NOTE: PDF for archive purposes only. Content differs from the originally published version: text has reflowed due to legacy font file replacement.
BENJAMIN WILSON
(ENGLISH, 1721–?)

The Repeal—Or the Funeral Procession of Miss Americ-Stamp, 1766

Etching with burin work on paper, 10 ¼ x 14 ¼ inches
Letterpress: *The Repeal—Or the Funeral Procession of Miss Americ-Stamp.* Over the vault are placed two skeleton heads, their elevation on poles, and the dates of the two Rebellion Years, sufficiently shew what party they espoused, and in what cause they suffered an ignominious exit. The reverend Mr. Anti-Sejanus who under that signature hackney’d his pen in support of the stamps leads the procession as officiating priest, with the burial service and funeral sermon in his hands. Next follow two eminent pillars of the law, supporting two black flags, on which are delineated the stamps with the white rose and thistle interwove, an expres-sive design, supposed to have been originally contrived on the 10 of June. The significative motto Semper Eadem is preserved, but the price of the stamp is changed to three farthings, an important sum taken from the budget. The numbers 122 and 71 declare the minority which fought under these banners. Next appears the honourable Mr. George Stamp, full of grief and despair, carrying his favourite child’s coffin, Miss Americ-stamp, who was born in 1765 and died hard in 1766. Immediately after, follows the chief mourner Sejanus. Then his grace of Spital fields, and Lord Gawkee. After these jemmy twitcher, with a catch, by way of funeral anthem, & by his side his friend and partner Mr. Falconer Donaldson of Halifax. The rear is brought up by two right reverend fathers of the church. These few mourners are seperated from the joyful scene which appears on the river Thames, where three first rate ships are riding, viz. The Conway, Rockingham, and Grafton. Along the opposite shore, stand open warehouses for the several goods of different manufacturing towns from which cargoes are now shipping for America. Among these is a large case containing the statue of Mr. Pitt, which is heaving on board a boat No. 250, there is another boat taking in goods nearer the first rates, which is No. 105. These numbers will ever be held in esteem by the true sons of liberty. [Sic was not used in transcribing the eighteenth-century spelling and capitalization of this letterpress inscription. There are additional inscriptions within the composition.]


This etching, made in London by an unknown printer after a design by Benjamin Wilson, was widely distributed in the Colonies and was copied by American printers. Benjamin Franklin, who was then in London and was acquainted with the artist, sent a copy to his wife in April of 1766.¹ In the print, Mr. George Stamp mournfully carries the coffin of his daughter, Miss Americ-Stamp, to a burial vault containing the remains of others who had encroached on the liberties of free-born English citizens. American protests brought about the repeal of the hated Stamp Act, although Parliament continued to insist on its right to pass laws affecting the colonies without the assent of colonial representatives.

Acknowledgements

First, I thank David Cassedy, who wrote the catalogue, and Matthew North, who designed it. They were assisted by Renee Gross, Christine Schultz Magda, and Nathan Rutkowski, also of the Gallery staff. Robert W. Torchia provided research assistance and wrote entries for *A Man in Front of the Arch Street Theater, Philadelphia* by an unknown artist (plate 29), *Birthplace of Benjamin West* by Thomas Sully (plate 15), and a group of drawings by an unknown artist working around 1837 (plates 20–26). The entries for works by Mary Priscilla Wilson Smith and Xanthus Smith have been adapted from the Gallery’s 1999 catalogues on the Smiths by Dr. Torchia. Additional works by these artists and by Russell Smith are also available, as is a group of academic studies by Charles James Theriat (see Philadelphia Collection IV). The entry for *Academic Drawing of a Boy* by Cecilia Beaux has been adapted from Tara L. Tappert’s comprehensive report prepared for the Gallery. The Gallery’s staff joins me in thanking Dr. Tappert and Dr. Torchia for their continuing assistance. We also thank: Nancy Anderson, Kevin Avery, Sherry Babbitt, Carrie Rebora Barratt, Eric W. Baumgartner, David Beards, Kaycee Benton, Jeffrey Boys, Lillian Brenwasser, Craig Bruns, Jay Cantor, Jeffrey Cohen, Tom Davies, Susan Detweiler, Karie Diethorn, Ellen E. Endslow, Megan Fraser, Kristen Froelich, Lucretia Giese, Stephen L. Good, George Haigh, James S. Hamilton, Jane Joe, Harry L. Katz, Cheryl Leibold, Michael Lewis, Bertram Lippincott III, Andrea Maltese, Maybelle Mann, Ron Medford, Richard Meyer, Ellen G. Miles, Anne Morand, Valerie Morrison, James Mundy, William C. Patterson, Tony Peluso, Edward Pollack, Pamela C. Powell, Dan Rolph, Elle Shushan, David Steere, Page Talbott, Lydia Tederick, Robyn Train, Andrew Walker, Bruce Weber, Richard J. Webster, Paul Worman, and Sylvia Yount.

—Robert D. Schwarz

Sight—or mat opening—dimensions, height before width, are given for each work. All works are matted and framed, except as noted.

2 Unknown Artist (American, Early Nineteenth Century) *Man Smoking a Pipe*; Watercolor on paper; 9 ¼ x 7 ¼ inches; Inscribed in ink at lower left: “Daniel [Pickram?]”
As in the examples illustrated here, Sharples usually worked on a 9-by-7 inch sheet of soft, thick, gray paper with a “woolly” surface or “tooth,” and he is believed to have used a pantograph or physionotrace to capture his sitters’ profiles.4

William Dunlap, the author of the first history of American art and a pall bearer at Sharples’s funeral in New York in 1811, sums up his American career:

He painted in oil … but his successful practice in this country was in crayons, or pastels, which he manufactured for himself; and suited, in size, to the diminutive dimensions of his portraits, which were generally en profile and, when so, strikingly like.

He visited all the cities and towns of the United States, carrying letters to persons distinguished, either military, civil, or literary, with a request to paint their portraits for his collection. This being granted, and the portrait finished in about two hours, the likeness generally induced an order for a copy, and brought as sitters all who saw it. His price for a profile was $15; and for the full face (never so good) $20.3

As in the examples illustrated here, Sharples usually worked on a 9-by-7 inch sheet of soft, thick, gray paper with a “woolly” surface or “tooth,” and he is believed to have used a pantograph or physionotrace to capture his sitters’ profiles.4

Sharples executed many of his American portraits as an itinerant artist throughout the eastern states. For the decade that Philadelphia was the national capital, many artists, both native and European-born, went there to compete for portrait commissions, most of them hoping to draw or paint Washington at least once from life and
thereafter to realize continuing income from the sale of copies of their Washington portraits. Artists continued to draw and paint Washington after his retirement to Mount Vernon in March 1797. It is believed that James Sharples drew from life pastel profiles of George and Martha Washington, as well as a three-quarter likeness of the ex-president, and that he, his wife, and two sons subsequently made many copies from these originals.

The Sharples appear to have spent most of 1797–99 in New York. In 1801 they returned to England. Felix and James, Jr., went back to the United States in 1806 and the rest of the family joined them in 1809. For some time they traveled, looking for a home to purchase, visiting James, Jr., in Albany and old friends in Philadelphia. On February 26, 1811, James, Sr., died in New York from a chronic heart condition. Included in the list of pall bearers at his funeral in St. Peter's Church is Mr. Catlin, probably the subject of the portrait illustrated here. Lynde Catlin was a New York businessman, connected through his wife to some of the oldest families of New York.

According to the artist’s wishes, after his death the rest of the family, except for Felix, returned to England with the largest part of the family’s collection of portraits, which now belong to the Royal West of England Academy in Bristol, the Art Gallery of which was founded by Ellen Sharples’s bequest. Felix, to whom his departing mother had given the rest of the portrait collection, remained in the United States, practicing his art in the South. He is believed to have died there after 1824, after having left the portraits with friends in Northampton County, Virginia, to secure a loan. Apparently he never returned for the portraits, and a descendant of his creditors is believed to have sold the works, which were purchased by the city of Philadelphia in the early 1870s and many of which are now at Independence National Historical Park in Philadelphia.

1. Although these portraits are in matched frames that appear to be original and are of a type used by the Sharples, clearly they were not conceived as a pair: *Lynde Catlin* is a three-quarter likeness of the subject, while *Mrs. Lynde Catlin* is a smaller-scaled profile. In *The Sharples: Their Portraits of George Washington and His Contemporaries*, Katharine McCook Knox includes this portrait of Lynde Catlin in her list of portraits she has examined and attributes to James (Sr.) or Ellen Sharples. She does not mention a portrait of Mrs. Lynde Catlin. *Mrs. Lynde Catlin* may have been executed by another member of the family at the same time that James or Ellen Sharples did the portrait of Lynde Catlin. 2. Katharine McCook Knox, *The Sharples: Their Portraits of George Washington and His Contemporaries* (New York: Da Capo Press, 1972), p. 12. 3. William Dunlap, *A History of the Rise and Progress of the Arts of Design in the United States* (Boston: C. E. Goodspeed and Co., 1918), p. 205. 4. Knox, *The Sharples*, p. 12. 5. Ibid., p. 44. 6. Ibid., p. 59. 7. Ibid., p. 49.
William Strickland (English, 1753–1834)

View of the Mineral Springs of Ballstown, New York, c. 1796

Finished by Joseph Halfpenny (English, 1748–1811)

Pencil and watercolor on paper, 20 ¼ x 26 ¾ inches

Inscribed in ink at lower left: “Sketched Nov. 1794 by William Strickland Esq.” Inscribed in ink at lower right: “finished by Joseph Halfpenny 1796”

Inscribed in ink lower left to right: “A View of the mineral Springs of Ballstown in Kayaderossera in the State of New York.”

PROVENANCE: Phillips, London (November 22, 1976); Hirschl and Adler Galleries, New York; Dietrich American Foundation, Philadelphia


William Strickland (who became sixth baron of Boynton in 1808) was born in Yorkshire. He was a naturalist who published works on zoology and agriculture and established an experimental farm at Welburn, Yorkshire. In 1794–95, he toured the United States to learn about the state of American agriculture. He visited Philadelphia, then the capital, and President Washington, who shared his agricultural interests, provided introductions to prominent citizens throughout the eastern United States. During the trip, Strickland kept extensive journals, which he illustrated with detailed, annotated sketches and expanded after his return to England. He found American social customs generally similar to those in England, but was shocked by the institution of slavery; and while he was thrilled by the beauty of the American wilderness, he was disturbed by Americans’ headlong exploitation of their own natural resources.

This work depicts Ballstown, now called Ballston Spa, which is in the Kayaderosseras region of Saratoga County, New York, approximately 30 miles north of Albany in the foothills of the Adirondacks. A permanent settlement was founded there in 1787 at the site of mineral springs, whose health benefits had been known to the Native Americans. When Strickland visited in 1794, he noted that two of the springs had been enclosed—one for drinking and one for bathing—and that the village included three or four lodging houses for the accommodation of those who came to “take the waters.” Ballstown grew rapidly as a resort in the early nineteenth century, its popularity eventually eclipsed by the more opulent Saratoga Springs some six miles away. The lodging houses are visible in the background of the watercolor, though the stark remains of the primeval forest are the real subject of this dramatic view.

Strickland describes them as typical of the area:

The new settlement of Ballstown is cut out of the woods, and like every other similar settlement, without taste, judgement [sic], or foresight. Nothing is preserved, and every thing wasted; which is the less excusable here, as several well built, handsome houses indicate the residence of those who might have the means, and ought to have the inclination, of exerting more skill and judgement [sic]. But all here, are in this respect alike; the unenlightened, half-savage, backwoodsman, agree in this; that trees are a nuisance and ought to be destroyed by any, and every means, and therefore they apply the efficacious [sic] instruments of girdling and the fire.

The trees, mostly white pines and hemlocks, were killed by the removal of wide bands of bark from around the entire circumference of their trunks (a process called girdling) and destroyed by subsequent burning of large stands of timber. Strickland found this practice particularly wasteful in light of the fact that there were sawmills operating within a few miles.

Notes

1. The entry for cat. no. 2515, Ballston Springs, N.Y., c. 1794 (watercolor on paper, 9 x 13 ½ inches), cites the Schwarz drawing as one of two watercolors by Strickland based on his pencil sketch made at Ballstown in 1794 (7 ½ x 12 ½ inches), also in the collection of the New-York Historical Society, cat. no. 2514 (p. 159).


View of the mineral Springs of Balltown in Kayaderossa in the State of New York.
Charles Édouard Armand-Dumaresq (French, 1826–1895)

6
Samuel Adams (1722–1803), c. 1870–73
Ink and watercolor on paper, 8 1/8 x 5 1/4 inches
(formerly a single sheet with George Clinton)
Inscribed in ink at upper left: “7. Samuel Adams, Massachusetts”
Inscribed in ink at lower left: “[illegible] en noir, bas gris. boucles d’argent/[illegible] souliers.”
(Translation: “[illegible] in black, gray stockings. silver buckles/[illegible] shoes”)

7
George Clinton (1739–1812), c. 1870–73
Ink and watercolor on paper, 8 1/4 x 5 3/8 inches
(formerly a single sheet with Samuel Adams)
Inscribed in ink at upper left: “8. George Clinton—New York”
Inscribed in ink at lower left: “habit et gilet maron. culotte et bas/noirs.” (Translation: “jacket and vest brown. trousers and stockings/black.”)
Inscribed in pencil at lower right: “Armand Dumaresq”

Charles Édouard Armand-Dumaresq, a student of the well-known French painter and teacher Thomas Couture (1815–1879), became interested in painting subjects from American history while on a mission to the United States, where the French minister of education had sent him in 1870 to study American methods of higher education in art. While in Washington, D.C., Armand-Dumaresq would certainly have seen John Trumbull’s (1756–1843) 12-by-18-foot Declaration of Independence (1818–24) in the rotunda of the Capitol. Trumbull began his first version (21 1/8 x 31 1/8 inches, Yale University Art Gallery) of the subject in Paris in 1786. He worked on it for about ten years, painting thirty-six of the forty-eight portraits from life. That Armand-Dumaresq derived his likenesses from Trumbull’s is shown by the numbers preceding the sitters’ names inscribed on these drawings. They are the numbers (“7” and “8”) that identify Samuel Adams and George Clinton in a printed key to an 1823 engraving after the painting by Asher B. Durand (1796–1886). Although this key was almost certainly based on one drawn by Trumbull in 1817 and two additional versions of it were printed during Trumbull’s lifetime, Clinton’s name is apparently a misidentification; the portrait actually represents Stephen Hopkins of New York.1

Armand-Dumaresq rearranged Trumbull’s figures into his own composition to create his first Declaration of Independence in 1873 (location unknown). He exhibited it at the Salon in Paris in 1873 and at the Centennial Exhibition in Philadelphia in 1876. A replica by the artist and a drawing are in the collection of the White House in Washington, D.C., and a smaller oil remains in the collection of the artist’s family in France.

CHARLES BALTAZAR JUlien FEVRET DE SAINT-MÉMIN
(FRENCH, 1770–1852, ACTIVE UNITED STATES 1793–1814)

William Barton (1754–1817), 1802
Pencil, charcoal, and white chalk on paper, 17 1/2 x 13 1/8 inches

Label (exhibition, printed) on backing verso:
[exhibition label on backing verso]

Born near Philadelphia and raised in Lancaster, Pennsylvania, William Barton went to England in 1775 to study law. He was admitted to the bar in Pennsylvania in 1779 and published two treatises on international maritime law. He also wrote a biography of his uncle David Rittenhouse and began a comprehensive collection of biographies of prominent Americans that was unfinished and unpublished when he died. With Charles Thomson, Barton designed the great seal of the United States in 1782.

Charles Balthazar Julien Fevret de Saint-Mémin was born in Dijon, France, in 1770. Preparations for a military career ended in 1793 when he and his family immigrated to the United States in the wake of the French Revolution. To help the family's finances, he became a painter. He started with landscapes but soon turned to more lucrative work in portraiture. Using a device called a physiognotrace, he would produce a life-size profile of the sitter in pencil on pink paper and then fill in the details with chalk. Next, he used a pantograph—an instrument of his own invention—to reduce the image to a two-inch miniature on a copper engraving plate. For thirty-three dollars the customer would receive the drawing, the copper plate, and twelve proofs. Together with his partner, Thomas Bluget de Valdenuit (1763–1846), Saint-Mémin completed at least eight hundred of these portraits. He worked in New York, New Jersey, and Philadelphia and traveled all along the East Coast making portraits until his return to Dijon in 1810. Saint-Mémin went back to New York in 1812, but in 1814 returned permanently to Dijon, where he served as the director of the local museum from 1817 until his death in 1852. His work is in the Maryland Historical Society in Baltimore, the Corcoran Gallery of Art and the National Museum of American Art in Washington, D.C., and the New-York Historical Society.
JOHN HILL
(AMERICAN, BORN ENGLAND, 1770–1850)

A Correct View of the Old Methodist Church in John Street, New York, 1824

AFTER JOSEPH B. SMITH (AMERICAN, 1798–1876)

Engraved and etched copper plate, 12 ¼ x 15 ½ inches

Signed in plate at lower right: “J. B. & P. C. Smith Pinxt.”

Letterpress: “Sold by Myers & Smith 59 Fulton Street; A Correct View of the OLD METHODIST CHURCH in John Street N. York/ The first erected in America Founded A. D. 1768”

Stamped on verso: “J.B. Keim Phila.” (Note: Jacob Keim was a copperplate maker at 187 Cherry Street.)

