education

THE FINE ARTS MUSEUMS OF SAN FRANCISCO

Through Artists' Eyes

A Teachers' Guide

American Art Collection

de Young Museum

FINE ARTS MUSEUMS of SAN FRANCISCO

Education Department
California Palace of the Legion of Honor
M.H. de Young Memorial Museum

December 1995

Dear 5th-grade Teacher of SFUSD,

This teachers' guide includes a variety of materials designed to help you prepare your class for a visit to the collection of American art at the de Young Museum in Golden Gate Park. Thanks to funding from the National Endowment for the Arts and The San Francisco Foundation, we are pleased to offer you information about twenty-four objects that represent American art from colonial times to the Civil War period. This descriptive information is accompanied by color slides and by five lesson plans which serve to enhance the 5th-grade American history curriculum.

The table of contents explains how the material is organized and will help you decide the order in which you prefer to introduce American art to your students. Please note that this selection of objects was assembled to reflect the high quality of the works of art in the de Young collection. The degree of interest to 5th-grade students was also strongly considered in choosing pieces for this teachers' guide. Clearly, the works of art do not represent the full range of artists who were women, indigenous people, or people of non-European backgrounds who lived in America from the 1670s to the 1880s. The de Young Museum is committed to broadening its collection, and as the American art collection expands to represent a more diverse group of artists, we will make additions to this publication. The activities and research projects suggested in this guide give a more inclusive and complete picture of America during this time.

We would like to receive your feedback on the guide. Please fill out the questionnaire included in Section X and mail it to the Education Department of the FAMSF, Golden Gate Park, SF, 94118. We hope that you enjoy the adventure and challenge of making America's history and culture come alive for your students.

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Through Artists' Eyes:
A Teachers' Guide to the American Art Collection

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Philosophy

The Artist

From colonial times to the 1880s, the artist in America played a critical role in transforming the ideas of "America" into a visual format. Before cameras were invented, the artists who drew, sculpted, and painted the American scene provided many Americans with images that helped them to visualize their vast country. Although the artists' work often reflected popular feelings, their creations were always interpretations of their own experiences, skills, and ideas.

The Work of Art

A work of art can be appreciated for its beauty or for the skill of the artist who created it. It can also reveal information about the historical era in which it was created, providing a glimpse into the cultural and political values of the past.

Museum Collections

Museums are repositories of what a culture deems valuable and important to preserve for future generations. Museums collect objects for a variety of reasons including the beauty of the particular object, the object's representative value of an artistic tradition, and the rarity of the object. Art in a museum's collection is donated or purchased through private, corporate, or government funding.

Museum Educators

Museum educators strive to further elaborate the exhibition curator's ideas and themes. This guide is an example of making the ideas and themes in the de Young's American art collection more accessible to teachers and their students. It is our hope that you and your students will enjoy the paintings and decorative arts displayed in the American galleries at the de Young Museum for both their historical importance and for their aesthetic qualities.

Teachers

Teachers have the MOST CRITICAL role to play in introducing their students to:

- **looking at actual works of art**
- **interpreting works of art**
- **making connections between the American history curriculum and American art**
- **visiting museums**
- **using museums as a learning resource**

Students

Students represent future art enthusiasts, historians, donors, and artists. By viewing art in a broader historical context, students are able to make connections between past and present, art and culture, and develop their critical thinking skills by using works of art as primary source materials.

How to Use the Teachers' Guide

The information, lesson plans, and slides included in this guide can be used in a variety of ways. The guide is designed to be flexible so that an individual teacher may easily adapt the information to best suit the specific needs of the students and of the classroom curriculum.

Lesson Plan #1

We recommend first introducing Lesson Plan #1, Learning to Look at American Paintings.

Section IV **Individual Works of Art with Slides**

A quick overview of American art history can be given to students by showing the twenty slides and presenting the information provided in the Introduction and Discussion paragraphs of Section IV. Such an overview is an excellent way to prepare students for a visit to the American galleries at the de Young. The works of art in Section IV can also be presented and analyzed individually in order to illustrate specific aspects of the American history curriculum; Links to American History Curriculum is included with material about each work of art.

Section IV **Individual Works of Art without Slides**

Information is provided about selected works of art that are on display at the de Young. Teachers may choose to make connections between these works and the 5th-grade American history curriculum either at the museum or after the museum visit.

Section V **American History Lesson Plans**

The American History Lesson Plans #2-6 in Section V may be used as classroom preparation before a museum visit, or after the museum visit to integrate the museum experience into the classroom curriculum. The lesson plans may be taught individually, as a unit, or in tandem with the overview from Section IV. It is most effective to present the American History Lesson Plans while each specific historical period is being taught in accordance with the 5th-grade American history curriculum.

Lesson Plan # 1 Learning to Look at American Paintings

Objectives

This lesson plan is designed to meet several objectives. Students will become familiar with commonly used art terms and will learn to look for signs of history and culture in works of art. Examples of portrait, landscape, still-life, and genre painting will be presented, and students will be able to distinguish these four primary categories of painting. Another goal of this lesson plan is to teach students to observe paintings for functional, formal, and historical content. Students should understand that any painting can be appreciated from each of these three perspectives.

Slides

Title, Date, Artist

Slide #4 ***Mary Turner Sargent***, 1763, John Singleton Copley
Slide #6 ***View Near the Village of Catskill***, 1827, Thomas Cole
Slide #8 ***Country Politician***, 1849, George Caleb Bingham
Slide #20 ***After the Hunt***, 1885, William Michael Harnett
Slide #7 ***Boatmen on the Missouri***, 1846, George Caleb Bingham

Art Terms

atmospheric perspective: creating the effect of distance in a painting by using paler, less intense colors, and fewer details for faraway elements

background: the area towards the back of a painting that appears farthest away from the viewer—if there is a central subject, the background may be everything that surrounds the subject

balance: a sense of stability, sometimes symmetry, established by the way forms, lines, and colors are placed within a painting

commission: a request that a certain painting be done by an artist for a set amount of money (vs. the purchase of a painting the artist has previously created)

composition: the organization of objects (content) and forms (shapes, areas of light and dark, etc.) in a work of art

circa: means approximately, usually referring to a date or period of time—ca. is an abbreviation for circa

foreground: the area of a painting that appears closest to the viewer

formal elements: those aspects of the painting dealing with composition

genre: a French word which is pronounced "john-ruh," a genre painting is a scene of ordinary life that shows people going about their everyday activities

history painting: a picture that refers to or illustrates an incident in history or literature

landscape: a painting that depicts a scene from nature in which the place or the land itself becomes the main subject

linear perspective: a system of rendering objects in terms of receding planes in order to create the illusion of depth

perspective drawing: the technique of representing three-dimensional objects on a two-dimensional surface so that the objects seem to appear three-dimensional as in life

portrait: a picture of a person or a group of people

print: a work of art copied from a master or original image and reproduced on paper—the original image was usually engraved on a wood or metal plate from which multiple copies could be printed with inks on paper

still-life: a picture of an object or group of objects—still-life implies an absence of people or activity

title: the name given to a painting

trompe-l'oeil: pronounced "tromp-loy," a French phrase that means "fool the eye." A trompe-l'oeil painting looks so realistic that it appears as though real objects are on the surface of the canvas. It may be hard to believe that the objects are indeed a part of the painted canvas.

unknown: art historians do not know the artist's name—same as anonymous

work: refers to a work of art or artwork

Preparing to Look at Works of Art

Before showing your students works of art it is important for them to look at images with which they are familiar.

1. Have students go through family photographs and find photos of themselves as babies or photos of the oldest people in their families. Have students share these photos with the class. Ask them: what are the similarities and differences in the photos? How many of them are formal shots, informal, black and white, color? Which is the oldest photo? Are there any portraits? Who took them? What was the occasion? Where and how are the photos kept? Who takes care of the photos?

2. Have students find postcards or photographs of places they've lived or been to on vacations. Discuss the landscape, the climate, the geography. What is in the foreground? Background? Who took the photo?

3. Have students bring in images of places from travel magazines, newspapers, etc. How do these images contribute to our knowledge of places we've never been? How do they influence our desires to visit these places?

4. Show slides #4, #6 & #8. Ask students to compare the works of art depicted in the slides to their photographs. What are the differences? (older works of art painted by an artist, different subject, location, etc.) What are the similarities? (portraits, landscapes, important occasion, etc.)

Learning Four Categories of Paintings

Slide #4: ***Mary Turner Sargent***, 1763, John Singleton Copley

Portrait: A portrait is a painting of one or more individuals; in this case, the subject was Mary Turner Sargent. Historians believe that this painting was probably commissioned by Daniel Sargent, Mary's new husband. To commission a painting means to request that an artist create a certain painting for an agreed upon amount of money.

Slide #6: ***View Near the Village of Catskill***, 1827, Thomas Cole

Landscape: This painting presents a landscape view of the valley, mountains, lakes, and foliage around the Hudson River, about 100 miles north of New York City. A landscape is an outdoor scene in which a place or the land itself becomes the main subject of the painting.

Slide #8: ***Country Politician***, George Caleb Bingham, 1849

Genre: This is an example of a genre painting that portrays the lives of ordinary people. The people and places within genre paintings are often not identifiable as specific individuals or locations; genre paintings give the viewer a more generalized picture of a culture, time, and place in history. Here the artist depicts four men in a tavern: a laborer, a farmer, a merchant and a politician.

Slide #20: ***After the Hunt***, 1885, William Michael Harnett

Still-Life: This still-life painting shows an assortment of hunting objects, carefully arranged on a wooden door. A still-life presents objects, most often flowers or fruit, as the focus of the painting. ***After the Hunt*** is an example of trompe-l'oeil in which the artist has created the illusion that the painted objects are real; it looks as if the objects are on the surface of the canvas.

Examining Paintings for their Functional, Formal, and Historical Content

Once your students are familiar with these four categories of paintings, view the first three slides again; this time discuss the works of art by examining their function, formal elements, and historical content.

Slide #4: ***Mary Turner Sargent***, 1763, John Singleton Copley

Function: Most of the paintings you will see in the American galleries at the de Young were not originally created to hang in a museum. The primary purpose of many paintings was to decorate a private home or public place such as a government building. However, a work of art may serve multiple functions. For example, before the invention of photography, portrait painting was the only way to record a person's appearance. Portraits became important family records as well as statements about the education, character, and social standing of the sitter. This painting was intended to depict Mary Sargent's admirable personal traits and her high standing in society. What for us may seem like a stiff and unnatural pose was meant to reflect Mrs. Sargent's proper upbringing and privileged social status. Notice the dress that she wears; during the colonial period, only a very rich person could afford to wear such elaborate clothing. Mary Sargent may not have worn such fancy clothes in her day-to-day life; however, most formal portraits were carefully planned to represent people at their best and as they desired to be perceived by others.

Discussion with Photos from Home: Ask your students if they have ever posed for a formal photographic portrait. What clothes did they wear? Did they try to present a certain expression on their face? Note that the answers to these questions tell us about how the students, the photographer, or the students' parents wanted them to look or be perceived. Are there any examples of formal portraits and candid shots; which type is more common? What is the difference between these two types of photographs? How do they differ in function? Based on their answers, discuss the function of photographic portraits in our culture and how that purpose might differ from the function of formal portraits painted in colonial times.

Slide #6: ***View Near the Village of Catskill***, 1827, Thomas Cole

Formal Elements: We examined the last painting in terms of its function within colonial society and we could do the same for this landscape; however, let's look at it from a different angle. How did the artist compose the painting? How did the artist represent reality? Is this painting pleasing to look at? Why or why not? Discuss the use of formal elements; formal elements include such things as composition, balance, color, line, and the use of perspective.

In most American paintings created between the colonial period and the Civil War an important goal of the artist was to portray a three-dimensional scene (what our eyes see) on a two-dimensional surface (the flat painting canvas) as realistically as possible. Ask students if they can imagine traveling back into this landscape, perhaps walking along the path with the figures in the lower right around the lake, through the field, eventually arriving at the white wooden inn located in the center. If they agree that it seems possible, then the artist has successfully created the illusion of depth.

Discussion with Photos from Home: Ask to borrow one landscape photo from a student. Turn the image to its side and have students appreciate the flat, two-dimensional surface on which the image is produced. Explain that paintings are, in reality, just as flat. The feeling of depth in ***View Near the Village of Catskill*** was created through the use of linear and atmospheric perspective.

Linear perspective is a formal method of ordering objects and their sizes to give the illusion that some objects are far away and some are close. According to the rules of perspective, objects that are closer to the viewer are painted larger in size and objects in the distance are painted smaller. Atmospheric perspective is a technique in which the painter uses bright colors and sharp details in the foreground. Pale colors, vague details, and fuzzy outlines are used for objects in the background. The artist attempts to recreate the way our eyes perceive distant objects as conditions of space, air, and light influence our sight.

Artists carefully compose their paintings in order to make them pleasing to look at as well as to emphasize certain objects. Composition includes such things as the placement of objects, the choice of color and size, and the overall balance of the painting. A balanced composition gives an impression of order and stability. The mountains on the right of this composition are balanced by the large tree on the left. Ask students to close one eye and to place a finger directly in their view in order to block out the tree on the left. Has the balance shifted or changed?

By painting the sheep and the people as tiny figures in the foreground, the painter has made a choice to emphasize the immense scale of nature; the landscape appears grand and majestic as it surrounds the small figures.

Discussion with Photos from Home: Have your students look at a landscape image from a magazine or postcard. How does perspective work in a photograph? Do objects closer to the viewer tend to appear larger and in sharper focus? Are objects in the background less defined and smaller? Is the composition balanced? What aspect of the landscape is emphasized by the composition or size of objects? Compare painting to photography. The camera captures the illusion of depth on a flat surface. Do photographers concern themselves with composition and balance?

Slide #8: ***Country Politician***, 1849, George Caleb Bingham

Historical Content: It is in the portraits, landscapes, and genre scenes of everyday life that American cultural attitudes and political commentary reside. A work of art is similar to a time capsule from the period in which it was created; it provides insight into the ways people lived and thought. When studying a work of art for its historical perspective, the date in which it was painted is a critical piece of evidence. This painting was made in 1849, twelve years before the start of the Civil War. Looking at this painting tells us how people dressed, how a tavern looked, and what people did at this time. For example, we might learn something about what people did for entertainment by noticing the circus advertisement on the left wall.

A newspaper art review from 1849 suggested that the men in this painting were discussing the Wilmot Proviso, a federal bill that sought to prohibit slavery in all new American territories. How might each of type of worker (laborer, farmer, merchant, politician) respond to the slavery debate? It is important to notice all of the fascinating details in this painting, but it is every bit as instructive to observe what has not been included? Why has the artist left out women and people of color?

Slide #7: ***Boatmen on the Missouri***, 1846, George Caleb Bingham

Putting it all Together: Although this painting shows an outdoor scene, it is not a landscape. Why not? (It is a genre painting because people and their activities are the main subjects.)

Ask students to analyze this painting from each of the perspectives (functional, formal, historical) they have learned. What might be the function of this painting? This painting shows life along the Missouri River in 1846, a time in which this part of America was considered the "untamed" frontier. As America expanded there was a growing audience for scenes of life in the newly settled territories, and this artist wanted to portray the positive side of frontier life. You might say that this work functioned as good public relations for the boatmen along the Missouri River. This painting also served as a master or original image for a printed engraving. During this period, engravings were reproduced from selected paintings and widely distributed across the country. As prints were much cheaper and more accessible than paintings, they provided many Americans with their only art experience and with their only opportunity to see images of different places.

Can the students identify any formal elements in this painting? How has the artist created the illusion of depth? Where are the objects larger, brighter, more colorful, and more detailed? Where are the objects smaller, more grey and hazy? How do our eyes travel across the canvas? What is the water's role in the composition? (The water draws our eyes diagonally back into the scene.) Do you see any triangular forms in this composition and what function do they serve? (Triangles add balance and solidity.) Is any one character much larger or much more important than another in this painting and what does this visual information tell us? (This painting is considered by historians to be a democratic or egalitarian painting because it presents the proud boatmen as equal citizens.) What sort of statement was the artist making about the boatmen? (He probably wanted us to admire these boatmen as hardworking Americans.)

What can this painting tell us about the time in which it was painted? (It can provide information about types of commerce, dress, and the lifestyle of men who sold wood to steamships along the Missouri River.) What can we learn about the way in which commerce was conducted at the time? (Rivers were still the most important form of commercial transportation.)

Recommended Reading

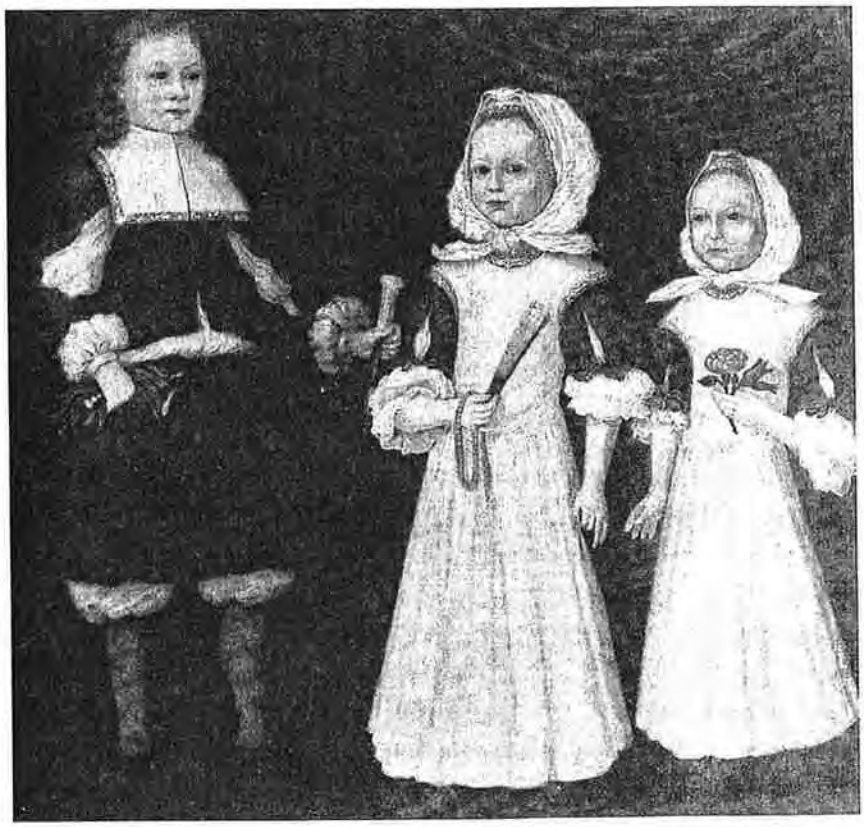
Batterberry, Adrian Ruskin, and Michael Batterberry. *The Pantheon Story of American Art for Young People*. New York: Pantheon Books, 1976.

Black, Mary. *What is American About American Art?* New York: M. Knoedler & Co., 1971.

Coen, R. Neumann. *American History in Art.* Minneapolis: Lerner Publications, Co., 1974.

Frank, Phil. *The Ghost of the De Young Museum.* San Francisco: The Fine Arts Museums of San Francisco, 1995.

SLIDE #1 *The Mason Children: David, Joanna, and Abigail*



ARTIST: The Freake-Gibbs Painter
PLACE AND PERIOD: Worked in Boston ca. 1670
TITLE OF WORK: *The Mason Children: David, Joanna, and Abigail*
DATE OF COMPLETION: 1670
MATERIALS: Oil on canvas
DIMENSIONS: 39 1/2 x 42 3/4 inches
COLLECTION: Gift of Mr. and Mrs. John D. Rockefeller 3rd
ACCESSION NUMBER: 1979.7.3

Links to American History Curriculum

Chapter 8, Lesson 1: The Puritans Come to America

Chapter 8, Lesson 2: Life in New England - Children in the Puritan Family

Chapter 8, Lesson 2: Life in New England - Puritan Family Life

Introduction

This is the oldest painting in the collection of American art at the de Young Museum; it was painted in 1670, just fifty years after the Pilgrims landed at Plymouth Rock on the coast of Massachusetts. Paintings from the early decades of New England settlement are very rare and only about thirty-five dating before 1700 survive. This painting depicts three children of Arthur Mason (a wealthy Boston baker) and his wife, Joanna Mason.

