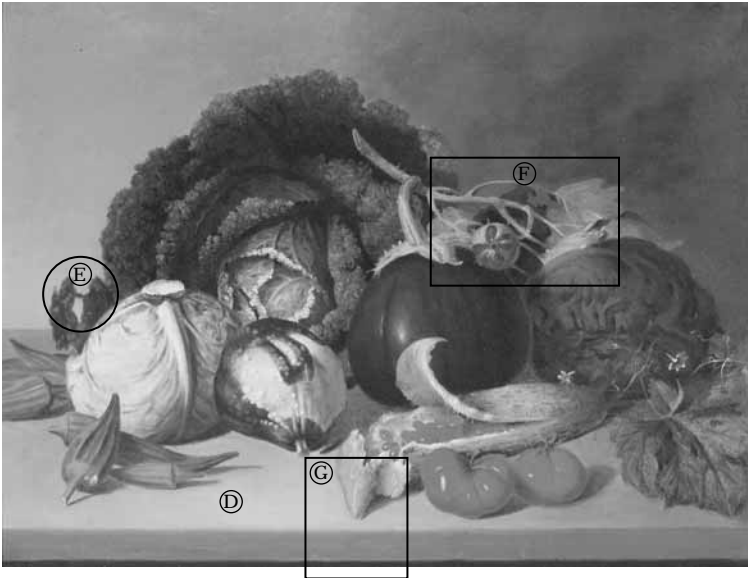
—Linda Crocker Simmons



AMERICAN PAINTINGS

Table Comparing Variants of *Still Life with Balsam Apple and Vegetables* by James Peale
See Table Key and Notes for more complete provenances

	1. Schwarz Gallery	2. Location Unknown (possibly same as 1.)	3. Metropolitan Museum of Art	4. Arizona State University	5. Location Unknown
A. Provenance	Albert Duveen, N.Y., 1948; M. Knoedler & Co., N.Y., 1950; Robert Lee Gill, N.Y., 1976; Knoedler & Co., N.Y.	Thos. Sully, Philadelphia, Betsey Sully, Charleston, S.C., 1832; Theodore Willis, Charleston, 1923; Mrs. Crosby, Darien, Ct., before 1959	Peale family descent via Sophonisba Peale Sale, 1878; Clifton Peale; Walker Gallery, with M. Knoedler & Co., N.Y.	Sully & Earle, Philadelphia; George N. Tatham, Philadelphia, 1848	Last recorded as lot 436, Sotheby Parke Bennet, New York, November 12–16, 1974
B. Dimensions	20 x 26 ½ inches	Unknown	20 ¼ x 26 ¼ inches	20 x 26 inches	20 x 26 inches
C. Signature	Not signed	Unknown	Not signed	Not signed	Signed and dated 1831
D. Counter surface	Plain	Unknown	Plain	Grained	Grained
E. Opening in cabbage leaf.	No	Unknown	No	Yes	No
F. Branches on stem	5	Unknown	6	6	6
G. Location on canvas: tip of balsam apple	Near edge	Unknown	Farther from edge	Farther from edge	Farther from edge



Notes

1. William H. Gerdt and Russell Burke, *American Still-Life Painting* (New York: Praeger, 1971), p. 36. 2. Vegetable subjects were fairly common for Raphaelle Peale (1774-1825), as William H. Gerdt noted in his essay on the artist's *Cutlet and Vegetables* in Robert Devlin Schwarz, *150 Years of Philadelphia Still-Life Painting* (Philadelphia: Schwarz Gallery, 1997), pp. 20-23. 3. In his entry for *Peaches and Grapes* by James Peale after Raphaelle Peale (ibid., pp. 24-27), Lance Humphries articulated the need for a new approach to researching and understanding the still-life paintings produced by the Peale family. Humphries has continued his inquiries into this subject as the Director of the Peale Paintings Project. 4. *Cumulative Record of Exhibition Catalogues, The Pennsylvania Academy of the Fine Arts, 1807-1870; The Society of Artists, 1800-1814; The Artists' Fund Society, 1835-1845* (Philadelphia: American Philosophical Society, 1955), p. 164. 5. Throughout this essay the four located paintings are discussed. The fifth painting included in the table is very probably the same as one of the four others, but this has not been established conclusively. 6. A copy of the catalogue of the sale, *Catalogue of Valuable Paintings, Framed Engravings, Enamelled Stained Glass ...* (Philadelphia: Sully & Earle's Gallery, 1848), may be found in the American Philosophical Society, Philadelphia, Charles Coleman Sellers Papers, Ms. Coll. No. 3, No. 5, Paintings by Peales, Peale, James: Vegetables. In addition to this still life, the three other paintings Tatham purchased from Sully & Earle on April 26, 1848, are: *Porcelain Bowl and Fruit* by James Peale, Museum of Fine Arts, Boston, Massachusetts (this

Table Key

1. SCHWARZ GALLERY

Still Life with Balsam Apple and Vegetables (PPP 210)
(see plate 16, above)

2. LOCATION UNKNOWN

Still Life (PPP 457)
(possibly the same as no. 1, above)

3. METROPOLITAN MUSEUM OF ART (39.52)

Still Life: Balsam Apple and Vegetables (PPP 2)
Oil on canvas, 20 1/4 x 26 1/2 inches
Not signed
Provenance: The artist; his son James Peale, Jr.; his son Godman Peale; his son Clifton Peale¹²; Maynard Walker, Walker Gallery, New York (in partnership with M. Knoedler & Co., New York¹³); purchased by The Metropolitan Museum of Art, New York, Maria DeWitt Jessup Fund, 1939

4. ARIZONA STATE UNIVERSITY, TEMPE

Still Life (PPP 209)
Oil on canvas, 20 x 26 inches
Not signed (inscriptions and labels transcribed in text above)
Provenance: Sully and Earle's Gallery, Philadelphia; George North Tatham, Philadelphia, 1848; M. Knoedler & Co., New York; Oliver B. James, 1952; gift of Oliver B. James to Arizona State University, Tempe

5. LOCATION UNKNOWN

Still Life of Vegetables (PPP 211)
Oil on canvas, 20 x 26 inches
Signed and dated on verso: "Painted by James Peale in the 82nd year of his age, 1831"
Provenance: Dr. and Mrs. Sam H. Coombs, Alhambra, California; (Sotheby Parke Bernet, Los Angeles, California, May 22-23, 1973, lot 2214 [repro. p. 150]); (Sotheby Parke Bernet, New York, November 12-16, 1974, lot 436 [repro. p. 107])

partnership with M. Knoedler and Co. and exhibited them, in my gallery in February and March of that year, at which time the Metropolitan bought the picture in question" (a copy of this letter is in the object files of the Metropolitan Museum). 13. At one time, M. Knoedler & Co. used the prefix "A" before the inventory numbers of their American paintings. This painting, owned jointly with Maynard Walker of Walker Galleries, was given the number A-2131. In a letter to Janet Miller of The Metropolitan Museum of Art, dated June 13, 1973, Edward Dwight of the Munson-Williams-Proctor Institute in Utica, New York, stated that he had a photograph of "your James Peale still life (39.52). This photograph was given me some time ago by M. Knoedler & Company. It is their photo A-2130 [sic]; on the back of this photograph is written in pencil by someone at Knoedler 'ins. On back./ Painted by James Peale'" (a copy of this letter is in the object files of The Metropolitan Museum). The Metropolitan Museum's records, however, indicate that their painting is Knoedler A-2131, not A-2130. Further confusion for the identification via the Knoedler numbers occurs in the records for these paintings in the Frick Art Reference Library, where the Knoedler number for the Metropolitan Museum's painting is given as A-2131. 14. The catalogue of the Sotheby's sale of May 1973 noted that the painting was accompanied by a letter from James Maroney of Sotheby's to Charles Coleman Sellers, February 2, 1973. Maroney enclosed a black-and-white photograph of the painting and said that the work was inscribed as stated in the catalogue but commented, "the inscription is suspicious. In the 82nd year of J. Peale's life, he was enjoying his last days on earth, which could either account for the quality of the picture or the forger's excuse for its shakiness" (a copy of the letter may be found in the American Philosophical Society, Philadelphia, Charles Coleman Sellers Papers, Ms. Coll. No. 3, No. 5, Paintings by Peales, Peale, James: Miscellany #3). Sellers replied February 16, 1973: "in the face of it this still life is entirely O.K. James Peale did add his age to his signature on the back in his later years. He also heightened his palette somewhat, as if his old eyes were getting a bit dim. The light grained wood here is appropriate, of course, to a kitchen table." He further observed that Peale's vegetable pieces are rarer than his fruit subjects. (A copy of this letter is catalogued with Maroney's letter to Sellers, cited above).

work has an inscription like that on the painting in Arizona, except that the lot number is 137; it is also signed "GM [sic; possibly NJT]"; *George Washington on Horseback* by Rembrandt Peale, Mount Vernon Ladies' Association, Mount Vernon, Virginia; *Stephen Decatur* by Thomas Sully, The Baltimore Museum of Art. I wish to thank Lance Humphries and Carol Soltis for sharing their discoveries about Tatham's collecting activities as well as the present locations of the works from his collection. 7. I am grateful to Karen C. Hodges for providing this information, which she cites in her University of Arizona art history paper, "Still Life by James Peale" (1987), pp. 18-19. 8. "Thomas Sully's Hints for Pictures Copied, August-September, 1921, from the Original Manuscript in the Possession of Mrs. M. H. Sully, 102 Cambridge Place, Brooklyn, New York City," p. 8, typescript, New York Public Library. A microfilm copy is in the Archives of American Art, Reel N18. I am grateful to Lance Humphries for this citation. 9. The painting once owned by Betsey Sully was identified first as a copy after James Peale in Stuart P. Feld and Albert Ten Eyck Gardner, *American Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art, Volume 1, Painters Born by 1815* (New York: The Metropolitan Museum of Art, 1965), p. 67. The same painting was identified as the work of James Peale in John Caldwell and Oswaldo Rodriguez Roque with Dale T. Johnson, *American Paintings in The Metropolitan Museum of Art: Volume 1, A Catalogue of Works by Artists Born by 1815* (New York: The Metropolitan Museum of Art, 1994), p. 138. 10. In Gerdt and Burke, *American Still-Life Painting*, p. 36. This discussion was written about the painting in The Metropolitan Museum but is applicable to all four works. 11. "Familiar Foods in Famous Paintings (57 H.J. Heinz 57, The Heinz School Service Library)," *Carnegie Magazine*, 1950, p. 271. The article included a reproduction of The Metropolitan Museum's painting. 12. It has not been fully documented how this painting descended within the Peale family. On September 4, 1878, the estate of Sophonisba (Mrs. James) Peale, Jr., was sold at auction in Philadelphia by Davis and Harvey (a copy of *Catalogue of Oil Paintings & Water Colors Belonging to the Estate of Mrs. James Peale, Deceased* is in the American Philosophical Society, Philadelphia, Charles Coleman Sellers Papers, Ms. Coll. No. 3, No. 5, James Peale Biography). Included in that sale were two paintings, both titled as *Vegetables ... James Peale, Sr.*; both were purchased by James Godman Peale. One might speculate that these two works were the same composition. If this were true, it is not inconceivable that Clifton Peale could have owned both paintings, having received them from his father, James Godman Peale. By 1939 the bulk of the paintings and watercolors once owned by Clifton Peale were sold to Maynard Walker, in partnership with M. Knoedler & Co. of New York. From February 13 to March 11, 1939, the exhibition *Paintings and Watercolors by James Peale and His Family, 1749-1891* was on view at Walker Galleries. Item 3 of the catalogue is *Still Life: Balsam Apple, with Other Fruits and Vegetables*, which was purchased that same year by the Metropolitan Museum of Art. On June 24, 1964, Maynard Walker wrote to Stuart P. Feld of The Metropolitan Museum that "this picture came to me, with others by James Peale and members of the Peale family, in a collection owned by Clifton Peale, the great-grandson of James Peale. They had never been owned outside the Peale family. I purchased them in 1939 in

JAMES PEALE, JR.

(AMERICAN, 1789-1876)

Fairmount Waterworks, the Dam, and the Entrance to the Canal,¹ before 1823

Oil on canvas, 22 1/4 x 32 inches

PROVENANCE: The artist, Philadelphia; his widow Sophonisba Peale; sold from her estate by Davis and Harvey, Philadelphia, 1878, lot 2²; to Harry Peale, Philadelphia; bequeathed to his son William Miskey Peale,³ Philadelphia, 1904; his sister Mrs. Mabel Peale Hicks Elder, Philadelphia, by 1929; (possibly) Mrs. T. Charlton Henry, Philadelphia; (Samuel T. Freeman & Co., Philadelphia, April 21-23, 1980, lot 307); Mr. and Mrs. Henry S. McNeil, Philadelphia; the Claneil Foundation, Inc., Philadelphia

EXHIBITED (probably): Peale Museum, Baltimore (1823), as *View of the Waterworks at Fairmount, for Supplying the City of Philadelphia with Water from the River Schuylkill* (no. 54); Pennsylvania Academy of the Fine Arts, Philadelphia, Thirteenth Annual Exhibition (1824), as *Fairmount Waterworks, the Dam, and the Entrance to the Canal* (no. 113)

This view of the Fairmount Waterworks, which may be the major surviving painting by James Peale, Jr., is also one of the significant early records of this Philadelphia landmark, renowned both as a scientific wonder as well as a charmingly picturesque destination for visitors.

James Peale, Jr., a nephew of the preeminent early American artist Charles Willson Peale (1741-1827), was the only son of James Peale, Sr. (see plates 6 and 16), who was also a fine painter in his own right, recognized for his portraits, still lifes, historical subjects, and landscapes. The earliest known image of his son and namesake is part of a family portrait painted by the elder James in 1795 and now in the Pennsylvania Academy of Fine Arts in Philadelphia. The five young Peale children are shown with their parents in an obviously affectionate composition that is a testament to their loving family. The offspring of James, Sr., and his wife Mary,⁴ would in time make their own contributions to the distinguished artistic legacy of the Peale family, as nearly all were to try their hand with the brush and spend some time in the studio.

James, Jr., married thrice, first to Anna Dunn in 1813, and, after her death in 1814, to his cousin Sophonisba, daughter of Raphaëlle Peale (1774-1825), on May 11, 1822. The couple, who resided in Philadelphia, had six children, only three of whom survived to adulthood. James, Jr., had a career as an accountant and clerk with the Bank of the United States, where his skills as a draughtsman served effectively as he worked with bank authorities to thwart the efforts of counterfeiters.⁵ His obituary in the *Philadelphia Inquirer* on October 30, 1876, noted that he was "an accomplished gentleman, and devoted in his leisure hours to the study and

cultivation of art. Quite successful as an amateur painter, his judgment and advice were eagerly sought after by prominent members of the profession."⁶

Details of James, Jr.'s art education are not known, and whatever training he did receive probably came from his father. The exhibition records indicate that he chiefly displayed landscapes in both watercolor and oil. That he enjoyed painting—particularly landscapes—was noted by Eliza Peale, who was not only his cousin but also his sister-in-law. She observed in a letter written in 1838 that "[I] never look out that I do not wish he was here with his pallet [*sic*] and brushes."⁷ Although the extent of his oeuvre is not known, at least seventeen of James's paintings, including views of the Fairmount Waterworks, were exhibited publicly between 1813 and 1863 in Philadelphia and Baltimore.⁸

Construction of the Waterworks, designed by Frederick Graff, had begun in August 1812.⁹ This new location on the Schuylkill River was selected to replace Philadelphia's existing waterworks at Centre Square, for which Graff had been the superintendent since it went into operation in January 1801.¹⁰ Three years later James Peale, Sr., had painted a portrait of Graff standing in front of Benjamin Henry Latrobe's neoclassical building that housed the pumps at Centre Square.¹¹ The water-pumping systems that Graff had engineered, first at Centre Square and later at Fairmount, were notable for their technical achievements: Centre Square was the first steam-powered waterworks in the United States, and Fairmount was a pioneer hydraulic system.¹² Both also achieved architectural and social fame, each in its own way and in its own period.