The several versions of The Old Methodist Church in John Street, New York are Joseph B. Smith’s best-known work and depict more than one building. The New York congregation (first formed in 1763), which had been meeting in a William Street rigging loft, built a church nearby on John Street, which was dedicated in 1768. It is an image of that structure, also called Wesley’s Chapel, that is engraved on this plate. Of Smith’s three paintings of the church recorded in the Smithsonian American Art Museum Inventory of American Painting, a watercolor in the Museum of the City of New York, which bears the date of the building’s dedication, is another version of the view upon which this engraving is based. An 1824 colored aquatint of the 1768 building was used as the frontispiece to A Short Historical Account of the Early Society of Methodists, Established in New York in the Year 1763 (New York, 1824). The 1824 aquatint (12 ¼ x 15 ½ inches), for which this is almost certainly the original copper plate, is described by Gloria Gilda Deák in Picturing America, 1497–1897:

That the engraver of this aquatint was the distinguished artist John Hill [1770–1850] was long unknown. Identification was made by Richard J. Koke while investigating Hill’s account book, owned by the New-York Historical Society. Koke reproduces the aquatint in conjunction with the artist’s entry on the work. By the time that Hill, a master of aquatint born and trained in London, executed the plate, he had long experience in this branch of the graphic arts. His output was prodigious and the quality of his work superb.

The church was rebuilt on the same site in 1817, and Smith’s oil painting of that structure is in the Museum of the City of New York. In 1841, John Street was widened, and the Methodist church was rebuilt again.

According to George C. Groce and David H. Wallace in The New-York Historical Society’s Dictionary of Artists in America, 1564–1860, P. C. Smith (n.d.) was probably Joseph B. Smith’s brother; both men’s initials are signed on this plate. Joseph Smith and his son William S. Smith (1821–?) were in business in Brooklyn for many years. They painted town views and ship portraits. Joseph Smith died in Camden, New Jersey, in 1876.

Notes

3. An 1868 engraving by Lewis (Luigi) Delnoce (active New York c. 1849–60) is also based on a Smith view of the congregation’s first building and an 1844 lithograph by George Endicott (1802–1848) shows all three structures, as well as a small view of the rigging loft where the congregation first met; the lithograph is apparently based on a watercolor in the New-York Historical Society.
ATRIBUTED TO GEORGE STRICKLAND
(AMERICAN, 1797–1851)
Slate-Roof House
Pencil on paper, 5 ⅛ x 7 ¼ inches

Built by Samuel Carpenter between 1698 and 1700, the Slate-Roof house depicted in this work was located on the east side of Second Street, north of Walnut on the corner of Norris Alley. It was inhabited by William Penn on his second visit to Pennsylvania and was later occupied by James Logan. The house was sold in 1703 to William Trent, the founder of Trenton, New Jersey, and then in 1709 to the Norris family. It was torn down in 1867.

A younger brother of the famous Philadelphia architect William Strickland (1788–1854), George Strickland failed to establish himself as an architect. He studied painting and drawing with his brother and worked as an architectural draftsman. He exhibited several works at the Pennsylvania Academy of the Fine Arts, including Philadelphia scenes that were published as engravings by Cephas Childs. In the 1830s he moved to Washington, D.C., where he worked in the U.S. Patent Office.
Benjamin Tanner was born in New York, where he served his apprenticeship with the engraver Peter C. Verger (active in New York 1795–97). In 1799 he moved to Philadelphia, where in 1811 he and his brother, Henry Schenk Tanner (1786–1858), set up as map- engravers and general publishers. A very active engraver, in various partnerships with several other engravers and publishers until his retirement in 1845, Tanner conducted a large portion of his business in engraving banknotes for financial institutions throughout the country. He and his brother pioneered “stereography,” a process for printing check blanks designed to allow easier detection of any deceptive alteration. Of his pictorial work, his delicately stippled portraits and engraved versions of paintings of naval battles of the War of 1812 by Thomas Birch (1799–1851) are the most admired.

As the lengthy letterpress on this engraving states, many citizens of Richmond lost their lives in a theater fire on December 26, 1811. Modern historians document seventy- two lives lost, rather than the “upwards of one hundred” mentioned in the inscription. The governor of Virginia was among the dead, many of whom were interred in the vault beneath the “Monumental Church” designed by Robert Mills (1781–1855), which was erected in their memory in 1814 on the site of the destroyed theater.
William Earle Smith and John Rowson Smith, who was called J. R. Smith, Jr., were sons of the artist John Rubens Smith (see plate 16). Inscriptions on this work indicate that William Earle Smith copied his brother’s 1830 watercolor nearly twenty years after the latter’s death. The original work may have been the same watercolor exhibited at the Pennsylvania Academy of the Fine Arts in Philadelphia in 1830 as The Fish Market, Head of Market St. Philadelphia.

In October 1832, this view was reproduced in the Philadelphia magazine The Casket, with a lengthy description that identifies: (at the left) Joseph Burr’s hotel, the starting point for a steamboat line to Camden; (at the right) the steamboat “William Wray” at the wharf of Mr. Reeves’s ferry; and (in the center) the fish market,

...erected many years since by the city authorities for the convenience of persons trading in fish and fruits. At the proper season it is abundantly stocked with excellent fish of many species from the river and ocean. In the rear of this, at the top of the hill, a view is obtained of the Jersey Market, which at all seasons is plentifully filled with the produce of New Jersey; and further back, a glimpse of the old court house, at the corner of Second and Market streets, which forms the eastern wing of what are called the “Butchers’ Shambles,” extending to eighth street. Connected with the old Court House and the adjoining neighborhood are many reminiscences of an exceedingly interesting character.¹

¹ Quoted in Joseph Jackson, Market Street, Philadelphia (Philadelphia: Joseph Jackson, 1918), pp. 7-8. This view is reproduced before page 7, titled Market Street Wharf in 1830, with a caption misidentifying the artist as William Russell Birch.
CIRCLE OF THOMAS BIRCH
(PROBABLY AMERICAN, EARLY NINETEENTH CENTURY)

Ships (16 drawings)

Pencil on paper, 6 ¼ x 8 ¾ inches (approximately)

13a
Recto: *Three Ships* (all three to left; inscribed at lower left: “Warren [Hastings?]”; at lower center: [illegible]; at lower right: “Essex”)
Verso: *A Ship* (to right; inscribed at lower center: “Cérès__ __”)

13b
Recto: *A Ship* (to left; inscribed at upper right: “Northampton”)
Verso: *Details of Ships* (inscribed at center left: “The Bowsprit should slew/a little more/[?]wich Castle”; inscribed at lower center: “Inglis”

13c
Recto: *Ship with a Figurehead* (to left; inscribed at lower center: “Warwick Castle”; also color notations)
Verso: *A Ship* (to left; inscribed at upper right: “Camden”

13d not illustrated
Recto: *A Ship* (to right; inscribed at lower right: “very correct”)
Verso: *Two Ships* (to right)

13e not illustrated
Recto: *Unfinished Drawing of a Ship* (to right)
Verso: *Drawing of a Ship* (mostly erased)

13f not illustrated
Recto: *Two Ships* (to right; inscribed at upper right: “87”)
Verso: *A Ship* (to right, inscribed at lower right: “Warwick Castle/88”)
Small engraving of two women (probably a cutting from a periodical) attached to verso

13g not illustrated
Recto: *A Ship* (to left; inscribed at upper right: “80”; at lower right: [illegible])
Verso: *A Lion and a Ship* (to left)

13h not illustrated
Recto: *Unfinished Drawing of a Ship* (to right)
Verso: *Faint Outline of a Ship* (to right)

13i not illustrated
Recto: *Ship from the Rear, Three-Quarter View* (to right; inscribed at lower left: “dark side”; at lower center: “Camden”; at lower right: “Masts & Sails to swell”)
Verso: *Drawing of a Ship* (mostly erased)
Joshua Fisher, a native of Lewes, Delaware (then the “three lower counties” of Pennsylvania), made the first navigational chart of the Delaware Bay in 1756. In 1775 Fisher produced an expanded chart that included the Delaware River to just beyond Philadelphia. The most important eighteenth-century map of the Delaware Bay, it was used by those sailing ships to Philadelphia and was sold in different editions in European ports. This is the second English edition.

This copy was in a group of papers retained by Robert M. Patterson, Professor of Natural and Experimental Philosophy at the University of Pennsylvania, telling the story of the construction of earthwork defenses of the City of Philadelphia during the War of 1812 by volunteers under Patterson’s direction.
One of the most skilled and prolific American portraitists of the nineteenth century, Thomas Sully emigrated from England in 1792 with his actor-parents, who came to the United States under the sponsorship of his father's brother-in-law, a theater manager. Sully grew up in cities all along the East Coast, but received drawing instruction at the Reverend Robert Smith's school in Charleston, South Carolina, where he continued his studies with his brother-in-law, the French-born miniaturist and drawing teacher Jean Belzons (active United States, 1794–1812). He began painting professionally with his brother Lawrence Sully (1769–1804) in Richmond and Norfolk, Virginia. In 1807 Sully went to Boston to visit the famous painter Gilbert Stuart (1755–1828), but by 1808 had settled in Philadelphia with his wife, Sarah Annis, at Sixth and Minor streets. He subsequently moved to 11 South Fifth Street, where he would remain until his death.

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

To refine his artistic skills, in 1809 Sully traveled to England, where he sought the advice of Sir William Beechey (1753–1839), Sir Thomas Lawrence (1769–1830), and Benjamin West (1738–1820). On February 26, 1810, just prior to leaving England, Sully recorded in his journal (Historical Society of Pennsylvania, Philadelphia): “Mr. West requested me on my return to Phila. to visit the place of his nativity—Enquire for Springfield Meeting House, 5 miles from Derby—the Road crosses from Springfield to Chester, and it is 2 miles forward on this road to the left.” This view of West’s birthplace was probably painted on September 3 of that year, when Sully noted that “Reeve Lewis and myself visited B. West’s birth place, from which house I made two drawings, in water colours, which I sent to him by Mr. Krumbar.” This watercolor has a history of ownership in England, and there can be little doubt that it once belonged to West. The location of its companion is unknown. Built in 1724 and now known as the Benjamin West House, this colonial structure serves as the visitors’ center of Swarthmore College.

The unusually thorough documentation of this watercolor and the circumstances of its creation give it considerable historical interest. It is a rare example of Sully's landscape composition and demonstrates his familiarity with the English watercolor tradition of the eighteenth and nineteenth centuries.
John Rubens Smith was born in London, a son of John Raphael Smith (1752–1812), a well-known engraver, and a grandson of a painter. Smith’s sister Emma (1783–?) was also an artist. His first studies with his father were followed by drawing classes at the Royal Academy in London, where he exhibited forty-five paintings between 1796 and 1811. In 1802 he visited the United States and met the French artist Charles de Saint-Memin (see plate 8), who executed a portrait of him. Four years later Smith settled permanently in the United States, opening a drawing school in Boston in 1807. He married one of his pupils, Elizabeth Pepperell Sanger, in 1809, and moved his drawing school to New York in 1815. In New York he aided in the revival of the American Academy of Fine Arts; however, later disagreements with Academy policy led to his resignation. He returned to Boston for two years before moving to Philadelphia, where he again established a drawing school. Smith exhibited at the Pennsylvania Academy of the Fine Arts (1824–31), including another watercolor of the Waterworks, titled *Fair Mount Water Works, Including Pagoda and Bridge, as Seen from the Upper Gate of the Canal*, in 1831) and the Artists Fund Society (1835–41) in Philadelphia, and at the National Academy of Design (1844–46) in New York.

During his years in Philadelphia, Smith provided designs for at least two of the city’s many lithographers. In 1839 Alfred Hoffy (born c. 1790, active United States c. 1835–60) made lithographs after paintings by Smith for William M. Huddy and Peter S. Duval’s short-lived *Military Magazine and Record of the Volunteers of the City and County of Philadelphia*, which is remembered for its beautifully hand-colored, high-quality plates. The watercolor illustrated here is almost certainly a preparatory work for a hand-colored lithograph printed and published by John T. Bowen (c. 1801–1856) in 1838 (copies are in the Historical Society of Pennsylvania and a private collection in Philadelphia). That lithograph, which has the same dimensions as this watercolor, is titled in the stone: “A View of Fairmount and the Waterworks/Shewing the Bridge previous to its destruction [sic] by fire/Taken from the Veranda of Harding’s Hotel, Schuylkill.” While the composition of the watercolor and the print are virtually identical, the vehicles on the approach to the bridge and the figures on the veranda are different. The wooden Upper Ferry Bridge, designed by Lewis Wernwag, was built in 1812. Celebrated for the length of its single span, it was called the “Colossus of Fairmount.” It was destroyed in a blaze that started on the evening of Saturday, September 1, 1838.
Calyo painted scenes of the Mexican War of 1846–48 and a forty-foot panorama of the Connecticut River, but he is better known for his watercolor and gouache views of Baltimore, New York, Philadelphia, and the areas surrounding these cities, such as the scene of Manayunk on the Schuylkill River just north of Philadelphia, illustrated here. His Italian training “dominates his method … conditioning his liberal use of gouache, which imparts an opaque, slightly chalky surface to his work, setting it apart from the ‘English’ style of transparent watercolor more familiar to American artists of that period.”

There are numerous views of Manayunk from the same vantage point as in this watercolor; a well-known 1838 lithograph by John T. Bowen (1801–1856) after John Caspar Wild (c. 1804–1846) is almost identical. Since Calyo left Baltimore in June 1835 and was in New York by December of that year, it is reasonable to date this watercolor to the last six months of 1835. By that date Manayunk was on its way to becoming one of the busiest textile centers in the United States. Technically part of Philadelphia since the 1850s, Manayunk retains to this day a character all its own, in part because of its geography.

Note

NICOLINO CALYO
(AMERICAN, BORN ITALY, 1799–1884)

The Schuylkill River and the Waterworks, c. 1835
Watercolor and gouache on paper, 20 ¼ x 30 ¾ inches
Inscribed in pencil on verso: “H & A”
Label (dealer, printed) on verso: “APG 717 D”
PROVENANCE: Hirschl and Adler Galleries, New York; Dietrich American Foundation, Philadelphia

Note: The unusual coloring of this gouache suggests that the artist used fugitive pigments. Earlier restorations involved considerable overpainting, in spite of which staining has recurred. Recent treatment included lining the support and minimizing discolored and distracting previous overpainting with reversible pastel and slight inpainting where more conservative methods failed (conservation report available).

Construction of the Fairmount Waterworks, designed by Frederick Graff, began in August 1812. The new location on the Schuylkill River was selected to replace Philadelphia’s existing waterworks at Centre Square, for which Graff had been the superintendent since it had gone into operation in January 1801. The water-pumping systems that Graff engineered, first at Centre Square, where City Hall now stands, and later at Fairmount, just outside the city limits, were notable for their technological achievements: Centre Square was the first steam-powered waterworks in the United States, and Fairmount was a pioneer hydraulic system, which at first used two steam engines to pump water from the Schuylkill to a reservoir at the top of Fairmount, where the Philadelphia Museum of Art was built in the 1920s. From this height, fifty-six feet above the highest point in the city proper, water was distributed throughout Philadelphia and some of its outlying districts. The steam engines pumped water until 1822, when water power was substituted. The Fairmount Waterworks remained in use until 1911, by which time pollution of the Schuylkill had made it necessary to find other sources of water for the city.

Like the Centre Square Waterworks, the Fairmount Waterworks was surrounded by public gardens and became as celebrated for its scenic attractions as for its technological achievements. Beginning with Lemon Hill in 1844, the city purchased adjoining plots of land to protect the water supply by preventing industrial development upriver from Fairmount, marking the beginning of Fairmount Park, which was officially established in 1855. Many visitors to the city wrote about the beauties of the site and artists made views of the area the subjects of innumerable paintings and prints. The inscription on one popular print went so far as to call it “one of the most beautiful spots in the world.”

In Philadelphia: Three Centuries of American Art, Kathleen Foster identifies two Calyo views of the Fairmount Waterworks: a bird’s-eye view, looking down on the Waterworks from the promenade beside the reservoir on top of the hill, and the one in this gouache, from a vantage point on the west bank of the Schuylkill, near the Upper Ferry Bridge (see plate 16).2
Calyo produced at least two other versions of this view: a gouache in a private collection (26 ¼ x 36 ¼ inches)\(^3\) and one in the collection of the Mellon Bank Corporation in Pittsburgh (44 ¼ x 59 ¼ inches).\(^4\) The Schwarz and Mellon versions have the same sort of boat in the foreground; the boat in the third version is slightly different. The Schwarz and Mellon versions also include a mounted figure and a group of three figures on the towpath in the foreground, whereas the version in a private collection includes a tree in the left foreground. The most important difference between the Schwarz and Mellon versions and the third version may suggest precise dating of the Schwarz picture. According to Mr. and Mrs. Laurence Eisenlohr, whose unpublished history of the Waterworks is cited in Philadelphia: Three Centuries of American Art,\(^5\) the retaining wall of the south garden was extended in 1836 to include a plot of land added in 1835. The Schwarz and Mellon versions show a shorter retaining wall with four trees planted in front of it, suggesting 1835 as their date of execution. Although Mr. and Mrs. Eisenlohr suggest that the version in a private collection depicts the retaining wall before it was extended, that work has six trees planted in front of the wall, and additional trees planted upriver in front of the engine house, suggesting that it was painted later than the other two.

The Schwarz and Mellon versions are virtually identical, differing mainly in their dimensions and palettes. The Schwarz variant shows a jet of water rising above the south garden, which is not in the Mellon variant. There was a fountain with a boy and dolphin in the middle of the south garden as well as Allegory of the Schuylkill River (sometimes called Nymph and Bittern) by William Rush (1756–1833) near the base of the hill by the millrace. For a hundred years it was the combination of utility, civic accomplishment, and beauty that made Fairmount a favorite resort for Philadelphians and a major attraction for visitors; today the scenic beauty remains and the preserved complex is an important National Historic Landmark (designated May 1, 1976) of architectural, technological, and social significance.

