NEW JERSEY REMEMBERED

preface and acknowledgments

This year commemorates the Schwarz Gallery’s seventy-fifth anniversary. I wanted to honor this event with a project that both remembered our past and celebrated our future. It seemed only fitting that we would put together an exhibition that had been on my father’s mind for nearly twenty-five years and would have special meaning given the gallery’s beginnings in Atlantic City, New Jersey. The exhibition consists of paintings and drawings by nineteenth- and early-twentieth-century artists who either were born in New Jersey or represented the state in their works. It happened to transpire that our seventy-fifth anniversary exhibition would feature our seventy-fifth catalogue and contain seventy-five paintings.

Long before I joined the gallery in 2002, this exhibition had been a part of my life. I recall little detours during family vacations that would lead us to an old antique shop where my father would admire a stack of dusty paintings in the corner, or to the home of an avid collector with so many paintings that they were piled against the wall. Every once in a while he would find something of interest, and on even rarer occasions he would find something for the “Jersey Catalogue.” These words always meant something special to my father. He always had a dozen different catalogues in various stages of development in his mind, but the “Jersey Catalogue” was exceptional. It made no difference how much he wanted to sell a painting; he was always willing to put a work aside for that catalogue. The project was so important to him, in fact, that he never completed it—always looking for that next great painting.

I would like to thank many people for their help and encouragement in this endeavor. Matthew North, Christine Poole, and Nathan Rutkowski are an invaluable support team. I can count on all of them to put forth their best effort in every circumstance, and this catalogue would not exist without them. Dr. Robert Torchia has combined a wealth of knowledge and research in his text, upholding the high standards of the Schwarz Gallery catalogues for scholarship and interest. As always, we would fall apart here at the gallery without Betty Mondros and her straightforward attitude. My family—Marie, Pamela, Elizabeth, and Jonathan Schwarz—always provide unwavering support and excellent advice. I am grateful to Deepali Verma, my fiancée, for her unique insight into the art world, which I have grown to depend on, and for her encouragement at even the most stressful times. Special thanks also go to: Alice Boggs, librarian of the Salem County Historical Society, Salem, New Jersey; Edward Burke, Jr., Old Tennant Church in Freehold; Claire Constable, biographer of William and Daniel Constable; David Judson, descendant of William Lees Judson; Terry Karschner of the New Jersey Historic Preservation Office, Trenton, who generously provided much useful information; Karl Kusserow, curatorial assistant for American collections at the Princeton University Art Museum; Cheryl Leibold, Archivist of the Pennsylvania Academy of the Fine Arts in Philadelphia; Dorothy Lodovic, Atlantic County Historical Society; David B. Rowland, President of the Old York Road Historical Society in Jenkintown, Pennsylvania; and Katherine Tassini, Librarian, Haddonfield Historical Society in Haddonfield, New Jersey.

New Jersey Remembered has been a long time in the making, and I am proud to be the member of the Schwarz family who is responsible for bringing it to completion. I am confident that this is a milestone that we will look back on with pride at our one-hundredth anniversary.

—Robert D. Schwarz, Jr.
This exhibition designates the seventy-fifth anniversary of the founding of the Schwarz Gallery, which had its origins in New Jersey. Frank S. Schwarz, the gallery's founder, graduated from the Wharton School of Business at the University of Pennsylvania and completed two years at Penn Law. He had been interested in antiques and collected early New Jersey glass while attending college. Frank rented a farmhouse on Route 9 in southern New Jersey near the Seaview Country Club in June 1930 and opened Frank S. Schwarz American Antiques, an enterprise that his future wife Marie later characterized as a "glorified garage sale." His stock mainly consisted of things that had been collected by his father Jacob Albert Schwarz, a wholesale manufacturer of costume jewelry. Frank decided not to return to law school in September and moved to Ventnor. During the Great Depression, Frank traveled around South Jersey searching for antiques. He relocated the business to Atlantic City in the early 1930s, first to the Ritz-Carlton Hotel and then to the Chalfonte Hotel, which were both situated on the famous boardwalk.

Frank's shop was patronized by such notables as the tobacco heiress Mrs. Bowman Gray and U.S. Chief Justice Owen Roberts. One of Frank's most memorable experiences in Atlantic City was receiving a visit from Evelyn Walsh McLean who wore the Hope diamond she had purchased in 1911 for $154,000. Although the heiress was reputedly disdainful of the legend that the diamond was cursed, she warned Frank that it might harm anyone who touched it. McLean, seated in her rolling chair in front of the door, proceeded to purchase his inventory of five rare "Jersey rose" paperweights along with assorted French ones.

The business thrived, and during the late 1930s Frank moved to the most prestigious block of the Atlantic City boardwalk in front of the Traymore Hotel. The store's trademark was a large, carved wooden cigar store Indian. The firm specialized in selling early American furniture, grandfather clocks, music boxes, antique gold and silver, and paperweights. One of the most unusual objects Frank acquired was a lifesize mannequin of a Quaker woman, which was later purchased by the Atwater Kent Museum in Philadelphia. Frank stored a kayak under the boardwalk and often left his father or an assistant in charge of the shop and spent an afternoon fishing in the ocean. He married Marie Devlin in 1940, and within two years the couple had twin sons, named Robert and Richard, followed by a daughter, Frances, a few years later.

The decline in tourism that followed the outbreak of World War II made Atlantic City a less desirable location for an antique store. Soldiers stationed in the town held regular drills on the boardwalk, and the luxurious hotels were converted into military hospitals. Because of the nightly blackouts shops no longer remained open until midnight. The Schwarzes left Atlantic City in the fall of 1942 and decided to temporarily transfer the business to Philadelphia until the war was over. Frank opened a new store on Chestnut Street called Frank S. Schwarz American Antiques. From 1942 through 1961 he operated a profitable business, mostly selling wholesale to dealers. Frank, who had developed an impressive expertise in Americana, had the social contacts and politesse needed to purchase antiques from the old area families who were eager to sell the estates they inherited; his wife Marie recollected, "It seemed that the well would never run dry." The Schwarzes decided to remain in Philadelphia and never returned to Atlantic City.
The gallery’s subsequent development in Philadelphia was related in The Schwarz Gallery: Fifty Years on Chestnut Street (1993). Marie became an active presence in the firm in 1961. Noting that her husband “loved the hunt and buying,” she encouraged a new emphasis on retail sales and renovated the gallery accordingly. This was an opportune year to make the transition, because American antiques became extremely popular after the new First Lady Jacqueline Bouvier Kennedy began her extensive program to remodel and redecorate the White House. The store was incorporated as the Philadelphia Antique Shop in 1968. Over the years the Schwarzes sold many rare examples of silver, china, and furniture to prestigious museums and private collections.

Frank’s son Robert D. Schwarz, Sr. (familiarly known as “Robbie”), joined the firm in 1964 after graduating from Dickinson College. He also developed the retail side of the business, and took a special interest in nineteenth-century American and European paintings. Frank had purchased a large collection of such paintings and sculpture from the Ridgway Branch of the Library Company of Philadelphia during the late 1950s, when the group left its historic Greek Revival building on South Broad Street and relocated to their present site on Locust Street. Although nineteenth-century art was out of fashion at the time, Robert became fascinated with the collection and had the paintings cleaned, restored, and framed. His decision to focus on American fine art was an opportune one, as the market demand increased greatly during the years leading up to the Bicentennial in 1976. Robert gained additional knowledge when he worked as the curator of the Stephen Girard College and wrote a catalogue of its collection in the 1980s.

Robert took over the gallery after Frank’s death in 1985. Under his leadership it achieved recognition as one of the nation’s foremost specialists in American and particularly Philadelphian artists from the colonial through the early modernist periods. It was Robert, with his genuine love and enthusiasm for scholarship, who initiated the gallery’s tradition of publishing carefully researched sales catalogues, among which the most notable are A Gallery Collects Peales (1987), with entries on paintings by sixteen members of the Peale family, and 150 Years of Philadelphia Still-Life Painting (1997), consisting of essays by twenty renowned art experts. Gallery catalogues have done much to revive interest in
Philadelphia artists such as Paul Weber, Herman Herzog, Anna Richards Brewster, Franklin Watkins, Russell Smith and his son Xanthus Smith, James Reid Lambdin and his son George Cochran Lambdin, and Benjamin Ferris Gilman and his wife Claudine Scott Gilman.

Robert’s eldest son, Robert D. Schwarz, Jr., attended the Shipley School in Bryn Mawr and graduated from Villanova University in 1999. He worked as a senior technical engineer for online stock trading websites, but the allure of the family business soon proved irresistible, and he joined the gallery in 2002. “Robert Jr.” became the firm’s third-generation president after his father’s untimely death from cancer in 2004. Dedicated to perpetuating the gallery’s long tradition of excellence and expertise, he is currently modernizing its facilities and using his considerable technological skills to give it a greater presence on the Internet. He is committed to continuing the gallery’s dedication to scholarship and supervised the production of its most recent sales catalogue, *The Poetic Impulse: Robert Kirtland Mygatt* (2005). By organizing the present exhibition and its accompanying catalogue, Robert has brought to fruition a project that was originally envisioned by his father.

This exhibition consists of seventy-five paintings and drawings, each of which symbolizes a year that the Schwarz Gallery has been in business. All of these works, which range from the late eighteenth through the late twentieth century, have a strong connection with New Jersey in that they represent people or places in the state and were painted by artists who were born there, resided there, or worked there at some point in their careers. The artists are considered American despite a wide range of national origins. The sole exception is the British artist William Constable (1783–1861), who made his sketch of the Great Falls of the Passaic during an extensive tour of the United States in 1806.

The full range of subject matter comprises marine and landscape views, portraits, still lifes, and sporting pictures.

Native New Jersey artists and longtime residents are represented by William C. Bonnell (1804–1865) of Clinton, Charles Spencer Humphreys (1818–1880) of Moorestown, George Emerick Essig (1838–1926) of Atlantic City, Frank Waller (1842–1923) of Morristown, Frederick H. Clark (1862–1947) of Trenton, J. D. Sorver (dates unknown) of Haddonfield, the obscure David M. Krick (dates unknown) of Newark, Edith Lucile Howard (1885–1960) of Moorestown, the eccentric Hugh H. Campbell (c. 1905–c. 1995) of Mount Holly, and the contemporary artist Daniel Chard (born 1939) of Woodstown. Particularly noteworthy among the native New Jersey artists are the rare still-life and trompe l’oeil subjects by the women Amelia Rumsey Patterson (born 1869) of Salem, Cecilia A. Cain (dates unknown) of Bordentown, and the mysterious Ella N. Griffith (dates unknown), who was probably from Orange.

Some of the most prominent nineteenth-century Philadelphia landscape and marine painters vacationed in and around Atlantic City. Included in the exhibition are works by Thomas Birch (1779–1851), George Robert Bonfield (1805–1898), James Hamilton (1819–1878), Herman Herzog (1832–1932), William Trost Richards (1833–1905), Edmund Darch Lewis (1835–1910), and Xanthus Smith (1839–1929). Lesser-known names include Johann Hermann Carmiencke (1810–1867), Frederick De Bourg Richards (1822–1903), Newbold Hough Trotter (1827–1898), and Peter Caledon Cameron (dates unknown). Portraits by Christian Gullager (1759–1826), Oliver Tarbell Eddy (1799–1868), and William E. Winner (c. 1815–1883) depict residents of Freehold, Newark, and Bordentown, respectively.
Twentieth-century artists include Richard Blossom Farley (1875–1954), the Impressionist Jonas Lie (1880–1940), Leonid Gechtoff (1883–1941), the modernists Leon Kelly (1901–1982) and Morris Atkinson Blackburn (1902–1979), and Frank Licini (dates unknown).

Some works in the exhibition were executed by people who were not preeminently painters, such as the stained glass designers William Lees Judson (1842–1928) and Nicola D’Ascenzo (1871–1954), the architects George Harrison Freedley (1860–1932) and George Spencer Morris (1867–1922), the interior designer Edward Stratton Holloway (1859–1939), and the illustrators Joseph Boggs Beale (1841–1926), Paul R. Koehler (1866–1909), and Frank E. Schoonover (1877–1972).

Individual catalogue entries are arranged in chronological order by the artist’s date of birth. In instances where the artist’s dates are unknown, I have interspersed entries in the most logical chronological order based on a presumed birth date or stylistic criteria. When dealing with relatively obscure artists, I have included a footnote that refers readers to Peter Hastings Falk, ed., *Who Was Who in American Art, 1564–1975: 400 Years of Artists in America*, 3 vols. (Madison, Conn.: Soundview Press, 1999), which is abbreviated as *WWWAA*, followed by the appropriate volume number and page reference. I have generally tried to avoid duplicating Falk’s bibliographic references by citing a source only if I have quoted directly from it, or if he does not mention it. In the case of well-known artists, I refer readers to the most recent monograph or exhibition catalogue instead of *Who Was Who in American Art*. Unless otherwise noted, all of the historical information about sites in New Jersey is derived from *New Jersey: A Guide to Its Present and Past* (New York: Viking Press, 1939; reprint, New Brunswick, N.J.: Rutgers University Press, 1989).

—Robert Wilson Torchia
NEW JERSEY REMEMBERED

catalogue of the exhibition

SCHWARZ
PHILADELPHIA
Thomas Birch
(1779–1851)

River View

Oil on paper mounted on canvas, 16 ¼ × 25 7/8 inches
Signed at lower left: “Tho. Birch/1819”

Thomas Birch was born in Warwickshire, England, and immigrated to the United States in 1794 with his father the artist William Birch (1755–1834). The younger Birch studied with his father and assisted him with his best-known undertaking, the series of engraved and etched views of Philadelphia called *The City of Philadelphia* (1800). He began to paint miniature portraits in watercolor and by 1806 turned to the landscapes and the marine scenes on which he built his reputation. From the War of 1812 and through the 1820s Birch painted multiple versions of significant naval battles from the conflict, as well as portraits of ships. Although primarily influenced by Dutch seventeenth-century marine painting, Birch’s later work is indebted to the French romantic seascape painter Claude-Joseph Vernet (1714–1789). Birch, who spent his entire career in Philadelphia, exhibited at the Pennsylvania Academy of the Fine Arts from 1811 to 1851, at the Artists’ Fund Society from 1835 to 1845, the National Academy of Design from 1832 to 1845, and various other places. John Wilmerding has noted that Birch’s best work is characterized by “clear coloring and a clean palette that served well his desire to transmit the freshness of light or air and the fluidity of water,” qualities that helped him to attain the position of being “the first ship painter in this country to gain enthusiastic public acceptance.”

This unidentified topographical river view bears a strong resemblance to two much larger paintings that Birch had painted the previous year, *View from the Hill at Bordentown, New Jersey* (1818, private collection), and *Point Breeze from the Delaware* (1818, private collection). Both paintings represent Joseph Bonaparte’s estate Point Breeze, located on the Delaware River near Bordentown, New Jersey. Bonaparte, the elder brother of Napoleon, had been the king of Naples and Spain. Bonaparte fled to the United States after Napoleon’s surrender after the battle of Waterloo in 1815, and settled in Philadelphia. He bought Point Breeze in 1816, and lived there until 1832. Bonaparte was an avid collector of fine and decorative arts, and Birch, like a number of Philadelphia artists and cognoscenti, was familiar with his collection. While it is impossible to ascertain beyond doubt that this is a view of Point Breeze, both the topography and date suggest that it represents an estate on the Delaware River in that general area.

