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# *19th-Century Painters of the Delaware Valley*

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Essay by  
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New Brunswick  
Guest Curator

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Exhibition Schedule  
University Art Gallery, State University of New York at Binghamton  
January 21-February 13, 1983  
New Jersey State Museum, Trenton  
March 12-April 24, 1983



Cover illustration:

Anonymous, *The Delaware Water Gap* (cat. #1)

ISBN: 0-938766-01-5

Library of Congress Catalogue Card Number: 82-620037

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Credits:

Photographs, courtesy respective lenders to the exhibition

Catalogue Design by Kevin Griffin



*This exhibition has been organized and the catalogue published by the New Jersey State Museum with support from the National Endowment for the Arts, a federal agency, and the Friends of the New Jersey State Museum Corporate Membership Fund:*

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# Foreword

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The similarities between the Delaware Valley today and the Delaware Valley recorded by the 19th century artists in this exhibition are striking. Population growth and the industrial revolution, of course, have added to the urban overtones that were making their first tentative inroads some 150 years ago. But the Delaware's natural visual grandeur—from its sparkling headwaters in southern New York State to its broad tidal expanses as it nears the Atlantic Ocean—shows remarkably little change.

It is our hope that visitors to this exhibition—the theme of which was suggested by Assistant Fine Art Curator Edith Innis based on her research on the subject—will enjoy these Delaware Valley flashbacks and the overview they provide of a hundred years of American art by a group of stylistically diverse artists.

The Museum is grateful to Rutgers art historian Dr. Matthew Baigell for his catalogue essay that guides us through the exhibition so interestingly and creatively—relating the works to each other and to the mainstream of American art of the period.

Thanks are also due to NJSM Fine Art Curator Zoltan Buki and SUNY Binghamton Art Gallery Director Josephine Gear and their staffs for their skillful efforts in coordinating the exhibition and designing its installation.

Funding for research and organizing the exhibition was provided by the National Endowment for the Arts and the Corporate Membership Fund of the Friends of the N.J. State Museum. Without this generous assistance the project would not have been possible.

*Leah P. Slosberg*  
*Director*  
*New Jersey State Museum*

# *Lenders to the Exhibition*

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# 19th-Century Painters of the Delaware Valley

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*Matthew Baigell*

The "19th-Century Painters of the Delaware Valley" exhibition is a relatively modest one. The title indicates that it is not an all inclusive investigation ranging from the first settlements in the seventeenth century to the present, nor are graphics materials, illustrations and memorabilia included. Rather, it is intended to present representative scenes painted throughout the nineteenth century—urban and rural views, panoramic vistas and intimate observations, on-the-water and bankside scenes as well as paintings by professionals and amateurs. Nor is the text meant to be an exhaustive one in which the history of American art and culture, let alone that of the Delaware Valley, is read through the various paintings. Nevertheless, I will indicate when appropriate how certain paintings intersect with currents in American history broader than those of the river and, in this way, tie Delaware Valley scenes to American art and culture in general.

For an exhibition of this type, the first questions we need to ask are these—is there or are there typical valley scenes that might provide the river with a specific artistic character and did a school or schools of artists emerge who were associated with the valley? The answers are, unfortunately, in the negative. However pleasant and amiable individual scenes or the works of particular artists might be, no artistic traditions seem to have developed around the river. Despite the fact that Philadelphia was the nation's capital in the 1790s and the home of a distinguished international community at that time, the river did not assert itself in the consciousness of the artistic community. Reasons vary. The American landscape was then just beginning to attract attention as an aesthetic object and as a subject for painters, but few Europeans and even fewer American artists were trained or interested in painting land- and riverscape scenes. A supportive public existed only for portrait painting. But even if such groups did exist, they would have sought subject matter elsewhere. For the truth is that the southerly sections of the river, although charming,



are simply not especially interesting. This is particularly unfortunate since early interest in the American landscape focused on two specific kinds of scenery—the unbroken forest and individual spectacular sites such as Niagara Falls, Virginia's Natural Bridge or the Palisades of the Hudson River. As Henry Bradshaw Fearon, one of many Europeans who toured America early in the nineteenth century, stated tersely in 1818, "the scenery of this river [the Delaware] possesses no character in common with that of the Hudson: there is a total absence of the bold and the grand; yet it possesses much that may be termed beautiful, with a calm serenity which is very pleasing."<sup>1</sup> During the same period that Fearon was visiting parts of the country, the Swedish Baron Klinkowström noted that the Delaware Valley countryside was "level and well cultivated." In New Jersey and Pennsylvania he saw orchards in the fields and alongside the river roads. Contentment and prosperity, even order, were clearly evident, he indicated.<sup>2</sup> But these concepts were difficult to translate into stimulating visual images. In the 1820s, when American scenery began to be painted by increasing numbers of native artists, the center of artistic activity had shifted to New York City. There, in company with poets and writers who exulted in describing the landscape for itself or using it as a prominent background foil for historical, religious or moral statements, the first prominent school of American landscape painting came into existence.

In truth, the Delaware River—as a river—never captured popular fancy. The Connecticut became associated with access to upper New England and was the chief artery for large and important communities between Massachusetts and Long Island Sound. The Hudson had the Palisades and was the chief means of entry to the Catskill Highlands as well as, in the 1820s, to the Great Lakes. The Susquehanna was the wilderness river, essentially untouched and unspoiled. By contrast, the Delaware remained a workaday river—useful, but not special. Its upper stretches were difficult to reach since the rapids at Trenton cut the river into two parts, and it was the upper section that was more interesting pictorially. The Delaware Water Gap, the

most scenic part of the river, remained isolated, partly because it was not on the way to anyplace. That is, tourists could not get there easily and, once there, could not proceed easily elsewhere. In book after book written by European travelers, there is no mention of the Water Gap. It simply was not on their itineraries as they traveled up the Connecticut or the Hudson, across to the Great Lakes, down the Susquehanna to Baltimore and Washington, D.C., back up to Philadelphia, across New Jersey from Trenton to New Brunswick and then by boat to New York City. Excursions to Boston or to Cincinnati and the West obviously bypassed the Delaware River entirely. This is not to say that pleasant views could not be found or savoured. Rather, the river was not considered to be worth a visit, or even a detour, to the same extent as other areas or sites. For example, in the essay on Pennsylvania scenery in *The Home Book of the Picturesque: or American Scenery, Art and Literature*, published in 1848, the author considered the Juniata River and the Wyoming Valley of the Susquehanna to be the only sites known beyond the state's borders.<sup>3</sup> True, the author judged the Water Gap to be "stupendous," but not in the same category as the other streams. Several years later, in 1860, a visit to the Water Gap was considered to be, in *Appleton's Illustrated Handbook of American Travel*, no more than a pleasant excursion.<sup>4</sup>

All of this means that a coherent series of nineteenth-century waterway images was not generated by the river or the valley. Instead, artists painted scenes that caught their attention or were part of the standard range of pictorial images of the time. Of course, recognizable topographical features can be seen, but it would appear that the river never developed a recognizable artistic personality. This is not to say that the river lacks history or that artists shunned it. On the contrary, the river was and is an obviously important waterway, and its history can be traced through prints and paintings. In addition, throughout the nineteenth century it played host to many major and minor artists who painted its riverside communities, its less settled sections, its scenic areas as well as its recreational and workaday



aspects. To that extent, paintings of the river show that it figured prominently in the lives of valley inhabitants as well as visitors and, most important for our purposes, that a great variety of subjects could be found along the many miles of its banks.

The main stream of the Delaware is formed by the junction of its east and west branches at Hancock, New York. It then proceeds generally southward, cuts through the Appalachians at the Water Gap and continues on to Trenton where it becomes a deepwater river. From Trenton the river runs its course for about sixty miles to Wilmington, Delaware, and then empties into Delaware Bay. Major communities include Port Jervis, New York; Easton, Bristol and Philadelphia on the Pennsylvania side; Trenton, Burlington and Camden on the New Jersey side; and Newcastle and Wilmington in Delaware.

The Euro-American history of the bay and river may be said to have begun on August 28, 1609, when Henry Hudson, sailing for the Dutch East India Company, stopped on the bay for one night before proceeding northward to what became New York Harbor. In 1623 the Dutch West India Company, which had been founded in 1621, established a trading post near Gloucester, New Jersey, on the east bank, and, in 1631, another post on the west bank near Lewes, Delaware. The former post existed for three years; the latter was wiped out by Native Americans within a year. A Swedish trading company was established at Wilmington in 1638. The Dutch, having built a fort at New Castle in 1651, evicted the Swedish in 1654. The Swedes, in turn, recaptured their lands shortly thereafter. Finally, the area was conquered in 1664 by the English, under whose control it remained until the Revolutionary War. Settlers began filtering northward as early as 1659, and, when William Penn arrived in 1682 in what became Philadelphia, some 3,500 Europeans already inhabited the valley as far north as Trenton. Since the earliest settlers were a polyglot group coming from several European countries, a distinctive culture—such as that of Puritan New England or Anglican Virginia—did not emerge until the early eighteenth century.