Notes


NICOLINO CALYO
(AMERICAN, BORN ITALY, 1799–1884)
Suspension Bridge over the Niagara
Watercolor and gouache on paper, 20 ¼ x 30 ¼ inches
PROVENANCE: Hirschl and Adler Galleries, New York; Dietrich American Foundation, Philadelphia

Because the suspension bridge in this work was completed in 1855 and because of this picture’s stylistic similarities to other views the artist executed prior to 1875, it is reasonable to date Suspension Bridge over the Niagara between those two dates. By that time Niagara Falls had been a subject for European artists for almost two hundred years. In 1697, a small engraving, Chute d’eau de Niagara, was printed in France, and even earlier drawings were the source for a view of the falls included in A Short Description of New Sweden, published in Stockholm in 1702. The grandeur of the falls made them a favorite subject for nineteenth-century American artists of the Hudson River School, especially Frederick Edwin Church (1842–1924).
Unknown Artist
(American, Nineteenth Century)

20
Ladies and Children in an Interior, c. 1837
Pencil and ink on paper; 3 3/4 x 3 inches

21
Seated Gentleman, c. 1837
Pencil and ink on paper; 4 1/4 x 3 1/2 inches

22
Full-Length Portrait of a Man, c. 1837
Pencil and watercolor on paper; 5 x 3 1/2 inches
Inscribed in pencil on verso: “Clonney/tomorrow we/[ . . . ] Joshua/[ . . . ] James M. Goodwyn”

23 3178
The Letter, 1836
Pencil and watercolor on paper; 4 1/4 x 4 1/4 inches
Dated and inscribed in pencil at lower right: “The Letter/November 1836”

24 RS 3177
Three Children with a Dog, c. 1837
Pencil and watercolor on paper;
5 3/8 x 7 3/8 inches
Embossed stamp (supplier): “LONDON ROYAL”

25 RS 3180
After John Neagle (American, 1796–1865)
Bishop Samuel A. McCoskry, D.D., c. 1837
(verso: sketch of the same subject in a slightly different pose)
Pencil and watercolor on paper; 3 3/4 x 3 1/4 inches
Inscribed in ink on verso: “Bishop McCoskry/Mich.”

26 RS 3182
Figures Seated in an Interior, c. 1837
Pencil and ink on paper; 3 3/4 x 4 3/4 inches
Inscribed in pencil on verso: “216 Division/Miss Timmion”
Unknown Artist (opposite)

This group of seven drawings by an unidentified artist was once erroneously attributed to the American genre painter James Goodwyn Clonney (1812–1867) solely because his name appears in the inscription on the reverse of one of the sketches. A speculative but plausible argument can be made that at least five of them were made at the Third Annual Exhibition of the Artists Fund Society that was held in Philadelphia’s Musical Fund Hall in 1837.

The portrait of a clergyman is the only one of the images that can be securely identified. The drawing is based on the Philadelphia portraitist John Neagle’s (1796–1865) painting of Bishop Samuel A. McCoskry, D.D. (1837, location unknown), Episcopalian bishop of the diocese of Michigan. It was exhibited at the Artists Fund Society as the property of the sitter’s wife. An engraving by John Sartain (see plate 25) after Neagle’s portrait was also included in the exhibition, but the frame that the unknown artist drew around the sketch suggests that his source was the painting. The group portrait of three children accompanied by a dog may be a lost painting by Neagle that was exhibited under the title Children at Play.

The full-length image of a man roughly conforms to descriptions of a presently unlocated portrait of General William Henry Harrison by Bass Otis (1784–1861) that was exhibited at the Artists Fund Society in 1837. A critic who called himself “A Lover of the Arts” commented: “It looks very much as if the first place was to obtain a piece of canvas, large enough to represent the General in the grand heroique without ever thinking of the accessories. Hence the necessity of the table, sword, shawl, globe and big gate standing forlorn in the midst of an open space, with other badly done back ground in the distance.” 1 The artist drew a frame around this painting as he had also done for his sketch of Neagle’s McCoskry.

The genre scene representing an assembly of men may be Election Day by the deaf-mute miniature and genre painter John Carlin (1813–1891). “A Lover of the Arts” judged it “rather a crude picture” and noted that “the point of sight is ill placed, being too high in the picture, and perhaps too much in the middle. The execution is poor, but in three or four of the figures may be seen capital indication of character.” 2 The remaining three sketches elude identification.

The most prominent stylistic characteristic of these drawings is the manner in which the artist used small, solid dots to represent human eyes. While this quality is reminiscent of John Rubens Smith (see plate 16), who was a active in Philadelphia during the 1830s and a member of the Artists Fund Society, it does not in itself constitute sufficient evidence upon which to base an attribution. Although these drawings have a sketch-like character, they are detailed enough to have served aides de memoire of paintings that the unknown artist found noteworthy.

UNKNOWN ARTIST  
(American, mid-nineteenth century)  
*A Man in Front of the Arch Street Theater, Philadelphia, c. 1848*  
Pencil, ink, and watercolor on paper; 12 ¼ x 9 ¼ inches  
Inscribed in ink at center left and right: “BOX”  
Inscribed in ink at lower left: “ARCH St. Theatre/BURTON manager/MOSE/LIFE IN/PHILADELPHIA”

Note: The Arch Street Theater, which seated approximately two thousand people, was built between Sixth and Seventh streets in 1828. The original theater was torn down and replaced by the second Arch Street Theater in 1863.

The inscription on the poster at the lower left provides valuable clues that help to date this watercolor. The noted playwright, comedian, and theater impresario William Evans Burton immigrated to the United States from England in 1834 and settled in Philadelphia. He became manager of the failing Arch Street Theater in 1844, oversaw extensive renovations to the building in 1846, and had a tremendously successful season in 1848. Burton has been described by one historian as the figure that stands at the keystone of the Philadelphia theater through the fifth decade of the nineteenth century.¹ He later moved to New York and operated his own theater on Chambers Street.

The title of the play advertised in the poster most closely corresponds to a farce by an unknown playwright called *Mose’s Visit to Philadelphia* that was performed at the Arch Street Theater nine times during the first two weeks of July 1848. The somewhat comical figure standing in front of the theater is probably the play’s main character, the fireman Mose.


WILLIAM MARTIN, JR.  
(American, nineteenth century)  
*Girard Avenue and Seventeenth Street, Philadelphia, probably 1840s*  
Watercolor and crayon on paper; 9 ¼ x 13 ¾ inches  
Signed at lower left: “Wm. Martin, Jr.”


PROVENANCE: Edith Halpert’s Downtown Gallery, New York, 1930s

AUGUSTUS KÖLLNER  
(American, Born Germany, 1813–1906)

**Going to Market, 1880**
Watercolor on paper, 8 ¼ x 12 inches
Signed and dated at lower right: “A. Kollner/1880”

Born in Düsseldorf, Germany, Augustus Köllner immigrated to the United States and settled in Philadelphia by 1839. Having studied painting and lithography in Frankfurt, Köllner soon had a job working for Huddy and Duval’s *U.S. Military Magazine*. In the 1840s he worked on a series of watercolors of American scenes, fifty-four of which were published in 1848–51 by the Paris firm Goupil, Vibert & Co. as *Views of American Cities*. During this time, Köllner also did work for other lithographic firms in Philadelphia, including J. T. Bowen, Frederick Kuhl, Thomas Sinclair, Wagner & McGuigan, and Brechemin & Camp, until he went into business on his own as a printer and lithographer. For almost ten years he illustrated religious and children’s books and designed trade cards, labels, and maps. During the Civil War, Köllner spent three months sketching with a cavalry unit. His expertise at rendering horses became well known when he published his *Principal Breeds of Horses* in 1872. Köllner exhibited drawings at the Pennsylvania Academy of the Fine Arts in 1865 and 1868. There was an exhibition of his work at the Free Library of Philadelphia in 1947.

Above Falls of Schuylkill, 1862
Watercolor on paper, 5 ⅜ x 7 ⅜ inches
Inscribed at lower center: “Above Falls of Schuylkill/NEAR PHILADA. PA”
Label on backing verso: “Phila View/by Kollner/XA42–XE2/3860”

Note: This watercolor depicts the Dobson house. The Dobsons, who were grandparents of the well-known sportsman Jock Whitney, were in the carpet business.
Benjamin Ridgeway Evans was a delineator of Philadelphia street scenes as well as antiquarian and topographical views. Another version of this watercolor, *Landing and Coates Streets* (1884, after his version of 1868), owned by the Historical Society of Pennsylvania in Philadelphia, was shown in the exhibition *The Fairmount Waterworks, 1812–1911*, held at the Philadelphia Museum of Art in the summer of 1988 (see "The Fairmount Waterworks 1812–1911," *Philadelphia Museum of Art Bulletin*, vol. 84 [Summer 1988], p. 42, no. 360). The existence of at least five versions of this view (the two illustrated here, two at the Historical Society, and another at the Library Company of Philadelphia) suggests that Evans may have painted them for the owners of the various buildings depicted, whose patronage he may have solicited.

Each time Fairmount Park was enlarged, many buildings had to be torn down, and the owners of the properties compensated. In the *Quarter-Sessions in the Matter of the Additions to Fairmount Park* (Philadelphia, 1866), Egbert K. Nichols records the amounts the owners were to be paid. The Morris Hotel and a building belonging to the Green and Coates Street Passenger Railway, both seen in this view, are two of the structures that had to be razed to make way for the park. The Rialto House, seen to the left of the hotel, was a place where visitors to the park could stop for refreshments.
Benjamin Ridgeway Evans
(American, 1834–1891)
*Columbia Bridge and the Inclined Plane*

*After John Caspar Wild (American, born Switzerland, c. 1804–1846), View From the Inclined Plane, Near Philadelphia, 1838*

Watercolor on paper, 8 ½ x 14 ½ inches
Signed and inscribed at lower left: “1834/B. R. EVANS/DEL”

Built by the Philadelphia and Columbia Railroad (established 1832) in 1834, this covered trestle bridge across the Schuylkill River was the first railroad bridge in the United States. The Columbia Railroad cars were loaded in Philadelphia near Third and Callowhill streets and drawn by horses on tracks westward across the Columbia Bridge, where the train was attached to a cable and pulled up the Inclined Plane on the west bank of the Schuylkill to the top of the hill at Belmont (now in Fairmount Park). The Inclined Plane was more than ninety yards in length and had a perpendicular rise of approximately 170 feet. From the top of the Inclined Plane, steam locomotives pulled the train to Columbia in Lancaster County. Since 1834 is the year of the artist’s birth, that inscription at the lower left of this view must refer to the construction of the bridge rather than to the execution of the watercolor. Evans based his work on the lithograph, *View From the Inclined Plane, Near Philadelphia* (1838) by John Caspar Wild (c. 1804–1846). Another version of this watercolor is in the Historical Society of Pennsylvania in Philadelphia (see Edwin Wolf II, *Philadelphia: Portrait of an American City* [New York: Stackpole Books, 1976], repro. p. 158).
GEORGE CALEB BINGHAM
(American, 1811–1879)

Stump Speaking, 1856
Mezzotint engraving on paper, 25 ¼ x 32 ⅜ inches
Letterpress: (at lower left) “Painted by G. C. Bingham/PROOF”; (at lower center) “Entered according to Act of Congress, in the year 1856, by Geo. C. Bingham Esqre., in the Clerk’s office of the District Court of the United States for the Southern District of New York./STUMP SPEAKING/This Print from the original Painting by Geo. C. Bingham Esq. is respectfully Dedicated to the Friends of American Art by the Publishers/Goupil & Co.”; (at lower right) “Engraved by Gautier”

Considered one of the major figures in American art, George Caleb Bingham portrayed distinctively American subjects in classically balanced compositions that reflected his academic training, which he began at the Pennsylvania Academy of the Fine Arts in Philadelphia in 1837 and continued at the Royal Academy in Düsseldorf from 1856 to 1859. Like most artists of the period, he depended on portrait commissions for his livelihood, but he is best known for his genre paintings that both document and idealize frontier life. A politician who held office in his native Missouri, Bingham was uniquely able to depict democracy at work, as he did most memorably in The County Election (1851–52, The Saint Louis Art Museum; another version 1851–52, The Boatmen’s National Bank of Saint Louis) and Stump Speaking (1854, The Boatmen’s National Bank of Saint Louis).

Beginning in 1847, prints after several of Bingham’s paintings were distributed by the New York-based American Art-Union and brought the artist widespread recognition. In the mid-nineteenth century, various art unions across the country greatly encouraged the
Internationally known through his mezzotint engravings, the English-born engraver of The County Election, John Sartain (1808–1897), was a vital force in the art life of Philadelphia, where he was active in the Pennsylvania Academy and the Art Committee of the Centennial. His daughter Emily (1841–1927) and his son William (1843–1924) were influential artists and educators, and his sons Samuel (1830–1896) and Henry (1833–c.1895) were successful engravers.

GEORGE CALEB BINGHAM
(AMERICAN, 1811–1879)
The County Election, 1854
Hand-colored mezzotint engraving on paper, 26 ¼ x 32 ¾ inches
Letterpress: (at lower left) “Painted by G. C. Bingham”; (at lower center) “Entered according to Act of Congress in the year 1854 by G. C. Bingham, in the clerk’s office of the District of New York./The County Election./Published by Goupil & Co.–New York–Paris–London–Berlin” (at lower right) “Engraved by John Sartain/Printed by Jas. Irwin”
Note: This engraving retains its original gilded composition frame.
The genre and portrait painter Jules Émile Saintin was born in Lemée, Aisne, France. He studied in Paris at the École des Beaux-Arts with the historical and genre painters Michel Martin Drölling (1786–1851) and François Édouard Picot (1786–1868). He first exhibited at the Paris Salon when he was nineteen and continued to show work at the Salons until his death.

Saintin went to New York sometime between 1853 and 1856 and worked there until 1863. He was fascinated by the American Indians and though there is no record of his traveling west he did depict their costumes and customs. He painted landscapes including Hudson River views and also worked in pastels. He knew John Frederick Kensett (1816–1872) and exhibited a portrait of him at the National Academy of Design in New York in 1863; Kensett had lent a painting by Saintin to the Academy’s Annual the previous year. The majority of Saintin’s works were genre scenes, historical subjects, and portraits, including many of actors and actresses of the Comédie Française. While in the United States he exhibited regularly at the National Academy of Design, the Brooklyn Art Association, the Boston Athenaeum, and the Pennsylvania Academy of the Fine Arts in Philadelphia. He was made an Associate of the National Academy in 1859 and a full member in 1861.
HENRY SAMUEL BECKWITH
(ENGLISH, ACTIVE UNITED STATES, C. 1842–57)

New York Harbor from Staten Island
Watercolor on paper, 10 ¼ x 18 ¼ inches
Inscribed in ink on verso: “Painted by Henry Samuel Beckwith”

Note: The edges of this drawing have been repaired where necessary but remain uneven. There is extensive overpainting from earlier restorations. Recent treatment has stabilized the work and the image has been consolidated with reversible pastels and minimal inpainting (conservation report available).

Henry Samuel Beckwith was an English engraver who was listed in New York directories in 1842 and 1843. It has been assumed that he was the same engraver who first achieved success in London in the 1830s, making prints after paintings by Sir Edwin Landseer (1802–1873). In New York Beckwith worked with the English-born painter and engraver Alfred Jones (1819–1900) and engravings bearing his name appeared as late as 1857. His topographical prints were usually copied from the work of other artists, but one view of New York from Staten Island, to which this drawing may be related, is based on his own design.

WILLIAM RICKARBY MILLER
(AMERICAN, BORN ENGLAND, 1818–1893)

Born in Staindrop, County Durham, England, and taught to paint by his father, Joseph, William Rickarby Miller immigrated to the United States by 1845 and settled in New York City after a brief stay in Buffalo, New York. Although he painted portraits when he needed the work, he is best known for his landscapes, especially in watercolor. Miller also worked as an illustrator for such publications as Frank Leslie’s Illustrated Newspaper, Gleason’s Pictorial Drawing-Room Companion, and The New York Illustrated News.

About 1873 Miller conceived the idea of a publication of “A Thousand Gems” of American scenery. The collection was never published, but the “1000 Gems” inscription on the 1888 drawing of Britton’s Mill, on Staten Island, illustrated here, shows that he worked on the project for many years. Although the “Thousand Gems” were never
published, many of the drawings were the prototypes for watercolors and oil paintings the artist executed in his studio, sometimes years later. Miller exhibited at the National Academy of Design in New York from 1861 to 1876. His works are in the Metropolitan Museum of Art and the New-York Historical Society in New York; the latter collection includes two drawings of Britton’s Mill, both dated 1877.
THOMAS MORAN, N.A.
(AMERICAN, BORN ENGLAND, 1837–1926)

View on the Susquehanna
Watercolor and gouache on blue paper, 12 ½ x 18 ½ inches
Signed and dated at lower center: "T. Moran/186[3?]"
Inscribed on verso, lower left to right: "A19200/BLUE SULPHUR
SPRING [sic]/BY T. MORAN"
PROVENANCE: Kennedy Galleries, Inc., New York; Spanierman
Galleries, New York; Alexander Galleries, New York

Note: This watercolor will be included in Stephen L. Good’s
and Phyllis Braff’s forthcoming catalogue raisonné of the works
of Thomas Moran.

Thomas Moran was seven years old when his family
demigrated from England. They settled first in Baltimore
and then moved to Philadelphia, where Moran was
apprenticed to a wood engraver. He became proficient
in this trade but was more interested in painting, first
in watercolor and later in oil. Around 1855 he decided
to become a professional painter and began work in
the studio of his older brother Edward (1829–1901),
who was a successful marine painter. In 1856 Thomas
exhibited at the Pennsylvania Academy of the Fine Arts
in Philadelphia for the first time. During this period,
the Philadelphia marine painter James Hamilton
(1819–1878) introduced the Morans to the work of the
English artist Joseph Mallord William Turner
(1775–1851), whose oil and watercolor landscapes and
seascapes celebrating the grandeur of nature had a
profound and lifelong influence on both artists.

