PRICE ONE DOLLAR

American Drawings, Pastels and Watercolors

Part One: Works of the eighteenth and early nineteenth centuries

Catalogue of an Exhibition held at Kennedy Galleries, Inc.
March 14th through April 28th, 1967

Kennedy Galleries, Inc. 20 East 56th Street New York, New York 10022
Phone ELdorado 5-3740

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Introduction

This catalogue is the first of a series to be issued by Kennedy Galleries, Inc. devoted entirely to drawings, pastels and watercolors. The series will continue with subsequent numbers devoted to the later nineteenth century, twentieth century and contemporary period, and to primitive artists of the eighteenth and nineteenth centuries.

The period covered in this first catalogue is approximately seventy-five years, from circa 1770 to circa 1845. Among the artists represented are America's two greatest expatriates of the eighteenth century: Benjamin West and John Singleton Copley. In addition we have a French Royalist Baroness in exile; three members of the second generation of the Peale family; the Robertson Brothers, founders of America's first drawing school, together with some of their students; and two Audubons, John James and his son Victor Gifford. The single outstanding collection in the catalogue is a large number of drawings by John Vanderlyn, including original studies for 'Ariadne,' and 'The Landing of Columbus' in the Capitol Building at Washington, D. C.

The purposes for which these drawings were made were as diverse as the techniques employed. A number were working drawings for larger paintings; some were made for prints; some are class exercises, like the works of the Columbian Academy pupils and a drawing by Victor Gifford Audubon made when he was thirteen; some, like Baroness Hyde de Neuville's charming sketches and watercolors were made largely for pleasure. All in all, the wide variety of works represented is the basis for much of the appeal of the catalogue.

Rudolf G. Wunderlich
March 1967

1. Patriarch Blessing Children
pen and sepia ink 12½ x 12½

2. Two Warriors in Classical Armor (Hector Rebuking Paris?)
pen and ink 6 x 4

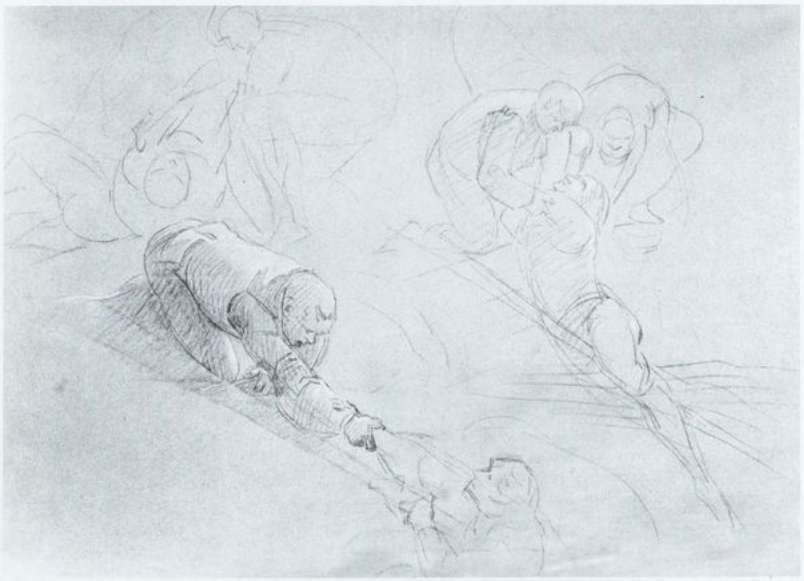
3. The Marriage at Cana
pencil and wash 3¼ x 5

4. The Sacrifice of Noah
pen and ink wash 4¼ x 8½

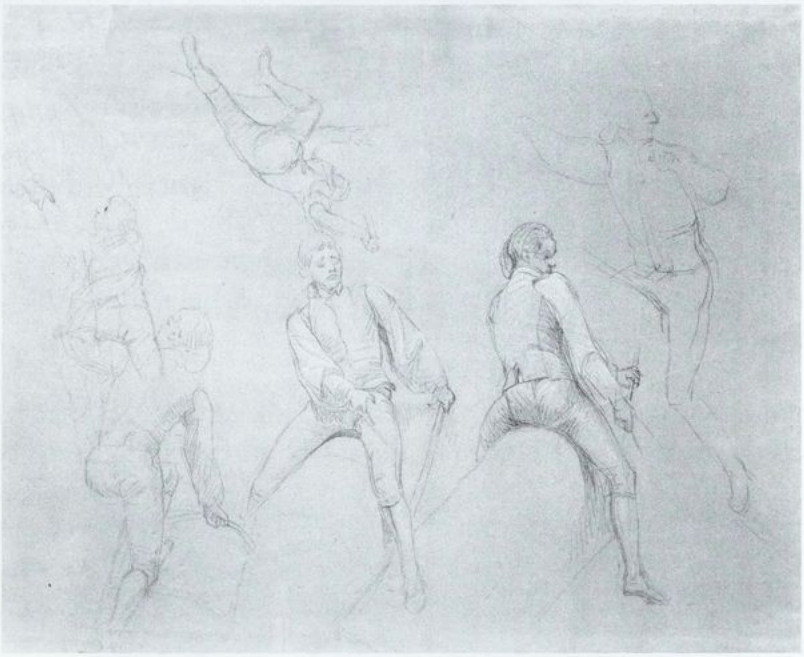
In 1760 Benjamin West sailed on board a ship loaded with flour to begin his studies in Italy. On the return journey from Europe several years later he stopped in England to try his hand at painting there. His success was such that in a year's time he was able to send for his *fiancee*, Elizabeth Sherwell of Philadelphia to join him in England. From then until his death he was a prominent figure in English art, a position due in no small part to the patronage of various important figures, principally of King George III and his Queen Caroline. Although the painter never returned to America, he never ceased to be a great influence to American artists, particularly those who came to work and study in England. A list of American artists in London who benefited from West's friendship and hospitality spans nearly half a century and at least two generations, for he assisted both Charles Willson Peale in the 1760's and Peale's son Rembrandt over thirty years later. A partial list includes Matthew Pratt, Joseph Wright, John Singleton Copley, Gilbert Stuart, John Trumbull, Samuel Waldo, Henry Benbridge, Thomas Sully, Robert Fulton, Washington Allston, Edward Malbone, S. F. B. Morse, and Ralph Earl. In all probability his long stay in England enhanced his position in America rather than diminished it, for he was uniquely placed to help his fellow Americans abroad at a time when most needed it greatly.

West was an extremely prolific artist. His total output remains enormous in sheer volume even when the probable assistance of his studio in executing some of the larger works is taken into consideration. It was in paintings such as 'The Death of General Wolfe,' and 'Penn's Treaty with the Indians' that West made his best contributions to historical painting, for although these works were undoubtedly over-dramatic and romanticized, they nonetheless made a great effort to achieve verisimilitude, in deliberate contradiction of Sir Joshua Reynolds' dictum that 'historical truth and local circumstance are incompatible with the grand style.' A painting in accord with Reynolds' belief would probably have shown the participants in both events clad in togas. A listing of West's works compiled several years before his death stated that he had, in addition to completed works, over two hundred drawings in his portfolio. The drawings in this catalogue, both classical and Biblical in subject, are typical of the major portion of West's output.

5. Sketch for 'The Siege of Gibralter'
pencil with white on blue paper 14¾ x 21¼



6. Sketch for 'The Siege of Gibralter'
pencil with white on blue paper 20½ x 26



John Singleton Copley (1738-1815)

The second of America's celebrated expatriate artists in the eighteenth century was John Singleton Copley. Copley's career paralleled West's in many ways; both were established as self-taught portrait painters while still in their teens; both ultimately studied in Europe, and spent the remainder of their lives in England. There are a number of important divergences however. West went to Europe as a young man of twenty-two, and his work, with the exception of early 'primitive' portraits in Pennsylvania prior to 1760 belong definitely to the realm of European and English art. Copley was nearly forty when he left America; and he left behind a large number of paintings that were the fruits of over twenty years.

However much one may regret Copley's removal to England, both for the loss to American painting and for its effect on his own style, it was inevitable that he would eventually make the pilgrimage, if only because as an artist he would need greater confirmation of his own talents than the patronage of provincial, colonial merchants, craftsmen and officials and their ladies. The advice Sir Joshua Reynolds wrote to him upon viewing a painting Copley had sent to Europe was both laudatory and ominous: 'If you are capable of producing such a Piece by the mere efforts of your own Genius, with the advantages of the Example and Instruction which you could have in Europe, you would be a valuable Acquisition to the Art, and one of the finest Painters in the World, provided you could receive these aids before it was too late in Life, and before your Manner and Taste were corrupted or fixed by working in your little way at Boston.'

With Copley and West both working in England, rivalry between the two was perhaps inevitable although for the most part an overt friendship, at least, was maintained. Although they were exact contemporaries—Copley was, in fact, probably a few months the senior—West had more than a decade's start in England, plus the advantage of important patronage. In particular, Copley was anxious to become known as a painter of history, not merely of portraits. The drawings in our catalogue were made for his large painting 'The Siege of Gibralter,' an ambitious work which consumed much time and effort in preparation. They are most evidently working drawings, not finished compositions, and show a number of British seamen giving aid to sailors from a burning enemy ship, an actual event of the siege.

8. Portrait of Catherine Thorn Johnson
pastel on gray paper 9 x 7

James Sharples (ca. 1751-1811)

In the years prior to the invention of the daguerrotype and other photographic methods of reproductions, the demand for comparatively fast, comparatively inexpensive likenesses was largely met by an untold number of portrait draughtsmen who, working in various *media*, could furnish a likeness, most usually a straight profile view, in a matter of hours. Sometimes the artist was aided by the use of some kind of mechanical apparatus, such as the physiognotrace, in securing a more accurate representation.

Among the best known of the portrait draughtsmen was James Sharples, (originally Sharpless,) a native of Lancashire, England, who had abandoned studies for the Roman Catholic priesthood in France to return to England and the study of art. During the 1780's he lived and worked in Bath and London, England. By 1794 he was established in New York City, and embarked upon an extremely successful career of almost a decade before he returned to England in 1801.

The extent of Sharples' success can be partially measured by the fact that he left an estate of $35,000, accumulated from an immense number of portrait commissions at fifteen dollars for a profile and twenty for a full face likeness. The profiles were largely drawn with the aid of a physiognotrace; Sharples estimated that he could complete an average portrait in two hours. To call him a portrait draughtsman is in a way misleading for he was literally a 'painter in pastel.' His portraits were invariably done on thin gray paper of small size, approximately nine by seven inches, in powdered colors applied with a small brush. During his years in America Sharples frequently travelled from city to city in a specially constructed wagon, executing commissions at each stop before moving on.

In obtaining commissions, Sharples exercised an astute knowledge of sales psychology, employing a method used by innumerable photographers since. He would first obtain from a prominent person permission to make a portrait for his own collection. Almost without exception the sitter would thereupon order copies for himself. Many of these copies Sharples made himself; others were probably the work of his wife, his sons, James Jr. and Felix Sharples, or his daughter Rolinda. The artist returned from England to America in 1809, and died in New York City in 1811. Upon Mrs. Sharples's death the collection of prominent Americans was bequeathed, along with substantial sums of money, to the Bristol, England, Art Gallery. It is today one of the largest and most important collections of life portraits of figures prominent in the founding and early development of the United States.

9. Archibald Robertson
The Highlands of the Hudson ca. 1795
watercolor 14½ x 19¼

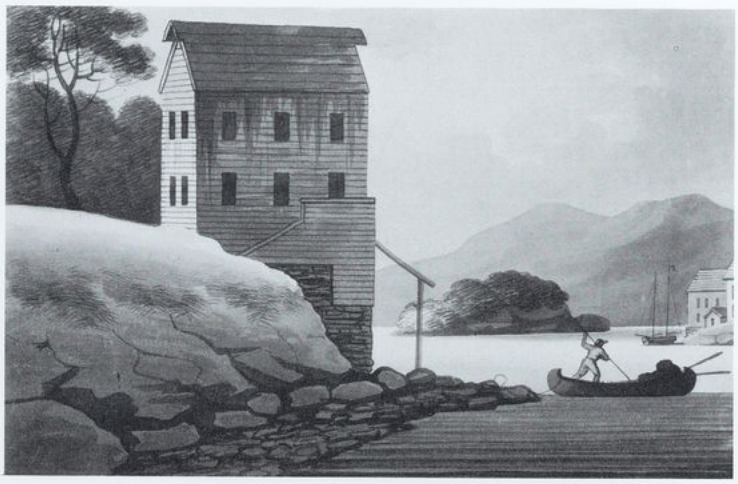
10. Archibald Robertson (?)
Hudson River—Mending Nets
watercolor 12 x 17¾

A. & A. Robertson, Limners
Archibald Robertson (1765-1835)
Alexander Robertson (1772-1841)

As the eldest child of a none too successful architect in Aberdeen, Scotland, Archibald Robertson began contributing to the support of younger brothers and sisters when still in his teens. In addition to painting portraits, both 'in large' and in miniature, Archibald conducted a drawing Academy in Marischal Street, Aberdeen. There he taught, as his card proclaimed, 'Drawing, Heads, Figures, Landscapes, Flowers, Drawing of Models and Machines,' for a fee of one guinea per quarter. Despite the modest fees he charged for portraits and for his instruction, to say nothing of the demands made by his family, the young Scotsman was able to go to London in 1786 for study at the Royal Academy school and with Sir Joshua Reynolds.