James Peale, Jr.'s earliest known works reflect a style focused on the careful recording of the details of the scene before him, a tendency observed among other members of his artist-family as well. His father and his uncle Charles Willson Peale, for example, are documented as having sketched the Fairmount Waterworks in 1820, when the latter wrote, "My brother [James, Sr.] is with me, and I propose to visit Skulkill [*sic*] the neighborhood of the Canal, for the purpose of taking several interesting views."¹³ By this time the construction of the complex was well underway, and the brothers would have been able to see the full expanse of both the unfinished and completed structures from their vantage point across the river, on the far bank above the canal.

The vantage point chosen by Charles and James, Sr., on their painting expedition in 1820 appears to be the same site chosen by James, Jr., for the younger man's view, illustrated here. This painting was probably painted sometime during the



SCHWARTZ

PHILADELPHIA

year or two following the 1820 visit, and very likely was the work titled *View of the Waterworks at Fairmount, for Supplying the City of Philadelphia with Water from the River Schuylkill* that James, Jr., exhibited at the Peale Museum in Baltimore in 1823. By that time the scene that his father and uncle had seen in 1820 would have been transformed. During this period the site also attracted the attention of a number of other local painters,¹⁴ including Thomas Doughty, who a year later exhibited a painting of this very same view at the Pennsylvania Academy's 1824 annual,¹⁵ where James, Jr.'s canvas was shown as well. Both Doughty and Peale included the dam to the left; the buildings at the center, below the high earthen bank with gardens and reservoir above; and the canal with bracketing trees in the foreground on the near bank. The close similarities of the two paintings naturally call into question their relationship. If the Doughty work had been painted at a sufficiently early date, it might be claimed as the source of Peale's picture in the form of a print. In fact, a group

of copperplate engravings after Doughty's work, including the Fairmount painting, was begun by Cephas Childs about 1826.¹⁶ However, the very great probability that Peale's view was shown in Baltimore in 1823 argues strongly against such a connection.

In its numerous precise details and the linearity of the buildings, vegetation, water, and terrain, James Peale, Jr.'s treatment of his view of the Fairmount Waterworks suggests the presence of an underdrawing of graphite, which might have been created with the assistance of some type of visual aid, such as a camera lucida, as contemporary artists in the United States and Europe were doing.¹⁷ It is evident from his later business involvement with the daguerreotype,¹⁸ an early form of photography, that James would have understood how to utilize such a technical innovation in his painting.

—Linda Crocker Simmons

Notes

1. This work has been variously titled. The titles used in the nineteenth century are listed in the exhibition history below. 2. On September 4, 1878, the estate of Sophonisba (Mrs. James) Peale, Jr., was sold at auction in Philadelphia by Davis and Harvey. An annotated copy of *Catalogue of Oil Paintings & Water Colors Belonging to the Estate of Mrs. James Peale, Deceased* is in the American Philosophical Society, Philadelphia, Charles Coleman Sellers Papers, Ms. Coll. No. 3, No. 5, Paintings by Peales, Peale, James: Vegetables. In the left column, headed "Oil Paintings," is "2. Fairmount Water Works James Peale," with "H.P." written in the left margin. "H.P." is identified here as Harry Peale (1839-1904), son of James Peale, Jr., and Sophonisba Peale. 3. Probate Proceedings of the Last Will and Testament of Harry Peale, November 25, 1903, with Codicil dated June 8, 1904 (both recorded July 22, 1904, Office of Register of Wills, City of Philadelphia). On page 2 of the Codicil Peale made the following bequest "To my son William M. Peale": among other items, "Painting—Water Works." 4. Mary Claypoole, sister of James Claypoole (active Philadelphia 1762, died c.1796), married James Peale on November 14, 1782. See Charles Coleman Sellers, *Charles Willson Peale*, Memoirs of the American Philosophical Society, 23 (Philadelphia: American Philosophical Society, 1939), vol. 2, p. 415. The same date appears on a scrap found in James Peale's only known sketchbook in the collection of the American Philosophical Society Library, Philadelphia. 5. Obituaries, *Philadelphia Evening Telegraph*, October 28, 1876; *Philadelphia Inquirer*, October 30, 1876; *Philadelphia Public Ledger and Daily Transport*, October 30, 1876. 6. *Philadelphia Inquirer*, October 30, 1876. 7. See Sellers, *Peale*, vol. 2, p. 417. Eliza Ferguson Peale was the daughter of Raphaelle Peale and Martha McGlathery, born on August 6, 1799. After Eliza married John Stockton, she lived in Mount Vernon, Ohio, where she died on August 30, 1876. Her next younger sister was James Peale, Jr.'s wife Sophonisba. 8. *Cumulative Record of Exhibition Catalogues, The Pennsylvania Academy of the Fine Arts, 1807-1870; The Society of Artists, 1800-1814; The Artists' Fund Society, 1835-1845* (Philadelphia: American Philosophical Society, 1955), p. 165. Listed paintings of the Fairmount Waterworks by James Peale, Jr., include: no. 113. *Fairmount Waterworks, the Dam, and the Entrance to the Canal in 1824*, and no. 115. *View of the Water Works from the Opposite Side of Schuylkill in 1827*. 9. Jane Mork Gibson, "The Fairmount Waterworks," *Philadelphia Museum of Art Bulletin*, vol. 84, nos. 360-61 (Summer 1988), p. 12. 10. *Ibid.* p. 9. 11. Gibson, pp. 8, 9. James, Sr.'s portrait of Graff (oil on canvas, 27 1/2 x 23 1/2 inches) is in the collection of the Historical Society of Pennsylvania, Philadelphia, gift of Mrs. Charles Graff, 1942. 12. *Dictionary of American Biography* (New York: Charles Scribner's Sons, 1960), vol. 4, pp. 467-68. 13. Quoted in Robert Devlin Schwarz, *A Gallery Collects Peales*, Philadelphia Collection XXXV (Philadelphia: Frank S. Schwarz and Son, July 1987), p. 56. 14. The Fairmount Waterworks' neoclassical structures set above a shimmering expanse of river in open natural terrain made a popular subject for artists for over two decades. The view from a vantage point across the Schuylkill River beyond the canal appealed to many painters, including Thomas Doughty (1793-1856), Thomas Birch (1779-1851), Nicolino Calyo (1799-1884), and John Russell Smith (1775-1849). Numerous views of the Waterworks by unidentified artists have also survived. 15. *Cumulative Record of Exhibition Catalogues, The Pennsylvania Academy of the Fine Arts, 1807-1870; The Society of Artists, 1800-1814; The Artists' Fund Society, 1835-1845* (Philadelphia: American Philosophical Society, 1955), p. 63. 16. Hirschl and Adler Galleries, New York, *Neo-Classicism in America, Inspiration and Innovation, 1810-1840* (1991), pp. 104-5. 17. The print (engraving and etching, 17 1/2 x 23 1/2 inches, inscribed: "To Joseph S. Lewis, This View of Fair Mount Works is inscribed by a number of his fellow citizens as a tribute of respect and gratitude for the eminent service he has rendered the City of Philadelphia.") is reproduced in Hirschl and Adler Galleries, *Neo-Classicism in America*, pp. 104-5, and in Gloria Gilda Deák, *Picturing America, 1497-1897: Prints, Maps, and Drawings Bearing on the New World Discoveries and the Development of the Territory That Is Now the United States* (Princeton: Princeton University Press, 1988), no. 333. 18. The camera lucida is an optical instrument which, by the use of a special prism or arrangement of mirrors, causes the image of an object or objects to be projected onto the surface of a paper or canvas. An artist can trace as much or as little of the outline and details as desired. The camera lucida has been used to assist in producing very precise and detailed renderings—especially of landscapes, buildings, and portrait sitters. 19. James, Jr., is recorded as a daguerreotypist with a business located first in his home at 278 Lombard Street and later on the northwest corner of Sixth and Walnut streets from 1844 to 1848. (See "Craig's Daguerreian Registry: The Acknowledged Resource on American Photography, 1839-1860," available at <http://www.daguerreotype.com>. The sources appear to come from the Philadelphia City Directories for the years cited.) James, Jr., was joined and possibly succeeded in the business by his son Howard (1830-1864) from 1846 to 1848. Howard is subsequently listed as a daguerreotypist in Niagara Falls in 1848-53; Springfield, Massachusetts, in 1853-54; and back in Philadelphia until his death in 1864. I wish to thank Lance Humphries for bringing this resource to my attention.



18

UNKNOWN ARTIST

(AMERICAN OR EUROPEAN, EARLY NINETEENTH CENTURY)

Darby Creek

Oil on canvas, 12 x 14 inches

Inscribed in ink on canvas verso: "View of Derby [*sic*] Creek; State of Delaware [*sic*]/Near Chester North America [illegible]"

In spite of the painting's inscription, which places this view in the state of Delaware, Darby Creek flows through Chester and Delaware counties in Pennsylvania to empty into the Delaware River below Philadelphia. For some of that distance its course forms the boundary between Delaware and Philadelphia counties.

19

REMBRANDT PEALE

(AMERICAN, 1778–1860)

George Washington (1732–1799), c. 1846

Oil on canvas, 35 1/2 x 29 1/2 inches

Signed at lower left: "Rembrandt Peale"

PROVENANCE: Newhouse Galleries, New York; Mr. and Mrs. Richard Henry Werbe

EXHIBITED: Indianapolis Museum of Art (c. 1980–99)

The portrait illustrated here is one of Rembrandt Peale's well-known "porthole" variations after his 1824 *Patriae Pater* (see inset). To better understand the context of this portrait in Peale's *oeuvre* it is useful to know something of the history and artistic character of the work on which it was based. Peale's *Patriae Pater* was a large-scale trompe l'oeil portrait of Washington created at a moment when American nostalgia for the Revolutionary past and its heroes was at a peak.

The *Patriae Pater* became one of the artist's most successful exhibition pictures, but it was also heavily promoted by Peale, who authored a pamphlet to accompany its display.¹ The pamphlet provided testimonials from the first president's peers on the veracity and the impact of Peale's image. Chief Justice John Marshall, for example, was quoted as saying that "I have never seen a portrait of that great man which exhibited so perfect a resemblance of him—it is more Washington himself than any Portrait I have ever seen."² The pamphlet also informed the public that

at the first exposure of R. Peale's Portrait in Philadelphia, Paul Beck, Esq., on leaving the artist's painting Room, met Mr. John Vaughan, whom he accosted with this strong expression—"I have just been looking at Washington—he is risen from the dead!"³

The opinions of some of Washington's relatives were also included. "Take it as a whole," said George Washington Custis, Esq., "the getting up of Peale's Washington, its likeness, its classic embellishments and execution, *are worthy of the subject*, and shed lustre on the School of



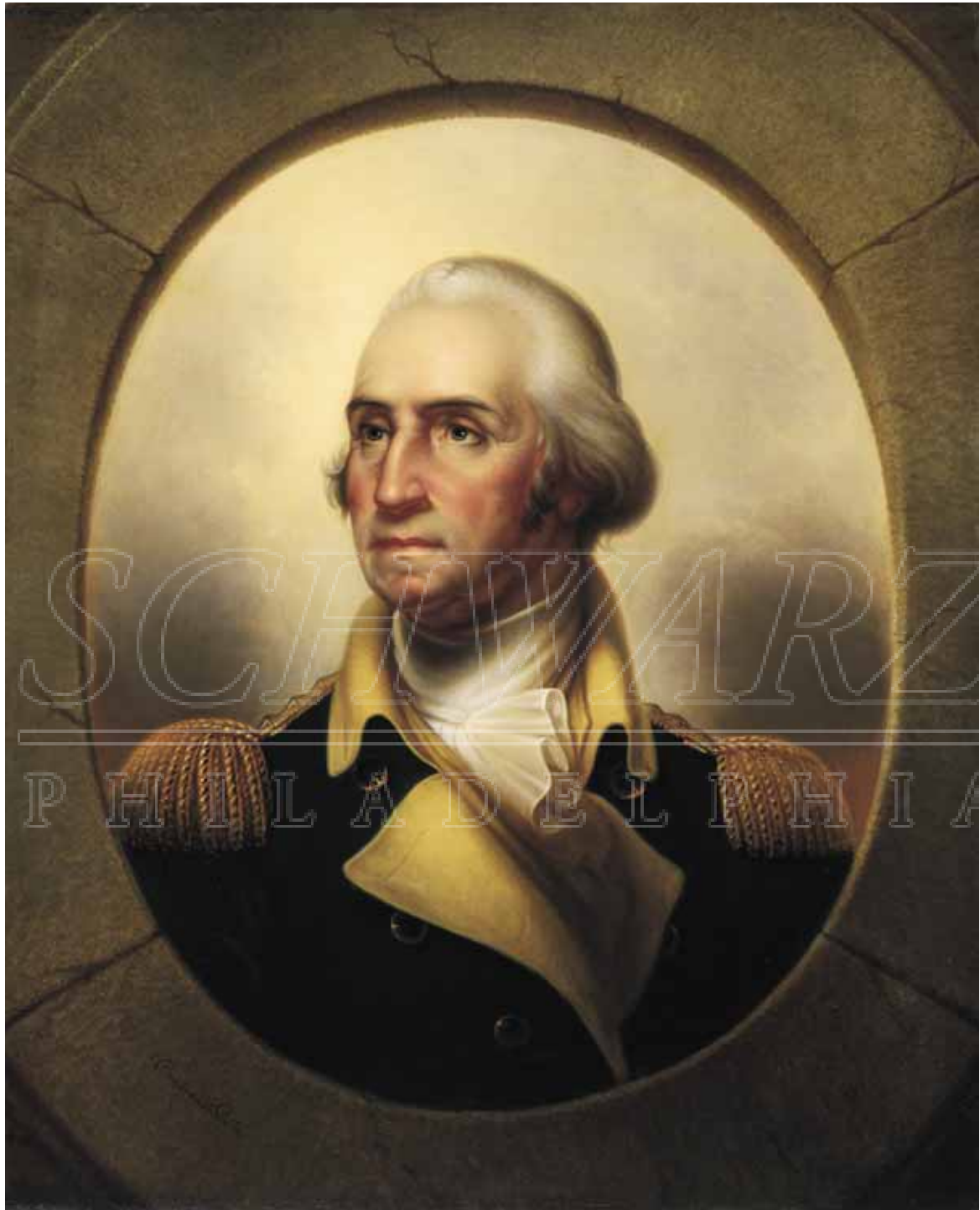
American Arts."⁴ Peale himself offered a succinct statement of the painting's social purpose:

It is impossible to contemplate the actions and character of Washington—his early and steady adherence to the cause of Liberty, and his devoted patriotism, without feeling an ardent desire to know the exact appearance of so great and excellent a man, and how far his corporeal features correspond with his acknowledged mental greatness."⁵

When the *Patriae Pater* was purchased for the collection of the U.S. Capitol in 1832, Peale had a virtually identical painting in

hand to enable him to continue to exhibit his dramatic conceptualization of the first president before the American public.⁶

During the early to mid-1840s, at a time when he was painting portraits, "fancy pieces," and small-scale copies of various European masterpieces to meet the interests of the expanding middle-class American audience for art, Rembrandt decided to create a smaller version of his *Patriae Pater*. Unlike his exhibition pictures, these smaller works were the size of a typical family portrait and fit neatly in a domestic interior. In his copies, "Washingtons" as he called them, Peale also chose to soften the trompe l'oeil realism of the larger portrait; to change Washington's dress from the formal, black senatorial garb to a bold blue and golden buff colored military uniform; and to scale back the decorative architectural stone work.⁷ One of the earliest advertisements for his "Washington Copies," documents the artist's organized attempt to offer these new paintings to the public.⁸



Copies of the Portrait
of
WASHINGTON

Hitherto the author of this Portrait, thus warmly recommended to his countrymen, has scarcely had leisure to make any copies of it. He is now the only painter living who ever beheld Washington. Satisfied that as it is in his power to make them from his own painting with the most desirable accuracy, he is prepared to execute copies from his Portrait in Military Costume; which will be delivered in the order of the subscription list. Applications to REMBRANDT PEALE, No. 502 Vine Street, Philadelphia.