In 1861, the two brothers journeyed to England, where
they traveled and studied. Thomas paid particular
attention to Turner’s early, topographical watercolors in
the National Gallery in London, with a keen appreciation
learned from exhibitions of English watercolors at the
Pennsylvania Academy during the late 1850s. The
watercolor medium was much more highly valued in
England than it would be for years yet in the United
States, and the most influential figure in the English
watercolor movement was the critic John Ruskin, who
championed Turner’s work and encouraged artists to use
strong, clear colors, particularly in landscapes that
emphasized careful drawing and fidelity to nature. Later,
Ruskin would write that Moran’s depictions of California
and the Rocky Mountains were painted “with most
sincere and passionate enthusiasm.”

Thomas Moran was one of the first Americans to realize
the special advantages of the watercolor medium and to
approach his landscapes in watercolor with the same
seriousness as his oils. The early example illustrated here
demonstrates how Moran used delicate brush strokes to
build up layers of transparent, rich color, sparingly
highlighted with opaque white—a technique that was
especially effective in giving a sense of vast distances in a
landscape. During the summer months of the 1860s
Moran traveled extensively in central and western
Pennsylvania.

Upon his return from his stay in England in 1862, Thomas
Moran married Mary Nimmo (1842–1889), who became
an accomplished etcher. The couple traveled widely in
Europe during 1866 and 1867 and subsequently visited
there, but increasingly Thomas Moran traveled in the
western United States. His first trip to the West, which he
made in 1871 with the F. V. Hayden Survey of the
Yellowstone area, introduced him to the subjects that
many Americans and Europeans were to know first
through his paintings. When Congress purchased his
large painting Grand Canyon of the Yellowstone in 1872
for ten thousand dollars, his reputation was secured. In
that year Moran moved his family to Newark, New Jersey.
They subsequently moved to New York, and in 1884
Moran was among the first of many artists to build a
house and studio at the east end of Long Island, at East
Hampton. After 1916 Moran spent winters in Santa
Barbara, California, and in 1922 he moved there
permanently. A prolific artist, today Moran is represented
in most major collections of American art.

Note

Born in Luzerne County, Pennsylvania, Peter Frederick Rothermel became known chiefly as a historical and portrait painter. In Philadelphia he studied under John Rubens Smith (see plate 16) and Bass Otis (1784–1861). Rothermel began focusing on history painting in the 1840s. A member of the National Academy of Design in New York, he also belonged to the Artists Fund Society in Philadelphia, where he held the offices of vice-president (1844) and president (1864), and to the Pennsylvania Academy of the Fine Arts, where he was a director from 1847 to 1855. In 1864 Rothermel was elected chairman of the group of Philadelphia artists participating in the Great Central Fair. At this event, which raised funds for the U.S. Sanitary Commission, a volunteer organization that cared for sick and wounded Union soldiers, he exhibited at least twenty works, more than any other artist. His best-known painting is the monumental *Battle of Gettysburg: Pickett’s Charge* (approximately 16 x 32 feet; The State Museum of Pennsylvania, Pennsylvania Historical and Museum Commission, Harrisburg), commissioned for the 1876 Centennial Exhibition in Philadelphia. In 1995 the Brandywine River Museum in Chadds Ford, Pennsylvania, mounted *Painting in the Grand Manner: The Art of Peter Frederick Rothermel, 1812–1895*. In the exhibition catalogue—the standard reference on the artist—art historian Mark Thistlethwaite has this to say about these drawings:

Former student of Thomas Eakins, Charles Bregler, found these six drawings [five are illustrated here] among at least thirty life studies by Rothermel in the Eakins home in 1939 and carefully reported: "The life class drawings, up in the top studio are by Rothermel. I was careful these would not get out and passed off as Eakins." Perhaps the "P.F.R." on each drawing, which seems not to be in the artist’s hand, was Bregler’s way of making certain they were not thought to be by Eakins. That the drawings were found among Eakins’s effects is further evidence of the two men’s artistic and personal relationship. The older artist likely served Eakins as a mentor, possibly as a teacher, and certainly as a friend. Eakins and Rothermel also were connected by their relationships with the Macdowell family (Rothermel’s daughter married Eakins’s wife’s brother). These six drawings were given to photographer Carl Van Vechten by Susan Macdowell Eakins.1

---

46
**Male Nude Facing Left**, c. 1849–56
Charcoal on paper, 24 x 18 inches
Inscribed at lower left: “P.F.R.”
Note: There is a horizontal tear extending across the sheet near the center and a horizontal tear extending approximately 3 inches from the left edge, located approximately 3 ½ inches from the top. There are also small tears at the bottom edge, a diagonal crease in the lower right quadrant, and miscellaneous small stains and smudges generally.

47
**Seated Male Nude**, c. 1849–56
Charcoal and pencil on paper, mounted; 18 ¾ x 11 ¾ inches
Inscribed at lower left: “P.F.R.”
Watermark at center left: “OHANNOT”
Collector’s stamp: “EB,” flanking caduceus

48
**Seated Male Nude with Foot on Step**, c. 1849–56
(verso: **Female Nude**)
Charcoal on paper, 24 x 18 inches
Inscribed at lower left: “P.F.R.”
Watermark at lower center: “KF”

PROVENANCE: These drawings were found in Thomas Eakins’s studio in Philadelphia and given by Susan Macdowell Eakins to Carl Van Vechten of New York, and subsequently belonged to William Jepson of Philadelphia.


44. **Female Nude Reclining** (no. 39, repro. p. 129)
45. **Seated Male Nude Facing Right** (no. 42, repro. p. 131)
46. **Male Nude Facing Left** (no. 40, repro. p. 130; this drawing was also exhibited at The Philadelphia Sketch Club, *Thomas Eakins and His Fellow Artists at the Philadelphia Sketch Club* [October 21–November 25, 2001], no. 113)
47. **Seated Male Nude** (no. 43, repro. p. 131)
48. **Seated Male Nude with Foot on Step** (no. 41, repro. p. 130)

49
**Two Female Faces**, c. 1849–56
(verso: **Sketch of Several Figures**)
Pencil on paper, 8 ¾ x 11 ½ inches
Inscribed at upper right: “P.F.R.”
WILLIAM EMLEN CRESSON
(AMERICAN, 1843–1868)

William Emlen Cresson was born in 1843 in Philadelphia. In 1854, when he was just eleven years old, he exhibited in the Annual Exhibition of the Pennsylvania Academy of the Fine Arts for the first time. In 1860 he drew from plaster casts of classical sculpture in the Antique Class of the Academy, where he was a classmate of Mary Cassatt (see plate 112). By the time Cresson died at the age of twenty-five in 1868, he had exhibited in five of the Academy’s Annual Exhibitions; today the Academy’s collection includes six of his paintings. He is also represented in the Cabinet of American Illustrations of the Library of Congress in Washington, D.C.

For his paintings Cresson often chose literary subjects and his style owes much to English and American illustrators of the mid-nineteenth century. The drawings shown here are crisply rendered in pen and ink, a technique that was readily reproduced by engravers for book and magazine illustrations. A couple of unfinished drawings in Studio Life show that Cresson first sketched his compositions in pencil, carefully drawing over them in ink and erasing any remaining pencil lines that were visible.

Studio Life is obviously set in Philadelphia, mostly at the Pennsylvania Academy. Some of the characters in the story have fanciful names, like Mr. Higholdboy and Van Dyke Brown. Others have slightly altered versions of the names of well-known Philadelphia artists, such as Peter Frederick Rothermel (Mr. Ratherwell) and one of the Peales (Mr. Peter Paul Rembrandt Lemon Peal). At least one artist appears under his own name—the sculptor Joseph A. Bailly (1825–1883), whose relief portrait of Cresson is in the Academy’s collection. Bailly also executed a bronze seated portrait of Cresson holding a palette and brushes for the latter’s tomb in Laurel Hill Cemetery. The eight humorous drawings of Visitors to an Exhibition seem to show art lovers at the Academy, for in one a “gentleman from the rural district” reads aloud from his catalogue.
about *Death on a Pale Horse*, the famous Benjamin West (1738–1820) painting in the Academy’s collection since 1836. A third series, of ten drawings, gives a humorous account of events at the Philadelphia Sketch Club of which—according to some accounts—Cresson was a founder in 1860. Based on other likenesses in the Club’s archives, William C. Patterson, the current president, believes that “ye Great Mogul of ye Sketch-Club” in the drawings is probably Charles Field Haseltine (1840–1915), a painter, an owner of one of Philadelphia’s most important art galleries, and the Sketch Club’s president in 1865, when he organized an ambitious “Grand National Exhibition” that opened at the Pennsylvania Academy on December fifth.¹

In 1901 William Emlen Cresson’s parents, Priscilla and Emlen Cresson, gave the bulk of their fortune to the Pennsylvania Academy to endow a European Travel Scholarship in their son’s memory. This replaced one that had been established by an anonymous benefactor about ten years earlier. Initially recipients were chosen for the quality of their work produced during the school year. Since about 1910, the faculty has judged the body of work—each student’s “wall”—submitted to the annual student exhibition. The number of students awarded Cressons varies from year to year depending on economic conditions. The highest number to date was thirty scholarships, awarded in 1932.

Rosalba M. Towne grew up in a family long active in the arts in her native Philadelphia. Her father and brother were directors of the Pennsylvania Academy of the Fine Arts and her sister, Ann Sophia Towne Darrah (1819–1881), was a painter of landscapes and marine views. Towne exhibited regularly at the Pennsylvania Academy between 1860 and 1883, showing landscapes, animal paintings, and particularly plant studies. The precision of her botanical renderings led to employment as an illustrator.

Linda Marsh Galling (probably American, late nineteenth century)

*Roses*

Watercolor on paper, 15 1/4 x 11 1/2 inches
Signed at lower left: “Linda Marsh Galling”

Note: This painting retains what appears to be its original frame.
Mary Priscilla Wilson Smith was born in Milestown, Pennsylvania, in 1819. She went to a female seminary in Germantown that was operated by the noted educator William Russell. After completing her education, Mary taught French, drawing, and painting at a school that Russell had opened in Philadelphia. He probably introduced her to his nephew, the theater scenery and landscape painter Russell Smith (1812–1896), whom she married on April 7, 1838. Under Russell Smith’s tutelage Mary Smith began to paint landscapes and figure subjects. She exhibited at the Artists Fund Society in Philadelphia in 1838 and 1840. In the 1850s Smith, who loved nature and was an avid gardener, began to specialize in painting highly detailed and botanically accurate watercolors of flowers. Her floral paintings were included in the Pennsylvania Academy of the Fine Arts annual exhibitions in 1860 and 1869. Like many female artists of her time, Smith’s career played a secondary role to the responsibilities of running a household and educating her children Xanthus Smith (see plates 65–70) and Mary Russell Smith (1842–1878), both of whom became successful artists.
XANTHUS SMITH
(AMERICAN, 1839–1929)


Xanthus Smith was born in Philadelphia in 1839, the son of artists Russell Smith (1812–1896) and Mary Priscilla Wilson Smith (see plates 60–64). He was educated at home by his mother, who also gave him drawing lessons. The youth was strongly attracted to the sea, and his earliest surviving works are watercolors of ships and marine scenes. Smith enlisted in the Navy and in 1862 secured an appointment as captain’s clerk on the Wabash, the flagship of Rear Admiral Samuel Francis du Pont’s South Atlantic Blockading Squadron. He began to make small, meticulously detailed drawings of the numerous ships, including the new ironclads, both for official purposes and for his own pleasure.

After the war Smith continued to produce paintings of battleships and various other vessels, and the marine scenes and landscapes that he exhibited at the Pennsylvania Academy of the Fine Arts in Philadelphia were favorably reviewed by art critics. After the Philadelphia art dealer James S. Earle commissioned Smith to paint The “Monitor” and the “Merrimack” (1869, Union League of Philadelphia), and The “Keasarge” and the “Alabama” (1869, private collection), the artist gradually established his reputation as America’s foremost painter of Civil War naval engagements. These subjects were enormously popular after the Civil War, and Smith’s factual, non-Romantic approach to representing them was widely admired.

Throughout his South Atlantic campaign, Admiral du Pont experienced considerable frustration with mechanical failures on his ships and eventually constructed a “floating machine shop” (plate 64) by placing a house on top of two old vessels that he had joined together. As he explained, “If I had not induced the Department to establish a floating machine shop, which I had seen the French have in China, the blockade...
would have been a total failure, for when I have to send a ship home for repairs, I give up all hopes of seeing her again—such is the overwork and chaos at our Navy Yards.”

After du Pont visited the floating shop at its position in Station Creek, Port Royal, he remarked that “it is curious to see how much work is done there—forges, planing and turning machines for iron, molding rooms and work in brass.”

Smith described how the *Paul Jones, Jr.* (plate 65) was put together in 1862–63:

A cotton gin engine captured at one of the Sea Island plantations was placed in a launch of the Gunboat Paul Jones, and through the ingenuity of the Engineers, assisted by the Carpenter of that vessel, a curious little steamer was constructed which proved useful as a dispatch boat, conveying the mails and dispatches from the Flagship through the various inner passages to the Southward of Port Royal. She was an object of much interest and amusement upon her first visit to the “Wabash.”

After the Union Navy blockaded the Southern coast during the Civil War, British merchants recognized an opportunity to reap considerable profits by carrying on an illicit trade with the Confederacy, and thus devoted considerable ingenuity and expense to constructing steamships that were specially designed to evade the Union fleet. One of the blockade runners was the iron screw steamer *Aries* (plate 66), which had been built in England in 1861 by John Laing. She was captured on March 28, 1863, by the gunboat USS *Stettin* and employed by the U.S. Navy in the North Atlantic Blockading Squadron off Wilmington, North Carolina, in November 1863.

The wooden steam screw frigate *Roanoke* (plate 67) was converted into an ironclad by Novelty Iron Works of New York in 1863. Her hull was cut down, and she was equipped with three revolving centerline Ericsson...
gun turrets that mounted a mixed battery of rifles and smoothbore shell guns, armaments designed for both long-range accuracy and heavy, short-range power. She is of considerable interest as the Union’s first attempt to produce a seagoing turret ironclad; until that time armored vessels were designed for inshore operations. Although she proved structurally insufficient to perform her function, she was an important precursor of later armored warships.

Shortly after Admiral du Pont’s South Atlantic Squadron of seventy-seven vessels—the largest invasion fleet yet assembled by the Union Navy—left Hampton Roads to attack Port Royal, it encountered a severe storm off Cape Hatteras, North Carolina. On Friday, October 31, 1861, the gale intensified, and the fleet was scattered. Although two transports were driven aground and one floundered, most of the ships reassembled off Port Royal on November 4. Smith has represented the onset of the gale, before the Union fleet was dispersed. Despite the loss of supplies and horses, the squadron remained basically intact.

Notes

71

Paul R. Koehler
(AMERICAN, C. 1875–1909)

Bit of Harlem
Pastel on paper, 8 ¾ x 7 ⅛ inches
Signed at lower right: “P. Koehler. NY”

Born in New York and largely self-taught, Paul R. Koehler earned his living as a commercial artist. Aside from his commercial work, Koehler exhibited landscapes and views of New York in pastel, like the example shown here. He died in Colorado Springs, Colorado.

72

Jean Leon Gerome Ferris
(AMERICAN, 1863–1930)

Three Soldiers at a Table
Watercolor on paper, 9 ⅛ x 12 ⅛ inches
Signed at lower right: “J.L.G. Ferris”

The history painter Jean Leon Gerome Ferris was the son of the Philadelphia portrait painter Stephen James Ferris (1835–1915), an admirer of both the French painter Jean-Léon Gérôme (1824–1904) for whom he named his son and the Spanish artist Mariano Fortuny y Carbó (1838–1874). He was also a nephew of the painter Thomas Moran (see plate 43). Ferris was first instructed by his father and then went on to study at the Pennsylvania Academy of the Fine Arts in Philadelphia from 1878 to 1882 under Christian Schussele (1824–1879), Thomas Eakins (1844–1916), and Thomas Pollock Anshutz (see plate 111). He also studied in Spain and then in Paris at the Académie Julian with William-Adolphe Bouguereau (1825–1905) and privately with Gérôme. Ferris spent the remaining years of the century traveling and sketching in Belgium, England, France, Spain, and Morocco. Upon his return to Philadelphia in 1900, Ferris began a series of some seventy historical paintings that depicted the history of America from 1492 until the Civil War. Two paintings of scenes from 1902 and 1917 were added later. The entire series, which was shown for more than fifteen years in Congress Hall in Philadelphia, is reproduced in color and discussed in Barbara J. Mitnick’s Jean Leon Gerome Ferris 1863–1930: American Painter Historian (Lauren Rogers Museum of Art, 1985). Ferris also was an illustrator, an etcher, and the collector of an important group of prints that he donated to the Smithsonian Institution in Washington, D.C.
Francis Hopkinson Smith was born in Baltimore into a family with strong artistic interests. His grandfather Joseph Hopkinson, a lawyer and jurist, had exerted considerable influence through his writings on art and his position as first president of the Pennsylvania Academy of the Fine Arts in Philadelphia. Francis Hopkinson Smith first had a successful career as an engineer. Although he had no formal art training, he devoted most of his spare time to drawing and painting. He gave up his first profession by the age of fifty, by which time he had gained recognition as a painter, illustrator, lecturer, and author of fiction and travel pieces—many of which he illustrated himself.