Following his return to Aberdeen after his London training, Robertson was invited to visit New York by Dr. Kemp of Columbia College, Chancellor Livingstone and Dr. Samuel Bard, all of whom assured him of success as a painter of portraits and miniatures in the New World. The decision to visit America was finally made at the request of the Earl of Duchan who asked Robertson to deliver a special 'freedom box' to General Washington, and to paint him a likeness of the American president and of his wife. Both commissions were carried out in 1791, and the portraits of General and Mrs. Washington led to a number of further commissions for the artist. Robertson established himself in New York City and opened the Columbian Academy for painting and drawing. Within a year he was joined by one of his former pupils, his younger brother Alexander, 'lately arrived from the Royal Academy of painting in London, where he has been under the tuition of the most celebrated artists.' In the advertisement that announced Alexander's arrival, the brothers set forth the scheme for their enterprise: 'They will continue to paint portraits and miniatures, and make draughts of all kinds, from nature, designs for engraving, etc. At their Academy, instruct ladies and Gentlemen in the arts of designing and drawing (in Indian ink, water colours,

11. Archibald Robertson
Hudson River Near Troy
watercolor 9¼ x 15

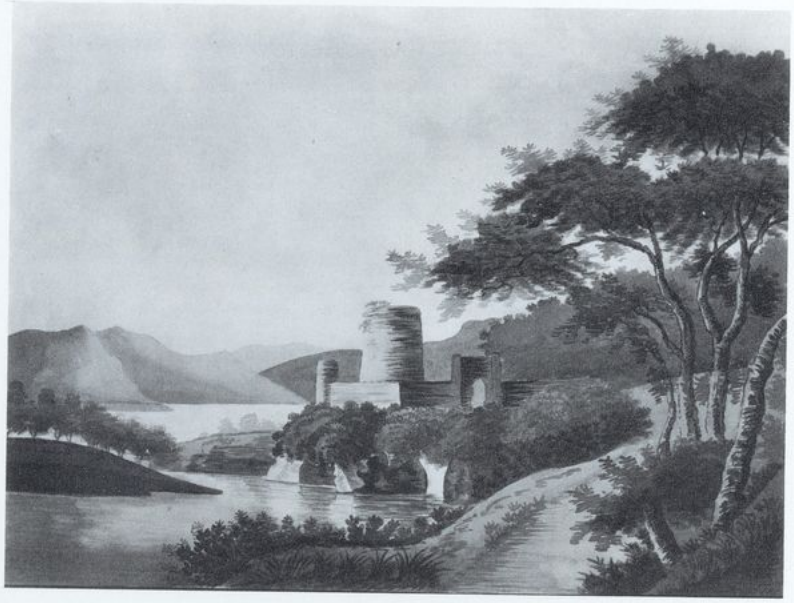


12. Archibald Robertson
Near Haerlem, July 1802
watercolor 9¼ x 14

chalks, etc.) of heads, figures, landscapes, flowers, patterns, architecture and perspective.' One of the Academy's pupils in these early years was John Vanderlyn. The brothers continued their association with the Academy, apparently not always harmoniously, for some ten years. In 1802 the youngest Robertson brother, Andrew who remained to become a miniature painter in England, wrote a sister: 'Archy and Sandy have made a new arrangement of their business. Archy is to paint and Sandy is to teach.' The drawing school remained open for nearly twenty years following this division.

In 1794 Archibald married one of his pupils, Eliza Abramse, daughter of a well-to-do Dutch family of New York City. This marriage meant not only financial security, but brought him into a certain prominence in New York City civic affairs. He continued to paint portraits and miniatures until his eyesight began to fail, and even as late as 1825, drew designs for lithographs published in connection with the opening of the Erie Canal. In a treatise on painting Archibald wrote for his younger brother Andrew, then beginning his studies in Scotland, he spoke gloomily of the difficulty of selling landscapes, pointing out that a competent portrait or miniature painter would always eat. He seems, however, to have been fond of sketching and painting the landscape in and around New York City, and far up the Hudson Valley, as the watercolors and sketches in our catalogue show. Some of these sketching excursions may have been made for his own pleasure, but others were doubtless made to obtain the views which were acquainted and published by Francis Jukes in London in the early years of the nineteenth century.

13. Alexander Robertson
Rose Castle
watercolor 11½ x 15¾



14. Alexander Robertson
Poughkeepsie, 1796
pen and ink 8¾ x 11½

Like his brother Archibald, Alexander Robertson remained in New York City for the balance of his life after his arrival there in 1792. The first decade in America Alexander spent in partnership with his brother in operating the Columbian Academy. The brothers were both 'limners' and teachers, as the engraved label from the back of one of Archibald's watercolors states. This label, dating from the 1790's, is one of the extremely rare examples of artists' labels to have survived from the eighteenth century.

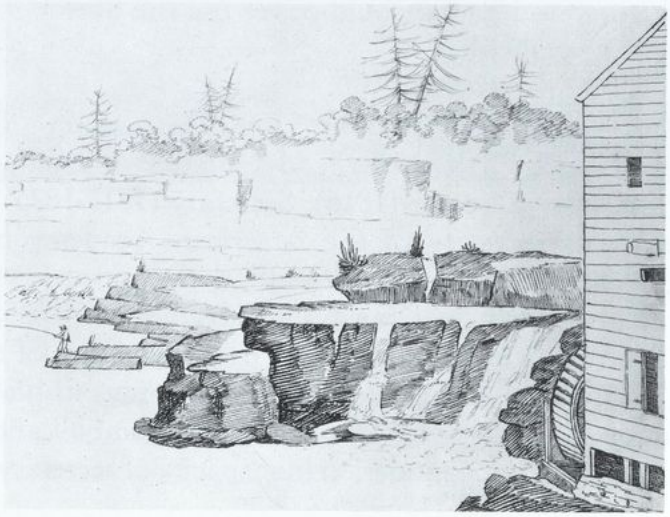
In 1802, the two brothers ended the partnership in the Academy. Thereafter Alexander managed the school alone while Archibald devoted himself to painting portraits and miniatures. In a way, the elder brother was still active in teaching since the drawing book Archibald published in that very year must have been used prominently in the studies at the Academy. In this year also, Alexander left Archibald's home which he had shared since his arrival in New York to set up his own household at No. 17 Day Street. Brother Andrew wrote of this separation to one of the sisters at home in Scotland: 'Sandy will be much more comfortable than before, for Archy lives in so domestic a style, has no company, and Sandy could never use the liberty to ask his friends to see him in the way he could wish.'

Alexander maintained the drawing school for a further period of almost two decades. When the school began to fail, Alexander held a number of positions with the American Academy of Fine Arts—Director (1816), Secretary (1817-1825) and Keeper (1820-1835). In his capacity as secretary of the American Academy he took part, with Colonel Trumbull, in the dramatic encounter with the young artists who were members of the Society for Improvement in Drawing in December of 1825. The result of the clash between the two bodies led directly to the transformation of the drawing society into the National Academy of Design. (Thomas Cummings in his recollection of the founding of the National Academy spoke of Colonel Trumbull and *Archibald* Robertson, but it was unquestionably Alexander, in his capacity of secretary, who was present.)

15. Alexander Robertson
From Chambers Creek
pen and ink 8½ x 11¼

16. Alexander Robertson
On the Hudson River, Sept. 11, 1798
pen and ink 5⅝ x 8½

17. Alexander Robertson
From the Mill, Sept. 14, 1796
pen and ink 8⅛ x 11¼



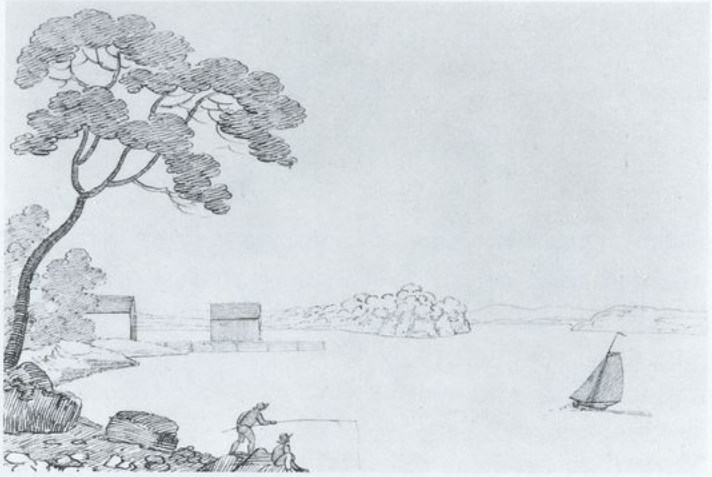
Again, like Archibald, Alexander married a young lady of some standing in society, a Mary Provost, niece of one of the first American bishops. Alexander's marriage lacked, apparently, much of the material comfort of his brother's. In a brief history of the Robertson family, a niece summarized Alexander as an 'amiable and talented man, but he had a numerous family and small means, which weighed on him through life.

He died in New York City on May 27, 1841. The New York *American* carried the following obituary notice of him on that date: 'This morning in the 70th year of his age, Alexander Robertson, Esq., the oldest artist of this city, and formerly Secretary of the American Academy of Fine Arts.' (It is difficult to understand how Robertson acquired the title of 'oldest artist in the city,' since John Trumbull was many years his senior, and survived him until 1843.)

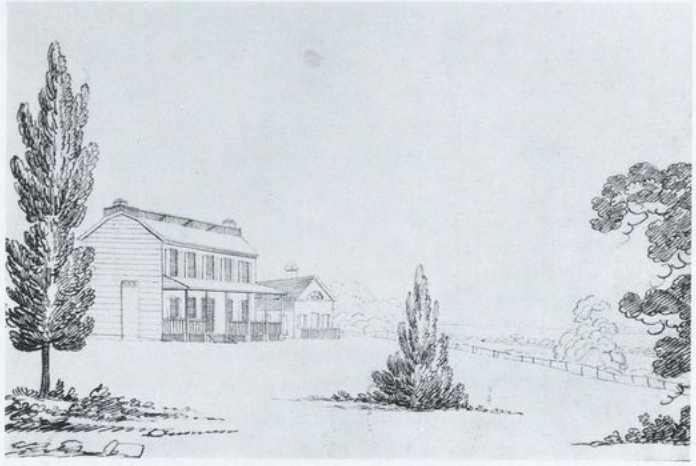
The work of the two brothers shows the similarity to be expected from artists who were so closely associated throughout their professional lives. Archibald was, in fact, an instructor of Alexander's, further strengthening the points of similarity between them. On at least one print, the 'New York as Washington Knew It,' the brothers collaborated. The large group of pen and ink drawings by the younger brother comes from a sketch book of the 1790's depicting points along the Hudson River from Manhattan Island to Albany. Both brothers made numerous sketches of New York City and surrounding areas such as 'Haerlem Village,' and portions of the Hudson Valley. Some of Archibald's drawings of American scenery were made into prints by Francis Juke of London; these are considered among the most important of early American views. The sketchbook containing the pen and ink drawings by Alexander was at one time the property of Lewis P. Clover, a noted supplier of artists' materials and publisher of prints in the second quarter of the nineteenth century. Clover was the publisher of the W. J. Bennett American views.

In addition to the drawings and watercolors by the two Robertsons, we have included a selection of watercolors and pen and ink drawings by pupils at the Columbian Academy in the early years of the nineteenth century when it was well attended by the fashionable young of New York City. This handful of works demonstrates how closely the pupils at the Academy adhered to the style of their instructors; in all probability they drew mostly from examples provided by their teachers, since the opportunity to draw from nature would have been severely limited. The group of views of New York City on page 27 was quite possibly done from life. It makes an interesting comparison with Alexander's sketches.

18. Alexander Robertson
Red Hook, Sept. 15, 1796
pen and ink 6½ x 9¼



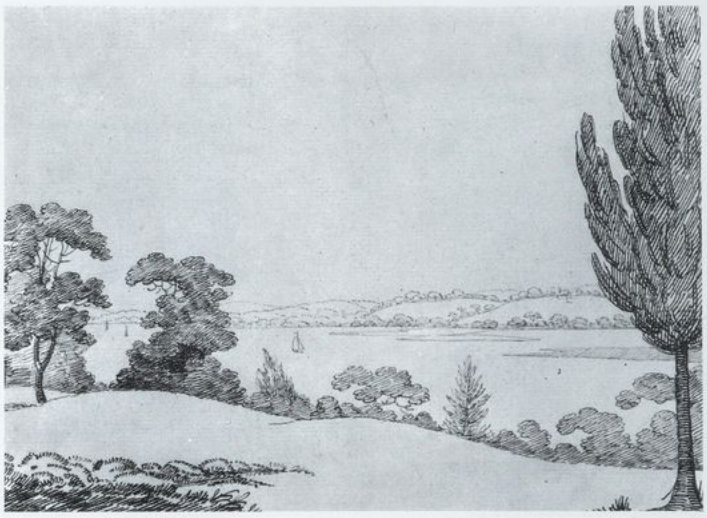
19. Alexander Robertson
Mr. Blauvelt's seat at New Rochelle, late Mr. Abramse, July 10, 1797
pen and ink 7½ x 11¼



20. Alexander Robertson
New York from Long Island, July 1, 1797
pen and ink 7⅞ x 11¼

21. Alexander Robertson
Hudson River, September 14, 1796
pen and ink 5¾ x 8⅜

22. Alexander Robertson
On the Hudson River from Clermont, Sept. 19, 1798
pen and ink 6¼ x 8⅞

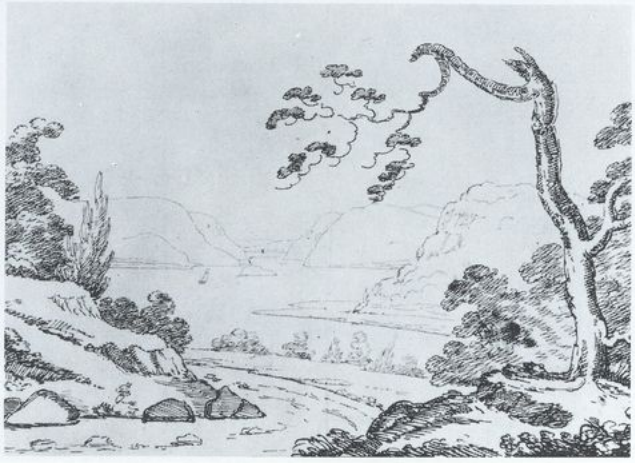


23. Alexander Robertson
Mr. Livingston's Clermont, Sept. 6, 1796
pen and ink 7⅞ x 10⅝

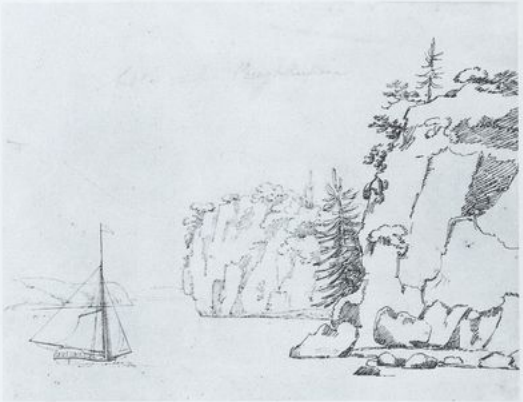
24. Alexander Robertson
Near Poughkeepsie, September 21, 1796
pen and ink 7½ x 11¼