Discussion

This portrait can offer us a firsthand glimpse into the lives of the Mason children and children in general during the early colonial period.The children look far older than their years, but we know their exact ages which are inscribed next to their heads. David in particular seems tall and unusually proportioned for an eight-year old, but all of the children have a stiff, erect bearing that modern viewers do not associate with childhood. North American Puritans were deeply concerned about children because they considered young people as repositories of the most basic human instincts; they believed that children might be wild or immoral if not disciplined by strict religious and cultural rules. The Puritans assigned as many adult duties as possible to children, and filled the children's remaining time with religious and educational activities. This view of children was a slightly extreme version of the general perception of childhood in European culture during this same period. The idea of childhood as a time apart from adult problems and interests did not develop until the mid-eighteenth century. Until then, childhood was not considered a distinct time in life separate from adulthood, and for this reason, children began to dress as adults as soon as they were six years of age.

the oldest painting in the de Young's American art collection

The clothing the Mason children wear is based on typical clothing of the period but shows flourishes of extravagance associated with wealth in seventeenth century America. The abundance of laces and ribbons on the clothing of all three children would have been seen as a mark of privileged social status. Massachusetts law stated that only the very wealthy could display extravagant clothing; sleeve slashes, such as those seen in this painting, could only be worn by members of households whose income exceeded 200 pounds per year. Yet even the well-to-do, influenced by the predominantly Puritan and Quaker ethics of the time, often frowned upon overly fancy clothes as vain and impious. It was more common for wealthy people to wear simple clothes made of expensive fabric. One could argue that what the artist was depicting in this portrait was not the appearance of the Mason children at a specific moment in time, but the Mason children as their parents wanted them to be perceived: mature, well-provided-for, and important. The glimpse into the lives of the children portrayed in this picture belies the stereotype of Puritan childhood as dark and deprived. Not all of the residents of the Massachusetts Bay Colony were as prosperous as the Masons seem to have been, but the high regard for their children that the Masons demonstrated by commissioning this picture was probably not unusual.

Looking Closely

People often think of portraits primarily as records of a person's appearance. A less obvious purpose of portraiture is to communicate other kinds of information about the sitter. While the artist has carefully differentiated between the faces of the three children, he has lavished most of his attention on the details of the children's clothing and the objects they hold. Each of the girls wears a red coral necklace which was believed to ward off childhood diseases. Joanna holds a fan, the kind of accessory a fashionable and wealthy young woman might carry on formal occasions. David holds a silver-topped cane and gloves—both emblems of maturity and social status beyond his years. Abigail holds a rose, a symbol of innocence. Symbols such as

these can be interpreted by historians today, but a true understanding of the purposes and meaning of portraiture during this period is still incomplete (owing in part to the small number of portraits that still exist). Inscribed next to David's head is the phrase "Anno Dom 1670," which states in Latin the year the painting was completed.

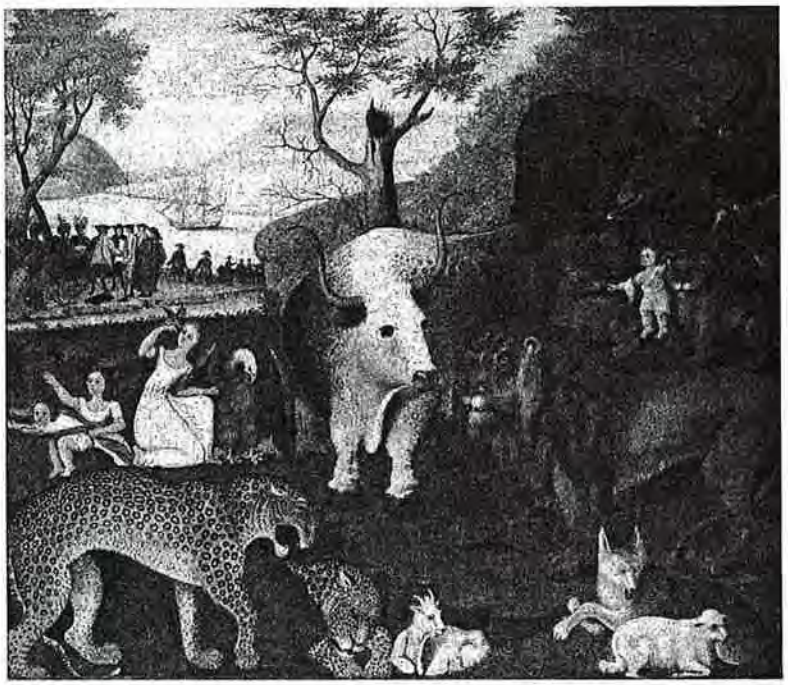
Style

The stiff frontal poses in which the children are depicted and the shallow space in which they stand seem curious to contemporary viewers but was an accepted style of the time. Artists in colonial America received little formal education in art and were considered to be in the same social category as craftsmen. Most art from this period appears flat and two-dimensional because the artists did not have sufficient training in linear perspective. It was also the fashion not to smile in portraits.

Artist

The name of the artist is unknown. The term "Freake-Gibbs" painter is used because this work is thought to be painted by the same artist who painted portraits of members of the Freake and Gibbs families during the same period. There are two possible explanations for the anonymity of the Freake-Gibbs painter. First, there would have been no need for an artist to advertise his name on a work of art in a small community. (In the 1600s, Boston was a small community.) Second, at this time painters were regarded as the same type of workers as carpenters, potters, and silversmiths, who also did not sign their works.

SLIDE #2 *The Peaceable Kingdom*



ARTIST: Edward Hicks
PLACE/DATE OF BIRTH: Attleborough (now Langhorne), Pennsylvania 1780
PLACE/DATE OF DEATH: Newtown, Pennsylvania 1849
TITLE OF WORK: *The Peaceable Kingdom*
DATE OF COMPLETION: ca. 1846
MATERIALS: Oil on canvas
DIMENSIONS: 25 x 28 1/2 inches
COLLECTION: Gift of Mr. and Mrs. John D. Rockefeller 3rd
ACCESSION NUMBER: 1993.35.14

Links to American History Curriculum

Chapter 6, Lesson 4: English Settlements in the Middle Colonies: The Founding of Pennsylvania

Chapter 6, Lesson 4: English Settlements in the Middle Colonies: Relations with Indians

Chapter 9, Lesson 1: The Land of the Middle Colonies: Peaceful Relations with the Indians

Chapter 9, Lesson 2: A Mixture of Many Cultures: Quaker Ideals and the Holy Experiment

Chapter 9, Lesson 2: Problems Among Different Groups

Introduction

In the upper left corner of this painting the artist, Edward Hicks, has included a scene from American history, William Penn's 1682 treaty with the Delaware Indians in the newly-established city of Philadelphia. William Penn, an English Quaker, founded Pennsylvania as a refuge for his community who were persecuted in England for their religious beliefs. In keeping with his Quaker faith, Penn felt it important to maintain peaceful relations with the American Indian population by treating them with respect. Penn took it upon himself to negotiate with the Delaware Indians to purchase their land, in addition to the land grant that he had been awarded from the King of England. Penn (the figure with outstretched arms) stands under the Treaty Elm, showing the Delaware Indians a chest of jewels and a bolt of fabric (suggesting the value and importance of textiles during the colonial era) while other settlers bring more chests from a boat at the shoreline. Unfortunately, as the population of Pennsylvania increased over the next century, relations with American Indians in the Pennsylvania area were no friendlier than elsewhere in the colonies; however, the Quakers continued to have a respectful relationship with the American Indians.

Discussion

William Penn's peaceful treaty with the Delaware Indians became a well-known story and was used as an example of how different cultures could interact in a perfect world. This painting, created more than 100 years after Penn's treaty was signed, uses Penn and the Delaware Indians as only one element of its vision of a peaceable kingdom. The animal world dominates the foreground and serves to complete the biblical reference made by the work's title.

Indians and colonists finding a way to share America's bountiful harvest

Looking Closely

Biblical References

The artist's message was more religious than political. Hicks painted his interpretation of a biblical passage (Isaiah Chapter 11, verses 6-8) which describes Isaiah's vision of the Messianic age. Hicks and his fellow Quakers interpreted this passage more broadly. They saw the peaceable kingdom described in Isaiah as a metaphor for the conflicting forces within human souls brought into harmony through adherence to the teachings of the Bible. By examining these particular passages from the standard version of the Bible used in Hick's time, we can understand the many biblical references Hicks included in his paintings:

(Isaiah 11:6) The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf, and the young lion, and the fatling together; and a little child shall lead them.

(Isaiah 11:7) And the cow and the bear shall feed; their young ones shall lie down together: and the lion shall eat straw with the ox.

(Isaiah 11:8) And the sucking child shall play on the hole of the asp, and the weaned child shall put his hand on the cockatrice's den.

Quaker References

Hicks was a prominent member of the Quaker establishment, renowned for his ability to give compelling, spontaneous sermons in worship meetings. In Quaker worship there are no formal ministers, only elders (both male and female), and anyone can speak during the meeting. Participants sit in silence, meditating on their "inner light" until "moved" to speak. The following is a poetic interpretation of the passages from Isaiah, transcribed from one of Hicks' sermons. Most of the things described in this passage appear in the de Young Museum's ***The Peaceable Kingdom***:

(Isaiah 11:6) The *wolf* shall with the lambkin dwell in peace,
His grim carnivorous thirst for blood shall cease,
The beauteous *leopard* with his restless eye
Shall by the *kid* in perfect stillness lie;
The *calf*, the *fatling* and the young *lion* wild,
Shall be led by one sweet little child

(Isaiah 11:7) The *cow* and *bear* shall quietly partake,
Of the rich food the ear and cornstalk make;
While each their peaceful young with joy survey,
As side by side on the green grass they lay;
While the old *lion* thwarting nature's law,
Shall eat beside the ox the barley straw.

(Isaiah 11:8) The sucking child shall innocently play
On the dark hole where poisonous reptiles lay;
The crested worm with all its venom then,
The weaned child shall fasten in his den.

The illustrious Penn this heavenly kingdom felt,
When with Columbia's native sons he dealt;
Without an oath a lasting Treaty made,
In Christian Faith beneath the elm tree's shade.

The last four lines of Hicks' version were inspired not by the Bible, but by the historical event of Penn's treaty. Hicks and other Quakers saw Penn's treaty as a real-life example of the harmony and balance promised in Isaiah. In this case it was Europeans bringing their ways to a new land and living peacefully alongside America's indigenous peoples. On a political level, it is easy to see the parallels between beasts living harmoniously together in nature and American Indians and colonists finding a way to share America's bountiful land in peace. Pacifism is one of the strongest moral tenants of Quakerism, and this painting is still referred to by American Quakers as emblematic of Penn's religious philosophy. Hicks painted over sixty versions of the peaceable kingdom which he gave away to members of his Quaker community; he also made several works showing only Penn's Treaty with the Delaware Indians.

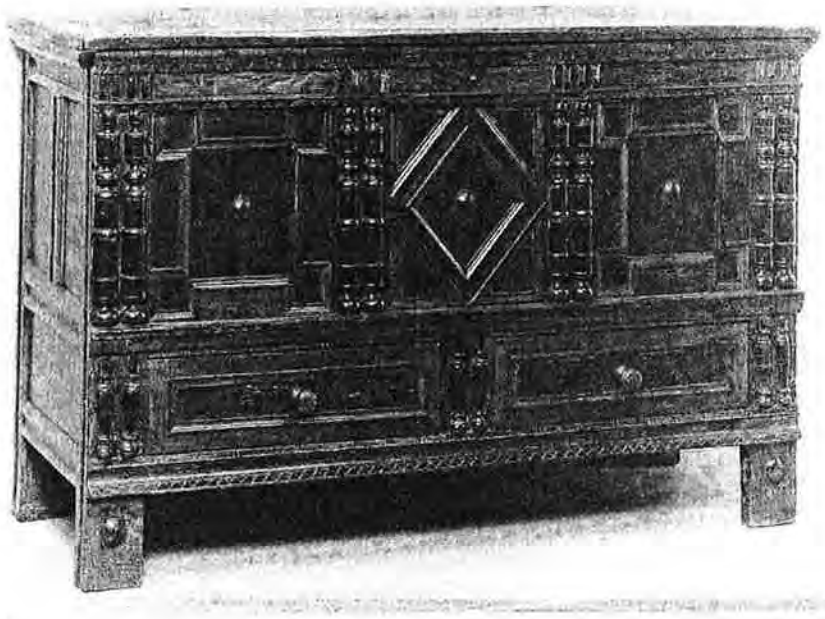
Style

The artist has created an imaginary setting for the characters in this drama and has made it obvious that this painting was not intended to be seen as a realistic representation. To convey his message of what a "peaceable kingdom" might look like, Hicks has broken the biblical passage and historical event down into their most basic elements. Hicks copied the scene of Penn's Treaty with the Indians from a painting by the American artist Benjamin West that commemorates the same event.

Artist

Edward Hicks worked as a sign and carriage painter in Bucks County, Pennsylvania. His talent as a painter was also well-known, but the Quaker religion encouraged him to shun non-religious activities such as the production of fine arts. Hicks felt pulled by his faith to use his artistic skills for functional rather than decorative art, so he concentrated on scenes with a spiritual message. Hicks had several apprentices, one of whom was the landscape painter Martin Johnson Heade.

NO SLIDE *Chest with Drawers*



ARTIST: unknown
OBJECT: *Chest with Drawers*
DATE OF COMPLETION: ca. 1670-1700
MATERIALS: Oak, pine, maple, cedar
DIMENSIONS: 34 x 52 x 20 inches
COLLECTION: Museum Purchase, Atholl McBean Foundation
ACCESSION NUMBER: 1984.10

Links to American History Curriculum

Chapter 6: "A Closer Look," Pilgrim Woodworking

Chapter 8, Lesson 4: Trade in New England: Merchant, Sailors, and Craftspeople

Chapter 8: "Exploring" Colonial Living

Introduction

This chest with drawers, made in the Massachusetts Bay Colony around 1670-1700, is an example of a common piece of furniture used in New England during colonial times. According to evidence from wills and household inventories, locking chests were used for storing bulky items, particularly textiles.

Discussion

The design of the chest reflects furniture fashions from England. Household objects from the earliest American settlement demonstrate that the Massachusetts colonists, whatever their disagreement with the ruling establishment in England may have been, brought a decidedly European culture to America. The weight and bulk of this chest is also indicative of the colonists determination to establish stable and enduring homesteads in America.

Textiles, which may have been stored in this chest, were considered extremely valuable pieces of property. An inventory of the possessions of Michael Metcalfe, a farmer from Dedham, Massachusetts lists with his furniture the textiles he owned. "a joined Chest with 6 pr [pair] sheets, 12 napkins, 3 pr of pillowbeers [the case that holds the feathers of a pillow], 2 Table Cloths and a Towell."

Looking Closely

It is assumed that the top of the chest was lost at some point and was replaced; this is why the top has a slightly different appearance than the body of the chest.

Style

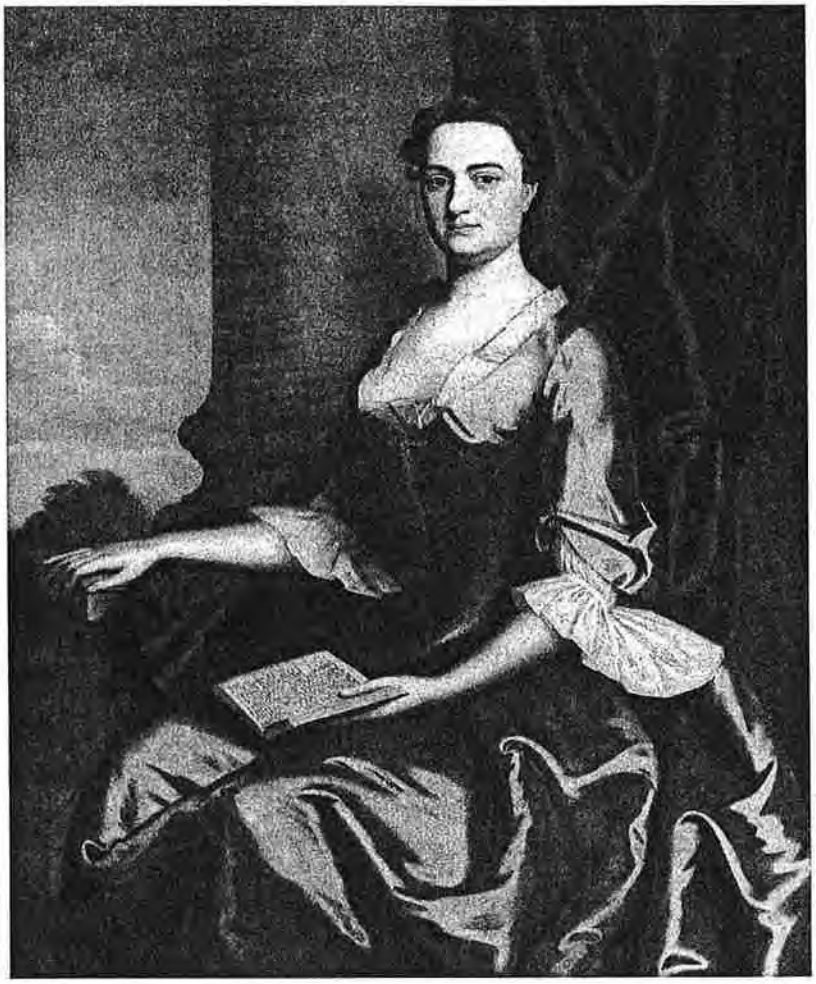
The style and design of this chest are very similar to furniture fashions from non-urban areas in England during this time period. The round uprights were turned on a lathe and cut in half, but all other decoration is handcarved. The framework of the chest is grooved to hold the wooden panels that form the sides and bottom of the chest, and every place where a vertical and a horizontal part of the framework meet, is fastened with a mortise (rectangular cavity or groove) and tenon joint (projecting piece of wood). The chests were thus called "joined" chests, and the men who made them "joiners," who practiced the craft of "joinery." The peg visible near most of the joints is the pin that holds the mortise and tenon together.

Artist

We do not know the name of the craftsman who made this chest because records of furniture makers were not kept. Since the decoration on this chest and the technique used to assemble it are similar to that of other chests known to be made near Medfield, Massachusetts, historians can speculate that the same craftsman worked in both locations.

"...Massachusetts colonists...brought a decidedly European culture to America."

SLIDE #3 *Grizzell Eastwick Apthorp*



ARTIST:	Robert Feke
PLACE/DATE OF BIRTH:	Oyster Bay, New York ca. 1707
PLACE/DATE OF DEATH:	Barbados (?) ca. 1752
TITLE OF WORK:	*Grizzell Eastwick Apthorp*
DATE OF COMPLETION:	1748
MATERIALS:	Oil on canvas
DIMENSIONS:	49 5/8 x 39 3/4 inches
SIGNED WITH INITIALS, DATED AND INSCRIBED LOWER RIGHT:	RF Pinx / 1748
COLLECTION:	Gift of Mr. and Mrs. John D. Rockefeller 3rd
ACCESSION NUMBER:	1979.7.42

Links to American History Curriculum

Chapter 10, Lesson 1:
Ties to Great Britain

Introduction

By 1748, when Robert Feke painted this work, Boston had become the principal port of North America and the largest town in the colonies. ***Grizzell Eastwick Apthorp*** was one of Feke's most celebrated works. Grizzell Eastwick was born in Jamaica and moved to Boston where in 1726 she married Charles Apthorp, an English-born merchant who was paymaster and commissary for the British troops quartered in Boston. Apthorp used

his position to become the greatest and most noted merchant on this continent, according to the obituary published in the Newsletter of King's Chapel, Boston on November 16, 1758. The couple had eighteen children, fifteen of whom survived their father. Grizzell Apthorp as well survived her husband by almost forty years.

Discussion

After 1700, the population in the American colonies increased and the accompanying prosperity led to the expansion of urban life. A growing class of wealthy merchants and shipowners with a taste for a more gracious way of life supported the importation and local production of luxury goods. Academically trained painters began to emigrate from Europe, bringing with them knowledge of contemporary court styles as well as prints and painted copies of European paintings. American-born artists often based their portraits on these European models.

