CHARLES LEWIS FUSSELL

(1840–1909)

Please direct purchasing inquiries to Robert D. Schwarz, Jr.

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1806 Chestnut Street  Philadelphia PA  19103
Tel 215 563 4887  Fax 215 561 5621
mail@schwarzgallery.com  www.schwarzgallery.com

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Cover: The Old Mill, see plate 23
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—Robert W. Torchia

INTRODUCTION

Charles Lewis Fussell was an active presence in Philadelphia and New York art circles over a long period, from 1863 until his death in 1909, yet his work has so far attracted scant attention among scholars. He is often mentioned parenthetically in the literature concerning his famous friend and colleague Thomas Eakins (1844–1916), and his 1879 illustration for *Scribner's Magazine*, *Academy Students Dissecting a Horse*, was reproduced in Lloyd Goodrich’s monograph on that artist.¹ The Pennsylvania Academy of the Fine Arts obtained ninety of Fussell’s oil paintings, watercolors, and drawings for its permanent collection in 1973,² and exhibited six paintings and five watercolors as new acquisitions. The academy’s curator, Frank M. Goodyear Jr., commenced research for an exhibition of the artist’s work, but the project never came to fruition. In 1976 Fussell’s watercolor *The Spring* (c. 1906, Free Library of Philadelphia) was included in the Philadelphia Museum of Art’s bicentennial exhibition *Philadelphia: Three Centuries of American Art*, and a brief biography of the artist appeared in the accompanying catalogue.³ Fussell was also listed in several biographical dictionaries of American artists.⁴ Fussell’s name resurfaced in the wake of the Philadelphia Museum of Art’s major exhibition *Thomas Eakins: American Realist* in 2002.⁵ We hope that the present exhibition, the largest showing to date of the artist’s work, will at last bring him the recognition he deserves.

Notes

5. For example, see David Sellin, Mark Sullivan, and William C. Patterson, *Thomas Eakins and His Fellow Artists at the Philadelphia Sketch Club* [exh. cat., Philadelphia Sketch Club] (Philadelphia, 2001), 42.

CHARLES LEWIS FUSSELL (1840–1909)

Charles Lewis Fussell was born on October 25, 1840, in West Vincent, Chester County, Pennsylvania, where his parents were visiting his maternal grandmother. He was one of six children born to Dr. Edwin Fussell (1814–1882) and Rebecca Lewis Fussell (1820–1893), who were both members of prominent Hicksite Quaker families.¹ The Quaker hierarchy disapproved of the marriage because the couple were first cousins and expelled them from Quaker meeting houses shortly after they were wed on January 20, 1838. The Fussells then moved to Pendleton in Madison County, Indiana.

Both the Fussells came from progressive, intellectual families that were active participants in the abolitionist movement. Dr. Fussell was elected an officer in the American Anti-Slavery Society in April 1842, and his wife’s family had operated an Underground Railroad stop at their house in Chester County.² The couple were present at a famous incident in which an anti-abolitionist mob
almost murdered Frederick Douglass while he was delivering a speech at Pendelton in September 1843. Rebecca Fussell reputedly saved Douglass’s life by interposing her infant son Linnaeus between him and an assailant. The Fussells returned to Pennsylvania after anti-abolitionists threatened to burn down their house. After a brief stay in West Vincent, they settled in Philadelphia, where Dr. Fussell became one of the founders of Women’s Medical College of Philadelphia in 1850, and later served as its dean. Rebecca Fussell studied medicine at the college and received her degree in 1858, becoming one of the city’s first female doctors.

Charles Lewis Fussell attended Friends High School and later Central High School, where he was a classmate of Eakins and William Sartain (1843–1924). He began to draw from the casts of antique statues at the Pennsylvania Academy of the Fine Arts in 1859. Eakins joined him there later, and the two became lifelong friends. One art historian has suggested that it was Fussell who taught Eakins how to paint in oil. Fussell made a sketch of a nude Eakins seated and sketching, *Young Art Student (Sketch of Thomas Eakins)* (c. 1860, Philadelphia Museum of Art). Fussell attended the academy’s life sketching classes around 1861, and was made an honorary member of the group in 1864. Although a formal curriculum had not yet been established at the academy, Fussell probably received constructive criticism from senior artists who attended these classes, such as the Alsatian-born Christian Schussele (1824–1879). Fussell exhibited thirty-eight paintings at the academy between 1863 and 1905. Titles such as *In a Quandary* (c. 1865, location unknown), *Preparing for High School* (c. 1865, location unknown), and *Learning to Handle the Brush* (c. 1866, location unknown) indicate that most of his earliest paintings were genre subjects, although he also exhibited landscapes and portraits.