Notes

William Constable
(English, 1783–1861, active in the United States 1806–1808)

Falls of Passaic at Paterson

Pencil on laid paper, 11 ¼ x 17 ¼ inches
Signed and dated in ink at lower right, “No.2. Falls of Passaic at/Patterson.[sic] July 29.1806/WmC”
Watermark: “J. Clark/1804”

A man of many talents, William Constable was born in Hurley, Surrey, England, the son of a mill owner who operated a general goods store. He had little formal education and spent his early youth working for his father. Constable went to Lewes, Sussex, around 1797 to work as an assistant in a drapery business whose owner encouraged his artistic and scientific interests. He moved to Brighton in 1802 and joined his older brother Daniel, who had recently opened a draper’s shop. The brothers sold the store in 1806 to finance a grand tour of the United States and arrived in New York on June 29, accompanied by their bull-mastiff terrier Frank, who was named after Benjamin Franklin. The three embarked on a two-year tour of the country, traveling thousands of miles by horseback and riverboat. During the voyage Constable, who had a special admiration for waterfalls, made detailed pencil sketches of the landscape and natural wonders such as Niagara Falls.

After returning to England in 1808, Constable used these sketches as the basis for watercolors that he painted over the next thirty to forty years; the Brighton Herald reported that his “striking features of the New World” represented “many places now seats of a numerous and thriving population, having been a beautiful wilderness when visited by the two brothers.” He worked as a surveyor and civil engineer in Surrey and visited the United States on business twice again during the late 1830s. He settled in Brighton, became interested in the daguerreotype process, and opened the city’s first photographic portrait studio in 1841. The business was extremely successful, and Constable maintained it until his death, enjoying the patronage of the royal family and the aristocracy.

During the eighteenth and early nineteenth centuries, before Niagara Falls became more accessible, the Great Falls of the Passaic at Paterson, in northeastern New Jersey, was regarded as one of America’s premiere natural wonders and attracted numerous visitors. The Great Falls was an early source of hydropower that enabled the area to become one of the first significant industrial centers in the United States. This was largely due to the efforts of Alexander Hamilton, Secretary of the Treasury of the United States under President George Washington from 1789 to 1795, who advocated of the importance of domestic manufacturing. He was the chief adviser and most active volunteer of “The Society for Establishing Useful Manufactures” that founded Paterson in 1791, naming the town after the governor of New Jersey and signer of the U.S. Constitution William Paterson. The society hired the French architect, engineer, and city planner Pierre L’Enfant as the first general superintendent for the project, but replaced him with Peter Colt after determining that his plans were too complex and expensive.

This was one of the earliest sites that Constable visited after he left Manhattan and set out for Niagara Falls. He recorded arriving at Paterson in his journal on July 26:

Spent the afternoon in exploring the water-falls and the extraordinary scenery around them. The whole subject belongs to the Sublime; the Rocks are rifled in a very singular manner, and into a deep rift formed by the meeting together at a very acute angle, of two ragged perpendicular cliffs, the principal part of the stream falls to a depth of 70 or 80 feet. The nature of the force that has produced this rifing of the rocks is perhaps not easy to explain, but I think it is certain that these effects cannot have resulted from the action of any abrading power of the stream, however long continued; all the phenomena bespeak violent action; the whole effect is as beautiful as it is sublime and grand.
That same day Daniel Constable wrote a detailed and lengthy description of the Great Falls in his journal, concluding that “Nature has wrought here in her boldest manner and bid defiance to human language to portray with justice the sublime works she has here produced, not an object is here to be found which has not received the impression of the bold and beautiful the great and fine.”

The Constables were so impressed with the falls that they remained in Paterson for a week. William Constable wrote in his journal on July 29 that he had “finished the sketch of the Falls I had begun yesterday. Afternoon made another drawing from the top of the Rocks on the opposite, or left shore of the river: this employed me till deep into the evening twilight.” This second drawing may be the one discussed in this entry. Constable is known to have made at least three watercolors of the Great Falls after returning to England.

An art historian has observed that Constable’s watercolors display “in their linearity a certain naïveté,” but that his “charming sketches and crystalline colors provide an important early record of America’s rapidly growing waterways at the same time that they reveal a fresh response to the country’s varied landscape.” The artist was appalled when he revisited the Passaic Falls in 1838 and saw a turnpike road nearby. He denounced this “barbarous intrusion, within 20 yards a tollgate exhibiting all the usual sordid features of advertisements and so forth in front of the waterfall.” This topographical sketch is significant in that it documents the early appearance of one of New Jersey’s most famous landmarks.

Notes

1. Quoted in http://www.spartacus.schoolnet.co.uk/DSconstable.htm
2. “Notes of a Travel in North America in the Years 1806, 7 and 8 by a Company of Three.” This and the following citation (see note 12) from the manuscript were kindly supplied by Claire Constable.
3. J. Brian Jenkins, Citizen Daniel (1775–1835) and the Call of America (Hartford, Conn.: Aardvark Editorial Services, 2000), p. 43.
4. “Notes of a Travel in North America.”
Christian Gullager
(1759–1826)
Sarah Woodhull Forman (1781–1811)

Oil on canvas, 37 × 27 inches
Label (handwritten in ink) on verso: “Portrait of-/Sarah Woodhull For[man]/born
1781,died 1811./Mrs. Forman holding a book of music, as she composed music/Painted
by Christian Gallagher./in circa 1797.”
Label (handwritten in ink) on verso: “Sara Woodhull Father’s/Aunt,/married Col. Forman”

The portraitist Christian Gullager was born in Copenhagen, the son of a servant in the household of a high-ranking government official and print collector. Gullager studied at the Royal Academy of Fine Arts there and was awarded a silver medal in 1780. He immigrated to the United States and was first documented in Newburyport, Massachusetts, in 1786, the year of his marriage. He was listed in the Boston directory in 1789 as a portrait painter and made two professional trips to Worcester that year. He also worked as scenery painter for the Federal Street Theatre. Gullager relocated to New York in 1797 and advertised himself as a painter of portraits and theater scenery. He soon moved to Philadelphia, where he was listed in the city directories from 1798 to 1805, the last three years as a miniature painter. William Dunlap recorded that Gullager was working as a theater scenery painter in New York in 1806, but was dismissed because of his “taste for lounging.”1 According to Philadelphia County records, Gullager’s wife obtained a divorce from him on December 27, 1809. Nothing is known about the artist’s activities until his death in 1826.

Marvin Sadik has noted that during his early Boston period Gullager adapted his “provincial Danish portrait style to the kind of American primitive portraiture being plied in New England during the third quarter of the eighteenth century” by artists such as Winthrop Chandler (1747–1790).2 By the time Gullager left Boston he had developed an elegant rococo style that Dunlap characterized as “a dashy, sketchy manner,” adding that he “had been well instructed in the rudiments of drawing.”3

The sitter Sarah Woodhull was born on March 28, 1781, in Freehold, Monmouth County, New Jersey. She was the only daughter of Reverend John Woodhull, who served as minister of Old Tennent Presbyterian Church from 1778 to 1824 and operated a classical academy in Freehold. Sarah Woodhull married Major William Gordon Forman, also of Freehold, in 1806. It is said that her dowry was $80,000.4 A graduate of the College of New Jersey (renamed Princeton University in 1896), he became a lawyer and eventually moved to Natchez, Mississippi, where his family owned an estate. He is credited with having introduced Eli Whitney’s cotton gin to Mississippi and was Speaker of the House in the Territorial Legislature of Mississippi in 1803. Sarah Woodhull died in Natchez on November 13, 1811. Her husband was murdered by robbers the following year in Lexington, Kentucky, while he was taking their only child, Sarah Marsh Forman, to New Jersey.5

Although no evidence survives to verify that the sitter was a composer, as the inscription states, the allusion to her interest in music indicates that she was an educated and accomplished woman, as one would expect of the marriageable young daughter of a prominent clergyman and educator. Gullager may have executed this portrait of Sarah Woodhull during the late 1790s, around the time he painted a portrait of her elder brother Reverend George Spafford Woodhull which is owned by the Princeton University Art Museum.6

Notes
6. Donald Drew Egbert, Princeton Portraits (Princeton, N.J.: Princeton University Press, 1947), pp. 193–95, notes that the early authority William Sawitzky had attributed the Princeton portrait to Gullager and suggested that it had been painted in the 1790s, but went on to suggest an alternative date of c. 1808.
Attributed to Charles Bird Lawrence

Dovedale Bungalow on the Delaware River, New Jersey

Oil on canvas, 20 × 30 inches

These two nearly identical topographical views of a riverside estate were acquired separately and were both unattributed. The larger painting was mistakenly identified as Dovedale Bungalow on the Delaware River, Shrewsbury, New Jersey, because the Shrewsbury River, not the Delaware, runs through Shrewsbury. The inscription on the label attached to the smaller painting also identified the subject as “Dovedale Bungaloo” on the Delaware, adding that the estate was owned by Andrew Quinton. Such a person was documented in the U.S. Census of 1840 as owning property in Bristol Township, Bucks County, Pennsylvania, and in the U.S. Census of 1850 as owning property in Nottingham Township in Mercer County, New Jersey. Nottingham Township was originally in Burlington County until the creation of Mercer County in 1838. Nottingham later divided into Trenton City, Hamilton Township, and Bordentown, which were all located along the Delaware River. The topographical details of the landscape, the inscription, and the documentary sources all suggest that the property represented in these two paintings was located on the New Jersey side of the Delaware River.

The larger version is noticeably more spontaneous and executed in a freer technique than the smaller one, so it is logical to assume that the larger is the original composition and the smaller a copy. The figures in the boats are more animated, the name “Mattie” appears on the back of the boat at the lower left, the shrubbery along the shore is more detailed, and the sky is represented in a more convincing, atmospheric manner. This painting is very similar to topographical Delaware River views by Charles Bird Lawrence (1790–1864) such as The Delaware River near Bordentown (c. 1818, formerly Historical Society of Pennsylvania, Philadelphia), and View from Bordentown Hill on the Delaware (Point Breeze) (1820–30, New Jersey Historical Society, Newark). These paintings are both views of Point Breeze, an estate that had recently been acquired by Joseph Bonaparte, the exiled brother of Napoleon Bonaparte and former king of Spain and Naples. Lawrence was born in Bordentown and is thought to have studied with Rembrandt Peale (1778–1860) and Gilbert Stuart (1755–1828). He was mainly active in Philadelphia and exhibited often at the Pennsylvania Academy of the Fine Arts from 1811 to 1832; his
address in the 1813 and 1821 exhibition catalogues is listed as Bordentown. Early in his career he painted topographical landscapes that reflected the influence of Thomas Birch (see plate 1), and around 1815 he became active as a portraitist. He ceased to paint and was employed as a clerk in the bank of Pennsylvania Township from 1840 to 1842, and as a plumber from 1844 to 1856.

Unfortunately it is impossible to determine the exact date of the inscription, but the erroneous identification of the river suggests that it postdates the painting. The word bungalow (spelled “bungalo” in the inscription) is a British corruption of the Bengali word used to designate a low, usually single-story domestic dwelling surrounded by galleries or porches. According to an architectural historian, the earliest American house called a bungalow was designed by William Gibbons Preston and published as such in American Architecture and Building News in 1880. The bungalow only became a popular form of American domestic architecture in the last two decades of the nineteenth century and the first quarter of the twentieth century. Setting aside the problematic origin of the inscription, the building represented in these paintings conforms to the general definition of a bungalow, and as such they are significant as early American representations of that architectural style.

Notes

1. The smaller version was listed in The Old Print Shop Portfolio, vol. 22 (May 1963), no. 37, as “Dovedale Farm, Quentin Avon by the Sea.” 2. The latter is illustrated in color in Margaret M. Hofer and Roberta J. M. Olsen, “Napoleon’s Fauteuil: From Paris to Point Breeze,” Antiques, vol. 162 (October 2002), pl. 8, p. 146. Other strong points of comparison are Lawrence’s View of Bristol Taken from Green Bank; Steamboat “Burlington” Built in 1827 and View of Green Bank, Burlington; Steamboat “Trenton” Built in 1805 (both c. 1830, New Jersey Historical Society, Newark). 3. Clay Lancaster, “The American Bungalow,” Art Bulletin, vol. 40 (September 1958), p. 239.
Oliver Tarbell Eddy
(1799–1868)

Portrait of a Young Girl (possibly Julia Andruss)

Oil on panel, 40 ¼ × 30 inches
Label (handwritten in ink) on edge of original frame: "Julia Andruss/Mary Dodd's/
Mother's Sister"
Provenance: Descended in the family of the sitter, New Jersey

Oliver Tarbell Eddy was born in Greenbush, Vermont, the oldest son of inventor, printer, and engraver Isaac Eddy, who traced his ancestry back to the Mayflower. Although his father instructed him how to engrave on copper, Eddy evidently taught himself how to paint. He married Jane Maria Burger, daughter of the silversmith Thomas Burger, in Newburgh, New York in 1822. Eddy was active as a portrait and miniature painter in New York City by 1826, and exhibited a portrait at the National Academy of Design the following year. He moved to Elizabeth, New Jersey, in 1831 and then to Newark in 1835. William H. Gerdts has suggested that he relocated to Newark because a distant relative, the Reverend Ansel Doane Eddy, was pastor of the First Presbyterian Church.1 The artist was extremely successful in Newark and painted at least thirteen portraits of members of the family of a hat manufacturer named William Rankin. Eddy lived in Baltimore from 1842 to 1850, painting portraits and inventing a precursor to the typewriter. He lived in Philadelphia from 1850 until his death and was buried in Woodlands Cemetery.2

Gerdts characterizes Eddy as “something of a Newark equivalent of [Henry] Inman in New York City”3 because he followed the period’s compositional conventions of portraiture. Nevertheless, the artist worked in a highly distinctive style characterized by a pronounced degree of naiveté. His ill-proportioned figures are generally stiff and wooden, set in self-conscious formal poses, and often possess an aura of haunting solemnity. Eddy consistently represented accessories such as floor coverings, furniture, windows draped with fringed curtains, and his sitters’ costumes in a meticulously detailed manner. He produced some remarkable large, complex multi-figure portraits such as the Children of William Rankin, Sr. (1838, The Newark Museum), and the Children of Mr. and Mrs. Israel Griffith (c. 1844, Maryland Historical Society, Baltimore).

The inscription on the edge of the original frame identifies the subject as Julia Andruss, a member of a prominent Newark family. Eddy must have painted this portrait sometime between 1835 and 1841, when he is known to have been active in Newark. The Newark directory for 1840–41 lists six members of the Andruss family, five of whom lived on Washington Street near George W. Andruss’s factory for making molding planes for carpenters and furniture makers. This information conforms to Eddy’s well-established pattern of finding patronage among upper-class families engaged in a manufacturing trade, such as the Rankins and the Griffiths. The specific identity of the young girl is uncertain. An obituary for Julia A. Jones in the New York Times (January 14, 1875) identified the deceased as the fifty-nine-year-old widow of the late George W. Andruss; having been born in 1816, she presumably would have been older than the girl who appears in this portrait.

Notes
William E. Winner
(c. 1815–1883)

James Pancost

Oil on canvas, 36 1/4 × 28 7/8 inches
Signed and inscribed at lower center: “W. E. WINNER./ PORTRAIT PAINTER/No. 35 No. 2nd St./Phila”
Inscribed in ink on stretcher verso: “WINNER, W. E./JAMES PANCOURT OF BORDEN-TOWN, N.J./W 10076”

William E. Winner was probably born in Philadelphia. Little is known of his early life until he began to exhibit at the Artists’ Fund Society in 1836. He exhibited portraits and genre, historical, and religious subjects at the Pennsylvania Academy of the Fine Arts from then until 1869, and from 1878 to 1881; he was elected a member of the group in 1860. The Academy’s exhibition records indicate that Winner occasionally painted the human figures in seascapes by George Robert Bonfield (see plate 9) and landscapes by Isaac L. Williams (1817–1895). Winner was in Charlestown, South Carolina, in December 1848, where a local newspaper reported that he was painting portraits and exhibiting his *Christ Restoring the Daughters of Jairus* (location unknown). He was elected an honorary member of the National Academy of Design in 1850, where he exhibited from 1844 to 1875.