Terms

Size of the Portrait, three feet high.
Price, (without frame,) \$100.
Furnished according to the subscription list.
Delivered to order, after payment.

Philadelphia, 1846.⁹

In his promotional literature for both his exhibition pictures and his “Washington copies,” Peale sought to secure the primacy of his *Patriae Pater* image as well as to establish the public’s awareness of the personal and artistic links between the Peale family and the first president. He stressed the fact that his father, Charles Willson Peale (1741–1827), had been the artist who had known Washington best and had painted him, from life, most frequently—first when Washington was a forty-one-year-old colonel in the Alexandria militia in 1772 and then again throughout his career in 1778, 1781, 1783, 1786, and 1795.¹⁰ Rembrandt also asserted the importance of his own early life portrait of the first president, painted in 1795 when he was only seventeen.¹¹ This portrait was painted not long before Gilbert Stuart (1755–1828) completed his so-called Athenaeum portrait of Washington.¹² Stuart’s international fame, coupled with this beautifully rendered and authoritative likeness, fueled the public’s desire for copies. The market for copies of this portrait was so brisk that Stuart was known to refer to them as his “hundred dollar bills,” and numerous American artists, including Rembrandt Peale, supplemented their incomes by making copies of Stuart’s portrait for eager purchasers.¹³ In his pamphlets, however, Rembrandt pointed out some of the problems with Stuart’s popular likeness and explained why he ultimately felt compelled to challenge Stuart’s likeness with a portrait that would convey “an adequate idea of his [Washington’s] mild, thoughtful, and dignified, yet firm and penetrating countenance.”¹⁴

When Rembrandt Peale undertook the creation and marketing of his “Washington copies” in 1846, he was continuing his earlier mission of affirming the preeminence of the Peales as the ultimate delineators of Washington while also finding a new source of personal income. Rembrandt’s use of the pictorial convention of the portrait bust enclosed in an oval was not only a simplification of his *Patriae Pater* format but was also reminiscent of the format his father had used for the portraits of American heroes he had painted for his Philadelphia Museum.¹⁵ The “Washington copies,” however, exhibited the same sophisticated mix of actual physical likeness and physiognomical conventions that Rembrandt had fine tuned in his monumental *Patriae Pater*. These conventions were widely understood at this time to indicate the specifics of character.¹⁶ And the features of Peale’s *Washington* could be read in a very specific way.¹⁷ A space between the eyebrows for example, suggested

uncommon activity and energy, quickness of conception, and a soul composed and tranquil. A compact forehead symbolized a firm and solid character, and a prominent eye bone, a singular aptitude for mental labor and an extraordinary sagacity for great enterprise. Proportion in the face suggested richness of judgment and dignity of character while a straight line of eyebrows could be equated with a character vigorous and manly. The firmly closed mouth could be read as courage.¹⁸

But in tandem with the intellectual conceptualizations of this image was Peale's personal aesthetic vision through which he endeavored to present a forceful and dramatic portrait through clarity of form, vibrant color, and a highly refined handling of light and shade. The painting illustrated here appears to be one of his earlier copies, since it exhibits a particularly successful balancing of the decorative aspects of the likeness, such as the broad shapes of the blue and gold uniform and white neckpiece, with an evocation of a real presence.¹⁹ The ruddy cheeks, the sweep of white hair, the deep blue-grey eyes, and the dark brows also energize the image while the soft yellow aureole of light surrounding Washington and reflecting off his untroubled brow mediates the hero's place between heaven and earth.

Between 1854 and his death in 1860, at the age of eighty-two, Rembrandt continued to fill commissions for his "Washington copies" while also traveling to various east coast cities and towns to deliver his popular lecture "Washington and His Portraits." A contemporary review of one of these presentations suggests that in the eyes of many, Peale had realized his desire to be personally linked with Washington. According to an 1857 account in the American art periodical, *The Crayon*, "Mr. Peale unites" with "a firm step, unfaltering eye, perspicuity of thought, and clear, direct utterance . . . the additional charm of being the only living artist who studied and placed upon canvas the cherished features of Washington. Being so, the halo of Washington's personality seemed also to reflect upon the artist."²⁰

Notes

—Carol Eaton Soltis

1. Pamphlets commonly accompanied exhibition pictures in Europe and America in the late eighteenth and the nineteenth centuries. 2. Rembrandt Peale, *Portrait of Washington*, (Philadelphia, c. 1826), p. 11. A copy of the pamphlet is in the Historical Society of Pennsylvania in Philadelphia. Peale produced numerous variations on his initial pamphlet over the years. Some editions were more elaborate than others, and included original poetry on Washington and Peale's 1824 portrait. 3. *Ibid.*, p. 6. 4. *Ibid.*, p. 14; George Washington (Parke) Custis was the grandson of Martha Washington. He was pictured beside Washington in Edward Savage's *The Washington Family* (National Gallery of Art, Washington, D. C., 1796), a large exhibition portrait that was widely disseminated through David Edwin's (1776–1841) stipple engraving, c. 1790–98. Custis posed for the portrait in 1789–90. His grandparents posed again in 1795 before the painting was completed. 5. *Ibid.*, p. 5. 6. After Peale's death in 1860, the duplicate full-scale portrait was purchased by the Philadelphia collector Joseph Harrison. On the death of Mrs. Harrison the painting was donated to the Pennsylvania Academy of the Fine Arts in Philadelphia, where it remains. The dimensions of this painting are 72 1/4 x 54 1/4 inches. By 1826, Peale had begun to solicit governors and state legislatures about purchasing full-scale replicas of his *Patriae Pater*. In his pamphlets from the mid- to late 1820s, he noted that such works were intended "expressly for public Halls" (*Ibid.*, p. 10). 7. However in a few of the smaller paintings Washington is in senatorial dress. Peale may have preferred to use the military attire in his "replicas," to remind the public of his ambitious equestrian portrait, *Washington at Yorktown* (1823–4), an even larger exhibition picture that he continued to hope would be acquired for the U.S. Capitol or some other important public site. Unfortunately for Peale, the congressional session of 1825 in which the bill proposing the government's acquisition of this painting was presented drew to a close before action could be taken. For some reason that remains obscure, it was not introduced again. The *Yorktown* included portraits of Washington's officers the Marquis de Lafayette, Alexander Hamilton, Henry Knox, Benjamin Lincoln, and the comte de Rochambeau, and was intended to show Washington as the decisive military hero in, according to Peale's promotional pamphlet for the painting, "the concluding act in the Drama of the Revolution." The painting, which measures 139 x 121 inches, is in the collection of the Corcoran Gallery of Art, Washington, D.C. The 36 x 29 inch oil study for the painting dates from 1823 and was recently sold at auction. For this and other equestrian portraits by Peale, see Carol Eaton Hevner, *Rembrandt Peale, 1778–1860: A Life in the Arts* (Philadelphia: Historical Society of Pennsylvania, 1985), pp. 78–77, 104. 8. Peale also produced a number of prints after his Washington likeness. The most famous was his 1827 lithograph of the *Patriae Pater*, which won a silver medal from the Franklin Institute in Philadelphia for "the best specimen of lithography executed in the United States." See John Mahey, "The Lithographs of Rembrandt Peale," *The Magazine Antiques*, vol. XCVII, no. 2 (February 1970), pp. 236–242. Being significantly less expensive and easy to mass produce, prints were a medium more widely accessible to the general public. 9. Rembrandt Peale, *Portrait of Washington* (Philadelphia, 1846), p. 14. 10. Peale, *Portrait* (c. 1826), p. 4. 11. Hevner, *Rembrandt Peale*, pp. 32–33. 12. See Dorinda Evans, *The Genius of Gilbert Stuart* (Princeton: Princeton University Press, 1999), pp. 60–63. The Athenaeum portrait is now jointly owned by the Museum of Fine Arts, Boston and The National Portrait Gallery, Smithsonian Institution, Washington, D. C. 13. Peale's comment in his 1846 pamphlet that he would copy his own Washington portrait "with the most desirable accuracy" reflects the fact that many of the copies of Stuart's painting executed by both Stuart and other artists were often only pale reflections of the quality and character of the original. 14. Peale, *Portrait* (c. 1826), p. 8. For more on the criticisms of the Stuart likeness by Peale and others see Carol Eaton Hevner, "The Paintings of Rembrandt Peale: Character and Conventions," in Lillian B. Miller, *In Pursuit of Fame: Rembrandt Peale, 1778–1860*, (Seattle: University of Washington Press, 1992 [Washington, D.C., National Portrait Gallery]), pp. 279–82. 15. The use of the term "porthole" to describe the formats of Rembrandt's *Washingtons* was apparently coined sometime in the early twentieth century by someone unable or unwilling to place it with the visual traditions of the Peales. 16. Stuart's portraits were also informed by such conventions. See Evans, *Stuart*, pp. 66–67. Both Stuart and Peale were well aware of Sir Joshua Reynolds's (1723–1792) admonition that it was "very difficult to ennoble the character of a countenance but at the expense of likeness." Sir Joshua Reynolds, "Fourth Discourse, Delivered to the Students of the Royal Academy, London, December 10, 1771," in *Discourse on Art*, ed. Robert Wark (London: Collier Books, 1969), p. 67. 17. These interpretations are derived from Johann Caspar Lavater's *Essays on Physiognomy, Designed to Promote the Knowledge and Love of Mankind*, vol. 5, trans. Henry Hunter (London: John Murray & T. Holloway, 1789–98), pp. 278ff., 357ff., 397ff.. 18. Hevner, "Rembrandt Peale, Character and Conventions," p. 282. 19. The height of this picture (36 inches) also suggests an early date, since it corresponds to the measurement of 3 feet in the 1846 pamphlet. Paintings known to be produced later typically measure 30 x 25 inches. There is, however, always the variable of the wishes of the individual who commissioned the work, which may have determined the size. 20. *The Crayon*, vol. 4 (New York, July 1857), p. 224.

JOSEPH BIAYS ORD

(AMERICAN, 1805–1865)

Still Life with Fruit and a Tankard, 1846

Oil on canvas, 17 1/4 x 24 inches

Signed and dated at lower right: "J. B. Ord 1846"

Wolfgang Born, the first art historian to survey the range of American still-life painting, began the process of rediscovering Joseph Biays Ord in 1947, when he praised the artist both for the informality of his arrangements and for his ability to unify his paintings through the handling of light. "In contrast to the smooth and glassy texture of the Peales' paintings," wrote Born, Ord combined vigorous brushwork with "a subtle harmony of warm tones," thereby creating a still life "of mood" in which "associations and overtones play an important part."¹ In 1971, William H. Gerdts and Russell Burke noted the possible influence of Jean-Baptiste-Siméon Chardin (1699–1779) on Ord's interest in atmospheric effects. They also remarked on the baroque character of other Ord paintings,² which anticipate the "lush abundance" of the still lifes of the 1850s and 1860s by John E. Francis (c.1808–1886), Paul Lacroix (died 1869), and George Henry Hall (1825–1913).

Joseph Biays Ord was born in Philadelphia in 1805 to George and Margarette Biays Ord, who had married a year earlier. His father was one of the city's most prominent scientists, by turns an ornithologist, lexicographer, entomologist, philologist, and scientific publisher, whose accomplishments included completing Alexander Wilson's *American Ornithology*, providing Noah Webster with much of the information used in the first edition of his famed dictionary, and supplying the scientific name *Ursus horribilis* for the grizzly bear.³

Very few details of Joseph Biays Ord's life are known. His parents had two other sons, both of whom died in infancy, and his mother died in 1808 or 1810, when Joseph was a small child. His father apparently remarried in 1815, but the name of his second wife is unknown. In his extensive correspondence George almost never mentions his son, commenting only that Joseph accompanied him on a trip to Europe in 1821 and that he became extremely ill in 1825, while George was on a trip to Lexington, Kentucky. Although previous biographers have stated that the never-married Joseph lived with his father for most of his life, it now appears that he maintained a separate residence in Philadelphia, except for the decade 1838–47.

The first indication that Ord had chosen an artistic over a mercantile or scientific career came in 1824, when he exhibited two still lifes at the Pennsylvania Academy of the Fine Arts in Philadelphia. One of these, *Still Life—Oranges,*

Nuts, and Wine (private collection; formerly owned by the Schwarz Gallery),⁴ was a faithful copy of Raphaëlle Peale's (1774–1825) *A Dessert* of 1814 (collection of JoAnn and Julian Ganz, Jr., Los Angeles). Ord exhibited another still life at the Academy in 1827 and for the first time specifically noted that the work was "after Raphaëlle Peale." Since Ord's earliest still lifes were quite literally taken from Raphaëlle Peale, they share the careful geometry and pristine light of their source.

From 1832 to 1842, Ord again exhibited at the Pennsylvania Academy a variety of subjects—none of them still lifes—that included portraits as well as religious and genre scenes, the latter often being identified as "after [Pierre] Mignard" (1610/12–1695), "after Spagnoletto" (1588–1652), and so on. In 1832, Ord noted that two of the originals were in the Louvre in Paris. In 1835 he exhibited both *Spanish Bandit* and *Three Fruit Pieces* at the National Academy of Design in New York, thus marking his return to still-life painting. In 1838 he exhibited *Peaches, from Nature*, at the Pennsylvania Academy. However, at the Apollo Association in New York in 1838 and 1839, Ord exhibited copies after Bartolomé Murillo (1617–1682) and Jean-Baptiste Greuze (1725–1805), again recording that they were from the originals in the Louvre. The last figure paintings and portraits he exhibited were shown at the Pennsylvania Academy in 1842. From 1841 to 1848, at the Apollo Association, and from 1843 to 1862, at the Pennsylvania Academy, Ord exclusively exhibited still lifes—some fifty in all. These were mostly fruit pieces, but also included such curious subjects as *Still Life—Temperance Picture* (1842), *Offerings to Bacchus* (1850), *The Opossum Hunter's Cabin*, *The Dentist's Table*, and *A Larder* (all three 1856).

In addition to the European trip that he made with his father in 1821, Ord probably made at least one more extended visit to Europe sometime between 1827 and 1832 to study old masters—as would have been expected of an aspiring American artist of his ability and social status. It was while he was in Europe that he would have copied paintings in the Louvre, some of which he later exhibited and some of which may have been commissioned by Philadelphia patrons. It is clear from the stylistic shifts in his work after 1835 that Ord also went out of his way to study the seventeenth-century still lifes of such artists as Jan Davidsz. de Heem (1606–1683/84) and Frans Snyders (1579–1657) as well as the later works of



Alexandre Desportes (1661–1743), Constantin Netscher (1668–1723), and Chardin. On his return to Philadelphia, Ord fashioned a more complex, even “Romantic” style, characterized by exotic elements and antique objects such as the tankard in the painting illustrated here, dynamic compositions, and subtle atmospheric effects.

At his death in 1865 Joseph Ord left an estate worth more than \$24,000, a figure that compares favorably to the \$41,000 left by his father a year later. Joseph’s entire estate went to his father as his executor. It was not itemized, although its stated value

suggests that it may well have included a number of Joseph’s paintings. However, when George died, the inventory of his estate listed only two paintings, neither identified as by his son.⁵ Two of Joseph’s paintings, a portrait of his father and *Madonna del Lapin*, after Mignard, did end up at the West Philadelphia branch of the Pennsylvania Hospital to which George had left most of his estate. The remainder of Joseph’s *oeuvre* had disappeared, and the extant works have only resurfaced in the last half-century.