Fussell took private art lessons from the history and portrait painter Peter Frederick Rothermel (1817–1895), who also served as an instructor at the academy. Family tradition has it that Rothermel’s son had been one of Dr. Fussell’s patients, and the artist offered to give Charles art lessons. The first painting that the young artist exhibited at the academy was *The Interior of Rothermel’s Studio* (1863, location unknown). In the exhibition catalogue that year Fussell listed his address as the Philadelphia Sketch Club, 1 N. Fifteenth Street, of which he was a member.

In a letter from this time, Fussell mentioned that the engraver Samuel Sartain (1830–1906) had advised him to “take charge of a drawing school at St. Louis at a salary of $1000,” but he did not do so. During the Civil War, in 1863, he served on home guard duty in the Philadelphia Grey Reserves. In 1865 Fussell painted a portrait of Abraham Lincoln (location unknown). After the war he resumed drawing at the academy, but was discouraged when Rothermel told him that he would “have plenty of time

1. *Collins Center*, early 1880s; oil on canvas, 11 ¼ × 8 inches; Signed and inscribed at lower left: “C. L. FUSSELL/COLLINS CENTER”

Collins Center, is a small town in Erie County in northwest New York. The Pennsylvania Academy of the Fine Arts owns a scene of the same location that it dates to c. 1900, but it is more likely that Fussell painted these views during his travels in the early 1880s.
to practice his art—for he need not expect to sell any for 12 years—allowing that much time for things to be righted so that people will be able again to buy pictures.”¹⁰ Fussell’s mother observed that “Charlie has been brightening up his pictures and making them what they call higher toned—they looked too low toned down there at the exhibition much more so than they do at home.”¹¹ In 1867 Fussell optimistically reported that Rothermel had praised two paintings that had also “attracted the attention of two of our ‘picture men’ and I have no doubt but that I can dispose of them.”¹²

It is unfortunate that at this critical juncture family circumstances interrupted Fussell’s promising career. His father developed a severe heart condition, so in 1868 the family moved to Townsend’s Inlet, New Jersey. For the next two years the artist was occupied by farming and had little time to paint. Early in the spring of 1870 Fussell’s family sent him to Union Colony One in Greeley, Colorado, to determine if the area offered a more salubrious climate for his ailing father.¹³ The utopian community had recently been founded by the political reformer and owner of the New York Tribune, Horace Greeley (1811–1872). Rothermel advised his protégé that he could “make far more money by painting Rocky Mountain scenery and sending the pictures east than by working in Philadelphia.”¹⁴ It is a noteworthy coincidence that at this time Robert Swain Gifford (1840–1905), John F. Kensett (1816–1872), and Thomas Worthington Whittredge (1820–1910) were all in Colorado together on a painting trip.¹⁵

Fussell followed his teacher’s advice and sketched his new surroundings, but failed to achieve commercial success. In July he informed his brother that he was “very much disappointed in not having been able to dispose of any of my pictures.”¹⁶ He persevered, however, and devoted more time to sketching and searching for suitable landscape subjects.¹⁷ Fussell soon concluded that Greeley was an unsatisfactory place to live, and returned to Pennsylvania in November. Although the Colorado venture had failed, it awakened Fussell’s interest in landscape subjects. It is ironic that while Fussell was in Colorado, his father entered two of his son’s Cape May seascapes and a fruit still life in a contest at a fair, for which the artist won a premium of fifty cents.¹⁸

Fussell’s aunt, the noted Quaker social reformer, scientist, and educator Graceanna Lewis (1821–1912),¹⁹ unsuccessfully attempted to obtain an appointment for him to work as an artist on a government-sponsored scientific expedition.²⁰ In 1871 Dr. Fussell bought a medical practice in Media, Delaware County, Pennsylvania, and the family moved once again. Charles Fussell, who never married, spent the next seven years wandering through New Jersey, New York, and Pennsylvania in search of inspiring scenery. He returned to Philadelphia in 1878 and attended anatomy classes at the Pennsylvania Academy of the Fine Arts with Eakins. The following year Fussell was one of nine academy students who contributed illustrations to William C. Brownell’s article “The Art Schools of Philadelphia” in Scribner’s Magazine.²¹ Fussell donated the painting from which the engraving was

2. Collins Center, early 1880s; oil on canvas, 8 ¼ × 6 ¼ inches; Signed and inscribed at lower right: “C. L. FUSSELL/COLLINS CENTER”
made, *Academy Students Dissecting a Horse* (1879, Pennsylvania Academy of the Fine Arts), to the academy that year. The grisaille sketches by Fussell of Hong Kong and Singapore included in this exhibition suggest that he earned a living as a commercial artist who supplied illustrations to popular magazines or books. Although Fussell himself never traveled to the Orient, he would surely have heard descriptions of the area from his brother Dr. Linnaeus Fussell (1842–1907), who had traveled to China and the Far East from 1867 to 1869 while serving as a surgeon in the Navy aboard the USS *Unadilla*.