Winner, who served in the 95th Pennsylvania Volunteer Infantry during the Civil War, was also a member of the Philadelphia Society of Artists and exhibited at the Apollo Association and the American Art Union in New York and at the Boston Athenaeum. One of his best-known works is *Crazy Nora* (c. 1860–65, Atwater Kent Museum, formerly Historical Society of Pennsylvania), a small full-length portrait of an eccentric woman who was a familiar sight on the streets of Philadelphia. Winner died in Philadelphia.

This portrait probably dates from 1844, when Winner listed his address in Artists’ Fund Society exhibition catalogue as “Second above Market,” thus matching the “35 No. 2nd St.” given in the inscription. The inscription on the reverse identifies the sitter as James Pancourt of Bordentown, yet there is no record that such a person existed. This may in fact be James Pancoast, whose name appears in the 1840 New Jersey Burlington County and Chesterfield Township census. Records at the International Genealogical Index suggest that Pancoast was born in Philadelphia around 1773, one of four children born to Samuel and Sarah Stephens Pancoast.¹ The New Jersey State Archives in Trenton has a will and inventory (no. 15426C) of a James Pancoast of Bordentown that was filed in March, 1848. The document indicated that he had been in the lumber business, and was fairly wealthy. His estate, which was valued at $6,623.76, was divided among his three children (one of whom was described as being in a “state of alienation of mind”). The will mentions that his wife’s name was Sarah, and the New Jersey State Archives has a record that states a James Pancoast married Sarah Wright, daughter of Israel and Alice Wright, on Dec. 13, 1797 in Bordentown. It is quite plausible that these documents refer to the same person, and that this is the portly and elderly gentleman who appears in Winner’s portrait.

Notes

1. See the Mormon Church’s genealogical records at their website: http://www.familysearch.org
William C. Bonnell
(1804–1865)

Portrait of a Man

Oil on canvas, 29 ¾ × 24 ¼ inches
Signed and dated in brown paint on verso: “William Bonnell/Pinxit/July 9th 1825”

The portraitist William C. Bonnell was born in Clinton, New Jersey, the fourth child of Colonel Clement du Mont and Rachel Wolverton Bonnell. His grandfather served as a colonel during the American Revolution and owned a tavern that was the first place in the area where minutemen were recruited. Bonnell married Margaret Hinchman in 1836, and the couple had two children. Bonnell belonged to the Bethlehem Presbyterian Church in Grandin and was buried in the church’s graveyard.

Bonnell, who painted in a non-academic linear style, is known to have produced approximately twenty portraits between 1823 and 1833, some of which vary so widely in style that it is difficult to believe that they were all painted by the same artist. He was primarily active in New Jersey but is known to have traveled to neighboring Warminster, Bucks County, Pennsylvania, in 1833 to paint portraits of Andrew and Eliza Yerkes (Mercer Museum of the Bucks County Historical Society, Doylestown, Pennsylvania). He painted at least seven portraits of residents of Hunterdon County in 1825. Many of his likenesses, such as this example, are signed and dated in brown paint on the reverse. Tradition has it that he also painted a tavern sign for the Perryville Inn that is now owned by the Hunterdon County Historical Society in Flemington. The noted collectors of American folk art Edgar William and Bernice Chrysler Garbisch acquired Bonnell’s portrait of his father Clement Bonnell (c. 1825) and presented it to the National Gallery of Art in Washington, D.C., in 1953.1 The Garbischs also presented three portraits of members of the Bonham family that Bonnell painted between March 4 and 5, 1825, to the Art Institute of Chicago in 1980.

Notes

George Robert Bonfield
(1805–1898)

River Scene

Oil on canvas, 16 × 24 inches
Signed and dated in ink on verso: “River Scene/Designed & Painted by G.R. Bonfield/1850.”

George Robert Bonfield was born in Portsmouth, England, the son of a stonemason. As a child Bonfield was attracted to the sea and made sketches of the ships and views of Portsmouth Harbor. The family immigrated to the United States in 1816 and settled in Philadelphia.1 Bonfield followed his father’s profession and found employment with a local marble dealer carving inscriptions and ornaments on gravestones. He occasionally worked in Bordentown, New Jersey, at Point Breeze, the estate of Joseph Bonaparte, the brother of Napoleon Bonaparte and exiled former king of Naples and Spain. Bonaparte is said to have encouraged the youth’s interest in art and allowed him access to his collection of Dutch and French marine paintings. Bonfield is alleged to have attracted the attention of Joseph Hopkinson, the eminent Philadelphia attorney and president of the Pennsylvania Academy of the Fine Arts, who arranged for him to study painting with Thomas Birch (see plate 1).

Bonfield became one of the foremost American marine painters during the 1840s and 1850s, when such subjects appealed to Philadelphia merchants. Influenced by Dutch seventeenth-century seascapes, he eschewed the topographical style of his contemporaries and painted distinctly romantic scenes in a much freer, painterly style. Bonfield exhibited widely and was an active participant in Philadelphia’s cultural life. He was one of the founders of the Artists’ Fund Society in 1836 and exhibited with the group until 1845. He exhibited at the Pennsylvania Academy of the Fine Arts from 1847 to 1885, at the National Academy of Design from 1837 to 1844, at the Apollo Association and the American Art Union from 1838 to 1849, and at the Maryland Historical Society in 1848. He was elected an Honorary Trustee of the National Academy in 1845 and an Academician of the Pennsylvania Academy in 1847. Bonfield’s popularity declined after the Civil War. He was an avid print collector and helped his patron, the wealthy Philadelphia banker and art connoisseur James L. Claghorn, assemble a substantial collection that is now owned by the Baltimore Museum of Art. The antiquarian William S. Baker dedicated his American Engravers and Their Works (Philadelphia, 1875) to Bonfield.2

Bonfield spent the majority of his career in Philadelphia, where he painted views of the Delaware River. The titles of the paintings that he exhibited at the Pennsylvania Academy indicate that he worked in such popular resorts Newport, Rhode Island, and Mount Desert, Maine. Bonfield lived in Beverly, New Jersey, from 1853 to 1854, Bordentown in 1856, and Burlington in 1857. In Beverly he stayed at his son Sylvester’s house on the banks of the Delaware, and many of his river scenes represent that area. Bonfield gave most of his marine subjects generic titles such as “Marine View” and “Coast Scene,” so their specific sites are difficult to identify. This “River Scene” is noteworthy for its stormy, dramatic quality.

Notes

1. There is a discrepancy in the literature as to exactly when Bonfield immigrated to the United States and began to exhibit at the Pennsylvania Academy; see WWWAM, vol. 1, p. 377.
Johann Hermann Carmiencke
(1810–1867)

Cedar Swamps, Cape May County, New Jersey

Oil on canvas, 31 ¼ × 46 ¼ inches
Signed at lower right: “H. Carmiencke N.Y.”
Inscribed on stretcher verso: (bottom center) “Cedar Swamps. Cape May Co/N.J.”; (bottom left) “Bailey 1861”

Born in Hamburg, Germany, Johann Hermann Carmiencke first studied art in Dresden as a student of Johann Christian Dahl (1788–1857). In 1834 he went to Copenhagen and studied at the Danish Academy of Art. After a period of study in Leipzig, Germany, he returned to Copenhagen in 1838 and became a Danish citizen. He traveled throughout Sweden, Germany, and Austria and visited Italy from 1845 to 1846. Carmiencke was appointed court painter that year to Christian VIII, King of Denmark, and at some point befriended Hans Christian Anderson. In 1851, alarmed at the anti-German sentiment in Denmark following that country’s war with Germany in 1848, he immigrated to the United States and settled in Brooklyn. Carmiencke sketched directly from nature and composed dramatic, meticulously executed views in his studio that reflect his European academic training. He painted in the Catskills and Adirondacks and has been associated with the Hudson River School tradition. Carmiencke was also a noted engraver and etcher. He was a member of the Artists’ Fund Society of New York and the Brooklyn Art Association. He exhibited at the National Academy of Design from 1853 to 1859, the Pennsylvania Academy of the Fine Arts in 1855 and 1867, the Boston Athenaeum in 1861 and 1862, and the Maryland Historical Society. Carmiencke and twenty-three other artists left the Brooklyn Art Association in 1866 and founded the Brooklyn Academy of Design. One of his students was Carleton Wiggins (1848–1932). Carmiencke died in Brooklyn.1

Carmiencke was active in Cape May during the late 1850s and early ’60s. This view of the cedar swamps at Cape May is a far cry from the spectacular mountain vistas for which he was noted. At that time the swampy area around Dennisville was noted for an unusual industry called cedar mining. Huge cedar trees that either died and fell or were blown down by violent storms sank deep into the swamps and were “found buried at various depths in the black peaty earth, mainly decomposed vegetable matter. The submerged logs were quite sound, the color of the wood was preserved and its buoyancy retained.”2 Some of the logs were estimated to be over a thousand years old. Shingles made from these logs were in high demand among builders in South Jersey and Philadelphia, where the roof of Independence Hall was re-shingled with cedar mined from Cape May County. The industry gradually died out by the 1890s, when builders favored fireproof materials. Another version of this painting, dated 1859, is in a private collection,3 and the artist is documented as having exhibited an On the Beach of Cape May (location unknown) at the Brooklyn Art Association in 1863.4

Notes
Charles Spencer Humphreys
(1818–1880)

Toronto

Oil on canvas, 25 × 30 inches
Inscribed at bottom: “TORONTO.was sired by an imported English thorough-bred HORSE,and/his Dam was a cross of the French Canadian & English thorough-bred stock.”

Charles Spencer Humphreys was born in Moorestown, where his father owned a general store. He surfaced in Camden in May 1837, where he placed a notice in a newspaper advertising himself as a house, sign, and ornamental painter. He shared a studio with his brother Richard Humphreys (1803–1872) from 1840 to 1844 and around that time married Caroline Fetters, with whom he had five children. The majority of Humphreys’s surviving works represent horses, the earliest known example being a lettered sign made for the Mansion House in Cape May (now the Cape May Historical Museum, Cape May Court House). He is thought to have decorated harnesses and breast straps for a Camden harness manufacturer and also painted wagons. Humphreys made paintings for the interior of St. Paul’s Episcopal Church in Camden in 1850. During the early 1850s he began to paint the subjects for which he became famous, portraits of specific racehorses posed against landscape backgrounds such as Jersey Blue, or being driven by their owners or trainers such as Toronto. Humphreys retired to Long Branch, where he died. Horseracing enthusiasts held Humphreys’s work in high esteem. Some of his paintings were reproduced as color lithographs, and his portraits of horses and designs for carriages reportedly were included in the Philadelphia Centennial Exposition in 1876. His death was reported in both American and foreign newspapers.1

Both of these paintings pertain to one of the most popular sporting activities in the United States during the late nineteenth century: trotting or harness racing. The sport had its origins in the late eighteenth century, when farmers would race across country roads to determine who had the fastest horse. Tracks were built during the early 1800s, and harness racing gradually became a popular national pastime, reaching its zenith in the last half of the century. The Standardbred horse was developed specifically to excel at harness racing; the breed’s name was derived from the fact that such horses had to meet a set standard time to qualify for the customary harness racing distance of one mile.2 Humphreys’s patrons were probably wealthy horseracing enthusiasts who owned the horses represented in his paintings. Evidently they admired the artist’s naïve, non-academic style, and appreciated his accurate representation of equine anatomy and various nuances of the meticulously delineated carriages and trappings. This artistic style was certainly appropriate for representing a sport like harness racing, which, in contrast to thoroughbred racing, was an egalitarian sport that appealed to the masses. Humphreys often used lettered inscriptions, such as the one across the bottom of Toronto, to identify and provide information about the horses; these reflect his experience as a sign painter.

A note in the Schwarz Gallery’s files records that Toronto was originally owned by the president of the Belmont Driving Club, who displayed it in the sitting room in the front of his house on Green Street in Philadelphia. According to Chester’s Complete Trotting and Pacing Record (1884), Toronto was a brown gelding who placed sixth at Fleetwood Park, New York,
on June 19, 1874, second at Clyde, New York, on September 4, 1879, and third at New Hunting Park, Philadelphia, on May 1, 1882. It is thus likely that Humphreys executed this painting sometime during the late 1870s or early ’80s. Despite Toronto’s distinguished racing record, Humphreys represented him on a recreational ride with his owner or trainer, who sits rigidly erect in profile on a two-wheeled carriage. In similar paintings Humphreys showed race horses driven by people in more formal dress, such as *The Trotter* (c. 1860, National Gallery of Art, Washington, D.C.), or ridden by celebrated jockeys in specific races such as *Budd Doble Driving Goldsmith Maid at Belmont Driving Park* (1876, National Gallery of Art, Washington, D.C.). In such trotting subjects Humphreys consistently depicted the horses’ legs in the same position, and he habitually represented small clouds of dirt rising from the ground to suggest speed.

*Jersey Blue* is a traditional horse portrait in which the subject stands alone in the foreground, posing rather self-consciously against a hilly, verdant landscape where a race is taking place on an oval dirt track. Humphreys represented this unidentified site in great detail, and a sign above a wooden structure has the miniscule inscription, “REFRESHMENTS/LAGER BEER.” The horse’s name alludes to one of New Jersey’s historic state colors. In 1779, during the American Revolution, Commander-in-Chief George Washington directed that the uniforms for the regiments of the New Jersey Continental Line should be dark or Jersey blue faced with buff, colors that until then had been reserved for generals and their aides-de-camp.
Charles Spencer Humphreys
(1818–1880)

Jersey Blue

Oil on canvas, 22 ¼ × 30 ¼ inches

Signed and inscribed at lower left: “Chas. S. Humphreys./Camden. N.J.”; inscribed at lower center: “JERSEY BLUE”

He probably made this selection because these colors were emblematic of the Netherlands and New Jersey originally had been settled by the Dutch. The following year, when the Continental War Officers in Philadelphia ordered that each regiment should have a state flag in addition to the United States flag, they specified that the ground had to be of the same color as the uniform’s facing, and these became the colors of the New Jersey flag. The Senate and General Assembly of the State of New Jersey decreed Jersey blue and buff to be the official colors of the state flag on March 11, 1896. The inscription that identifies the horse at the bottom of the composition is appropriately painted in Jersey blue.

Notes


3. According to a note in the Schwarz Gallery files, these results are recorded in William T. Chester, Chester’s Complete Trotting and Pacing Record, Containing Summaries of All Races Trotted or Paced in the United States or Canada from the Earliest to the Close of 1883 (New York: William T. Chester, 1884).
Newbold Hough Trotter (1827–1898)

Inlet House, Atlantic City from Brigantine

Oil on canvas, 5 × 14 3/8 inches

Signed at lower right: "N. H. Trotter"
Inscribed and dated in ink on backing: "#COCC/Inlet House A. City from Brigantine/1895–1870–N.H. Trotter"

Newbold Hough Trotter was born in Philadelphia, where he spent the majority of his life. After attending Haverford College from about 1841 until 1845, he worked for the wholesale dry goods firm of Wood, Abbott, and Company and then became a partner in a machinist company, Birkinbine, Martin, and Trotter. He began to pursue his interest in art while still involved in business and may have attended the Pennsylvania Academy of the Fine Arts in 1854; he exhibited there between 1858 and 1887. During the Civil War, Trotter joined the Germantown Home Guards in 1861 and fought at the Battle of Antietam. After the war, Trotter and his brother-in-law started a hardware business. After it closed in 1867, Trotter was free to paint on a full-time basis. In addition to being active in the Pennsylvania Academy, he was a member of the Art Club of Philadelphia, vice-president of the Artists’ Fund Society of Philadelphia, and a director and secretary of the Philadelphia Society of Artists. He also exhibited at the National Academy of Design in New York between 1871 and 1886 and at the Boston Athenaeum between 1859 and 1867.