Notes

1. Wolfgang Born, *Still-Life Painting in America* (New York: Oxford University Press, 1947), p. 23. 2. William H. Gerdtz and Russell Burke, *American Still-Life Painting* (New York: Praeger Publishers, 1971), p. 59. 3. Information on George Ord and the Ord family is taken from Jessie Poesch, *Titian Ramsay Peale (1799–1885) and His Journals of the Wilkes Expedition* (Philadelphia: American Philosophical Society, 1961); from the typescript “Excerpts from S.W. Rhoads’ Sketch of George Ord” (1908); and from Bruce Chambers’s correspondence with Martha Bray, George Ord’s biographer, and with Victor Ballou, a member of the Ord family. 4. This entry is adapted from Bruce Chambers’s essay on this painting in Robert Devlin Schwarz, *150 Years of Philadelphia Still-Life Painting* (Philadelphia: Schwarz Gallery, 1997), pp. 28–31. 5. City of Philadelphia, Department of Public Records, No. 207, Will Book 55, 138, Will of Joseph B. Ord, registered April 24, 1865, George Ord, executor; and No. 73, Will Book 57, 7, Will of George Ord, registered January 31, 1866, Peter Williamston and William Purvis, executors.



21

HERMAN HERZOG

(AMERICAN, BORN GERMANY, 1832–1932)

Beach at Sunset

Oil on canvas, 17 x 22 inches

Signed at lower right: "H. Herzog"

Inscribed on stretcher verso: "X 35"

For most of his very long—eighty-five years—and productive career travel was Herman Herzog's greatest inspiration. Born in Bremen, Germany, Herzog entered the Düsseldorf Academy at the age of seventeen; Andreas Achenbach (1815–1910) was the teacher who had the most lasting impact on his painting style. Another teacher was the Norwegian artist Hans Frederick Gude (1825–1903), who encouraged his young student to visit Norway. Herzog's 1855 visit to that country awakened him to the sublime and wild aspects of nature. He exhibited widely on the continent, winning awards in Paris, Liège, and Brussels.

Disturbed by the political situation in Germany, Herzog immigrated to the United States sometime in the late 1860s or early 1870s, settling in West Philadelphia, where he and his wife raised two sons. Even before his arrival, his paintings had been shown in several of the annual exhibitions of the Pennsylvania Academy of the Fine Arts in Philadelphia (beginning in 1863 with *Norwegian Landscape*).

Herzog's first recorded American sketching trip took him through the Northeast in 1871. Trips like this one were an important aspect of his art, for it was his practice to refer back



P H I L A D E L P H I A

22

HERMAN HERZOG

(AMERICAN, BORN GERMANY, 1832–1932)

On the Farm

Oil on canvas, 18 ½ x 25 inches

Signed at lower right: "H. Herzog"

Label (handwritten in ink) on stretcher verso: "86"

to his travel sketches, including those from his European years, throughout his career. Herzog traveled widely in the United States and was inspired by the great variety of scenery, painting many views of the Pennsylvania countryside, the West—especially its National Parks, eastern coastal views as far north as Maine, and lush landscapes in Florida, where he often visited his son between the mid-1890s and about 1910.

Herzog's work was well received, and his profitable investment of the income from the sale of his paintings allowed him to stop selling his art, which remained largely in

his family's possession. The Schwarz Gallery has been collecting paintings by Herzog for years, and in December 1979 published a catalogue devoted to his work: *Herman Herzog (1832–1932)*. The Brandywine River Museum in Chadds Ford, Pennsylvania, held a major Herzog exhibition in 1992; the exhibition catalogue, *American Paintings of Herman Herzog*, includes an essay by Donald S. Lewis, Jr.



23

ALBERT BIERSTADT, N.A.

(AMERICAN, BORN GERMANY, 1830–1902)

Sunset at Newport, Rhode Island

Oil on paper, mounted; 7 ⁵/₈ x 9 ³/₁₆ inches

Signed at lower right: "A Bierstadt" [Initial letters conjoined. Note: This type of signature has been recorded on paintings left in the artist's estate, presumably added by his widow or dealer.]

Inscribed in red pencil on mount verso:

"Newport"/[second word illegible]

PROVENANCE: Estate of Frederica Morrow Bucher Parreno, Watch Hill, Rhode Island

Note: A similar scene, *Coastal View, Newport*, was sold at Christie's in New York (March 16, 1990), lot 45.

Even before he went to Düsseldorf to study in 1853, Albert Bierstadt made his first attempts to earn his fortune through art. On May 13, 1850, when the artist was only twenty, he offered to give instruction in "monochromatic painting" in an advertisement in the *New Bedford Standard*.¹ By August 27 he

had moved on to Newport, Rhode Island, where he advertised an "improved system of mono-chromatic painting" in the *Newport Daily News*.² From September 11 to September 28 he exhibited a "Monochromatic Painting" described as "a drawing of the old Mill at Newport" in the Sixth Exhibition of the Massachusetts Charitable Mechanic Association in Boston.³ But even assuming that the "Newport" inscription on the backing of the sketch illustrated here (which may not be in the artist's hand) is indeed correct, it is not likely that it dates from Bierstadt's brief stay in Newport in 1850, for, according to numerous accounts of the artist's career cited by Nancy K. Anderson and Linda S. Ferber in *Albert Bierstadt: Art and Enterprise*, the most comprehensive study of the artist to date, he only started painting in oils in 1851.⁴ Anderson and Ferber document subsequent visits to Newport in 1858 and in August 1877.⁵ On December 8, 1858, the Boston Transcript noted that a sketch of Newport by Bierstadt was on display at Williams and Everett's gallery.⁶



24

JOHN WILLIAMSON, A.N.A.

(AMERICAN, BORN SCOTLAND, 1826–1885)

Mountain Landscape with Figures

Oil on prepared board, 6 7/8 x 9 7/8 inches

Signed in monogram at lower left: "JW"

Inscribed in pencil on board verso: "John Williamson"

The 1860s brought Bierstadt's greatest success. Worldwide celebrity and some the highest prices paid to an American artist up to that time were the rewards of hard work in a classic American success story. Although he was best known at the time for large, highly finished paintings, sketches like this one, rendered quickly at the various locations of Bierstadt's extensive travels, perhaps appeal even more to the modern eye.

Notes

1. Nancy K. Anderson and Linda S. Ferber, *Albert Bierstadt: Art and Enterprise* (New York: Hudson Hills Press in Association with the Brooklyn Museum, 1990), p. 115. Published in conjunction with a major traveling exhibition that originated at the Brooklyn Museum in 1991. 2. *Ibid.* 3. *Ibid.*, p. 116. 4. *Ibid.* 5. *Ibid.*, pp. 123, 230. 6. *Ibid.*, p. 124.

Brought to Brooklyn from his native Glasgow as a child, John Williamson first exhibited at the National Academy of Design in New York in 1850. The Academy elected him an Associate in 1861. He also exhibited in Brooklyn, Boston, and Washington, D.C. His subjects, especially the Hudson River and Catskill Mountains, and technique ally him with the painters of the Hudson River School. As in the paintings of Thomas Cole (1801–1848), the tiny figures in this work, which may represent American Indians, emphasize the grandeur of the scenery. Williamson also painted in other parts of New York, and in New England and Pennsylvania. A composition very similar to this one, titled *Indians in the Grand Canyon of Yellowstone* (art market, 2000) and a painting of Indians on a cliff inscribed "On the Platte Near Castle Rock," which recently brought the record price for this artist at auction (Freeman Fine Arts, Philadelphia, June 4, 2000, lot 53), suggest that he also worked in the West.



25

ROBERT SWAIN GIFFORD, N.A.

(AMERICAN, 1840–1905)

Clam Diggers, Horseneck Beach, Massachusetts

Oil on canvas, 12 x 19 inches

Signed at lower left: "R. Swain Gifford"

Inscribed in ink on envelope removed from former backing: "Horse Neck Beach, Mass./Painted by Robert Swain Gifford/of New Bedford, Mass./Presented by him to Ruth S. Tobey"

Printed on envelope: "3942 SPRUCE STREET/PHILADELPHIA"

Plaque removed from former frame: "Clam Diggers, Horseneck Beach, Massachusetts, 1863"

Label (museum collection or loan) on frame verso: (printed) "MIAMI UNIVERSITY ART MUSEUM/Patterson Avenue/Oxford, Ohio 45056/[...]/(typewritten) "Ann and Merrill Gross Collection"

Label (exhibition, computer-generated) on frame verso: "CORNELL FINE ARTS MUSEUM/A CELEBRATION OF AMERICAN ART/[...]/Rollins College/Winter Park, Florida [...]"

PROVENANCE: Presented by the artist to Ruth S. Tobey

Exhibited: Cornell Fine Arts Museum, Rollins College, Winter Park, Florida, *A Celebration of American Art* (n.d.)

Robert Swain Gifford's American landscapes show the influence both of the artists of the Hudson River School, the first painters to make a speciality of capturing the peculiarly American qualities of the country's landscape, and the Luminists, who were interested in depicting the effects of

light, particularly in marine and coastal views. He was born near Martha's Vineyard in Massachusetts and studied painting in New Bedford before moving to Boston, where he established a studio in 1864. The previous year he had exhibited for the first time at the National Academy of Design in New York, where he showed annually (except for 1893 and 1904) until his death. In 1864 he exhibited *Surf at Horseneck Beach, Near New Bedford*—which was either another view of the beach shown in this painting or possibly the painting illustrated here exhibited under another title—at the Academy (no. 166). In 1866 he moved to New York, which, although he traveled extensively, would be his home base for most of his career.

In the late 1860s Gifford traveled in the western United States, and he later made trips to Europe, Egypt, and North Africa. These journeys gave him new subjects for his work, inspiring a second speciality: Orientalist views. The titles in his exhibition history indicate that he devoted more and more of his attention to these subjects as time went on. Gifford exhibited widely and belonged to numerous artists' organizations in the United States and England.



26

JOHN HAGNY

(AMERICAN, ACTIVE 1833–76)

*Summer's Bounty: An Elaborate Still Life
with Fruits and Vines, 1867*

Oil on canvas, 36 x 46 inches

Signed and dated at lower right: "J. Hagny/1867"

George C. Groce and David H. Wallace, in *The New-York Historical Society's Dictionary of Artists in America, 1564–1860* (New Haven and London: Yale University Press, 1957), identify J. Hagny (or Hagney) as a Newark, New Jersey, painter of ornamental works and portraits, with several likenesses in the collections of Princeton University. In *Art Across America* (New York: Abbeville Press, 1990), William H.

Gerdtz gives the artist's first name as John. In addition to his portraits in various New Jersey collections, a genre painting by Hagny was recently acquired by the Newark Museum. Although a handful of his works of various types have been recorded at auction, no other still life by Hagny has been discovered.

27

RIVERS

(AMERICAN, NINETEENTH CENTURY)

Still Life with a Bird's Nest, 1855

Oil on canvas, 30 x 25 inches

Signed at lower center: "Rivers"; dated at lower left: "1855"

Severin Roesen's (1815/16–1872 or later) bountiful still lifes not only evoked the High Victorian sensibilities of his era but also symbolized the plentiful natural resources found in the United States and the euphoria they inspired in its citizens regarding their good fortune. Although Roesen was active in this country from 1848 until 1872, few details of his life are known. He did, however, leave an impressive legacy in the large number of his works that survive and the influence he had on other artists of his time, both native and immigrant. The painting illustrated here, with its obvious debt to Roesen, is a part of that legacy.

Roesen is first recorded in the United States in 1848, when he arrived in New York along with a tidal wave of immigrants from his native Germany, then in the midst of domestic upheaval. His artistic training may have been in the decorative arts, perhaps porcelain painting, which would help account for his exacting sense of detail, repetitive use of motifs, and decorative use of color. There is no doubt, however, that Roesen was accomplished in oil painting when he arrived in this country, as demonstrated in his *Still Life: Flowers and Fruit*, dated 1848 (Corcoran Gallery of Art, Washington, D.C.). He exhibited annually with the American Art Union in New York from 1848 until its final exhibition in 1852.

Judith Hansen O'Toole, the author of *Severin Roesen* (Cranbury, N.J.: Associated University Presses, 1992), the definitive reference on the artist, has examined the painting

illustrated here and believes it "to have been painted in the studio of . . . Roesen," for it "shows a strong similarity to the compositions of Roesen to the extent that I believe it was painted under his tutelage."¹

She continues:

The arrangement shows white, purple, and red grapes as the main elements composed along several diagonals which run down the center of the painting. A small plate of strawberries, a pilsner with carbonated liquid, and assorted fruits arranged on a dark gray marble ledge are all elements used by Roesen in his own compositions. The quality of execution is quite high although short of the master's mark. Exceptions to this are the execution of the grape leaves and their curling tendrils, the bird's nest with three eggs arranged in a pyramid-like form which was Roesen's hallmark, and the twig of red currants in the lower right. It is my belief that these components were most probably painted by Roesen himself who was known to have worked on the canvases of his students (and *vice versa*).

The date, 1855, suggests that Rivers was a student of Roesen during that artist's stay in New York City. I have not, as yet, come across any other paintings signed by Rivers, however, his signature style also mimics that of Roesen. He uses the flourish of a grape tendril to create the signature and even copies Roesen's capital "S" and "R" entwined as a monogram, in this case simply indicating a capital "R" Rivers."

Note

1. Letter to Robert Schwarz, September 9, 2000.





28

JACOBUS NICOLAAS TJARDA VAN STARKENBORGH
(DUTCH 1822–1895; ACTIVE PHILADELPHIA, C. 1849–50)

Landscape

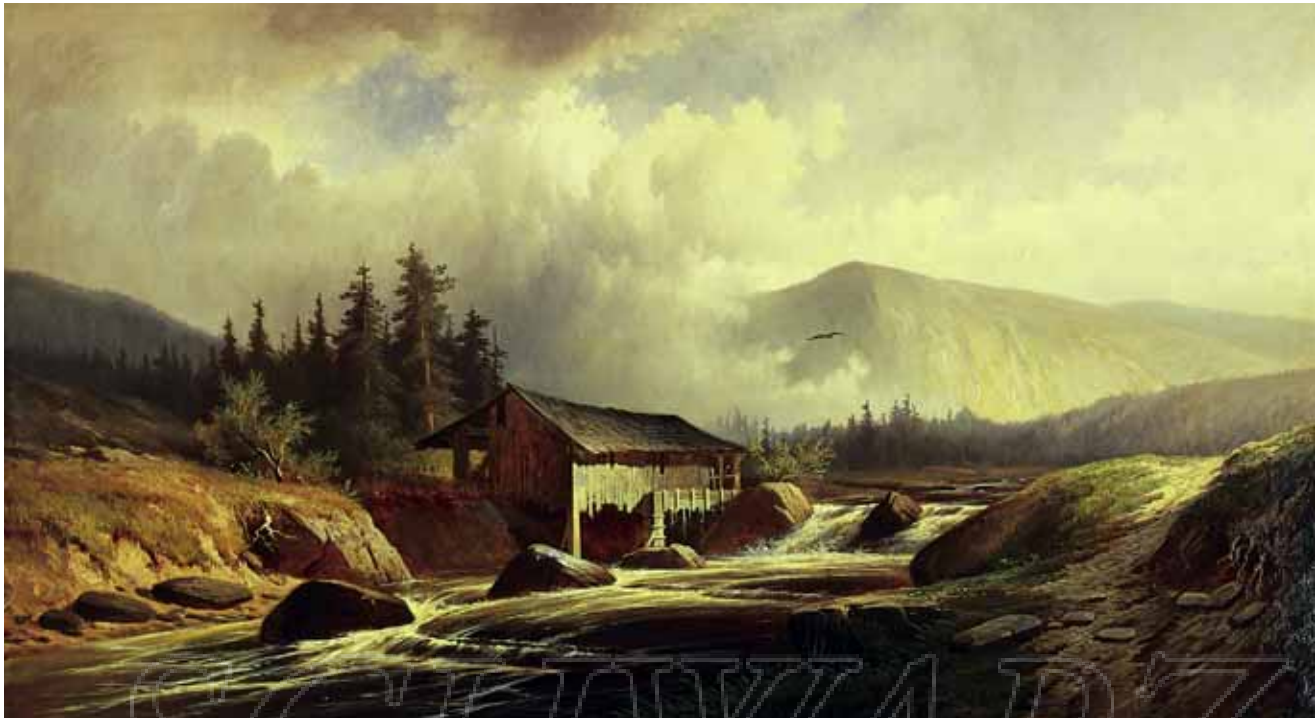
Oil on canvas, 36 x 50 inches

Signed at lower left: "J. N. Tj. van Starkenborgh"

Born in Borgweer in Holland, Jacobus Nicolaas (Baron) Tjarda van Starkenborgh Stachouer worked in Amsterdam (where he studied at the Academy) and The Hague in his native country, in Düsseldorf and Wiesbaden in Germany; and in the United States. He enjoyed continued popularity in the United States, particularly in Philadelphia, where, according to the records of the Pennsylvania Academy of the Fine Arts, he lived or had a studio at 76 Walnut Street in 1850.¹ Between 1850 and 1862 he exhibited landscapes at the Academy, although after 1851 the owner of the works is recorded as Harrison Earl.² Earl is also listed as an owner of paintings by W.T. van Starkenborgh, who exhibited at the Academy between 1852 and 1862. The Academy's exhibition records give several Philadelphia addresses for W.T. van Starkenborgh, including, in 1853 (when works by J. N. van Starkenborgh were not

included), 76 Walnut Street—the same one listed for J. N. van Starkenborgh in 1850. In 1859 J. N. van Starkenborgh's address is given as Holland. W.T. van Starkenborgh is probably Willem van Starkenborgh, who was born in Borgweer in 1823 and died in Amsterdam in 1885.³ The fact that the two artists were born in the same city a year apart and that they may have shared an address in Philadelphia suggests they were brothers.