Looking Closely

Grizzell Apthorp's features are rendered in a flat, rather unexciting manner. In contrast, the artist has lavished great attention on her clothing and accessories in order to inform the viewer of her elevated social standing. In this portrait, Feke has Grizzell Apthorp look up from John Milton's *Paradise Lost*. The page is open to the lines in book nine where Eve has just told Adam that she has tasted the fruit of the tree of knowledge and has asked that he too eat of it. Speechless and pale, Adam thinks to himself:

A growing class of wealthy merchants supported the importation and production of luxury goods

O Fairest of Creation, last and best
Of all God's Works, Creature in whom excel'd
Whatever can to sight or thought be form'd,
Holy, divine, good, amiable or sweet!
...with thee
Certain my resolution is to Die;
How can I live without thee, how forgo
Thy sweet converse and Love so dearly join'd,
To live again in these wild Woods forlorn?
...no no, I feel
The Link of Nature draw me: Flesh of Flesh,
Bone of my Bone thou art, and from thy State
Mine shall never be parted, bliss or woe.

Adam will shortly follow Eve in eating the forbidden fruit and lose Eden for all humankind. By focusing on lines in the poem that glorify women, the artist clearly means to associate Grizzell Apthorp with the attractive qualities in Eve that Adam found so compelling. The artist's specific reference to this passage from *Paradise Lost*, combines a Puritan reflection on the perilous state of the human soul with one of English literature's strongest expressions of marital devotion.

Style

Although little is known about the artist, it is clear that he was familiar with the tradition of formal elegance in portraits by the eighteenth century French and English court painters. Engravings of European paintings were widely available in the colonies and were a chief source of information on European art for American artists until the beginning of the nineteenth century. Copying European art styles was an accepted practice by which artists could demonstrate their awareness of the trends and techniques used abroad. Grizzell Apthorp's pose, the classical column, gathered drapery, and the domesticated landscape are all conventions borrowed from published prints of European nobility.

Artist

Although Robert Feke was one of the most talented American-born portrait painters of the eighteenth century, details of his life remain largely unknown. From 1741 to 1751 Feke worked as a portrait painter primarily in Boston, Newport, and Philadelphia. Approximately sixty paintings by Feke exist to date.

SLIDE #4 *Mary Turner Sargent*

ARTIST: John Singleton Copley
PLACE/DATE OF BIRTH: Boston, Massachusetts 1738
PLACE/DATE OF DEATH: London, England 1815
TITLE OF WORK: *Mary Turner Sargent*
DATE OF COMPLETION: 1763
MATERIALS: Oil on canvas
DIMENSIONS: 50 x 40 inches
SIGNED AND DATED LOWER LEFT: John Singleton Copley/ Pinx 1763.
COLLECTION: Gift of Mr. and Mrs. John D. Rockefeller 3rd
ACCESSION NUMBER: 1979.7.31

Links to American History Curriculum

Chapter 8, Lesson 4: Trade in New England

Chapter 11, Lesson 1: "Making Decisions," Patriot or Loyalist?

Introduction

This work was painted by John Singleton Copley, widely considered the greatest American portraitist of the eighteenth century. Copley was the first American artist to succeed in creating the illusion of a three-dimensional reality on canvas. This portrait depicts Mary Turner Sargent of Gloucester, Massachusetts shortly after her marriage to Daniel Sargent, a wealthy ship owner.

Dicussion

As modern viewers, we appreciate this portrait of Mary Sargent primarily as a beautiful representation of a person who lived in the distant past. To Mary Sargent's contemporaries, the picture contained much more information. With the help of a boned corset, Mary stands perfectly erect, holding her arms in a pose that may now seem somewhat dramatic and pretentious, but which was then considered to be graceful. This posture did not come naturally to Mary Sargent; it was taught to her as a young child. By walking and standing in this refined manner, Mary Sargent silently announced the kind of upbringing she had. Today, most parents do not formally teach posture to children, or make young girls wear corsets (or hoop skirts, for that matter). However, the idea that good posture indicates a good upbringing and a positive self-image is still with us. When someone tells you to stand up straight, or not to lean back on your chair, their ideas about the "proper" way to stand or sit are based on the same ideas about posture that Mary Sargent learned as a young child in colonial America.

Looking Closely

There is no evidence of a colonial garden resembling the one in the walled patio where Mary Sargent stands. Like the portrait of Grizzell Apthorp, this setting was probably copied from a print so that the painting would resemble a portrait of an upper class English person. Copley often relied on English models for his compositions. Mary Sargent holds a scallop shell in a stream of water, symbolism also borrowed from an English print. The shell is an attribute of Venus, the Roman goddess of love and beauty, while the water symbolizes life and purity.

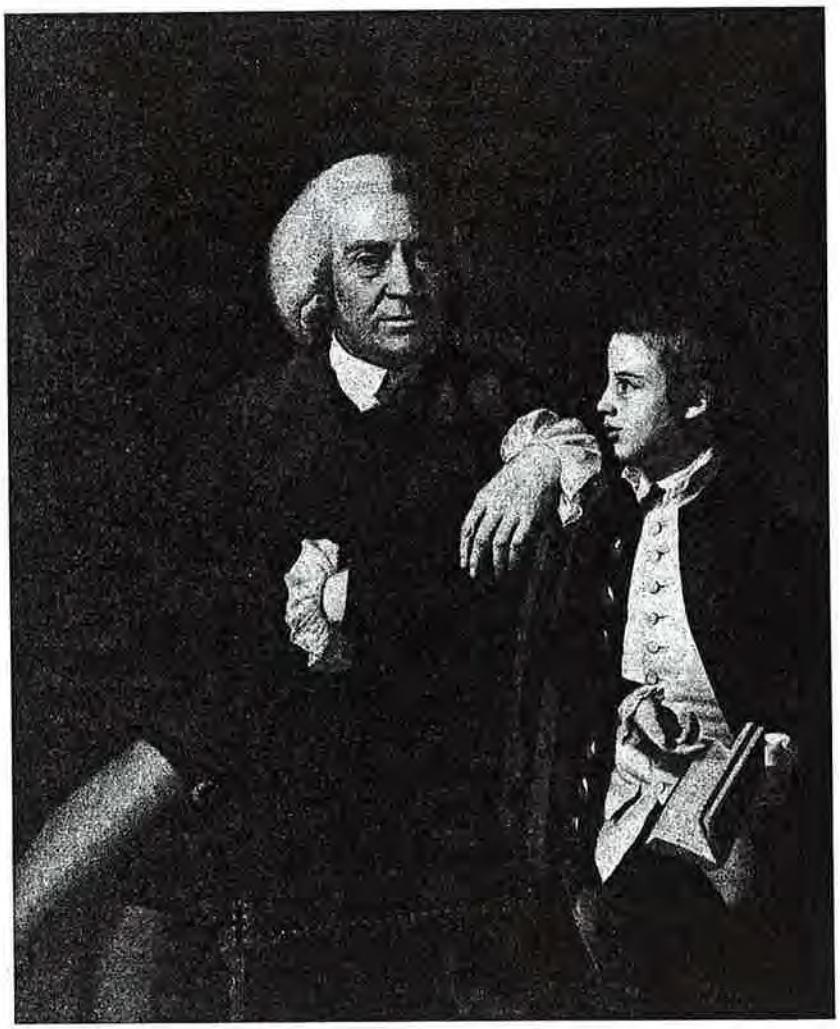
Style

Even though Mary Sargent stands in a fictitious place, her size and the realistic way she is portrayed make it easy for us to accept her as "real." (Whereas in the portrait of Grizzell Apthorp, we may have a harder time perceiving her as real.) Mary Sargent's portrait may appear more real because of the painstaking way the artist painted all of the different textures and surfaces in the picture. A visitor to Copley's studio noted that he would mix paint on his palette for every individual tint and hold each color up to his model to confirm its accuracy—a very long process. Think of all the subtle gradations of color—even within a small part of the face—and imagine how much time this would take. Mary Sargent's son reported that his mother told him that she sat for this painting "fifteen or sixteen times! Six hours at a time!"

Artist

Copley's stepfather was an engraver who taught him the many skills required of an artist. By the age of twenty-five, Copley was one of the most successful portrait painters in the colonies, renowned for his ability to paint likenesses and realistic renditions of the lace, textiles, and furniture with which the wealthiest citizens surrounded themselves. Colonial Boston proved too limited for Copley, whose ambition and drive for self-improvement gave him a desire to live in England. After he submitted a painting to the Royal Academy in London in 1765, prominent members of the Royal Academy urged Copley to study in London. Increasing tensions between the colonies and England only added impetus to Copley's plans to relocate to a place where he could pursue his career without difficultly. Although not interested in politics himself, Copley knew that if he chose either side in the struggle for independence, he would alienate half of his clientele. Copley sailed for England in 1774 on the eve of the American Revolution, and he remained there for the last forty years of his life.

NO SLIDE *William Vassall and His Son Leonard*



ARTIST: John Singleton Copley
PLACE/DATE OF BIRTH: Boston, Massachusetts 1738
PLACE/DATE OF DEATH: London, England 1815
TITLE: *William Vassall and His Son Leonard*
DATE OF COMPLETION: ca. 1771
MATERIALS: Oil on canvas
DIMENSIONS: 49 7/8 x 40 7/8 inches
COLLECTION: Gift of Mr. and Mrs. John D. Rockefeller 3rd
ACCESSION NUMBER: 1979.7.30

Links to American History Curriculum

Chapter 10, Lesson 3: New British Policy: Britain Taxes the Colonies

Chapter 10, Lesson 3: New British Policy: Colonists Begin to Unite

Chapter 11, Lesson 1: Forming a New Government: The Continental Congress Meets

Chapter 11, Lesson 1: Forming a New Government: The Colonists Declare Independence

Introduction

This portrait, also by John Singleton Copley, depicts William Vassall and his son Leonard. William Vassall was a wealthy Bostonian with land holdings in New England and Jamaica. Leonard, born in 1764, was William's fifth son, and the eldest child of William's second wife.

Discussion

Although he claimed to be politically neutral in the conflict with England, William Vassall's unwillingness to participate in revolutionary activities led many to assume that he was a loyalist to the British cause. Not taking a stand for independence meant siding with the English crown in the eyes of Boston's political leaders. When the British occupied Boston in 1774, the Vassall family tried to flee to their Rhode Island home and were pelted on the way by an angry mob..

> "[children]... have a child-like mind,... 'a blank-slate' to be filled by instruction."

Looking Closely

Compared to the painter of ***The Mason Children***, Copley seems more concerned with showing the personality and presence of his subjects. This interest in the individual reflects the growing influence in America of European Enlightenment philosophy during the late eighteenth century. William and Leonard Vassal are posed casually, almost as if the viewer has interrupted a conversation between father and son; there is a more personal, intimate quality about this scene. The ideas of the Enlightenment also altered the public's perceptions of children, and this change can be seen in the differences between ***The Mason Children*** and ***William Vassal and His Son Leonard***. Enlightenment philosophy saw a child as having a distinctly child-like mind—a mind as a "blank slate" that needed to be filled by instruction. Leonard's clothing reflects the distinction between children and adults. Although what he wears is patterned after the sort of clothing his father wears, several details lend a playful, youthful quality to his clothing: the over-sized gold buttons, the contrasting colors of waistcoat and vest, and the lighter colors of the clothing. Moreover, the action shown in the picture—Leonard going to his father for help with something he is reading (suggested by the boy's gesture)—portrays the father and son acting out their familial roles.

Style

Copley painted with a high degree of realism. The various surfaces and textures in the painting are rendered in fine detail: the laces, hair, shiny metal surfaces, and cloth are all convincingly painted. The wig powder that has fallen onto William Vassall's shoulders adds another realistic touch as well as a distinctive detail (and problem) of the era.

Artist

See entry for ***Mary Turner Sargent***.

Further Reading

About William Vassall: Biographical Sketches of Those who Attended Harvard College in the Classes 1731-1735, Vol. 9 (Boston: Massachusetts Historical Society, 1956).

SLIDE #5 *Mordecai Gist*

ARTIST: Charles Willson Peale
PLACE/DATE OF BIRTH: Queen Anne's County, Maryland 1741
PLACE/DATE OF DEATH: Philadelphia, Pennsylvania 1827
TITLE: *Mordecai Gist*
DATE OF COMPLETION: ca. 1774
MATERIALS: Oil on canvas
DIMENSIONS: 30 x 25 inches
COLLECTION: Gift of Mr. and Mrs. John D. Rockefeller 3rd
ACCESSION NUMBER: 1979.7.79

Links to American History Curriculum

Chapter 11, Lesson 1: Forming a New Government, The Colonists Declare Independence

Chapter 11, Lesson 1: "Making Decisions," Patriot or Loyalist?

Chapter 11, Lesson 2: Fighting the War

Introduction

Like William Vassall, Mordecai Gist came from a wealthy and prominent family; however, Gist chose to join the side of the American colonies in the fight for independence. This portrait of Gist was painted before the Revolutionary War when Gist was a wealthy sea captain and merchant. The significance of the sea to the colonies and to the new American Republic cannot be overestimated; the ocean was the highway and link between the Old World and the New, bringing to America not only goods and people, but also ideas and styles from Europe. Shortly after this picture was painted, Gist became famous for his exploits as an officer in the Revolutionary Army, particularly at the battles of Long Island and Germantown. He began the war as colonel of a Baltimore regiment which he helped to form; by 1779 he was a brigadier general. Gist was so devoted to the cause of liberty that he named his sons Independence and States!

Discussion

Why might Gist have made the decision to support the cause of American liberty? For one thing, Gist made his living from trade with Europe and other colonies. The duties from the Navigation Acts and other English attempts at taxation were keenly felt by people in his line of work. Economic interest became a divisive factor between colonists who supported England, those who remained neutral, and those who advocated independence. Vassall may have profited from trade, but his income was largely derived from land holdings; he was therefore less affected directly by England's tax laws than was Gist and this may have been a factor in Vassall's ambivalence during the war. Even harder for the revolutionaries to understand, was the loyalty so many colonists felt towards England. While those who favored independence felt oppressed by England's rule, other colonists felt protected by England against the vast unknown lands of America beyond the frontier.

Looking Closely

> "Why (did) Gist...support the cause of American liberty?"

The lace collar and cuffs Gist wears in his portrait, his gold-embroidered suit and hat, and the elaborately-carved chair in which he sits, would have informed eighteenth century viewers of Gist's success as a businessman. His connection to the sea is made evident by the dividers he holds in his hands, the sea chart on the table, the book of *Euclid's Geometry*, and the ship sailing toward the horizon. Gist's long black ponytail wrapped in silk was a hairstyle worn by high-ranking sailors of the period. One can imagine Gist walking down the street in the company of his merchant friends who were not sailors, easily distinguishable from them by his long ponytail. Clothing is still used today as a way of communicating a person's interests and allegiances (green hair, body piercing, and torn jeans worn today send very different messages than a gray pinstripe suit). In the eighteenth century the messages of clothes were much more specific—so much so that most people never had to confront the issue of "what" to wear, only which suit of clothes. A person's social rank, wealth, and the nature of the occasion dictated particular clothing.

Style

The brown tones of this painting and the direct gaze of the sitter bear a resemblance to the style used by Copley in his portrait of William Vassall, but Peale did not convey the illusion of depth as convincingly as did Copley.

Artist

Charles Willson Peale was one of the most accomplished and versatile men of the early republic. An artist, naturalist, soldier and teacher, he was also the founder of one of the country's first museums. As a young man Peale was apprenticed to a saddle maker and by age twenty he advertised as a clock maker, silversmith, and sign painter. A group of supporters sent him to England in 1767 to study painting. Upon his return he earned a good living as a portraitist in his native Baltimore before moving to Philadelphia. Eventually Peale turned his portrait business over to his sons and brother and devoted his time to his museum. In this capacity he oversaw the excavation of the first nearly-complete mastodon skeleton in 1805.

NO SLIDE *Letitia Grace McCurdy*

ARTIST: Joshua Johnson
PLACE/DATE OF BIRTH: Baltimore, Maryland 1763
PLACE/DATE OF DEATH: Baltimore, Maryland ca. 1830
TITLE: *Letitia Grace McCurdy*
DATE OF COMPLETION: ca. 1800-1802
MATERIALS: Oil on canvas
DIMENSIONS: 41 x 34 1/2 inches
COLLECTION: Acquired by public subscription on the occasion of the centennial of the M.H. de Young Memorial Museum with major contributions from the Fine Arts Museums Auxiliary, Bernard and Barbro Osher, the Thad Brown Memorial Fund, and the Volunteer Council of the Fine Arts Museums of San Francisco.
ACCESSION NUMBER: 1995.22

Links to American History Curriculum

Chapter 11, Lesson 1: Forming a New Government; The Colonists Declare Independence

Chapter 11, Lesson 1: Forming a New Government, Understanding Equality

Chapter 13, Lesson 4: Everyday Life in the Young Nation

Chapter 16: Southern Society

Introduction

This painting of a young girl was created by Joshua Johnson, the first African-American portrait painter known to historians. This portrait represents Letitia Grace McCurdy, the daughter of Hugh and Grace McCurdy of Baltimore, Maryland. Born in 1797, Letitia was probably four or five years old when this portrait was made.

Discussion

Joshua Johnson is the first African-American artist we know of who appears to have been educated as a painter. There were many African-Americans in the United States who were trained as blacksmiths, glassblowers, and carpenters, among other trades. Some African-Americans taught themselves painting or continued African artistic traditions like sculpture. But in the American culture of the early eighteenth century, a portrait painter was perceived differently than other kinds of artists. Hiring someone to paint a portrait required that the artist spend a lot of time with the subject. It also called for trust on the part of the patron that the artist would present the subject on canvas in a way that was acceptable to that patron and the patron's peers. In the case of Joshua Johnson and his patrons, this suggests that there were individuals in Maryland (a slave state) who were willing to let a former slave participate, to some degree, in their culture. Johnson never fully participated in the social world of his patrons, but he was accepted enough to be able to convey certain details of their society on canvas.

> "...there were individuals... who were willing to let a former slave participate...in their culture"

Some of the people who commissioned portraits from Joshua Johnson were aware of his race. This painting was passed down through several generations of Letitia's descendants along with a story that it was painted by an artist from the West Indies (the Caribbean). While the narrative may have become confused in the intervening years, the fact that Letitia told her children and their descendants that her portrait was painted by a man of African descent indicates how unusual it was.

Looking Closely

Letitia's dress—a high-waisted frock fastened with a drawstring—reflects French fashion from the period. After the French Revolution, French women began to wear simple, unadorned dresses to reflect the ideals of the classless society that the revolutionaries tried to establish. In America these kinds of dresses were more associated with fashion than politics. However, a similarly dressed young female, representing liberty, appears on American coins and public statuaries of the period and has a direct connection to the French political origins of egalitarian clothing. The tucked hem of Letitia's dress is heavy with fabric so it can be lengthened as "young liberty" grows. Letitia wears a necklace woven from hair that ends in a gold chain that may have included a nameplate. Hair jewelry was a common mourning custom in the United States until the early twentieth century. Often made by the person who would wear it, the jewelry was braided from the hair of a loved one who had died. Letitia's necklace may memorialize her father who died in 1805.