Trotter was best known for his animal subjects, but he also painted landscapes. His painting Wounded Buffaloes Pursued by Prairie Wolves (location unknown) was shown at the Centennial Exhibition in Philadelphia in 1876 and was purchased by General William Tecumseh Sherman for Army headquarters in Washington, D.C.; Trotter subsequently executed three commissions for the War Department and an equestrian portrait of General Sherman. His interest in natural history led to a commission to illustrate Hayden’s Journal of the Mammals of North America, for which he completed thirty paintings before the project was cancelled for financial reasons.

This view of the Inlet House in Atlantic City was taken from Brigantine, a town to the north across the Absecon Inlet. According to an early history of Atlantic City, the Inlet House was a large structure located on Clam Creek. The same source described the Inlet as “a large body of water at the upper end of the island, where sailing and fishing boats, in charge of experienced captains, can be hired by the day or by the hour. The sail through the bays or out to sea, through the Inlet outlet, is delightful, and the fishing is generally very good.”¹ A view of the Inlet House from a distant vantage point on the boardwalk is preserved in a 1909 postal card photograph.² The Atlantic County Historical Society has an undated newspaper clipping with a photograph of the building that identifies it as the “Inlet Hotel former location of Hyman Shore Dinners from Atlantic City long ago operated by Josh and Max Hyman.” The Inlet House was the site of the famous Captain Starns Restaurant from the 1920s until the ’70s, when the building was demolished.

Notes
James Hamilton (1819–1878)

Beach at Atlantic City

Oil on canvas, 11⅛ × 22¾ inches
Signed at lower right: “J Hamilton”
Label (printed): “Loan to/BROOKLYN MUSEUM/from/3.66.210/Preston.”

James Hamilton was born in Entrien, near Belfast, Ireland, and immigrated with his family to Philadelphia in 1834. An English patron named William Erwin financed his education at Mr. Luddington’s School on Pine above Second Street. Hamilton briefly worked at a counting house but showed some of his early works to the mezzotint engraver John Sartain (1808–1897) who encouraged him to become an artist. Hamilton obtained a position as a drawing instructor, and the brothers Edward Moran (1829–1901) and Thomas Moran (1837–1926) were among his students. Hamilton exhibited for the first time at the Artists’ Fund Society in Philadelphia in 1840. He exhibited at the Pennsylvania Academy of the Fine Arts from 1843 to 1856 and at the National Academy of Design from 1846 to 1847. Hamilton worked as an illustrator for John Frost’s Pictorial History of the American Navy (c. 1845) and later collaborated with Arctic explorer Elisha Kent Kane by providing illustrations for The U.S. Grinnell Expedition in Search of Sir John Franklin (1853) and Arctic Explorations (1856). Hamilton traveled to London in 1854 and remained for two years. During this time he was deeply influenced by Joseph Mallord William Turner (1775–1851), whose work he had already studied through engravings.

After returning to the United States, Hamilton rapidly rose to being one of the country’s foremost marine painters. He sold off the contents of his studio through the dealer James S. Earle in 1875 to finance a trip around the world. Hamilton moved to San Francisco in 1876 and died there two years later.1 Hamilton’s early works were mostly topographical landscapes and seascapes of various sites along the Atlantic coast that reflected the influence of Thomas Birch (see plate 1). His mature work was characterized by its loose, painterly technique, along with the use of rich color and dramatic lighting effects, for which he was known as “the American Turner.”
For the last twenty years of his career Hamilton painted scenic areas around Philadelphia and was active in Atlantic City, Cape May, and Cumberland County in New Jersey. Located about 65 miles northeast of Philadelphia on New Jersey’s south shore, Atlantic City became an immensely popular summer resort after it was developed and made accessible by the Camden and Atlantic Railroad in 1854. Hamilton probably painted these two views of Atlantic City in 1868, when he is known to have visited the city in August and September through a number of dated paintings, among them *The Sea at Atlantic City* (Sewell C. Biggs Museum of American Art, Dover, Delaware). It is likely that these paintings were related to *On the Beach at Atlantic City* (location unknown) that the artist exhibited at the Pennsylvania Academy in 1868. When *Beach at Atlantic City* was exhibited at the Brooklyn Museum in 1966, it was singled out for praise by John I. H. Baur, who commented that it was “delicate, sketchy, filled with a subdued and silvery light, almost Whistlerian in its atmospheric unity.”

**Notes**

The photographer and landscape painter Frederick De Bourg Richards was born in Wilmington, Delaware. Nothing is known about his early training, and he may have worked as an artist in New York in 1844 and 1845. He had settled in Philadelphia by 1848, where he opened a daguerreotype gallery at 144 1/2 Chestnut Street, opposite Independence Hall. Richards operated the gallery until 1855, and was noted for his “life-size” daguerreotypes. His account book indicates that he sold photographs to such prominent Philadelphia artists as James Hamilton (see plates 14 and 15), William Trost Richards (see plates 20 and 21), Peter F. Rothermel (1817–1895), and others.1 Around 1853 he began to take photographs that documented the appearance of Philadelphia’s historic buildings. An article in The Journal of the Franklin Institute discussed improvements Richards had made to the stereoscope.2 He exhibited daguerreotypes at the Franklin Institute’s annual exhibitions and may have printed copies of paintings and engravings.

During the middle 1850s Richards traveled extensively in Europe, where he executed commissioned paintings of the Swiss Alps and Italian countryside. In 1857 he published Random Sketches, or, What I Saw in Europe (Philadelphia: G. Collins). A wood engraving after one of three photographs that Richards took of President-elect Abraham Lincoln raising the flag before Independence Hall appeared on the cover of Harper’s Weekly on March 9, 1861. Around 1865 his interest in photography began to wane, and he devoted himself to painting landscapes, most of which were of the Pennsylvania countryside and the New Jersey seashore. He exhibited at the Pennsylvania Academy of the Fine Arts between 1848 and 1891, the National Academy of Design from 1865 to 1876, and the Brooklyn Art Association in 1875 and 1876. He was also active in the Artists’ Fund Society, the Philadelphia Society of Artists, the Art Club of Philadelphia, and the American Art Union in New York. Richards, who was a member of the Society of Friends, died at his residence at 1827 North Twelfth Street and was buried in West Laurel Hill cemetery.3

Richards’s first documented New Jersey landscape was Salt Marshes at Atlantic City in October (location unknown), which he exhibited at the Pennsylvania Academy’s annual show in 1878. Atlantic City had become an even greater tourist destination the following year because of the fare war between the Camden and Atlantic Railroad and the new Philadelphia and Atlantic Railroad. Sometime during the late 1870s Richards took a studio in Anglesea (renamed North Wildwood in 1906) and exhibited a number of paintings, etchings, and watercolors of that area and Hereford Inlet at the Pennsylvania Academy between 1883 and 1889.

Notes

1. Richards’s account book is owned by the Schwarz Gallery.  
Frederick de Bourg Richards  
(1822–1903)

Atlantic City

Oil on canvas, 18 × 36 inches
Signed and dated at lower left: “F DeB. Richards/81”

Frederick de Bourg Richards  
(1822–1903)

Beach Scene with Sailboats

Watercolor on paper, 6 ¼ × 14 inches
Signed at lower left: “F De B.R”
Hermann Herzog
(1832–1932)

Atlantic City

Pencil on paper, 3 ¾ × 6 inches
Inscribed at lower left: “A. City”
Inscribed on verso at lower left: “A. City”

Hermann Herzog was born in Bremen, Germany. He enrolled in the Düsseldorf Academy in 1848, studied with Andreas Achenbach (1815–1910) and Johann Wilhelm Schirmer (1807–1863), and also took private lessons from the Norwegian painter Hans Frederick Gude (1825–1903). Herzog visited Norway in 1855, and the dramatic mountain views he painted there earned him great critical acclaim throughout Europe. He immigrated to the United States around 1870 to escape the political turmoil in Germany and settled in Philadelphia, where his landscapes had been exhibited at the Pennsylvania Academy of the Fine Arts since 1863. Herzog traveled widely throughout the United States over the next sixty years in search of scenic landscapes and intermittently exhibited at the Pennsylvania Academy until 1880. By that time he had made a fortune through investments in the Pennsylvania Railroad, and for the remainder of his long career he painted strictly for pleasure in his main studio and residence at 4104 Pine Street in West Philadelphia. Herzog’s later work shows the influence of the French Barbizon painters, and he often painted twilight woodland scenes of picturesque areas around Philadelphia.¹

Evidently Herzog, like so many Philadelphia artists represented in this exhibition, vacationed in Atlantic City and made impromptu sketches of picturesque things he encountered on the beach. These undated drawings are from a page in the artist’s sketchbook. The position of Absecon Lighthouse, visible in the background behind the wooden structure at the water’s edge, suggests that Herzog’s vantage point was from Brigantine, looking south across Absecon Inlet.

Notes

William Trost Richards
(1833–1905)

New Jersey Shore

Oil on canvas, 17 3/4 × 30 1/4 inches
Signed and dated at lower left: “Wm T Richards 1870”

William Trost Richards was born in Philadelphia and began to draw at a young age. After the death of his father in 1847 he withdrew from Central High School to support his family and worked as a designer of ornamental metal fixtures. Richards and William Stanley Haseltine (1835–1900) studied painting with German landscape painter Paul Weber (1823–1916) in 1850 and took classes at the Pennsylvania Academy of the Fine Arts, where he first exhibited in 1852 and was elected an academician the following year. During the early 1850s he went on sketching trips to the Hudson River Valley in New York and met such noted landscape painters as Frederic Edwin Church (1826–1900), Jasper F. Cropsey (1823–1900), and John F. Kensett (1816–1872). In 1855 he went to Europe and toured the continent with Haseltine and the artist Alexander Lawrie (1828–1917). Richards returned to Philadelphia the following year, married, and settled in Germantown. Early in his career Richards painted forest scenes in the extremely detailed style advocated by John Ruskin and the Pre-Raphaelites, and he joined the Society of Truth in Art in 1863.1 Richards was elected an honorary member of the National Academy of Design in 1862 and a full academician in 1871.

Following a second visit to Europe in 1866, Richards began to concentrate on marine subjects, and he achieved fame for his depictions of coastal scenes. Linda S. Ferber has noted that before 1874, when Richards made Newport, Rhode Island, his “permanent summer residence, summer months were largely spent traveling to various spots on the coast, from New Jersey to Maine and sketching the different ‘combinations of Rock and beach and sea.’”2 He became adept at watercolor and joined the American Watercolor Society in 1874. He lived in Great Britain from 1878 to 1880 and had a studio in London. Subsequently Richards returned to Philadelphia and spent some summers in Atlantic City and Cape May.

Richards’s first documented New Jersey marine scene was a Scene on the Coast of New Jersey (location unknown) that he exhibited at the Pennsylvania Academy of the Fine Arts in 1861. Painted in 1870, New Jersey Shore is an excellent and representative example of Richards’s favorite subject, waves rolling over lonely, sandy expanse of beach, painted with the meticulous technique characteristic of his best work. The composition suggests that it is closely related to The Lone Trees, Coast of New Jersey (location unknown), which he exhibited at the Royal Academy in 1871 and received favorable mention from critics. One of Richards’s most famous beach scenes was the monumental On the Coast of New Jersey (1883, Corcoran Gallery, Washington, D.C.).3 Richards began to paint panels such as Waves Crashing Against the Shore (plate 21) in the late 1880s; the looser handling of the paint also suggests that it dates from later in the artist’s career.

Notes

William Trost Richards
(1833–1905)

Waves Crashing Against the Shore

Oil on panel, 9 × 17 ½ inches
Signed at lower left: “Wm. T. Richards”
William van de Velde Bonfield (1834–1885)

Winter Scene, Burlington County, New Jersey

Watercolor on paper, 11 ¼ x 16 ¾ inches
Signed and dated at lower left: “V. de V. Bonfield”
Inscribed at lower right in pencil: “Burlington Co N.J.”

William van de Velde Bonfield was the son of the artist George Robert Bonfield (see plate 22), who named him after the famous Dutch marine painter Willem van de Velde the Younger (1633–1707), in turn the son of the painter Willem van de Velde the Elder (1611–1693). The elder Bonfield may have seen works by van de Velde in Joseph Bonaparte’s collection at Point Breeze near Bordentown; he is also documented as having owned engravings after the Dutch artist’s paintings.

The younger Bonfield worked mainly in New Jersey and the southeastern part of Pennsylvania. He exhibited at the Pennsylvania Academy of the Fine Arts in Philadelphia from 1861 to 1869,¹ and he was noted for picturesque winter snow scenes such as this rural view of Burlington County.

Notes

Edmund Darch Lewis
(1835–1910)

23

Cape May, New Jersey
Watercolor and gouache on paper, 9 ⅛ × 20 inches
Signed and dated at lower right: “Edmund D. Lewis/1894”

24

Looking up the Beach, Cape May
Watercolor on paper, 9 ⅛ × 20 ¼ inches
Signed and dated at lower left: “Edmund D. Lewis 1884”
Inscribed in pencil on backing board: “Looking up the Beach/Cape May”

25

Jersey Coast Beach Scene
Watercolor on paper, 9 ½ × 20 ½ inches
Signed and dated at lower right: “Edmund D. Lewis 1902”

Edmund Darch Lewis was born in Philadelphia, the son of a prominent businessman. According to family tradition he was educated at a private school and studied painting with the German-born landscapist Paul Weber (1823–1916). He first exhibited at the Pennsylvania Academy of the Fine Arts in 1854, where he was elected an associate in 1859 and a full academician in 1862. He also exhibited at the Boston Athenaeum from 1858 to 1869, and the National Academy of Design in New York in 1860. Lewis never married and lived a comfortable existence with his parents up to the age of fifty.

The large, detailed, and romantic landscapes that he painted between 1860 and 1876 reflect the influence of his famous contemporaries Frederic Edwin Church (1826–1900) and Albert Bierstadt (1830–1902). Lewis was a prolific artist whose views of Pennsylvania, New York, and New England were avidly collected by Philadelphia art patrons, and by the early 1880s he had amassed a fortune. Lewis devoted the last thirty years of his life to amassing a huge collection of fine and decorative arts that he displayed in his sumptuously furnished townhouse on 526 South 22nd Street. He lost interest in oil painting and the quality of his work in that medium declined noticeably.

Lewis's late work consists primarily of watercolors that he painted for his own pleasure. Many of these represent the popular resorts Cape May and Atlantic City. The artist's biographer has noted that “such scenes account for some of his finest work in this medium” and that “the convenience and relaxing nature of such trips would have been appealing to the ageing artist, since the rigors of irregular terrain and travel were avoided in such outings.” From the 1880s until his death, the artist frequently spent summers on the south shore of New Jersey with his younger brother Clifford, who owned a house in Cape May.

Dated 1884, 1894, and 1902, these three watercolors provide a good chronological range of Lewis’s New Jersey subjects. Painted a decade apart, Looking Up the Beach, Cape May, represents the same view as Cape May, New Jersey, but from a viewpoint closer to the town.