In addition to the Pennsylvania Academy, Jacobus Nicolaas van Starkenborgh exhibited at the Art Association in Washington, D.C., in 1857 and 1859. In 1859 he returned to Holland, eventually becoming a member of the Amsterdam Academy. Van Starkenborgh painted primarily European landscapes with animals, although while he was in the United States, he painted several views of Pennsylvania, New Hampshire, New Jersey, West Virginia, and New York—including a painting of Niagara Falls previously sold by the Schwarz Gallery (*Philadelphia Collection XVIII*), now in the collection of the U.S. Department of State, Washington D.C.



29

HERMANN GUSTAV SIMON

(AMERICAN, BORN GERMANY, 1846–1895)

Landscape with a Mill

Oil on canvas, 28 x 50 inches

Signed and dated at lower right: "H. Simon"/[date illegible]

continued

Notes

1. *The Annual Exhibition Record of the Pennsylvania Academy of the Fine Arts, 1807–1870*, ed. Peter Hastings Falk (Madison, Ct.: Soundview Press, 1988), pp. 212–13. Landscapes by Van Starkenborgh belonging to Earl were also exhibited at the Academy in 1876 and 1878. 2. *Ibid.*, pp. 310–13, and *The Annual Exhibition Record of the Pennsylvania Academy of the Fine Arts, 1876–1913*, ed. Peter Hastings Falk (Madison, Ct.: Soundview Press, 1988), pp. 549–50. The Indexes by Owner of these two volumes list several hundred American and European paintings Harrison Earl loaned to Academy Annuals between the mid-nineteenth century and his death in 1894, when he bequeathed several paintings to the Academy. According to Cheryl Leibold, the Academy's Archivist, Earl, apparently a dealer (and presumably no relation to the well-known dealers James S. Earle and Sons), also staged several three-day exhibitions of paintings for sale in the Academy galleries. Philadelphia city directories give Earl's address as the Continental Hotel during this period. 3. *Lexicon Nederlandse Beeldende Kunstenaars, 1750–1950*, ed. Pieter A. Scheen (The Hague: Kunsthandel Pieter A. Scheen, 1970), vol. 2, p. 448.

Hermann Gustav Simon was born in Schliezt in Saxony and immigrated with his family to Philadelphia in 1848. He studied at the Pennsylvania Academy of the Fine Arts in Philadelphia with Robert Wylie (1839–1877), and later with George F. Bensell (1837–1879) and Henry W. Bispham (1841–1882). He exhibited at the Academy in 1863 and between 1876 and 1887, at the Centennial Exhibition in Philadelphia in 1876, and with the Philadelphia Society of Artists in 1879–81 and again in 1884. Simon's most celebrated painting, *The Pigeon Shoot—Philadelphia Gun Club* (1879; private collection), was included in the Philadelphia Museum of Art's 1976 exhibition *Philadelphia: Three Centuries of American Art* (page 411, plate 352), the catalogue for which remains the best source of information on the artist. Sporting subjects, specifically portraits of dogs, were the artist's speciality and gained him considerable recognition in the Philadelphia area.



30

BEN AUSTRIAN

(AMERICAN, 1870–1921)

Nesting Hen with Chicks, 1912

Oil on canvas, 20 x 26 inches

Signed and dated at lower right: "Ben Austrian 1912"

Born in Reading, Pennsylvania, Ben Austrian attended school in his hometown until he started to work as a traveling representative for his father's business, a job that allowed him to visit museums in New York, Washington, D.C., Philadelphia, and St. Louis. When his father died in 1897, he took over the family business but soon sold it, gave the profits to his mother, and embarked on a career as a painter. He quickly became very successful, and one of his first paintings, of the chick *Coal Black Lady* (present location unknown) was acquired by the Philadelphia department store magnate John Wanamaker for his personal collection. In 1902 Austrian went to Europe and opened a studio in Paris; his work was

acclaimed in both France and England. After his return to the United States, he established studios in Reading and later in Palm Beach, Florida, where he and his wife spent the winters. He also had a summer home in the mountains near Kempton in northern Berks County, Pennsylvania.

One of Austrian's best-known ventures was his series of advertisements for the Bon Ami Company, many of which originated as paintings that featured chicks and his wife Molly posing as a housewife who always used the cleanser that "Hasn't Scratched Yet." The company also experimented with Austrian's ducklings and kittens, but it was Alfred Erickson, founder of McCann-Erickson, later to become the



31

BEN AUSTRIAN

(AMERICAN, 1870–1921)

Chicks in a Straw Hat, 1910

Oil on canvas, 12 x 14 1/8 inches

Signed and dated at lower right: "1910./Ben Austrian"

32

BEN AUSTRIAN

(AMERICAN, 1870–1921)

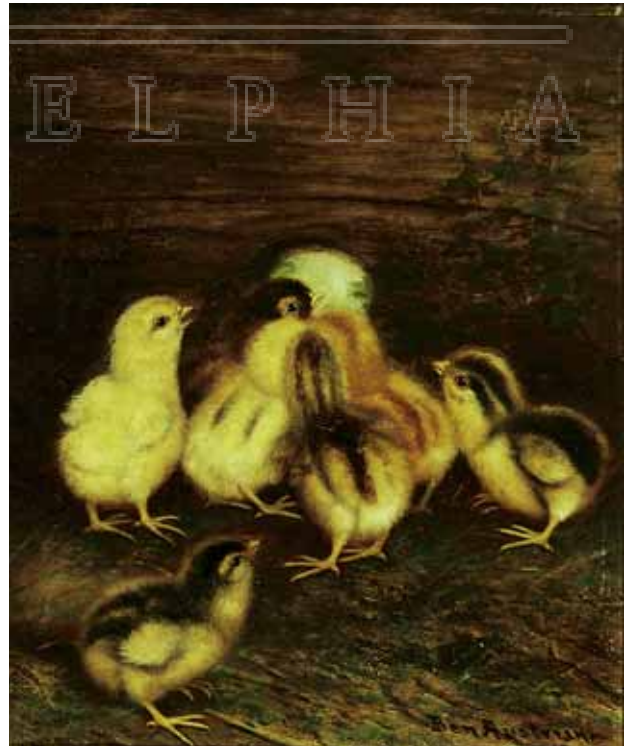
Seven Chicks, 1913

Oil on canvas, 12 1/8 x 10 1/8 inches

Signed and dated at lower right:

"Ben Austrian./1913"

Inscribed in pencil on stretcher verso: "Smith"



largest advertising firm in the world, who settled on the chick. In somewhat revised form, the trademark chicks are still used by the company.

Austrian's remarkable career was ended prematurely by his sudden death at the age of fifty-one. A retrospective of his work was mounted by the Historical Society of Berks County in 1982. At the same time, Judy M. Hartman published an article on the artist in the Spring 1982 issue of the *Historical Review of Berks County*. In 1997 the artist's grandnephew Geoffrey D. Austrian published *Ben Austrian, Artist* (Laurys Station, Pennsylvania: Garrigues House, 1997).

33

BEN AUSTRIAN

(AMERICAN, 1870–1921)

***Tix*, 1896**

Oil on canvas, 48 1/4 x 36 inches

Inscribed in paint on stretcher verso: “AS 1/2/41 PIU”

PROVENANCE: Commissioned by Mahlon W. Newton, owner of Green’s Hotel, Philadelphia, 1896–1927; location unknown, 1927–42; Walter Linn & Company, Philadelphia, 1942–88

EXHIBITED: Washington County Museum of Fine Arts, Hagerstown, Maryland, *Canine and Feline Fanciers Exhibition* (June 23–September 10, 2000)

ILLUSTRATED: Geoffrey D. Austrian, *Ben Austrian, Artist* (Laurys Station, Pennsylvania: Garrigues House, 1997), color repro. p.83

John Wanamaker was not the only prominent Philadelphia businessman to collect Ben Austrian’s paintings. Mahlon W. Newton, the owner of Green’s Hotel, which occupied half a block at Eighth and Chestnut streets, also owned several of the artist’s most ambitious works.¹ The hotel was built around the eighteenth-century mansion that had been the home of Pennsylvania’s Chief Justice Edward Shippen, the father of Peggy Shippen, who married Benedict Arnold before his betrayal of the American cause during the Revolution. In the 1880s and 1890s Green’s Hotel was one of Philadelphia’s most popular gathering places, and Austrian’s paintings, along with food and drink of the highest quality (there were also 255 rooms for guests), became important elements in the ambiance that Newton tried to create.

According to the artist’s grandnephew Geoffrey Austrian, one day in 1896 the artist asked the hotel owner if there was any subject he would commission him to paint, and Newton suggested a portrait of his wife’s prize-winning Angora cat.² Tix was the feline toast of Philadelphia at the turn of the century. A thoroughbred whose mother had been valued at \$1,000 (at a time when the hotel’s rooms cost \$1.00–\$2.50 per day), Tix won a great many blue ribbons, but his claim to lasting fame was the regal manner in which, when not striding majestically around the hotel, he presided over the key rack behind the registration desk to ensure that keys were given only to individuals who met the hotel’s rigid standards. At other times he sat beside the cash register, frowning when some customer seemed reluctant to pay his bill, and purring happily when the cash register rang busily.

Newton paid Austrian \$2,500 for Tix’s portrait,³ which an unidentified Reading newspaper declared was the “artist Austrian’s latest success”:

Mahlon W. Newton and wife, of Green’s Hotel, Philadelphia, were visitors to Reading Friday, the guests of Ben Austrian. They came here for the purpose of inspecting the handsome painting of their pet cat which has been executed by Artist Austrian. The picture was on exhibition in the window of Schlechter’s jewelry store for the past week and was viewed by hundreds of Reading people. Mr. Newton was highly delighted with the picture and he at once purchased it and ordered it delivered to his hotel. It was packed and will be shipped today and in the future will occupy a prominent place in the gallery of art in Green’s Hotel.⁴

According to the wife of Tix’s former owner, Mrs. Walter Linn, the following text appeared in an unknown Philadelphia newspaper at the time of the cat’s death:

Rare, indeed, was the guest at Green’s Hotel who failed to pause to admire Tix, or to stroke his noble head. He stood sixteen inches from the floor to the tip of his ears, and when he rose up on his hind legs to beg for food, or to pat a door knob into compliance to escape from a closed room, he measured a full twenty-eight inches. His luxurious fifteen-inch tail, it was said, would have been the envy of any fox. Tix’s hair was between three and four inches long, his coat was exceptionally thick, and he was the most exquisite example of a tiger cat in his markings: striped light dun and dark brown with stripes running lengthwise. . . .

In addition to the adulation he received, Tix lived in the lap of luxury during all his eighteen years. He roamed, not only the first floor, but also the proprietor’s five-room suite, and he had a special roof garden which he enjoyed with a few select friends. He dined on the choicest tidbits and at nine thirty each night Mahlon W. Newton, the Hotel’s Proprietor and Tix’s owner, greeted him with a brimming dish of crab salad, one of the delicacies of Green’s Hotel.



But death, inevitably, came to Tix, just as it does to common alley cats. In passing, however, the tribute he received rivaled that customarily given only our Most prominent citizens. Mr. Newton's daughter, Mrs. Florence Newton McCall well remembered that sad day in 1903, and recalled that, "Tix died at eleven o'clock in the morning. The hotel carpenter and paperhanger were called in, and between them they prepared a coffin and trimmed it with pink silk and satin. Tix was laid upon a pink pillow."

"That evening," said Mrs. McCall, "we placed sweetheart roses and forget-me-nots about Tix as he lay in state, and the first thing we knew a line of employees and guests had started filing past Tix's bier. Reporters from the press heard about it and photographers appeared on the scene."

"The next day—I suppose you might call it the day of the funeral, though there was no sort of service, of course—the townspeople started climbing the Shippen staircase to view Tix. The waiters sent sprays of flowers, then the kitchen help brought another and the hotel florist sent a beautiful piece with 'Tix' spelled out in gilt letters on a blue ribbon. Around noon the directors of the Quaker City Bank adjourned a meeting to bring over a dozen American Beauty roses."

When all of Philadelphia had paid homage to Tix the silk-lined coffin was closed and the Angora, proud still in death, was transported to the Newton estate at Woodbury, New Jersey, and buried in the garden.⁵

Mrs. Linn added this account of the painting's subsequent history:

Thirty-one years later Green's Hotel, which had never been quite the same without Tix, was sold and later torn down [to make] space for a parking lot. The furnishings were sold at auction, and Tix's picture was lost to the public. In 1942, however, an old friend of the cat happened to see "Tix" in an auction house. Forty-four years before, Walter Linn, then a very youthful cub reporter on the old Philadelphia Times at Eighth and Chestnut, across the street from Green's Hotel, used to visit Tix on those occasions when he could splurge on a 50-cent table d'hôte.

Mr. Linn purchased the picture, and the rediscovery of "Tix" was the subject of feature articles in the Philadelphia papers, and was noted also by the press in other cities. Until recently the portrait hung in Mr. Linn's private office in Walter Linn and Co., but friends of Tix and others interested in the painting were always welcome there.⁶

Walter Linn was not the only newspaperman to enjoy the feline attractions of Green's Hotel. In 1900, four years after Austrian painted *Tix*, John Sloan (1871–1951), who had a part-time job as a newspaper artist while studying at the Pennsylvania Academy of the Fine Arts, painted *Green's Cats* (Delaware Art Museum, Wilmington), which may represent some of Tix's long-haired relations. Roland Elzea writes that in *Green's Cats*, Sloan painted "something he actually saw in Green's Hotel and Bar in Philadelphia, which was a gathering place for the staff of the *Philadelphia Press*."⁷

Notes

1. After Tix, Newton purchased *Motherhood* (oil on canvas, 29 ½ x 30 inches, Reading Public Museum and Art Gallery), Austrian's 1897 painting of a hen and chicks—a subject he would repeat many times; see plate 30 above (Austrian, *Ben Austrian, Artist*, pp. 38–39). Newton also bought *A South Wind* (1901; oil on canvas, 74 x 38 inches, formerly Hirsch and Adler Galleries, New York); a hanging-game picture of twenty-three ducks on a door, for \$5,000 (*ibid.*, p. 58); and a painting of a circus lion, *Wallace* (1904; oil on canvas, 37 x 58 inches, location unknown), for \$4,500 (*ibid.*, p. 73). 2. *Ibid.*, p. 83. 3. *Ibid.*, p. 80. 4. Photocopy of an unidentified newspaper clipping, 1896, Schwarz Gallery file. 5. Mrs. Walter Linn, typescript of an unidentified newspaper article of c. 1903, n.d., Schwarz Gallery file. 6. Mrs. Walter Linn, typescript, n.d., Schwarz Gallery file. 7. Roland Elzea, *John Sloan's Oil Paintings: A Catalogue Raisonné* (Newark: University of Delaware Press, 1991), p. 53, no. 33.