During the summer of 1882 Fussell spent two weeks at the artists’ colony in East Hampton, Long Island, New York. He informed his mother that “this place seems to be swarming with artists. I have not met anyone I have seen before, tho the Morans who used to live in Philadelphia but who now hail from New York are I believe all of them settled here, Tom Moran I believe permanently.” Fussell traveled to Ohio the following spring, and letters that he sent to family members document his presence in Wellsville.

Nothing more is known of Fussell’s activities until he settled in Brooklyn in 1889. Over the next eight years he painted numerous views of the borough’s rapidly vanishing landscape in Canarsie, Coney Island, Crow’s Hill (present-day Crown Heights), Flatbush, Fort Hamilton, and Sheepshead Bay, and North Beach and Rockaway in Queens. The Brooklyn landscapes are particularly noteworthy because growing urbanization in the boroughs surrounding New York was transforming what William Cullen Bryant had considered “little more than New York’s vast dormitory” into densely populated suburbs. Fussell seems to have been more attracted to Brooklyn’s forests and farmlands than to its well-known landmarks, such as Prospect Park and Greenwood Cemetery.

Five years later, in 1894, Graceanna Lewis reported that her nephew’s career was “problematical.” She mentioned, however, that a prominent New York artist—probably William Holbrook Beard (1824–1900)—had pronounced Fussell’s sketches “as good as the best” and opined that “if only they had Church’s name at the bottom, they would be worth big money.” Fussell was surely delighted to have his work favorably compared to that of Frederick Edwin Church (1826–1900), but by this time the late Hudson River school style had become outmoded, replaced by the more fashionable styles of impressionism and tonalism. Nothing else is known about Fussell’s activities in New York.

Disheartened by his lack of success, Fussell returned to Media around 1897, where he resided with his aunt and his unmarried sister Anna Esther Fussell (1847–1937) at their house at 402 Gayley Street. He lived a withdrawn existence there, occupying his time by painting the landscape around Ridley Creek and giving art lessons. He also pursued his favorite hobbies of reading Shakespeare and studying genealogy. Fussell became interested in watercolor at this time and became exceptionally proficient with the medium. Around 1900 he painted a large and complex trompe l’oeil watercolor that suggests the influence of William Michael Harnett (1848–1892) and John Frederick Peto (1854–1907).

At this late stage of his career Fussell achieved a measure of the success and critical acclaim that had so persistently eluded him in the past. He exhibited his work at the Omaha Trans-Mississippi and International Exposition in 1898, the Art Club...
of Philadelphia between 1898 and 1908, the National Academy of Design in New York from 1902 to 1909, and the Art Institute of Chicago’s annual watercolor exhibitions from 1902 to 1909. Eakins regularly visited Fussell in Media, and they often went ice skating together at Broomall’s Lake. Eakins also painted a portrait of his friend (c. 1905, Reading Public Museum) in which the aged artist has a long white beard, wears spectacles, and is surrounded by books and fishing equipment that probably allude to his favorite recreational activities.

In 1906 Graceanna Lewis mentioned that Fussell had executed “a number of lovely paintings, several of them winter views, with the fine network of branches of trees against white clouds and blue sky . . . This year and last he has been invited to send pictures to the Spring Exhibition on his own merit, without reference to the jury of admission, showing that he is coming to be recognized as among the few who are considered as leading artists in Philadelphia. He works slowly, taking infinite pains, and he ought to be appreciated as he is coming to be, but he is an ‘old man’ before he has earned his reputation—over fifty years of age.” Fussell was listed in Arthur N. Hosking’s *Artists Year Book* in 1905 and *American Art Annual* in 1908. According to family records, in 1909 he illustrated a calendar for Anheuser-Busch, Inc., for the Brown & Bigelow Calendar Company. A newspaper article from this time described Fussell as “one of our veteran artists” whose “pictures sell readily.” The writer found his work “particularly interesting by reason of his highly finished technique which contrasts strikingly with the broadly-painted picture[s] on the walls” of the Philadelphia Art Club, and noted that he had “grown gray in the service of art, and with his silvery pate, luxuriant beard, and benign and benevolent expression, he might easily pose for a portrait of St. Nicholas.” Fussell died in Media in June 1909, and was buried in Providence Meeting cemetery.