Philadelphia served as its geographical, economic and intellectual center.

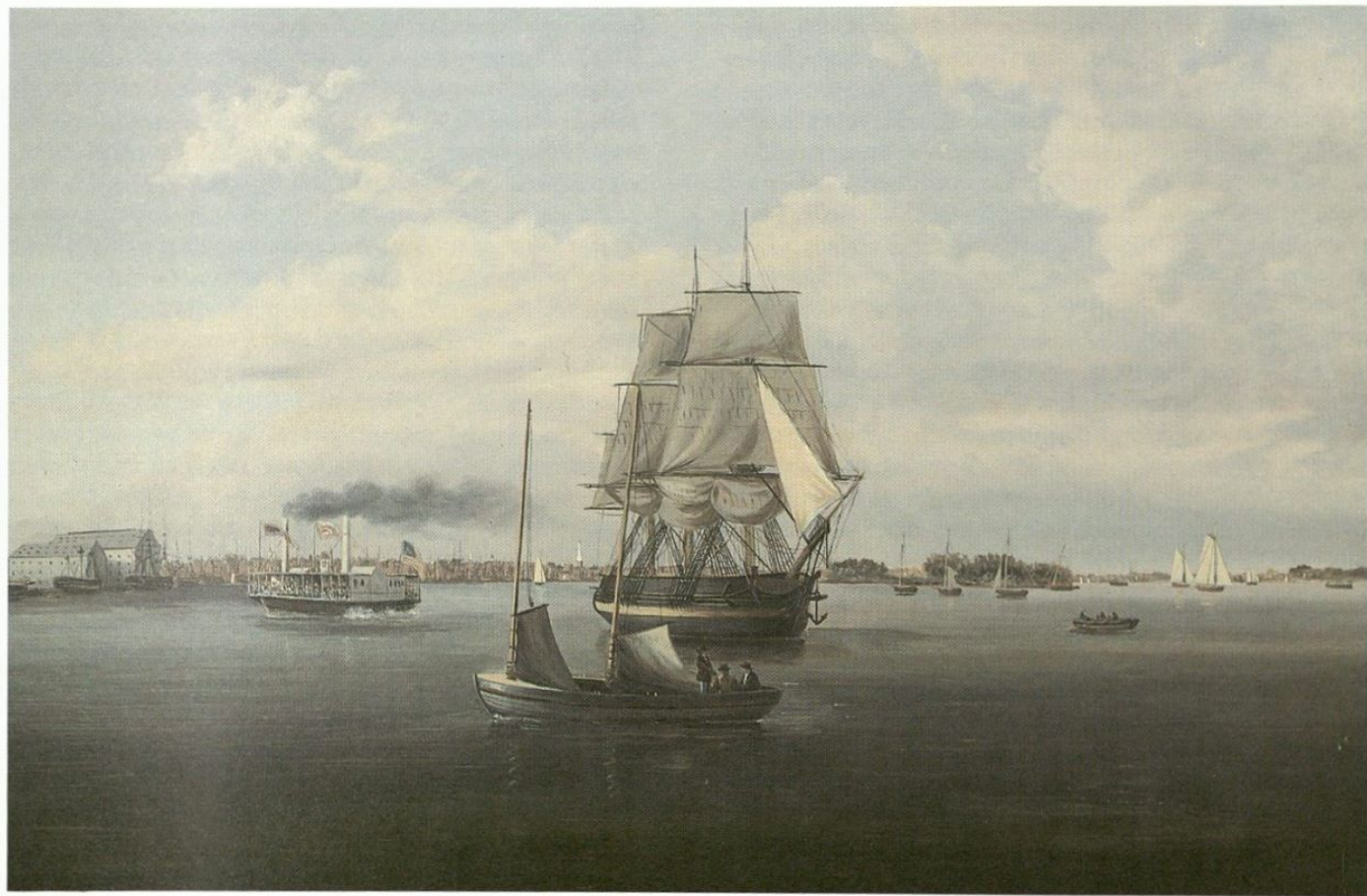
Through these early years of settlement and well into the nineteenth century, the river and its tributaries served as the principal highways of travel and commerce in the area. Although data are not readily available, probably more goods, both raw and manufactured, were carried on the Delaware River system than on any comparable system until the development of the Erie Canal connected the Hudson to the Great Lakes and until the great central American basin of the Missouri and Mississippi Rivers was settled.

The earliest maps of the Delaware River date from 1639 when a Johannes Vingboons drew one of the bay and lower river for the Dutch West India Company. Views of the Philadelphia waterfront appeared at least by 1720 when Peter Cooper painted his famous "South East Prospect of the City of Philadelphia," the earliest surviving example of its type. Similar views followed, including one by George Heap in the 1730s and another in the middle 1750s; but by that time several eastern communities had been delineated by painters or engravers.

As a major colonial center, Philadelphia attracted many European and native artists through the eighteenth century. Some visited for a few months or years, others settled permanently. They included Gustavus Hesselius (1682–1755), Robert Feke (ca. 1705–51), William Williams (1727–91) and Charles Willson Peale (1741–1827) and his family of artists. In 1794 Peale founded the Columbianum, the first organization of artists in the new United States. It lasted but a single exhibition season. Its successor, the Pennsylvania Academy of the Fine Arts, was founded in 1805 and is now the oldest organization of its type in the country.

By 1800, then, art was no stranger to the area. In fact, the earliest work in this exhibition, a view of Trenton painted by Edouard Charles-Victorien Colbert, the Comte de Maulevrier, dates from 1798. It serves to remind us of the hard fact that most of the early delineators of the American landscape were European rather than native artists, visitors rather than local residents. And there were few of either





Thomas Birch *View of the Harbor of Philadelphia from the Delaware River* (cat. #5)



kind. Pavel Svinin, a Russian who visited the United States between 1811 and 1813, lists only four in his book, *A Picturesque Voyage of North America* (1815). All English by birth, they included Thomas Birch who came as a child in 1794 and lived in Philadelphia, Francis Guy in 1795, William Groombridge who spent some time in Philadelphia around 1794, and a person named Robertson (either Archibald or his brother Alexander, both of whom settled in New York City in the 1790s). Svinin was not too wide of the mark, but in overlooking a few other figures he failed to acknowledge the growing curiosity about America's landscape. Charles Willson Peale had sketched landscape scenes; and others, including George Parkyns and Edward Savage, trying to take advantage of the new interest, intended to publish views of American cities and scenery. Most of these early projects failed, but the editors of *The Port Folio*, a magazine published in Philadelphia, promised at least one view of American scenery in each issue starting in 1809. Several years later John Hill's and Thomas Shaw's *Picturesque Views of American Scenery*, published between 1819 and 1821, became the first of a series of successful "picture books" introduced throughout the nineteenth century and, indeed, down to our own day.

Colbert's painting is the kind a trained amateur would have painted around 1800. It is essentially a topographic view, a description of a particular place showing specific and recognizable features. But more than that, it also shows Colbert responding to the growing interest in interpreting nature both for its own sake and as a morally elevating activity. We are invited to look over the shoulder of the solitary viewer as he contemplates a well-ordered landscape composed of water and land, tumbling rapids, well-kept homes, gracious buildings (including the N.J. State House), domestic activities and the rolling unpopulated hills beyond. A water wheel turns, symbolizing industrial activity, but there is still time to meditate upon nature itself and upon the lucky Americans living in domestic tranquility and in apparent harmony with nature. This is the world as it should be; and it provides, at least according to the

then turn-of-the-century mind, a vision of republican American as God's chosen land, the beneficiary of the Deity's benevolence and munificence.

Svinin's image of the river is a different one. Instead of showing a domesticated scene, he suggested in his small watercolor of the Water Gap the sublime qualities of the American landscape—its unending wilderness, rapid streams and forested hillsides. By omitting a human presence of any sort, he also indicated the kind of terrorstruck isolation one might have felt when traveling in such primitive areas. As small as this watercolor is in actual size, the mountain looms large, its scale dwarfing the curving stream and foreground rocks.

These two works define in great measure the two major themes in American landscape painting—the rural prospect and the wilderness view, either distinct, as here, or combined in some fashion. In art theory, Colbert's rural prospect represents aspects of the beautiful, described by gently rolling and rounded hills. Svinin's wilderness scene describes the sublime which, in its suggestions of the vast and the remote, evokes feelings of awe and fear. In religious and ethical terms, Colbert's study indicates the possibility of living in harmony with nature, while Svinin's, according to Romantic theory, allows one to contemplate the presence of God in a landscape as yet unsullied by human actions. With respect to the way Americans regarded their special place and role in world history during most of the nineteenth century, Colbert's work shows both that the republican experiment in government could succeed and that the country would grow prosperous. Svinin's points to the unique, undefiled American wilderness which the Deity had saved for the nation to work out its destiny upon the land. That's a lot of baggage for two small works to carry. But the repeated invocations by contemporary art lovers, religious figures and politicians concerning the American landscape lead one to conclude that, however else these and other works were considered, they were certainly read for their aesthetic, religious and political implications to greater or lesser degree—but they were so read.