25. Alexander Robertson
Mr. Allaire's—New Rochelle, July 10, 1797
pen and ink 7⅝ x 11¼

26. Alexander Robertson
From Near Chambers Creek looking towards West Point,
Sept. 1, 1796
pen and ink 5¾ x 8¼



27. Alexander Robertson
Cole Rocks, Poughkeepsie, September 20, 1796
pen and ink 7¾ x 11



28. Alexander Robertson
Hudson River Near Hudson, Sept. 15, 1796
pen and ink 7⅜ x 10

29. Alexander Robertson
Esopus Creek
pen and ink 8⅝ x 11¼

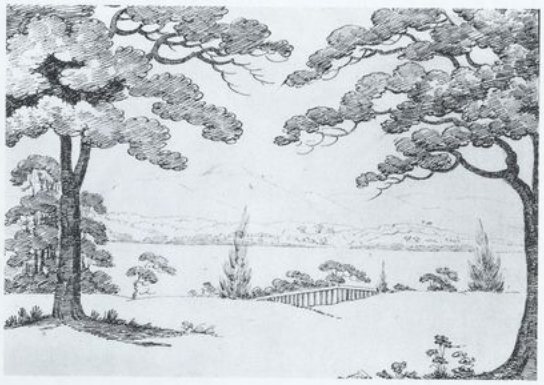
30. Alexander Robertson
From Near Butter Hill, Aug. 29, 1796
pen and ink 8¼ x 11⅜

31. Alexander Robertson
At Clermont
pen and ink 7¾ x 10½

32. Alexander Robertson
On Long Island, July 1, 1797
pen and ink 6⅜ x 10¾

33. Alexander Robertson
View from Long Island, Looking up the East River July 1, 1797
pen and ink 7⅞ x 10¼

34. Alexander Robertson
At Clermont, Sept. 8, 1796
pen and ink 7½ x 10



35. Alexander Robertson
From Near Poughkeepsie Landing, Sept. 2, 1796
pen and ink 8¼ x 11¼

36. Alexander Robertson
At Red Hook
pen and ink 7¾ x 10½

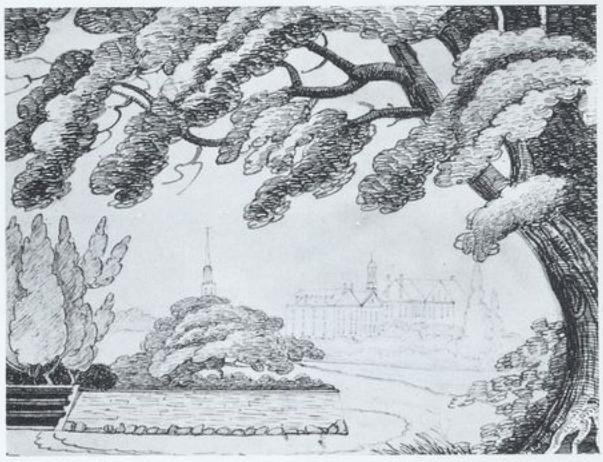
37. Alexander Robertson
Polypus Island, Aug. 31, 1796
pen and ink 8⅛ x 11¼

38. Alexander Robertson
On the Hudson River
pen and ink 8¾ x 11¼

39. Robertson Pupil
Mount Edgecomb, March 1804
watercolor 13¾ x 8¾

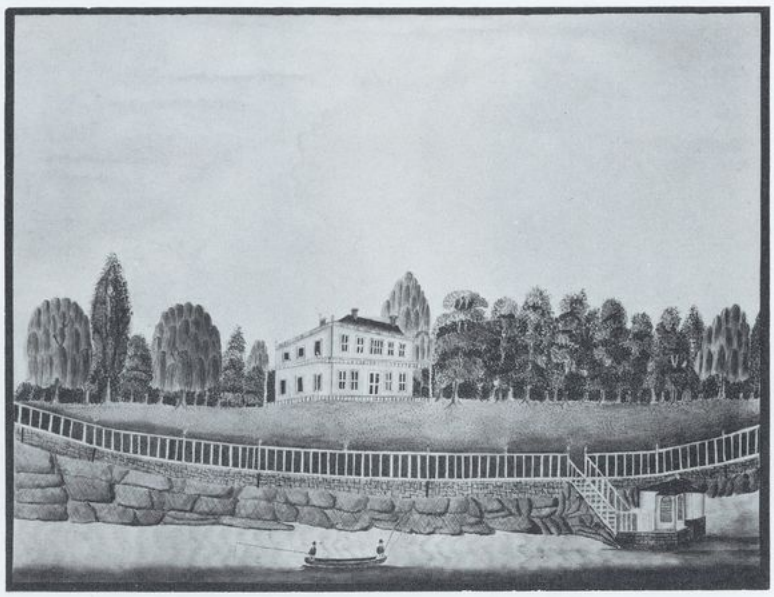
40. Robertson Pupil
Cambridge College, Massachusetts
watercolor 13⅛ x 17¼

41. Robertson Pupil
Cambridge College, Mass
pen and ink 8 x 9½



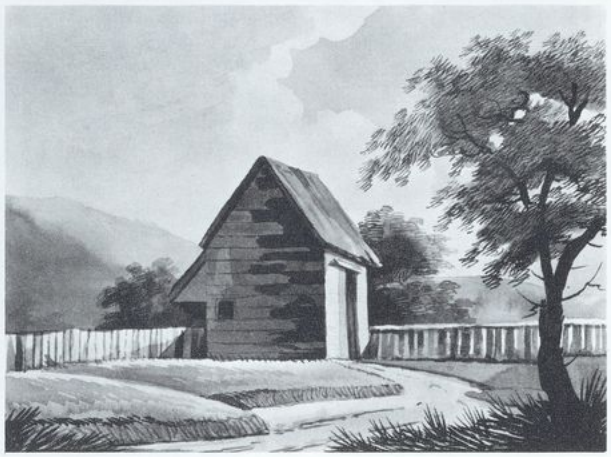
42. Louisa Rutherford
On the Merrimack River, March 1806
watercolor 11¼ x 17¼

43. The Seat of Archibald Gracie, Esquire at Hurl Gate near New York Taken from the River
watercolor 16 x 21¼

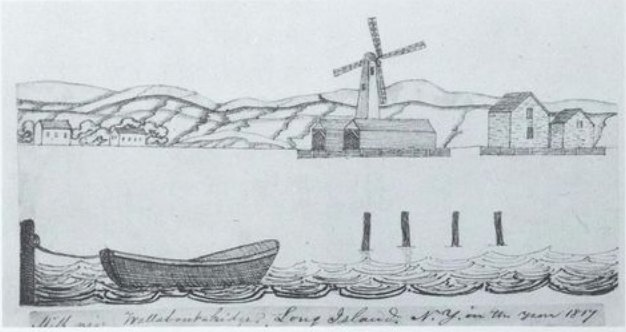


44. Cornelia Ludlow
House with Haystack
India ink wash 7 x 9¼

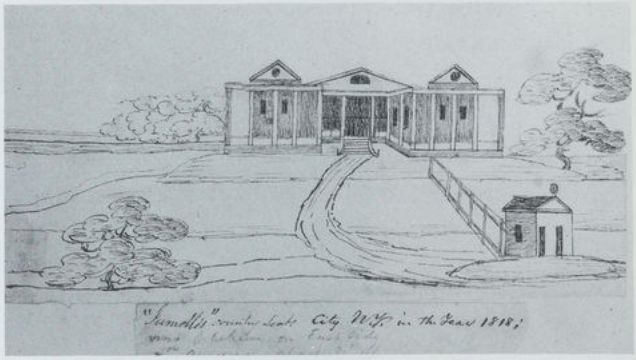
45. Cornelia Ludlow
House with Fence
India ink wash 7 x 10½



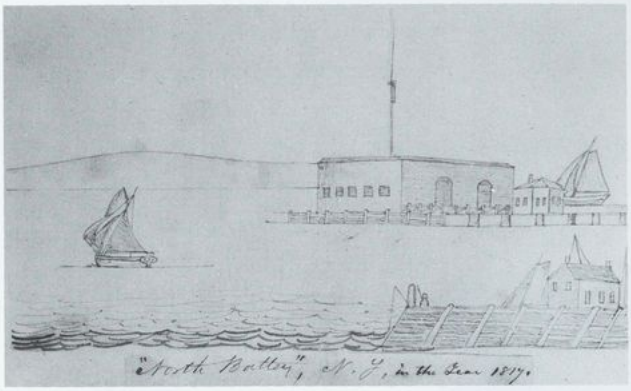
46. Robertson Pupil
Mill Near Wallabout Bridge, Long Island, N. Y. in the Year 1817
pen and ink 7¼ x 12½



47. Robertson Pupil
"Jumelle's" Country Seat, City N. Y. in the Year 1818
pen and ink 7½ x 12½

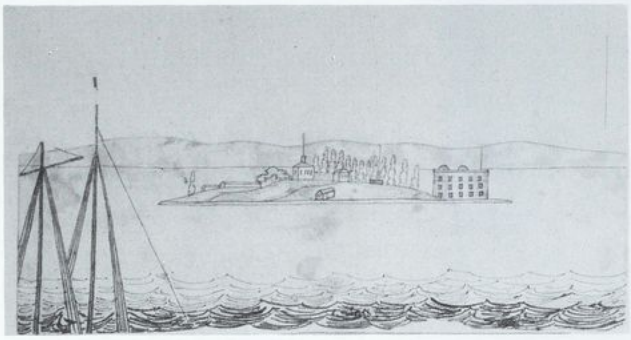


48. Robertson Pupil
"North Battery" N. Y. in the Year 1817
pen and ink 7¼ x 12½



49. Robertson Pupil
Distant View of "Powder House" City of N. Y. Looking up Broadway in the Year 1818
pen and ink 7½ x 12½

50. Robertson Pupil
"Governor's Island" taken from Brooklyn heights, Long Island N. Y. in 1817
pen and ink 7¼ x 12½



51. Robertson Pupil
"City Hall" City of N. Y. in the year 1817
pen and ink 7½ x 12½

52. Country Estate
watercolor 7¼ x 9¼

53. New Haven
sepia wash 6 x 5½

Baroness Anne-Marguerite-Henriette Hyde de Neuville (ca. 1779-1849)

Unlike many of the foreign artists who drew views of American life and scenery during the nineteenth century, Anne-Marguerite Rouille de Marigny, wife of Jean-Guillaume Baron Hyde de Neuville, did not travel primarily to see, much less to sketch. She traveled to accompany her husband in his exile from France. His outspoken Royalist sympathies had brought upon him a sentence of death from Napoleon. This sentence was changed to banishment from France in answer to the Baroness's own entreaty. She traveled to Vienna to speak to Napoleon in person after his victory over the Austrians at Austerlitz in December of 1805. There was cleared her husband of any implication in a recent Royalist plot on his life, and arranged the comparatively easy terms of his exile.

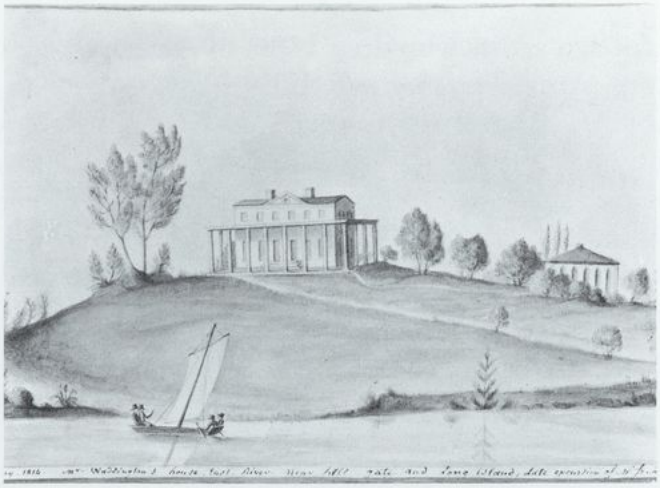
On the sixth of January, 1806, she joined her husband in Constance, Switzerland, and on March 12th of the same year, they left for Barcelona. They remained in Spain until the autumn of that year, before embarking in several stages for the United States. A small number of drawings in this catalogue were made on this first stage of the flight to the United States (Nos. 64, 65, & 66). The Hyde de Neuvilles reached New York City on June 20, 1807. The next month they traveled up the Hudson River to Albany, Buffalo, and Niagara. A large number of the sketches the Baroness made of sites in upper New York State on this trip are at present in the collection of the New York Historical Society.

For a time the couple made their home in New York City; later they bought a farm at New Brunswick, New Jersey, where they experimented with raising merino sheep. During their stay in America, they founded a school in New York City for the children of French refugees from Cuba and San Domingo, called the Economical School. Baron Hyde de Neuville organized balls and concerts in aid of the school. He also edited a monthly magazine, *L'Hermite du Pasaie* to which he himself contributed a great deal of verse. The Baron's activities were by no means confined to farming, education or literature; while traveling in the backwoods of Kentucky he practiced medicine when the need arose. The two exiles returned to France in the spring of 1814, just in time to hear of Napoleon's banishment to Elba. When Hyde de Neuville returned to America a few years later, he came not as a refugee, but as the Minister Plenipotentiary of Louis XVIII to the United States.

The Baroness seems to have carried her drawing materials with her throughout her travels much as a modern traveler might carry a camera. Without doubt the Baroness received drawing lessons as a part of the regular education of an aristocratic young lady. Some of her efforts, particularly some portraits made in Europe before her first trip to the New World show attempts at three-dimensional rendering, and correct proportion and drawing. For the majority of the drawings made in America, however, she was willing to let artistic inspiration go by the board, and record what she saw in easy-going, gossipy detail. Indeed, the naive manner of the watercolors and pen and ink drawings, prim as well as primitive, account for a great deal of their very real charm.