Fussell’s early genre subjects resemble those of his teacher Rothermel. His mature landscapes invariably represent the intimate rather than spectacular aspects of nature. Fussell’s forest interior scenes, generally vertical compositions that single out a picturesque tree and the nuances of light filtering through the foliage above, are very similar to the ones that Asher B. Durand (1796–1866) and Thomas Worthington Whittredge (1820–1910) painted in the 1850s and 1860s. Fussell had a penchant for dilapidated old buildings and often used them as the focal point of his compositions. He was also fond of the seashore and old boatyards that he encountered on his travels. Although his numerous plein-air oil sketches stand as finished works, they were probably intended as preparatory studies for larger and more detailed exhibition pictures such as *Landscape* (1897, Pennsylvania Academy of the Fine Arts) and *The Old Mill* (1901, Schwarz Gallery).

Late watercolors such as *The Spring* (c. 1906, Free Library of Philadelphia) are remarkable for their meticulous detail, and Graceanna Lewis correctly identified their strongest stylistic characteristic as “the fine network of branches of trees against white clouds and blue sky.” Fussell’s work bears an especially strong affinity with that of William Trost Richards (1833–1905), the Philadelphia artist who was a prime exponent of the American Pre-Raphaelite movement. That Fussell practiced a style that had become almost obsolete by the mid-1870s, replaced by the more painterly French Barbizon landscape, and ultimately by impressionism and tonalism, explains his persistent failure to achieve fame. During the early 1900s Fussell’s work appealed to conservative art collectors in Philadelphia who continued to patronize traditional artists such as Russell Smith (1812–1896) and his son Xanthus Smith (1839–1929). It is fitting to end this study of Fussell’s career by quoting his obituary from the *Friends’ Intelligencer*: “He painted with his soul as well as his brush. Hence his productions are the record of the human artist working in harmony with the Divine. Belonging to no school, his paintings are unique, and by the best of his brother artists are appreciated as those which, in time, will be accorded their full value as above praise.”
Among the visitors to the Art Club yesterday was C. L. Fussell. Mr. Fussell is one of our veteran artists. He has been painting nearly fifty years. He was a student of the Academy when it was located on Chestnut street. When that building was sold he was among the painters who met in a classroom in the building which stood on the present site of the Broad Street Station, and also of the class which assembled at Juniper and Arch streets. For the past thirty years Mr. Fussell has had a studio in Media, Pa. His pictures sell readily. Mr. Fussell's landscape in the present exhibition has found a purchaser, and his still-life study of a violin and music was sold from the last water-color display at the club. His work is particularly interesting by reason of his highly-detailed technique which contrasts strikingly with the broadly-painted picture[s] on the walls. Recently the artist has been occupied with a winter landscape—a view of the recent snowstorm from his studio window. Mr. Fussell has grown gray in the service of art, and with his silvery pate, luxuriat beard, and benign and benevolent expression, he might easily pose for a portrait of St. Nicholas.

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**NOTES**

1. For biographical information on the artist's family, see Ellen Fussell Cope, "Bits o' Background," PAFA Archives; and Lewis Family Papers, 1698–1978, Friends Historical Library, Swarthmore College, Pennsylvania. Fussell's uncle Bartholomew Fussell was a prominent Philadelphia doctor and abolitionist.

2. For an account of the family's activity in the Underground Railroad, see William Still, The Underground Rail Road (Philadelphia: W. Still, 1883), 695–698.


6. This is not documented in *The Annual Exhibition Record of the Pennsylvania Academy of the Fine Arts 1876–1913*, ed. Peter Hastings Falk (Westport, Conn.: Sound View Press, 1989), 208. According to that source Fussell exhibited at the academy from 1877 to 1881, and in 1889, 1903, and 1905.

7. According to the "Sketch Club Membership 1860-1935" list Fussell was a member of the group from 1861 to 1863.


9. The portrait was sold at Sotheby's Parke Bernet, Inc., New York, April 29, 1977, lot 453.

10. Rebecca Fussell, undated letter, c. 1866, PAFA Archives.

11. Rebecca Fussell, letter, July 12, 1866[?], PAFA Archives.


17. Charles Lewis Fussell, letter, August 11, 1870, PAFA Archives.


19. Graceanna Lewis was interested in botany and ornithology, and according to family tradition some of her drawings of these subjects were exhibited at the Philadelphia Centennial Exposition in 1876. For biographical information on her, see Deborah Jean Weaver, *Graceanna Lewis: Scientist and Humanitarian* (Washington, D.C.: Smithsonian Institution Press, 1979).