Of course, artists did not always go on sketching trips with their minds filled with such notions, but these differing kinds of ideas permeated their ways of thinking. Unlike modern-day artists, they did not feel alienated from the general culture. To be sure, early nineteenth-century artists also enjoyed nature for its own sake. Few places in the Delaware Valley could be enjoyed as much as the area around Bordentown where the river changes direction. Views up- and downstream could be especially enjoyed when visiting Point Breeze, the property of Joseph Bonaparte, Napoleon's brother and once king of Spain. Bonaparte escaped Europe in 1814 and, after a short stay in New York City, purchased about 1,700 acres in Bordentown in 1816. He remodeled the three-story mansion on the grounds and furnished it with many works of art, including about 200 paintings by or attributed to such artists as Leonardo, Rubens, Jacques-Louis David and Joseph Vernet. Unfortunately the house burned in 1820, but in its rebuilt form it was still considered the finest private residence in the country.<sup>5</sup> A friendly and amiable person, Bonaparte often invited guests to his house. They included visiting Europeans as well as artists from Philadelphia. From 1832 until his death in 1844 he made extended visits to Europe.

Two Philadelphia artists, Charles Lawrence and Thomas Birch, recorded their visits to Point Breeze in several paintings. Two completed works and a preliminary sketch are included in the exhibition. Lawrence, taking the long view, placed the mansion in a vast panoramic landscape, extending laterally—a topographic view to encompass the river and the river plain. The mansion overlooks the river, the hub around which a carefully organized landscape—partly manicured, partly natural—had been laid out. An eminently civilized habitation, it was also part of the bucolic scenery with its clumps of trees, animal herds and shepherds. Although a storm can be seen in one of the paintings, it does not threaten.

Birch, perhaps a more intimate acquaintance of Bonaparte, set up his easel on the mansion's terrace to paint a view from that location. The preliminary study, whether intended or not, describes the Bonaparte residency quite accurately. Between the

framing trees of a traditionally organized landscape painting, one sees a statue, a work of art, placed in front of nature, thus combining the civilized with the natural. The civilized, as one would expect, dominates.

The river itself and the ways it was used also became subjects for artists. They painted it as a commercial highway as well as a quiet place to enjoy one's leisure moments. The range in mood early in the century varied from objective depiction to nostalgic reverie, and the range in setting extended from the busy waterfront of Philadelphia to the isolated inlet where privacy was guaranteed.

Of the more commercial images, two types recur throughout the century: mill scenes and views of river traffic. The first type is represented in the exhibition by Thomas Doughty's "Gilpin's Mill on the Brandywine," and the second by the paintings of Birch and Lawrence. Doughty's painting, one of at least four similar works he completed in the late 1820s, describes the industrial scene along the Delaware and its tributaries in the early part of the century when water provided the necessary power to drive the machines. These paintings served a variety of purposes. First, and easiest, they provided visual information and also served as models for magazine illustrations. Second, and more complicated, they probably helped reassure an important and vocal segment of American society (which had included Thomas Jefferson) that American manufactures would not duplicate the appalling conditions of European industrial centers. Rather than see American society afflicted with large, grimy cities, barbaric factory conditions and irreparably damaged family life, this outspoken segment argued that if America was to develop industries, they should be located in healthful, rural surroundings where they could employ workers from communities that would remain intact. If there was to be a machine in America, it would be, in the image of modern-day historian Leo Marx, a machine in the garden. Third, and also complicated, paintings like Doughty's also conveyed a particularly nationalistic message. Soon after the Revolutionary War it grew apparent that the new republic would never become truly





George R. Bonfield *River Scene on the Delaware, The Landing at Beverly, New Jersey* (cat. #8)



independent from England until it became industrially self-sufficient. Several plans were put forward, the most famous being Alexander Hamilton's 1791 *Report on the Subject of Manufactures*. Consequently, paintings and illustrations of mills, factories and even canals and railroads pointed to the nation's growing industrial strength even if this meant destroying the wilderness. In Doughty's painting, the solitary figure no longer contemplates nature but a symbol of the nation's new power.

The delightful river traffic scenes of Birch and Lawrence are also less innocent of meaning than a first glance might suggest. Many early nineteenth-century paintings of this type include both steam and sail-powered ships. By the time Birch and Lawrence completed their works, "View of Philadelphia Harbor from the Delaware River" by the former and "Trenton" and "Burlington" by the latter, the history of steam travel on the Delaware River was already over 40 years old. John Fitch (1743-98) successfully piloted a steamboat on the river in 1786. Within two years he established scheduled commercial runs, and by 1790 he began to make regular trips between Philadelphia and Trenton. (Joseph Borden, Jr., had begun weekly sailings between Philadelphia and Bordentown as early as 1751.) Camden and Philadelphia were linked by steam ferry in 1810, and several other communities were included in a passenger and freight network soon after.

Therefore, paintings of steamboats were quite common during the 1830s, and, by that time, a range of meaning had grown up about them. In Birch's painting, for example, the steam ferry scampers past the sailboat with its anchor up and sails extended, but curiously becalmed. Sunlight strikes the ferry while the sailboat rests in partial shadow. Whether intended or not, Birch symbolized the passing of the old pre-industrial order and the arrival of the new machine age.

Paintings of this type also suggest a similar kind of interpretation related to America's loss of its pre-industrial innocence in the face of urbanization and industrialization. By the 1830s, observers of

American culture had realized that the wilderness landscape, the prime symbol of America's unique position among western nations, was fast disappearing from the eastern seaboard. In a now classic review (*The Literary World* of May 8, 1847) of an exhibition at the National Academy of Design, the critic said: "The axe of civilization is busy with our old forests, and artisan ingenuity is fast sweeping away relics of our national infancy . . . Yankee enterprise has little sympathy with the picturesque, and it behooves our artists to rescue from its grasp the little that is left, before it is forever too late."

In scenes like Birch's of eastern rivers, it is already too late. But Lawrence's paintings are interesting to look at in this regard. In both, the ferryboats appear as intruders or as interrupters of a less hurried way of life. In "Trenton" the boat seems to be running down the fishermen; in "Burlington" the boat blots out the conversation of the group in the rowboat. Although Lawrence undoubtedly traveled by steamboat to Bordentown and elsewhere, we are not certain if he was on the side of Yankee enterprise or not.

No readings of this sort emerge from Edward Moran's "Newcastle on the Delaware." Painted when the artist was still in his twenties, it captures marvelously the look and feel of a blustery day on the river. But since Moran suggested so well the action of the wind on the water, he inadvertently pointed to one of the chief reasons for the success of New York Harbor as a shipping center. From the time of the initial explorations and settlements along the Delaware, seamen complained about the lack of protection from the storms and high winds that funneled down the valley. Arriving at or leaving from Philadelphia was often almost as much an adventure as traveling on the high seas. As a result, breakwaters were built to protect ships and shorelines. One of them is shown in Augustus Köllner's "Breakwater, Delaware Bay."

Köllner was one of many artists who made sketching trips up and down the valley in search of motifs. An engraver and lithographer, he turned out hundreds of watercolors and ink studies, many of



which appeared in his illustrations for American Sunday School Union publications. Like Colbert and Doughty, he resorted to stock pictorial devices, including the presence of an individual over whose shoulder we are invited to contemplate the vista before us and the combination of river and bankside scenes. Such formulaic representations appeared in the works of highly sophisticated as well as amateur artists. The charming view by C.C. Danby of what is thought to be Trenton follows another formula. From a rural embankment, an urban center is seen across a body of water—thus agreeably combining town and country, rural and urban, into an integrated whole.

Quite possibly some of the architectural and botanical details in Danby's painting might have been derived from an already existing work, or perhaps they were assembled from several similar views. But many valley scenes by other artists bear the imprint of complete familiarity with the subject matter. These were often the efforts of local residents who knew thoroughly their neighborhoods and who were more interested in accuracy than aesthetic quality. They also knew their friends would judge their works by the veracity of detail and by the ease with which each object could be recognized. Ironically, we enjoy many of these works today precisely for their amateurish qualities. We relish the naive designs which, to modern eyes, are often agreeably abstract; we admire the selectivity (or sometimes lack of selectivity) in the indication of details; and we often approve the evident struggle in articulating spatial depth and color coordination. Not least, we also delight in looking at scenes long since paved over or obliterated by modern construction. This kind of painting is represented in the exhibition by Mary Elizabeth Maxwell McCartney's watercolors painted in and around Easton in the 1840s. The sharply focused forms appear as if seen the wrong way through a telescope. Skies are serene, the landscape clean, and both the laborers and those enjoying the views appear happy and content. McCartney did not cluster buildings and activities in tight, confined units as if separating the community from its surroundings. Rather, she

constructed an ideal world—the buildings, piers, abutments and bridges all absorbed into the surrounding landscape. The curves and arches of the covered bridge echo those of the landscape beyond. If McCartney's vision is to be believed, Easton must have been a nineteenth-century paradise.