In 1877, when he exhibited *Deserted*, illustrated here, Smith was described as an amateur, whose strongest works were his charcoal drawings. Ultimately, however, his landscapes in watercolor became his most highly regarded works. Many of his watercolors, like these two, were executed in New Hampshire’s White Mountains, where he spent several weeks each summer between 1865 and 1880. Beginning in the mid-1880s, Smith spent part of each summer in Venice, where he painted many oils and watercolors. He also traveled and worked throughout Italy and in Mexico, Spain, Turkey, and France. The Inn of William the Conqueror in Normandy—the setting for his 1912 novel, which became quite a financial success—provided a favorite subject for his art as well.

In addition to the American Water-Color Society and the Brooklyn Art Association, where he exhibited *Deserted*, Smith showed at the American Art Society in New York (gold medal, 1902), the Buffalo Exposition (bronze medal, 1901), the Charleston Exposition (silver medal, 1902), the
Cincinnati Art Club, and the Philadelphia Art Club (gold medal, 1902) and the Centennial Exhibition in Philadelphia. Smith was a member of the American Academy of Arts and Letters and the Tile Club in New York. His work is in the Albright-Knox Art Gallery in Buffalo, New York; the Brooklyn Museum; the Corcoran Gallery of Art and the National Museum of American Art in Washington, D.C.; the Denver Art Museum; the Isabella Stewart Gardner Museum in Boston; the Nelson-Atkins Museum of Art in Kansas City; Missouri, and the Walters Art Gallery in Baltimore.

Francis Hopkinson Smith
(American, 1838–1915)
Deserted, 1877
Watercolor and gouache on paper, 18 3/8 x 28 1/4 inches
Signed in monogram and dated at lower left: “FHS/ 77”
Provenance: Charles F. Havemeyer; Loomis Havemeyer; gift of the estate of Loomis Havemeyer to Brooks Shepard, Jr.; by descent in his family
Exhibited: American Water-Color Society, New York (1877), no. 208, as The Old Saw Mill; Brooklyn Art Association (April 1877), no. 442, as The Old Mill
John Faulkner was an Irish landscape and marine painter in oil and watercolor. He entered the Royal Dublin Society Schools in 1848 and first exhibited in 1852 at the Royal Hibernian Academy in Dublin. He was elected an associate member of the academy in 1861, only to be expelled in 1870. He then left Dublin for the United States, where these two watercolors were probably painted. He exhibited at the Pennsylvania Academy of the Fine Arts in Philadelphia in 1866 and 1868, when his address was recorded as Sansom Street in Philadelphia. He returned to London, where he earned his living by painting watercolors for dealers. Faulkner exhibited at the Royal Hibernian Academy again from 1880 to 1887 and at the Royal Academy in London from 1884 to 1888.
76

JOHN FAULKNER

(Irish, c. 1830–1888, active United States c. 1870–80)

*Farm Scene with Figures*

Watercolor on paper, 19 ¾ x 28 inches

Signed at lower left: “John Faulkner RHA”
Washington F. Friend was born of English parents in Washington, D.C. His topographical oils and watercolors are characterized by a fidelity to nature that served him well when he was employed as an artist and cartographer on a three-year expedition across the United States and Canada that began in 1849. He also possessed an eye for the dramatic in nature that inspired him to create an enormous panorama of North American scenic wonders. Friend produced his masterpiece in a New York studio, premiered it in Quebec, and toured with it throughout Canada, the United States, and Europe, including a showing at the command of Queen Victoria. Although Friend’s panorama does not survive, many preparatory watercolors are known.
William Bradford was born in Fairhaven, Massachusetts. After failing in business, he began to paint views of ships in the harbor of Lynn, Massachusetts. He shared a studio for two years in Fairhaven with the Dutch artist Albert van Beest (1820–1860), who would influence his painting style. After Van Beest’s death, Bradford continued painting seascapes, while traveling along the eastern seaboard.

By the spring of 1861, Bradford had made his first trip to the Arctic. His most ambitious voyage was in 1869, when he went as far north as Melville Bay. Hiring his own ship, the Panther, Bradford took with him a team of photographers, including Dr. Isaac Hayes, the well-known physician and arctic explorer. Prints based on sketches made on the trip, which appeared in Bradford’s publication, The Arctic Regions (1873) were owned by the landscape painter Frederick Edwin Church (1826–1900). Bradford’s paintings inspired by his polar voyages became popular in England as well as the United States.

An associate member of the National Academy of Design in New York, Bradford exhibited there from 1860 to 1890, at the Boston Athenaeum in 1857, 1859, 1862, 1864–65, and 1871, and at the Royal Academy in London in 1875. His works are in the collections of the Museum of Fine Arts in Boston, the New Bedford Whaling Museum in Massachusetts, the Mariners Museum in Newport News, Virginia, Amherst College in Massachusetts, and the Art Institute of Chicago.

With funding from Congress, in 1871 Charles Francis Hall (1821–1871) set out in the U.S. naval vessel Polaris for the North Pole. He reached the northernmost point—$82° 11' N, 61° W$—anyone had achieved up to that time and, although he died on the voyage, discovered the route that would eventually take explorers to the North Pole.
DAVID JOHNSON KENNEDY  
(American, born Scotland, 1816/17–1898)  
**Naerdfjord Gudonagen, Norway,** 1892  
Watercolor on paper, 8 ¼ x 14 ¼ inches  
Signed and dated at lower center: “D. J. Kennedy. July. 1892”  
Inscribed at lower left: “Naerdfjord Gudonagen. Norway.”  

Born in Port Mullin, Scotland, David Johnson Kennedy was a largely self-taught artist. In 1835, after living in Canada for two years, he immigrated to the United States where he worked in Nashville, Tennessee, for a short time before settling in Philadelphia. For Kennedy, who was a purchasing and general agent with the Philadelphia and Reading Railroad, painting was an avocation rather than a full-time profession. Active in Philadelphia from 1841 to 1878, he painted street scenes and antiquarian views, in which he sought to record and thereby preserve the changing face of the city. Kennedy exhibited at the Pennsylvania Academy of the Fine Arts in Philadelphia, the Philadelphia Exchange, and the Artists Fund Society. More than 650 of Kennedy’s watercolors are now at the Historical Society of Pennsylvania in Philadelphia; they are frequently included in exhibitions and used as illustrations for historical publications.

UNKNOWN ARTIST  
(American, nineteenth century)  
**Darien Expedition: Indian Settlement, Bay of San Blas,** after 1874  
**After a Lithograph by Thomas S. Sinclair**  
(American, c. 1805–1881), 1874  
Pencil and charcoal on paper, 6 ½ x 9 ¼ inches  
Inscribed in pencil at lower left below image:  
“Darien Expedition”  

**Reference:** *Reports of Explorations and Surveys to Ascertain the Practicability of a Ship-Canal Between the Atlantic and Pacific Oceans by the Way of the Isthmus of Darien*  

The Spanish under Balboa established a colony on the Isthmus of Darien in Panama in 1510. In 1870 the United States government sent an expedition to the Isthmus under Commander Thomas O. Selfridge, Jr., to explore the possibility of a canal that would allow ships to travel between the Atlantic and Pacific Oceans. Over the next two years five potential routes were surveyed, but all were judged impractical at that time. The French attempted to build a canal by another route in 1879–89, then sold their interests to the U.S. government, under which the present canal between Colón on the Caribbean Sea (Atlantic) and Balboa on the Bay of Panama (Pacific) was built between 1904 and 1914.

The U.S. government issued a lengthy report on Selfridge’s expedition in 1874, which includes the lithograph upon which this drawing is based. It was made by the Philadelphia lithographer Thomas S. Sinclair, who probably worked from a photograph; the report lists no artists among the expedition staff, but several photographers are identified. Furthermore, the drawing is less detailed than the lithograph and bears a less-specific inscription, making it unlikely that it could be a preparatory drawing for the print.
JEFFERSON DAVID CHALFANT  
(American, 1856–1931)  

*General James Harrison Wilson* (1837–1925)  
Pencil on paper, 11 ¼ x 15 ½ inches  
Signed and inscribed at lower right: “Gen. James H. Wilson/Wil[mington]/Del[aware]./J D Chalfant”  

Note: There is graphite on the verso of this drawing, suggesting that the design was transferred to another support as the basis for a painting.

Jefferson David Chalfant was born in Chester County, Pennsylvania, where his father trained him as a cabinetmaker. By the time he and his family moved to Wilmington, Delaware, Chalfant had begun to paint and soon he specialized in trompe l’oeil still lifes in the tradition of William Michael Harnett (1848–1892). Although he is considered one of the most successful of Harnett’s followers, in 1890 he changed course and went to Paris for two years of study at the Académie Julian. The second period of Chalfant’s career (c. 1890–1907) was devoted to the creation of genre pictures and portraits in the French tradition of academic realism.

The subject of this drawing is James Harrison Wilson, who was born in Illinois and graduated from West Point in 1860. He achieved the brevet rank of major-general during the Civil War, serving successively as topographical engineer on the Port Royal expedition, aide to General McClellan at South Mountain and Antietam, inspector-general of the Army of the Tennessee, chief of the Washington cavalry bureau, and chief of cavalry of the military division of the Mississippi. He participated in the siege and capture of Vicksburg, the Knoxville relief expedition, and General Sheridan’s first Richmond expedition; commanding the third division of Sheridan’s cavalry corps of the Army of the Potomac, he covered General Grant’s passage to the Chicahominy. Wilson’s defeat of Confederate General Forrest in several engagements ultimately contributed to General Thomas’s defeat of Confederate General Hood at Nashville. On April 2, 1865, Wilson took Selma, Alabama, in what has been called one of the most brilliant actions of the Civil War, moving through Montgomery, Alabama, to take Columbus, Georgia. He resigned from the army in 1870, returning to serve in the Spanish-American War in Puerto Rico and Cuba and during the Boxer Rebellion in China. He was advanced to the rank of major-general in 1915, after his final retirement from military service.
WALTER LAUNT PALMER
(AMERICAN, 1854–1932)

The Golden River, 1903
Gouache on paper, mounted; 18 x 23 ¼ inches
Signed at lower left: “W. L. PALMER”
Label (exhibition) removed from backing verso: (handwritten in ink) “18.” (printed) “Title of Picture” (handwritten in ink) “The Golden River” / (printed) “Name of Artist” (typewritten) “WALTER PALMER” / (printed) “Address” (typewritten) “No. 5 LA FAYETTE ST., ALBANY, N.Y.” / (printed) “Where to be returned” (typewritten) “ARTIST’S PACKING CO.” / (printed) “No. 139 WEST 54th St.”
Label (handwritten in ink) removed from backing verso: “E. Taylor Snow”

EXHIBITED: Pennsylvania Academy of the Fine Arts, Philadelphia, First Watercolor Exhibition (1904), no. 18, as The Golden River

Walter Launt Palmer’s snow scenes are probably the best known subjects in this prolific artist’s large body of work. The son of the sculptor Erastus Dow Palmer (1817–1904), from whom he received his earliest instruction, the younger Palmer began to exhibit professionally before he was twenty years old. While still in his teens, Palmer had received additional training from his father’s friends Charles Loring Elliott (1812–1868) and Frederick Edwin Church (1826–1900), whose estate “Olana” was not far from the Palmer’s Albany, New York, home.

Further study in Paris under Émile-Auguste Carolus-Duran (1837–1917) and extensive travel in Europe and the Orient exposed Palmer to a range of stylistic influences and subjects that he incorporated in his work. The combination of these influences, especially the delicacy and subtlety of Chinese and Japanese art and the light effects of Impressionism can be seen to culminate in the artist’s many snow scenes; he said: “Snow being colorless, lends itself to every effect of complement and reflection.”¹ Palmer found pastel a particularly sympathetic medium for capturing light effects in snow scenes. He was a part of the pastel revival of 1880s and exhibited in the first three exhibitions of the progressive Society of Painters in Pastel (1884, 1888, 1889).²

Palmer belonged to numerous American and European arts organizations and exhibited widely, winning many prizes. Today his works can be found in the Butler Institute of American Art in Youngstown, Ohio; the Museum of Fine Arts, Boston; the Memorial Art Gallery of the University of Rochester, New York; and The Metropolitan Museum of Art in New York, which owns what is probably Palmer’s best known painting, a snow scene, Silent Dawn (1920). The Albany Institute of History and Art holds a large collection of the artist’s work and archival material and mounted a major exhibition in 1984.

Notes

The marine painter and watercolorist Arthur Quartley was born in Paris, but in 1851 his family settled in Peekskill, New York. He studied with his father Frederick W. Quartley (1808–1874) but was basically self-taught. He began his career as an engraver in his hometown and later worked as a sign painter in New York. He was a partner in the decorating firm of Emmart and Quartley in Baltimore, where he lived from 1862 to 1875. Soon after his father's death he moved to New York, where he established his studio and specialized in marine painting. He made frequent sketching trips along the New England coast and as far south as Virginia. Quartley maintained a summer home on one of the Isles of Shoals, a group of nine islands off the New Hampshire coast popular with a number of artists of the period. Many of his paintings were executed at this island retreat. In the early 1880s he spent some time in Europe painting along the Thames River, along the coast of Cornwall, in the Netherlands, and in Venice.

The identification of this scene was provided by a former owner; however, according to Bertram Lippincott III of the Newport Historical Society, there were no yacht clubs in Newport in 1876. He suggests that the New York Yacht Club barge may have been “visiting Newport and docked at an unidentified location on the shore.” Tony Peluso thinks that such an event would have attracted more vessels and suggests the possibility that a hotel’s landing barge may be depicted.

Notes

Edmund Darch Lewis was born in Philadelphia. Raised in affluence and educated privately, he was constantly exposed to art and art objects and decided to become a painter. According to family tradition, he studied for about five years with the famous German-born landscape painter Paul Weber (1823–1916) in Philadelphia. Lewis enjoyed a prominent position in the artistic and social circles of Philadelphia. He made his home in a double townhouse on Twenty-second Street, where he regularly entertained at what were considered “small” teas and receptions for not more than two hundred family members and friends. Since Lewis’s passion for collecting furniture and art objects of all kinds was second only to his passion for painting, his home was arranged like a museum. Lewis exhibited both oils and watercolors at the Pennsylvania Academy of the Fine Arts in Philadelphia from 1854 to 1891, at the Boston Athenaeum from 1858 to 1869, and at numerous small galleries on the East Coast. The Woodmere Art Museum in Philadelphia mounted a retrospective, Edmund Darch Lewis, 1835–1910 in 1985. The accompanying catalogue, by Michael Schantz, is the most complete reference on the artist.
EDMUND DARCH LEWIS
(AMERICAN, 1835–1910)

89
Tom Moore’s Cottage, c. 1910
Watercolor on paper, 14 ¼ x 28 ½ inches
Signed and dated at lower right: “Edmund D. Lewis [1910?]”
Inscribed at lower center: “TOM MOORE/COTTAGE”

Note: Built in 1805, this small cottage has been known by several names, the most enduring of which, “Tom Moore’s Cottage,” has not been explained. The Irish poet of that name visited Philadelphia only briefly the year before the structure was built. It is located between the Schuylkill River and the West River Drive near Belmont Mansion.

90
Naragansett, 1892
Watercolor and gouache on board, 7 x 15 inches
Signed and dated at lower right: “Edmund D. Lewis 1892”
Inscribed on verso: “Naragansett/1892”
Note: The British first learned to play polo as colonial administrators in India, forming their first team in 1860. Cavalry officers took the game back to England in 1871 and James Gordon Bennett, the sportsman owner of the New York Herald Tribune, brought the game to the United States about 1876. Harvard established a team in 1885 and the next year English and American teams first engaged in international competition. By 1892 there were thirteen American polo clubs. The Myopia team, based near Boston, still plays Westchester, a Newport team; there is presently no team listed for Port Judith.
Adolph H. Pfeil studied with Thomas Eakins (1844–1916) at the Pennsylvania Academy of the Fine Arts in 1885–86. When he exhibited a watercolor at the Academy in 1890, Pfeil gave his address as the Spring Garden Institute, suggesting that he was teaching there at the time. In 1891 he gave a New York address when he exhibited six watercolor views of the New York area in the Academy’s Annual. In 1902 he was back in Philadelphia, where he was a member of the Philadelphia Sketch Club from 1902 to 1918.
CLARENCE E. BRALEY
(AMERICAN, 1858–1925)
Woman and Child in Front of a House
Gouache on prepared board, 15 1/2 x 23 inches
Signed at lower left: “CLARENCE E Braley”

Born in East Freetown, Massachusetts, Clarence E. Braley moved to New Bedford at the age of sixteen to learn carriage painting. He soon abandoned that trade, however, to become an artist. He exhibited at the Boston Art Club in 1907 and 1908 and at the Art Institute of Chicago in 1915 and 1916. He was a member of the New Bedford Art Club, where seventeen of his paintings were exhibited in 1911. In 1917 Braley moved to San Francisco. His works were included in the exhibition American Heritage: Orange County at the Muckenthaler Center in Fullerton, California, in 1976. Among his works that appear in the inventory of American paintings in the Smithsonian Institution in Washington, D.C., are an oil painting of fishermen at Little Compton, Massachusetts, and a pastel landscape. Other works by Braley are owned by the San Francisco Public Library.
JOSEPH PENNELL  
(AMERICAN, 1857–1926)

97
Black Horse Inn Yard, 1880
Etching on paper, 4 ¾ x 7 ¾ inches
Signed and dated in plate at lower left: “Jo. Pennell 5/21/80”

In 1880, after completing his studies at the Pennsylvania Academy of the Fine Arts in his native Philadelphia, Joseph Pennell set up his own studio, and almost immediately began to support himself by selling his drawings to the Century Magazine, whose artists and editors did much to set the standard for what has been called America’s “Golden Age of Illustration.” Many commissions to illustrate books and periodicals in the United States and England soon followed.