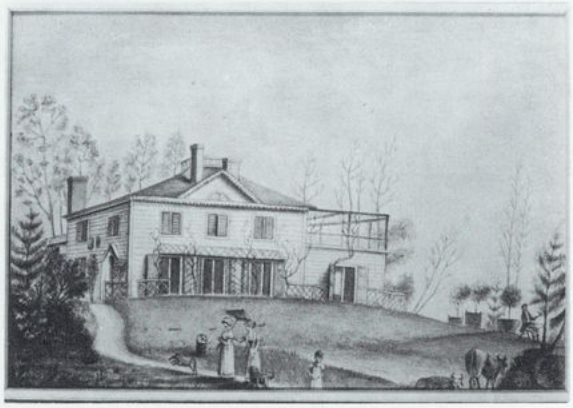
Baroness Anne-Marguerite-Henriette Hyde de Neuville (ca. 1779-1849)

54. Mr. Waddington's House on the East River,
watercolor 5⅛ x 7¾

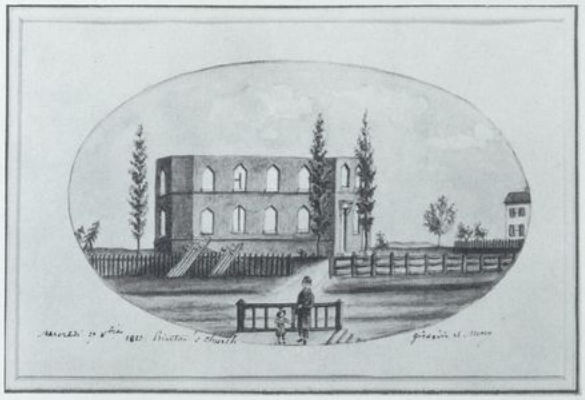


55. Amsterdam Church, Montgomery County, May 1808
watercolor 5 x 7

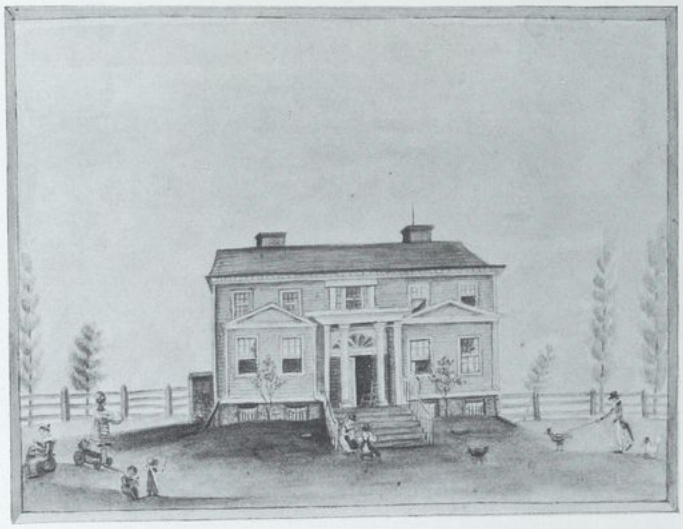
56. Mr. Simon's House, May 1, 1809
sepia wash 5 x 7¼



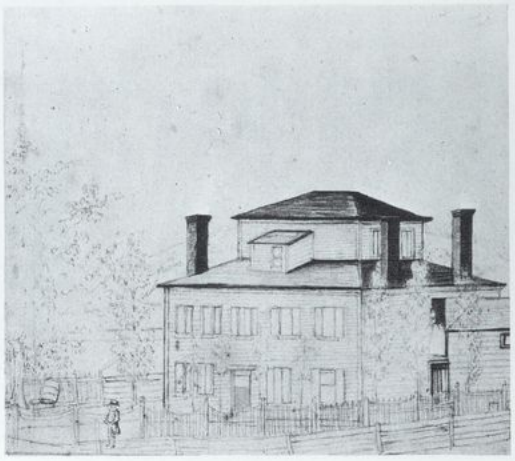
57. Church at Princeton N. J. with Girardin & Mercy, 1813
watercolor 4½ x 7



58. Home of Mr. & Mrs. Cruger at Bloomingdale, N . Y., Sept. 1819
watercolor 5¼ x 7¼



59. Holein Home at Palatine
pencil, sepia and wash 4½ x 5⅛



Baroness Anne-Marguerite-Henriette Hyde de Neuville (ca. 1779-1849)

60. Man Seated in Chair,
pencil and brown chalk 8 x 5

61. Man Reading Book
charcoal and brown chalk 8 x 5¼

62. Mme. Guitton Louyon—'Happy Time' 1805
watercolor 6¼ x 5

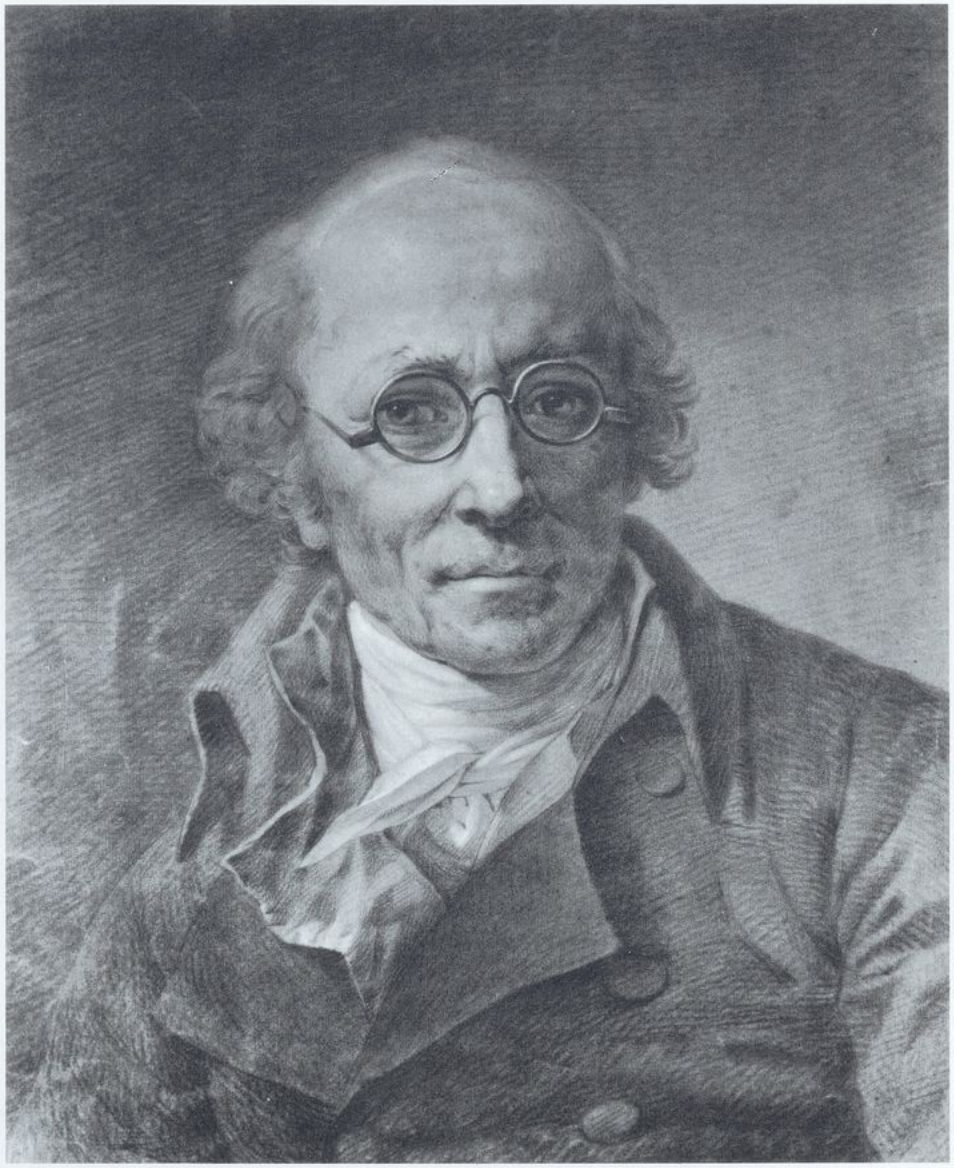
63. Portrait of a Woman with Folded Arms
watercolor 5¾ x 4¾

64. Scene on board 'L'Alerte'—Two Girls
pencil 5½ x 7½

65. Scene on board 'L'Alerte'—Sailor mending a Sail
charcoal 7 x 10

66. Scene on board 'L'Alerte'—Passengers
charcoal 7¼ x 12

67. Rembrandt Peale
Charles Willson Peale
charcoal with white 20½ x 15½



The Peales:
Rembrandt Peale (1778-1860)
Raphaelle Peale (1774-1825)
Margaretta Angelica Peale (1795-1882)

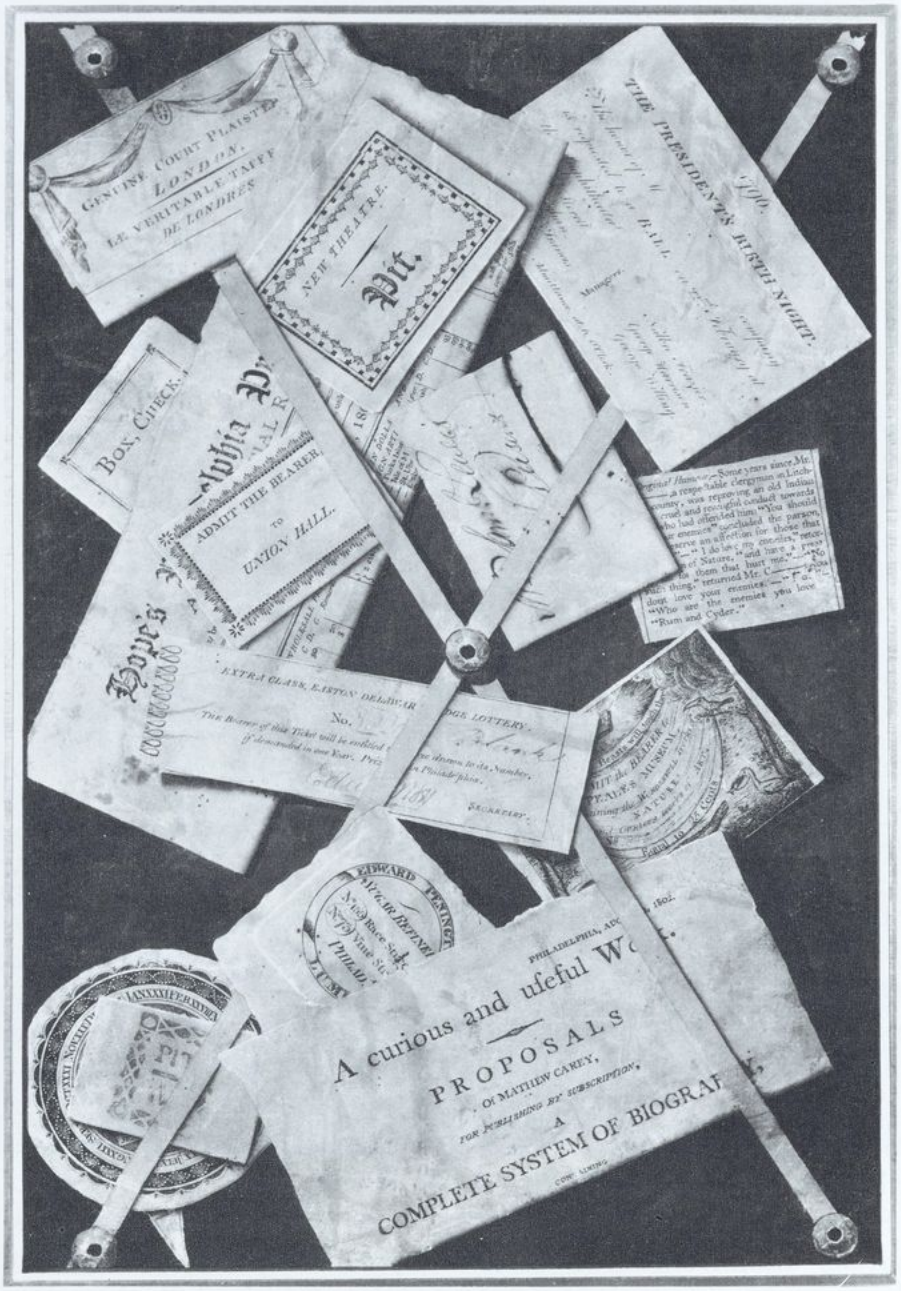
In contrast to the difficulties and disappointments Charles Willson Peale experienced with his eldest son Raphaelle, his second son Rembrandt was a constant source of pride and satisfaction. Rembrandt began drawing lessons at the age of eight 'from the drawing book,' he later recalled. At the age of thirteen he left school and began to study painting. By the time he was eighteen he was well enough established as a portrait painter that George Washington gave him a sitting. This life sketch was later one of the sources for Rembrandt's numerous 'Porthole' portraits of Washington.

In 1801 Rembrandt made a trip to London with his younger brother Rubens. The primary purpose was to exhibit the bones of the mastodon his father had excavated and reconstructed. During his stay, however, Rembrandt studied painting with Benjamin West, much as his father had done more than thirty years before. In the years that followed his return from London to Philadelphia, Rembrandt painted many of his best and most vigorous portraits. In 1807 he made a trip for study to Paris, where he painted a number of portraits of French scientists and military men for his father's museum. Upon his return home, Rembrandt gave his father some lessons in painting at the elder Peale's request. Charles Willson wrote of Rembrandt's painting that it was 'equal to the Flemish,' and that the instruction he had received from his son in his newly acquired techniques had enabled him to paint better portraits. When Rembrandt made another trip to France and Italy in 1809 his father expressed the fear that 'he will be lost to our country and [will] become the first painter in Europe.'

Rembrandt returned however, and enjoyed for half a century a position of great influence and respect in American art. An instance of the affection as well as respect which this artist enjoyed to the end of his life can be seen in this description of an occurrence following an illness in 1860, just prior to his death. 'The most refined and prominent people of the city [Stonington, Connecticut] visited him, sat up with him and sent him delicacies and presents. When able to leave, sixteen men of wealth and position formed themselves into an escort, and, on their own shoulders, carried Mr. Peale in an easy chair from his room to the dépot, four of them conveying the venerable painter by turns, their companions alternating with them in the self-imposed task. This reminds one of the honors paid to Titian in his old age, centuries ago.' Soon after his return to his studio in Philadelphia, Rembrandt Peale was hard at work on another version of the 'Porthole' Washington.