One wonders if she ever met Augustus Köllner and other documenters of the countryside on sketching trips. From the number of such works that have survived, it would seem that the valley was filled with artists, especially during the summer months. Surely pleasure and interest prompted them to undertake the sometimes arduous excursions to remote areas, but other forces were impelling them onward as well. At the most basic economic level, artists were fulfilling the demand for paintings of the countryside. Since cities had become the centers for art exchange between seller and buyer, it appears that the urban buyer sought those scenes which reminded him least of his daily chores and place of residence. That is, he wanted rural views—either landscapes or rustic genre scenes—to hang in his home. These might have given him information about a part of the country he had not visited, provided a sense of escape from his urban activities or reminded him of his rural childhood. In fact, genre painting after 1825 took on a distinct nostalgic gloss, a patina of innocence it did not have before. Several major genre painters, led by William Sidney Mount, began to paint agrarian and small-town scenes as if to suggest a simpler, earlier life-style than the one led by urbanites and hard-working business people. Artists learned that the most saleable paintings were those which were realistic in style, but which actually idealized rural activities. Certainly the intimate scenes of Birch, George Bonfield and Herman Simon attest to the popularity of this type of subject matter. The sense of quietude and almost religious stillness, especially in Birch's "On the Delaware," makes one yearn to go fishing, row silently across a secluded cove or engage in a chore that somehow reflects nature's rhythms.

And in those wonderfully intricate and not easily explainable ways that provide paintings with several layers of related meanings, these works also mirror



nationalistic interests. Especially after the War of 1812, nationalism invaded virtually every aspect of American culture. Elements that comprised the nascent national character were sought out, separated from European antecedents and examined with microscopic exactness. Illustrating the activities of Americans helped in the search for a definition of the American character. Ralph Waldo Emerson, in his Phi Beta Kappa address of 1837 and in other essays, advised poets and artists to explore domestic scenes and to treat local customs and events with profound seriousness. But even if artists did not read Emerson's remarks, they could not have avoided the barrage of books, articles and sermons that equated national knowledge with nationalism. Important art organizations like the American Art Union continually encouraged artists of the 1840s to become better Americans by painting images that were understood by the majority of people. As stated in the *Cosmopolitan Art Journal* for June, 1857, "Painting [should] embalm the genius of a country by preserving memory of familiar scenes, or by transmitting to posterity reminiscences of actions, deeds or manners." In this way patriotism would be served. The subjects Birch, Bonfield and Simon painted suggest one cluster of American characteristics that appeared in painting after painting—gentleness and an easy-going nature coupled with a steady, self-directed sense of purpose. The latter half of this cluster might have been reasonably accurate; but the first half—in view of slavery, the aggression against Mexico in 1848, the already reckless exploitation of natural resources and economic buccaneering—was sheer myth.

A fishing scene, then, was more than a scene about fishing. And a historical scene was more than a scene illustrating an event in history. Americans sought the best of all possible interpretations from and about their landscape. On the one hand, the wilderness symbolized America's uniqueness among western nations, its innocence and special relation with the Deity. On the other hand, the wilderness also connoted barbarity, clearly a paradox that needed (and never really received) resolution. Unlike European landscapes which might relate to past

civilizations, great battles or great persons, the American landscape lacked such associations. For many, the dearth of associations denied the landscape significant meaning. To compensate, specific places such as Plymouth Rock, the tree under which William Penn signed a treaty with Native Americans or a Revolutionary War battlesite became hallowed ground. These were places in the landscape that became invested with moral and patriotic meaning, and they provided dignity for what was otherwise endless forest or uninteresting property. Writers also invented literary and historical associations where none existed. For example, Washington Irving created a legendary history in his stories about Rip Van Winkle and Ichabod Crane. Since it was believed at the time that one's strongest associations grew from one's own country's history and geography, it seemed to follow that paintings of battles or of places associated with particular events could heat one's moral and patriotic ardor and make one a better citizen. As much as the viewer might be inspired by a wilderness scene, he might be equally moved by a scene of a site associated with the nation's past.

Two works of this type are included in the exhibition, one with and one without figures (James Hamilton's "Red Bank, New Jersey" and Thomas Birch's "The Landing of William Penn"). The former commemorates an event from the Revolutionary War. The American militia stationed at Fort Mercer on the Delaware, near what is now the community of Red Bank in Gloucester County, N.J., successfully and heroically defended the position against English attack on October 22, 1777. Realizing the futility of further defense against a regrouped and re-enforced British combat unit, the militia abandoned Fort Mercer the day before the British successfully overwhelmed the American defenders of nearby Fort Mifflin. The militia left Fort Mercer without shame or dishonor, knowing that retreat was the wiser course of action. Hamilton's painting pays homage to the defenders and reminds us of their sterling deeds and heroic character. That bit of landscape, he seems to say, is sacred, and we should honor its memory. But the painting is also elegiac—a



meditation on the passage of time, as well as a remembrance of an earlier battle now witnessed uncomprehendingly by a rabbit hopping among the ruins. Soon the forest will swallow up even the few crumbling mementos of once noble actions. The painting, then, appeals to one's patriotism at the same time that it comments upon man's puny activities when measured against the eternal time of nature. These are indeed humbling thoughts, but thoughts several painters of the period—most notably Thomas Cole, the major figure of the Hudson River School—insinuated into their work.

Birch's "The Landing of William Penn" is freighted with a different kind of cargo. Before Penn landed at Newcastle in 1682 on his way upriver to

what would become Philadelphia, Europeans had inhabited the area for decades. The painting, however, suggests a first contact between resident and arriving civilizations. The warlike, hatchet-holding Native American who has wantonly destroyed a deer with his bow and arrow confronts an unarmed William Penn who extends his hand in peaceful greeting. The sincerity of his greeting is emphasized by the gesture of touching his heart. Penn's preference for talk rather than war, for reason rather than emotion and for the rule of law rather than the rule of the jungle suggests the arrival of a superior culture. Penn's associates, assured of his success, willingly allow him to proceed alone. The Native American appears dumbstruck by Penn's





gestures and is, in a profoundly basic sense, disarmed by Penn's advances. Thus, the meeting between the two cultures is a peaceful one. In 1850, with discussions of Manifest Destiny still current, it would have been unthinkable to portray any other kind of encounter. The messages this work conveyed to contemporaries, therefore, revolved around the uplifting notions of heroic actions (the settlement of the New World) and of peaceful negotiations between people. These notions were, and still are, estimable ones; but today we must also acknowledge the underlying racist assumptions, common to virtually all nineteenth-century white artists, that are all too apparent.

Whatever meanings adhere to all of these paintings—esthetic, religious, moral, patriotic—a central problem always remained. How to organize them. Whether depicting the American landscape as a new Garden of Eden, as a ruralized wilderness or as a retreat from urban cares, the artist had to reduce the unmarked spaces of that landscape to coherent pictorial forms. By the middle of the century, two principal types of composition emerged—one traditional and one modern. Both are represented in the exhibition by paintings dating from the 1860s.

The purist example of the old-fashioned type is Homer Dodge Martin's "The Delaware Valley." Martin, best known as a late-nineteenth-century painter of mood influenced by Impressionist techniques, must have painted this undated work very early in his career, probably at the start of the 1860s. A resident of Albany, he studied there briefly with James Hart who painted in the manner of the Hudson River School. In 1862 Martin left for New York City where his friends James Smillie and Jervis McEntee also painted in what had, by that time, become an old-fashioned style. It was a style based on formulas developed by seventeenth-century French artists Claude Lorrain and Nicolas Poussin. In brief, its components included a central vista flanked by framing trees. The more brightly illuminated middle distance was organized by a series of diagonal forms which allowed the eye to proceed in measured movement to the rear plane where mountains usually closed the composition. Martin's

painting is a classic American translation of the type—wilderness rocks in the foreground to contrast with the settled, productive rural farmland in the center, a solitary figure contemplating the scene, and detail recorded with precision. Like the genre studies of Birch, Bonfield and Simon, this painting is composed of realistic detail presented in an idealized format.

T. Addison Richards' "The Delaware at Dingman's Ferry" and Jasper Cropsey's "Greenwood Lake" are variations on this compositional type—trees framing a central vista and the logical recession of forms into depth. Compared to Martin's work, however, Richards' painting reflects the influences of the more intimate and brushy French Barbizon style which began to attract attention in the United States during the 1860s. Richards, instead of painting leaves in a meticulous, closely observed manner, represented them by touches of pigment. In addition, the shallower depth suggests an intimacy and personal mood missing from Martin's painting.