Notes
23. Cape May, New Jersey

24. Looking up the Beach, Cape May

25. Jersey Coast Beach Scene
George Emerick Essig was born in Philadelphia and reputedly studied with the marine painters James Hamilton (1819–1878) and Edward Moran (1829–1901). He also became a specialist in marine scenes and often painted the New Jersey coast. Essig exhibited at the Pennsylvania Academy of the Fine Arts from 1876 to 1888. He moved to Atlantic City, possibly around 1880, and practiced dentistry in Ventnor. Paintings by him once hung in Dennis Hotel and Chalfont-Haddon Hall in Atlantic City. Essig’s primary medium was watercolor, but in the late 1880s and early ’90s he made etchings that were usually based on the subjects of his paintings. Some sources give his death date as 1919, but more recent information states that he was still living in Atlantic City in 1925. A large number of Essig’s works are owned by the Reading Public Museum and Art Gallery in Reading, Pennsylvania.

The large number of shipwrecks along the New Jersey shore led to a need for lifesaving services. Barnegat Lighthouse, the second tallest lighthouse in New Jersey was built between 1857 and 1859, replacing an earlier structure that had been built in 1835 and collapsed in 1856. The structure rose to a height of 165 feet and cost $60,000 to construct. It was decommissioned in 1927 and remains a major tourist attraction. Windmill and Sailboat may represent Long Beach Island, where there were a number of windmills.

Notes

27

George Emerick Essig
(1838–1926)

Jersey Shore

Watercolor on paper, 15 3/4 × 27 1/8 inches
Signed at lower right: "Geo. E. Essig"

28

George Emerick Essig
(1838–1926)

Dunes

Watercolor on paper, 6 × 17 1/8 inches
Signed and dated at lower right: "Geo. E. Essig/1909"
29
George Emerick Essig  
(1838–1926)  
*Barnegat Lighthouse*  
Watercolor on paper, 10 ½ x 20 inches  
Signed at lower right: “Geo. E. Essig”

30
George Emerick Essig  
(1838–1926)  
*Atlantic City*  
Watercolor on paper, 15 ½ x 25 ½ inches  
Signed and inscribed at lower right: “Geo. E. Essig/Atlantic City”

31
George Emerick Essig  
(1838–1926)  
*Windmill and Sailboat*  
Watercolor on paper, 11 ½ x 19 ¾ inches  
Signed at lower right: “Geo. E. Essig”
William H. Willcox (c. 1831–after 1919)

Atlantic City

Oil on canvas, 17 ⅛ × 32 ¾ inches
Signed at lower left: “W. H. Willcox”

William H. Willcox lived in Williamsburg, Brooklyn in 1849, the year that he exhibited two pencil drawings at the American Institute of the City of New York and sold two landscapes to the American Art Union. He moved to Philadelphia in 1850, lived in Germantown, and exhibited regularly at the Pennsylvania Academy of the Fine Arts from 1852 to 1868 and from 1880 to 1917. The titles of the landscapes he exhibited there indicate that he painted in upstate New York, New Hampshire, Vermont, Maine, and the countryside around Philadelphia. Willcox also exhibited at the National Academy of Design from 1853 to 1869. He was primarily a landscape painter but occasionally painted portraits and genre scenes. He was living in Germantown as late as 1919.¹

This undated view of Atlantic City exemplifies Willcox’s penchant for panoramic landscapes. The famous Absecon Lighthouse breaks the horizon line at the left. The structure was built by the Army Corps of Engineers between 1855 and 1857. Rising to a height of 171 feet, it is the tallest lighthouse in New Jersey and the third tallest in the United States. The lighthouse was decommissioned in 1933, placed on the New Jersey Register of Historic Places in 1970, and the National Register of Historic Places in 1971. Absecon Lighthouse remains one of Atlantic City’s most distinctive landmarks and popular tourist attractions.

Notes

Xanthus Smith  
(American, 1839–1929)  
*Cape May Beach*  
Pencil on paper, 6 × 9 ½ inches  
Signed and dated at lower left: "Cape May. N.J./XS [monogram] July 5th 1871—"

Xanthus Smith was born in Philadelphia, son of the noted landscape and theater scenery painter Russell Smith (1812–1896) and artist Mary Priscilla Wilson Smith (1819–1874); his sister was the artist Mary Russell Smith (1842–1878). Russell Smith later explained that he gave his son an unusual first name so that he would not be confused with John Rowson Smith (1810–1864), an artist he considered to be "a great scamp."1 Xanthus Smith was educated at home by his mother, who also gave him drawing lessons. As a youth he was attracted to the sea and made numerous sketches and watercolors of ships.

Smith accompanied his family on an extensive European tour from 1851 to 1852, and he carefully studied the works of art that he saw there. After returning to Philadelphia he began to paint in earnest. He registered to draw at the Pennsylvania Academy of the Fine Arts around 1858, where he first exhibited a landscape in 1856, and continued to show his paintings there until 1887. Smith enlisted in the Navy at the outbreak of the Civil War and served two tours of duty as a captain's clerk. His small, meticulously detailed drawings of battleships and various vessels were so successful that he continued to paint and exhibit them after the war. His depictions of major battles between the new ironclad ships, such as *The “Monitor” and the “Merrimack”* (1869, Union League of Philadelphia) and *The “Keasarge” and the “Alabama”* (1869, private collection), were greeted with great critical acclaim, and by the 1876 Centennial Exhibition Smith was considered America's foremost painter of Civil War naval engagements.

After the Centennial Exhibition art patrons began to favor recent European styles, and Smith's work went out of fashion. Financially independent, he married in 1879 and settled into a comfortable domestic existence at the family residence Edgehill. Smith began to spend summers on Mount Desert Island, Maine, in 1877 and later bought a summer home at Casco Bay; John Wilmerding has observed that Smith was "almost an artist-in-residence on the island in the eighties and nineties."2 He produced local views of the Pennsylvania countryside and European landscapes that were apparently based on the sketches his father had made in the early 1850s and sold many of them through the Earle and Haseltine galleries in Philadelphia. During the late 1880s Smith renewed his early interest in photography and devoted much time to writing technical articles on the subject. After 1900 he turned his attention to portraiture and figure subjects, and he continued to paint well into the 1920s. Smith died at Edgehill and was buried in the family plot at Ivy Hill Cemetery in Philadelphia.3

Smith would certainly have felt a special affinity for the Jersey Shore because of his great love of the sea and ships. His first documented presence there was in 1868, when he recorded that he had finished a small "study of open sea with a barque in the middle distance off Cape May" (location unknown). He continued to frequent the popular resort and executed three more small oil paintings of Cape May whose present whereabouts are unknown: *Shore Scene, Cape May NJ* (1870), *Shore Scene, Cape May with Steam Boat, Bath Houses, Cottages, etc.*, and *Shore Scene, Cape May NJ Figures Principal* (both 1871).4 The pencil sketch *Cape May Beach* was clearly related to one of the latter two paintings. In his unpublished autobiography "An Unvarnished Tale," Smith related that in 1876 the Pennsylvania Rail Road Company commissioned him to execute a huge advertising sign that was displayed on Elm Avenue, facing the main entrance to Philadelphia Centennial Exhibition. He described "a view of the bathing
Xanthus Smith
(American, 1839–1929)

Atlantic City, New Jersey

Watercolor on paper, 7 3/8 × 9 3/8 inches
Signed and dated at lower right: “XS/Aug. 1897”; inscribed at lower left: “Atlantic City NJ.”

Three Figures with a Rowboat,
Atlantic City, New Jersey

Ink and watercolor on paper, 7 3/8 × 9 1/2 inches
Signed and inscribed at lower right: “Atlantic City N.J/Xanthus Smith”

beach at Cape May, the Stockton Hotel appearing in the background and the beach thronged with bathers, and lookers on as it was at the bathing hour” and added, “I was perfectly familiar with my subject, as I was at that time spending some time each summer at that resort, and painting beach scenes with bathers.”5

Later in life Smith vacationed in Atlantic City with his family. Three Figures with a Rowboat, Atlantic City, New Jersey, is stylistically very similar to the dated Atlantic City, New Jersey, and was probably done at the same time in 1897. Smith often recorded such picturesque elements in his sketchbooks and incorporated them into his oil paintings. He no longer kept a detailed list of his work, however, so it is not possible to determine whether these sketches were related to specific paintings.

Notes

Frank Waller
(American, 1842–1923)

Church, Morristown

Oil on canvas, 10 ¼ × 13 inches
Inscribed at lower right: “Morristown/June 08”

Frank Waller was born in New York in 1842, the son of a dry goods merchant. He studied drawing at the Free Academy of the City of New York (known since 1961 as the City College of New York) from about 1857 to 1861. According to an early source, “Between the years 1863 and ’68 he was in business in his native city, drawing with pen and ink, and painting in oil in his leisure hours.”1 Waller first exhibited at the National Academy of Design in 1870 and later that year went to Rome and studied with John Gadsby Chapman (1808–1889). Waller returned to New York in 1871, and the following year he toured Egypt with his friend and fellow artist Edwin White (1817–1877). Thereafter he became noted for his Egyptian landscapes, especially romantic views of archaeological ruins and native life along the Nile.

Waller studied at the National Academy of Design with Lemuel Wilmarth (1835–1918). He became one of the founders of the Art Students League in 1875 and served as its first president, as treasurer in 1876, as corresponding secretary in 1879, and a second term as president in 1881. In 1878 Waller returned to Europe and visited a number of art academies in preparation for writing his Report on Art Schools (1879). He exhibited often at the Brooklyn Art Association from 1873 to 1884 and the Pennsylvania Academy of the Fine Arts from 1879 to 1884. He continued to exhibit at the National Academy until 1887, when he became an architect and joined the Architectural League of New York. Thereafter Waller abandoned his academic Orientalist subjects and painted small Impressionist oil sketches for pleasure while visiting such places as upstate New York, New Hampshire, and Bermuda. He remained interested in archaeology and served as a local honorary secretary of the Egypt Exploration Society from 1897 to 1902 and on the Ur Exploration Society.
Later in life Waller bought a house on 27 Franklin Street in historic Morristown, New Jersey. The town was named after Colonel Lewis Morris, Governor of the Province of New Jersey in the late 1730s. During the Revolutionary War George Washington and his Continental Army wintered near Morristown twice, on the site of what is now Morristown National Historical Park. After the war Morris County was a leader in the iron ore industry, and by 1880 it was the third-largest iron producing county in the nation. The area’s iron industry gradually declined after the 1880s, and by the turn of the century many wealthy businessmen from New York began to build large country estates there. Within a few years it was claimed that more millionaires lived within a one-mile radius of the Morristown Green than elsewhere in the world. Painted directly from nature, Waller’s late oil sketches of Morristown capture a sense of the fashionable town’s bucolic setting and charm.

Notes


Frank Waller

(1842–1923)

*Red Foliage with Cows Grazing in Background, Morristown*

Oil on canvas, 13 1/4 × 16 1/2 inches

Incised at lower left: “Waller”

Frank Waller

(1842–1923)

*The Beach*

Oil on academy board, 9 1/4 × 12 1/4 inches

Signed at lower right: “Frank Waller”
Joseph Boggs Beale
(American, 1841–1926)

Known as “The Professor,” Joseph Boggs Beale was born in Philadelphia, the oldest child of Dr. Stephen Thomas Beale, a founder of the Pennsylvania Society of Dental Surgeons. His great-grandaunt Betsy Ross was credited as having made the first American flag. Beale’s early life is documented in a diary he kept between January 1, 1856, and July 26, 1865. He attended the Locust Street Grammar School and in 1858 entered Central High School, where he studied writing and drawing with Alexander J. MacNeill. Beale enrolled at the Pennsylvania Academy of the Fine Arts in 1860 and later took lessons in oil painting from the landscape artist Isaac L. Williams (1817–1895). Beale successfully competed against Thomas Eakins (1844–1916) for the position of Professor of Drawing and Writing at Central High School in 1862. During the Civil War he enlisted in the Thirty-Third Pennsylvania Volunteer Reserves and sent sketches of the battle of Gettysburg for illustrated news magazines. Beale resigned from Central High School in 1866 and worked as an illustrator for various periodicals, including Frank Leslie’s Weekly, Harper’s, and the Daily Graphic. He married in 1868 and moved to Chicago to work as a book illustrator but lost all of his drawings in the great fire of October 1871. Beale returned to Philadelphia and worked as a commercial artist for the Frank Harris Lithography Company.

Beale soon started working for the firm of Caspar Briggs & Sons to create original designs for the magic lantern, a popular form of entertainment
Joseph Boggs Beale
(American, 1841–1926)

Wreck near Cooper’s Point, New Jersey

Watercolor on paper, 6 5/8 × 9 5/8 inches
Signed, dated, and inscribed at lower left: “J.B. Beale/June 19/1886 Wreck near Coopers Point N.J.”

during the Victorian era that was the forerunner of the slide projector. Over the remainder of his career Beale made 1,804 black-and-white drawings that served as the basis for magic lantern slides. He was one of the founders of the Philadelphia Sketch Club. Beale died in Germantown.2

The site of this shipwreck was Cooper’s Point on the east side of the Delaware River in Camden, directly across from Philadelphia. Camden, which was originally called Pyne Poynte, was latter renamed Cooper’s Ferry after the early settler and ferry operator William Cooper. The area had other significant historical associations. During the Revolutionary War General “Mad Anthony” Wayne forced the British forces to take refuge at Cooper’s Point. A skirmish ensued on March 1, 1778, between Sixth and Market streets and Cooper’s Creek Bridge, during which the American ally Polish Count Casimir Pulaski distinguished himself in combat.3

Notes

The artist and stained glass designer William Lees Judson was born in Manchester, England, the son of a cotton mill manager who had studied the decorative arts. His father immigrated to the United States in 1852 and worked as a decorator in Ohio and New York before turning to farming. The family joined him in 1854, and William Judson lived in Brooklyn before relocating to Canada several years later. He was educated in public schools and studied art with his father. Judson returned to the United States in 1860 and served in the 21st Illinois Volunteers during the Civil War. At the end of the conflict he returned to Canada, married, and moved to London, Ontario. He studied with John B. Irving (1826–1877) in New York
City from 1872 to 1873, with George B. Bridgeman (1869–1943) and J. W. L. Forster (1850–1938) in Toronto in 1874, and at the Académie Julian in Paris from 1878 to 1879. Judson returned to Canada and exhibited regularly at the Royal Canadian Academy from 1880 to 1888. He became a professor of art at Hellmuth College in London in 1881, and published his first book, A Tour of the Thames (1881), under the pseudonym of Professor Blot. Judson went to Europe in 1882 and again studied at the Académie Julian until 1884.

He returned to Canada and gave art lessons in Stratford, Ontario, in 1889. He moved to Chicago and regularly exhibited watercolors at the Art Institute of Chicago from 1891 to 1899. Suffering from ill health, he moved to Pasadena, California, and became head of the Art Department of the University of Southern California (USC) in 1895. Judson was appointed first dean of the USC Art Department when it was established as a college in 1901. He and his two sons founded the Judson Studios, and he became a leading maker of stained glass in California. He was awarded a bronze medal at Panama California Exposition, San Diego, in 1915. Judson retired from the College of Fine Arts in 1922, but continued to lecture and paint until he suffered a stroke in 1927 and died in Los Angeles the following year.¹

Judson probably painted this view of the Camden ferry in 1876, when he is known to have attended the Centennial Exposition in Philadelphia with the young Canadian artist Paul Peel (1860–1892). The various ferries that offered transportation from Camden to Philadelphia from different points along the east side of the Delaware River had operated since the late seventeenth century and contributed greatly to the city’s economic growth.² This river view is very similar to some of the illustrations that Judson made for A Tour of the Thames, an account of traveling by skiff down the Canadian river Thames.