Many of Rembrandt Peale's commissioned portraits today seem cold and monotonous, little more than likenesses. It seems to have taken some particular quality in his sitter, or some emotion on the part of the painter such as affection, great respect or admiration to evoke the greater talents which only his finest works show he possessed. In making this portrait drawing of his father, all the emotions required seem to have been

68. Raphaelle Peale
'A Deception' 1802
watercolor 16 x 10¾



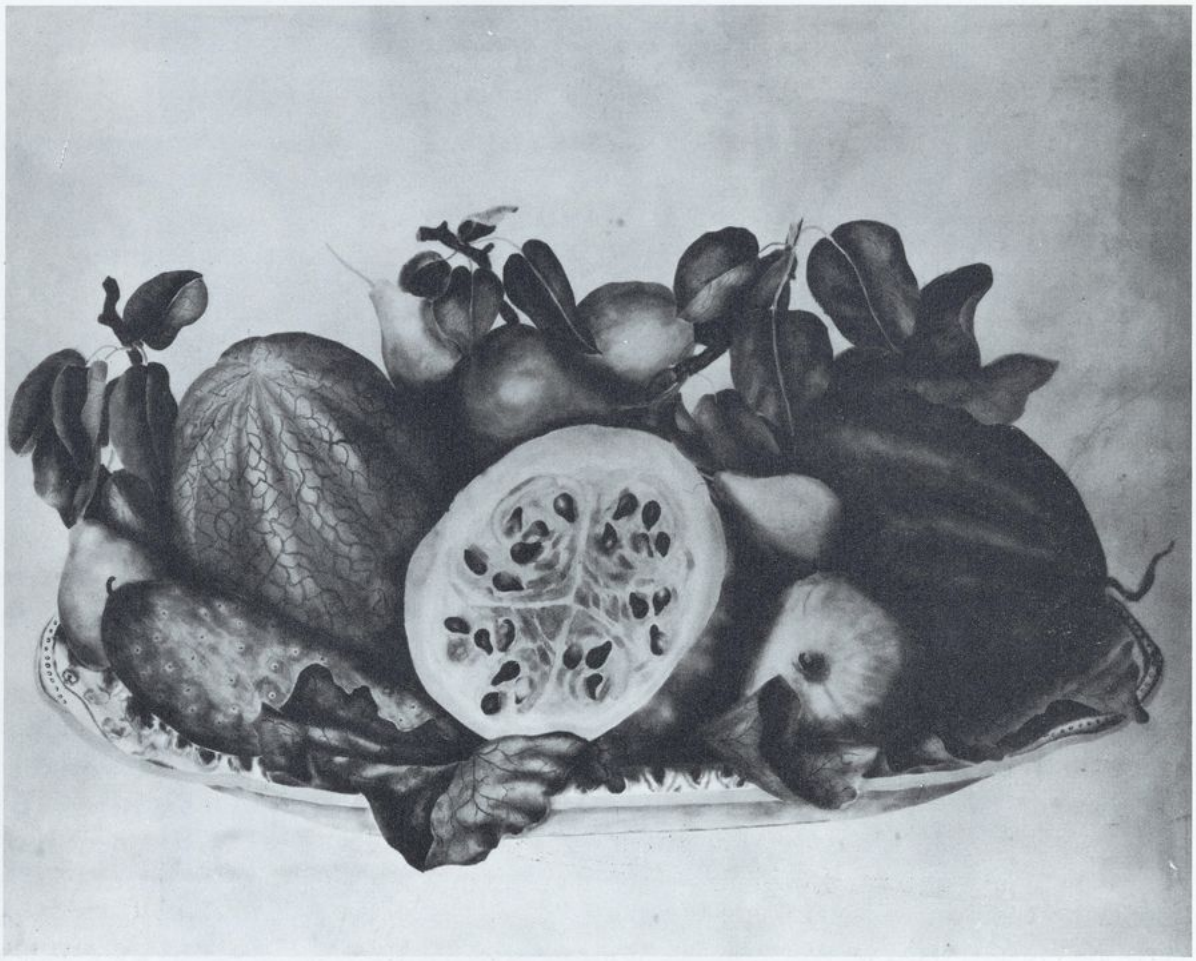
called into play. From various self- and other portraits of Charles Willson Peale, it is possible to date this work to the last years of his life. The drawing is very highly finished in the style Rembrandt is likely to have been taught in his studies in France in 1807. A number of fine portrait drawings in this manner by this artist are extant.

Raphaelle Peale's career stands in great contrast to that of his brother Rembrandt, and indeed to that of numerous other Peales who were industrious and hardworking like their father Charles Willson Peale. Raphaelle was hampered throughout his adult life by the unsteadiness in his own character and in that of his wife, which made his family life constantly tumultuous. All too frequently, care and support of Raphaelle's offspring was added to the responsibilities of his father. Bad health troubled him constantly; like his uncle James he was subject to attacks of gout. Often his hands were too crippled to allow him to paint, and he devised a special way of holding his brush to overcome this handicap, as a portrait his father painted of him in 1816 shows.

In his teens, Raphaelle served as his father's assistant, both on his trips painting portraits, and in collecting specimens for the Museum of Natural History. With his brother Rembrandt, he made copies of many of his father's portraits of national heroes. By the early years of the nineteenth century Raphaelle had begun to make frequent trips seeking commissions for portraits in oil, miniatures in watercolor, and silhouettes made with the physiognotrace. 'Raphaelle knows how to use the Physiognotrace better than anyone else in this country,' Charles Willson noted at the time. Most of Raphaelle's journeys were in the South, to Virginia, Georgia, North and South Carolina. At least one trip, however, taken around 1804 took him north to Boston. On these trips, he was often unsuccessful in finding commissions. According to some reports this was because he refused to flatter his sitters; in later years, his father attributed this to Raphaelle's intemperance and irregular way of life. At any rate, Raphaelle occasionally turned his hand to other tasks, such as a bridge building venture in South Carolina, or a fling at exhibiting wax works. By 1807 Raphaelle was in financial difficulties, and a year later, his father noted his eldest child was needing his assistance continuously. The theme of Raphaelle's financial worries, his lack of success, his troubles with his wife, his children and his father-in-law became a recurrent one in C. W. Peale's writings.

There were, however, moments of encouragement. In 1814, Peale noted improvements in Raphaelle's health, appearance, and working habits. Although he was still troubled by gout, the contrast between 'his former intemperance and present industry' was cheering to his parent. Good periods were unhappily both few and short-lived. In 1816 the elder Peale refused to pay house rent for Raphaelle's family and the next year the house was sold. Another year and his father was again deploring Raphaelle's 'intemperance and bad associates.' 'Why not act the man and respect yourself?' he demanded

69. Margaretta Angelica Peale
Bowl of Fruit
watercolor 10¼ x 18½



of his errant son; and even more bluntly wrote: 'Will respectable people go into a house of *rendevous* [*sic*] to sit for their portraits?' That year Raphaelle's children were placed with various relatives to enable his wife to take in needlework. Raphaelle returned to his father's house in Philadelphia in a broken condition. To encourage him in his painting, particularly his still lifes, C. W. Peale undertook to purchase every piece he could not sell provided it was well-painted. 'He has not his equal in that line,' his father noted. Over the next few years Raphaelle seemed to recover to some extent from the black period when he had talked of suicide; he began to travel to Annapolis and other southern cities. His gouty hand interfered with his work and he continued to require assistance from his father. Raphaelle's slip into his old bad habits was attributed in part, at least by his disappointed father, to trouble with his wife and children. Probably his death in 1826 was in large part a relief to the Peale family, especially to its aging head.

True to the tradition that artists who suffer most from want of success during their lifetime enjoy the great renown afterwards, Raphaelle has become by far the most important of the second generation of Peales. His scarce still lifes, with their illusionistic technique, are unquestionably the finest early American still lifes, superior even to those of his uncle James Peale. In addition to more conventional subjects, he painted a number of *trompe l'oeil* works, as the title 'a deception' for works exhibited at the Pennsylvania Academy of the Fine Arts indicates. Certain of these were painted in oils, and were actually intended to deceive or startle; such a one was the 'Catalogue of the Exhibition' he painted on the wall of the Peale Museum, inviting bruised knuckles for the unwary visitors who attempted to pick up the booklet they saw hanging. The watercolor in this catalogue is closely linked to the tradition of *trompe l'oeils* in watercolor which were frequently produced by amateur artists throughout Europe in the eighteenth and early nineteenth centuries. This piece is distinguished by the superior technique of the artist, and by the association of many of the items with the Peale Museum and with Philadelphia.

Margaretta Angelica Peale, one of the daughters of James Peale, was an industrious painter of still lifes in oil, as were her sisters Sarah Miriam and Maria Peale. Margaretta never married, and a good bit of her time seems to have been passed in painting, although she was probably never a 'professional' artist to the extent that her sisters Sarah Miriam and Anna Claypoole Peale were. She exhibited regularly at the Pennsylvania Academy of the Fine Arts. The watercolor in our catalogue is reminiscent of the 'theorem' paintings that were executed by 'select young ladies' of a generation or so later than the date of this painting.

70. Douglas Chickaree Squirrel
ink, pencil and watercolor 9½ x 12¼

John James Audubon (1785-1851)

The great work of John James Audubon's mature life, the great folios of prints of America's birds and quadrupeds, was in essence a glorification of the hobbies of a boy who loved nature and hated schoolwork. Audubon's father was a naval officer, and hoped to see his son enter either the navy or become an engineer. 'For this reason,' Audubon wrote in reminiscences of his boyhood, 'I studied drawing, geography, mathematics, fencing, etc., as well as music for which I had considerable talent. . . . My father being mostly absent, on duty, my mother suffered me to do much as I pleased; it was therefore not to be wondered at that instead of applying closely to my studies, I preferred associating with boys of my own age and disposition, who were more fond of going in search of birds' nests, fishing, or shooting than of better studies. Thus almost every day, instead of going to school when I ought to have gone, I usually made for the fields, where I spent the day; my little basket went with me, filled with good eatables, and when I returned home, during either winter or summer, it was replenished with what I called curiosities, such as birds' nests, birds-eggs, curious lichens, flowers of all sorts, and even pebbles gathered along the shore of some rivulet.'

In his boyhood Audubon commenced a series of drawings of the birds of France, and compiled a group of nearly two hundred. Some of these juvenile drawings are still extant. His early delight in drawing continued throughout his lifetime, and he showed enough promise to study for a time with Jacques-Louis David. During his early years in America, his skill as a draughtsman was more than an amusing pastime, but frequently a means of making a living. He drew portraits in chalk for a time, for instance, and operated a drawing school in Cincinnati, Ohio.

In his work on the *Quadrupeds of North America,* the artist was aided by his sons John Woodhouse and Victor Gifford Audubon. He also had the assistance of other naturalists throughout the country, as a result of the renown he had won by his work on the *Birds of America.* The drawing of the Douglass Chickaree squirrel in this catalogue was made from a specimen procured by one J. K. Townsend. This drawing was reproduced exactly in the lower right hand corner of Plate No. 48.

71. Woman and Child after a print of 'Judgment of Solomon' by Nicholas Poussin 1822
charcoal 15½ x 19½

Victor Gifford Audubon (1809-1860)

In his childhood, Victor Gifford Audubon enjoyed many advantages from being the son of an ardent naturalist like John James Audubon. He went for long rambles with his father in the nearby woods, and his interest in nature studies was encouraged as the elder Audubon had never been by his own parent, so anxious for him to become an engineer or a naval officer.

There were some evident disadvantages too, in having such an enthusiast for a father. One was the sharply fluctuating finances of the family. During one downward movement in the Audubon economic cycle, Victor was obliged to leave school and join a mercantile firm in Louisville, Kentucky. He eventually became the head clerk there and might very well have become a successful merchant, had the complicated negotiations for publishing J. J. Audubon's *Birds of America* not required his attendance to them abroad. Victor traveled to London in the fall of 1832 and remained abroad for seven years. Business did not involve his entire time, and he resumed his interrupted education, studying music, German, and painting. He had learned to draw very early, practicing, according to the custom of the day, from engraved heads and prints after great painters. The drawing in our catalogue was one of the most ambitious of these juvenile works. According to an obituary note at the time of his death, it was this drawing, done after a print of Poussin's 'Judgment of Solomon', which secured him admittance to the drawing classes at the British Academy in London. From the date of the work, the artist was thirteen at the time. The circumstance of his admission explains most probably why this drawing was preserved by the artist and his descendants.

After his return to America, Victor Gifford's principal work was his collaboration with his father and brother on the *Quadrupeds of North America*, for which he painted the trees, plants and backgrounds for the finished animals, as well as arranging for the publishing of the plates. This was his most active period as an artist, for in his after years he painted few pictures and exhibited only rarely. His death in 1860 was the result of a series of paralytic strokes.

72. 'Virtue and Vice'
sepia ink and wash 9 x 13½

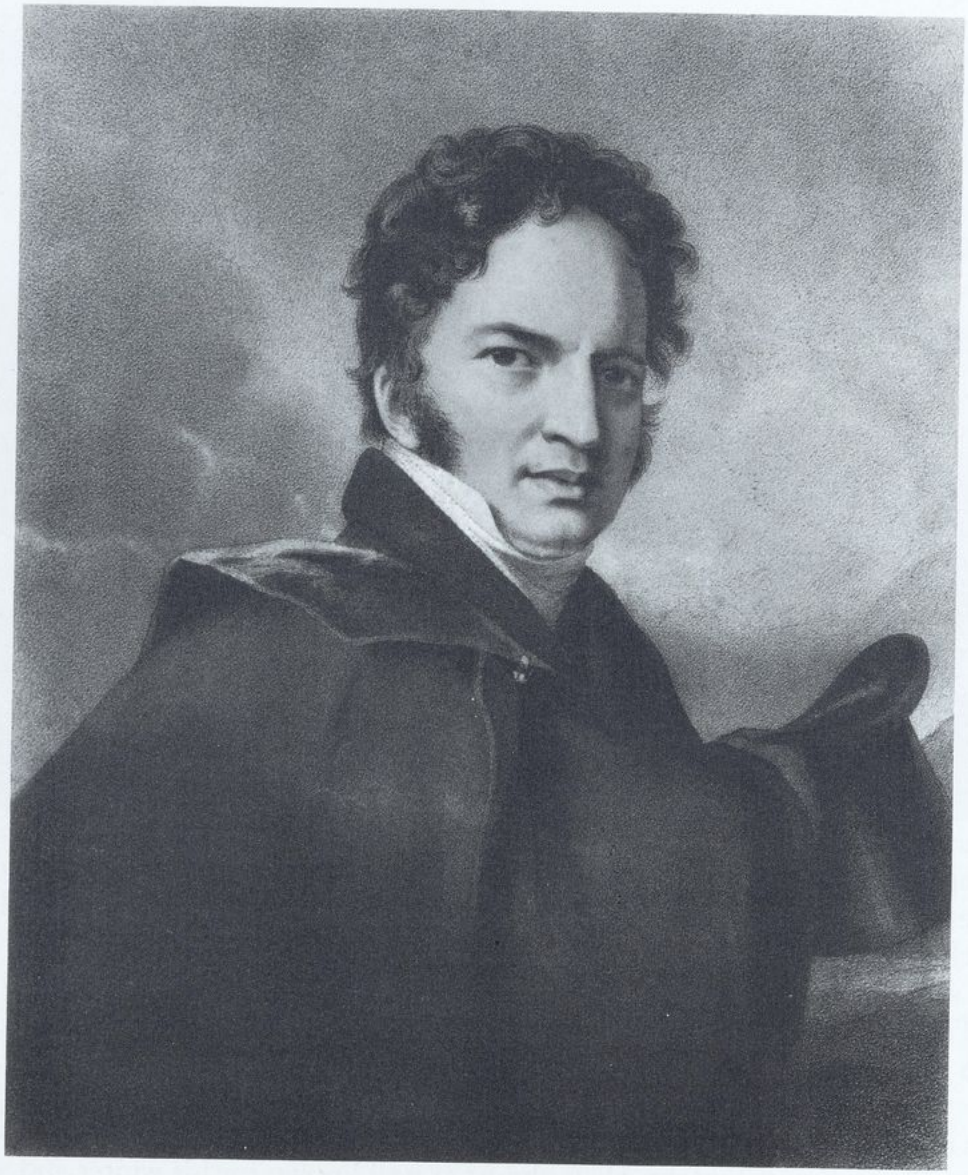
Thomas Birch (1779-1851)

A portrait of Thomas Birch by John Neagle shows the artist, palette and brushes in hand, against a background of stormy sky and sea; in the distance a wind-driven frigate struggles to keep afloat. The elements of storm, drama and disaster that Neagle chose for Birch's portrait were indeed dominant in much of his marine paintings. Shipwrecks, storms and the most celebrated battles of the United States Navy from the *Bonhomme Richard's* encounter with the *Serapis* to the conflicts of the War of 1812 were subjects that he painted many times.