34

BEN AUSTRIAN

(AMERICAN, 1870–1921)

Chicks with a Shoe, 1895

Oil on canvas, 16 x 24 inches (*Note:* Paint on the top tacking edge suggests that the painting may have been cut down and restretched, probably by the artist, as changes in the composition to accommodate the new size are evident.)

Signed and dated at lower right: "Ben Austrian 1895."

Label fragment (possibly shipper, printed) on canvas verso:
"CO[M?] [missing]/[missing]48 GIRA[RD]/PHILA[DELPHIA]"

35

GEORGE COPE

(AMERICAN, 1855–1929)

Hunter's Paraphernalia, 1887

Oil on canvas, 45 1/2 x 32 1/2 inches

Signed and dated at lower right: "Geo. Cope/1887/FN [conjoined]"

PROVENANCE: Stagecoach Gun and Indian Museum, Shakopee, Minn.

George Cope, the Quaker painter from West Chester, Pennsylvania, reached a turning point in his career with the completion of *Hunter's Paraphernalia* of 1887. His first trophy-style painting in the demanding trompe l'oeil technique, the picture attracted considerable attention when it was displayed in West Chester in April 1887, and after decades in an unknown location, has just been rediscovered by the Schwarz Gallery. Cope's trophy-style compositions, usually large still-lives of sporting or military subjects (about a half-dozen are extant; another hunting picture is in the Brandywine River Museum, Chadds Ford, Pennsylvania), are his most impressive works, and would have especially appealed to businessmen and sportsmen as handsome decorations for their offices and private studies. They rival paintings by the acknowledged American master of this genre, Philadelphia artist William Michael Harnett (1848–1892), whose masterpiece *After The Hunt* (1885) Cope undoubtedly knew.

Hunter's Paraphernalia was first recorded in the West Chester newspaper the *Daily Local News* on April 6, 1887:

Mr. Geo. Cope, artist, exhibits today in the window of Mr. Chauncey Darlington's store his latest and best canvas, the subject being a grouping of a hunter's paraphernalia on an old oaken door. The picture is 33 x 46 inches and is well worth seeing. Mr. Cope has only recently given his attention to this class of subjects and his progress is certainly marked and very praiseworthy. This painting shows much painstaking study, while the general handling is vigorous and close to nature. It deserves to be seen by all lovers of art and we feel certain that the criticism of the public will be complimentary [*sic*] to the artist.

Apparently *Hunter's Paraphernalia* did attract considerable notice since the following week Cope felt it necessary to place the following comment in the *Daily Local News*: "To the editor of the NEWS: I have heard quite a number of persons have thought and remarked that the painting I have now on exhibition in Mr. Darlington's store window is not 'an original' but 'a copy.' I would like to state that it is my own design and painted directly from nature. Yours respectfully, George Cope, West Chester, 4 mo. 11th, 1887"

Cope's declaration, and the intrinsic quality of *Hunter's Paraphernalia*, evidently convinced a Mr. Jerome B. Grey to purchase the painting shortly thereafter, on April 26, 1887. The painting's last known location was The Stagecoach Gun and Indian Museum in Shakopee, Minnesota, after which it was said to have been located in the basement of an uninhabited house in Minnesota, according to the June 12, 1998, edition of *Antiques and the Arts Weekly of The Newtown Bee*, where the painting was described as being in the style of Alexander Pope, an American painter of the late nineteenth century, and "depicting the accoutrements of an English hunting expedition." It was included in a New England sale of antique firearms.

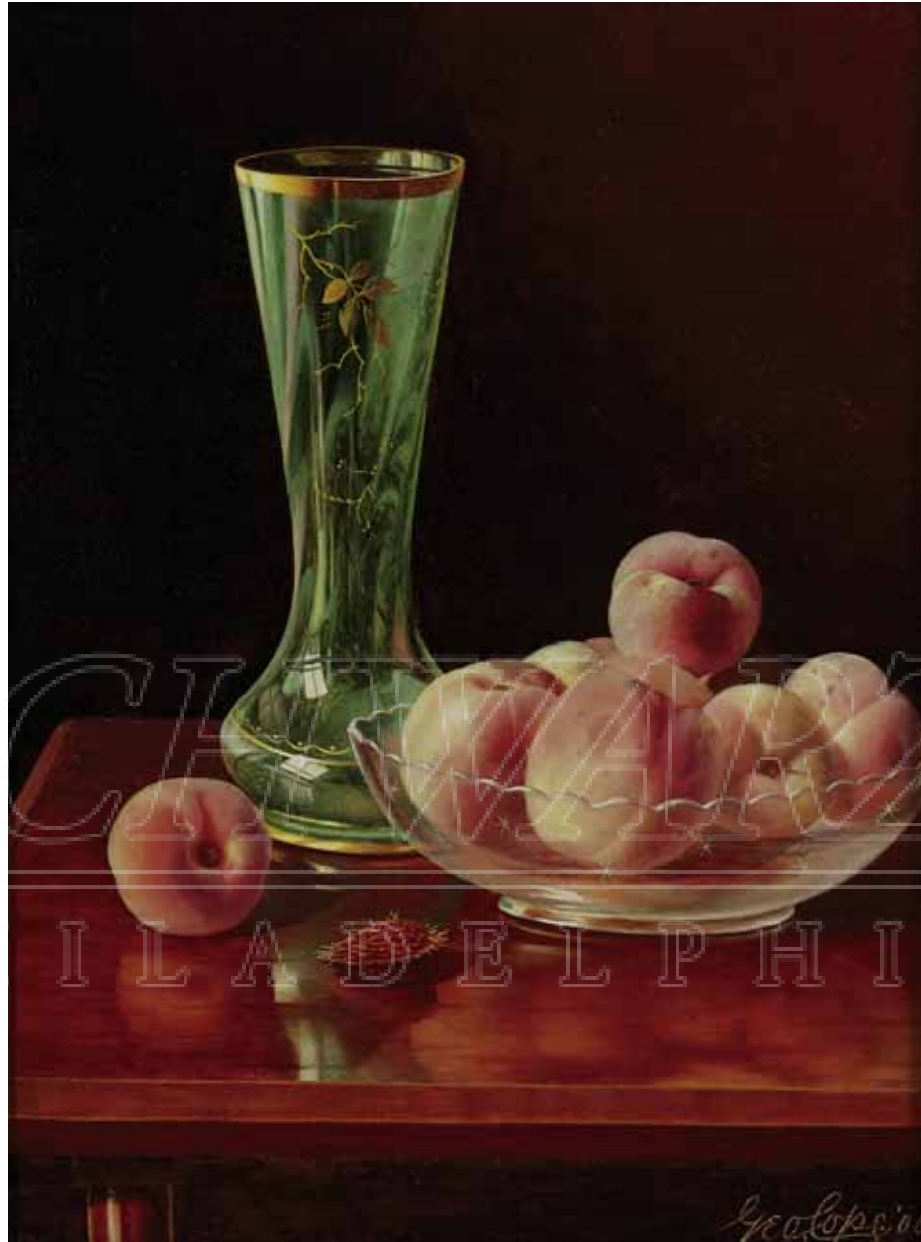
In a report on another of Cope's trompe l'oeil paintings in the *Daily Local News* of February 11, 1885, the writer states that "in comparison with the average artist, I'd say he used a brush of much smaller configuration because when there was detail he wouldn't just slap it on." Cope worked slowly and deliberately, from small, detailed drawings, according to his grandson, with a large canvas such as this taking as long as nine months to complete.

Most probably, the "paraphernalia" represented in this painting was Cope's own gear. He was a fine shot and a competent hunter, ranging through Chester County killing game for the family table. The compelling composition of jacket, leather vest, cap, antlers, gun, cartridge belt, and whistle-handled whip for flushing game birds from their cover is set against a rough oak board with several sharp nails protruding from behind, which suggests that the setting is that of a hunter's cabin. The jacket's wrinkled sleeve, rumpled lapel, and drooping buttons all imply frequent use and give *Hunter's Paraphernalia* a personal quality unusual in trophy paintings of this type.

The double-barreled shot gun of typical mid-nineteenth-century manufacture may have been Cope's own, and its richly grained stock, dark metal shaft, and trigger mechanism, are all accurately observed and rendered with precision. The intimate nature of the composition is reinforced by soft, creamy light coming from the left, which evokes late afternoon sun and the close of the hunter's day. There is an overall sense of quiet reserve to *Hunter's Paraphernalia* that makes it one of Cope's most appealing and accomplished trompe l'oeil paintings.

—Gertrude Grace Sill





36

GEORGE COPE

(AMERICAN, 1855–1929)

Still Life with Vase and Peaches, 1906

Oil on canvas, 16 1/4 x 12 inches

Signed and dated at lower right: "Geo Cope '06"

Label (supplier or dealer, printed) on stretcher verso: "JOHN
WANAMAKER [. . .] PHILADELPHIA [. . .]"

PROVENANCE: Robert Kay, West Chester, Pennsylvania; Mary Louise
Kay Smither, West Chester; Mrs. Joe Pless, West Chester; her son Joe
Pless, Nashville, Tennessee



37

JOHN FREDERICK PETO

(AMERICAN, 1854–1907)

Still Life with a Newspaper

Oil on panel, 4 1/4 x 6 1/2 inches

Signed at lower right: "J F Peto"

John Frederick Peto was born in Philadelphia in 1854. His father dealt in picture frames, giving him an early exposure to art. In 1877 Peto enrolled at the Pennsylvania Academy of the Fine Arts in Philadelphia, where he met William Michael Harnett (1848-1892), whose *trompe l'oeil* technique influenced the work of the younger artist. He exhibited at the Academy's annual exhibitions for several years, and during the next decade he had studios at different addresses on Chestnut Street. In 1887 he went to Cincinnati, probably in pursuit of a commission. While there he met Christine Pearl Smith, who became his wife. Back East, the couple started visiting Island Heights, New Jersey, a shore resort with Methodist beginnings. In 1889 Peto built a house there and devoted himself to his wife and daughter and to the quiet pursuit of his art. His studio, which still stands today, was filled with simple, often worn objects that the artist painted over and over, refining his vision in groups of related

compositions: small pictures of three or four items, often a mug, a book, and a pipe (the pipe in this painting can be recognized in several other works), objects hanging on a wall or a door, and rack pictures.

In his 1983 study of the artist, the most comprehensive to date, John Wilmerding observes that only about a quarter of Peto's known paintings are dated. He goes on to discuss "certain recognizable themes and developments within the basic subjects which preoccupied him for particular periods of his career. Newspaper and food subjects in compact tabletop groupings, for example, were the first types of still life he began painting in the mid-1870s. He remained interested in this material through the mid-eighties, with a few late variations coming in the early nineties."¹ The undated painting illustrated here most closely resembles similar subjects painted in the early nineties.

Note

1. John Wilmerding, *Important Information Inside* (Washington, D.C.: National Gallery of Art, 1983), p. 57.

38

THOMAS POLLOCK ANSHUTZ, N.A.

(AMERICAN, 1851–1912)

A Flowered Gown, 1906

Pastel on canvas, 41 1/2 x 38 inches

Signed at upper right: "Thos. Anshutz"

Inscribed on former frame verso:

"1906 *A Flowered Gown* T.P.A. 1906"

PROVENANCE: Eleanor Randolph Wilson (Mrs. William Gibbs)

McAdoo (William McAdoo was a U.S. Senator and Secretary of the Treasury), daughter of President Woodrow Wilson and his first wife, Ellen Louise Axson Wilson, Montecito, California; private collection, Santa Barbara, California

EXHIBITED (probably): Art Institute of Chicago, *Annual Exhibition of Watercolors and Pastels by American Artists* (1906), no. 5, as *A Flowered Gown*¹

Two American artists working in Europe in the 1870s and 1880s—Mary Cassatt (1845–1926) and James Abbott McNeill Whistler (1834–1903)—gave pastels an important place in their art and helped launch what came to be seen as a pastel revival in the United States and Europe. Cassatt used thickly applied pastels mostly to "paint" portraits whose technique and compositions relied heavily on those of her friend Edgar Degas (1834–1917). In fact it was her admiration for one of Degas's pastels that brought her into the circle of the French Impressionists, with whom she first exhibited in 1879. Although her pastels were not much seen in the United States, her association with important American collectors did much to encourage the acceptance of Impressionism in her native country. Whistler, on the other hand, used pastels for a variety of subjects, especially delicately atmospheric landscapes and marine views, which, along with his aesthetic theories and way of life, influenced the development of many artists throughout the western world and encouraged the appreciation of pastel as an independent, rather than a merely "secondary," medium of artistic expression.

In 1882 the Society of Painters in Pastel was founded in New York. The Society, under the leadership of Robert Frederick Blum (1857–1903) and William Merritt Chase (1849–1916), both of whom had worked with Whistler, held four exhibitions, the first in 1884 and the last in 1890. This pioneer organization was succeeded by the Pastellists, who

sponsored four exhibitions in New York between 1910 and 1915. Similar organizations were formed in Paris in 1885 and London in 1888, the latter much longer lived than either the French or American societies. In American cities other than New York, where pastel societies were not established even briefly, pastels became prominent in a variety of exhibitions devoted to works of art on paper, including those of the Philadelphia Water Color Club, beginning in 1904, as well as in the annuals of the Pennsylvania Academy of the Fine Arts (founded 1805) and the Art Club of Philadelphia (founded 1891), which also included oil paintings.

The American pastel revival is thoroughly documented in a series of essays that form the introduction to *American Pastels in the Metropolitan Museum of Art*, which includes this account of the situation in Chicago at the turn of the century:

In 1895 the title of the annual at the Art Institute of Chicago was changed from Water Colors to Water Colors and Pastels, the exhibition space was more than doubled, and more detailed information about the medium of each entry was provided. Beginning in 1902 the range of mediums at Chicago again expanded to include, among others, colored chalk, charcoal, tempera, color etching, and color woodblock print; nevertheless, pastels continued to rank second in number only to watercolors, with Hugh Breckenridge, Thomas P. Anshutz, and Birge Harrison, all prominent teachers, among the most frequent contributors of works in pastel.²

Breckenridge (1870–1937), Anshutz, and Harrison (1854–1929) were Philadelphia artists; Breckenridge and Anshutz both had long teaching careers at the Pennsylvania Academy of the Fine Arts and together founded the Darby School of Art at Fort Washington, a short distance from Philadelphia. According to Francis K. Zeigler, who wrote



about the artist in the *Brush and Pencil* in September 1899, Anshutz began using pastel at the age of forty-one, after studying in Europe in 1892–93.³ Between 1904 and 1906 (the date inscribed on *A Flowered Gown*), he was so serious about the medium that he and his former student Henry Lyman Sayen (1875–1918) made their own pastel crayons.⁴ Anshutz's painterly approach to *A Flowered Gown*, as well as the impressive size of this work and others of the same date, show how important the pastel medium was to the artist.⁵

It has been suggested that the subject of this portrait may be Ellen Louise Axson Wilson, the first wife of Woodrow Wilson, the twenty-eighth president of the United States (1913–21). However, exhaustive research by the office of the White House curator failed to discover any connection between Mrs. Wilson and the artist.⁶ It is likely that the Wilsons' daughter, Eleanor Randolph Wilson McAdoo, purchased *A Flowered Gown* because she had known Anshutz and his work as a student at the Pennsylvania Academy of the Fine Arts.