Style

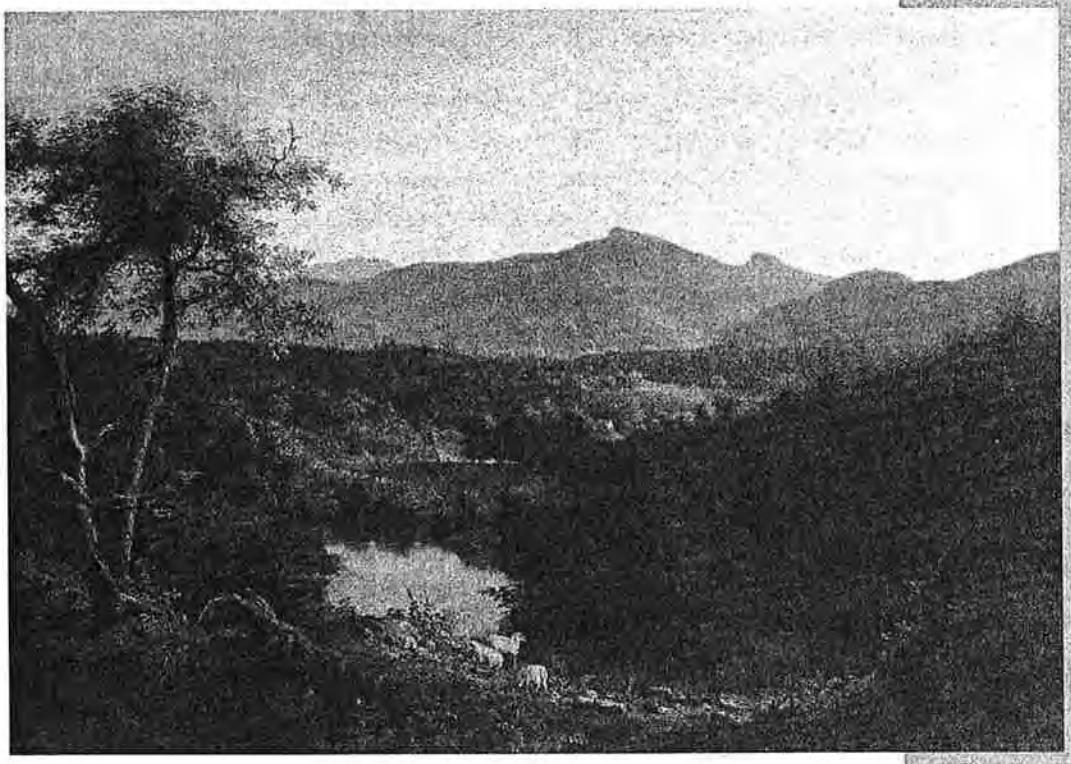
Letitia, like Mary Turner Sargent, is posed in a fictitious architectural setting. The strange appearance of her dog (the tail, the rabbit ears, the human eyes) suggests that he too, is imaginary.

Artist

Joshua Johnson was the son of a slave mother and a Caucasian father named George Johnson. It is believed that shortly before his death, George Johnson purchased his son's freedom. Some Baltimore city directories (a pre-telephone version of the phone book) from the time during which Joshua Johnson worked, list him as a "free man of color;" others make no reference to his race. Free black people were relatively common in the northern United States during this period. While they certainly did not enjoy all of the privileges of Caucasian citizens, it seems that many, like Joshua Johnson, were able to practice a trade, work in business, or farm as tenant farmers. We do not know how Johnson learned to paint. In a newspaper advertisement of 1798, Johnson may have been alluding to the difficulties of a black man getting an artistic education when he wrote:

> As a self-taught genius, deriving from nature and industry his knowledge of the Art and having experienced many insufferable obstacles in the pursuit of his studies, it is highly gratifying to him to make assurances of his ability to execute all commands with an effect and style that give fascination.

SLIDE #6 *View Near the Village of Catskill*



Introduction

This landscape shows a scene near the village of Catskill, a town on the Hudson River about 100 miles north of New York City. During the mid-nineteenth century Catskill was a popular destination for urban tourists who would travel to the country by steamboat or train. As American cities grew and became more congested, people became more interested in the uncrowded, rural scenery; landscapes became attractive forms of art to paint and sell to city dwellers.

ARTIST: Thomas Cole
PLACE/DATE OF BIRTH: Bolton-le-Moor, Lancashire, England 1801
PLACE/DATE OF DEATH: Catskill, New York 1848
TITLE: *View Near the Village of Catskill*
DATE OF COMPLETION: 1827
MATERIALS: Oil on wood panel
DIMENSIONS: 24 1/2 x 35 inches
SIGNED AND DATED LOWER LEFT: T.Cole/1827
COLLECTION: Gift of Mr. and Mrs. John D. Rockefeller 3rd
ACCESSION NUMBER: 1995.22

Links to American History Curriculum

Chapter 13, Lesson 3: Economic Life in the New Nation

Chapter 13, Lesson 3: "A Closer Look" New York Harbor, 1830

Chapter 17, Lesson 1: Industrial Growth

Discussion

During the early part of the nineteenth century, there was a widespread feeling that the beauties, dangers, and sheer power of nature were reminders of God's presence. The love of nature was often equated with the love of God, and landscape paintings were transformed into expressions of religious intensity. Also, a feeling of national pride compared the seemingly endless space of the young American country to the overcrowded and tired lands of Europe.

Although this picture conveys the feeling of a wilderness area, Catskill was actually a relatively settled place by the time this painting was created. Some areas not far from the location shown here had already been stripped of trees by local sawmills; there were farms nearby and a busy commercial district in the town. At the top right of the picture is the Mountain House, a famous inn and a popular destination for hikers. One thriving business in Catskill was a woodworking shop where tourists would stop to have a walking stick made before hiking in the mountains.

> "...cities grew...more congested... people became more interested in uncrowded rural scenery..."

Dutch settlers controlled this region for a relatively short amount of time, but Dutch names like "Catskill" attest to the persistence of Dutch place names in the New York region.

Looking Closely

In ***View Near the Village of Catskill***, Cole has employed one of his favorite compositions. He has placed a large tree in the foreground next to a dead stump, a reference to past grandeur. The viewer's eye is drawn back to the far hills through the diagonal of lake and meadows. The tiny human figures at the far right and the grazing sheep are dwarfed by the vast countryside surrounding them.

Style

Cole sketched his landscape scenes out-of-doors, but returned to his New York studio to paint the actual picture, using components from various sketches. The seeming realism of his work is often misleading. Although Cole would painstakingly render the details of his compositions with great accuracy, it was not uncommon for him to rearrange the whole scene to fit his ideal vision.

Artist

Cole began his career engraving designs for fabrics at a textile mill in England. In the early nineteenth century his family moved to Ohio where Cole developed his skills as a painter while working at a number of art-related jobs such as wallpaper designer and wood engraver. Shortly after moving to New York, Cole began painting landscapes of the scenery along the Hudson River. People began to buy these works immediately, and Cole soon became the first person in the United States to earn a living as a landscape painter. He built a studio near Catskill in 1827 where he continued to paint well into the 1840s, but his primary residence remained in New York City. Views of Kaaterskill High Peak and Round Top Hill (the two most prominent moun-

tains in this painting) were subjects he returned to repeatedly for reasons he outlines in his *Essay on American Scenery*:

> He who looks on nature with a loving eye, cannot move from his dwelling without the salutation of beauty; even in the city the deep blue sky and the drifting clouds appeal to him....
>
> It is true that in the eastern part of this continent there are no mountains that vie in altitude with the snow-crowned Alps—that the Alleghenies and the Catskills are in no point higher than five thousand feet; but this is no inconsiderable height....The Alleghenies are in general heavy in form; but the Catskills, although not broken into abrupt angles like the most picturesque mountains of Italy, have varied, undulating, and exceedingly beautiful outlines. They heave from the valley of the Hudson like the subsiding billows of the ocean after a storm.

Further Reading

The legendary location of Rip van Winkle's twenty-year slumber, made famous in Washington Irvin's story, is set not far from the village of Catskill.

SLIDE #7 *Boatmen on the Missouri*

ARTIST: George Caleb Bingham
PLACE/DATE OF BIRTH: Augusta County, Virginia 1811
PLACE/DATE OF DEATH: Kansas City, Missouri 1879
TITLE: *Boatmen on the Missouri*
DATE OF COMPLETION: 1846
MATERIALS: Oil on canvas
DIMENSIONS: 25 x 30 inches
COLLECTION: Gift of Mr. and Mrs. John D. Rockefeller 3rd
ACCESSION NUMBER: 1979.7.15

Links to American History Curriculum

Chapter 14, Lesson 2: Life in the New Frontier - River Routes and Trails West

Chapter 14, Lesson 3: The Next Frontier - The Louisiana Purchase

Chapter 17, Lesson 1: Industrial Growth - Changes in Transportation

Introduction

With the Louisiana Purchase in 1803, the size of the United States doubled, and a new American frontier was established. It was the spirit of these newly settled lands that was captured in the genre scenes of George Caleb Bingham, who grew up in Missouri soon after that territory was added to the nation. Genre painting, which takes for its subjects scenes of everyday life, was popular in the United States from 1830 to 1880, a period in which the rapidly expanding country saw a divergence of lifestyles. Genre paintings such as ***Boatmen on the Missouri*** offered Americans a window into the lives of others and represented a distinctly new American appreciation for the common worker.

Discussion

By 1835, steamboats were a primary means of moving goods and people throughout the river systems. This was especially true in the South where cold weather and ice did not interfere with traffic. Here we see flatboatmen, workers who made their living selling split logs to steamboats traveling the rivers. The advent of steamboats made this trade crucial in three important ways:

- Riverboats were powered by wood. Carrying large quantities of wood would have laden the boats with extra weight, thereby slowing them down, as well as taking up precious cargo space.
- Steamboat lines earned their reputation from the speed with which they made trips and the elimination of a fuel stop improved travel times.
- It was easier to transport logs from the riverside, to raft, to boat than to load the logs directly on board.

Looking Closely

Boatmen were familiar subjects in American culture, well-known through narrative songs and literature. The popular mythology of the period considered flatboatmen to be unsavory, disreputable characters who lived outside the social order, but Bingham's men have none of these stereotypical qualities. The men sit upright, bathed in a brilliant light. They look directly at the viewer as equals. They are, however, not "average Americans." Their clothing, while not undignified, is a bit rough and tattered. Their broad shoulders and enormous arms suggest the hard physical labor of their daily work. Historians interpret ***Boatmen on the Missouri*** in a variety of ways:

> "...paintings ...offered...a window into the lives of... the common worker"

- Bingham, as an artist seeking fame and new sales of his work, may have been trying to tap into the growing American interest in western frontier themes.
- Bingham, as a son of the American frontier, may have been trying to challenge the popular, eastern stereotype of flatboatmen in particular, and of life in the West in general.
- Bingham, as a regional booster and aspiring politician, may have been trying to revise the widespread conception of frontier as wilderness and show it as a place hospitable to commercial enterprise.

Whatever the case, these working men in the painting are certainly romanticized. Their clothes are crude but clean, and their poses reveal their confidence and character; the artist has depicted the laborers in a noble and dignified manner.

Style

Bingham has produced a balanced composition by utilizing the shape of the triangle. The seeming immobility of the raft is underlined by the dark reflections that pin it into place at the bottom of the canvas. The two oars that extend beyond the sides of the picture further halt the motion. In contrast to the muted colors of the landscape, Bingham has thrown a sharp light on the three flatboatmen, using strong colors to bring them forward and make them stand out from the scenery behind them.

Artist

George Caleb Bingham was born in Virginia in 1811. As a young boy he moved with his family to what was then the new territory of Missouri. He grew up in a town along the banks of the Missouri River, where he began his career as a self-taught portraitist. Bingham always styled himself as a frontier person, although he lived in Washington, D.C. in the early 1840s and traveled in the northeastern United States during this time. His fame as an artist was spread in part by his association with the American Art Union which exhibited his pictures and distributed them in lotteries. His painting *The Jolly Flatboatmen*, which is similar to ***Boatmen on the Missouri***, was made into a print by The American Art Union and sold throughout the United States. In Bingham's second career as a politician, he ran for the Missouri State Legislature several times and was elected to serve a term in 1848; he was appointed state treasurer from 1862 to 1865.

SLIDE #8 *Country Politician*

ARTIST: George Caleb Bingham
PLACE/DATE OF BIRTH: Augusta County, Virginia 1811
PLACE/DATE OF DEATH: Kansas City, Missouri 1879
TITLE: *Country Politician*
DATE OF COMPLETION: 1849
MATERIALS: Oil on canvas
DIMENSIONS: 20 3/8 x 24 inches
SIGNED AND DATED: LOWER LEFT G.C. Bingham/1849
COLLECTION: Gift of Mr. and Mrs. John D. Rockefeller 3rd
ACCESSION NUMBER: 1979.7.16

Introduction

Just as ***Boatmen on the Missouri*** led the viewer into the world of everyday life on the river, ***Country Politician*** is a genre painting by Bingham that presents a moment of life in a rural community. This image shows the interior of a tavern where four men are gathered around a stove, three of them involved in conversation.

Links to American History Curriculum

Chapter 18, Lesson 1: Crisis and Compromise - Conflict over the Territories

Discussion

Country Politician was painted twelve years before the start of the Civil War. Shortly after this painting was completed, a newspaper reporter in Bingham's town wrote that the scene depicted a group of men discussing the Wilmot Proviso—a federal bill that (had it passed) would have required all new American territories to prohibit slavery. Whether or not that is actually what is shown here is not known, but the fact that a viewer could derive such a political interpretation from this nondescript scene, suggests how prevalent the issue of slavery was in the new territories at this time.

> "...four figures provided a microcosm of frontier life"

Looking Closely

The man on the right leans forward in his eagerness to get his point across to the elderly farmer who listens intently. The tavern keeper sits back, enjoying his pipe and the discussion, while another man is concentrating on the playbill on the wall which advertises a circus. As can be said of genre paintings in general, the people that inhabit Bingham's canvases are types rather than specific individuals. In this work, Bingham has provided a microcosm of frontier life with only four figures: a laborer, a farmer, a merchant, and a statesman. From the coats hanging on the back wall and from the standing man lifting his coat to warm himself, we can assume the scene takes place in the fall or winter.

Style

Bingham has employed a predominately golden brown color scheme and a triangular composition, much like the composition he used for ***Boatmen on the Missouri***. The stovepipe breaks the triangle and draws the viewer's attention to the fourth man at the wall. Although the light seems to come from the front right hand corner, the broom on the far right casts a shadow in the other direction.

Artist

See entry for ***Boatmen on the Missouri***.

SLIDE #9 *Recreation*

Introduction

Recreation depicts a quiet gathering near Mount Mansfield in Vermont, a location not far from Burlington. Mount Mansfield is the highest of Vermont's Green Mountains and one of the state's chief tourist attractions. In the late 1850s the development of new roads and a state railroad system made the mountain and countryside around it accessible to a growing number of visitors. Casual enjoyment of the outdoors became a new pastime for Americans who could afford travel and leisure time.

ARTIST: Jerome Thompson
PLACE/DATE OF BIRTH: Middleboro, Massachusetts 1814
PLACE/DATE OF DEATH: Glen Gardner, New Jersey 1886
TITLE: *Recreation*
DATE OF COMPLETION: 1857
MATERIALS: Oil on canvas
DIMENSIONS: 40 1/2 x 56 inches
COLLECTION: Museum purchase
ACCESSION NUMBER: 47.13

Links to American History Curriculum

Chapter 17, Lesson 3: Life in Northern Cities

Chapter 19, Lesson 3: Into Growing Cities - Growth of Cities

Chapter 19, Lesson 3: Into Growing Cities - Growth of the Middle Class

Discussion

Although the place where this group is sitting was not a park in the official sense of the word, it was used in a manner similar to the way we use parks today. Situated not far from the city, people could go to Mount Mansfield to enjoy the outdoors without the trouble of traveling very far. The convenient location may have been an important consideration for this group, with its heavy load of picnic supplies and the somewhat formal clothing of its members. However, it is unlikely that anyone ever attended a picnic quite like this one. This painting shows an idealized image of what people liked to imagine they were doing when visiting the country: enjoying simple pleasures such as music, the company of friends, and romance in beautiful surroundings. The purifying virtue of outdoor recreation was an important theme during this period as the industrial revolution accelerated. Municipal and national parks were established in the mid-to-late nineteenth century. Suburban towns became popular among people who could afford to live in them; one could work in the city while enjoying the benefits of living in the country.

Looking Closely

The picnickers seem to have finished their meal and are listening to flute music as they sip hot tea. The meal looks elaborate, having been served on china plates. It must have also been abundant, as one can see by the ample leftovers. A water jug and bottle of wine cool in the stream at the lower right. One couple has walked off to be alone by the water, while the others gaze at the scenery or listen to the flute player.

Style

Jerome Thompson is labeled by most historians as a genre painter although his skill in creating landscape settings was so great that an art critic for the *New York Daily Tribune* complained that his work was neither landscape with figures nor figure composition with landscape. It was by combining these two artistic areas that Thompson was able to create his idealized expressions of harmony between humankind and nature.

Artist

In a period when parents exerted great control over important decisions for their children, Jerome Thompson's father (a portrait painter) decided that Jerome's brother was supposed to be the artist in the family and that Jerome would inherit the family farm. Jerome Thompson worked as a sign and carriage painter and then, against his father's wishes, he decided to become a painter. Gradually he was able to save enough money to move to New York where he began his career as a portraitist but soon turned to landscape and genre scenes. After studying in England for two years, he returned to New York in 1859 to concentrate on scenes of rural life.

SLIDE #10 *Winter in the Country*

ARTIST:	George Henry Durrie
PLACE/DATE OF BIRTH:	Hartford, Connecticut 1820
PLACE/DATE OF DEATH:	New Haven, Connecticut 1863
TITLE:	*Winter in the Country*
DATE OF COMPLETION:	1857
MATERIALS:	Oil on canvas
DIMENSIONS:	18 x 24 inches
SIGNED AND DATED LOWER LEFT:	G.H. Durrie/1857
COLLECTION:	Museum Purchase, Roscoe and Margaret Oakes Income Fund
ACCESSION NUMBER:	1985.47

Introduction

When George Durrie painted ***Winter in the County*** in 1857, the northern states were in the process of developing an industrial economy, and northerners began to witness the decline of small farming. One response to these changes was nostalgia for a "lost America." Paintings such as ***Winter in the Country*** represent a longing for the simple, peaceful country way of life.

Links to American History Curriculum

Chapter 17, Lesson 1:
Industrial Growth

Discussion

During the nineteenth century, prints of images such as ***Winter in the Country*** were widely disseminated to a national audience. Because thousands of prints could be made from a single plate, they were available at a modest price. With the development of chromo lithography, prints no longer had to be colored by hand. Currier and Ives, the famous print-publisher, used many of Durrie's designs. Today Durrie's scenes are still familiar to us as Christmas cards, Currier and Ives reproductions, holiday advertising, and movie images of country holidays. While there were places like this particular image in the northeastern United States in 1857—country inns where everyone arrived by sled or horseback (note the neatly parked sleighs in the barn)—it is not likely that many of the people who owned Durrie's paintings and prints visited a place like this regularly.

> "Paintings ...represent a longing for the simple, peaceful country way of life."

Looking Closely

Durrie's nostalgic vision extended not just to the place depicted, but to a suggestion of the kind of warm interactions that took place there. The two men on the porch greet each other jovially, suggesting a friendly ambiance within the inn; the playful dogs and the smiling couple dashing through the snow in a one-horse-open-sleigh add to the merry atmosphere. Even the chickens and cows look peaceful and comfortable beneath the tempest winter sky.

Style

This image was not intended to show a specific place. Rather, the artist tried to evoke the feeling of a chilly winter day in the countryside by illustrating the activity around an inn. Durrie was able to give a sense of the frigid temperature by using only light pastel colors throughout the composition—as if everything were diluted by the whiteness of the snow. Durrie included many small details that invite the viewer to travel around the scene visually.

Artist

For most of his career, George Henry Durrie's reputation as an artist was limited to the region around his home town of New Haven, Connecticut. However from 1861-1867, the New York lithography firm of Currier and Ives reproduced ten of his country scenes for mass distribution. This wide exposure popularized Durrie's nostalgic vision of country life. Durrie specialized in winter scenes, which included happy people populating idealized farms and inns during the snowy months.

Additional Reading

A.K. Baragwanath. *100 Currier and Ives Favorites.* New York: Crown Publishers, Inc., 1978.

SLIDE #11 *The Last Moments of John Brown*

ARTIST: Thomas Hovenden
PLACE/DATE OF BIRTH: Dunmanway, County Cork, Ireland 1840
PLACE/DATE OF DEATH: Norristown, Pennsylvania 1895
TITLE: *The Last Moments of John Brown*
DATE OF COMPLETION: ca. 1884
MATERIALS: Oil on canvas
DIMENSIONS: 46 1/8 x 38 1/8 inches
COLLECTION: Gift of Mr. and Mrs. John D. Rockefeller 3rd
ACCESSION NUMBER: 1979.7.60

Links to American History Curriculum

Chapter 18, Lesson 2: The Growing Conflict - The Attack on Slavery

Chapter 18, Lesson 2: The Growing Conflict - The Battle of Kansas

Chapter 18, Lesson 3: A House Divided - The Search for a Solution

Introduction

This painting represents a scene from 1859, just before the Civil War. The man with the long white beard is John Brown. John Brown was a fanatical abolitionist who claimed to be an agent of the Lord sent to punish those who favored slavery. Brown first came to public notice in the 1850s when Congress decreed that the settlers of the Kansas territory could decide for themselves whether the territory would be free or slave. Brown moved to

Ossawatomie, Kansas with several of his sons in order to pursue the anti-slavery agenda. In 1856 an anti-slavery Kansas settler was killed by a pro-slavery group. In retaliation, Brown led a group of his associates into a pro-slavery camp and killed five men who were asleep. His actions intensified the troubles in Kansas, and the violence continued until 1861 when the territory was admitted to the Union as a free state. In October 1859, Brown and twenty-one associates attacked and captured a federal weapons warehouse in Harper's Ferry, West Virginia. Brown intended to take the weapons and lead a slave revolt throughout the countryside. For two days, Brown and his group held off federal forces with their guns. In the end, only Brown and six others survived. Brown was given a cursory trial and was convicted and hanged within six weeks. The event and the trial became a focus of intense interest across the country.