Birch's name has been associated as well with many other types of painting in addition to his marine and naval works. He is almost as well known for his winter and sleighing scenes, as is George H. Durrie. Among his many landscapes, Philadelphia and the Schuylkill appear with great frequency. In his early years, he collaborated with his father William Russell Birch on a series of prints of Philadelphia landmarks. Like his father, Birch also painted portraits and miniatures, particularly in the early stages of his career.

The sepia drawing in our catalogue, dating from circa 1830, may well have been a study for a print, though if a print were actually made it is not recorded. The pointedly didactic quality of the work is one that was popular among printmakers from the days of Hogarth through those of Currier & Ives. In the background of the scene on the right—the followers of Virtue—Birch has drawn one of his numerous depictions of the Schuylkill and the then recently completed Fairmount Waterworks.

73. Portrait of a Man, 1827
charcoal 12 x 9



Albert Newsam (1809-1864)

The story of Albert Newsam's childhood recalls some of the starker passages in a novel of Charles Dickens. Newsam was born a deaf-mute, son of a boatman on the Ohio River. He was orphaned at an early age, and placed under the guardianship of an innkeeper. His early display of drawing ability was quite understandable in a child to whom it was the sole means of communication with those around him. Newsam was taken from the inn by a man who pretended to be deaf himself, and who offered to have him educated. Instead the boy was used as a front in a swindle. In Philadelphia, Newsam and his 'guardian' came to the notice of the newly-established Deaf and Dumb Asylum in that city, and the officials persuaded the man to leave the boy with them.

The Asylum was Newsam's home until he reached maturity. While still at school there, he studied art with Hugh Bridport, a miniature painter, and George Catlin. He was also apprenticed to C. G. Childs to learn engraving, and to P. C. Duval to master the new art of lithography. This commercial instruction was supplemented at the evening classes of the Pennsylvania Academy of the Fine Arts.

Newsam was particularly well known as a lithographer of portraits, either after portraits, photographs, daguerrotypes, or occasionally after a drawing of his own. One account of his work summarizes its value thus: 'His work was characterized by an absolute faithfulness of likeness and by an artistic finish peculiarly its own; and his portraits have an added historical value in being, in many cases, the only published portraits of persons prominent in the political, professional, social and business life of the first half of the last century.' Newsam's subjects included John Adams, John Quincy Adams, Henry Clay, David Crockett, Edwin Forrest, banker Stephen Girard, Philip Syng Physick, noted Philadelphia physician, and abolitionist William Lloyd Garrison. In addition to portraits he lithographed posters and sheet music covers. The drawing in our catalogue, done during his apprenticeship to C. G. Childs, shows that even in his 'teens, Newsam had at his command a meticulous technique. Original drawings by him are exceedingly rare, since much of his work was naturally done directly on stone.

Newsam's career was severely checked in 1857 when he was threatened with blindness. Two years later he was in the Pennsylvania Hospital, suffering from paralysis that was judged incurable at the time. Eventually he was transferred to Blockly Almshouse, whence, through the efforts of friends he was moved to the Living Home in Wilmington, Delaware. He died in 1864.

74. Erie Canal, 1831
watercolor 9½ x 13½

John William Hill (1812-1879)

Hill was born in England, the son of John Hill, an engraver and aquatinter. The father emigrated to Philadelphia in 1816 in search of more employment, and sent for his family in 1819. Shortly afterwards the Hills moved to New York City where the father established himself as one of the leading printmakers of the period. Joshua Shaw's *Picturesque Scenery* and William Guy Wall's *Hudson River Portfolio* were among the important series of views Hill engraved.

John William studied with his father and served a formal seven-year apprenticeship to him. The watercolor in this catalogue, done in 1831, was a sketch for a proposed series of views of the newly-built canals of New York State. The two Hills worked on this series in the years 1830-1832, but only five prints were engraved. Only a few proofs were made of each, and apparently only one was colored; and the series never reached publication. This omission can only be regretted by the student or collector of early American views for the detailed depictions of life on the canal boats, which combined a gypsy-like freedom with domestic comforts such as window curtains and potted plants, are unparalled for the record they give of this particular period and phase of American life. The simple style of this watercolor is in great contrast with John W. Hill's later works, done after Ruskin's writings had converted him to something like a pre-Raphaelite style. A biographer, himself in sympathy with Hill's later works, wrote with regret of his early training that he 'had not been taught to study Nature with attention; that when drawing rock or tree, his preceptors, instead of assisting him to observe the characteristic lines, the true colors and the beautiful variations of light and shadow, should have merely suggested the various mannerisms and mechanical tricks of the most conventional landscapists.' This watercolor, however, shows a close attention to the actual details of the scene, so far as the people, their attire and occupations are concerned.

In 1836 the Hill clan moved to a farm near Nyack Turnpike. Both father and son lived and worked there for the remainder of their lives, although John William on occasion took a studio in or near New York City for the winter. The son's work was almost exclusively in watercolor, with an occasional oil. *His* son, John Henry Hill, was an artist, too, and was particularly well known as an etcher. The Hills equalled the Peales in number of generations of artists, though not in number of artists produced.

75. Hudson River View
watercolor 23 x 34½

William Guy Wall (1792-after 1864)

William Guy Wall, a Dublin-born artist, is best known for the watercolors he made which were engraved in aquatint by John Rubens Smith and John Hill, and published as the *Hudson River Portfolio.* The letterpress for the series announced that they were done from sketches Wall made in the summer of 1820, less than two years after he first set foot in New York City on September 1, 1818. Wall was a frequent contributor to New York exhibitions during the thirteen years or so he was a resident there. He was a member of the National Academy of Design from its beginning until 1831, when he apparently moved to Newport, Rhode Island, and remained an Honorary Member, Professional or an Associate Member, until 1860. After a few years in Newport, he is said to have moved to New Haven, Connecticut. In 1836 he was living in Brooklyn, and the following year he was back in Dublin. Wall remained in Dublin nearly twenty years, but returned to the United States about 1856, and settled in Newburgh on Hudson. Although he made another trip to Ireland, he is believed to have returned to America and to have died there sometime after 1862.

Wall seems to have covered many of the favorite painting grounds of early nineteenth century. He painted views of New York harbor and the Battery, the Hudson Valley, The Erie Canal, Newport Beach, Newport Ruin, Philadelphia and the surrounding countryside, Niagara Falls, the Natural Bridge of Virginia, New Haven, Connecticut and Newburgh, New York. He also painted scenes in Italy, Ireland and Wales. In addition to the National Academy of Design and the old American Academy of Fine Arts, Wall exhibited at the Society of Irish Artists and the Royal Hiberian Academy, and the Royal Academy in London.

The three watercolors in this catalogue are separated by almost twenty years. Two date most probably from shortly after Wall's arrival in 1818; the other dates about 1835. There is a great contrast in the flat, simple, decorative handling of these first two, and the meticulous, realistically detailed drawing of the third.

William Guy Wall (1792-after 1864)

76. Hudson River Village
watercolor 17 x 25½

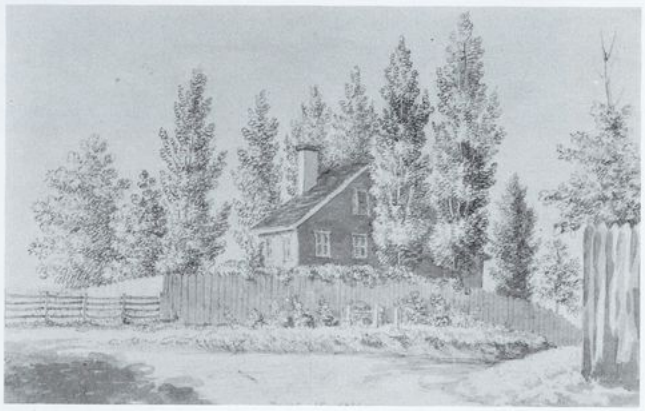
77. Rural Landscape
watercolor 23 x 35

78. View from the Spring near Mauch Chunk Hotel in the Lehigh, Aug. 1830
sepia wash 4¼ x 6¾

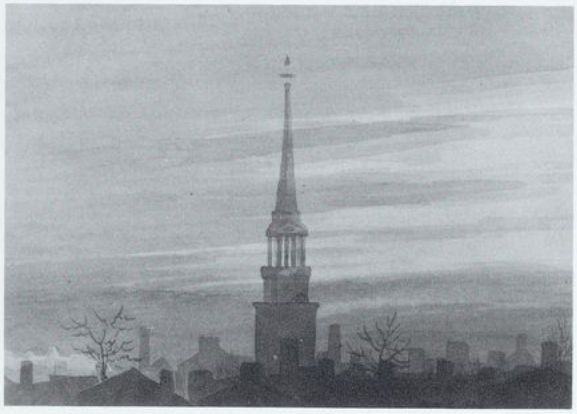
79. Cottage at Francisville, June 23, 1832
sepia 5½ x 8¼

80. Cottage-Francisville June 23, 1832
sepia 5½ x 8¼

81. Cottage among the Poplars, June 18, 1831
pencil and wash 5 x 7¾



82. Rooftops and Steeple, Jan. 8, 1834
watercolor 6¼ x 8



83. Sleighing Party—Country Road
watercolor 3 x 4¾

William G. Mason (active 1820-after 1860)

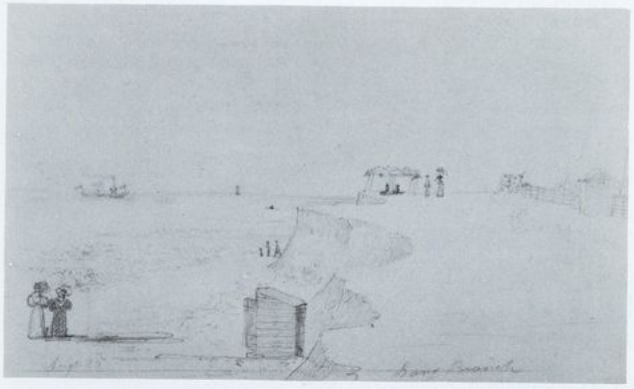
There were a number of William Masons who were artists in Philadelphia in the nineteenth century. Confusion among them is perhaps only to be expected in view of the fact that information about them all is comparatively scanty. The William Mason who executed this group of drawings is most probably the one who worked largely as an engraver of buildings. He is known to have made the illustrations for Joshua Shaw's *United States Architecture,* and he may have made the drawings of several views of buildings for Cephas Giovanni Childs' *View of Philadelphia from Original Views Taken in 1827-1830.* He also painted landscapes. His period of activity in Philadelphia spanned the early 1820's to the 1860's.

The views shown in the sketches would fall mostly into the period covered by the drawings used in the Childs' book of views. It may be that they were made with a similar work in mind. The historical interest of the drawings is enhanced by the fact that many of the places sketched which were at the time on the outskirts of Philadelphia were later absorbed and demolished by the spreading city. 'Francisville,' the area where many of the sketches were taken, was situated on the site William Penn had chosen for a vineyard. 'Peters' Woods' was part of a country estate called *Belmont,* now part of Fairmount Park. The 'monument' which Mason notes he uncovered and sketched is no less impressive for being dedicated by an unknown builder to commemorate an unknown event. The views of Long Branch are among the earliest of that point. It had been known as a summer resort since shortly after the end of the American Revolution. At first, the beach resorts were almost exclusively patronized by men, since the transportation there was too rough for women and children. Later improvements in roads, and in the construction of springed carriages made it possible for women to reach the area in comfort.

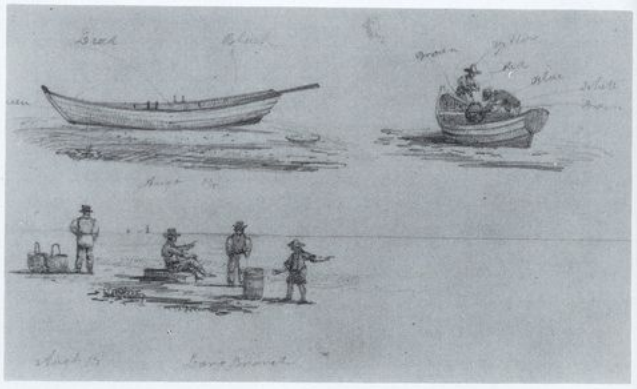
The Magdalen Asylum housed one of Philadelphia's many benevolent institutions whose work, like the building, was more useful than ornamental. This particular charity was founded in 1800 with the praiseworthy intention of furnishing a home and a 'chance of return to the paths of rectitude to those deluded females who, from ignorance, or misfortune, have fallen into an abandoned course of life.' The building was situated at the corner of Second Street and Sassafras on the Schuylkill.