22. Fussell may have done other illustration work as well. The Pennsylvania Academy of the Fine Arts owns his pen and ink sketch of the Kitanning Medal (accession no. 1973.12.80b) that was struck by the Quaker silversmith Joseph Richardson (1711–1784) after a die cut by Edward Duffield in 1756. This well-known medal was presented by the City of Philadelphia to Col. John Armstrong, who was wounded while leading the attack on the Delaware Indian village Kitanning on September 8, 1756.

23. Linneaus Fussell resigned from the Navy in 1874 and settled in Media, where he practiced medicine.


30. Unidentified and undated newspaper clipping, PAFA archives.

Located on Long Island Sound at the mouth of Hempstead Harbor, Musketa Cove (an Indian name for “grassy flats”) was first inhabited by Joseph Carpenter, a Rhode Islander who built a sawmill and house there in 1688. The area quickly attracted settlers from New England, and by the end of the seventeenth century had developed into a thriving harbor in which lumber was the chief commodity.

The picturesque town became a popular resort after the arrival of the first scheduled steamboat in 1829. In an effort to attract more tourists, the town’s residents in 1834 changed its name to Glen Cove, reasoning that the original name gave potential visitors a negative impression because it sounded like mosquito. After Glen Cove was made accessible by the Long Island Railroad in 1868, wealthy New Yorkers frequented the area and built estates along the shorefront. This view probably represents the steamboat landing on the Sound that formerly led to the Pavilion Hotel, a popular summer resort of the day. The Pavilion burned down in 1880.

Fussell probably painted this view during his travels on Long Island in 1882; the Hirshhorn Museum and Sculpture Garden in Washington, D.C., owns a watercolor by him of Glen Cove. The Pennsylvania Academy of the Fine Arts owns two views of nearby Sea Cliff, which are also thought to have been painted at that time.
4.

*East Hampton, Long Island, 1882*

Oil on canvas, 11 × 9 inches
Signed and inscribed at lower left: "C. L. FUSSELL/EASTHAMPTON"
These two paintings were executed around August 1882, when Fussell spent two weeks in East Hampton, Long Island, New York. Several years later the writer Lizzie W. Champney described the town as “perhaps the most popular of adjacent sketching grounds for New York artists.” Fussell met Thomas Moran (1837–1926) and his wife Mary Nimmo Moran (1842–1899) there, and probably other noted landscape painters, such as George Henry Smillie (1840–1921), H. Bolton Jones (1848–1927), and Bruce Crane (1857–1937). Fussell informed his mother that he had made six sketches in East Hampton, including one of a windmill. There are two closely related oil sketches of East Hampton in the Pennsylvania Academy of the Fine Arts, and one watercolor in the Sewell Biggs Collection, Delaware.

Notes

2. Charles Lewis Fussell, letter, August 24, 1882, PAFA Archives.  
Oil on paper, 9 ¾ × 14 inches
Signed and dated at lower left: “C. L. Fussell/1887”

7. *Sheep Grazing in a Meadow*, 1885
Oil on board, 13 × 9 ¼ inches
Signed and dated at lower left: “C. L. Fussell/1885”

Fussell painted a number of fairly detailed grisaille landscapes that probably served as a source for monochrome illustrations in magazines or books. These paintings are similar to works by his contemporary Thomas Moran (1837–1926), who was active as a commercial illustrator. Unfortunately Fussell’s career as an illustrator is undocumented. In 1889 he exhibited three grisailles at the Pennsylvania Academy of the Fine Arts, two views of Ridley Creek and one study of a beech tree, and priced them at twenty-five dollars each. A similar grisaille owned by the academy is dated 1895 and identified by an inscription on the reverse as a view near Fussell’s neighborhood in Media, Delaware County.

8. *Horse Grazing in a Meadow*, 1887
Oil on paper, 9 ¾ × 14 inches
Signed and dated at lower left: “C. L. Fussell/1887”
Crow Hill was formerly a district in northeast Brooklyn that extended from the hills east of Prospect Park to East New York. According to tradition, it was named after the largest hill in the area, which was infested with crows. An article published in the *Brooklyn Eagle* in 1873, however, speculated that the area was named for a settlement established during the 1830s by blacks who were then colloquially known as “crows.”¹ These impoverished people lived in shanties on Crow Hill, and worked in Manhattan’s meat and fish markets. In 1846 the Kings County Penitentiary was built on top of the hill, and it may be the large structure visible at the far right of *Crow Hill*. The Pennsylvania Academy of the Fine Arts owns six of Fussell’s views of Crow Hill, four of which represent dilapidated but picturesque shanties similar to the one in *Crow Hill, Shantytown*. The neighborhood was gentrified during the early twentieth century and renamed Crown Heights.