Discussion

This painting is a smaller reproduction of the original work, which is now in the collection of the Metropolitan Museum of Art in New York. The San Francisco version, which is more detailed, was probably made for engravers to copy and make into prints. The original version was painted nearly twenty years after Brown's death at the request of an art collector, Robbins Battell. Battell collaborated with Hovenden in the conception of the painting. It is based on a newspaper account of John Brown's trial which appeared in the *New York Tribune*. Later it was revealed that the newspaper account was entirely fictional, but it is uncertain if Hovenden and his patron knew that the newspaper account was not based on fact.

Excerpt from the *New York Tribune* coverage of John Brown's hanging:

> On leaving the Jail, John Brown had on his face an expression of calmness and serenity characteristic of the patriot who is about to die with a living consciousness that he is laying his life down for the good of his fellow creatures...as he stepped out of door a black woman, with her little child in her arms, stood near his way. The twain were of the despised race for whose emancipation and elevation to the dignity of children of God he was about to lay down his life...he stopped for a moment in his course, stooped over, and with the tenderness of one whose love is as broad as the brotherhood of man, kissed [the child] affectionately.
>
> —*New York Tribune*, December 5, 1859, p. 8

The coverage of the trial in the *Tribune* inspired the poet John Greenleaf Whittier to include a few stanzas based on it in his poem "Brown of Ossawatomie," published December 22, 1859.

> John Brown of Ossawatomie spake on his dying day:
> "I will not have to shrive my soul a priest in Slavery's pay.
> But let some poor slave-mother whom I have striven to free,
> With her children, from the gallows-stair put up a prayer for me!"
>
> John Brown of Ossawatomie, they led him out to die;
> And lo! a poor slave mother with her little child pressed nigh.
> Then the bold, blue eye grew tender, and the old harsh face grew mild,
> As he stooped beneath the jeering ranks and kissed the Negro's child!

The shadows of his stormy life that moment fell apart;
And they who blamed the bloody hand forgave the loving heart.
That kiss, from all its guilty means redeemed the good intent,
And round the grisly fighter's hair the martyr's aureole bent!

Perish with him the folly that seeks through evil good!
Long live the generous purpose unstained with human blood!
Not the raid of midnight terror, but the thought which underlies;
Not the borderer's pride of daring, but the Christian's sacrifice!

—John Greenleaf Whittier, excerpt from "Brown of Ossawatomie" (1859)

Although John Brown is a hero in the history of abolition, his violent tactics were controversial. Most of his contemporary abolitionists worked for peaceful, legal means to abolish slavery. Regardless of his use of force, Brown was revered by both abolitionists and slaves alike; his unfaltering contempt for what he called "the peculiar institution" of slavery and his willingness to die for the cause made a strong statement for all to see and remember.

Looking Closely

Despite the fictional sources upon which the painting is based, Hovenden devoted painstaking attention to the architectural details of the courthouse setting and the clothing of his figures. He painted Brown's likeness based on a photograph. However, Hovenden created his own fiction in depicting the group of guards and spectators on the courthouse steps. Nearly every character adds something to our understanding of John Brown's story. For example, the guard at the left sternly eyes an African-American man advancing into the scene. The sheriff who holds the death warrant, looks down his nose at Brown. A young man at the right supports the African-American woman in a pose that echoes the way the woman carries the baby. An African-American woman at the left looks at Brown with a cautious stare, while the man below her expresses interest and excitement.

Style

The rifle and bayonet held by the soldier on the left create a vertical line which crosses with another vertical line created by John Brown's left arm, the death warrant, and the sheriff's tilted head. The intersection of these lines creates an "X" in the center of the canvas, drawing our eyes into the scene, and making us focus on the bright white death warrant.

Artist

Thomas Hovenden specialized, like many artists of his generation, in painting quiet scenes of home and family life. Unlike many of his contemporaries, Hovenden was a Caucasian man who painted many images of African-Americans in domestic settings. His interest in this subject matter was probably connected to his politics; historians know that his wife's family was involved with the abolitionist cause. His studio had once been used as a stop along the Underground Railroad.

SLIDE #12 *The Trial of John Brown*

ARTIST: Horace Pippin
PLACE/DATE OF BIRTH: West Chester, Pennsylvania 1888
PLACE/DATE OF DEATH: West Chester, Pennsylvania 1946
TITLE: *The Trial of John Brown*
DATE OF COMPLETION: 1942
MATERIALS: Oil on canvas
DIMENSIONS: 16 1/2 x 20 inches
SIGNED AND DATED LOWER RIGHT: H. PIPPIN. 1942
COLLECTION: Gift of Mr. and Mrs. John D. Rockefeller 3rd
ACCESSION NUMBER: 1979.7.82

Links to American History Curriculum

Chapter 17, Lesson 4: Making a Better Society - Changing Americans' Beliefs

Chapter 18, Lesson 2: The Growing Conflict - The Attack on Slavery

Chapter 18, Lesson 2: The Growing Conflict - The Battle of Kansas

Chapter 18, Lesson 3: A House Divided - The Search for a Solution

Introduction

This painting is from a trilogy about John Brown painted by Horace Pippin. The other two paintings show Brown at home reading a bible and Brown being transported to the scaffold. Pippin painted two other trilogies around the same time. These depicted the lives of Jesus Christ and Abraham Lincoln. According to Pippin, all three men were visionaries who met untimely deaths as a result of their moral convictions.

Discussion

Sixty years after Hovenden painted his rendition of the trial of John Brown (see slide # 11), African-American artist Horace Pippin felt moved to paint his own interpretation of the account. John Brown had died almost 100 years before the completion of this work, but his actions were still alive in the

hearts and minds of many Americans. Brown was considered by some to be a hero—the first martyr of the Civil War. Brown's story also had something of a personal connection for the artist; Pippin told several people that his grandmother was at John Brown's hanging.

Looking Closely

In this work, Pippin shows Brown at his trial, lying on the ground with a bible next to him. The state prosecutor, holding Brown's rifle, stands to his side. Behind them, members of the jury sit with unemotional expressions, not daring even to look at Brown. Brown had not recovered from his battle injuries before the trial commenced, and he was too weak to stand up. A newspaper editorial about the trial commented:

> We defy an instance to be shown in a civilized community where a prisoner had been forced to trial for his life when so disabled by sickness or ghastly wounds as to be unable even to sit up during the proceedings, and compelled to be carried to the judgement hall upon a litter.
>
> —*Lawrence (Kansas) Republican*, October 1859

The rose-colored carpetbag next to Brown is mentioned in most accounts of the trial. In this bag Brown carried maps, a copy of the U.S. Constitution, letters from abolitionist leaders such as Frederick Douglass, and other important papers. Carpetbags would later become symbols in the post-war Reconstruction era. Northerners traveled throughout the South after the war to help reform and enforce new state laws as well as to help educate freed slaves. Because they carried carpetbags, the reformers were contemptuously referred to by pro-slavery Southerners as "carpetbaggers."

Style

Pippin used mostly somber brown and black tones throughout this work. The only bright color is the red spot of blood on the bandage wrapped around Brown's forehead, immediately drawing attention to that part of the composition. Pippin's loose brush strokes and the simple, yet symbolic features of his subjects give his work a distinctly modern appearance.

Artist

Horace Pippin showed a talent for drawing at an early age, but because of circumstances of race, economics, and geography (he grew up in a rural area), he never received formal art training. During World War I, a gunshot wound paralyzed his right arm. Overcoming his lack of mobility, Pippin taught himself to paint when he was in his early forties. His powerful compositions were "discovered" by the modern art establishment in 1937, and for the nine years before his death, Pippin was a well-known painter.

Additional Reading

Judith E. Stein. *I Tell My Heart: The Art of Horace Pippin*. Philadelphia: Pennsylvania Academy of the Fine Arts, 1993.

SLIDE #13 *The Bright Side*

ARTIST: Winslow Homer
PLACE/DATE OF BIRTH: Boston, Massachusetts 1836
PLACE/DATE OF DEATH: Prout's Neck, Maine 1910
TITLE: *The Bright Side*
DATE OF COMPLETION: 1865
MATERIALS: Oil on canvas
DIMENSIONS: 12 3/4 x 17 inches
SIGNED, DATED, AND INSCRIBED LOWER LEFT: Winslow Homer NY 65
COLLECTION: Gift of Mr. and Mrs. John D. Rockefeller 3rd
ACCESSION NUMBER: 1979.7.56

Introduction

During the Civil War, Winslow Homer worked as an illustrator for *Harper's Weekly*, the foremost nationally-circulated magazine of the period. At this time photographs could not be reproduced in newspapers and magazines so the illustrations that accompanied stories provided the only visual means to present information. The drawings Homer made as a war correspondent became the basis of his first oil paintings, made shortly after the end of the war. ***The Bright Side*** is one of these early paintings.

Links to American History Curriculum

Chapter 18, Lesson 4: Civil War and Freedom
Chapter 18: "Exploring" Early Photography

Discussion

Rather than depicting scenes of men fighting, Homer was interested in scenes of everyday life around camp. This painting shows a Union army campsite with supply wagons, mules, and a cluster of tents in the background. The artist focuses on the five mule drivers whose job it was to transport most of the army supplies. One of the ironies of the Civil War was that even as the Union waged war on behalf of slaves, it did not generally allow freed slaves or free black people to hold combat jobs in the army. The title ***The Bright Side*** may refer to the fact that the muleteers (or teamsters) sit on the bright side of the tent or that the muleteers represent the bright side of army life—as noncombatants during the time of carnage at Gettysburg, Petersburg, and Cold Harbor.

> "(drawings) provided the only visuals ... in newspapers and magazines"

Looking Closely

Historians today disagree as to the interpretation of this scene. This painting depicts African-American men enjoying a moment's rest in a war that was harsh and grueling. Each man is represented as an individual; the apparent well-being expressed in their clothes, in their relaxed poses, and the sunshine that bathes them may have been intended as a direct contrast to the abject poverty of black slaves in the South. However, some historians feel that the artist intentionally demeaned the men and made them appear lazy by creating an indirect comparison with the mules.

Style

Strong horizontal lines provide balance and stability and add to the sense of ease and tranquility in this painting. Historians know that Homer made many drawings and sketches of this subject over a period of time; he tried several compositions before settling on this one. A feeling of repose is created in part by the continuous sweeping arch made between the teamsters and the tent.

Artist

Winslow Homer began his artistic career at the age of nineteen as an apprentice to a Boston lithographer. He began selling illustrations to newspapers in 1857 and by 1859 was employed by *Harper's Weekly*. Although largely self-taught, Homer's oil paintings were critically and commercially successful from the start. After a trip to Paris in 1866, he returned to New York with a lighter palate and a generally more decorative approach to genre subjects. Children and vacationing adults would be the subjects of his paintings for the next decade. In 1881 Homer again traveled abroad, this time to England where he stayed for a year and a half. Homer's later work often portrays dramatic scenes at sea and is invested with a somber heroism and seriousness.

SLIDE #14 *The Pension Claim Agent*

ARTIST: Eastman Johnson
PLACE/DATE OF BIRTH: Lovell, Maine 1824
PLACE/DATE OF DEATH: New York, New York 1906
TITLE: *The Pension Claim Agent*
DATE OF COMPLETION: 1867
MATERIALS: Oil on canvas
DIMENSIONS: 25 1/4 x 37 3/8 inches
COLLECTION: Mildred Anna Williams Collection
ACCESSION NUMBER: 1943.6

Links to American History Curriculum

Chapter 18, Lesson 4: Civil War and Freedom

Introduction

The Pension Claim Agent depicts the home of a disabled Civil War veteran (or his parents' house) during the visit of a government agent who is verifying the claim that the veteran needs government benefits.

Discussion

Over 600,000 soldiers died during the Civil War and many more were permanently wounded. Civil War veterans who fought on the side of the Union were eligible for a pension if severely disabled. Confederate veterans received nothing, and since they had fought on the losing side, suffered much harsher economic hardships. Contemporary viewers of Johnson's painting would have considered this the home of an impoverished family; the rough

wooden floor and lack of space (one room as the kitchen, sitting room, and bedroom) were obvious signs of poverty. The chilly winter scene outside the window reinforces this dreary mood. The veteran's father sitting in his rocker and holding a cane seems no more capable of providing for the family than his wounded son.

Looking Closely

The veteran seems to be telling a war story (perhaps how he lost his leg) and is eliciting a range of responses from his listeners. The claim agent listens with rapt attention; he has lost some of the official demeanor one might expect in this situation. The veteran's mother is sitting quietly in the left corner; perhaps she is moved more by her son's suffering than by the tale of bravery he tells. In the right corner is the veteran's wife, seemingly more engaged in washing the dishes than listening to her husband. Hands are used as expressively as faces to show the actions and responses of the figures. The agent's hand holds his pen, as if he has stopped suddenly to listen. The soldier's free hand is pointing as though for emphasis. The mother's hands knit busily. His attention fixed on his son, the father's hand grasps a cane. The child does not seem to fully concentrate on her chore; while her hands continue to peel apples, her face is turned with interest towards her father and the stranger.

"...600,000 soldiers died during the Civil War..."

Style

The room is depicted with few sharp details; this encourages the viewer to focus more on the narrative or story than on the setting. While details of the household remain hazy (the hats on the wall, the wife in the background at work, the clothes on the rafters), those details that pertain to the story (the cane used to prop up the wounded soldier, the pen and paper in the agent's hand, and the trunk stuffed with documents) are carefully rendered.

Artist

Although Eastman Johnson began and ended his long career as a successful portraitist, during his middle years (about 1859 to the mid-1880s), he found great fame as a genre painter. Most often his works in this tradition evoked nostalgia for a disappearing way of life. However, in the mid-1860s, Johnson traveled several times to the front with the Union Army and recreated traumatic scenes of the Civil War. Among these Civil War scenes, perhaps the starkest is ***The Pension Claim Agent***. During one period of his career Johnson specialized in group portraits such as ***The Brown Family*** (see slide #16), which bridge the gap between genre pictures and more conventional styles of portraiture.

SLIDE #15 *Rainy Season in the Tropics*

ARTIST: Frederic Edwin Church
PLACE/DATE OF BIRTH: Hartford, Connecticut 1826
PLACE/DATE OF DEATH: New York, New York 1900
TITLE: *Rainy Season in the Tropics*
DATE OF COMPLETION: 1866
MATERIALS: Oil on canvas
DIMENSIONS: 56 1/4 x 84 1/4 inches
SIGNED AND DATED LOWER RIGHT: F.E. Church/1866
COLLECTION: Mildred Anna Williams Collection
ACCESSION NUMBER: 1970.9

Introduction

More than any other American painter of the nineteenth century, Frederic Edwin Church popularized panoramic landscapes of epic proportions. At the height of his career, the unveiling of one of Church's paintings would be reported in newspapers with the same excited interest as the opening of a new movie might be covered today.

Discussion

Rainy Season in the Tropics depicts two separate places. The Ecuadorian Andes fill most of the canvas; at right the tropical forest represents a scene based on a sketch Church made during a trip to Jamaica in 1865. There has been some debate about the inspiration for ***Rainy Season in the Tropics***. Some scholars link this painting to the end of the Civil War; they believe that the rainbow connects the two landscapes, thereby symbolizing hope for the renewal and reunification of a divided America. Other scholars argue that the work is a

Links to American History Curriculum

Chapter 18, Lesson 4: Civil War and Freedom

response to the artist's sorrow at the death of two of his children in 1865. Both of these interpretations may be partly true, but we know from Church's sketches that he planned a large picture of a South American landscape with a double rainbow in 1863—a date well before he knew the outcome of the war or that his children would die. The meaning of ***Rainy Season in the Tropics*** is probably more general: it may simply represent the hope of regeneration following a storm and the divine promise symbolized by the rainbow. It is interesting to note how the hindsight that historians possess can be reflected in their interpretations of art.

> "...Church's paintings would be reported in the newspapers with the same excited interest as a new movie today..."

Church's interest in South American scenery was inspired by the writings of Alexander von Humboldt, a German naturalist. During his travels to South America, Humboldt was struck by the tremendous range of climates in Ecuador: icy mountaintops, grassy plains, and steamy jungles. Humboldt saw this diversity as evidence of the divine presence in the creation of the world. South America was a kind of Garden of Eden to which all other climates of the world— and thus life itself—could be linked.

Looking Closely

Earlier in his career, Church painted an image of Niagara Falls that also included a rainbow. When John Ruskin, a famous art critic of the period, saw *Niagara* for the first time, he refused to believe that the rainbow was painted. His reaction was related by a fellow art critic:

> Ruskin, when he first saw Church's *Niagara*, pointed out an effect of light upon water which he declared he had often seen in nature, especially among the Swiss waterfalls, but never before on canvas; and so perfect is the optical illusion in the picture that the author went to the window and examined the glass, evidently attributing the prismatic bow to the refraction of the sun.

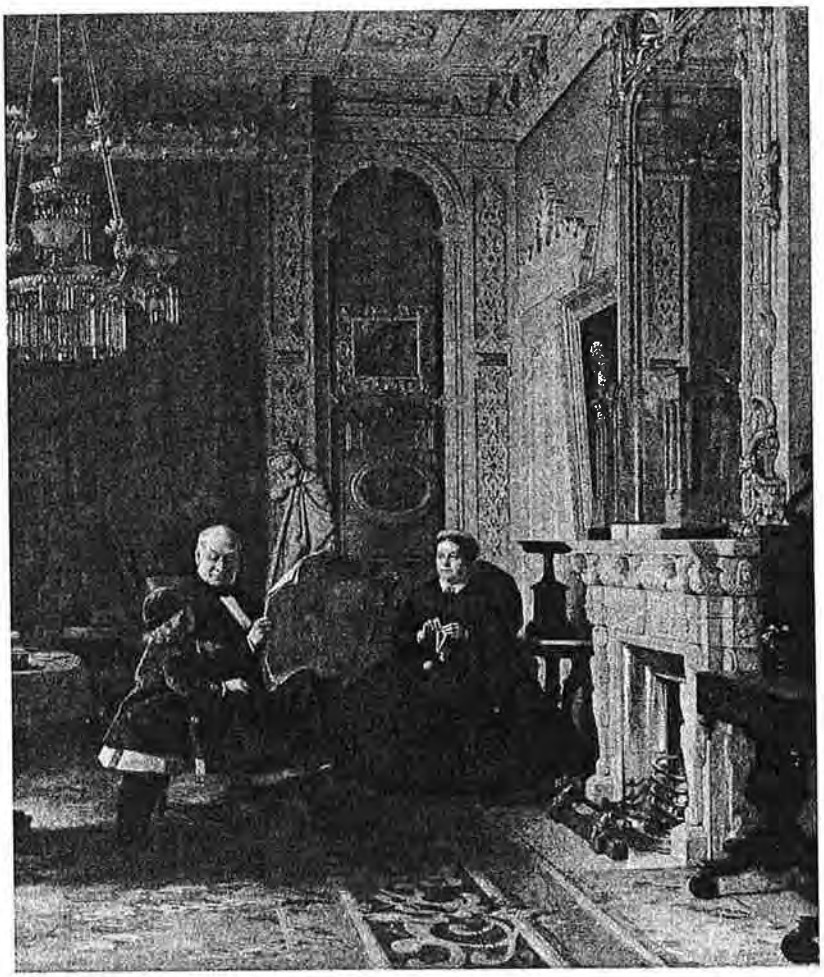
Style

Church was known for the painstaking accuracy of his paintings. He studied natural history extensively. He made several trips to South America and produced detailed drawings of the landscape, plant and animal life, atmospheric effects, buildings, and local residents. In his New York studio, Church would compose his finished paintings using the sketches from his travels, photographs, and illustrated books from his library. In this piece the palm trees on the left and the mountains on the right serve as a frame that draws the eye down to the misty valley below. Meanwhile, the rainbow takes the eye upward, giving the work an appealing symmetry.