Notes

Carl Weber was born in Philadelphia, the son of the German immigrant and landscape painter Gottlieb Daniel Paul Weber (1823–1916). Carl and his father went to Darmstadt in 1861 and were guests of the Grand Duke of Hessa-Darmstadt. He studied at the Munich Royal Academy of Fine Art with the landscapist Karl Raupp (1837–1918). He also took private lessons from two professors at the Städelische Kunstinstitut in Frankfurt, the genre and landscape painter Jakob Becker (1810–1872) and the history painter Johann Eduard von Steinle (1810–1886), both professors at the Stäedelsche Kunstinstitut in Frankfort. The institute’s records indicate that Weber had never been registered there, so he may have taken private lessons from Becker and Steinle. Afterwards he spent a year in Paris.

Weber returned to Philadelphia sometime in the mid-1870s. He married Clara Kaiser, daughter of the noted interior decorator Otto Ferdinand Maximillian Constantine von Kaiser, who was related to the German emperor Wilhelm II. Weber shared a studio with his cousin, the musician Carl Philip Weber, and exhibited intermittently at the Pennsylvania Academy of the Fine Arts from 1876 to 1905 and at the Philadelphia Art Club from 1891 to 1908. He also exhibited at the National Academy of Design from 1881 to 1893. He was a member of the Philadelphia Artists’ Fund Society and the American Art Association, which awarded him a Gold Medal in 1902. After 1891 Weber worked at a studio at 816 Chestnut Street, the same address as Earle’s Gallery, where many Philadelphia artists exhibited and sold their work. He received an honorable mention both at the World’s Columbian Exposition in Chicago in 1893 and at the Atlanta Exposition in 1895. Weber died in Ambler, Pennsylvania, and was buried at Rose Hill cemetery.¹

Weber was a successful landscape painter in Philadelphia, particularly noted for his views of rural Pennsylvania; many of his paintings were done in the vicinity of Johnstown. Occasionally he painted in New Jersey, New England, and Illinois. Weber’s

Carl Weber
(1850–1921)
Near Anglesea, New Jersey
Watercolor on paper, 13 1/2 × 26 3/4 inches
Signed at lower right: “Carl Weber"
Inscribed in pencil on verso: “After the rain/near Anglesea/N.J.”
mature work was influenced by the French Barbizon style, yet he always retained more than a vestige of the German academic training. Certainly he was strongly influenced by German plein air painters such as Eduard Schleich the Elder (1812–1874), and Adolph-Heinrich Lier (1826–1882).

Anglesea is a borough and seaside fishing resort on Hereford Inlet on the northern end of Five Mile Beach in Cape May County. Development began there in 1879, when Humphrey Cresse sold his title to Anglesea to a Philadelphia real estate and railroad entrepreneur, who incorporated the Anglesea Land Company in 1882. The following year the area was made directly accessible from Camden via a new road connected to the West Jersey Railroad. Anglesea became a borough in 1885 and was renamed North Wildwood in 1906.

Notes

Edward Stratton Holloway
(1859–1939)

Fishermen Unloading Their Boats

Oil on canvas, 30 × 50 ¼ inches
Signed at lower left: "Edw. Stratton Holloway"

Edward Stratton Holloway was born in Ashland, Greene County, New York. He settled in Philadelphia and attended the Pennsylvania Academy of the Fine Arts, where he exhibited sporadically between 1881 and 1905. He worked as an art director for the publisher J. B. Lippincott Co. for forty-six years and wrote a number of books on interior design and antique furniture. Holloway also exhibited at the Art Institute of Chicago in 1897 and 1904 and at the National Academy of Design in 1888. He was awarded a bronze medal at the St. Louis Exposition in 1904.

Although there is no definitive evidence that Fishermen Unloading Their Boats represents a place in New Jersey, the site greatly resembles places on the South Shore where Holloway is known to have been active. He exhibited a Morning on the New Jersey Coast at the annual exhibition of the Pennsylvania Academy of the Fine Arts in 1887 and a Wildwood Beach at the annual exhibition in 1892 (both unlocated).
George Harrison Freedley (1860–1932)

George Harrison Freedley (sometimes incorrectly spelled “Freedly”) was born in West Stockbridge, Massachusetts. He graduated from the University of Pennsylvania in 1881, the year he was first listed in the Philadelphia city directories as a partner of J. K. Freedley and Sons, a marble quarry owned by his father. He earned a Master of Arts at Penn in 1884 and became an architect. Freedley was also a painter and studied with Rae Sloan Bredin (1881–1933) in New Hope, Pennsylvania. His daughter Elizabeth Freedley (1891–1988) became an artist and specialized in painting landscapes of Bucks County.

Although Freedley was closely associated with the Impressionist art colony in New Hope, he was particularly noted for his New Jersey shore scenes. These two undated views of Atlantic City, with their indistinct forms, tonalism, and thinly applied paint layers that accent the coarse textures of the canvas supports, reflect the influence of James McNeill Whistler (1834–1903).

Notes

1. Freedley is listed in American Art Annual (New York: R. R. Bowker, 1932), vol. 29, p. 45; see also the entry at the Philadelphia Architects and Buildings website: http://www.philadelphiabuildings.org/pab/app/ar_display.cfm /23104
George Spencer Morris
(1867–1922)
The Boardwalk at Ventnor

Oil on canvas board, 14 × 10 inches
Signed at lower right: “G. S. Morris”
Exhibition label on verso: “the fellowship of the/pennsylvania academy of the fine arts/9th annual exhibition 1908 […]” (handwritten in ink)
“The Boardwalk at Ventnor/George Spencer Morris/575 Stephen Girard Building/Philada”
Label (supplier, printed) on board verso: “russel l’s/[…] canvas board/[…]”

George Spencer Morris was born in the Olney section of Philadelphia and was educated at the Haddonfield Academy in New Jersey, Friends Select School in Philadelphia, and the Westtown Boarding School in Pennsylvania. He studied architecture and drawing at Drexel Institute and the Pennsylvania Academy of the Fine Arts from 1896 to 1904. Morris and William S. Vaux, Jr., worked together as partners in an architecture firm until 1905, when they began working independently. Morris and Richard Erskine founded Morris and Erskine around 1908, and worked together until the former’s death. Morris joined the T-Square Club in 1890 and the American Institute of Architects in 1910. An avid ornithologist, Morris was one of the founders of the Delaware Valley Ornithological Club in 1890 and served as a member of the board of curators at the Philadelphia Academy of Natural Sciences.1 Morris was also an amateur artist who played an active role in the Philadelphia Sketch Club. He served as the group’s vice president from 1907 to 1910 and from 1913 to 1921 and was on its board of directors from 1902 to 1906 and 1910 to 1912. Morris died in Olney.

Ventnor City was a popular resort on the Atlantic Ocean, located two miles below Atlantic City and incorporated as a city in 1903. An early history of the area notes that “The various amusements and diversions of Atlantic City are easily accessible by train, drive or beach, while freedom from noise and perfect rest are assured by its suburban location. A large and thoroughly appointed hotel is open for guests.”2

The original label attached to the reverse of The Boardwalk at Ventnor indicates that it was included in the Ninth Annual Exhibition of the Fellowship of the Pennsylvania Academy of the Fine Arts in 1908. The fellowship had been founded by the painter Robert W. Vonnoh (1858–1933) in 1897 as a means to promote a fraternal spirit among former and present students of the academy, who were all eligible for membership. The annual members’ juried exhibition was the group’s major event.3

Notes


Paul Bernard King

(1867–1947)

Jersey Shore

Oil on canvas, 25 × 30 inches
Signed at lower right: "PAUL KING"
Exhibited: Philadelphia Maritime Museum, Gone Fishing (May 12–October 5, 1912)

A native of Buffalo, New York, Paul King studied at the Buffalo Art Students’ League and was a member of the Bohemian Sketch Club. He went to New York and studied under the muralist Henry Siddons Mowbray (1859–1928) at the Art Students’ League from 1901 to 1904. During his student years King also worked as a commercial artist and made illustrations for Harper’s and Life magazines. He went to Europe to study in Holland and visited France, Italy, and Spain. After returning to the United States, King moved to Philadelphia. He exhibited intermittently at the Pennsylvania Academy of the Fine Arts from 1903 to 1933 and at the National Academy of Design from 1907 to 1945, where he was awarded the prestigious Altman Prize for the best landscape in 1923. King received awards from the Salmagundi Club in New York (of which he was a member) and won a silver medal at the San Francisco Exposition in 1915. He served on the board of directors at the Philadelphia School of Design for Women and was its acting president from 1915 to 1918. King joined the
The titles of King’s exhibition entries show the wide range of his subjects: landscapes of France, coastal views of Maine, paintings of the Philadelphia area, and an occasional portrait; he was best known for his New England scenes. This painting may date from around 1912, when his *Off the Jersey Coast* (location unknown) was included in the annual exhibition of the Pennsylvania Academy of the Fine Arts.

**Notes**


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**Amelia Rumsey Patterson**

(1869–?)

*Chrysanthemums*

Oil on canvas, 28 × 22 inches
Signed and dated at lower right: “A.R.Patterson ’93”
Inscribed in ink on stretcher verso: “For/Frank M. Acton”

William Gerds wrote that at the end of the nineteenth century there were many “women painters of still life from New Jersey exhibiting, but paintings by few of them have come to light.”¹ One such person is Amelia Rumsey Patterson, whose identity has recently emerged. She was born in Salem, New Jersey, the fourth and youngest child of prominent local physician Theophilus Patterson and Caroline Rowe Ware. Some sources state that she exhibited at the Columbian Exposition in Chicago in 1893. The inscription on the reverse of this floral still life refers to the artist’s neighbor Frank Miller Acton, who lived across the street from her in Salem.

Although Patterson was not a prolific artist, she was quite skilled. The Schwarz Gallery had a meticulously painted trompe l’oeil *Still Life with Violin* (1886, private collection) by Patterson that she based on the famous *Old Violin* (1886, National Gallery of Art, Washington, D.C.) by William Michael Harnett (1848–1892), or more likely the widely circulated chromolithograph of it that Frank Tuchfarber of Cincinnati published the following year.² Her *Rebecca at the Well* (1890) is in the collection of the Salem County Historical Society.

**Notes**

Nicola D’Ascenzo
(1871–1954)

Seashore

Oil on wooden panel, 10 7/8 x 13 7/8 inches
Signed at lower left: “Nicola D’Ascenzo”

The muralist, painter, and stained glass designer Nicola D’Ascenzo was born in Torricella, Italy, and studied art in Rome. He immigrated to the United States in 1882 and settled in the Germantown section of Philadelphia. D’Ascenzo studied at the Pennsylvania Academy of the Fine Arts and attended the Pennsylvania Museum and School of Industrial Art from 1891 to 1893, where he simultaneously taught mural decoration until 1894. At that time he resigned to travel abroad; his position was filled by the noted illustrator Maxfield Parrish (1870–1966). D’Ascenzo’s wife, Myrtle Dell Goodwin (1864–1954), taught applied design there from 1886 to 1894.

D’Ascenzo ran a thriving interior design studio in Philadelphia for many years, making stained glass for private residences, churches, and businesses in the area and throughout the United States. Among his best-known works are the windows for the Folger Shakespeare Library and the National Cathedral in Washington, D.C., Riverside Church in New York, the Washington Memorial Chapel at Valley Forge, and the “Nipper window” in one of the old RCA-Victor buildings in Camden, New Jersey. He was a member of numerous art clubs and organizations such as the Fairmount Park Art Association, the Philadelphia Society of Etchers, the Philadelphia Art Alliance, the Arts and Crafts Guild of Philadelphia, and the Philadelphia Sketch Club. D’Ascenzo often summered in Massachusetts, where he was a member of the Rockport Art Association. The Athenaeum of Philadelphia owns the archives of the D’Ascenzo Studios, including a collection of his drawings.

This unidentified shore scene is very similar to D’Ascenzo’s Seascapes: New Jersey, a painting that was formerly owned by the Schwarz Gallery.
Paul R. Koehler  
(1866–1909)  
*Palisades, New Jersey, Winter*  
Pastel on paper, 14 1/2 × 22 inches  
Signed at lower right: “P. R. Koehler”

Hardly anything is known about Paul R. Koehler, other than that he was a self-taught commercial artist known to have painted a number of detailed landscapes in pastel. He was born in New York City and died in Colorado Springs, Colorado.

This view of the Palisades was probably painted from a vantage point on the north end of Manhattan, looking west across the Hudson River toward New Jersey. The Palisades are a series of cliffs that rise to a height of 350 feet along the west shore of the Hudson River from Jersey City, New Jersey, to the vicinity of Piermont, New York. The most dramatic section of the Palisades, now known as the Palisades Interstate Park, is in northeastern Bergen County, New Jersey. The land was the first acquired by the Palisades Interstate Park Commission after the group was founded in 1900. The Commission had been founded by the states of New York and New Jersey to prevent the destruction of the Palisades by owners of large stone quarries who threatened to mine the stones and crush them for use as railroad ballast. John D. Rockefeller, Jr., bought the cliffs and turned them over to New Jersey for permanent preservation.

Notes

Peter Caledon Cameron  
(dates unknown)  

*Absecon Island, New Jersey*

Watercolor on paper, 17 1/2 x 27 inches (sight)  
Signed, dated, and inscribed at lower left: “ABSECON ISLAND./ N.J.—U.S.A/P.Cameron [initials conjoined]/1894”  
Inscribed in ink on mount verso: “Sandhills on Absecon Island, Coast of New Jersey. U.S.A./painted on the spot from nature direct (no duplicates)/in pure water colors./by P. Caledon Cameron./This scene depicts a piece of the best sand-dune region characteristic of the whole/ coast of New Jersey State from Sandy Hook point in the North to Cape May Point in the extreme south./The artist has travelled mostly on foot along the whole/extent of this coastline and here many of his best subjects have been found./In no other region of the world can be seen such marked evidences, as here, of the building up of the continent from the wind-blown sands of the sea. It is supposed that the land surface of the Earth is very slowly rising along this coast with the effect of causing the sand-banks along shore to form into long narrow islands/which extend for hundreds of miles of outlying barrier on the east side of which the/Atlantic surf beats incessantly and on the west or inside of which are vast lagoons or/bays largely covered with a thick black vegetable deposit level with high tide./The sand-dunes travel in ridges or waves westward ultimately covering the bays or drowned-lands (as Henrich Hudson called them) and these ridges of/Sand often assume very curious forms. The picture shows one which in a few weeks totally disappeared as if removed by excavations, the wind alone having/perform the mysterious labor/price without frame $ 100.00/Note—This study was made for a setting for a large oil painting ‘Captain Kidd/burying his treasure’ which the artist has painted./It is well-known that Kidd when hard pressed unloaded his pirate booty from his/ship at Absecon Island. He did not reckon for the fact that the sandhills, in time change their appearance and position; therefore his buried treasure has/never been re-located although many have searched for it.”

Peter Caledon Cameron was an accomplished artist whose identity has only just begun to emerge. The Schwarz Gallery has had about a dozen large watercolor landscapes he painted of southeastern Pennsylvania and the Atlantic County, including the five included in this exhibition. In addition, two of the artist’s winter views of Niagara Falls recently appeared on the art market. Cameron was born in England and, according to the inscriptions on two of these New Jersey watercolors, was certified as a British government art master in South Kensington, London, in 1883. This must have been at the National Art Training School, which was founded as the Government School of Design in 1837 and has been known as the Royal College of Art since 1896. In the inscription accompanying *Gloaming on the Tuckerton Salt Marshes*, the artist also identified himself as “diplomaed biologist,” but nothing is known of his scientific pursuits. Cameron exhibited one painting, *Rising Storm Absecon Meadows*, at the annual exhibition of the Pennsylvania Academy of the Fine Arts in 1902 and listed his address as 910 Walnut Street in Philadelphia. According to *Who Was Who in American Art*, he may also have exhibited in Washington, D.C. The artist’s typically lengthy inscriptions record topographical details, local history, and occasionally the meteorological conditions at the time he worked.