Though Cropsey painted in the style of the Hudson River School throughout his life, he added variations in response to other styles which interested and influenced him. In this painting, a late work, the Claudian influence is evident; but Cropsey's interest in the effects of light rather than careful description is also apparent. Accordingly, light suffuses the forms, appears almost palpable as sunlight and calls attention to the coloring rather than the structure of particular objects.

(Cropsey's "Greenwood Lake," obviously not a Delaware Valley scene, is included in the exhibition because it records the kind of topography seen in northern New Jersey. Of another painting of the area, Harry T. Tuckerman, a noted critic of the period, said "I knew it belonged to New Jersey from the character of the rocks, familiar to all who have wandered along the Passaic. In this umbrageous glen Cropsey has passed many a dreamy hour—his summer studio is nearby."<sup>6</sup> Cropsey had painted lake scenes as early as 1845. In 1866 he purchased property in Warwick, New York, near Greenwood Lake, and two years later he moved into a new twenty-room house that he was forced to leave in



1884 for financial reasons.)

The more modern approach to landscape composition appears in David Johnson's "Old Mill, West Milford, New Jersey," DeWitt Clinton Boutelle's "In the Delaware Valley" and Worthington Whittredge's "Scene on the Upper Delaware: State of New York." Pictorial organization in these works is less centralized. A clump of trees to one side may be countered by open fields or mountains on the other. Central focal points, when they occur, are more diffused. Since recessions into depth are less obviously marked, the horizon line appears less as a line in the distance than one lying closer to the picture's surface. As a result, the earth and the sky seem to be horizontally arranged units rather than three-dimensional elements.

The paintings are more immediate in effect and less stagey, more personal than formulaic in feeling. One contemplates in them the joys of the moment—the feel of the air, the warmth of the sun—rather than religious sentiment or patriotic emotions. One senses in them a personal mood unfolding. Or one sees an artist trying to work out particular combinations of color and brushstroke. After the Civil War, artists began to think less in terms of national destinies than in cultivating their own responses to nature. Typical scenes were replaced by ones reflecting a unique vantage point. Consequently, later nineteenth-century landscape paintings look different from earlier ones—even when similar scenes are portrayed—because artists had different intentions. Boutelle's "In the Delaware Valley" mediates between the old and new modes in that he combined Barbizon intimacy with the broadscaled style of the Hudson River School. Whittredge's painting is even more advanced, since we are not necessarily invited to pause or to gaze over the shoulder of the figure walking in nature. Both he and the viewer can remain wrapped in their own thoughts without distraction.

George Inness was probably the most important figure in developing the new sensibility. Although his stylistic advances were resisted at first by critics as well as the general public, the more perceptive

viewers recognized both their importance and what they represented. James Jackson Jarves favored the kind of art Inness came to represent. He attacked those paintings that seemed mechanically executed, that were clever imitations which called "for no loftier tribute than admiration of scientific knowledge or dexterous manipulation. As appeals to the soul these works are lifeless." In Inness' work he found, by contrast, "a living protest against the popular materialism in American art . . . . It develops the fact from the idea, giving the preference to subjective thought over the objective form of its fundamental *motive*. With him the inspiring idea is principal; form secondary, being an outgrowth of idea."<sup>7</sup>

Trapping the idea through verbal description was—and is—elusive. Meanings always remain unclear. Although the two similar views by Inness in the exhibition are not unlike Birch's and Bonfield's studies of river life, they are much less physically descriptive. They do not suggest the stillness of the river as much as they indicate a mood or feeling Inness is allowing to unravel through them. Or, perhaps we should say "moods," since the paintings differ considerably in the use of colors and textures. The presence of the artist, in any event, is apparent to a much greater extent than in the earlier works. In the same way Inness' "Shower on the Delaware" is not a careful description of a storm or the presentation of a sequence of logical spaces. Rather, it is a meditation on color and on all those non-verbal mysterious feelings one might have by staring directly into the various pigments. What might be a church steeple in the right distance carries different connotations than the pointed tombstone in Hamilton's "Red Bank, New Jersey."

For Thomas Anshutz, boats, on or off the water, are less occasions for exercises in realistic description (or even poetic meditation) than excuses to experiment with broken brush strokes, free handling of pigment and ephemeral effects of light. During the 1890s, when "On the Delaware at Tacony" and "Down Delaware Bay" were completed, Anshutz painted several seaside scenes which reflected his interest in Impressionism with touches of color, large





Thomas Eakins *Taking Up the Net* (cat. #16)



silhouetted forms and scumbled passages of pigment. The ferryboat passing the sailing ship in "On the Delaware at Tacony" no longer carries the same meaning that Birch and Lawrence suggested earlier in the century. Now we can become more easily involved in contrasting curvilinear and angular silhouetted shapes as well as color and stroke differences between ships, water and sky. Anshutz made a painting about painting rather than a comment about the arriving industrial age or about Philadelphia as a bustling seaport.

About 20 years before Anshutz completed his studies, Thomas Eakins, his teacher at the Pennsylvania Academy of the Fine Arts, also painted several boating scenes of friends sculling and sailing on the river. Although some of these contain strong emotional overtones, "On the Delaware" reveals Eakins in a moment of deliberate, almost scientific, observation. It is a racing scene which he described in the following way: "A drifting race. It is a still August morning 11 o'clock. The race has started from Tony Brown's at Gloucester on the ebb tide. What wind there is from time to time is astern & the big sails flop out some one side & some the other. You can see at least a little breeze, this side of the vessels at anchor. It turns up the water enough to reflect the blue sky of the zenith. The row boats and sail boats in the foreground are not the racers but the starters & lookers on."<sup>8</sup> This work is virtually a textbook example of composing a waterscape with no fixed objects to establish scale or distances. Eakins centered a large sailboat to provide a strong vertical axis and placed both large and dark forms around it to establish a center of focus. The horizontal boats in the foreground establish a rational perspectival scheme, and the diminishing intensity of color applied to the more distant boats re-enforces their positions in space. In comparison to Birch's and Bonfield's river scenes, we have entered the modern world of rational planning and organization.

Both early and late in the century, visitors came to the Water Gap either to be awed by it or to vacation at one of the several hotels there. Birch might have painted there as early as 1800, and Svinin sketched it in 1811 or 1812. But inasmuch as the first wagon

road through the area was laid out as late as 1800 and only two or three families lived there by 1810, the area was difficult to visit until the first railroads reached the Gap in 1826. Small hotels were built a few years earlier to accommodate the trickle of tourists who came to see the views from Mt. Tammany on the New Jersey side and from Mt. Minsi on the western bank, and by the early 1830s artists began to visit the area with increasing frequency. T. Addison Richards described its appeal in his *American Scenery, Illustrated*: "At this point, the river transverses the Blue Ridge through a grand gorge of two miles extent. On all sides it is here hemmed in by huge precipices, which tower to the lofty height of twelve hundred and even sixteen hundred feet, while space is scarcely left for public way between their base and the water. Seen from many of the higher situations around, this passage presents numerous striking studies for the painter."<sup>9</sup>

Nineteenth-century views recapitulate the history of painting in that century. They range from the primitive to the highly sophisticated. Svinin's captured the claustrophobic quality of wooded wilderness. Others, such as the one attributed to James Hamilton, emphasize the change from open expanse before the Gap to the funnel-like quality of the Gap itself. These works emphasize the experience of approaching the Gap and the expectation of being in it, rather than the mere experience of wilderness. John Hagney gets us right into the passage. Despite the arrival of civilization—symbolized by train tracks—the river and mountain are still quite wild, even menacing. The diagonal cut made by the tracks hardly affects the landscape, in part because Hagney masked it from the river by a row of trees. James Lambdin's view is a late version of the Claudian compositional format with flanking trees, open middleground and distant mountains. Because of the distant location of the passage, the Gap itself appears tamed, its impact minimized. What might have been a sublime landscape becomes merely beautiful.

George Inness' version, an early one painted before he developed his more poetic manner, is the most all-inclusive of the views in the exhibition. It



combines the panoramic view of the Claudian and Hudson River School styles with the more open landscape effects of the then-modern compositions. One sees clearly the combination of and differences between rural farmland and untouched forestland. A train appears in the right distance. Its small size suggests that it can be incorporated within the landscape and that, at least for the moment, rural and industrial America can exist in harmony. Although the Gap is in the distance, the forceful curve of the river suggests the awesome power of nature. The Gap, therefore, is incorporated into an overall depiction of nature; it does not serve as a mere backdrop nor is it the central dramatic focus. And because the landscape is expansive, productive and lies in sunlight, one senses the benevolent hand of the Deity. In its various parts—the wild, the rural, the natural and the manmade—the painting describes a century-long appreciation of the river and the valley.