Note

Fort Hamilton is located at a strategic position on the southwestern tip of Brooklyn, New York, at what is now the base of the Verrazano-Narrows Bridge. Early Dutch settlers found a Nyack Indian longhouse on the site and built a small blockhouse there to protect their community at New Utrecht. After seizing New Amsterdam from Holland in 1664, the British erected a fortification on the site called Fort Lewis, equipped with cannon powerful enough to challenge ships that passed through the Narrows.

Shortly after the War of 1812, the federal government decided to build a granite replacement for the old British fort. The cornerstone was placed on June 11, 1825, and six years later the new fort was ready to receive its garrison. Though references to the structure as “Fort Hamilton” occur as early as 1826, it was not officially named for the first secretary of the Treasury, Alexander Hamilton, until the twentieth century. Designed by Gen. Simon Bernard, Fort Hamilton was positioned so that its guns could supplement those of the nearby Fort Lafayette and protect the Narrows between Brooklyn and Staten Island. During the Civil War, Fort Hamilton and other fortifications on Staten Island protected New York Harbor against Confederate raiders.

The Pennsylvania Academy of the Fine Arts owns three related views of Fort Hamilton that also date from around 1890.
Settled by the Dutch in 1652 and one of the six original towns in Brooklyn, Flatbush was located in the center of an area called Midwout (middle woods). When Fussell painted these landscapes, Flatbush was in the process of transformation from a rural district into a fashionable suburb. A local grocer named Henry A. Meyer formed the Germania Land & Improvement Company and in 1892 developed 65 acres of farmland into a planned community. Flatbush was incorporated into the city of Brooklyn in 1894. The Pennsylvania Academy of the Fine Arts owns five related oil sketches of Flatbush.
Flatlands was the British name for a Dutch group of settlements in Brooklyn that had collectively been known since 1647 as New Amersfoort, an area that comprises the present neighborhoods of Marine Park, Mill Basin, Bergen Beach, Georgetown, Canarsie, East Flatbush, and Starrett City. Throughout the colonial period and the first half of the nineteenth century the sparsely populated area was used for farming, and fishermen harvested clams from Jamaica Bay. The area began to develop after 1875, when the Brooklyn City Railroad Company provided transportation to shopping districts in downtown Brooklyn. The population increased after streetcars on Flatbush Avenue were electrified in 1893. Flatlands was one of the last towns in the county to be annexed to the city of Brooklyn in 1896.
Rockaway is a peninsula in southern Queens that consists of a four-mile-long barrier beach. It is bounded by Rockaway Inlet at the north, Nassau County at the east, and by the Atlantic Ocean at the south and west. The area was uninhabited until a fishing shack was built there in 1856. Summer visitors began to frequent the beaches when a ferry service from Canarsie was begun in 1864. After the railroad and hotels were built between 1872 and 1875, Rockaway evolved into a popular summer resort. Two of the Pennsylvania Academy of the Fine Arts’s four oil sketches of Rockaway are dated 1891, so it is likely that this oil sketch was painted that year. The Hirshhorn Museum and Sculpture Garden in Washington, D.C., also owns one of Fussell’s watercolors of Rockaway.

17.

*Still Life with Fruit, 1891*

Oil on canvas, mounted on cardboard, 17 1/8 × 10 7/8 inches
Signed and dated at lower left: “Fussell/1891”; inscribed in crayon on mount verso: “130 McCawley”

This painting is related to two other still-life subjects that Fussell painted in 1891 when he resided in Brooklyn: *Still Life with Vegetables* (private collection),¹ and *Still Life, Fish* (Pennsylvania Academy of the Fine Arts). Fussell was an accomplished still-life painter, and later produced some impressive *trompe l’œil* compositions.

Note

¹. This painting is illustrated and discussed in *150 Years of Still-Life Painting, Philadelphia Collection* LXII (Philadelphia: Schwarz Gallery, June 1997), 100.
18. **Tree with Fence and Garden Tools, 1897**

Oil on canvas mounted on board, 12 × 8 ½ inches
Inscribed on backing newspaper: “Charles L. Fussell/Garden Tools with fence in Backyard”

This study probably represents Fussell’s back yard in Media.

19. **Sheep Wandering through a Gully, 1895**

Watercolor on paper, 9 × 12 inches
Signed and dated at lower left: “C. L. Fussell/1895.”