Cameron’s meticulously detailed technique and sometimes eerie lighting effects imbue his landscapes with a sense of heightened realism. He appears to have been something of an eccentric perfectionist who was deeply concerned with making as literal a transcription of nature as possible. For this reason he painted directly from nature, and he noted this to the point of redundancy by inscribing two of these watercolors with the phrases “painted on the spot from nature direct” or “Original Study from Nature (done on the spot).” Unfortunately this aesthetic was more in keeping with the past generation of American landscape painters and was completely out of fashion at the Pennsylvania Academy by the 1890s and early 1900s.
53. Absecon Island, New Jersey

54. Sandhills near Ventnor—Atlantic City Island
Peter Caledon Cameron
(dates unknown)

Sunset over the Salt Meadows

Watercolor on paper, 22 × 32 ½ inches
Signed and inscribed at lower right: “Tuckerton Salt Meadows/N.J. USA/PCCameron [initials conjoined]”

Label (handwritten in ink on cardboard): “Sunset over the Salt-meadows./Original study direct from nature/painted by/P. C. Cameron. Philadelphia./Art Master's Cert 1883./Brit Govt. S. K. London./Note. This picture is of historical interest as the little meadow-island in the middle, known/as Hickory Island, is the spot whereon now stands the tallest building in America/world-famous as the Tuckerton Wireless Station radio–tower, 860 feet high./When this study was commenced in 1901, the artist lodged at Mott's oyster-shanty/ on Willet's Thorofare and worked on a platform on the roof of a nearby hut used as a marine-biological laboratory by the late state-biologist, Prof Julius Nelson of Rutgers Coll./Every year since—say 17 years—the artist took this study with him to the New Jersey/Coast and watched for similar sunset effects in order to make this as perfect as possible./Please do not allow anyone to copy or to photograph this original work of art.”

Gloaming on the Tuckerton Salt Marshes

Watercolor on paper, 19 ½ × 29 ½ inches

Label (handwritten in ink on cardboard): “Gloaming on the Tuckerton Salt marshes./Original Study from Nature (done on the spot)./Painted by P. C. Cameron—/Brit. Govt. Cert Art Master—1883./South Kensington—London./Note—Doubtless, in all the world, no more beautiful, wonderful and gorgeous sunrises/and sunsets are to be seen than those that frequently appear on these great/dismal swamps. The point of view in this study is the wooden bridge over/Big Creek looking Westward. The Mullica River and Great Bay Gravelling/are a few miles southward. The square mile of meadow bought from G. A. Mott,/Old Mr Ludlow, Judge Oatis and others by Dr Goldsmith, a secret agent of the/Kaiser, lies directly to the right and on it was erected the Tuckerton Wireless Station./Please do not allow anyone to copy or photograph this original work of art./Note—With reference to the tall sea-grass, which shows so prominently on the margins of the tidal creeks and nowhere else on the meadows, the artist, who is also a diplomaed biologist, explains/that this is entirely correct—Most of the oystermen are aware of this phenomenon; but artists, who/mere 'sketch,' always get this all wrong in their pictures. Botanists are as mistaken/as others as to this fact. The present artist has studied this 'freak of nature' for over 20 years and has at last/discovered the cause of it. He hopes to be able to explain and illustrate all this in his book.”

The first three watercolors in this group were all painted in 1894 and represent Absecon Island. The name Absecon is a corruption of the Indian word for “little water,” an allusion to the saltwater lake or bay northwest of Atlantic City. Absecon Creek, which forms the southern boundary of the town of Absecon, is about nine miles long and flows into Absecon Bay. According to the U.S. Census, Absecon had 530 permanent residents in 1900; the town was incorporated as a city in 1902. In addition to representing what Cameron called “a piece of the best sand-dune region characteristic of the whole coast of New Jersey State from Sandy Hook point in the North to Cape May Point in the extreme south,” Absecon Island, New Jersey served as the setting for a large oil painting, Captain Kidd Burying His Treasure (location unknown). Around 1698 the famous Scottish privateer Captain William Kidd sailed up the Atlantic Coast from the Caribbean to Boston, where he hoped to defend himself from charges of piracy. He stopped at a number of places in New Jersey (and elsewhere), where he was rumored to have buried a considerable treasure. Because pirates were known to have stopped at Cape May to obtain fresh water, it was rumored that Kidd had buried his treasure somewhere in that vicinity.

In Sandhills near Ventnor—Atlantic City Island, Cameron documented the appearance of the sand hills “before they were leveled to make the extension to Chelsea.” This was an allusion to the Camden and Atlantic Railroad Company’s new line that ran southward along the Atlantic, connecting Atlantic City to Chelsea Ward and nearby Ventnor City, ultimately extending down to Longport. Ventnor, located two miles below Atlantic City, became a popular resort and was incorporated as a city in 1903.

By his own testimony, Cameron commenced Sunset over the Salt Meadows in 1901 and kept taking the watercolor back to the site for the next seventeen years, watching “for similar sunset effects in order to make this as perfect as possible.” The Tuckerton Wireless Station was built by a German concern between 1912 and 1914, giving rise to the rumor that it was used for espionage.
55. Sunset over the Salt Meadows

56. Gloaming on the Tuckerton Salt Marshes
A history of the area states that “The site faced an uninterrupted sweep of the Atlantic and there was no electrical disturbance near it . . . Taken over by the federal government in World War I, this was later acquired by the Radio Corporation of America, which installed new equipment involving the erection of fourteen Marconi tubular masts each 305 feet high, to transmit messages to European cities as well as to communicate with ships at sea. The main mast is 778 feet high and weighs 250 tons.”

The Professor Julius Nelson mentioned in Cameron’s inscription was a prominent biologist and authority on the oyster. He became biologist of the New Jersey Agricultural Experiment Station in 1888, after the New Jersey legislature enacted a law providing funds for the study of oyster culture. That same year Nelson became a professor of biology at Rutgers College (now Rutgers University) and remained there until his death. He was appointed the State Biologist of New Jersey by a special act of the state legislature in 1901. Cameron may well have known Nelson personally and been interested in his biological research.

Cameron explained that the primary object of Gloaming on the Tuckerton Salt Marshes was to capture one of the “beautiful, wonderful and gorgeous sunrises and sunsets . . . that frequently appear on these great dismal swamps.” He also intended this watercolor to serve as a scientific illustration for a book devoted a local phenomenon concerning the sea-grass he had studied for twenty years. Apparently he never wrote the book.

Notes

Richard Blossom Farley
(1875-1954)

At the Seashore

Oil on panel, 16 × 11 ¾ inches
Signed and dated at lower right: “1921 [encircled by flower]/Farley”
Inscribed on verso in red pencil: “GAGE”
Richard Blossom Farley was born in Poultney, Vermont, and attended the New Jersey State Model School in Trenton and the Pennsylvania Academy of the Fine Arts in Philadelphia, where he sporadically exhibited from 1902 until 1931. Among his teachers were James McNeill Whistler (1834–1903), William Merritt Chase (1849–1916), and Cecilia Beaux (1855–1942). Farley also exhibited at the Philadelphia Art Club in 1912 and 1913, the Corcoran Gallery of Art in Washington, D.C., in 1914, St. Botolph's Club in Boston, and at the Panama-Pacific Exposition in San Francisco in 1915. He was a member of the Philadelphia Sketch Club, the Art Alliance in Philadelphia, and the American Federation of Arts and the Salmagundi Club in New York. He began his career as a portraitist, but around 1912 (the year he lived in Trenton) he began to specialize in seascapes.
Farley exhibited paintings of Barnegat, New Jersey, at the Pennsylvania Academy in 1912, 1913, 1914, 1925, and 1921. Barnegat is an historic and picturesque area located on the northern end of Long Beach Island. It was named after Barnegat Inlet, which was first sighted by Henry Hudson in 1609. The Barnegat City Improvement Company was formed in 1881 for the purpose of developing the area for recreation and tourism. The city seceded from Long Beach Township in 1904 and became independent. The community elected to associate itself more closely with its landmark lighthouse in 1948 by changing its name from Barnegat City to Barnegat Light.

All three of these paintings are excellent examples of Farley’s highly distinctive decorative style, with their emphasis on their heavily textured surfaces. The blossom emblem that the artist placed next to his name is an allusion to his middle name.
Very little is known about J. D. Sorver. He exhibited a “Group of Chickens” at the annual exhibition of the Pennsylvania Academy of the Fine Arts in 1888, where he listed his address as 147 North 5th Street in Philadelphia. He was probably the Joseph D. Sorver who was listed in the 1901 Haddonfield city directory as living on 24 East Main Street (now East Kings Highway). Sorver was related to the prominent cigar manufacturer Robert D. Sorver, also a resident of Haddonfield. J. D. Sorver evidently left the area; he is not buried in the family plot at the cemetery of the First Baptist Church of Haddonfield.

The genre of barnyard scenes peopled by hens and chicks originated in early Victorian England and was popularized in the United States by the British immigrant artist Arthur Fitzwilliam Tait (1819–1905), who settled in New York in 1850. In 1866, nineteen thousand copies of a chromolithographic reproduction after one of Tait’s chicken pictures sold in less than a year. Such subjects were greatly admired in the Philadelphia area, where Mary Russell Smith (1842–1878) successfully devoted her entire career to painting them. At the end of the century Ben Austrian (1871–1921) began to specialize in the genre and was so successful that he was considered the “Landseer of Chickens,” a reference to the famous Victorian English animalier Sir Edwin Landseer (1802–1873).

The immense popularity of barnyard fowl scenes seems almost incomprehensible today, but it was probably related to the contemporary interest in trompe l’oeil still lifes, as critics often praised the skill with which artists rendered the chicks’ feathers. Fairly common scenes such as this one, with a hen surrounded by her chicks, probably symbolized maternal virtue. Sorver was clearly aware of this tradition and sought to emulate it.

Notes
J. D. Sorver
(dates unknown)

Chickens in a Barn

Oil on canvas, 32 × 28 inches
Signed and dated at lower left: “JD Sorver/1900”
Ella N. Griffith
(dates unknown)

Still Life with Books, Pipe, and Matches

Oil on canvas, 12 × 14 inches
Signed and dated at lower right: “E. N. Griffith 1897”


The identity of the still-life painter Ella N. Griffith has emerged only recently and after considerable confusion. Alfred Frankenstein, in his pioneering study of American still-life painting, discussed two tabletop still-life compositions that resembled the work of William Michael Harnett (1848–1892). He drew a parallel between a small still life signed E. N. Griffith (1894, formerly in a New York private collection) to a similar undated painting called The Bachelor’s Friends (Addison Gallery of American Art, Phillips Academy, Andover, Mass.) that had a counterfeit Harnett signature. Having established that connection, Frankenstein concluded that “the solution, however, is as tantalizing as the problem, for E.N. Griffith is a name to which nothing else can be attached.”

William H. Gerdts, in his 1964 study of art in New Jersey, noted that an artist named Ella Griffith had lived in Orange during the late nineteenth century and that a signed still life by her had been discovered in a private collection in Verona, thus adding a third painting to the group. He concluded that “she was obviously an able practitioner of trompe-l’oeil painting à la Harnett, meticulously depicting the books, candlesticks, old pipes, and other homely objects which were the standard props of still-life painters of the period.”

By 1972, when Gerdts wrote the exhibition catalogue American 19th Century Still Life Paintings for the New York art gallery Noah Goldowsky, Inc., he had new reservations about Griffith’s identity. He attributed the Schwarz Gallery’s painting, Still Life with Books, Pipe, and Matches, to Edward N. Griffith, whom he “once, mistakenly, identified with the woman artist of the period, Ella Griffith.” He went on to explain that “Griffith took on the total iconography of Harnett, but approached it in a manner not only painterly but really romantic, with an emphasis upon irregular outlines, and dynamic compositional lines seemingly incompatible with the school.” When Goldowsky lent its collection of still-life paintings to the Baltimore Museum of Art for exhibition early the following year, Still Life with Books, Pipe, and Matches was attributed to Edward N. Griffith. The Montclair Museum of Art acquired a fifth still life, the signed and dated Table Top (1892), which was listed in collection catalogues in 1977 and 1989 as by Edward N. Griffith. The most recent opinion has it that these closely related still-life subjects were all painted by Ella N. Griffith, and when Still Life with Books, Pipe, and Matches was sold at Christie’s East in 2000 it was listed under her name. In recent years several other paintings by Griffith have appeared in the marketplace, including the impressive McKinley-Roosevelt (1901) and her last known work, Still Life with Books (1920).

Some of the objects that Griffith included in this still life are noteworthy. The carefully delineated gold lettering on the spine of the blue book identifies it as a popular primer on politics for children, Charles Nordhoff’s Politics for Young Americans (New York: Harper and Brothers, 1875). Nordhoff, a leading political commentator of the time, was the grandfather of Charles Bernard Nordhoff, coauthor with J. N. Hall of Mutiny on the Bounty (1932), Men Against the Sea (1933), Pitcairn’s Island (1934), and other novels. The box resting on top of the book accurately represents the distinctive packaging of “Honest Long Cut Smoking and Chewing Tobacco,” made by the North Carolina firm of W. Duke and Sons, a branch of
the American Tobacco Company. The company, formed by a merger of five rival tobacco companies in 1890, held such a monopoly in the trade that it was known as the “tobacco trust.” Parlor matches were an improvement over the standard red phosphorous sulfur safety matches, which had the disadvantage of emitting unpleasant sulfur-dioxide fumes. The odor was eliminated by inserting materials such as rosin, camphor, or gum benzoin to transmit the flame from the ignited phosphorus to the wooden splint. Finally, the tablecloth is identical to the one used in the Montclair Museum of Art’s painting.

Notes

Frank E. Schoonover (1877–1972)

Frank E. Schoonover was one of the major representatives of the American “Golden Age of Illustration.” He was born in Oxford, New Jersey, and attended the Model School in Trenton. He studied art at the Drexel Institute with the famous illustrator Howard Pyle (1853–1911) from 1896 to 1897. The following two summers he attended Pyle’s summer art school at Chadds Ford. Schoonover settled in Wilmington, Delaware, in 1899 and embarked on a long and successful career as a commercial artist.

The first story that Schoonover wrote and illustrated was published by *Scribner’s Magazine* in 1905, the year he joined the Society of Illustrators. He was a founder of the Wilmington Society of the Fine Arts and remained an active member of the organization throughout his life. He exhibited at the Pennsylvania Academy of the Fine Arts in 1913 and joined the Fellowship of the Pennsylvania Academy the following year. He was a co-founder of Wilmington Sketch Club in 1925, organized the School of Illustration for the John Herron Art Institute of Indianapolis, Indiana, in 1931, and started his own art school in Wilmington in 1942. Schoonover was especially noted for his illustrations of American Indians, cowboys, and pirates that appeared in popular magazines such as *Scribner’s, Harper’s, Century, Colliers, and McClure’s*. He also illustrated classics such as *Robinson Crusoe, Gulliver’s Travels*, and *Grimm’s Fairy Tales*. Schoonover died in Wilmington.1

David M. Krick (dates unknown)

*Woman with a Muff in a Winter Landscape*

Oil on canvas, 26 × 36 ¾ inches

Inscribed on verso: “Krick/414 Plane St./Newark/N.J.”