William G. Mason (active 1820-after 1860)

84. Long Branch
pencil 5 x 7¾



85. Long Branch, Aug. 15, 1833
pencil 5 x 7¾

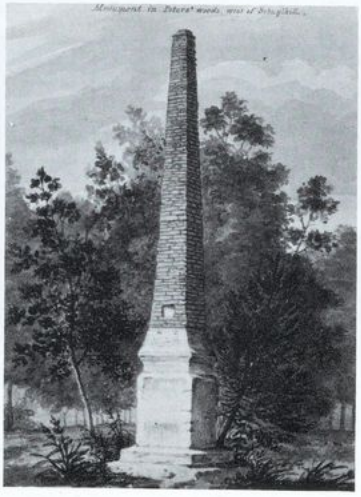


86. Near Gloucester Point, 1827
watercolor 5 x 7½

87. Gloucester Point, N. J. May 8, 1836
watercolor 5 x 7

88. Union Mills, Newhope, Pa. Aug. 10, 1835
watercolor 4¾ x 7½

89. Monument in Peters' Woods West of Schuylkill
watercolor 7¼ x 5¼



90. Farm in Northumberland, Pa.
watercolor 6¼ x 9

91. Cottage on Francis Street
watercolor 5 x 7¾

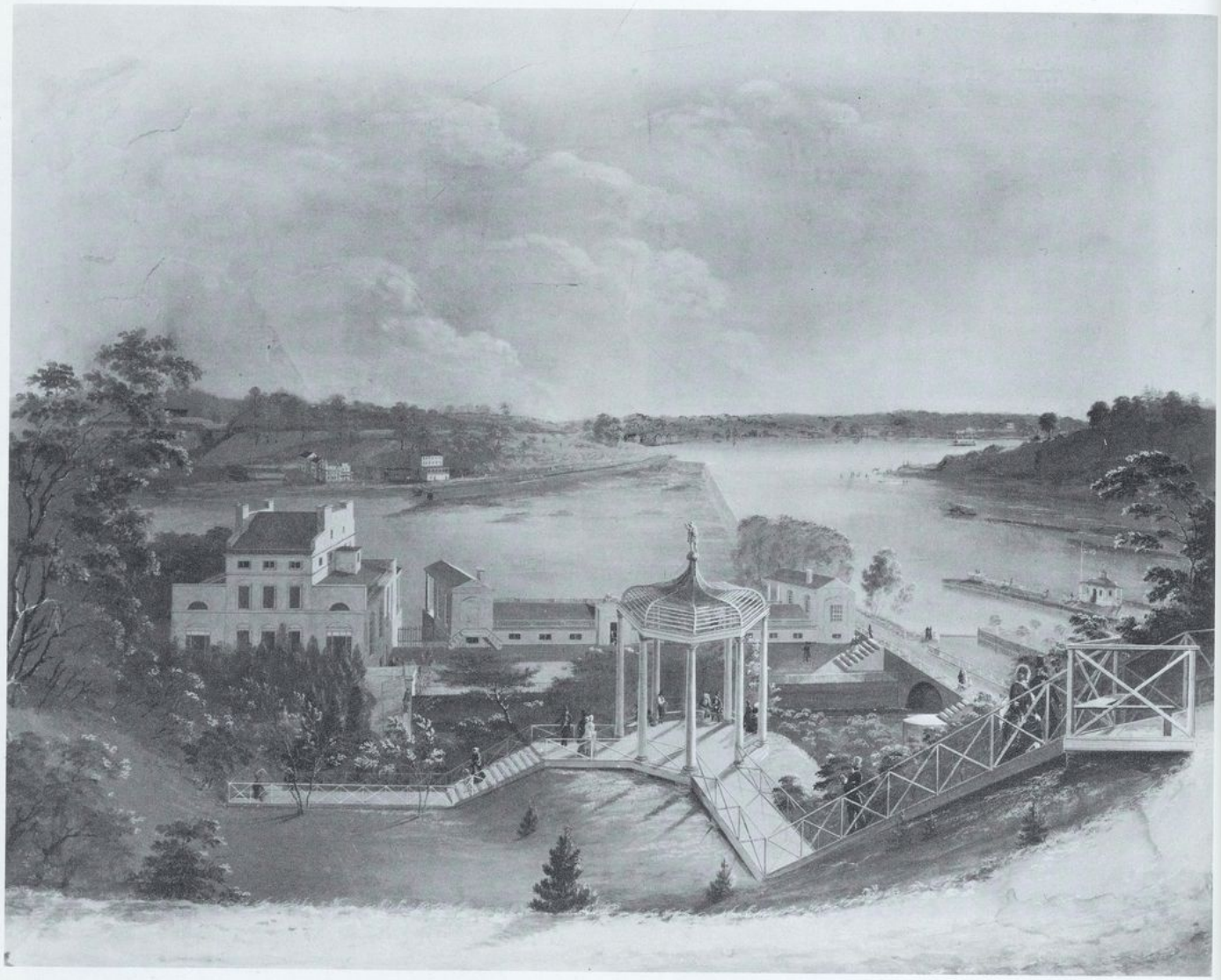
92. Cottage Opposite Mariners' Asylum
watercolor 5⅛ x 8

93. Covered Bridge, Northumberland, Pa.
watercolor 6¼ x 9

94. Near Northumberland
watercolor 6¼ x 9

95. Magdalen Asylum in Philadelphia, August 1829
watercolor 5 x 7¼

96. Fairmount Waterworks
gouache 26 x 33



Nicolino Calyo (1799-1884)

Nicolino Calyo was born in Italy at the end of the eighteenth century and studied art at the Naples Academy. He lived for a while in Malta before coming to America in the early 1830's. His first stop in this country was Baltimore, but by the close of 1835 he was working in New York City, for he made eye-witness paintings of the disastrous fire of December 16th and 17th of that year. Of the numerous paintings the artist made subsequently from his sketches, some showed close-up views of the burning buildings, while others showed the fire as seen from across the river in Brooklyn and Long Island. The two paintings in our catalogue show two views of the fire: one of the Merchants' Exchange, and one of the conflagration as seen from Long Island. These works are done in the Neopolitan style of *gouache* that was widely used by native artists to depict eruptions of Mt. Vesuvius.

Calyo was a versatile artist. Groce & Wallace's *Dictionary of Painters in America* lists him as having been a painter of portraits, landscapes, historical subjects, miniatures and panoramas. Calyo drew a number of views of New York, Philadelphia, Baltimore and as far south as Florida and Havana, Cuba. From 1847 to 1852 he exhibited a panorama of the Connecticut River and scenes from the Mexican War, from New York City to New Orleans. He also designed and painted theatrical sets in New York City, some of which were considered notable enough to receive special mention in the papers of the time. Some of his work was done in collaboration with his elder son, John A. Calyo, with whom he also worked as an instructor of drawing.

The view of the Fairmount Waterworks in Philadelphia is one of the finest examples known of Calyo's work. It was most probably a special commission for the family of Joseph Saunders Lewis, who designed and built the waterworks; the painting descended in the Lewis family until the present. Painted in the mid 1840's, this view is one very rarely painted, looking across the Schuylkill from the interior of the waterworks. It shows very clearly how the city fathers of Philadelphia established at Fairmount both a municipal utility and a fashionable promenade.

Nicolino Calyo (1799-1884)

97. Merchants Exchange in the Fire of December 1835
gouache 12¾ x 19

98. The Great Fire of 1835 from Near the Mill in Brooklyn
gouache 20 x 28

99. New York Harbor
gouache 12½ x 19

100. Ariadne—Study for Head and Bust
charcoal and white on cream paper 18½ x 23

101. Ariadne'—Study of torso and legs
charcoal and white on gray paper 11 x 21½

John Vanderlyn (1775-1852)

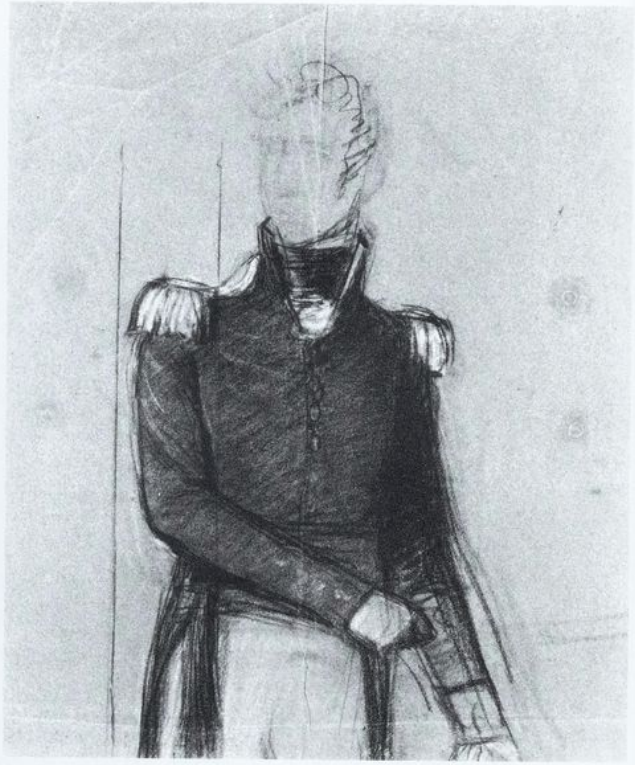
John Vanderlyn was born in Kingston, New York in 1776. He was the son and grandson of artists; his father was a sign painter, without pretension to being more than a craftsman, and his grandfather was the early Hudson River patroon painter Pieter Vanderlyn. John Vanderlyn attended Kingston Academy and received a good classical education. He finished his formal education at the age of sixteen, and in that same year visited New York City for the first time with an older brother. On that visit he purchased some colors and a book of instructions in drawing, and his determination to be an artist was confirmed.

In 1792 he became an assistant to Thomas Barrow, an importer of prints and artist's materials who kept a shop first in Smith, later in William Street, in New York City. While working in Barrow's shop the young man met Gilbert Stuart, Colonel John Trumbull, and other American artists of the day. In his leisure time he attended classes in drawing at Archibald Robertson's Columbian Academy in Liberty Street for two or three years. He also followed the current practice of studying painting techniques by copying works of other artists. A copy he made of Stuart's portrait of Aaron Burr first drew Burr's attention to his work. Impressed by the promise he saw in Vanderlyn's work, Burr offered him a period of study in France, after a brief apprenticeship with Gilbert Stuart. This seems to be the true story of Burr's meeting with Vanderlyn, and the story of Burr, Vanderlyn and the spare shirt told by William Dunlap in the *History of the Arts of Design* appears to be nothing more than an invention. The story was flatly denied by the author of *Review of the "Biographical Sketch" of John Vanderlyn published by William Dunlap . . . with some additional Notices . . . By a Friend of the Artist,* published in 1838; and the recital of the events of Vanderlyn's early life contained in the unpublished manuscript biography in the collection of the New-York Historical Society makes such an incident seem highly unlikely. There is no question that Burr was Vanderlyn's earliest and most important patron, or that his fall from favor and ultimate disgrace had many unfortunate effects on Vanderlyn's own career.

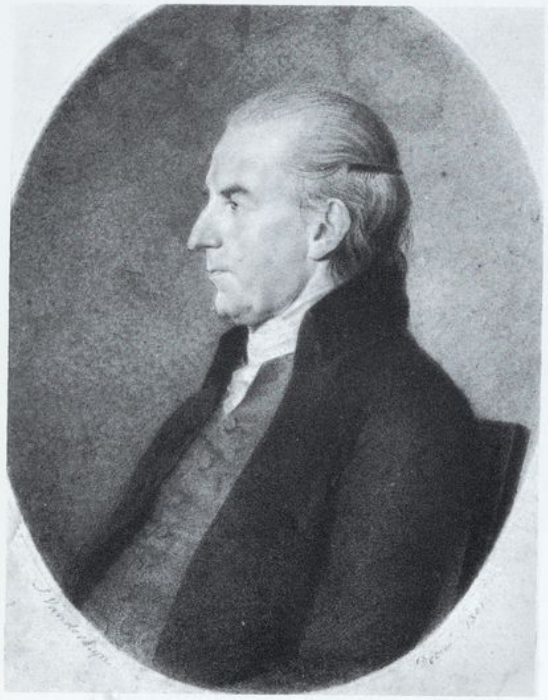
From the summer of 1795 until the next spring, Vanderlyn lived in Gilbert Stuart's house in Philadelphia as one of the family, and worked on the underpainting of many of the Washington replicas, including, he later stated, the Lansdowne portrait. He returned to New York, and spent the summer of 1796 at Burr's New York mansion Richmond Hill, where he painted a number of portraits, including ones of Theodosia Burr, Aaron's only child, and Albert Gallatin. On the 8th of September he sailed for France, and arrived there in the middle of October. In Paris, Burr's influence enabled Vanderlyn to enjoy the hospitality of the American *chargee d'affaires* Fulwar Skipwith. On the advice of friends, Vanderlyn chose to enroll as a pupil of François André Vincent (1746–1816) who conducted one of the four private schools of drawing and painting in the Louvre. Vanderlyn was never a pupil of Jacques-Louis David; one

102. Alexander Hamilton—Standing figure and study of head, etc.
charcoal and ink on blue paper 11 x 8⅛

103. Andrew Jackson
charcoal on blue paper 16 x 9



104. Mathew Person, 1802
charcoal 8 x 6



105. Female Bust—Study of dress and drapes
charcoal on pink paper 11 x 8½

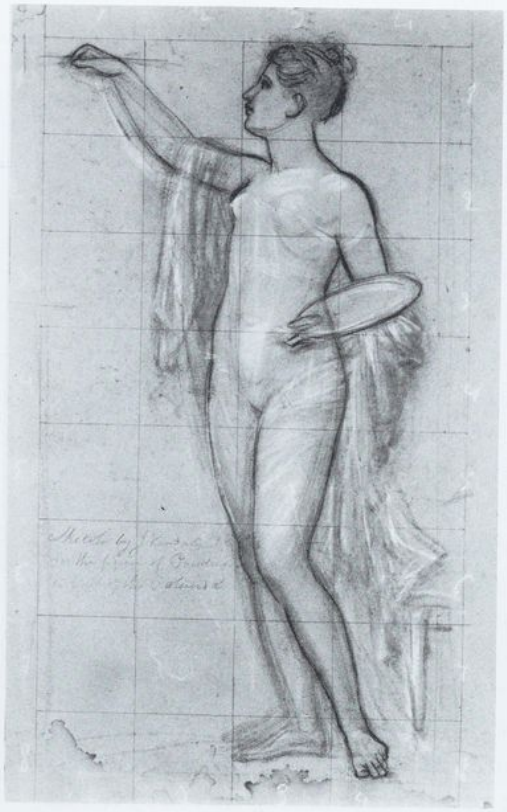
reason he later gave for his choice of instructor was that David's pupils were too extreme in their neo-classicism which extended to wearing togas and sandals to classes. He afterwards said he had never doubted the wisdom of his course. Vanderlyn's student days in Paris came at a troubled time: France and the United States were constantly at war with England. Vanderlyn had to abandon formal studies to seek commissions for portraits when remittances from home were late in arriving.