Notes

1. *The Annual Exhibition Record of the Art Institute of Chicago, 1888–1950*, ed. Peter Hastings Falk (Madison, Conn.: Sound View Press, 1990) is a compilation of the catalogues for three annual exhibition series held at the Art Institute. This compilation includes the titles of 30 works by Anshutz, exhibited between 1895 and 1912. The artist's single entry for 1906 is *A Flowered Gown*, identified as a watercolor. The entry is followed by the letter W, which designates that *A Flowered Gown* was shown in the *Annual Exhibition of Watercolors by American Artists*, one of three annual exhibitions at the Art Institute that year. According to *American Pastels in the Metropolitan Museum of Art* (ed. Doreen Bolger et al. [New York: The Metropolitan Museum of Art, 1984], p. 15), that annual's title was changed to the *Annual Exhibition of Watercolors and Pastels by American Artists* in 1895 (see n. 2 below), which means that this pastel could in fact have been included in the 1906 exhibition. However, the designation may also indicate that the medium was misidentified in the catalogue of the 1906 watercolor annual, that the work illustrated here is a combination of watercolor and pastel, that the picture exhibited in Chicago is a now-lost watercolor study for this pastel, or that Anshutz produced two or more works with the same title. 2. Mary Wayne Fritzsche, Jacqueline Hazzi, and Gail Stavitsky, "The Widening Exhibition of Pastels," in Doreen Bolger et al., "American Pastels, 1880–1930: Revival and Revitalization," introduction to Bolger et al., *American Pastels in the Metropolitan Museum of Art*, pp. 15–16. 3. Quoted in *ibid.*, p. 22. 4. *Ibid.*, p. 22. 5. See Anshutz's *Portrait of the Artist's Wife* (1906), pastel on canvas, 36 x 26 inches, Pennsylvania Academy of the Fine Arts (Philadelphia: Pennsylvania Academy of the Fine Arts, *Thomas P. Anshutz, 1851–1912*, January 17–February 18, 1973, p. 14, fig. 5); and Becky Sharpe (c. 1906), pastel on canvas, 42 1/2 x 34 inches, Pennsylvania Academy of the Fine Arts (Bolger et al., *American Pastels in the Metropolitan Museum of Art*, p. 22, fig. 20). 6. Telephone conversation with Lydia Tederick, Assistant Curator, The White House, May 30, 2000.

39

THOMAS POLLOCK ANSHUTZ, N.A.
(AMERICAN, 1851–1912)

Sewing by the Hearth, c. 1884

Oil on canvas, 17 x 24 inches

Label (handwritten in ink) on stretcher verso: "Artist Thos Anshutz"

Label (printed) on stretcher verso: "No. 52159/PICTURE"

Label on backing verso: (printed) "PORTLAND MUSEUM OF ART"/[...]/[...]/ (typewritten) "Thomas Pollock Anshutz/American, 1851–1912/INTERIOR/oil on canvas/stretcher: 17 x 23 15/16 inches/not signed/COLLECTION OF MRS. NORMAN B. WOOLWORTH"

PROVENANCE: Mrs. Norman B. Woolworth, New York

EXHIBITED: Coe Kerr Gallery, Inc., New York, *The American Painting Collection of Mrs. Norman B. Woolworth: An Exhibition for the Benefit of The Girl Scout Council of Greater New York* (November 10–28, 1970), p. 47, fig. 2

The 1876 Centennial Exhibition in Philadelphia stimulated public interest in American colonial history, decorative arts, and customs. Over the next six years, for example, Thomas Eakins (1844–1916) produced a series of oils, watercolors, and sculptures that represented women seated in colonial interiors,

dressed in old-fashioned attire, and engaged in such domestic activities as knitting and spinning, or simply lost in thought. His earliest example of this sentimental, historical genre was *In Grandmother's Time* (1876; Smith College Museum of Art, Northampton, Massachusetts), and he used a similar figure as the chaperone in the well-known *William Rush Carving His Allegorical Figure of the Schuylkill River* (1876–77; Philadelphia Museum of Art). Thomas Pollock Anshutz had moved to Philadelphia in 1876 and enrolled in the Philadelphia Sketch Club, where Eakins was an instructor. He then followed Eakins to the Pennsylvania Academy of the Fine Arts, and became the elder artist's assistant and protégé, eventually succeeding him as Chief Demonstrator of Anatomy in 1881 and Assistant Professor of Painting and Drawing in 1882.¹

Probably executed around 1884, Anshutz's *Sewing by the Hearth* exemplifies both Eakins's powerful influence and the post-Centennial nostalgia for early American antiquarian



genre subjects. The composition may also have been influenced by Anshutz's familiarity with Frederick S. Dellenbaugh's (1854–1935) *La Vielle* (1882; location unknown), a painting that he could have seen at the Pennsylvania Academy's annual exhibition in 1883.² Seated in a dimly lit interior, an elderly woman has laid aside her sewing basket and seems to have fallen asleep. The room's furnishings, especially the Windsor chairs, old cupboard, bedwarmer, and sofa, evoke an early nineteenth-century ambience. The echo of things past resonates in the empty armchair at the left, and one surmises that it belonged to the

woman's deceased husband. The extinguished candle on the table suggests that her own demise is imminent. The painting's meditative, melancholy quality is softened, however, by the anecdotal presence of the cat who sleeps in the warmth of the unseen fireplace. A signed, smaller version of this painting was illustrated in *American Paintings and Sculpture* ([New York: Christie's East, April 23, 1997], lot 26, p. 20). In 1891, shortly before his departure for France, Anshutz would paint a variant of this theme in *A Studio Study* (Pennsylvania Academy of the Fine Arts).

Notes

1. The most complete discussion of Anshutz's career to date is Randall C. Griffin, *Thomas Anshutz: Artist and Teacher* (Huntington, N.Y.: Heckscher Museum, in association with the University of Washington Press, Seattle, Washington, 1994). 2. Dellenbaugh's painting was illustrated in the Academy's exhibition catalogue *Fifty-Fourth Annual Exhibition of the Pennsylvania Academy of the Fine Arts* (Philadelphia: Pennsylvania Academy of the Fine Arts, 1883), fig. 12.

40

WILLIAM TROST RICHARDS

(AMERICAN, 1833–1905)

Rocky Coast, Springtime

Oil on prepared board, 12 x 24 inches

Signed at lower left: "Wm T Richards"

William Trost Richards studied in his native Philadelphia with the German born landscape painter Paul Weber (1823–1916), as well as in Florence, Rome, and Paris. Upon his return to the United States in 1856, he painted almost exclusively landscapes of Pennsylvania and New York State, developing a style that integrated the delicacy and fidelity to truth in nature of the Pre-Raphaelites, whose work he had seen in Philadelphia in 1857, with the Realist tradition in which he was trained. After returning from his second trip to Europe in 1867, Richards began painting the seascapes and coastal views of New Jersey and Rhode Island that would occupy him for much of his career. In 1875 he purchased a summer home in Newport, Rhode Island, and in 1882 he built a house, "Gray Cliff," overlooking Narragansett Bay and the ocean beyond. Richards now increasingly chose New England subjects, displaying a particular fondness for views of the open sea with just a faint indication of the coastline in the foreground.

Richards's sea views impressed the critic Earl Shinn, who wrote about his *Atlantic Coast* (private collection), then in the collection of Fairman Rogers, a director of the Pennsylvania Academy of the Fine Arts in Philadelphia and also a patron of Richards's friend Thomas Eakins (1844–1916):

It reaches an accuracy and perfection which painters of no other country have dreamed of; it applies to the difficult, moving model—the billow—all the scrupulous and photographic finish with which [Jean-Léon] Gérôme or [James] Tissot would treat a model of which he had absolute control, and whose repose he could ensure. It must be seen to be appreciated, for no description will carry away the impression of its implacable truthfulness.¹

Richards was a member of the American Water Color Society and the National Art Club, both in New York. He exhibited at various museums and art associations throughout the United States as well as at the Royal Academy in London, and won numerous prizes. The majority of his paintings were shown at the Pennsylvania Academy from 1852 until the final year of his life. He also exhibited at the Centennial Exhibition in Philadelphia in 1876, where he won a medal. Today his paintings are in museums and private collections throughout the United States. *William Trost Richards (1833–1905): American Landscape and Marine Painter*, by Linda S. Ferber (New York: Garland Publishing, 1980) is the most complete reference on the artist.

Note

1. Earl Shinn [E.S.], "Private Art Collections of Philadelphia," *Lippincott's Magazine*, November 1872, p. 593; quoted in Linda S. Ferber, "My dear friend": A Letter from Thomas Eakins to William T. Richards," *Archives of American Art Journal*, vol. 34, no. 1 (1994), p. 20. Shinn had firsthand knowledge of Gérôme's technique, to which he compared Richards's for capturing the appearance of his moving model, the sea. Like Eakins, Shinn had studied with Gérôme in Paris.



SCHWARZ

PHILADELPHIA

41

HARRY WILLSON WATROUS, N.A.

(AMERICAN, 1857–1940)

Still Life

Oil on canvas, 28 ¼ x 32 ⅞ inches

Signed at lower right: "Watrous"

Label (dealer, printed) on backing verso: "ROBERT RICE-FINE

ART/[...] HOUSTON, TEXAS 77019"

Over his long and productive career, Harry Willson Watrous produced highly polished works in a variety of genres. His *oeuvre* can be broken down chronologically into discrete periods during which he concentrated on subjects that often reflected the interests of his current teachers or other artists. Whatever subject Watrous chose, his work was always basically conservative and grounded in his rigorous academic training. Two measures of his success are his large portrait clientele and his active role in the affairs of the highly conservative National Academy of Design in New York, which he served as secretary from 1898 to 1920 and as president in 1933.

Born in San Francisco, Watrous was educated privately in New York City and then studied art in Europe for five years. His first teacher was the American artist Harry Humphrey Moore (1881–1926), who was then working in Málaga, Spain. In Paris he studied at the Académie Julien with Léon-Joseph-Florentin Bonnat (1833–1922), Gustave-Clarence-Rodolphe Boulanger

(1824–1888), and Jules-Joseph Lefebvre (1836–1911). During the earliest period of his career, Watrous concentrated on genre painting, strongly influenced by the French artist Jean-Louis-Ernest Meissonier (1815-1891), who is known for his meticulously rendered genre and historical paintings.

About 1905 Watrous started to paint stylized portraits of women in exotic costumes, often with highly decorative backgrounds that seem to derive from Asian painting and decorative arts. The subjects of these paintings appear to be influenced by the European Symbolist artists of the turn of the century, and their simplified technique may have been prompted by the artist's failing eyesight. The decorative backgrounds and antique Asian objects, most of them from the artist's own collection, are the most typical elements in the still lifes that Watrous painted at this time and would continue to paint for the rest of his career, especially after the mid-1920s.



42

HOVSEP PUSHMAN

(AMERICAN, BORN ARMENIA, 1877–1966)

The Sacred Horse

Oil on panel, 25 ¼ x 26 ½ inches

Signed at lower left: "Pushman"

Labels (typewritten) on stretcher and frame verso:

"669 THE SACRED HORSE"

Label (dealer, printed) on frame verso:

"JAMES/COX/AT/WOODSTOCK"

Note: This painting retains its original frame (illustrated), attributed to Matt Brothers, prominent New York City framers during the first half of the twentieth century.

Born in a part of Armenia known as Turkish Ermenistan, Hovsep Pushman had already studied at the Imperial School of Fine Arts in Istanbul (where he had been admitted at the age of eleven) when he immigrated with his family to the United States and enrolled at the Art Academy of Chicago (now the Art Institute), where, by the age of seventeen, he was invited to teach. He chose to seek further instruction in Paris, where, in 1905, he enrolled at the Académie Julian and studied under Tony Robert-Fleury (1838–1912), Jules-Joseph Lefebvre (1834–1912), and Adolphe Déchenaud (1868–1929). Déchenaud, who was known especially as a colorist, is credited with encouraging Pushman to give expression to his Eastern heritage in his work. Asian travel, particularly in China, was important to Pushman's stylistic development, and it was on these trips that he began to collect the Asian art objects that he would later incorporate in his still-life compositions. He won a bronze medal at the Salon des Artistes Français in Paris in 1914 and a gold medal in 1921, and maintained a studio in Paris for the rest of his life.

It was in the United States, however, that Pushman achieved his greatest success, beginning with a one-person exhibition at the Fine Arts Institute in Chicago in 1916. The portraits and figure studies in the show were praised for their color.

By the late 1920s, Pushman was spending most of his time in New York and began an important association with Grand Central Art Galleries, an artists' cooperative, that would continue throughout his life. In 1932 Grand Central hung sixteen of his paintings in a solo exhibition that sold out on its opening day. New York's Metropolitan Museum of Art made a well-publicized purchase from the exhibition, and other museums followed suit in the coming years. Annual exhibitions at Grand Central were Pushman's primary outlet, and comparatively few of his works are listed in the exhibition records of major American museum annuals.

The still lifes of the French artist Jean-Baptiste-Siméon Chardin (1699–1779) have been cited in discussions of Pushman's evocative depiction of carefully modulated light playing over antique Asian objects arranged in exquisitely balanced compositions that seem to express the ideal of serenity associated with the ancient cultures that produced them, as well as his ability to capture their variety of textures. Pushman wrote of the religious and symbolic meaning he meant to express in his paintings and composed poems that expressed the same sentiments in another—to him, parallel—medium.



43

THEODORE ROBINSON

(AMERICAN, 1852–1896)

Giverny from the River Epte, 1890–91

Oil on canvas, 31 ³/₄ x 25 ¹/₂ inches

Labels on stretcher verso: (printed) “GEO F OE/FRAMER/ New

York”; (typewritten) “Landscape painting in oil by

Theodore/Robinson (1852–1896). /A gift from the artist’s brother

to Otto/H.Bacher in appreciation for his assistance/in the appraisal

of Theodore Robinson’s work/after his death./Verified by the son

of Otto H. Bacher.”/(signed in ink) “Will Low Bacher”

PROVENANCE: Estate of the artist; gift of the artist’s brother to Otto

Henry Bacher (died 1916), circa 1896; Bacher’s widow Mary

Holland Bacher; Will Low Bacher (youngest son of Otto Henry

Bacher); H. Robert Bacher (died 1957, eldest son of Otto Henry

Bacher); Mrs. Robert Bacher (died 1976); Stephen E. Bacher, 1976

Note: This painting will be included in Sona Johnston and Ira Spanierman’s forthcoming catalogue raisonné of the works of Theodore Robinson.

Theodore Robinson was born in Irasburg, Vermont. He moved with his family to the Midwest in 1855, eventually settling in Evansville, Wisconsin. At the age of eighteen Robinson went to Chicago to study art, and in 1874 he entered the National Academy of Design in New York City. By 1876 he had traveled to Paris and worked in the ateliers of Carolus-Duran (1837–1917) and Jean Léon Gérôme (1824–1904), with brief trips to Grèz, France, and Italy in 1879. While in Venice in the fall of 1879, he met James Abbott McNeill Whistler (1834–1903), who gave him a small oil sketch as a souvenir.

In 1879 he went back to New York and set up a studio on Broadway, but due to financial hardship had to return to Evansville in 1880. By 1881 he was again in New York, where he accepted a teaching position at Sylvanus Reed’s School on the recommendation of his friend and fellow artist Will Low (1853–1932). With Low he assisted in the studio of John La Farge (1835–1910), who sent them to work on the Vanderbilt estate in Tarrytown, New York.