The etching illustrated here dates from the very beginning of Pennell’s career as an etcher. While still a student at the Academy, Pennell began to try to sell his drawings and prints as illustrations. In her biography of her husband, Elizabeth Robins Pennell stated that his first commissions came from Townsend Ward,1 who was writing “Views on the Old Germantown Road” for the Historical Society of Pennsylvania’s Pennsylvania Magazine of History and Biography. Even before that article appeared, in 1880, Ward published “North Second Street and Its Associations,” in volume 4 of the magazine; one of the article’s illustrations is the etching seen here, printed with the legend “Black Horse Inn Yard.” About a week after Pennell dated the plate for this etching, he received an invitation from Stephen Parrish (1846–1938) to become a founding member of the Philadelphia Society of Etchers. He was one of eight members who showed in the Society’s first exhibition in 1882.

In April 1881, one of Pennell’s drawings first appeared in Scribner’s Monthly, which became the Century Magazine in November 1881. The Century’s editor, Richard Watson Gilder, wanted to publish a collection of Pennell’s Philadelphia views and sent a young author, Elizabeth Robins, who had just published her first article in the Atlantic Monthly, to write the text. Their article, “A Ramble in Old Philadelphia,” appeared in March 1882; they married in 1884 and collaborated on books and articles for the next forty years. Joseph Pennell did many illustrations for the Century over the years, including, during the late 1880s and early ’90s, drawings for a series of articles on English cathedrals and cathedral towns by Mariana G. (Mrs. Schuyler) van Rensselaer. The drawing illustrated here may be related to “The South Side of the Cathedral” in van Rensselaer’s “Litchfield Cathedral.”2

**Frank Hamilton Taylor**  
(*American, 1846–1927*)

*Elkins Estate on the Delaware River at Torresdale*

Watercolor on paper, 18 ¼ x 28 ¾ inches  
Signed and inscribed at lower right: “Frank H. Taylor/Philadelphia”  
Inscribed in pencil on mount: “Elkins Estate on the Delaware at Torresdale/8502”

Frank Hamilton Taylor was a graduate of Haverford College near Philadelphia. He worked as an illustrator and was a member of the Philadelphia Sketch Club from 1869 until his death in 1927. Many of Taylor’s drawings, watercolors, and prints document buildings in Philadelphia and the surrounding area; examples are in the Athenaeum, the Historical Society of Pennsylvania, and the Library Company in Philadelphia.

The architectural historian Jeffrey Cohen suggests that the watercolor illustrated here may depict one of two houses that Edwin Fitler (later mayor of Philadelphia) built near the steamboat landing at Torresdale, where numerous wealthy Philadelphians had summer residences. The property may have been rented to someone named Elkins when Taylor painted it.

---

**Frank Hamilton Taylor**  
(*American, 1846–1927*)

*“Sweetbriar,” Fairmount Park, Philadelphia*

Ink on paper, 17 ½ x 26 ¾ inches  
Signed at lower right: “Frank H. Taylor”

*“Sweetbriar”* was built on the west bank of the Schuylkill River in 1797 by Samuel Breck, who had moved to Philadelphia from his native Boston about 1792. He prospered in Philadelphia, taking part in business and politics; his *Recollections*, published in 1877, and his papers in the Historical Society of Pennsylvania, are valuable documents for the study of the political and social history of the period. Today “Sweetbriar” is preserved as a historic house in Fairmount Park, where it overlooks the Schuylkill Expressway, near Girard Avenue. The property was added to the Park in 1866 and the house was restored by the Junior League of Philadelphia in 1927–28, at which time the porch seen in this drawing was removed.
101
W. N. Weightman
(Probably American, Nineteenth Century)
Still Life with a Ginger Jar and Apples, 1892
Watercolor and gouache on paper, 10 ½ x 19 ¼ inches
Signed and dated at lower left: “W. N. Weightman/’92.”

Note: W. N. Weightman, identified as a photographer, is recorded at 1139 Olive Street in Philadelphia in 1860.

102
Eloise W.
(American, Nineteenth Century)
Water Lilies, 1890
Watercolor on paper, mounted 14 ½ x 7 ½ inches
Signed and dated at upper left: “Eloise W. Baldwin/1890–”
Inscribed in pencil on backing verso: “Chamberlan”

103
Unknown Artist
(Probably American or English, Nineteenth Century)
Two Apples
Watercolor on paper, 5 ¼ x 8 ¼ inches

104
Unknown Artist
(American, Nineteenth Century)
Bird on a Rhododendron Branch
Watercolor with glazes on paper,
16 ½ x 11 ½ inches
P. CALEDON CAMERON  
(AMERICAN, BORN ENGLAND, LATE NINETEENTH–EARLY TWENTIETH CENTURY)

105  
**Ancient Willows**  
Watercolor on paper, 19 ⅛ x 30 inches  
Inscribed in pencil on mount verso: “Ancient Willows/P. C. Cameron—price $85.00”

106  
**Nature Study, Meadowbrook, Pennsylvania, 1897**  
Watercolor on paper, 19 ⅝ x 29 ⅜ inches  
Inscribed in pencil on verso: “[ . . . ]/Meadowbrook. Pa. 12 miles N. of Phila. in (1897)/This study is direct from nature. The location is at the place/where the late Thomas Wanamaker owned one square mile as/a country estate. Now occupied by his Widow. (now Mrs Dr Thomas)./P. C. Cameron. $ 100.00 [crossed out]/Note—This is a wedding gift from P. C. Cameron to Mrs J. R. Curtis. Oct 6. 1926./I send this because it is a scene located nearer to Abington than any other I have. It is about 1 ½ m East of Isaac Curtis’ home. This picture was/much liked by Mrs Wm. H. Curtis. Mr JRC’s mother.”  
PROVENANCE: Wedding gift from the artist to Mrs J. R. Curtis, October 6, 1926

The Schwarz Gallery is aware of about a dozen large watercolors of southeastern Pennsylvania and Atlantic County, New Jersey, by P. Caledon Cameron, an accomplished artist whose work is apparently barely documented at this time. Lengthy inscriptions by the artist record the topographical and meteorological conditions that the watercolors convey in painstaking detail. His meticulous technique gives his works a somewhat eerie quality of heightened realism. One inscription includes the information: “Brit. Govt. cert. Art Master, 1883/South Kensington, London.” The exhibition record of the Pennsylvania Academy of the Fine Arts in Philadelphia lists one work by Cameron exhibited in 1902—*Rising Storm Absecon Meadows*—and gives his address as 910 Walnut Street, Philadelphia. The same information appears in *Who Was Who in American Art*, where it is also suggested that he may have exhibited in Washington, D.C. The Schwarz Gallery would welcome correspondence from anyone who has information about Cameron’s career.
Lucy D. Holme
(American, active 1879–1905)

**Roses in a Pitcher**
Pastel on tan paper, 9 ¼ x 20 7/8 inches
Signed at lower left: “Lucy D. Holme”

The landscape, portrait, and still-life painter Lucy D. Holme was born in Salem County, New Jersey. She studied at the Pennsylvania Academy of the Fine Arts in Philadelphia as well as at the Académie Colarossi in Paris. She exhibited at the Pennsylvania Academy consecutively from 1879 to 1889 (winning the Mary Smith Prize for the best painting by a resident woman in 1884) and in 1892, 1903, and 1905. Holme also exhibited at the Tennessee Centennial Exposition in Nashville in 1897, and at the American Art Society in New York, winning a bronze medal in 1902; and was a member of the Plastic Club in Philadelphia.

Margaret Hazzard
(Probably American, late nineteenth–early twentieth century)

**Profile Portrait of a Woman**
Pastel on paper, 16 ½ x 13 ¼ inches
Signed indistinctly at lower right: “[Margaret Hazzard]”
James Wells Champney took drawing lessons at the Lowell Institute in Massachusetts and studied wood engraving in Boston at the age of sixteen, working at the firm of Bricker and Russell. He later studied in Paris under Pierre-Édouard Frère (1819–1886) and in Antwerp at the Royal Academy under Joseph-Henri-François Van Lerius (1823–1876). Champney concentrated on genre subjects, which he rendered in both oil and pastel. He would become especially proficient in the use of pastel and after 1885 used this medium almost exclusively. In 1869 Champney set up a studio in Boston and in 1873 was asked by Scribner's magazine to illustrate a series of articles by Edward King on Reconstruction in the South. An associate member of the National Academy of Design in New York, Champney exhibited paintings at the Centennial Exhibition in Philadelphia in 1876 and pastels at the World's Columbian Exposition in Chicago in 1893. Champney was well known for his portraits of New York society and theatrical figures. A prolific artist, Champney also illustrated children's books written by his wife.
CHARLES COURTNEY CURRAN, N.A.
(AMERICAN, 1861–1942)

Rhododendrons, 1914
Pastel on canvas, 21 ¼ x 17 ½ inches
Signed and dated at lower right: “CHARLES C. CURRAN/1914”
Label (exhibition) removed from old backing: (printed) “NEW YORK WATER COLOR CLUB/[ . . . ]/ARTIST” (handwritten in ink) “Charles C. Curran”/(printed) “ADDRESS” (handwritten in ink) “39 West 67th Street/N.Y. City”
Label (dealer/framer, printed) on old backing: “[ . . . ]/[missing]CHULTHEIS/[ . . . ]/[NEW Y]ORK”
RECORDED: Artist’s Record Book, no. 176–9
EXHIBITED: New York Water Color Club, New York (probably 1914 or 1915)

Note: This pastel will be included in Kaycee Benton’s forthcoming catalogue raisonné of the works of Charles Courtney Curran.

Born in Kentucky and raised in Ohio, Charles Courtney Curran studied briefly at the Cincinnati School of Design before moving to New York, where he enrolled at the National Academy of Design. He worked under Walter Satterlee (1844–1908) and continued his studies at the Art Students League. Curran first exhibited at the National Academy in 1883, won a Hallgarten Prize there five years later, and continued to show in the Academy’s annuals until his death. After studying from 1889 to 1891 at the Académie Julian in Paris, Curran adopted the Impressionist-influenced style for which he would become famous.

In 1903, Frederick Samuel Dellenbaugh (1854–1935) first invited Curran to Cragsmoor, near Ellenville in the Shawangunk Mountains in Ulster County, New York, which had been an artists’ colony since Edward Lamson Henry (1841–1919) settled there about 1884. The area’s lushly wooded landscape provided a setting for Curran’s paintings, which feature gracefully posed female figures in flowing dresses and often include flowering plants and shrubs, such as rhododendron, which figures prominently in this pastel. Curran portrayed one of his favorite models, Elizabeth Allen, in Rhododendrons. Curran had met the young woman when she first came to Cragsmoor with her mother in 1913. That summer she posed for Lanterns (Birmingham Museum of Art, Alabama), one of Curran’s best-known works. Curran continued to paint Allen until 1916.1

Curran was a prolific and popular artist who exhibited widely and belonged to numerous organizations including the National Academy of Design, the National Arts Club, the Society of American Artists, the Salmagundi Club, the American Water Color Society, and the New York Water Color Club, where the work illustrated here was exhibited (probably 1914 or 1915), along with five other pastels from the summer of 1914. Curran had described his intentions for Rhododendrons when he wrote about a similar work, Peonies (c. 1908; private collection, Atlanta), in 1908: “The girl was meant to be as much as possible a flower herself, in the style of her dress, the lighting of her face and neck, the way in which the figure loses itself among the flowers.”2

THOMAS POLLOCK ANSHUTZ, N.A.
(AMERICAN, 1851–1912)
*A Flowered Gown*, 1906
Pastel on canvas, 33 ¼ x 29 ¼ inches
Signed at upper right: “Thos. Anshutz”
Inscribed on former frame verso: “1906 A Flowered Gown
T.P .A. 1906”
PROVENANCE: Eleanor Randolph Wilson (Mrs. William Gibbs)
McAdoo (William McAdoo was a U.S. Senator and Secretary of
the Treasury), daughter of President Woodrow Wilson and his
first wife, Ellen Louise Axson Wilson, Montecito, California;
private collection, Santa Barbara, California1
EXHIBITED (probably): Art Institute of Chicago, *Annual
Exhibition of Watercolors and Pastels by American Artists* (1906), no. 5, as *A Flowered Gown*

Two American artists working in Europe in the 1870s and
1880s—Mary Cassatt (see plate 112) and James Abbott
McNeill Whistler (1834–1903)—gave pastels an important
place in their art. They encouraged the appreciation of
pastel as an independent, rather than a merely “secondary,”
medium of artistic expression and helped launch what
came to be seen as a pastel revival, which gained
considerable momentum in 1882, when the Society of
Painters in Pastel was founded in New York. The Society,
derived leadership of Robert Frederick Blum (see plate
115) and William Merritt Chase (1849–1916), both of
whom had worked with Whistler, held four exhibitions, the
first in 1884 and the last in 1890.

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

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

Breckenridge (1870–1937), Anshutz, and Harrison
(1854–1929) were Philadelphia artists; Breckenridge and
Anshutz both had long teaching careers at the Pennsylvania
Academy of the Fine Arts and together founded the Darby
School of Art at Fort Washington, a short distance from
Philadelphia. According to Francis K. Zeigler, who wrote
about the artist in the *Brush and Pencil* in September 1899,
Anshutz began using pastel at the age of forty-one, after
studying in Europe in 1892–93.3 Between 1904 and 1906
(the date inscribed on *A Flowered Gown*), he was so serious
about the medium that he and his former student Henry
Lyman Sayen (1875–1918) made their own pastel crayons.4
Anshutz’s painterly approach to *A Flowered Gown*, as well
the impressive size of this work and others of the same date,
show how important the pastel medium was to the artist.5

Notes
1. It has been suggested that the subject of this portrait may be Ellen Louise Axson Wilson, the first wife of Woodrow Wilson, the twenty-eighth president
of the United States (1913–21). However, exhaustive research by the office of the White House curator failed to discover any connection between Mrs.
Wilson and the artist. It is likely that the Wilsons’ daughter, Eleanor Randolph Wilson McAdoo, purchased *A Flowered Gown* because she had known
Anshutz and his work as a student at the Pennsylvania Academy of the Fine Arts. 2. Mary Wayne Fritzschke, Jacqueline Hazzi, and Gail Stavitsky, “The
Widening Exhibition of Pastels,” in Doreen Bolger et al., *American Pastels, 1880–1930: Revival and Revitalization,* introduction to Bolger et al., *American
Pastels in the Metropolitan Museum of Art*, pp. 15–16. 3. Quoted in ibid., p. 22. 4. Ibid., p. 22. 5. See Anshutz’s Portrait of the Artist’s Wife (1906),
pastel on canvas, 36 x 26 inches, Pennsylvania Academy of the Fine Arts (Philadelphia: Pennsylvania Academy of the Fine Arts, *Thomass P. Anshutz,
1851–1912*, January 17–February 18, 1973, p. 14, fig. 5); and Becky Sharpe (c. 1906), pastel on canvas, 42 ¼ x 34 inches, Pennsylvania Academy of the
Fine Arts (Bolger et al., *American Pastels in the Metropolitan Museum of Art*, p. 22, fig. 20).
MARY STEVENSON CASSATT
(AMERICAN, 1844–1926)
Reclining Woman from Behind
Pencil on paper, 6 ¼ x 9 ½ inches
Estate stamp at lower right: "COLLECTION/MARY CASSATT/MATHILDE X" [also on verso]
PROVENANCE: Estate of the artist; bequest to Mathilde Vallet, 1927; Mathilde Vallet sale, 1931

Note: The Mary Cassatt Catalogue Raisonné Committee has reviewed this drawing and stated that it is "consistent with the works of Mary Cassatt in this medium."1

In an interview with her biographer Achille Ségard, Mary Stevenson Cassatt remembered her feelings at a crucial moment in her career when she decided to accept the invitation of her friend Edgar Degas (1834–1917) to exhibit in 1877 with the artists who would two years later become known as the Impressionists:

I accepted with joy. At last, I could work with absolute independence without considering the opinion of a jury. I had already recognized who were my true masters. I admired Manet, Courbet, and Degas. I hated conventional art.2

This decision marked a distinct departure from the very conventional milieu in which Cassatt had been raised in Philadelphia. There she had begun her artistic career, in spite of the opposition of her investment-banker father, with four years' training at the Pennsylvania Academy of the Fine Arts. When she first exhibited at the Paris Salon in 1868 she was still painting conventional subjects in a very academic manner, but by the time she settled in Paris in 1875 she had spent several years in Europe and was ready to cast her lot with the French artists whose work she already admired. Cassatt remained in France for the rest of her life, and, after the final Impressionist exhibition in 1886, her work was handled by the innovative and influential dealer Paul Durand-Ruel, who gave her her first solo exhibition in 1893. Though her work had long been appreciated in France, it was not until that same year, when she was selected to paint a large mural (since destroyed) for the Women’s Building at the World’s Columbian Exposition in Chicago, that she gained recognition for her work in the United States.

Largely inspired by Degas, Cassatt approached pastel with the same seriousness as she did her work in oils. Her compositions, particularly her etchings, which employ aquatint to achieve delicate gradations of color and pattern, demonstrate an appreciation for Japanese prints that she shared with many of her Impressionist colleagues. Cassatt’s influence on important American collectors was a major factor in the acceptance of Impressionism in the United States.

Cecilia Beaux drew this previously unknown academic study in Paris during her final years of art training. Tara L. Tappert, the leading authority on the artist’s work, has called it “one of the finest and most compelling studies from this period in her oeuvre to come to light.” In Dr. Tappert’s report for the Schwarz Gallery, she continues: “This study, and the few other known examples like it by Beaux, indicate that her Parisian atelier life class experiences were significant in her development of technical proficiency in the rendering of anatomy and in the execution of subtle highlights and shade.”

“This drawing was [probably] completed by Beaux when she was either enrolled as a student at the Académie Julian, in 1888 or 1889, where her work was critiqued by academicians William Bouguereau, Tony Robert-Fleury, and Benjamin Constant, or in 1889, when she studied for a few months at the Académie Colorossi, with artists Gustave Courtois, and Pascal-Adolphe-Jean Dagnan-Bouveret.”