This composition is noteworthy for the very intricate and detailed treatment of the tree branches, and exemplifies Graceanna Lewis’s later statement that Fussell had executed “a number of lovely paintings, several of them winter views, with the fine network of branches of trees against white clouds and blue sky.”

20. **Wrecked Hull on a Beach, 1897**

Watercolor (grisaille) on paper, 9 × 12 inches
Signed and dated at lower left: “C. L. Fussell/1897.”
21.

_The Evans Homestead, Haddonfield, New Jersey, 1901_

Oil on canvas mounted on board, 8 x 11 1/2 inches
Signed and dated at lower left: “C. L. Fussell/1901”
Inscribed on reverse: “From my dear friend/From my dear Friend Charles Fussell of Media Pa/to me (Mrs. Margaret B. Lipp in October 1901 at/Haddonfield New Jersey. A painting by him of/our old Colonial home. The Evans Homestead./which was then 154 years old. One, and a half/miles from Haddonfield by the Evans Pond—/[where] we lived for one year and a half and/were very happy—With the beautiful flower and/vegetable garden, apple orchards etc./Mother, Alice, Marguerite, and old Martha the colored/Nanny on the porch.”

This painting represents the northeastern façade of the Evans farmhouse, which still stands in Cherry Hill, just over the border from Haddonfield, New Jersey. The house was built in several stages; the original house was erected by Isaac Kay in 1753. The 80-acre estate was the site of flourishing sawmills and grist mills. The structure is thought to have been a stop on the Underground Railroad during the years leading up to the Civil War. The property was acquired by Cherry Hill Township in 1985 and renamed the Historic Croft Farm; the building has served as the Cherry Hill Arts Center since 1995.
22.  
*Cows at a Stream*, c. 1900
Oil on canvas mounted on cardboard, 10 × 17 inches

This rural scene is closely related to *Landscape with Cows* (c. 1900, Pennsylvania Academy of the Fine Arts).

23. see cover

*The Old Mill*, 1901
Oil on canvas, 29 × 36 inches
Signed and dated at lower right: “C. L. FUSSELL/1901”

This detailed view is a rare example of Fussell’s late exhibition oil paintings, and bears all the hallmarks of his mature style.
24. 

_Crum Creek, Pennsylvania, 1905_

Watercolor, 13 ½ × 23 ½ inches
Signed and dated at lower right:
“C. L. Fussell/1905”

25. 

_Abandoned House on a Country Road, 1905_

Watercolor on board, 14 × 23 ¾ inches
Signed and dated at lower left:
“C. L. Fussell/1905”

26. 

_Lake View, 1902_

Watercolor on board, 5 × 7 ½ inches
Signed lower left: “C. L. Fussell”; inscribed and dated on label on reverse: “E. L. Johnson from/C. L. Fussell/Christmas. 1902”
27. **Crum Creek, Pennsylvania**
Watercolor, 23 ¼ × 19 ½ inches
Signed and dated at lower left:
"C. L. Fussell/1907"

29. **On Ridley Creek, 1906**
Watercolor on paper, 13 7/8 × 23 7/8 inches
Signed and dated at lower left:
"C. L. Fussell/1906"
Inscribed in pencil on verso:
"R Fussell"
Inscribed in ink on paper verso: "9506";
scribed in pencil on paper tacking edge:
"79 [?]/On Ridley Creek/$100.00"
30. *Path through Wooded Landscape (Media, Pennsylvania)*, 1906
Watercolor on paper mounted on board, 24 × 20 inches
Signed and dated at lower right: "C. L. Fussell/1906"
Label on frame inscribed in pencil: "Eakins"

In 1905 Graceanna Lewis reported to a friend that Fussell had painted about fifteen landscapes, "all along Ridley Creek. On all fine days he takes his lunch and spends the day, and does not come home until late supper time." Ridley Creek is a tributary of the Delaware River that flows twenty-one miles from its source near Frazer, East Whiteland Township, Chester County, southeasterly into the Delaware River at Chester, Delaware County.

Note

1. Graceanna Lewis, October 15, 1905, PAFA Archives.
32. 
*Landscape with a Farm*, 1908
Watercolor, 13 ¼ × 23 ½ inches
Signed at lower left: “C. L. Fussell/1908”

33. 
*Children Playing on a Boat*
Oil on canvas, 11 × 16 ¼ inches
Signed at lower left: “C. L. Fussell.”

This painting probably represents relatives of the artist.
34. **Old Mill**

Oil on canvas, 6 1/2 × 8 3/4 inches
Signed and inscribed at lower left: “C. L. FUSSELL/OLD MILL”

The same unidentified building is represented in an undated oil sketch in the Pennsylvania Academy of the Fine Arts.