In other words, it summarizes the past as it looks to the future. It recalls earlier points of view as it predicts later ones. It suggests, as do all the paintings in the exhibition, the different ways the river and the valley were perceived and how the artists visualized their perceptions. Some perceptions were entirely personal or associated primarily with the world of art. Others were more public and reflected general cultural concerns. In both instances, the river was there for the artists; and today, for our pleasure, we have the record of the ways it was used and seen. □

## Notes

1. Henry Bradshaw Fearon, *"A Narrative of a Journey Through the Eastern and Western States of America"* (London: Longman, Hurst, Rees, Orme and Brown, 1818), p. 134.
2. *Baron Klinkowstrom's America, 1818-1820*, trans. and ed. by Franklin D. Scott (Evanston, Ill: Northwestern University Press, 1952), p. 14.
3. Bayard Taylor, "The Scenery of Pennsylvania," in Nathaniel Willis, ed., *The Home Book of the Picturesque: or American Scenery, Art and Literature* (New York: Putnam, 1842), pp. 96-97.
4. T. Addison Richards, *Appleton's Illustrated Hand-Book of American Travel* (New York: Appleton, 1860), pp. 193, 196.
5. *The Aristocratic Journey, the Letters of Mrs. Basil Hall Written During a Fourteen Months Sojourn in America, 1827-28*, ed. by Una Pope-Hennessy, (New York: Putnam, 1931), p. 15.
6. Henry T. Tuckerman, *Book of the Artists* (New York: Putnam, 1867), p. 539.
7. Cited in *ibid.*, p. 530.
8. Letter from Eakins to Earl Shinn, January 30, 1875, cited in *The Hudson River School: 19th Century American Landscapes in the Wadsworth Atheneum* (Hartford: the Wadsworth Atheneum, 1976), p. 88.
9. Richards, *American Scenery, Illustrated* (New York: Leavitt and Allen, 1854), p. 262.

# The Exhibition

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*Entries are arranged alphabetically by last name of the artist, anonymous first. When there is more than one entry by an artist, the list is chronological, no date (n.d.) being last.*

*Dimensions are given in inches, height first.*



1

1.  
ANONYMOUS (19th century)  
THE DELAWARE WATER  
GAP (n.d.)  
oil on bedticking, 27 x 36½  
New Jersey State Museum  
Collection  
Gift of Edward J. Brady  
71.306.1

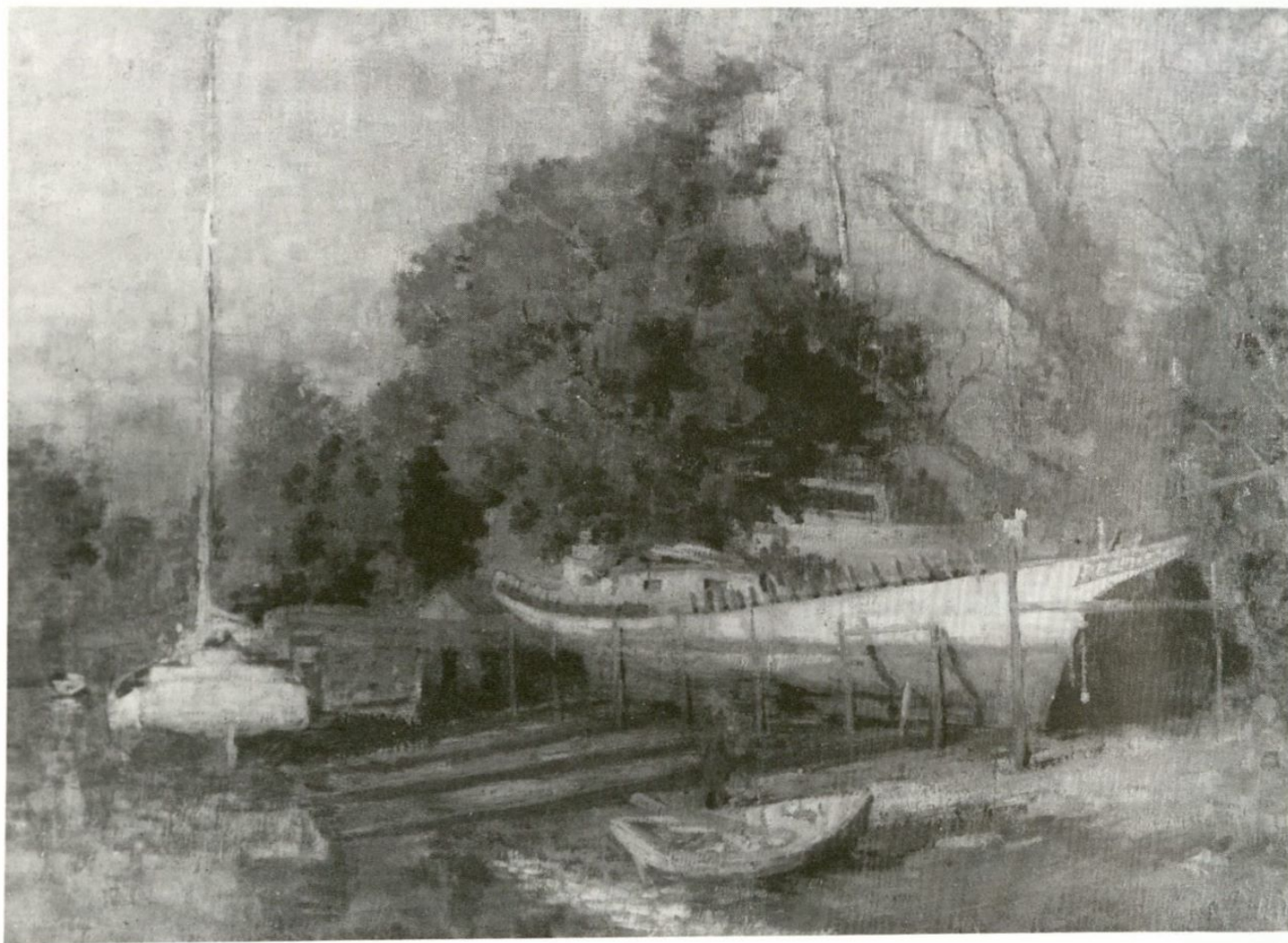




2

2. Thomas ANSHUTZ  
(1851-1919)  
DOWN THE DELAWARE  
BAY (1895)  
oil on canvas, 16¼ x 22¼  
Lent by Graham Gallery

Thomas ANSHUTZ 3.  
(1851-1919)  
DOWN THE DELAWARE  
BAY (1898)  
oil on canvas, 25⅝ x 36⅝  
Lent by the Montgomery  
Museum of Fine Arts

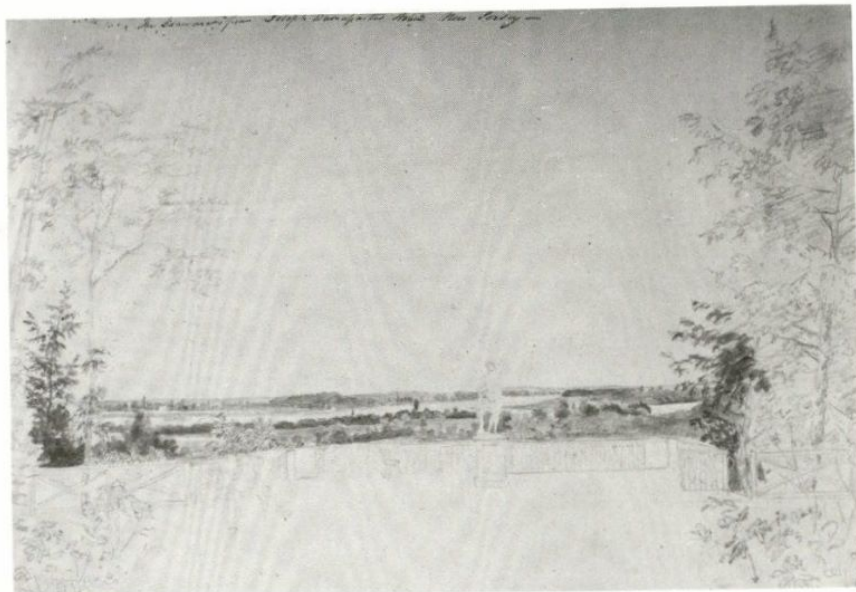




4.