“In choosing to work at Julian’s, Cecilia submitted herself to art instruction that stressed drawing from the human figure, a form of training that was particularly useful for her as she had done virtually no work in a life class while a student [at the Pennsylvania Academy of the Fine Arts] in [her native] Philadelphia. At Julian’s the ‘abler or more advanced students immediately began to draw from the nude model,’ which is precisely what Cecilia did.”

Notes

1. Tara L. Tappert, “Celia Beaux, Academic Drawing of a Boy” (Report for the Schwarz Gallery, October 10, 2001), n.p. “The unusual signature at the lower right is only seen on work from this time period, the year and a half when Beaux was studying in Europe. The signature may be from another hand, most likely Beaux’s cousin, May Whitlock, who was her companion in Europe in 1888 and 1889. Signatures similar to this one are found on at least three other known academic studies, and one oil sketch.”

2. Ibid., n.p.

3. Ibid., n.p., n. 2.


5. Ibid., n.p., n.17.
Born in Cincinnati, then a major art center for the Midwest, Robert Frederick Blum quit high school to apprentice to Gibson and Sons’ Lithographers. In addition to drawing on the job, he studied drawing at night at the Mechanics’ Institute and then studied art full-time at the McMicken School of Design (now the Art Academy of Cincinnati) in 1875. A visit to the 1876 Centennial Exhibition in Philadelphia was a turning point for Blum. There he was able to study numerous examples of Japanese art as well as the work of the Spanish painter and illustrator Mariano Fortuny y Carbó (1838–1874), both of which were major influences on his work. He remained in Philadelphia for several months studying at the Pennsylvania Academy of the Fine Arts. In 1879 he went to New York and found work as an illustrator.

In 1880 Blum made his first trip to Europe, where he joined Cincinnati-born Frank Duveneck (1848–1919) who was in Venice with a group of American students known as “Duveneck’s Boys”—including John White Alexander (1856–1915), Otto Henry Bacher (1856–1909), Joseph DeCamp (1858–1923), Louis Ritter (1854–1892), and Theodore Wendel (1859–1932)—many of whom had studied with the influential teacher in Munich and Florence during the previous two years. James Abbott McNeill Whistler (1834–1903), the American artist whose work is most closely associated with Venice, was also active in that city during this period. Blum was deeply influenced both by Whistler’s interest in the mediums of etching and pastel, and by his style, which had been profoundly affected by his study of Asian—particularly Japanese—art.
An unidentified critic wrote that the Japanese pictures of Blum’s friend Harry Humphrey Moore (see plate 114) provided the impetus for Blum to undertake Japanese subjects. In 1890 Blum first traveled to Japan, on assignment from Scribner’s Magazine. His illustrations for articles by the English journalist Sir Edwin Arnold later appeared as a book titled Japonica.

Notes

2. Ibid., p.7, n. 29.
JAMES FRANCIS DAY, A.N.A.
(AMERICAN, 1863–1942)

Young Woman Reading
Pastel on paper, 12 x 17 inches
Signed at lower right: “FRANCIS DAY”
Stamp (supplier) on mount verso: “FOR WATER COLORS./from
H. SCOTT/West 134th Street/NEW YORK”
Label (dealer/framer, printed) on backing verso: “FROM/The
Rosenbach Galleries/1320 Walnut Street/Philadelphia, Pa./[…]”

Note: This pastel retains its original frame.

James Francis Day studied in New York at the Art Students
League and in Paris at the École des Beaux-Arts with
Antoine-Auguste-Ernest Hebert (1817–1908) and Luc-
Olivier Merson (1846–1920). Back in the United States, he
settled first in New York, where he became a member of
the Society of American Artists (1891) and an associate
member of the National Academy of Design (1906). He
exhibited at the Academy almost annually from 1888 until
his death and is listed in the exhibition record with New
York and New Jersey addresses through 1901 and
addresses in New York and Massachusetts from 1906
through 1942. Between 1901 and 1905, he had a studio at
Rose Valley, the short-lived Arts and Crafts community
thirteen miles outside Philadelphia, and was a member of
the Philadelphia Sketch Club.1 Day exhibited two works at
the Pennsylvania Academy of the Fine Arts in Philadelphia
in 1893, three at the Art Institute of Chicago in 1894 and
1908, one at the Boston Art Club in 1902, and one at the
Corcoran Gallery of Art in Washington, D.C. in 1907.

Note

1. William Ayres and Ann Barton Brown, eds., A Poor Sort of Heaven, A Good
Sort of Earths: The Rose Valley Arts and Crafts Experiment (Chadds Ford,
16, 82, 87. In the “Catalogue of the Exhibition” (p. 102), an oil portrait of
William L. Price (1902) is included as no. 4, with this short note: “Francis Day
appears to have lived in Rose Valley and to have maintained a painting studio
on Rose Valley Road from the beginning of the community in 1901. He
specialized in portraits, especially those of children.” Some sources list
Francis Day, some James Francis Day; some with life dates, some without. The
preponderance of titles suggesting intimate portraits and genre subjects, the
recurrence of the same addresses in different exhibition records, and the
plausibility of the resulting chronology suggest that all references are to the
same artist.

ALBERT FELIX SCHMITT
(AMERICAN, 1873–?)

In the Sands I, c. 1906
Watercolor on paper, 9 1/8 x 7 3/8 inches
Signed at lower left: “Albert F Schmitt”
EXHIBITED: Philadelphia Watercolor Club, Third Annual
Watercolor Exhibition (1906), Pennsylvania Academy of the Fine
Arts, Philadelphia, as In the Sands I [exhibition label on backing
verso]

Note: This watercolor retains its original frame.

Born in Boston, Albert Felix Schmitt studied there at the
Boston Museum School and the Cowles Art School, and then
continued his studies in Europe. He exhibited widely in the
United States and Europe and his works can be found in the
Saint Louis Art Museum, the Rhode Island School of Design
in Providence, the Museum of Fine Arts in Boston, and in
museums in France, Italy, and Portugal.
CAMERON BURNSIDE

118
Little Theatre—Gloucester—Copying Parts, 1945
Watercolor on paper, 13 ¼ x 17 ¾ inches
Signed and dated at lower right: “CAMERON BURNSIDE 1945”
Inscribed in pencil at lower right: “Little Theatre—Gloucester—Copying Parts”

119
Little Theatre—Gloucester, 1945
Watercolor on paper, 13 ¼ x 17 ¾ inches
Signed and dated at lower center: “CAMERON BURNSIDE 1945”
Inscribed in pencil at lower center: “Little Theatre—Gloucester”

120
On the Veranda, 1949
Watercolor on paper, 17 x 22 ¼ inches
Signed and dated at lower right: “CAMERON BURNSIDE 1949”

121
Copying Parts for “Alice Adams,” 1945
Watercolor on paper, 13 ¼ x 17 ¾ inches
Signed and dated at lower right: “CAMERON BURNSIDE 1945”
Inscribed in pencil at lower left: “Little Theatre—copying parts for ‘Alice Adams’”

122
School of the Little Theatre, Gloucester, 1945
Watercolor on paper, 13 ¼ x 17 ¾ inches
Signed and dated at lower left: “CAMERON BURNSIDE/1945”
Inscribed at lower left: “School of the Little Theatre Gloucester”

123 not illustrated
Little Theatre—Gloucester—Copying Parts, 1945
Watercolor on paper, 13 ¼ x 17 ¾ inches
Signed and dated at lower right: “CAMERON BURNSIDE 1945”
Inscribed in pencil at lower right: “Little Theatre—Gloucester—Copying Parts”
Cameron Burnside

(American, born England, 1887–1952)

Gloucester, a fishing port on Cape Ann in Massachusetts, attracted artists with its unspoiled, picturesque scenery and inexpensive housing. By the early twentieth century its reputation as a bohemian summer resort also attracted writers and actors, who established the Little Theatre of Gloucester.

Cameron Burnside was born in London and studied art in Paris at the Académie de la Grand Chaumière; he was a member of the Société des Artistes Indépendents and the Société Nationale des Beaux-Arts. He won medals at the Panama Pacific Exposition in San Francisco in 1915 and the French Colonial Exposition in Marseilles in 1922. He also exhibited at the Salon in Paris, the Royal Academy in London, the National Academy of Design in New York, and the Pennsylvania Academy of the Fine Arts and McClees Gallery in Philadelphia. During World War I, Burnside was an official artist of the American Red Cross in France. He died in Haverford, a suburb of Philadelphia.

William Lester Stevens

(1888–1969)

William Lester Stevens was born in Rockport, Massachusetts, which was already an artists’ colony by the time of his birth. He received scholarships to study at the Boston Museum School with Frank W. Benson (1962–1951), Philip Hale (1865–1931), and Edmund C. Tarbell (1862–1938), the most important of the artists who formed what is called the Boston School. Stevens began to achieve a national reputation while still in school, exhibiting in the annuals of the Art Institute of Chicago in 1911 and the National Academy of Design in New York in 1912. After serving in the First World War, Stevens continued to exhibit throughout the United States, winning medals at the Connecticut Academy of the Fine Arts in Hartford, the Corcoran Gallery of Art in Washington, D.C., and the National Academy. Stevens also exhibited at the Pennsylvania Academy of the Fine Arts in Philadelphia from 1912 to 1937; his last entry there was a harbor scene. His work is in the Museum of Art in Birmingham, Alabama; the National Museum of American Art in Washington, D.C.; the Rochester Memorial Art Gallery; the J. B. Speed Museum of Art in Louisville, Kentucky; and the Springfield Museum of Art in Massachusetts.
Adolphe Borie studied at the Pennsylvania Academy of the Fine Arts in Philadelphia from 1895 to 1899 under William Merritt Chase (1849–1916) and Thomas Anshutz (see plate 111), and then at the Royal Academy in Munich from 1899 to 1902 with Carl Marr (1858–1936). While in Europe, Borie frequently visited Paris, where he was influenced by both French Impressionism and Parisian Modernism. With his contemporaries Arthur B. Carles (1882–1952) and Henry McCarter (1864–1942), Borie was among the Philadelphia artists who rebelled against Academy traditions in order to introduce modern art to their city. Retrospectives of Borie’s work have been mounted at the Philadelphia Museum of Art in 1935 and at the Corcoran Gallery of Art in Washington, D.C., in 1942. In 1986, the Pennsylvania Academy exhibited forty-five of his paintings from the collection of his son Peter. His work is now in the Metropolitan Museum of Art and the Whitney Museum of American Art in New York; the Pennsylvania Academy, the Philadelphia Museum of Art, and the University of Pennsylvania in Philadelphia.

**Adolphe Borie**
*American, 1877–1934*

**Provenance:** The artist’s son Peter Borie, Philadelphia. The drawings illustrated here, which are unframed, are part of a large group from the estate of the artist. Additional drawings, framed and unframed, are available.

---

**Seated Female Nude**
Ink and wash on gray paper, 11 x 7 ½ inches
Signed in pencil at lower right: "Adolphe Borie"
Estate stamp at lower right: "Adolphe Borie"

**Reclining Female Nude**
Ink and wash on paper, 8 ¼ x 11 ¾ inches
Estate stamp at lower right: "Adolphe Borie"

---

**Ethel Waters** (1896–1977)
Pencil on paper, 10 x 7 ½ inches
Inscribed at lower right: "Ethel Waters"

Note: Born in Chester, Pennsylvania, Ethel Waters spent most of her career in New York and Hollywood. Best known as a blues singer until the 1920s, she then performed in Broadway reviews and motion pictures. She recorded pop songs and gospel and in later years toured with the evangelist Billy Graham.

---

**Ethel Waters** (1896–1977)
Pencil on paper, 10 x 7 ½ inches
Inscribed at lower right: "Ethel Waters"

Note: Born in Chester, Pennsylvania, Ethel Waters spent most of her career in New York and Hollywood. Best known as a blues singer until the 1920s, she then performed in Broadway reviews and motion pictures. She recorded pop songs and gospel and in later years toured with the evangelist Billy Graham.
131
Vase of Flowers
(verso: Bust of a Woman)
Ink on gray paper (verso: charcoal and ink), 9 ¼ x 5 ½ inches
Signed in pencil on recto, lower right: "Adolphe Borie"
Estate stamp on recto, lower right: "Adolphe Borie"

130
Head of a Woman
Ink and wash on gray paper, 10 ¼ x 6 ½ inches
Estate stamp at lower right: "Adolphe Borie"

132
A Seated Woman Wearing Necklaces
Ink on paper, 10 x 7 ½ inches

Black Man Wearing a Cap, 1931

Pastel on paper, 13 3/8 x 9 1/2 inches
Signed and dated at lower right: "Joseph Hirsch—31"

Born in Philadelphia, Joseph Hirsch studied there at the Pennsylvania Museum School of Industrial Art (now the University of the Arts), in Provincetown, Massachusetts, with Henry Hensche (born 1901), and in New York with George Luks (1867–1933). Hirsch taught at the Art Students League in New York. He exhibited widely and his works are in museums throughout the United States, including the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art in New York; the Corcoran Gallery of Art in Washington, D.C.; and the Museum of Fine Arts in Boston.

Francis Luis Mora, N.A. (American, born Uruguay, 1874–1940)

Negro Comedy Sketch

Pencil on paper, 7 x 4 7/8 inches
Signed and inscribed at lower right: "F Luis Mora/NEGRO COMEDY SKETCH"
Inscribed in pencil on verso: "W002.296"

Born in Montevideo, Uruguay, Francis Luis Mora was a son of the artist Domingo Mora (?–1911), who gave him his first instruction in art. His brother Joseph Jacinto Mora (1876–?) also became an artist, a sculptor and illustrator known for his depictions of the American West, a subject also explored by his older brother. Francis Luis Mora received further training at the Boston Museum Art School under Frank W. Benson (1862–1934) and Edmund C. Tarbell (1862–1938), and with H. Siddons Mowbray (1858–1928) at the Art Students League in New York. He also traveled and studied in Europe. Beginning in 1892, he worked steadily as an illustrator for leading magazines. He also executed murals throughout the United States and portraits of such well-known subjects as Andrew Carnegie and President Warren G. Harding. Mora worked in a variety of mediums including etching and sculpture. He taught at the Art Students League and was elected to the National Academy of Design in New York in 1906.
CHARLES EPHRAIM BURCHFIELD
(AMERICAN, 1893–1967)
Study for “March Wind,” 1926
Charcoal and watercolor on paper, 13 ¼ x 31 ½ inches
Signed in monogram and dated at lower left: “CEB/1926”
Label (dealer, printed) on backing verso: “FRANK K. M. REHN, INC. [ . . .] NEW YORK [ . . .]”
Label (typewritten) on backing verso: “GALLERY OF MODERN ART/85.65 Biddle/9–20 C M. D."
PROVENANCE: Purchased directly from the artist by James Biddle, Andalusia, Pennsylvania, through Frank K. M. Rehn, Inc., New York
EXHIBITED: Corcoran Gallery of Art, Washington, D.C., Fifteenth Anniversary of the Friends of the Corcoran (March 19–April 11, 1976) [label on backing verso]

Charles Ephraim Burchfield received most of his art training at the Cleveland Institute of Art (1912–16). In 1921 he moved to Buffalo, New York, where he worked as a wallpaper designer until 1929, when he was able to devote all his time to his art. He had a long and productive career, specializing in watercolors, examples of which can be found in most important collections of twentieth-century American art. Considered a major American realist of the twentieth century, his realism encompasses several styles that reflect his response to his subjects, his imaginative use of color and pattern, and his desire to express poetry and mysticism in visual terms. The art historian John I. H. Baur wrote about the large watercolor (26 ¼ x 39 ½ inches, Cleveland Museum of Art) for which the watercolor illustrated here is a study: “March Wind of 1926 is a composite picture, the foreground suggested by a walk in the country south of Hamburg, New York, the rest distilled from many observations and from the excitement this wind always stirred in him.”1 Baur quotes the artist:

It seems as if a whole philosophy of life could be . . . developed out of the way this raw wind sweeps through this gigantic harp—if I could only keep myself keyed up to this state of exaltation all thru life, what wonders I could accomplish.2

Burchfield also wrote about the work illustrated here:

A sketch which was used for the watercolor March Wind. The March wind comes out of the vast Southwest, over Lake Erie, and across the flat plains south of Buffalo; it sweeps along blending all dissimilar things—winter-hardened hills, marshes, cement roads with their blatant automobiles, railroads, nondescript towns-into one grand harmonious whole.3

---

Leon Kelly was born in Perpignan in the French Pyrenees. He studied at the Pennsylvania Museum School of Industrial Art (now the University of the Arts) and the Pennsylvania Academy of the Fine Arts in Philadelphia, where his most influential instructors were Earl Horter (see plate 141–149) and Arthur B. Carles (1882–1952). Their familiarity with the French Fauve and Cubist painters as well as Horter’s own collection of avant-garde European art had considerable impact on Kelly’s work. By 1926, when *Yellow Flowers* was painted, Kelly’s early interest in Cubism had subsided. In 1925 his first solo exhibition was held at the Gallery of Contemporary Art in Philadelphia, followed by an exhibition at the Galerie du Printemps in Paris in 1926. Kelly was included in the *Century of Progress* exhibition at the Art Institute of Chicago in 1933 as well as in the annuals of the Whitney Museum of American Art in New York, the Carnegie Institute in Pittsburgh, and the Pennsylvania Academy during the 1930s and 1940s.
LEON KELLY
(AMERICAN, BORN FRANCE, 1901–1982)
Still Life: Fruit, a Wineglass, and a Bottle, 1927
Gouache on paper, 12 x 18 1/2 inches
Signed and dated at upper left: “Leon Kelly [illegible]/1927”
PROVENANCE: Estate of the artist