In 1801 he returned to Philadelphia in the *Benjamin Franklin*. He afterwards traveled to New York City, took rooms at the Government House, and began executing portraits in oil, pastels, crayon and pencil. In 1802 he paid a visit to Niagara Falls, and painted some of the earliest views of that much painted site. He also visited Washington D. C. where he did portraits in pencil of Thomas Jefferson, and of James and Dolly Madison. He returned to Europe in 1803 with Washington Allston, to remain there, studying and painting in Italy and France for some twelve years. Allston later remarked that great credit was due to Vanderlyn for the progress he made while being obliged to paint portraits for a livelihood.

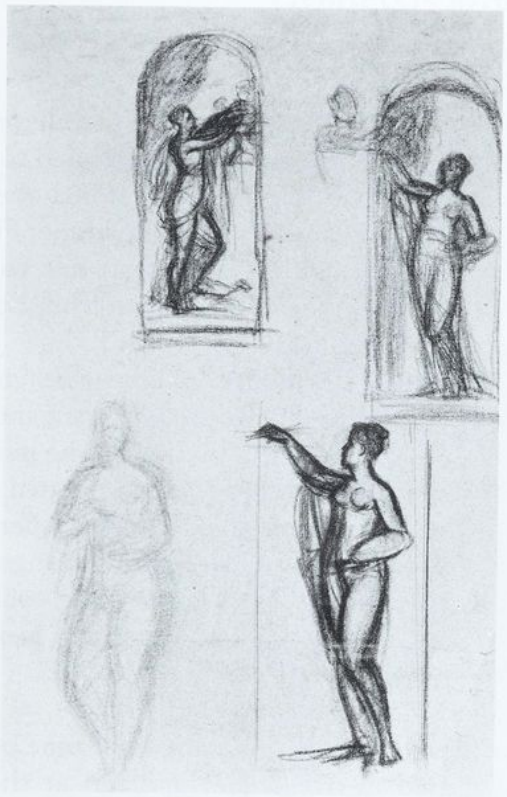
Vanderlyn's principal work during his Rome period, 'Marius on the Ruins of Carthage,' won a gold medal from Napoleon at the Paris Salon of 1808. Following this triumph, the artist lived in Paris for the remainder of his second stay in Europe. His major composition during this period was the large 'Ariadne'. The drawing of the head and shoulders of the figure, and of the torso and legs in our catalogue are the drawings Vanderlyn is said to have made from life in Paris in 1812, as recounted by John Durand in his biography of his father, Asher B. Durand. (Rembrandt Peale stated in the course of some recollections that Vanderlyn drew 'Ariadne' from five different models, and that he and a number of other American artists abroad drew from one of these with Vanderlyn.) The large oil version, signed and dated 1814, was exhibited widely by the artist following his return to America after the completion of the treaties of 1815. It was the object of much comment, some admiring, some horrified. A visiting Englishman composed a poem in the heroine's honor, while John Rubens Smith, a drawing teacher in New York City, declared that his pupils' parents would not permit them to attend the classes he taught in the rooms adjoining the galleries which housed 'Ariadne' and other Vanderlyn nudes in the old Almshouse in New York City. Even in 1891, 'five hundred Christian women' of Philadelphia protested the exhibition of nudes at the Pennsylvania Academy of the Fine Arts, although a critic of the times declared the good ladies should have distinguished between the truly objectionable paintings, and the 'chaste "Ariadne." '

In 1837 Vanderlyn received a commission for one of the murals for the Capitol Building in Washington D. C. The artist had long urged government support of the arts and of artists, which he felt to be particularly vital in a new, raw country where private support would be scanty for some time to come. A decade before the Columbus commission arrived, he had attempted to obtain patronage for a large painting of the Battle

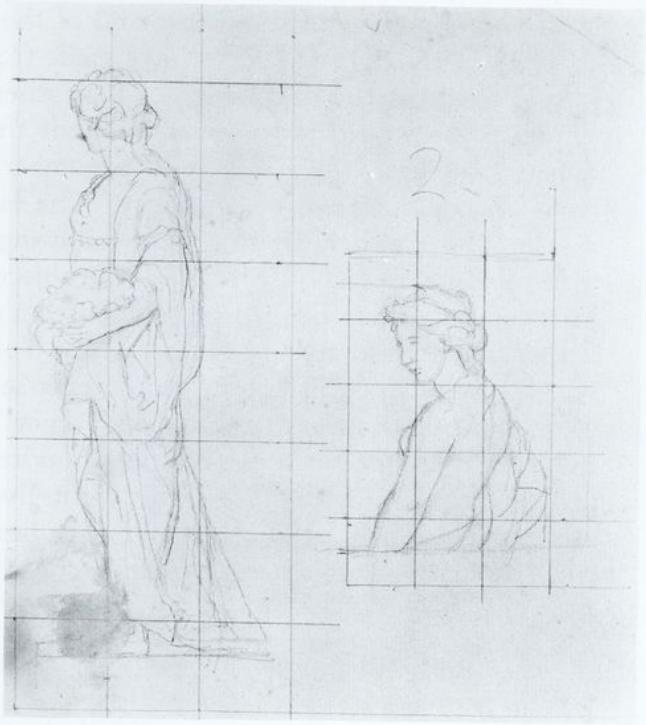
106. Figure of 'Painting 'from the Rotunda murals
charcoal and white on brown paper 20½ x 11



107. Studies for Muses from Rotunda
charcoal on grey brown paper 14 x 8¼



109. Studies for Mural, Squared for Transfer—Women with Flowers
pencil 6½ x 6



108. Study of Muse
charcoal and white on peach paper 17¼ x 18½

of New Orleans. Ironically, when the long-sought support finally arrived, for Vanderlyn's career, it had come too late. The success which Burr's early support had seemed to promise had failed to materialize not only because of Burr's personal failure but because of Vanderlyn's less than engaging personality, and his reluctance to undertake the steps necessary to become a successful portrait painter. He was also determined to make a success of his Rotunda for the exhibition of paintings and panoramas, to which he devoted the major portion of his time following his return to America in 1815. The building was opened late in 1818, but Vanderlyn had not made provisions for automatic renewal of his lease, and in 1829 he was forced to leave the building. Much of the next few years were spent in futile efforts to regain possession of the Rotunda for his exhibitions. He continued to exhibit his various panoramas around the country, as he had done when bad weather had forced the closing of the Rotunda, and also operated a building for the exhibition of panoramas in Saratoga, New York, during the season. By the time the national commission arrived the artist's health was poor; he was much harrassed by various financial worries; and the completion of the mural, which he had hoped might take no more than a year or two, was delayed almost ten years from the date of the commission.

110. Allegorical Figure—'Abundance' signed V D Lyn
charcoal on grey green paper 11 x 8⅜

111. Study for the Baptism of Christ
charcoal on blue paper 8⅜ x 11

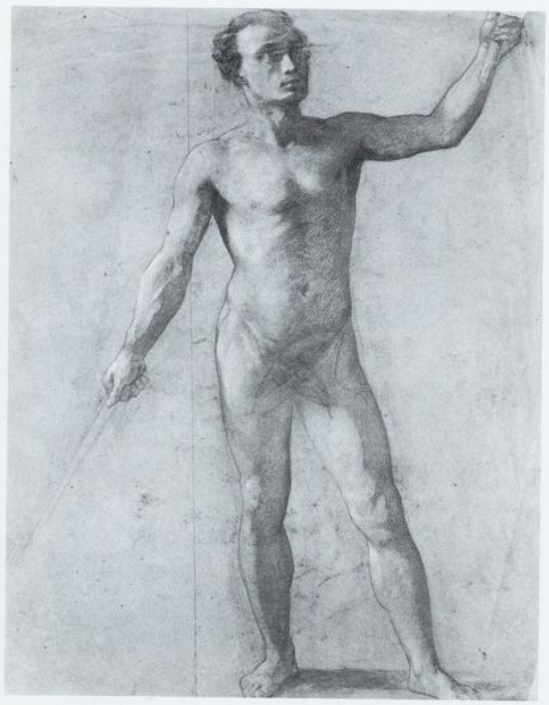
112. Mutineer in Suppliant Attitude
brown and white chalk on grey tan paper 19 x 18

113. Vincent Yannez Pinzon
brown black with white chalk on grey tan paper 21½ x 16½

Vanderlyn planned to paint the mural in Europe. He had hoped to leave in the winter of 1838, but illness delayed his departure for a year. Once in Paris, the work was further delayed by business difficulties, trouble obtaining money from Congress, and poor health. More than once Vanderlyn was forced to stop work on the large painting in order to paint works for sale. Sometimes he had further difficulties in obtaining payment for works sold. Bad health forced him on occasion to leave the climate of Paris for Italy. The painting was not finished until the late summer of 1846, as a correspondent of the *National Intelligencer* in Washington reported from Paris on August 30, 1846. Vanderlyn arrived in New York with the painting one month later, on September 30, 1846. Like the other artists of murals for the Capitol, Vanderlyn was allowed to exhibit the painting for his own benefit in New York, Philadelphia and Baltimore in the winter of 1846–47. The exhibition was an indifferent success, a disappointing end to a most disappointing venture.

The question of whether or not Vanderlyn was the actual artist of the mural is of little interest in considering the working drawings for the painting, included in this present catalogue. That the design and drawing of the murals was his has never been questioned. The story seems to have been published first by Bishop Ingraham Kip who visited Vanderlyn's studio in Paris in 1844, where 'inquiring about the picture, [he] found that it was advancing under the hand of a clever French artist whom Vanderlyn had employed. Of course, the conception and design were his own, but I believe little of the actual work. In fact, no one familiar with Vanderlyn's early style could ever imagine the "Columbus" to be his.' As can be seen from this, Kip's account was by no means

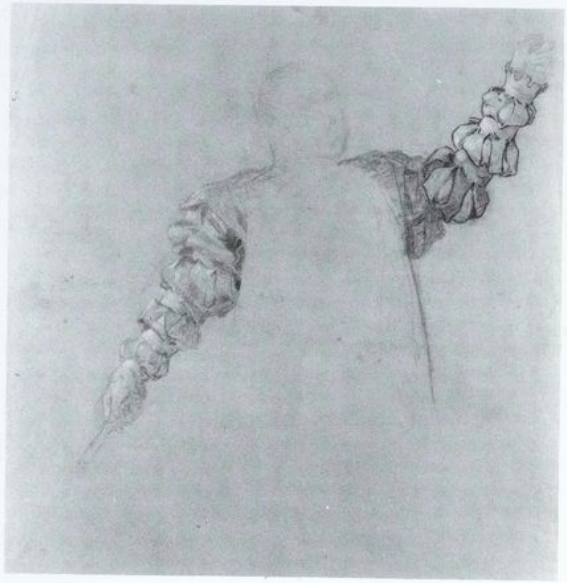
114. Columbus—Nude Study
brown and red chalk on grey tan paper 22½ x 16½



115. Columbus Standing Figure
brown and grey chalk with pencil on grey tan paper 20½ x 17

116. Columbus—Standing figure
charcoal, brown and white chalk on creamy paper 15½ x 14½

117. Columbus—Study of Sleeves
charcoal, brown and white chalk on grey tan paper 12 x 15¼



first hand, and it was not published until 1868. Vanderlyn's early classical style, with its dark, somber coloring would hardly have been suitable for a large mural, and the panorama of Versailles would have made a fairer comparison for style. Vanderlyn's first payments from Congress were invested in New York before his departure for Europe, and he lost heavily through the unwise management of this venture. Throughout the Paris stay, he was often in debt for his own expenses, without those of a hired artist to pay. From his letters home, it is evident that he was nearing the completion of the painting in 1842, some time before Kip's visit. If the mural had been the work of a hired artist, it becomes even more difficult to understand the long delays in its completion. Finally, it would not be considered unusual, in Vanderlyn's day or in any other, for an artist to have assistance in completing a painting on the scale of the 'Landing of Columbus' particularly when completion was becoming imperative. The studies the artist made for this work, regardless of the authorship of the final painting or of its dubious merits and definite demerits, are beautiful in themselves, The importance of this series of drawings derives from something besides the fact that it is a large and almost complete group of works by an important and comparatively scarce early nineteenth century artist, relating to his best known works (the 'Ariadne' and the 'Landing of Columbus') but also from the fact that, in the case of the Columbus drawings they furnish a far better indication of Vanderlyn's abilities than does the finished work. From these drawings one is able to form a notion of how the Columbus might have looked, had the artist succeeded in finishing as he had begun, before financial and other worries sapped his strength and enthusiasm. The entire group of drawings in this catalogue remained until recently in the possession of Vanderlyn's heirs.

John Vanderlyn (1775-1852)

118. Columbus—Clothed torso
colored chalks on tan paper 17½ x 18

119. Columbus—Study for Face
pencil, brown and white chalk on tan paper 24½ x 17

120. Roderigo Sanchez
charcoal and white on tinted ground, grey paper 19½ x 5⅜

121. Study of Hand, Roderigo Sanchez
charcoal, brown and white chalk on grey tan paper 9½ x 6

122. Alonzo de Ojeda—Nude Study
black, white and red chalk on tan paper 20 x 12

123. Alonzo de Ojeda
black, white and red chalk on grey paper 20 x 13

124. Soldier Looking Towards Woods
black, brown and white chalk on grey tan paper 17 x 16½

125. Soldier Looking Towards Woods
pencil, brown and white chalk on blue paper 17½ x 14

John Vanderlyn (1775-1852)

126. Soldier Looking Towards Woods
red, white, black chalk on tan paper 17½ x 11½

127. Disembarking Figure—Head and Hand Studies
pencil, brown and white chalk on grey tan paper 20½ x 18

128. Figures Falling to Ground—Nude Studies
charcoal, brown and white chalk on grey paper with tan tint 11 x 20

129. Figures Falling to Ground
charcoal with white, pencil on grey tan paper 16 x 17

130. Martin Alonzo Pinzon
red, brown and white chalk 16 x 13¾

131. Martin Alonzo Pinzon—Full Standing study
brown and white chalk on grey-tan paper 17½ x 7

132. Martin Alonzo Pinzon
brown and white chalk, ink, on tan paper 21½ x 16½

133. Disembarking Figure
charcoal and white on grey tan paper 19 x 15

This catalogue is the first in a series that will include works of the later nineteenth century, works of the twentieth century and the present day, and drawings and watercolors by amateur and primitive artists of the eighteenth and nineteenth centuries, all to be published by Kennedy Galleries, Inc.

A list of drawings available in addition to those illustrated by John Vanderlyn, Alexander Robertson, Baroness Hyde de Neuville, and William Mason will be made available on request.

Catalogue prepared and supervised by Maria Naylor.

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