35. **View from the Artist’s Back Yard**

Oil on canvas, 8 × 6 inches

Fussell probably painted this and the following miscellaneous undated works sometime between 1897 and 1909, when he lived in Media. This painting is a view looking across the back yard of Fussell’s house on Gayley Street in Media. The church tower in the background is that of the Media Presbyterian Church, which was built in 1852.
36. *Boat Hull in the Marshes*
Oil on canvas, 5 ¼ × 8 inches

37. *Trees in a Meadow*
Oil on canvas, 12 ¼ × 7 ¾ inches

38. *Rowing on a River*
Oil on canvas, 12 × 7 ¾ inches

39. *Forest Interior with Boulders*
Oil on canvas, 15 × 10 inches
40. **Boats at a River Pier**
Oil on canvas, 11 × 18 inches

42. **Meeting on a Country Lane**
Watercolor on cardboard, 10 ¼ × 9 ¼ inches

The format, design, and precise drawing of this watercolor suggests that it was intended as a magazine or book illustration. The diminutive figures set under towering trees with abundant foliage relate it to the airbrushed ink sketch *Couple Strolling along a Rural Lane* (plate 41), and a watercolor called *Summer Afternoon* that recently appeared on the market.¹

Note

¹. *American Paintings, Drawings and Sculpture* (New York: Sotheby’s, March 11, 1999), lot 39, p. 33.
43.

*Forest Interior with Henry, Lewis, and Robert Fussell*

Watercolor on paper, 23 3/4 × 19 3/4 inches
Inscribed on reverse: “CrMacaulay/from Sissy/Christmas 1948”

44.

*Children at the Beach*

Oil on canvas, 17 × 14 inches
Signed at lower left: “C. L. Fussell”

This painting probably represents relatives of the artist.

45.

*Still Life*

Watercolor mounted on board, 21 1/4 × 29 1/4 inches
Signed and dated lower center: “C. L. Fussell 190[?]”

This complex *trompe l’oeil* watercolor suggests the influence of William Michael Harnett (1848–1892) and John Frederick Peto (1854–1907).
46. *Children Wading in a Stream*

Watercolor on paper, 23 ¾ × 20 inches
Signed at lower right: “C. L. Fussell”

47. *Arab Smoking Pipe*

Oil on canvas, 10 ¾ × 9 ½ inches

Fussell exhibited portraits and character studies early in his career, and the Pennsylvania Academy of the Fine Arts owns a portrait of a man simply identified as *Collins* that is thought to have been painted c. 1900. The identity of this Arab subject is unknown.
48. **Group of Malays**  
Oil on canvas mounted on board, 5 ¼ × 4 ¼ inches  
Signed at lower right: “C. L. Fussell”; inscribed at lower left: “GROUP OF MALAYS”

49. **Malay Lumber Wagon and Water Buffaloes, Singapore**  
Oil on canvas mounted on board, 5 × 4 inches  
Signed at lower right: “C. L. Fussell”; inscribed at lower left: “Malay/Lumber Wagon and Buffaloes/Singapore”

50. **Harrowing Rice under Water**  
Oil on canvas mounted on board, 5 ¼ × 4 ¼ inches  
Signed at lower right: “C. L. Fussell”; inscribed at lower center: “HARROWING RICE UNDER/WATER”

51. **Street Show, Hong Kong**  
Oil on canvas mounted on board, 5 × 4 inches  
Signed at lower right: “C. L. Fussell”; inscribed at lower left: “Street Show/Hong Kong”

52. **Street Eating Stand, Hong Kong**  
Oil on canvas mounted on board, 5 ¼ × 4 ¼ inches  
Signed at lower right: “C. L. Fussell”; inscribed at lower left: “STREET EATING STAND HONG KONG”

These five undated, small grisaille illustrations of daily life in Hong Kong and Singapore are stylistically similar to Fussell’s *Academy Students Dissecting a Horse* (1879, Pennsylvania Academy of the Fine Arts), which was the source for an engraving published that year in *Scribner’s Magazine*. It is likely that these ethnographic scenes were also painted as illustrations for a magazine article or book. These paintings are possibly related to an oriental subject that Fussell exhibited at the Pennsylvania Academy of the Fine Arts in 1878, a pen and ink drawing called *The Heathen Chinee* (location unknown). A sixth painting from the series, *Malay Charrie, Singapore*, is in a private collection.¹

Note

¹. All six were illustrated in American Paintings, Philadelphia Collection XXVI (Philadelphia: Schwarz Gallery, December 1984), nos. 69–74.