VERA M. WHITE
(AMERICAN, 1888–1966)
Lilies, 1930
Pencil and watercolor on paper, 20 1/2 x 14 1/2 inches
Signed at lower left: “Vera M. White”
Signed and dated in pencil on verso: “Vera M. White/1930”
PROVENANCE: Mrs. Emile C. Geyelin, Villanova, Pennsylvania

Vera M. White was a student of Earl Horter (see plates 141–149) and Arthur B. Carles (1882–1952), from whom she may have acquired her predilection for flower painting. Other artist friends such as John Marin (1870–1953) and Charles Demuth (1883–1935) also influenced her work. She and her husband, Samuel Stockton White III, formed an important collection of African art, American Precisionist and French Fauve and Cubist paintings, and Japanese prints, now at the Philadelphia Museum of Art.
EARL HORTER  
(American, 1883–1940)

141  
*Still Life*  
Gouache on paper, 9 1/8 x 5 1/4 inches  
Inscribed in pencil on verso: “by/Earle Horter”

142  
*Three Still Life Studies*  
Pencil on paper, 6 1/2 x 9 1/4 inches  
Estate stamp at upper right: “E. Horter”

143  
*Three Still Life Studies*  
Pencil on paper, 7 1/2 x 13 1/2 inches  
Estate stamp at upper right: “E. Horter”

144  
*Five Still Life Sketches*  
Pencil on paper, 14 1/2 x 9 1/4 inches  
Estate stamp at upper right: “E. Horter”
Earl Horter began his career as an engraver of stock certificates and illustrator for a Philadelphia advertising agency. He studied etching at the Sketch Club in Philadelphia under James Fincken (1860–1943), and began to exhibit at the Pennsylvania Academy of the Fine Arts in 1915, the same year that he won a silver medal at the Panama-Pacific International Exposition in San Francisco. James Abbott McNeill Whistler (1834–1903) and Joseph Pennell (see plates 97–98) were important influences on Horter’s early work. His mature style was profoundly influenced by the modernism, especially Cubism, that he saw during his extensive travels in Europe. In addition to creating his own distinguished body of work, he amassed an important collection of avant-garde art that was exhibited at the Philadelphia Museum of Art and Arts Club of Chicago in 1934. The exhibition, *Earl Horter (1883–1940): A Modernist’s Collection Lost and Found*, held at the Philadelphia Museum of Art in 1999, traced the history of Horter’s collection and included a selection of the artist’s own works; the exhibition’s catalogue by Innis Howe Shoemaker is the standard reference on the artist.
EARL HORTER
(AMERICAN, 1883–1940)

Corson’s Quarry
Watercolor on paper, 17 1/2 x 22 inches
Signed at lower right: “E Horter”
Estate stamp at lower right: “E. Horter”
Inscribed at lower left: “Corson’s Quarry”
PROVENANCE: Estate of the artist; Elizabeth Lentz (Mrs. Earl) Horter; thence by descent
Earl Horter
(American, 1883–1940)

Landscape
Pastel on paper, 13 x 16 3/4 inches
Estate stamp at lower right: “E. Horter”

Provenance: Estate of the artist; Elizabeth Lentz (Mrs. Earl) Horter; thence by descent
BENTON MURDOCH SPRUANCE, N.A.

Pass to the Flat (Ed. 45), 1939
Lithograph on paper, 16 1/4 x 22 7/8 inches
Signed in pencil at lower right: “Benton Spruance”
Inscribed in pencil at lower left: “Ed. 45—Pass to the Flat—”

unframed

BENTON MURDOCH SPRUANCE, N.A.
(American, 1904–1967)

After a year studying architecture at the University of Pennsylvania in his native Philadelphia, Benton Murdoch Spruance received a scholarship to the city’s most prestigious art school, the Pennsylvania Academy of the Fine Arts (1925–29), where he was awarded two Cresson Travel Scholarships for European study, including intensive training with Parisian printmakers. Aside from those trips and subsequent European travel, Spruance spent the rest of his life in Philadelphia, where he was an influential teacher at Beaver College (now Arcadia University) and the Philadelphia College of Art (now the University of the Arts) and a prominent figure in the city’s art community. Spruance’s influence, however, was felt well beyond the Delaware Valley. His work was shown widely, through Weyhe, Downtown, and Macbeth galleries in New York, and throughout the United States in more than thirty solo exhibitions, in addition to innumerable group shows in the United States and abroad. Through Weyhe, he became a close friend of Carl Zigrosser, the Philadelphia Museum of Art’s first print curator and a graphic arts specialist of international standing. Spruance was a lecturer, adviser, and board member for many organizations devoted to the creation, exhibition, and collecting of fine prints.
151
BENTON MURDOCH SPRUANCE, N.A.

Backfield in Motion (22/30), 1932
Lithograph on paper, 12 ¾ x 17 ¾ inches
Signed in pencil at lower right: “Benton Spruance”
Inscribed in pencil at lower left: “22/30/Backfield in Motion”
Signed in stone at lower right: “BS”
Label (dealer/framer) on backing verso: (printed) “The Rosenbach Company/.../
Title”; (typewritten) “Backfield in Motion”; (printed) “Artist/Engraver”; (typewritten) “Benton Spruance”; (printed) “State”; (typewritten) “Lithograph [...]”
Label (exhibition) on backing verso (printed): “THE PRINT CLUB/PHILADELPHIA”/[...]
EXHIBITED: The Print Club, Philadelphia
RECORDED: Fine and Looney, no. 167 (repro. p. 75)

unframed

152
BENTON MURDOCH SPRUANCE, N.A.

Spinner [or Spinner Play] (5/30), 1932
Lithograph on paper, 12 ¼ x 15 ¾ inches
Signed in pencil at lower right: “Benton Spruance”
Signed in stone at lower right: “BS”
Inscribed in pencil at lower left: “5/30/Spinner Play”
Inscribed in pencil on backing verso: “9173-a” [circled]
PROVENANCE: Boyer Galleries, Inc., Philadelphia [label on former backing verso]
RECORDED: Fine and Looney, no. 75 (repro. p. 77)

unframed

153
BENTON MURDOCH SPRUANCE, N.A.

Pass Coming Up (Ed. 30), 1938
Lithograph on paper, 12 ½ x 16 inches
Signed and dated in pencil at lower right: “Spruance. 38”
Inscribed in pencil at lower left: “Ed. 30/—Pass Coming Up—”
Inscribed in pencil on backing verso: “Rosenba[ch]/for frame/Send to George T. Pew/Ardmore”
RECORDED: Fine and Looney, no. 147 (repro. p. 113)

unframed

154
BENTON MURDOCH SPRUANCE, N.A.

Touchdown Play (Ed. 40), 1933
Lithograph on paper, 12 ¾ x 17 ¾ inches
Signed in pencil at lower right: “Benton Spruance”
Signed in stone at lower right: “BS”
Inscribed in pencil at lower left: “Touchdown Play”
RECORDED: Fine and Looney, no. 87 (repro. p. 83)

unframed
Sandor Bernath was born in Hungary. After immigrating to the United States, he studied at the National Academy of Design in New York. Bernath was a member of the New York Water Color Club and the American Water Color Society. He spent the last few years of his life in Belize.

The eighteenth-century Spanish church, Ranchos de Taos, was a popular subject for artists, including Georgia O’Keeffe (1887–1986) and Ernest L. Blumenschein (1874–1960), a member of the Taos Society of Artists. O’Keeffe, who was in New Mexico during the 1930s at about the same time as Bernath, painted several views of the same church.

Vincent Colyer was a student at the New York drawing school of John Rubens Smith (see plate 16); he also studied for four years at the National Academy of Design, where he exhibited between 1851 and 1888 and was named an Associate in 1849. He became known for his crayon portraits, which earned him as much as $150 apiece. During the Civil War he worked for the relief of sick and wounded soldiers and was also concerned with the civil rights of African-Americans. After the War he bought property in Connecticut, where he often painted with his friend John Frederick Kensett (1818–1872).

Colyer is believed to have held administrative positions at the Cooper Union and the Metropolitan Museum of Art in New York. He is also said to have been an ordained minister, which may have led to his involvement with the welfare of Native Americans. In 1869 he was appointed to the U.S. Government’s Board of Indian Commissioners, for which he traveled to Kansas, Oklahoma, Texas, New Mexico, Arizona, Colorado, and Alaska. In later years Colyer was elected to the Connecticut legislature, but still found time to create watercolors based on sketches he had made in the West.
HOWARD RUSSELL BUTLER, N.A.
(AMERICAN, 1856–1934)

158
Riders in the Desert
Watercolor on paper, mounted; 9 ⅛ x 13 ⅜ inches
Signed at lower left: “H. R. Butler” Label (dealer, printed) on backing verso: “The Drawing Room/[ . . . ]/Princeton, New Jersey/[ . . . ]”
Inscribed on label in pencil: “NUMBER: 19–71”
PROVENANCE: The Drawing Room, Princeton, New Jersey; Elizabeth Tukey, Princeton
unframed

159
Landscape (possibly Arizona)
Pastel on paper, 6 ¼ x 9 ½ inches
Signed at lower right “H. R. Butler—”
Inscribed in pencil on backing verso: “Arizona”
PROVENANCE: The Drawing Room, Princeton, New Jersey; Elizabeth Tukey, Princeton
unframed

160
Cliff—Evening Light—Bryce Canyon, Utah
Pastel on paper, mounted; 10 x 13 ⅜ inches
Signed at lower left: “H. R. Butler”
Inscribed in ink on backing verso: “Bryce Canyon” Label (printed) on backing verso: “R/the/E/Y/E/for/art/[ . . . ]/Princeton, New Jersey”
Label (dealer, printed) on backing verso: “The Drawing Room/[ . . . ]/Princeton, New Jersey/NUMBER:” (handwritten in ink) “43”
PROVENANCE: The Drawing Room, Princeton, New Jersey; Elizabeth Tukey, Princeton
unframed

Howard Russell Butler was born in Princeton, New Jersey, and received degrees in science and law from Princeton University and Columbia University. In 1884 he decided to pursue a career in art, traveled to Mexico, and began studies with Frederick Edwin Church (1826–1900). He later worked with James Carroll Beckwith (1852–1917), and George de Forest Brush (1855–1941) at the Art Students’ League in New York. After a visit to Paris in 1885, he spent summers in Concarneau, France, where he painted his most famous work, Seaweed Gatherers. He exhibited at the Paris Salon, the Pennsylvania Academy of the Fine Arts in Philadelphia, and the National Academy of Design in New York. Butler was the founder and first president of the American Fine Arts Society. In the early 1920s he established a studio in Santa Barbara, California. Butler’s work is in The Metropolitan Museum of Art in New York.
<table>
<thead>
<tr>
<th>Page Range</th>
<th>Artist or Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>111-112</td>
<td>Anshutz, Thomas Pollock</td>
</tr>
<tr>
<td>126-127</td>
<td>Borié, Adolphe</td>
</tr>
<tr>
<td>135</td>
<td>Burchfield, Charles Ephraim</td>
</tr>
<tr>
<td>155-156</td>
<td>Bernath, Sandor</td>
</tr>
<tr>
<td>30-31</td>
<td>Evans, Benjamin Ridgeway</td>
</tr>
<tr>
<td>50-51</td>
<td>Cresson, William Emlen</td>
</tr>
<tr>
<td>110</td>
<td>Curran, Charles Courtney</td>
</tr>
<tr>
<td>105-106</td>
<td>Cameron, P. Caledon</td>
</tr>
<tr>
<td>6-7</td>
<td>Armand-Dumaresq, Charles Édouard</td>
</tr>
<tr>
<td>102</td>
<td>Baldwin, Eloise W.</td>
</tr>
<tr>
<td>113</td>
<td>Beaux, Cecilia</td>
</tr>
<tr>
<td>39</td>
<td>Beckwith, Henry Samuel</td>
</tr>
<tr>
<td>120</td>
<td>Burnside, Cameron</td>
</tr>
<tr>
<td>158-160</td>
<td>Butler, Howard Russell</td>
</tr>
<tr>
<td>12-13</td>
<td>Birch, Thomas, Circle of</td>
</tr>
<tr>
<td>115</td>
<td>Blum, Robert Frederick</td>
</tr>
<tr>
<td>112</td>
<td>Cassatt, Mary Stevenson</td>
</tr>
<tr>
<td>114</td>
<td>Moore, Harry Humphrey</td>
</tr>
<tr>
<td>3-4</td>
<td>Sharples, James</td>
</tr>
<tr>
<td>82</td>
<td>Darien Exhibition: Indian Settlement, Bay of San Blas</td>
</tr>
<tr>
<td>83-84</td>
<td>Winner, William E.</td>
</tr>
<tr>
<td>77-78</td>
<td>Friend, Washington E.</td>
</tr>
<tr>
<td>20</td>
<td>Ladies and Children in an Interior</td>
</tr>
<tr>
<td>9</td>
<td>Hill, John</td>
</tr>
<tr>
<td>133</td>
<td>Hirsch, Joseph</td>
</tr>
<tr>
<td>107</td>
<td>Holme, Lucy D.</td>
</tr>
<tr>
<td>141-149</td>
<td>Horter, Earl</td>
</tr>
<tr>
<td>136-139</td>
<td>Kelly, Leon</td>
</tr>
<tr>
<td>81</td>
<td>Kennedy, David Johnson</td>
</tr>
<tr>
<td>82</td>
<td>Lewis, Edmund Darch</td>
</tr>
<tr>
<td>30</td>
<td>Martin, William, Jr.</td>
</tr>
<tr>
<td>40-42</td>
<td>Miller, William Rickaby</td>
</tr>
<tr>
<td>114</td>
<td>Moore, Harry Humphrey</td>
</tr>
<tr>
<td>134</td>
<td>Mora, Francis Luis</td>
</tr>
<tr>
<td>43</td>
<td>Moran, Thomas</td>
</tr>
<tr>
<td>86</td>
<td>Palmer, Walter Launt</td>
</tr>
<tr>
<td>97, 98</td>
<td>Pennell, Joseph</td>
</tr>
<tr>
<td>94, 95</td>
<td>Pfeil, Adolph H.</td>
</tr>
<tr>
<td>87</td>
<td>Quartle, Arthur</td>
</tr>
<tr>
<td>44-49</td>
<td>Rothermel, Peter Frederick</td>
</tr>
<tr>
<td>38</td>
<td>Saintin, Émile</td>
</tr>
<tr>
<td>8</td>
<td>Saint-Mémin, Charles Balthazar Julien Fevre de</td>
</tr>
<tr>
<td>116</td>
<td>Schmitt, Albert Felix</td>
</tr>
<tr>
<td>16</td>
<td>Smith, John Rubens, Attributed to</td>
</tr>
<tr>
<td>60-64</td>
<td>Smith, Mary Priscilla Wilson</td>
</tr>
<tr>
<td>12</td>
<td>Smith, William Earle</td>
</tr>
<tr>
<td>73, 74</td>
<td>Smith, Francis Hopkinson</td>
</tr>
<tr>
<td>10</td>
<td>Strickland, George, Attributed to</td>
</tr>
<tr>
<td>5</td>
<td>Strickland, William</td>
</tr>
<tr>
<td>15</td>
<td>Sully, Thomas</td>
</tr>
<tr>
<td>11</td>
<td>Tanner, Benjamin</td>
</tr>
<tr>
<td>99, 100</td>
<td>Taylor, Frank Hamilton</td>
</tr>
<tr>
<td>58</td>
<td>Towne, Rosalba (Rosa) M.</td>
</tr>
<tr>
<td>101</td>
<td>Weightman, W. N.</td>
</tr>
<tr>
<td>140</td>
<td>White, Vera M.</td>
</tr>
<tr>
<td>1</td>
<td>Wilson, Benjamin</td>
</tr>
<tr>
<td>104</td>
<td>Bird on a Rhododendron Branch</td>
</tr>
<tr>
<td>109</td>
<td>Chalfant, Jefferson David</td>
</tr>
<tr>
<td>115</td>
<td>Bingham, George Caleb</td>
</tr>
<tr>
<td>135</td>
<td>Burchfield, Charles Ephraim</td>
</tr>
<tr>
<td>124</td>
<td>Clark, E Myron</td>
</tr>
<tr>
<td>117</td>
<td>Day, James Francis</td>
</tr>
<tr>
<td>89</td>
<td>Dyer, Hezekiah Anthony</td>
</tr>
<tr>
<td>3-4</td>
<td>Sharples, James</td>
</tr>
<tr>
<td>114</td>
<td>Moore, Harry Humphrey</td>
</tr>
<tr>
<td>106</td>
<td>Cameron, P. Caledon</td>
</tr>
<tr>
<td>108</td>
<td>Hazzard, Margaret</td>
</tr>
<tr>
<td>5-6</td>
<td>Saint-Mémin, Charles Balthazar Julien Fevre de</td>
</tr>
<tr>
<td>20</td>
<td>Ladies and Children in an Interior</td>
</tr>
<tr>
<td>21</td>
<td>Seated Gentleman</td>
</tr>
<tr>
<td>23</td>
<td>The Letter</td>
</tr>
<tr>
<td>24</td>
<td>Three Children with a Dog</td>
</tr>
<tr>
<td>27</td>
<td>Boy Carrying a Hat</td>
</tr>
<tr>
<td>28</td>
<td>Girl by a Cottage</td>
</tr>
<tr>
<td>82</td>
<td>Darien Exhibition: Indian Settlement, Bay of San Blas</td>
</tr>
<tr>
<td>29</td>
<td>A Man in Front of the Arch Street Theater</td>
</tr>
<tr>
<td>2</td>
<td>Man Smoking a Pipe</td>
</tr>
<tr>
<td>103</td>
<td>Two Apples</td>
</tr>
</tbody>
</table>