Thomas BIRCH (1779–1851)  
THE DELAWARE FROM  
JOSEPH BUONAPARTES [sic]  
HOUSE NEW JERSEY  
(1817–20)

watercolor,  $9\frac{7}{16} \times 13\frac{3}{8}$   
Lent by The Henry Francis du  
Pont Winterthur Museum

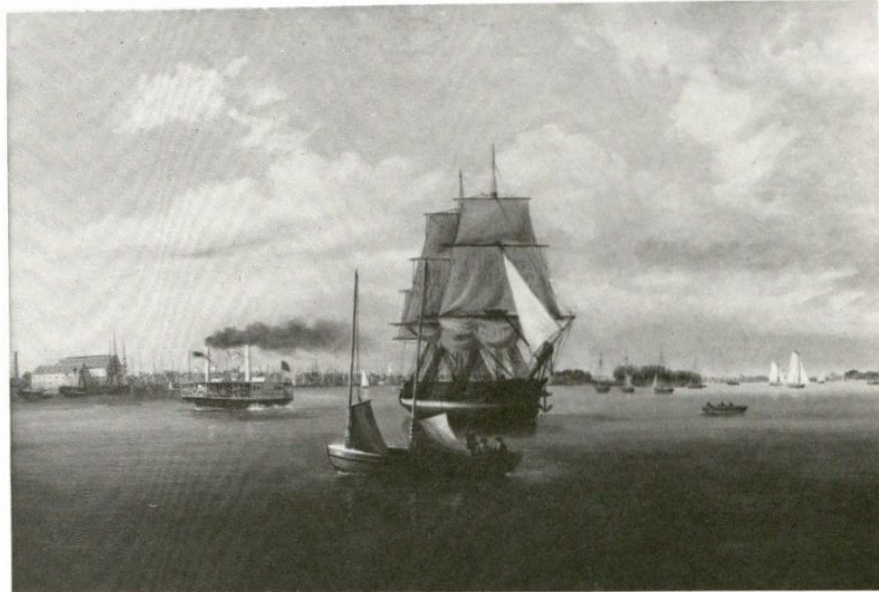


4

5.

Thomas BIRCH (1779–1851)  
VIEW OF THE HARBOR  
OF PHILADELPHIA  
FROM THE DELAWARE  
RIVER (c. 1840)

oil on canvas,  $19\frac{1}{2} \times 30$   
Lent by The Newark Museum



5



6. Thomas BIRCH (1779–1851)  
ON THE DELAWARE  
(1849)  
oil on canvas, 17 x 24  
Lent by David David, Inc.

- Thomas BIRCH (1779–1851) 7.  
THE LANDING OF  
WILLIAM PENN (c. 1850)  
oil on canvas, 34 x 48  
Lent by the Museum of  
Fine Arts, Boston  
M. and M. Karolik Collection





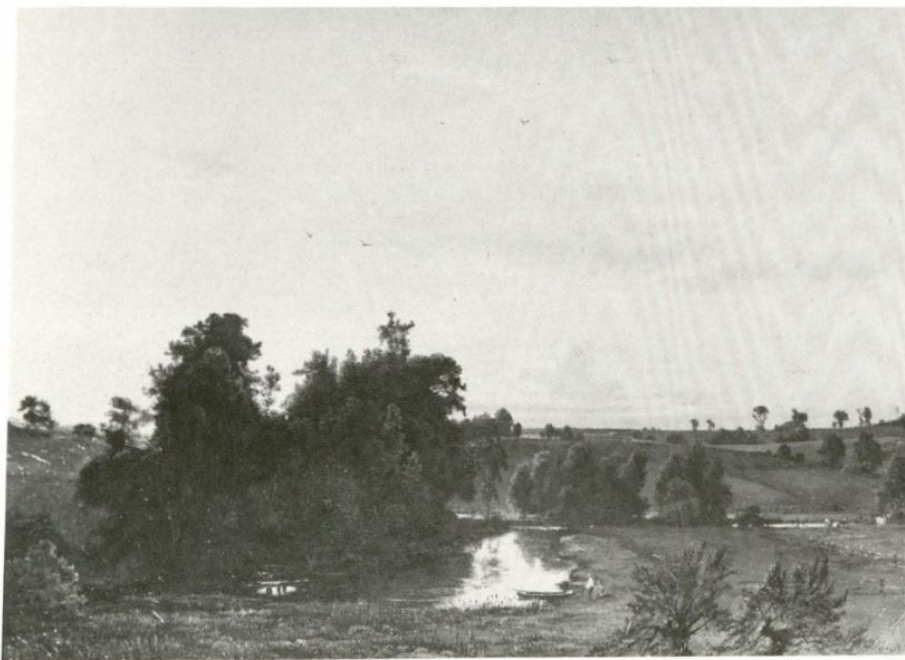




8

8.

George R. BONFIELD  
(1802-98)  
RIVER SCENE ON THE  
DELAWARE, THE  
LANDING  
AT BEVERLY, NEW  
JERSEY (c. 1850)  
oil on canvas, 16 x 24  
Lent by James McClelland



9

9.

DeWitt Clinton BOUTELLE  
(1820-84)  
IN THE DELAWARE  
VALLEY (1862)  
oil on canvas, 18 x 24  
Lent by the Reading Public  
Museum and Art Gallery

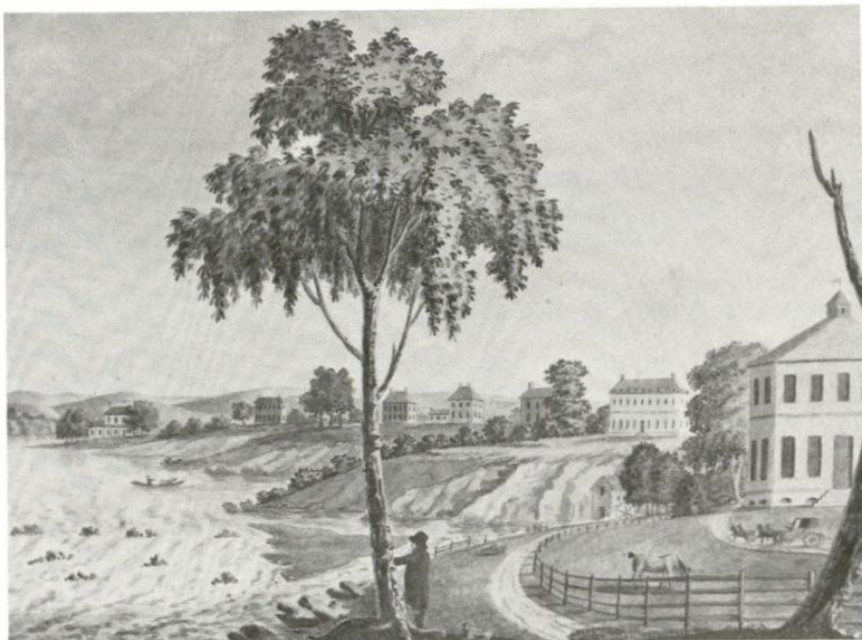
10.

Edouard-Charles-  
Victurnien COLBERT,  
Comte de Maulevrier  
(1758-1820)

TRENTON SUR LA  
DELAWARE (1798)

watercolor, 10 $\frac{5}{8}$  x 14 $\frac{1}{2}$   
(matted image only)

Lent by The New Jersey  
Historical Society  
Bequest of Edwin A. Ely, 1927



10

11.

Ethelbert CRAWFORD  
(1872-1921)

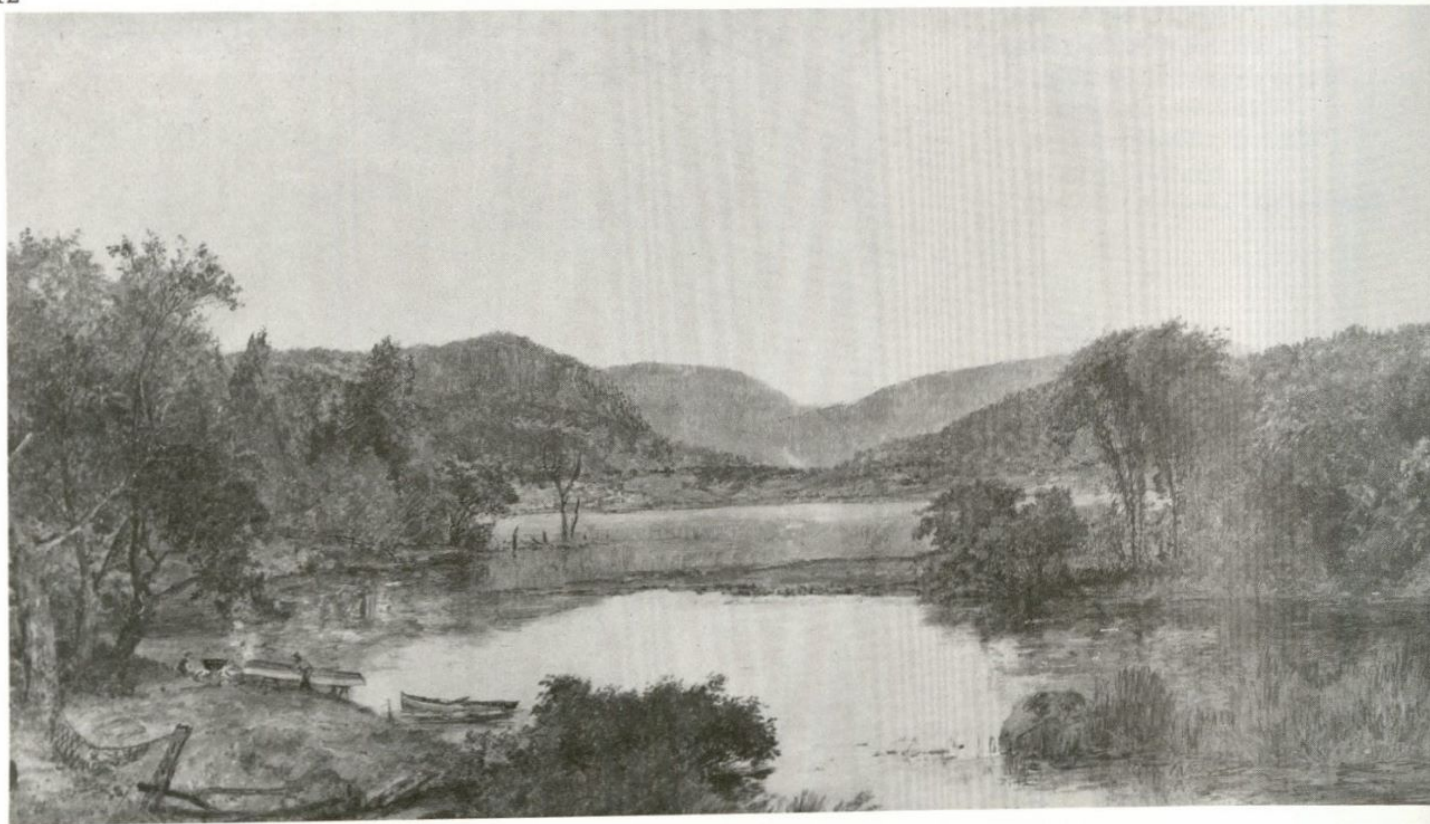
LANDSCAPE, DELAWARE  
RIVER, SHOWING  
SELDEN MANOR HOUSE,  
MAST HOPE,  
PENNSYLVANIA (c. 1897)