Artist

Frederic Church was the son of a wealthy Connecticut businessman. Church's early paintings were primarily New England landscapes. From an early age he showed a remarkable talent for drawing and had the distinction of being the only pupil accepted by Thomas Cole, America's leading landscape painter at the time.

SLIDE #16 *The Brown Family*



ARTIST: Eastman Johnson
PLACE/DATE OF BIRTH: Lovell, Maine 1824
PLACE/DATE OF DEATH: New York, New York 1906
TITLE: *The Brown Family*
DATE OF COMPLETION: 1869
MATERIALS: Oil on canvas
DIMENSIONS: 38 1/2 x 32 inches
SIGNED AND DATED LOWER RIGHT: E. Johnson./1869
COLLECTION: Gift of Mr. and Mrs. John D. Rockefeller 3rd
ACCESSION NUMBER: 1979.7.67

Links to American History Curriculum

Chapter 19, Lesson 1: Entering the Modern Age - Changes in a New Age

Chapter 20, Lesson 2: Patterns of Change - How Women Fought for the Vote

Introduction

The family in this painting inhabits a very different kind of home from that of the wounded soldier in his earlier work, ***The Pension Claim Agent***. Johnson based ***The Pension Claim Agent*** on descriptions of soldiers returning home after the war. In contrast, ***The Brown Family*** represents a real family that hired him to paint a portrait of themselves and of the house in which they lived. James Brown was a wealthy businessman and also one of the founders of Alex Brown and Sons, an investment bank in New York that still exists.

Discussion

The painting shows James Brown, his second wife Eliza, and their grandson, William Adams Brown. William has just run into the room to greet his grandparents who are enjoying a quiet afternoon by the fire. The Browns wear typical clothing for people of their economic level. William is "in skirts" which was normal clothing for young boys below the age of five or six in the earlier part of the nineteenth century.

This painting probably shows the Browns in the parlor of their house on Park Avenue in Manhattan, although this location is not absolutely certain. The paneling and the furnishings for the room were made in the late 1840s for their previous house at Ninth Street and University Place and were brought to the Park Avenue house when the Browns moved around 1868-69. Although the Browns were fond of their parlor (enough to have it moved from one house to another), by 1869 its style was out of fashion; a fact remarked upon by a reviewer who saw the painting at an art exhibition:

> Is it possible that an artist could have invented or chosen this dreadful room? We cannot believe that Mr. Johnson would do either... But he has gone to his task in a noble spirit of self-sacrifice....how skillfully he has wrought the whole discordant upholstery mess into a harmony which, while it allows nothing to escape, makes it easy to forget all the incongruous detail.
>
> —"National Academy of Design, *Appleton's Journal of Popular Literature, Science and Art 1*, no. 10 (5 June 1869): 309.

Looking Closely

Like Copley's portrait of the Vassals, this painting also reveals information about the family values of the late 1860s. Mrs. Brown is knitting, an activity which associates her with the maternal, domestic realm; at this time a woman's place was definitely considered to be in the home. Mr. Brown reads the newspaper, a clear sign of his engagement with the larger world outside the home.

Style

In contrast to the darker, moodier ***The Pension Claim Agent***, here Johnson paints the Browns and their home in a crisp style that shows all the details of the room, its furnishings, the Browns' clothing, and their facial expressions. Whereas the veteran's war story was the main subject of ***The Pension Claim Agent***, the focus of ***The Brown Family*** is the Browns themselves and their house. Even though the decor of the parlor was out-of-fashion, the high mirrors, crystal chandelier, drapery, and ornate woodwork all attest to the wealth of the family. The crystalline sheen of the decor adds to the slick glossiness of the painting.

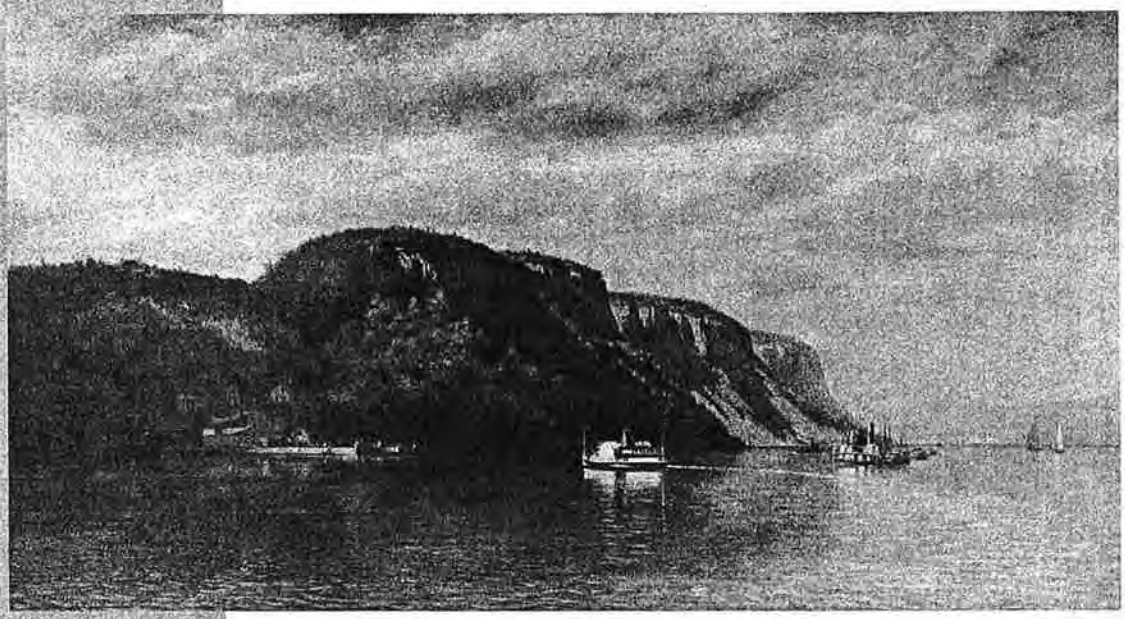
Artist

See entry for ***The Pension Claim Agent***.

Further Reading

On American interiors: William Seale. *The Tasteful Interlude: American Interiors through the Camera's Eye, 1860-1917*. New York: Praeger Publishers, 1975.

NO SLIDE *On the Hudson*



Links to American History Curriculum

Chapter 19, Lesson 1: Entering the Modern Age

Chapter 19, Lesson 2: Coming to America

Chapter 19, Lesson 3: Into Growing Cities

ARTIST:	John George Brown
PLACE/DATE OF BIRTH:	Durham, England 1831
PLACE/DATE OF DEATH:	New York, New York 1913
TITLE:	*On the Hudson*
DATE OF COMPLETION:	1867
MATERIALS:	Oil on canvas
DIMENSIONS:	39 x 72 inches
SIGNED, DATED AND INSCRIBED LOWER LEFT:	J.G. Brown/N.Y. 1867
COLLECTION:	Gift of Mr. and Mrs. John D. Rockefeller 3rd
ACCESSION NUMBER:	1979.7.19

Introduction

John George Brown's ***On the Hudson*** depicts a stretch of New Jersey shore along the Hudson River, near Fort Lee and the present site of the George Washington Bridge. (Fort Lee was built during the Revolutionary War as part of the Continental Army's unsuccessful attempt to keep the British from occupying New York in November, 1776.) This region is known as "The New Jersey Palisades."

Discussion

A group of passengers is waiting for the arrival of the "Thomas E. Hulse," a commuter steamboat that traveled a route along the New Jersey side of the Hudson to lower Manhattan. Other barges and sailing vessels can be seen in the picture. The geography of the Northeast, with its many inlets and small river systems, was well-suited to steamboats which quickly became an important means of transportation. As a result of this new type of travel (and concurrent developments in roads and rail transportation), smaller towns near

major cities became linked to the cities. This was the beginning of the development of suburbs. The steamboat also benefitted tourism in the Northeast. Places that were once many days of uncomfortable travel by road were now a day's journey by boat or train. One result of these developments was that Americans experienced a heightened appreciation of the landscape.

Looking Closely

This painting is a celebration of the Hudson River Valley's landscape at the peak of its beauty during the fall foliage season. A contemporary of Brown's wrote about the Palisades:

> The Palisades, viewed from a distance, present a somewhat monotonous outline, unattractive to the lovers of the picturesque; but when seen nearby, from the water's edge, and thus in parts, they offer peculiar and highly interesting studies of rock and tree.... If any scenery in the United States clothes itself with the mournful interest that attaches to old-world ruins, it is surely the Palisades of the Hudson.
>
> —"The Palisades," *Watson's Weekly Art Journal* 3. no. 12 (15 July 1865): 179, 180.

Style

Warm rich tones of autumn dominate Brown's landscape. The composition is divided into three equal bands of sky, land, and water, a common compositional device in landscapes. The water is painted with broad strokes of color while autumn leaves appear soft and spongy. The steamboats, however, are depicted with sharp clarity. The Hudson River School of landscape painting dates from 1825 to 1875 and was influenced by European Romanticism; the goal of this school of art was to portray the scenic beauty of the Hudson River Valley for all to see and enjoy. Along with Brown, its artistic members also included Thomas Doughty and Thomas Cole.

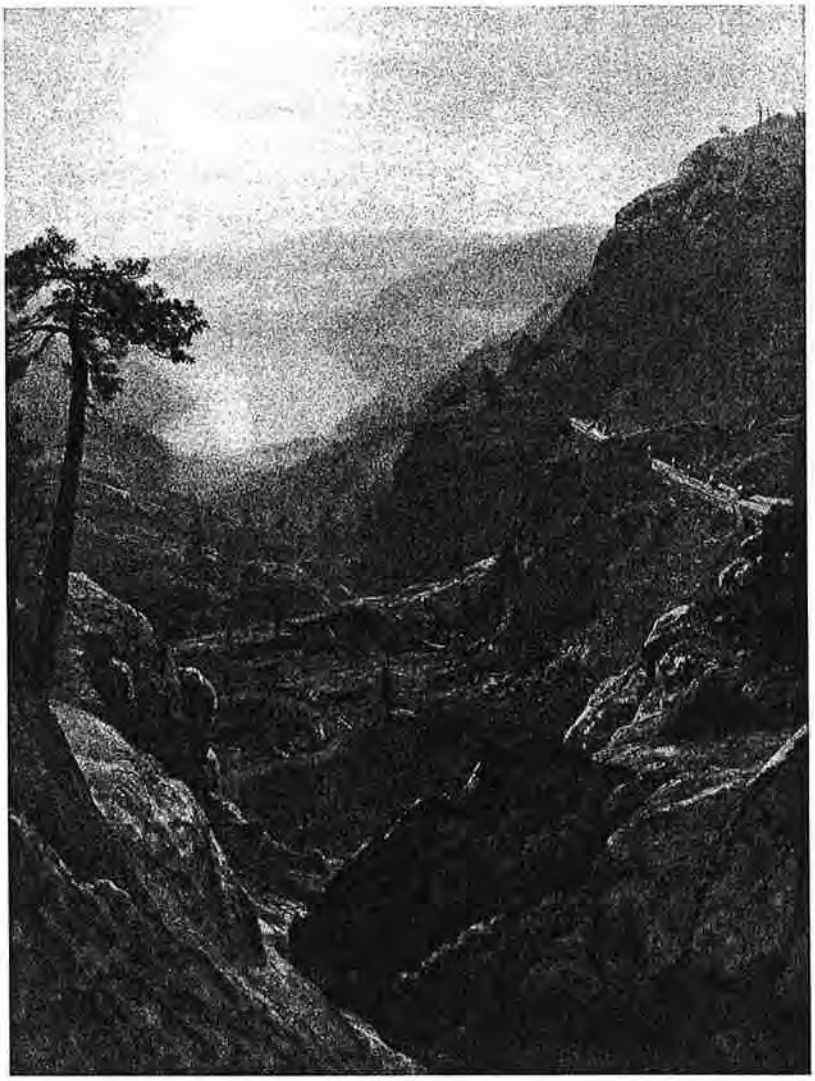
Artist

Born and raised in England where he was trained as a glassmaker, John George Brown moved to New York in 1853. The owner of the glass factory where he worked encouraged Brown to pursue his talent for painting. By 1860 Brown had established himself as a full-time artist and a prominent figure in the New York art world. He was best known for his paintings of daily life in New York City: images of newspaper vendors, shoe-shine boys, and shoppers.

Additional Reading

John K. Howat, *American Paradise: The World of the Hudson River School.* New York: Metropolitan Museum of Art, 1987.

SLIDE #17 *View of Donner Lake, California*



ARTIST: Albert Bierstadt
PLACE/DATE OF BIRTH: Solingen, Germany 1830
PLACE/DATE OF DEATH: New York, New York 1902
TITLE: *View of Donner Lake, California*
DATE OF COMPLETION: 1871 or 1872
MATERIALS: Oil on paper mounted on canvas
DIMENSIONS: 29 1/4 x 21 7/8 inches
SIGNED LOWER LEFT: A Bierstadt
COLLECTION: Gift of Anna Bennett and Jessie Jonas in memory of August F. Jonas, Jr.
ACCESSION NUMBER: 1984.54

Links to American History Curriculum

Chapter 15, Lesson 3: Migrating to California and Utah - Early California

Chapter 17, Lesson 1: Industrial Growth - Changes in Transportation

Chapter 19, Lesson 1: Entering the Modern Age - Changes in a New Age

Introduction

This painting, a sketch for part of a larger work, shows Donner Lake as seen from the summit of Donner Pass in the California Sierra Nevada Mountains. Made famous by the tragic story of the Donner family and their companions who perished there, Bierstadt captures the treacherous beauty of the area that was finally made accessible by the railroad.

Discussion

View of Donner Lake, California was commissioned by Henry Huntington, the president of the Central Pacific Railroad, who lived in Northern California. Huntington wanted this painting to celebrate the dramatic scenery of the area as well as the Central Pacific Railroad's triumph over technical problems of laying track and establishing a route in the steep mountains and harsh weather. One of the greatest challenges was the snow drifts in the High Sierras which in wintertime could reach as high as sixty feet—too high for a locomotive equipped with a snowplow to pass through. The solution devised by the designers of the railroad was to build miles of wooden tunnels (snowsheds) in snowy areas; at the right of the picture is a stretch of snowshed. Donner Pass is the highest point along the route over the Sierra Nevada Mountains. Much of the painting is given over to the exhilarating panorama that would unfold before a passenger or mountain climber as he came over the top of the mountain.

> "...a wagon train of settlers, the Donner party ...were snowed in at the pass"

Looking Closely

One undeniable aspect of this painting is the poignant remembrance of the namesake of Donner Pass. In the winter of 1846 a wagon train of settlers, the Donner Party, were heading to California and were snowed in at the pass. Many members of the party died there during that winter. Much had changed at Donner Pass in the twenty-five years that separated this painting from the Donner tragedy. The tall thin cross in the center of the composition may commemorate the loss of life at this location. The cross does not appear in the final painting, now in the collection of the New York Historical Society. The fallen trees scattered throughout the landscape attest to the harsh weather patterns in the area.

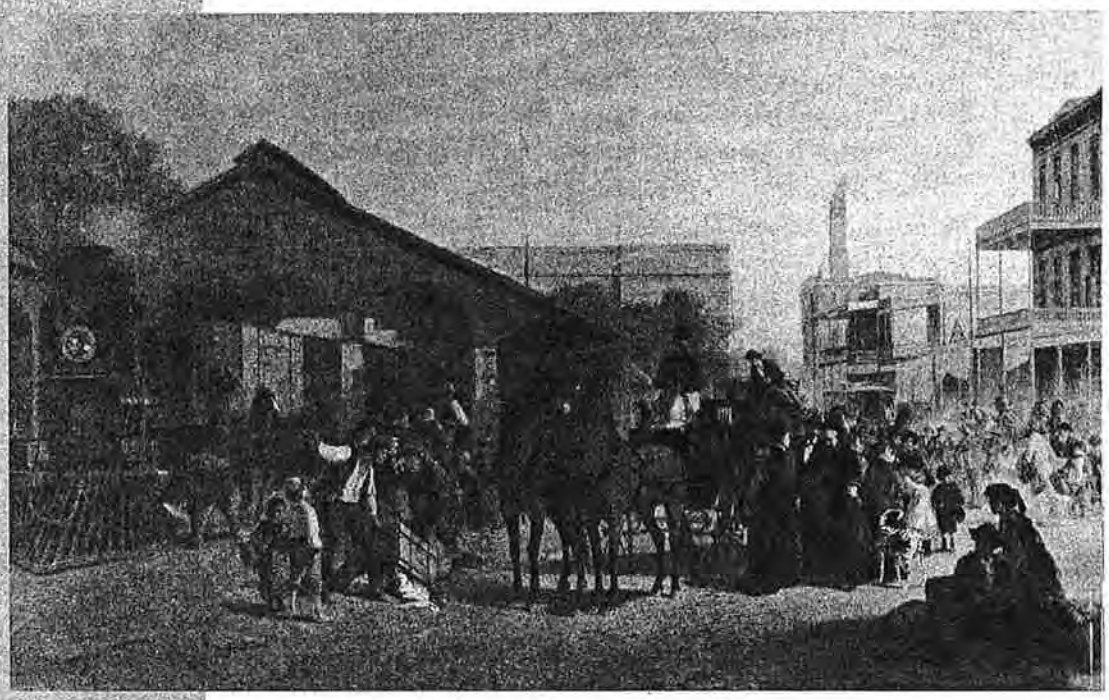
Style

The painting's unusual vertical format and a composition which takes the viewer along a spiraling path to the back of the scene are two devices the artist used to project the viewer forward into the dizzying space of the picture.

Artist

Although he is famous for his paintings of the western United States, Albert Bierstadt lived in the New York area for most of his career. He made four extended trips to the West, where he made sketches for paintings which he completed in his New York studio. Most of Bierstadt's clients lived in the East and his pictures helped give many people an idea of what the West looked like.

SLIDE #18 *Sacramento Railroad Station*



ARTIST: William Hahn
PLACE/DATE OF BIRTH: Ebersbach, Germany 1829
PLACE/DATE OF DEATH: Dresden, Germany 1887
TITLE: *Sacramento Railroad Station*
DATE OF COMPLETION: 1874
MATERIALS: Oil on canvas mounted on board
DIMENSIONS: 53 3/4 x 87 3/4 inches
SIGNED LOWER RIGHT: Wm. Hahn.
COLLECTION: Gift of the M.H. de Young Endowment Fund
ACCESSION NUMBER: 54936

Introduction

The painting captures a moment at the station of the Central Pacific Railroad in Sacramento. With the driving of the Golden Spike in Saint Louis in 1869, Sacramento became the western terminus of the first transcontinental railroad. The artist, William Hahn, has recorded the bustle of activity shortly after the arrival of a train. Several groups of passengers arrive in the foreground: a family being met by a carriage, another group being helped by a pair of porters (their trunk has split open), and a third, forlorn group at bottom front.

Links to American History Curriculum

Chapter 15, Lesson 3: Migrating to California and Utah - Early California

Chapter 17, Lesson 1: Industrial Growth - Changes in Transportation

Chapter 19, Lesson 1: Entering the Modern Age - Changes in a New Age

Discussion

This painting shows how the railroad and trans-Pacific immigration transformed Northern California from a frontier area into a rapidly-growing crossroads of world culture. In 1848 gold was discovered in the Sierra Nevada foothills and nearby Sacramento became a major city almost overnight. Sacramento was the first station of the California railroad in 1856, the Pony Express in 1860, and the Transcontinental Railroad in 1869. This painting presents the convergence of people brought together by the railroad in a developing western town.

Looking Closely

No one ever looks at a painting in quite the same way as anyone else. Following are what three writers said about one of the scenes in ***Sacramento Railroad Station*** when it was exhibited in 1874:

> "...the railroad transformed Northern California from a frontier area into a...crossroads of world culture"

A little to the left is seen a ludicrous and not infrequent incident of travel. A frail trunk which only a woman would trust in, rescued by two porters from the baggage smashers, gives away at the bottom, discharging its precious load of feminine finery. One of the two porters, his hands helplessly on his knees looks on with a colic expression of amusement which might imply that he is not quite innocent of the catastrophe. The owner of the trunk and a female friend are viewing the wreck with horror, and wondering what to do.