David M. Krick was listed in the 1912 Newark city directory as an artist living at 414 Plane Street. Nothing else is known about him. This highly attractive, Impressionistic image of an unknown woman set against a snowy winter landscape indicates that he was a talented portraitist, which makes it all the more surprising that the artist’s reputation has completely lapsed into obscurity.
Although Schoonover was first and foremost an illustrator, he began to paint landscapes and easel paintings in 1937, usually of the Brandywine and upper Delaware River Valleys. This 1912 landscape represents sand dunes in Beach Haven, a town on Long Beach Island. Beach Haven became a popular resort after Archibald Pharo of Tuckerton decided to build a boarding house there in 1872. His daughter named the town, although others wanted to call it “Beach Heaven.” A new form of fishing called surf casting was introduced in Beach Haven in 1907, when a couple dressed in bathing suits waded into the surf and caught a twenty-pound channel bass.²

Notes

Edith Lucile Howard
(1885–1960)

Sunset on the Jersey Marshes

Oil on academy board, 6 × 8 inches
Signed at center bottom: “E.L. HOWARD”
Inscribed in pencil on verso: “Sunset/on/the Jersey/Marshes”

Edith Lucile Howard was born in Bellow Falls, Vermont, the daughter of business executive Daniel DeWitt Howard, a descendant of Henry Howard, one of the founders of Hartford, Connecticut. Her mother, Abigail Adams, was a descendant from the noted Massachusetts family. The Howards lived in Keene, New Hampshire, and Kennett Square, Philadelphia, before settling in Wilmington, Delaware, where Daniel Howard was sales manager for the National Vulcanized Fiber Company. Edith Howard enrolled at the Philadelphia School of Design for Women when she was nineteen and received her diploma in 1908. Her teachers there were Henry Bayley Snell (1858–1943) and Elliot Daingerfield (1859–1932); she attended the latter’s summer courses in North Carolina and became interested in landscape painting.

Howard won two postgraduate fellowships to Europe, thus initiating a lifetime of frequent travel to the Continent; she is reputed to have crossed the Atlantic thirty times during her life and was particularly attracted to Ireland. She also traveled all over the United States and to South America. When at home, Howard divided her time during the week between New York, where she maintained a studio in Carnegie Hall and taught at the Grand Central Art Galleries and School of Art, and Philadelphia, where she taught art history and fashion illustration at the Philadelphia School of Design for Women (later named Moore College of Art). On weekends she lived in Wilmington, where she was administrator of the Wilmington Academy of Art and a director of the Delaware Arts Center. Howard was a member of the Philadelphia Ten, a group of progressive women artists and sculptors active from 1917 to 1945. She exhibited at the Pennsylvania Academy of the Fine Arts in 1910, 1925, 1928, 1930, and 1943, and at the National Academy of Design six times between 1910 and 1927. In 1938 Howard married Herbert A. Roberts and moved to Moorestown, where she became a prominent resident. She retired from teaching in 1949 and held her last exhibition in 1959. She died of cancer the following year.
Howard can best be described as an Impressionist landscape and seascape painter. Because of her constant travel regimen she found it expedient to paint numerous small plein air studies, such as *Sunset on the Jersey Marshes* and *Beach Scene*, that often served as the basis for larger oil paintings completed in her Carnegie Hall studio. The *New York Evening Post* described her standard working procedure: “[She] takes her canvas with her to the place she intends to paint and lays out the main outlines of the scene on the spot. Then later, she finishes the work. . . Frequently she paints an entire picture from memory alone, having trained her mind to retain impressions so vividly that the result is as accurate as if the work had been done at the scene itself.”

Notes


**Edith Lucile Howard**

(1885–1960)

**Beach Scene**

Pastel on paper, 10 ⅛ × 14 ⅞ inches

Little is known about Leonid Gechtoff, who was presumably of Eastern European or Russian descent. The titles of his paintings document that he was active in Egypt, the American southwest, and Pennsylvania. He painted landscapes of the Middle East, marine scenes, and nudes with an unusually thick, textures impasto technique. The date on this unidentified winter scene indicates that Gechtoff worked in New Jersey shortly before his death in 1941.
Frank Licini
(dates unknown)
*Atlantic City Boardwalk*

Oil on canvas, 24 × 30 inches
Signed at lower right: "Licini"

The only facts that have emerged about Frank Licini are that he lived in Philadelphia and studied at the Pennsylvania Academy of the Fine Arts. The structure overlooking the ocean at the right was located on the Atlantic City boardwalk across from the Convention Center. A lifeguard tent appears on the left of the composition. The strong Fauve flavor of this painting suggests that Licini was influenced by French modernism.

Notes

Jonas Lie
(1880–1940)

Boat Docked,
Manasquan River

Watercolor on paper, 6 3/4 × 9 1/4 inches
Signed and dated at lower right: “Jonas Lie/1939”
Inscribed: (in pencil on reverse): “Manasquan River/Nov. 20th 1939”

Jonas Lie was born in Oslo, the son of a Norwegian civil engineer and an American mother. After his father died he went to Paris in 1892 to live with his uncle, the noted Norwegian novelist and poet Jonas Lie. In 1897 he joined his mother in Plainfield, New Jersey, and worked for the next nine years as a textile designer for a cotton factory. Lie took evening art classes in New York, first at the National Academy of Design and then the Art Students’ League. He was encouraged to become a professional artist when William Merritt Chase (1849–1916) purchased two of his paintings in 1899. Early in his career Lie was a realist associated with the Ashcan School who painted urban and industrial landscapes. He was deeply influenced by Claude Monet (1840–1926) after a visit to Paris in 1906 and gradually turned to Impressionism. Lie was a founding member of the American Association of Painters and Sculptors, the group that sponsored the famous Armory Show in New York in 1913 that introduced European avant-garde art to the United States. That year he went to Central America to paint the final stages of the construction of the Panama Canal.1

Lie was a prolific artist who exhibited widely and won numerous awards. He exhibited at the National Academy of Design from 1901 to 1938, the Pennsylvania Academy of the Fine Arts from 1908 to 1939, and at the Corcoran Gallery of Art biennials from 1907 to 1939. He painted numerous harbor and cove scenes in the Impressionist style, and was quite well-known during his lifetime.

Painted one year before Lie’s death in New York, this watercolor represents a view along the Manasquan River in New Jersey. Boating was a popular activity along the river, and the scene may represent the area around Brielle (incorporated in 1881), a town in Monmouth County located at the inlet where the Manasquan runs into the Atlantic Ocean. The Manasquan River Yacht Club, one of the oldest yacht clubs in the United States, is located in Brielle.

Notes
Leon Kelly was born in Perpignan in the French Pyrenees and brought to Philadelphia as an infant. He entered the Pennsylvania Museum School of Industrial Art (now the University of the Arts) in 1924. Afterwards he studied at the Pennsylvania Academy of the Fine Arts, where his most influential instructors were Earl Horter (1881–1940) and Arthur B. Carles (1882–1952). Their familiarity with French Fauvism and Cubism, as well as Horter’s own collection of avant-garde European art, exerted a considerable impact on Kelly. One art historian has opined that his paintings of the early 1920s “were among the most sophisticated versions of analytical Cubism to be produced in Philadelphia.”

Kelly won the Pennsylvania Academy’s Cresson Traveling Fellowship in 1924 and went to Europe for six years, living in Paris and traveling throughout the continent and North Africa. Kelly’s interest in Cubism gradually subsided after he saw the Louvre’s collection of old master paintings. His first solo show was held at the Gallery of Contemporary Art in Philadelphia in 1925, followed by an exhibition at the Galerie du Printemps in Paris in 1926. Kelly was included at the Art Institute of Chicago’s *Century of Progress* exhibition in 1933, as well as in the annuals of the Whitney Museum in New York, the Carnegie Institute in Pittsburgh, and at the Pennsylvania Academy during the 1930s and ’40s. Kelly began to experiment with Surrealism around 1940. In 1965, his work was included in both a large survey of Surrealism at the University of California at Santa Barbara and a retrospective at the International Gallery in Baltimore. Kelly taught at the Pennsylvania Academy from 1966 to 1969, and died in 1982.

Leon Kelly
(1901-1982)

Sailboat Race, Harvey Cedars, New Jersey

Watercolor on paper, 13 ¼ × 16 ¾ inches
Signed at lower left: “Leon Kelly”
Inscribed and dated at lower right: “Sailboat Race/Harvey Cedars.N.J./1953”
These paintings date from the 1950s, when Kelly lived in Philadelphia and owned a summer house on Long Beach Island. Harvey Cedars, on Long Beach Island, evolved into a summer art colony shortly before World War II, and was frequented by Horter, Boris Blai (1893–1985), Salvatore Pinto (1905–1966), his brother Angelo Raphael Pinto (1908–1994), the sculptor Alexander Portnoff (1887–1949), and others. A former resident recollected that “Harvey Cedars was full of summertime drunks. Everyone drank a lot; with the Pinto brothers they would go out to Sandy Island and get drunk, or get drunk and go sailing.” Despite extensive damage wrought by a hurricane in 1944, the area grew during the postwar years.

Notes

Morris Atkinson Blackburn
(1902–1979)

On the Beach
Oil on board, 15 ¾ × 19 ¾ inches
Signed lower left: “Morris Blackburn”

The landscape painter and art teacher Morris Atkinson Blackburn was born in Philadelphia, where he lived for the majority of his career. A descendant of the noted colonial portraitist Joseph J. Blackburn (c. 1700–1780), who was active in North America from 1753 to 1763, he became interested in art at an early age and studied architectural drawing at the Philadelphia Trade School. Blackburn took classes at the Graphic Sketch Club in 1922 and at the School of Industrial Art. While working for the noted Philadelphia furniture designer Oscar Mertz, he attended the Pennsylvania Academy of the Fine Arts from 1925 to 1929. There he studied painting with Henry Bainbridge McCarter (1866–1942), drew from the antique with Daniel Garber (1880–1958), and took sketching classes with Arthur B. Carles (1882–1952), who introduced him to modernist styles. Blackburn won two Cresson Traveling Scholarships and visited Europe in 1928 and 1929, where he was influenced by the work of Gustav Klimt (1862–1918), Egon Schiele (1891–1918), and Paul Cézanne (1839–1906).

Blackburn returned to the United States during the Depression and painted murals for the federally funded Public Works of Art Project. He resumed working for Mertz and began to teach furniture design and drafting at the Pennsylvania Museum School of Industrial Art in 1932; he later became an assistant there to the painter Franklin Chenault Watkins (1894–1972). Blackburn took private lessons from Carles during the late 1930s and began to paint in an increasingly abstract style. During World War II he worked as a mechanical draftsman for the Philco company. Blackburn taught at a number of Philadelphia area schools after the war, including the Philadelphia Museum (where he remained until 1972) and the Tyler School of Art from 1948 to 1952, when he became the first instructor of graphics at the Pennsylvania Academy. He exhibited widely after his first solo show at the Joseph Luyber Galleries in New York in 1947.

Blackburn is best known for his views of Philadelphia and New Jersey, where he taught classes in landscape painting in a barn studio in Millville. His activity in New Jersey was documented in a film made for Channel 52 in Philadelphia called South Jersey Sketch-Book, and in 1968 he was awarded the Ocean City Art Merit Award in recognition of his accomplishments as an artist and teacher. On the Beach is a representative example of his late figurative style, in which he emphasized strong, simplified, two-dimensional forms in a manner that reflects his earlier interest in abstraction.¹

Notes

¹ Biographical information on Blackburn is derived from Philadelphia: Three Centuries of American Art, pp. 584–85.
Hugh H. Campbell
(c. 1905–c. 1995)
Mount Holly, New Jersey

Oil on canvas, 25 × 30 inches
Signed at lower right: “H. Campbell”

According to information supplied by a friend of the artist, Hugh H. Campbell was born in Hutchinson, Kansas, and at some unknown point in time moved to Philadelphia where he worked as an accountant. Influenced by the teachings of an Indian swami, he converted to Hinduism, became a vegetarian, and renounced a conventional lifestyle. Campbell moved to Mount Holly in Burlington County and became a hermit, living in an unheated shack in the forest by the Rancocas Creek. He occupied his time by writing poetry and painting Impressionist landscapes of the local scenery, which he sold on the town square for ten to twenty-five dollars each. Apparently Campbell never had any formal art training and was completely self-taught. The Mount Holly Library and Lyceum owns a large number of his paintings and self-published books of poetry.

Notes

Daniel Chard
(born 1939)
Shiloh, New Jersey

Acrylic on paper, 3 ¼ × 13 ¼ inches
Signed at lower right: “D. CHARD”

Daniel Chard entered the University of South Dakota in 1956 to study engineering, but switched to art in his junior year and graduated with a B.F.A. He earned an M.A. from Northern State University in South Dakota, and an Ed. D. from Columbia University in New York. Chard returned to New Jersey, where he taught art in public schools for six years. He joined the faculty of Glassboro State College in 1968 (renamed Rowan University in 1997) and wrote Landscape Illusion: A Spatial Approach to Painting (1987).

Chard is particularly noted for his meticulously detailed, unpretentious views of rural southern New Jersey and Pennsylvania. Early in his career he experimented with expressionism, color-field painting, and geometric abstraction, but after moving to the small south New Jersey farming community of Alloway Township, Salem County, in 1977, he developed a highly personal form of Photo-Realism. After viewing a group of historic photographs of Alloway, Chard began to paint with the aid of his own color snapshots. Within two years he had begun to produce a series of rural views of the area, of which this view of Shiloh, a small town in neighboring Cumberland County, is an example. The artist employed an unusual working procedure for these landscapes: He combined acrylic paint with watercolor and applied the mixture to 300-pound rag watercolor paper that had been water-soaked and stapled to a board to achieve maximum flatness. A colleague elaborated on Chard’s technique:

The paint is applied transparent layer over transparent layer, with a No. 1 sable brush. Evident brushstrokes are avoided because they call too much attention to the act of painting and also tend to obliterate detail. The final illusion is the result of accumulated layers of thinned paint with tonal contrasts playing a more dominant role than hue. Chard also does a lot of 'finger painting’—that is, dabbing and wiping the fresh paint to imply varied surface patterns.”

Chard consistently used the exaggerated horizontal format as a means to convey the infinite panoramic expansiveness of the landscape. He avoided including people and animals in his compositions because he felt they would be a distraction from the scene at hand.

Chard related that when people who had never been to South Jersey saw his views of the area, “They say they feel like that’s where they live—maybe where they want to live—that it’s a place they’ve known all their lives.” This series of small landscapes was an immense success when it was exhibited at Chard’s first solo show at the O. K. Harris Works of Art Gallery in New York in 1980, and established him as a figure of national prominence. Chard, who still teaches at Rowan University’s College of Fine and Performing Arts, has abandoned photographic realism; his latest work consists of imaginary landscapes in which he emphasizes expressive color and pattern.

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SELECTED SCHWARZ GALLERY PUBLICATIONS

**monographic catalogues**

*Herman Herzog (1832–1932)*, 1979


*A Gallery Collects Peales*, 1987

*Anna Richards Brewster*, 1990

*Franklin Watkins*, 1992

*Charles James Theriat in North Africa (brochure)*, 1993

*The Gilmans*, 1996


*Xanthus Smith and the Civil War*, 1999


*Robertson Kirtland Mygatt: The Poetic Impulse*, 2005

**other catalogues**

*The Stephen Girard Collection*, 1980


*A Century of Philadelphia Artists*, 1988

*American Miniatures*, 1990

*Fifty Years on Chestnut Street*, 1993

*150 Years of Philadelphia Still-Life Painting*, 1997


*A Civil War Album*, 1999


*New Jersey Remembered: Seventy-fifth Anniversary*, 2005

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Founded in 1930 by Frank S. Schwarz, the Gallery began as specialists in Philadelphia furniture and silver. Today, under the direction of the founder’s grandson Robert D. Schwarz, Jr., and widow Marie D. Schwarz, the focus is on nineteenth- and twentieth-century paintings. The Gallery is honored to count among its clients a wide range of private collectors as well as many of the country’s major museums including the Art Institute of Chicago, the Brandywine River Museum, the National Museum of Women in the Arts, the Philadelphia Museum of Art, the Smithsonian American Art Museum, the Timken Museum of Art, and the Winterthur Museum and Gardens.