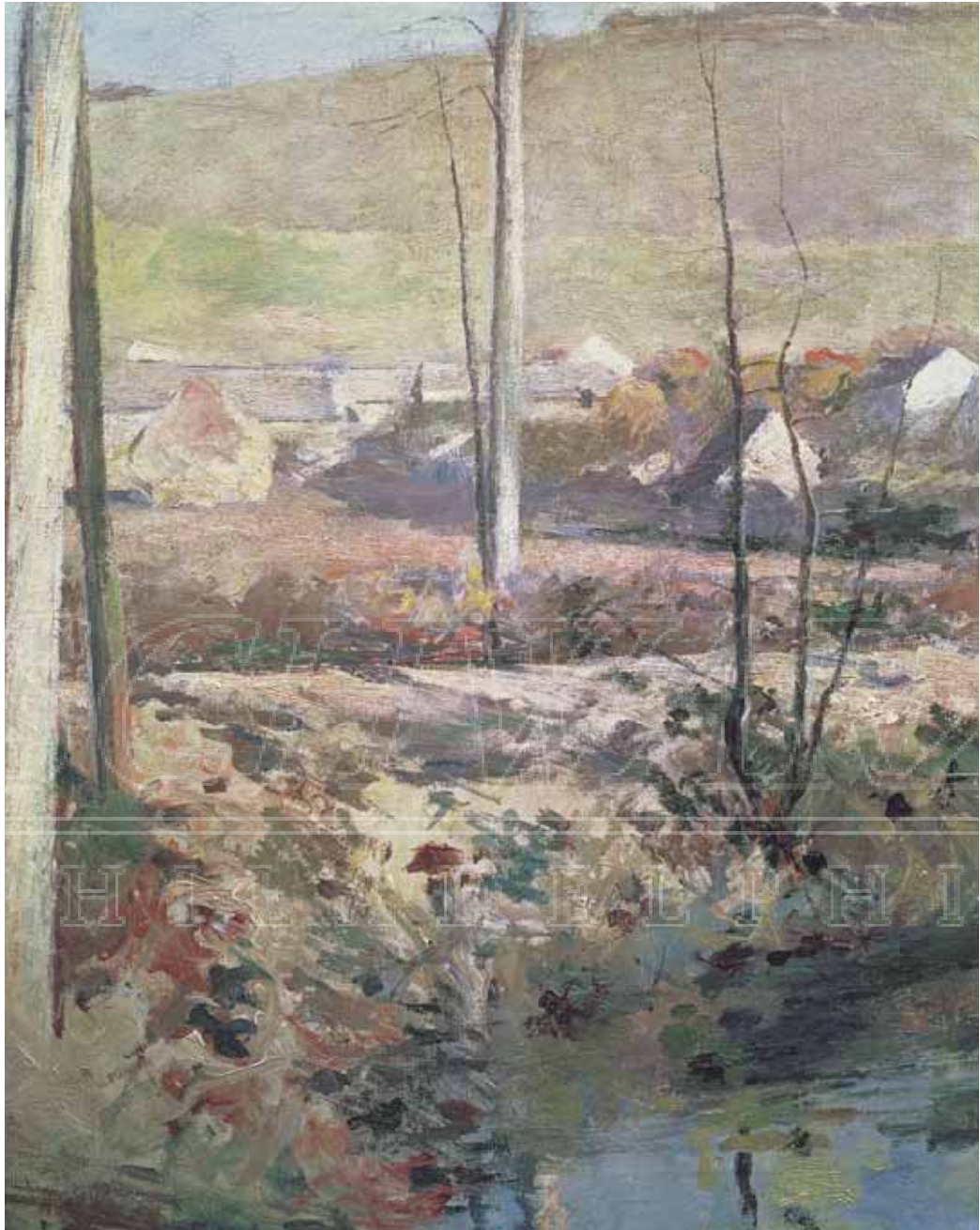
By 1884 Robinson returned to France and began painting landscapes for the first time. It was not until 1887, however, that he discovered Giverny while on an outing with Willard Metcalf (1858–1925) and other American artists. Monsieur Baudy, the owner of the village cafe, built a small cottage and a studio for Metcalf, which thus began the art colony for Americans. In 1888 Robinson met Claude Monet (1840–1926), who lived in seclusion at Giverny and took on very few artists as pupils; Robinson became his friend and viewed his famous *Haystacks*, *The Poplars by the River Epte*, and *Rouen Cathedral* series. His association with

Monet was important to the development of Robinson’s impressionist style, and between 1886 and 1892 he returned to Giverny several times.

In 1892 Robinson returned to America permanently and established himself in New York. He sent work to the annual exhibitions of the Society of American Artists and the American Water Color Society as well as to shows at the National Academy of Design and the Pennsylvania Academy of the Fine Arts in Philadelphia. In 1894 he discovered the coastal Connecticut town of Cos Cob which allowed him to return to his New England roots. He died two years later from an acute asthma attack, an early death at age forty-four.

Giverny from the River Epte was a given by Robinson’s brother to Otto Henry Bacher (1856–1909) in return for legal assistance in the settlement of the artist’s estate. After Robinson’s death, all of his paintings were brought together and sold by his friends Will Low and J. Alden Weir (1852–1919) at the American Art Association in New York on March 24, 1898. Robinson had met Bacher while the two were students in the atelier of Carolus-Duran. Bacher is mentioned in Robinson’s diaries, but the extent of their friendship is not known. Other American students in Carolus-Duran’s studio at this time included John Singer Sargent (1856–1925), James Carroll Beckwith (1852–1917), and Will Low. Bacher and Robinson both also made trips to Venice, where both spent time with Whistler, although Robinson’s visit occurred several months before Bacher’s stay in the summer and fall of 1880.

Among Robinson’s *oeuvre* of approximately four hundred works, this painting is unusual in its vertical format and large size. (Robinson favored a canvas of eighteen by twenty-two inches that would have been easier to transport.) This work has the same provenance as another Giverny painting dated 1887. Sona Johnston has dated this work to 1890–91.



44

CHARLES SPRAGUE PEARCE, A.N.A.

(AMERICAN, 1851–1914)

A Boy and a Girl Fishing, c. 1900

Oil on canvas, 30 x 42 ³/₄ inches

Signed and inscribed at lower right: "CHARLES. SPRAGUE. PEARCE./
AUVERS. SUR. OISE"

Label (handwritten in ink) on stretcher verso: "No 3"

Note: A related study (private collection), bearing the date April 6, 1900, suggests a similar date for this picture.

Charles Sprague Pearce was born and educated in Boston, where he spent some time working in his father's mercantile business. He started painting in 1872 and, on the advice of the Boston artist William Morris Hunt (1824–1879), went to Paris to study with Léon-Joseph-Florentin Bonnat (1833–1922), where one of his fellow students was John Singer Sargent (1856–1925). In Paris Pearce became part of a group of American painters who would spend many years as expatriates, which included William Henry Lippincott (1849–1920), Chester Loomis (1852–1924), Edwin Howland Blashfield (1848–1936), and Frederick Arthur Bridgman (1847–1928). In 1873–74 Pearce and Bridgman traveled in Egypt, which would inspire much of Bridgman's work in future years. Pearce also painted some Orientalist subjects, as well as portraits, religious subjects, and genre scenes, and he first exhibited at the Paris Salon in 1876. That same year he also sent work to the Centennial Exhibition in Philadelphia. His favorite subjects came to be scenes of peasant life in the north of France, in which he was influenced by the work of the French artists Jules Bastien-Lepage (1848–1884) and Jules-

Adolphe-Aimé-Louis Breton (1827–1906). Pearce remained in France for the rest of his life, settling in 1885 some twenty miles from Paris at Auvers-sur-Oise, where the work illustrated here was painted. By that time, he had somewhat modified his earlier meticulous painting style in favor of more Impressionistic color and technique.

Pearce served on numerous international art juries and executed a series of six murals for the Library of Congress in Washington, D.C. He exhibited widely and won numerous prizes, including silver medals at Boston in 1878 and 1881, a gold medal at the Pennsylvania Academy of the Fine Arts in Philadelphia in 1881, the Temple gold medal at the Academy in 1885, and an honorable mention at the Paris Salon in 1881. Pearce was made a chevalier of the French Legion of Honor in 1894 and an associate member of the National Academy of Design in New York. His paintings are in The Metropolitan Museum of Art in New York, The Art Institute of Chicago, and the Pennsylvania Academy.



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45

GEORGE OBERTEUFFER, N.A.

(AMERICAN, 1878–1940)

Crécy-sur-Marne, 1905

Oil on canvas, 25 $\frac{3}{4}$ x 32 inches

Inscribed in pencil on canvas verso:

"M. Oberteuffer [*sic*]/Rue [illegible]"

Label (exhibition) on stretcher verso: (typewritten) "THE PENNSYLVANIA ACADEMY OF THE FINE ARTS/ONE HUNDRED [FIRST ANNUAL EXHIBITION]/1906/TO BE DETACHED AND FIXED ON BACK OF WORK/TITLE" (handwritten in ink) "'Crécy sur Marne'" / (typewritten) "Artist" (handwritten in ink) "George Oberteuffer" / (typewritten) "Owner"

Label (exhibition) on stretcher verso: (printed) "A GUINOCA [illegible]/P. Navez Succ./76. Rue Blanche, 76 Paris 9e Exposition de [missing]" / (handwritten in ink) "No. 13/M. Oberteuffer"

EXHIBITED: Pennsylvania Academy of the Fine Arts, Philadelphia, *One Hundred First Annual Exhibition* (1906), as *Chez y [sic]-sur-Marne* (no. 346)

When George Oberteuffer was a junior at Princeton he decided that he wanted to devote his life to painting. He was registered at the Pennsylvania Academy of the Fine Arts in his native Philadelphia in 1899–1900 and again in 1904–05, and he received a Master of Fine Arts degree from the Art Institute of Chicago.

During the summer of 1905, Oberteuffer traveled to Europe with his friend Arthur B. Carles (see plate 46). For many years he lived in Paris, where he studied, painted, and taught at the Académie de la Grande Chaumière. He exhibited at the Salon d'Automne and the Salon des Indépendents.

Oberteuffer and his French-born wife, Henriette Amiard (1878–1962), who was also a painter, came to the United States to live in 1920. They exhibited together and separately in New York, Boston, Washington, Milwaukee, and Chicago. His exhibition record at the Pennsylvania Academy extends from 1906 to 1937. Oberteuffer held teaching positions at the Pennsylvania Academy, the Art Institute of Chicago, the Minneapolis Museum School, and the James Lee Memorial Academy of Art in Memphis, Tennessee. He became a member of the National Academy of Design in 1939.

When the Oberteuffers left Memphis in 1938, they moved to Gloucester, Massachusetts. In his last exhibition, held at the Vose Gallery in Boston in 1940, Oberteuffer was joined not only by his wife, but also by their son, Karl. Posthumous exhibitions have included joint retrospectives at the Graham Gallery in New York (1978) and the Dixon Gallery and Gardens in Memphis (1979). The latter exhibition was accompanied by a catalogue.

Works by George Oberteuffer can be found in the Brooklyn Museum, the Phillips Collection in Washington, D.C., the Milwaukee Art Institute in Wisconsin, the Columbus Gallery of Fine Art in Ohio, and in the Luxembourg Museum in Paris, and the National Gallery of New South Wales in Sydney.



46

ARTHUR BEECHER CARLES, JR.

(AMERICAN, 1882–1952)

Mixed Bouquet, c. 1915

Oil on canvas, 32 x 38 inches

Signed at lower right: "CARLES"

Label (exhibition) on frame verso: (printed) "PHILADELPHIA MUSEUM OF ART/PARKWAY AT 26TH ST. 30/[?]/INSURANCE/FOR SALE"/(typewritten) "[Mr. and Mrs.?] Gonzalo Munoz/Gate Lane, Mt. Airy, Pa."/[...]

Label (exhibition) on frame verso: (printed) "THE PENNSYLVANIA ACADEMY OF THE FINE ARTS/[...]/THE ONE HUNDRED AND FIFTIETH ANNIVERSARY EXHIBITION/JANUARY 16, 1955 [*sic*] THROUGH MARCH 12, 1955 [*sic*]/ARTIST" (typewritten) "ARTHUR B. CARLES" (printed) "TITLE" (typewritten) "MIXED BOUQUET" (printed) "BOX NO." (handwritten in ink) "164"

PROVENANCE: Purchased from the artist by Francis Chambers, Philadelphia; gift to his sister and brother-in-law, Katherine and Gonzalo C. Muñoz, Philadelphia, 1930s

EXHIBITED: Philadelphia Museum of Art, *Paintings by Arthur B. Carles and Franklin C. Watkins* (February 17–March 17, 1946), as *Mixed Bouquet*, c. 1915 (no. 10); Pennsylvania Academy of the Fine Arts, Philadelphia, *Memorial Exhibition: Arthur B. Carles, 1882–1952* (March 18–April 12, 1953), as *Mixed Bouquet* (no. 17); Pennsylvania Academy of the Fine Arts, *150th Anniversary Exhibition* (January 15–March 13, 1955), as *Mixed Bouquet*, c. 1916 (no. 164), traveled to Florence, Madrid (no. 92), and Stockholm (no. 65)

Arthur Beecher Carles, Jr., was one of the outstanding colorists in the history of American painting. Born in Philadelphia, he studied at the Pennsylvania Academy of the Fine Arts (1900–07), where his awareness of color was encouraged by his teachers. His love of brilliant color was further stimulated by his first-hand experience with modern art in Europe, which he first visited as a student in the summer of 1905; he later lived in Paris in 1907–10 and in 1912, and returned twice in the 1920s. The influence of such European modernists as Paul Cézanne (1839–1906) and Henri Matisse (1869–1954) was such that, upon his return to Philadelphia in 1912, Carles called himself a "Post-Impressionist."

Carles was a student when he began painting still lifes, but, unlike the picture shown here, many of his earliest dated still lifes are arrangements of fruits. Although most of the paintings he entered in exhibitions after his return from Europe in late 1912 depicted the female nude, he achieved early success with a large floral still life, *French Bouquet* (1914; Philadelphia Museum of Art), which was accepted for annuals at the Pennsylvania Academy and the City Art Museum in St. Louis in

1915, and for shows in New York in 1916 and in Baltimore in 1917. Because *Mixed Bouquet* depicts similar types and treatment of flowers as well as a corresponding degree of abstraction, it is very likely a contemporary work. *Mixed Bouquet* was dated "about 1915" when it was exhibited at the Philadelphia Museum of Art in 1946, when Carles was still alive and was probably consulted. This still life was therefore most likely painted in Philadelphia after Carles returned from France at the end of 1912 and before he was hired to teach at the Pennsylvania Academy in 1917.

Carles would expand his interest in painting flowers during and after his 1921 trip to France, and soon became known for his floral still lifes. This important early, unusually delicate example was purchased by Francis Chambers, the husband of Carles's student Jean Knox Chambers (who had worked with Carles camouflaging ships at the Philadelphia Navy Yard during World War I); in the 1930s Chambers gave it to his sister Katherine when she married Gonzalo C. Muñoz. Jean Knox Chambers had been among the *31*, a group of artists not usually admitted into official juried exhibitions, who joined Carles in two controversial nonjuried shows in Philadelphia. In 1917 the *31* was formed around a core of Academy students—Anna Warren Ingersoll and Christine Chambers as well as Jean Knox Chambers—who painted in Carles's studio during the first World War. The group also included Carles's fellow modernists from the Academy's faculty—Hugh Breckenridge and Henry McCarter—and others associated with the Academy, such as Charles Demuth, Earl Horter, Carl Newman, and Charles Sheeler. A second *31* exhibition in 1923 included many, but not all, of the 1917 group.

The flowers in *Mixed Bouquet* and the areas of color around them are given equal importance. They glow against mysterious washes in shades of violet, as if set against light coming through a window at dusk. The soft, dream-like effect recalls the bouquets of the French Post-Impressionist Odilon Redon (1840–1916). After being shown in major retrospective exhibitions in Philadelphia and abroad in the 1940s and 1950s, *Mixed Bouquet* remained in private collections and out of the public eye for almost half a century.

—Barbara Ann Boese Wolanin



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