—*Daily Evening Post* (San Francisco), August 1874

There are several figures in the piece which would do credit to [another artist], an instance of which may be seen in the figures of the two baggage-carriers, who have just given evidence of their peculiar talent by knocking the bottom from a traveling trunk.

—Unknown newspaper, 1874

Another remarkable piece of figure painting is shown in the group on the left, where two able-bodied "baggage smashers" have spilled the contents of a large traveling trunk on the street, to the evident disgust of a pair of pretty young ladies, who naturally feel annoyed at the public display of their wardrobe.

—*San Francisco Bulletin*, June 22,.1874

There is a great deal of action to attract the viewer's attention in this painting. Some details to notice are: the Casa Svizzeria (the Swiss Inn), the Stanford Saloon (named after Leland Stanford, Chairperson of the Central Pacific Railroad), a Chinese laborer in a straw hat balancing baskets on bamboo poles, a poster advertising rail service to Baltimore and Chicago, an African-American railroad laborer at left, stores selling "Fine Wines" and building supplies "Nails, Tar, Pitch," a boy at left front with a schoolroom slate, a factory issuing smoke like the locomotive, and a railroad technician oiling the main piston of the train.

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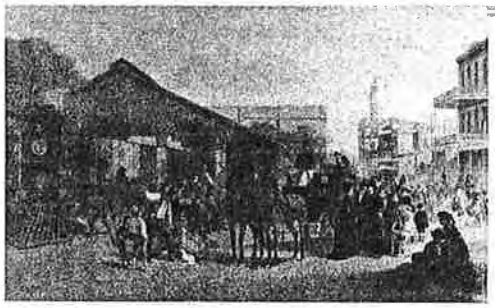
The railroad tracks seem to lead right out into the middle of Main Street. Laws about public safety (including factory safety) were only beginning to be passed during this period. In cities in the western frontier public safety problems were complicated by the fact that railroads often were in place before the cities that grew up around them.

Style

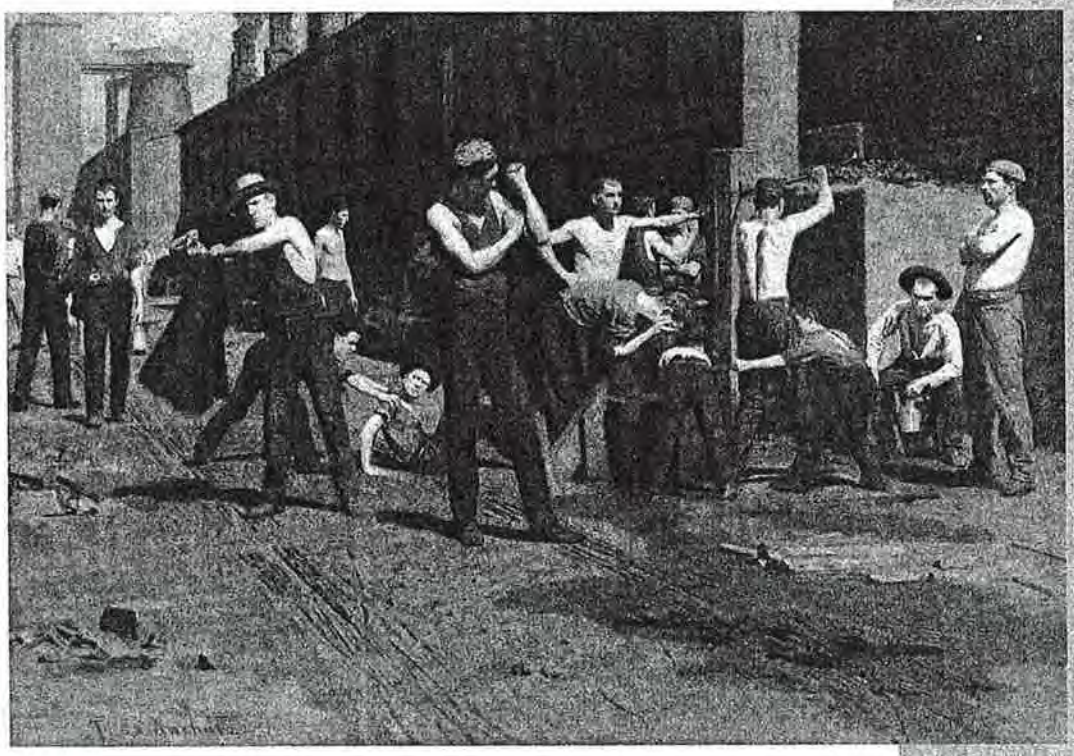
Although ***Sacramento Railroad Station*** is a scene of busy activity, Hahn has controlled the movement by confining the human figures to the bottom of the picture. The strong vertical lines of the flagpole, building elements, and horses' legs anchor the figures in place.

Artist

Although he was born and died in Germany, Hahn lived in the United States from 1872-1882. He spent part of those years in San Francisco where he was one of the few painters to live here at the time.



SLIDE #19 *The Ironworkers' Noontime*



ARTIST: Thomas Pollock Anshutz
PLACE/DATE OF BIRTH: Newport, Kentucky 1851
PLACE/DATE OF DEATH: Fort Washington, Pennsylvania 1912
TITLE: *The Ironworkers' Noontime*
DATE OF COMPLETION: 1880
MATERIALS: Oil on canvas
DIMENSIONS: 17 x 23 7/8 inches
SIGNED LOWER LEFT: Thos. Anshutz

COLLECTION: Gift of Mr. and Mrs. John D. Rockefeller 3rd
ACCESSION NUMBER: 1979.7.4

Introduction

The Ironworkers' Noontime, by Thomas Anshutz, depicts the yard of a nail factory in Wheeling, West Virginia during the noontime break: the workers stretch the kinks out of their muscles, eat, and sit in the sun. The factory where these men were employed was not one of the enormous steel mills that came to dominate the metal industry and the American imagination around the turn of the century. This was a relatively small factory that produced iron nails similar to the way iron nails had been made in the 1820s, but on a larger scale.

Links to American History Curriculum

Chapter 19, Lesson 1: Entering the Modern Age - Changes in a New Age; The Steel Industry

Chapter 19, Lesson 1: Entering the Modern Age - Working in a New Age

Discussion

The 1880s were considered "The Age of Steel." Steel was much stronger and cheaper than iron and with the advent of the Industrial Revolution, steel mills flourished throughout the area. Industrialization meant mass production of goods, but it also meant longer hours for workers in less specialized work; workers no longer needed to be skilled laborers or craftsmen. This painting can be seen as a tribute to the iron workers as true craftsmen. It may also commemorate an era in labor history that was rapidly becoming extinct.

> "...school was ...a luxury most children (worked) on farms or in factories"

The workers shown here were called "puddlers," the most skilled workers in the factory. They assembled the ingredients for iron in cauldrons and monitored the heat carefully as the ingredients melted together. Just at the right moment they would remove the cauldrons from the flame and pour the hot iron into molds where it hardened into sheets. The sheets were then cut into nails. Any miscalculation on the part of the puddler would render the sheets of steel too hard or too soft and useless for nail production. Puddlers were the highest-paid workers in the factory, and one could only learn the skills of a puddler through a long apprenticeship beginning as a child (notice the children in the picture).

Even as late as the 1880s, school was considered a luxury for most children, and it was common for poor and working class children to spend their days working on farms or in factories. The practice of child labor continued until the early part of the twentieth century when the labor movement won rights for children, making it illegal to work until the age of twelve! Still, Thomas Anshutz did not intend ***The Ironworkers' Noontime*** as a commentary on child labor. Apprenticeship as a way of life was becoming increasingly rare as industrialization and mass production lessened the need for workers with specialized skills.

This painting has often been analyzed as a sympathetic attempt to show the plight of workers. This particular interpretation seems inspired more by the odd subject matter and the convincing way it is portrayed (the careful attention to the rust and dust on the iron bars, the smoke bellowing from the factory, the grim masses of the buildings) than by consideration of the way the figures themselves are represented. All of the characters carry themselves with upright dignity and do not give the appearance of being downtrodden or otherwise oppressed. The workers look tired, but these men were skilled laborers who took great pride in their work. Anyone would feel tired after a day at this job.

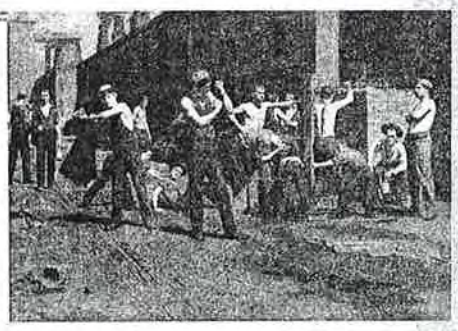
Style

This realistic scene gave the artist the opportunity to present the bodies of a variety of people of varying ages—from childhood through old age. The art school that Thomas Anshutz attended stressed the study of human anatomy. In addition to sketching live models and casts of

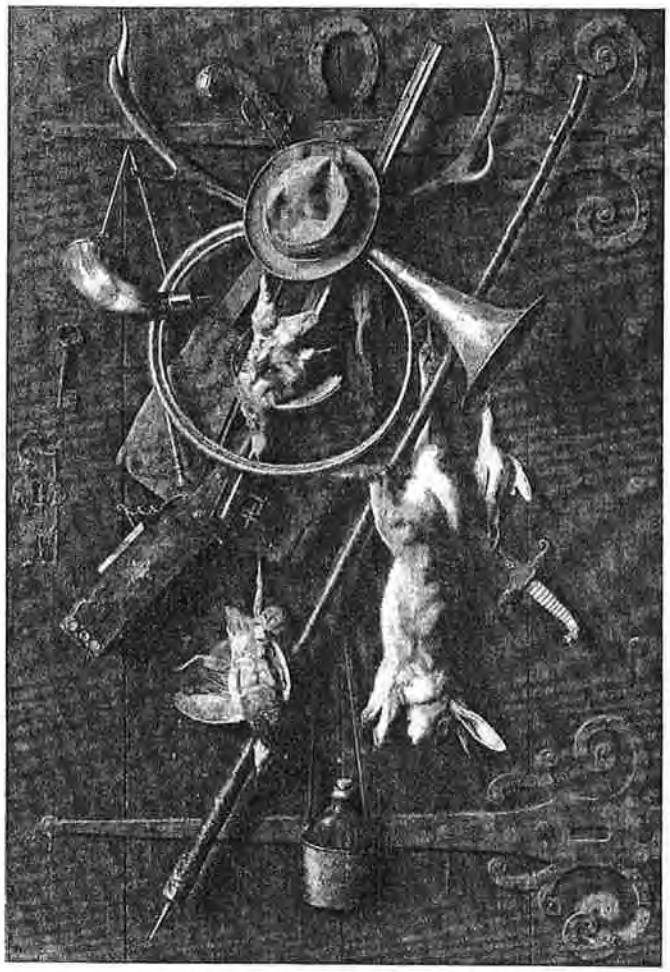
statuary, students dissected cadavers and observed medical procedures. This was not a new practice for artists; Leonardo da Vinci was known to visit cemeteries and exhume corpses so that he could achieve a more thorough understanding of the human form.

Artist

Thomas Anshutz moved at an early age to Philadelphia. After a year of art training in New York, he returned to Philadelphia to attend the Pennsylvania Academy of Fine Arts where he later became a teacher. As a child and young adult he often visited family in Kentucky and West Virginia, where he probably witnessed work places like the nail factory. Oddly, this is Anshutz's only painting of an industrial scene; most of his other works are portraits and beach scenes.



SLIDE #20 *After the Hunt*



ARTIST: William Michael Harnett
PLACE/DATE OF BIRTH: Clonakilty, County Cork, Ireland 1848
PLACE/DATE OF DEATH: New York, New York 1892
TITLE: *After the Hunt*
DATE OF COMPLETION: 1885
MATERIALS: Oil on canvas
DIMENSIONS: 71 1/2 x 48 1/2 inches
SIGNED AND DATED: LOWER LEFT WMHARNETT/1885
COLLECTION: Mildred Anna Williams Collection
ACCESSION NUMBER: 1940.93

Links to American History Curriculum

Chapter 19, Lesson 1: Entering the Modern Age

Chapter 19, Lesson 3: Into Growing Cities

Introduction

This still-life painting displays a collection of dead game and hunting and hiking equipment on a weathered old door. It has an almost photographic realism about it that is captivating.

Discussion

The last third of the nineteenth century in America was marked by an unprecedented growth in industry. The nation was changing radically; new inventions, crowded cities, and the growth of factories ushered in the modern age. Many

Americans reacted with nostalgia for an earlier, simpler time. Some artists created paintings such as ***After the Hunt***, which included old, familiar, and worn objects. Everything in ***After the Hunt*** would have looked old to the American audience who saw it. It was painted in Europe, but Europeans would have also considered everything in it out-of-date. The long pointed stick is an Alpenstock, a walking stick used by European mountain climbers. When the picture was painted, the powder horn, musket, and pistol had all been superseded by more modern weapons—most notably the revolver. The old-fashioned quality of this painting evokes the same kind of nostalgia inspired by ***Winter in the Country***. That is, while viewers of the painting may never have personally had the sort of outdoor experiences suggested by the painting, their interest in it may have been inspired by a sense that modern life had strayed from its stable roots.

Looking Closely

Unlike nearly all of the paintings in this guide, ***After the Hunt*** is a painting that tries to show objects as if they were in the very same space as the viewer; this attempt at realism raises an important point about all of the works in this guide, and in a museum. Everything in a painting is an illusion of one kind or another. Painted objects in ***After the Hunt*** are supposed to look like real objects. The illusion presented in a painting like ***Winter in the Country*** is that of an idyllic vision of the United States that probably never existed; the scene in ***Rainy Season in the Tropics*** is a place that existed solely in the mind of the artist.

"Americans (were nostalgic) for an earlier, simpler time"

Style

This type of still-life paintings is called "trompe-lóeil," which is a French phrase for fool the eye. The artist wanted to make everything look so real that it would fool the viewer. ***After the Hunt*** was owned by a New York saloon owner who hung it in his bar where patrons would bet on whether or not the objects in the painting were real or painted.

Artist

William Harnett grew up and attended art schools in Philadelphia before leaving to study art in London, Frankfurt, and Munich.

Lesson Plan #2 - Historical Period

Colonial America - 1650s to 1760s

1

3

4*

5

Objectives:

Learn to read the visual clues in colonial portraits for cultural and historical information.

Slides: Title, date, artists

Slide #1 ***The Mason Children,*** 1670,
Attributed to the Freake-Gibbs Painter

Slide #3 ***Grizzell Eastwick Apthorp***, 1748, Robert Feke

Slide #4 ***Mary Turner Sargent***, 1763, John Singleton Copley

Slide #5 ***Mordecai Gist***, ca. 1774, Charles Willson Peale

Discussion:

During the period between the Pilgrims' landing at Plymouth Rock in 1620 and the conclusion of the Revolutionary War in 1783, portraiture was the most prevalent type of painting in the American colonies. The colonists looked to England for style in painting, fashion, and architecture. The colonists' experiences in the new country in relation to their prosperity, social status, and cultural identity can be identified in the works from this period.

Using the information from Section IV—Introduction, Discussion, and Looking Closely—review the slides above and discuss with the students which details of the subjects' lives can be seen in their portraits. How can we tell that the Mason children are upper class Puritans? Point out the various objects that the artist has placed in the Mason children's hands and ask the students what these objects tell us about them. Why might there be a boat in the background of the portrait of Mordecai Gist? What do the fancy dresses of Grizzell Apthorp and Mary Sargent tell us about their life-styles? Note how these formal clothes differ from formal wear for children and adults today. Ask your students how often they dress up and for what occasions. Is there anything in contemporary fashion that is similar to a corset or a hoop skirt? What does it say about our present culture that we wear formal clothes less often, that they are usually more comfortable than in the past, and that women's formal clothing is still less comfortable than men's formal clothing?

*detail

Terms

sitter - a person who poses for a portrait.

Activity 1:

Ask your students to think about what objects, clothing, background, etc. they would like included in a formal portrait of themselves. Ask them to imagine that this portrait will be seen by all of their family members and friends as well as people 100 years in the future. Students can make a verbal or written list, or they can make a collage or drawing. What do the objects they chose say about them? Now ask your students to think about objects, clothing, and backgrounds they would not want included in this portrait; for example, a test on which they received a poor grade, ripped play clothes, or a dirty MUNI bus in the background. (Ask students to think about this list; do not ask them to write it down or say it out loud.) Have students realize that both lists represent parts of their lives. In the same way that we may not want to include unpleasant things in our formal portraits, people in the past did not want to include certain things in their portraits. When we look at older paintings in a museum, we generally see only the good side of life represented. To get a well-rounded picture of a place and time, we also have to read and study a variety of historical sources.

Activity 2:

Ask students to imagine that they are one of the characters in these portraits, and as this person, have them write an imaginary letter to a relative. The letter should be dated the same year as the portrait. Ask your students to research this time period and to look for visual clues in the portrait. What might this person say? Then ask students to write a letter to a relative from a person at the same time period who did not have enough money to commission a portrait of themselves. Students might choose to write a letter from an American Indian, an African-American, an Asian immigrant, or an indentured servant; what would these people have to say?

Suggested Reading:

Berleth, Richard. *Samuel's Choice*, Niles, Ill., Whitman, 1990.

Clapp, Patricia. *I'm Deborah Sampson: A Soldier in the War of the Revolution*. New York: Lothrop, Lee, and Shepard Co., 1977.

Clyne, Patricia Edwards. *Patriots in Petticoats*. New York: Dodd, Mead, and Company, 1976.

Glubok, Shirley. *Art of Colonial America*. New York: MacMillian Publishing Co. Inc., 1970.

Kessel, Joyce. *Squanto and the First Thanksgiving*. Minneapolis: Carolrhoda Books, 1983.

Meltzer, Milton ed. *In their Own Words: A History of the American Negro: 1619-1865*. New York: Thomas Y. Crowell Company, 1967.

Meltzer, Milton ed. *The American Revolutionaries: A History in Their Own Words 1750-1800*. New York: Thomas Y. Crowell Company, 1987.

Waters, Kate. *Sarah Morton's Day: A Day in the Life of a Pilgrim Girl*. New York, Scholastic, 1989.

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Lesson Plan #3 - Historical Period

The Early Republic and Western Expansion - 1800s to 1850s

Objectives:

Understand how both landscape art and genre painting can provide the viewer with a feeling for a time in history as well as for differing regional perspectives.

Slides: Title, date, artist

Slide #6 ***View Near the Village of Catskill***, 1827, Thomas Cole

Slide #7 ***Boatmen on the Missouri***, 1846, George Caleb Bingham

Slide #9 ***Recreation***, 1857, Jerome Thompson

Slide #15 ***Rainy Season in the Tropics***, 1866, Frederic Edwin Church

Discussion:

From the signing of the Treaty of Paris in 1783, through the War of 1812 and the subsequent "Era of Good Feelings," Americans struggled to build a new society and form a unique American identity. Artists began to paint landscapes in addition to portraits. A sense of nationalism revealed itself in ordinary, humble scenes representing democratic America. As early as 1800, Americans began moving west of the Appalachian Mountains. In 1803 the Louisiana Purchase added 830,000 square miles of western land to the country. As Americans pushed westward, their interest in and their relationship to the land was intensified by monumental landscape paintings of the West (and other "unfamiliar" places) and more intimate landscapes of the East. Genre painting also matured as artists became fascinated with the people occupying the American land. View the slides above, focusing your discussion on the information from Section IV—Introduction and Discussion.

What kind of life do the students think that the Westerners in ***Boatmen on the Missouri*** led as opposed to the people on the East Coast in ***Recreation***? Why might people living in East Coast cities want to own landscape scenes or scenes of frontier life? How is the landscape in ***View Near the Village of Catskill*** different from the landscape in ***Rainy Season in the Tropics***? Which landscape seems more settled or lived in? How has the artist made the landscape in ***Rainy Season in the Tropics*** seem unfamiliar and exciting?

*detail

Terms

steamboat - a boat powered by steam. Before steam was used for fuel on boats, riverboats had to rely on current, wind, and human power. Steamboats were faster and more powerful; they could travel against the flow of the river, and they could carry more cargo.

Activity 1:

Have the students write a journal entry from the perspective of one of the people in ***Boatmen on the Missouri*** and one from ***Recreation***. Ask students to look closely at the slides; they should write about things inspired by the visual information in the paintings. Ask them to compare the two journal entries. Which two people did they choose and why? Which character did they prefer being?

Activity 2:

Have the students draw or create a collage of the schoolyard in genre style—the different types of students, the everyday activities taking place, etc. Then have them portray the schoolyard in the style of a landscape. The landscape might be a small area, like a clump of earth coming up from the cement, or the entire yard— as long as the focus is on the physical aspects of the yard and not the actions that take place within the yard. Compare the two visions of the schoolyard— as a place of social interaction between students and as an urban geographical location. Have students compare their work with the actual schoolyard; are any parts of the schoolyard idealized or omitted in the students' work? Why?

Suggested Reading

Blos, Joan W. *Gathering of Days: A New England Girl's Journal 1830-32*. New York: Scribner, 1980.

Brown, Marion Marsh. *Sacagewa: Indian Interpreter to Lewis and Clark*. Chicago: Children's Press, 1988.

Sherrow, Victoria. *Huskings, Quilting, and Barn Raisings: Work-Play Parties in Early America*. New York: Walker, 1992

11*

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13*

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Terms

abolitionist - a person fighting to end slavery. Some abolitionists were free African-Americans, some were escaped slaves, and many were Caucasian. Famous abolitionists you might read about are Harriet Tubman, Fredrick Douglass, John Brown, and Sojourner Truth.

emancipation - the act of freeing a slave. Some slaves bought their freedom and others were freed by their masters. The Emancipation Proclamation, signed in 1863 by President Lincoln, officially ended slavery in America.

Lesson Plan #4 - Historical Period

The Civil War - 1850s to 1860s

Objectives:

Students should understand that during the latter half of the nineteenth century, the changing social and political climate of the United States was reflected in history paintings and genre images of the abolitionist movement, the Civil War, and post-Civil War realities. They will learn about different avenues of social protest.

Slides: Title, date, artist

Slide #11 ***The Last Moments of John Brown***, ca. 1884, Thomas Hovenden

Slide #12 ***The Trial of John Brown***, 1942, Horace Pippin

Slide #13 ***The Bright Side***, 1865, Winslow Homer

Slide #14 ***The Pension Claim Agent***, 1867, Eastman Johnson

Discussion:

Using the information provided in Section IV—Introduction, Discussion, Looking Closely, Style, and Artist—view ***The Last Moments of John Brown*** and ***The Trial of John Brown*** in relation to the time disparity between when the images where painted and the time of the event. How do you think many Americans felt about John Brown in 1859, 1884, and 1942? How might we learn more accurately how many Americans felt about John Brown in 1859? Consider that he was charged with treason and hung; can we assume that government actions represented popular opinion? Read newspapers accounts and poems from the time period. To get an idea of how some Americans felt about John Brown in 1884 examine ***The Last Moments of John Brown.*** This image was made into a print which was sold to many people, so we can assume that many people were inspired by or wanted to be reminded of his story. Why might an African-American artist in 1942 have painted John Brown's story?

Both ***The Trial of John Brown*** and ***The Bright Side*** were distributed widely, either as prints or in newspapers. Ask students to think about what life was like and how visual information was distributed before photographs could be easily and cheaply reproduced. Might they feel differently about a war if they were unable to see any graphic images of death, weapons, and violence?

*detail

Talk about slavery in America—why some people felt it was necessary and others opposed it. Compare the different ways people fought for abolition: the Underground Railroad, periodicals that opposed slavery, slave revolts, legal protests and passionate oratory. What was John Brown's method of fighting slavery? How would your students fight for a cause? View ***The Bright Side*** and ***The Pension Claim Agent***; using the information from Section IV—Introduction and Discussion—talk about some of the other causes of the Civil War and the role of free blacks and slaves in the Civil War. How might life be different for a soldier after the war who fought on the side of the North vs. the South?

Activity 1:

Act out the trial of John Brown. Choose one student to be John Brown and divide the class into two groups. Have one group represent the prosecuting side, the other the defenders of John Brown. The teacher can act as the judge or arbitrator and lead the debate. The students can ask questions of John Brown and they can debate about his methods of protest. After the details are argued for a time, the class can vote on his innocence or guilt and decide the degree of punishment, if any.

Activity 2:

After looking at the two slides of John Brown's trial and talking about his life, read aloud "Many Thousand Gone" and "John Brown's Body" with the class. Discuss what the songs mean. "Many Thousand Gone" was written by slaves and is based on an old African spiritual. It was used as a marching song among African-American soldiers who fought in the Union Army. "John Brown's Body" is sung to the tune of "Glory, Glory, Hallelujah," and was also sung by white Union soldiers.

"MANY THOUSAND GONE"

No more auction block for me,
No more, No more,
No more auction block for me,
Many thousand gone.

No more driver's lash for me,
No more, no more,
No more driver's lash for me,
No more, No more,

No more iron chain for me,
No more, no more,
No more iron chain for me,
Many thousand gone.

"JOHN BROWN'S BODY"

John Brown's body lies a mouldering in the grave,
John Brown's body lies a mouldering in the grave,
John Brown's body lies a mouldering in the grave,
But his soul goes marching on

Glory, Glory, Hallelujah!
Glory, Glory, Hallelujah!
Glory, Glory, Hallelujah!
His soul goes marching on

John Brown died so that the slaves might be free,
John Brown died so that the slaves might be free,
John Brown died so that the slaves might be free,
But his soul goes marching on

He's gone on to be a soldier in the army of the Lord,
He's gone on to be a soldier in the army of the Lord,
He's gone on to be a soldier in the army of the Lord,
And his soul goes marching on

The stars of heaven are looking kindly down,
The stars of heaven are looking kindly down,
The stars of heaven are looking kindly down,
On the grave of Old John Brown

Suggested Reading

Chang, Ina. *A Separate Battle: Women and the Civil War.* New York: Lodester Books, 1991.

Collier, James Lincoln and Christopher. *With Every Drop of Blood: A Novel of the Civil War.* New York: Delacorte, 1994.

Crane, Stephen. *Red Badge of Courage.* 1894. New York: Random House, Inc., 1980.

Freedman, Russell. *Lincoln: A Photobiography.* New York: Clarion Books, 1987.

Hamilton, Virginia. *Many Thousand Gone: African Americans from Slavery to Freedom.* New York: Knopf, 1993.

Hoobler, Dorothy, and Thomas Hoobler. *Next Stop Freedom The Story of a Slave Girl.* Englewood Cliffs, NJ: Silver Burdett Press, 1991.

Murphy, Jim. *The Boy's War: Confederate and Union Soldiers Talk About the Civil War.* New York: Clarion Books, 1990.

Murphy, Jim. *The Long Road to Gettysburg.* New York: Clarion Books, 1990.

Lesson Plan #5 - Historical Period

California and The Gold Rush - 1850s to 1870s

Objectives:

Students should be able to relate pioneer and immigrant experiences, depicted in landscape and genre scenes of the late nineteenth century, to the experience of living in the Bay Area today. Students should gain insight into the efforts made and hardships endured by the early California pioneers in order to achieve a better life. Relate this to the present day experience of immigrants. Understand how the California dream of yesterday (gold, land for farming) compares to the California dream of today (Hollywood, social and political freedoms, the computer industry) and how both served to bring so many people to California.

Slides: Title, date, artist

Slide #17 ***View of Donner Lake, California***, 1871 or 1872, Albert Bierstadt

Slide #18 ***Sacramento Railroad Station***, 1874, William Hahn

Discussion:

The fulfillment of American westward expansion was celebrated in landscape and genre scenes of California. The Gold Rush and the 1869 completion of the Transcontinental Railroad drew attention to the state and brought many different types of people together to share the adventures, liberties, and dreams of life in California. Using the information from Section IV—Introduction, Discussion, Looking Closely, and Style—view the slides above. Discuss reasons people were inspired to move to California either in a covered wagon, train, or boat. What was it like to travel before the advent of modern transportation? Discuss the difficulty of building the railroad over the Sierra Nevada Mountains and the effects of its completion.

Examine ***View of Donner Lake*** and talk about why the Donner Party failed to get across the mountains safely. (They began their journey far too late in the year, over-packed their wagons with unnecessary luxuries, and took an unknown path against the advice of experienced travelers.) How has the artist conveyed a sense of the rugged landscape and harsh weather faced by the Donner Party? What memorial to the Donner Party has the artist included? (a small cross)

*detail

17

18

Terms

immigrant - a person who leaves his/her country to live in another.

migrant - a person who goes from one part of a country to another place, usually to find work. A person can also migrate or move from one country to another.

pioneer - a person who explores or lives in a new and unsettled land.

Activity 1:

Show ***Sacramento Railroad Station***. Ask students to consider how the growth of the Californian population affected the development of the transcontinental railroad and how the completion of the railroad affected California population. How many different types of people—ethnicity, social standing, types of employment—can students identify in ***Sacramento Railroad Station***? Note that American Indians, Asian immigrants, and women are not the subject of many of the paintings in this guide. If your students could correct the omissions what would they include? Xerox images of the paintings and encourage students to make inclusive, new works of art.

Activity 2:

List the various ethnic groups of people living in the Bay Area today. Ask students to list the ways people emigrate here now and for what reasons. Look at a map of the world and find the countries of origin for these groups and find the Bay Area. Using pins and yarn, make lines from those countries and regions to the Bay Area.

Suggested Reading

Fisher, Leonard Everett. *Oregon Trail*. New York: Holiday House, 1990.

Fleishman, Sid. *By The Great Horn Spoon!* Boston: Little and Brown, 1963.

Friedman, Russell. *Children of the Wild West*. New York: Clarion, 1983.

Harvey, Bret. *Cassie's Journey: Going West in the 1860s*. New York: Holiday House, 1988.

Murdock, David. *Cowboy: An Eyewitness Book*. New York: Knopf, 1993.

Lesson Plan #6 - Historical Period

The Industrial Revolution - 1870s to 1880s

Objectives:

Learn how one of the effects of the Industrial Revolution—a sense of nostalgia for a simpler time—was illustrated in American paintings. As students become more sophisticated at using art to discover the past, they must learn to exercise caution; things may not always have been as they appeared to be! These two paintings could easily be interpreted as representing a modern reality to a late nineteenth century viewer, when in actuality they did not.

Slides: Title, date, artist
Slide #19 ***The Ironworkers' Noontime***, 1880, Thomas Anshutz
Slide #20 ***After the Hunt***, 1885, William Michael Harnett

Discussion:

The Industrial Revolution not only changed how people lived and worked, it also modified the subjects of many paintings. As America entered the modern age, many artists began to paint tributes to an earlier, simpler time. View ***The Iron Workers' Noontime***; discuss the information from Section IV—Introduction, Discussion, Looking Closely, Style, and Artist. As twentieth century viewers it would be easy for us to misinterpret this painting and read it as an indictment against industrialization and child labor; in reality the artist intended it as a tribute to skilled craftspeople and to their apprentices both of whom were quickly becoming extinct. Do apprenticeships exist today? What are the advantages and disadvantages of being an apprentice vs. obtaining a school education? Before you can read a painting for information about the past, you have to know something about why it was made and for whom it was made. Just as journalism reflects the ideas of the writer, a painting reflects the ideas and world view of the artist. The difference is that an artist seldom assumes he or she is painting the truth in the same way a journalist might. How can we find out how the painting was intended and how it was interpreted when it was painted? (We can read the artist's letters, journal entries, press reviews of the painting, and look closely at the work of art.)

*detail

19*

20

Terms

craft - a skill in making something that requires training to achieve a certain level of competency. Blacksmiths, cobblers (shoemakers), tailors, bakers, and jewelers are all examples of craftspeople.

apprentice - a person who is training to learn a special skill. In the past, apprentices were often boys who lived with a craftsperson and worked for free in exchange for food, a place to sleep, and the opportunity to learn a marketable skill.

After the Hunt can similarly be misunderstood. We might look at the objects hung on this old weathered door and assume that they represent hunting and hiking equipment from America in 1885. Although these objects do not represent the reality of the time, they do provide clues to the influences of mass production and consumerism. Do the objects look handmade or mass produced? (They are handmade.) Talk about the kinds of products that had previously been made by hand (for example shoes and clothing) that are now being mass produced. What are the advantages of mass production? (lower cost and more plentiful selection) What are the disadvantages of mass production? (poor working conditions, objects look the same and are not as carefully made) The objects in this painting were considered out-of-date and nostalgic at the time of the painting. What things do the students or their family have at home that seem out-of-date to others? Do their family members keep mementos of their past? Why?

Activity 1:

This activity should be presented to the students BEFORE any discussion of ***After the Hunt***. Divide the class into three groups. Ask all of your students to look very closely at ***After the Hunt***. Each group will be asked to write a report and make an oral presentation on what this painting tells us about life in 1885. Provide Group 1 with the information from Section IV. Group 2 will supplement the visual clues with information from their American History text book. Group 3 will use only the visual clues provided in the painting. After each group makes its presentation, discuss the different interpretations that arise when people interpret history from different sources.

Activity 2:

Break the students into two groups. Tell the class to pretend that it is the late 1800s. One side will be young apprentices learning how to become "puddlers;" the other group will be school children who pass by the ironworkers' yard each day on the way to school. Have all students examine ***The Ironworkers' Noontime*** carefully. Ask the group of apprentices to recreate the poses of the figures in the slide. Apprentices will write a letter to members of the student group, describing their daily routine on the job, what it's like not to live with parents, and what they do after work. Conversely, each member of the student group will write a letter to an apprentice about what it is like to go to school and what they hope to get out of having an education.

Suggested Reading

Bowman, John. *Andrew Carnegie: Steel Tycoon*. Englewood Cliffs, NJ: Silver Burdett Press, 1989.

Hine, Lewis and Russell Friedman. *Kids at Work*. New York: Houghton Mifflin, 1994.

Haskins, Jim. *Upward Dreams: Black Inventors and Their Inventions*. New York: Walker, 1991.

Pelta, Kathy. *Alexander Grahm Bell*. Englewood Cliffs, NJ: Silver Burdett Press, 1989.

Section VI-Working with Slides

Upside down or reversed slides can be avoided by placing slides into the slide carousel correctly. Before dropping the slides into the slide carousel:

- **Hold the slide upside down.**
- **Be sure the number printed on the slide is facing you.**

Become familiar with the projector; always test and focus slides prior to your presentation.

Section VII-Visit the American Galleries at the de Young Museum

Visit the original works of American art at the de Young Museum, in Golden Gate Park.
To arrange a visit...

CALL: (415) 750-3658 T,W,Th, Fri from 10 am to 4 pm.
8 weeks notice is required.
Docent tours or self-guided tours are available.

To Enhance Your Students' Museum Visit

1. Visit the de Young on our free night, the first Wednesday of every month, and view the American art collection.
2. If there are particular works of art you would like to have students work with, make a note of them and their location in the museum.
3. Prepare students a few days before the visit with discussion and activities.
4. The day before the visit, review the purpose of seeing original works of art and visiting an art museum. Review museum rules with the students.
5. After the visit - have students record their experience of the museum. They can draw or write letters about it, or make posters to advertise the American art collection at the de Young.
6. Send some examples of your students' reactions to their museum visit to the Education Department at the de Young.
7. Continue to use the curriculum and visit the de Young again, soon!
8. Send the evaluation sheet included with this guide to the Education Department at the de Young.

Before You Arrive

1. Pens are not allowed in the galleries. If students need to write in the galleries, please bring clipboards and pencils. Do not lean clipboards on walls or cases.
2. Please do not bring lunches or backpacks into the museum.
3. We ask that one adult chaperone be assigned to every ten students.
4. Review museum rules with students and chaperones.
5. Bring your reservation form with you to the museum.

When You Arrive

1. Please sign in with the guards when you arrive. Show your reservation form to the guards.
2. Lunches and backpacks are not allowed in the galleries. Please leave them in the bus or car. Lunches and backpacks brought to the museum must be left in a basket at the front entrance. Please remove valuables before storing backpacks in baskets.
3. Review museum rules with students and chaperones.
4. If meeting a docent, inform the docent of the works your class has studied or works you wish to see.

Appropriate Museum Behavior

1. Please do not touch art objects, including sculpture, frames, or furniture. Invisible oils on our skin can damage works of art.
2. Please remain at least twelve inches away from all art work.
3. Do not use the tops of display cases, art objects, or the walls as a writing surface or for a place to rest personal belongings.
4. Talk at a normal voice level.
5. No food, drink, candy, or gum is permitted in the museum.
6. Photography is permitted but flash photography is not allowed. Photography is also not allowed in special exhibitions.

How to Read a Label

Labels identify works of art in a museum. The label is usually placed to the right of the work of art. The labels in the American galleries read as follows.

Artist's Name: **James Peale**
place and date of birth - date and place of death: **Queen Anne's County, Maryland 1749-1831 Philadelphia, Pennsylvania**

Object title, year work completed: ***Still-Life with Fruit*, ca. 1821**

Materials of artwork: **Oil on panel**

How the de Young acquired the work: **Museum purchase**

Museum accession number: **46.11** This is a system of numbers that helps the de Young keep track of when works of art were acquired. This accession number, 46.11, tells us that this painting was the 11th art work acquired by the de Young in 1946.

Slide List

1. ***The Mason Children: David, Joanna, and Abigail***, 1670
   Attributed to the Freake-Gibbs Painter
   Oil on canvas, 39 1/2 x 42 3/4 in.

2. ***The Peaceable Kingdom***, ca. 1846
   Edward Hicks (1780-1849)
   Oil on canvas, 25 x 28 1/2 in.

3. ***Grizzell Eastwick Apthorp***, 1748
   Robert Feke (1707-1752)
   Oil on canvas, 49 5/8 x 39 3/4 in.

4. ***Mary Turner Sargent***, 1763
   John Singleton Copley (1738-1815)
   Oil on canvas, 50 x 40 in.

5. ***Mordecai Gist***, ca. 1774
   Charles Willson Peale (1741-1827)
   Oil on canvas, 30 x 25 in.

6. ***View Near the Village of Catskill***, 1827
   Thomas Cole (1801-1848)
   Oil on wood panel, 24 1/2 x 35 in.

7. ***Boatmen on the Missouri***, 1846
   George Caleb Bingham (1811-1879)
   Oil on canvas, 25 x 30 in.

8. ***Country Politician***, 1849
   George Caleb Bingham (1811-1879)
   Oil on canvas, 20 3/8 x 24 in.

9. ***Recreation***, 1857
   Jerome Thompson (1814-1886)
   Oil on canvas, 40 1/2 x 56 in.

10. ***Winter in the Country***, 1857
    George Henry Durrie (1820-1863)
    Oil on canvas, 18 x 24 in.

11. ***The Last Moments of John Brown***, ca. 1884
    Thomas Hovenden (1840-1895)
    Oil on canvas, 46 1/8 x 38 1/8 in.

12. ***The Trial of John Brown***, 1942
    Horace Pippin (1888-1946)
    Oil on canvas, 16 1/2 x 20 in.

13. ***The Bright Side***, 1865
    Winslow Homer (1836-1910)
    Oil on canvas, 12 3/4 x 17 in.

14. ***The Pension Claim Agent***, 1867
    Eastman Johnson (1824-1906)
    Oil on canvas, 25 1/4 x 37 3/8 in.

15. ***Rainy Season in the Tropics***, 1866
    Frederic Edwin Church (1826-1900)
    Oil on canvas, 56 1/4 x 84 1/4 in.

16. ***The Brown Family***, 1869
    Eastman Johnson (1824-1906)
    Oil on canvas, 38 1/2 x 32 1/2 in.

17. ***View of Donner Lake, California***, 1871 or 1872
    Albert Bierstadt (1830-1902)
    Oil on paper mounted on canvas, 29 1/4 x 21 7/8 in.

18. ***Sacramento Railroad Station***, 1874
    William Hahn (1829-1887)
    Oil on canvas mounted on board, 53 3/4 x 87 3/4 in.

19. ***The Ironworkers' Noontime***, 1880
    Thomas Anshutz (1851-1912)
    Oil on canvas, 17 x 23 7/8 in.

20. ***After the Hunt***, 1885
    William Michael Harnett (1848-1892)
    Oil on canvas, 71 1/2 x 48 1/2 in.

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Credits

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Vas Prabhu, Director of Education
Harry S. Parker III, Director of Museums, Fine Arts Museums of San Francisco

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