oil on canvas, 14 x 11  
Lent by Mr. and Mrs. William  
H. McKay, Jr.



11





12. Jasper F. CROPSEY  
(1823–1900)  
GREENWOOD LAKE  
(c. 1882)  
oil on canvas, 14 x 24  
Lent by David David, Inc.

C.C. DANBY (active 13.  
middle-19th century)  
SCENE ON THE DELAWARE  
NEAR TRENTON (?) (c. 1848)  
oil on canvas, 28½ x 36  
Lent by The Washington  
County Museum of Fine Arts



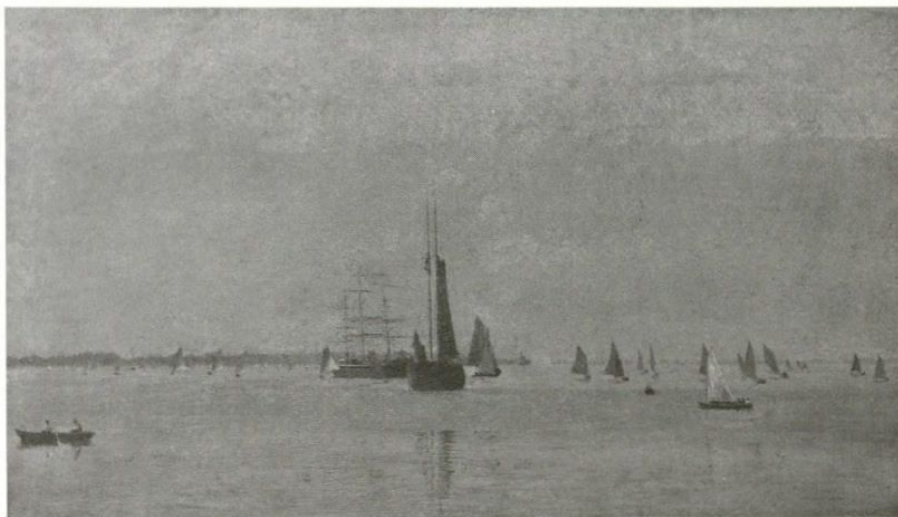




14

14. Thomas DOUGHTY  
 (1793–1856)  
 GILPIN'S MILL ON THE  
 BRANDYWINE (1827)  
 oil on wood, 12 x 17 $\frac{1}{8}$   
 Lent by Carolina Art  
 Association  
 Gibbes Art Gallery

15.  
 Thomas EAKINS  
 (1844–1916)  
 ON THE DELAWARE (1874)  
 oil on canvas,  $10\frac{1}{8} \times 17\frac{1}{8}$   
 Lent by The Wadsworth  
 Atheneum  
 Gift of Henry  
 Schnakenberg



15

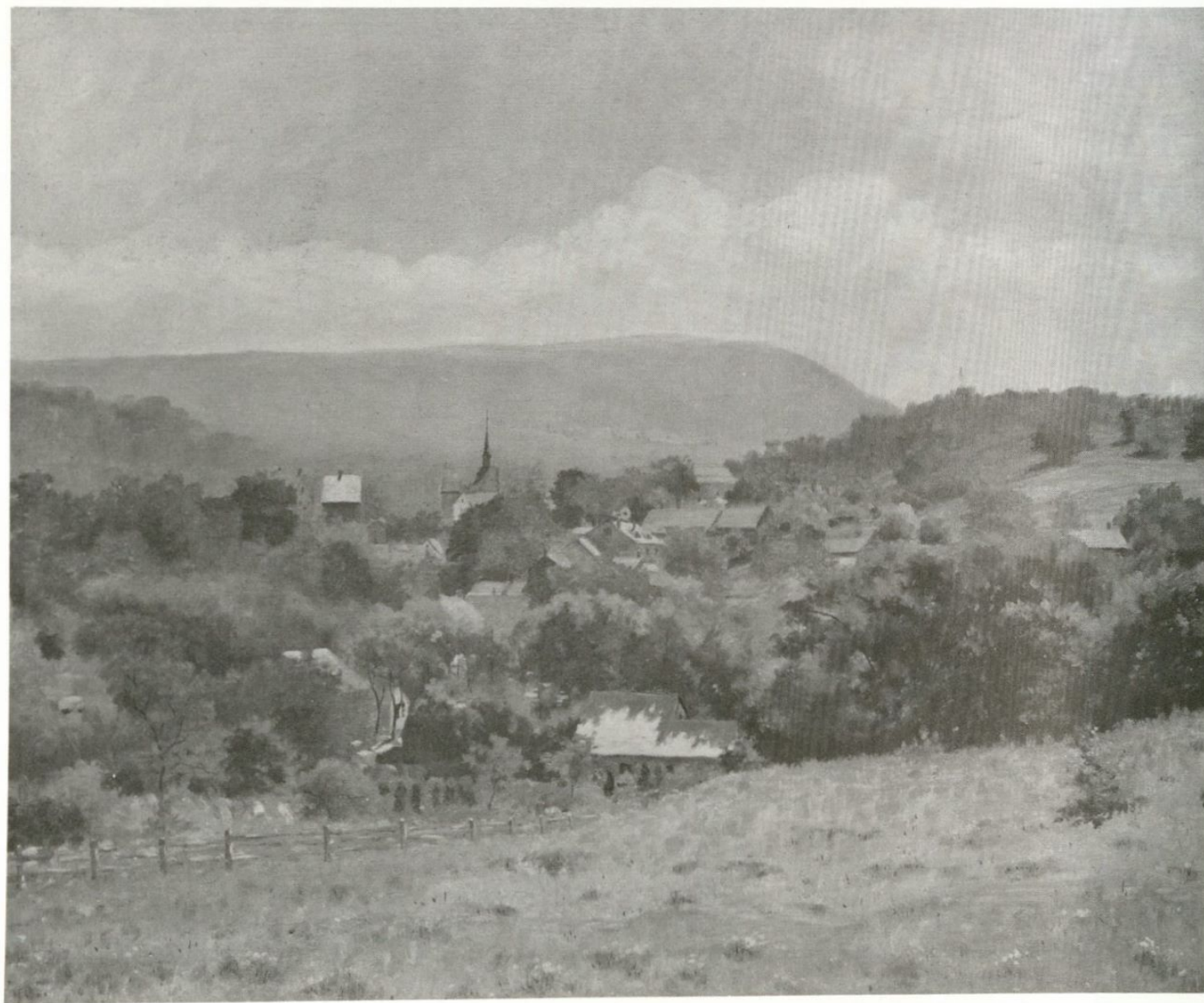
16.  
 Thomas EAKINS  
 (1844–1916)  
 TAKING UP THE NET (1881)  
 watercolor,  $9\frac{1}{2} \times 14\frac{1}{8}$   
 Lent by The Metropolitan  
 Museum of Art  
 Fletcher Fund, 1925



16

17.  
 Louis EILSHEMIUS  
 (1864–1941)  
 DELAWARE WATER GAP  
 VILLAGE (c. 1886)  
 oil on canvas,  $25 \times 29\frac{7}{8}$   
 Lent by The Metropolitan  
 Museum of Art  
 Arthur Hoppock Hearn Fund,  
 1950



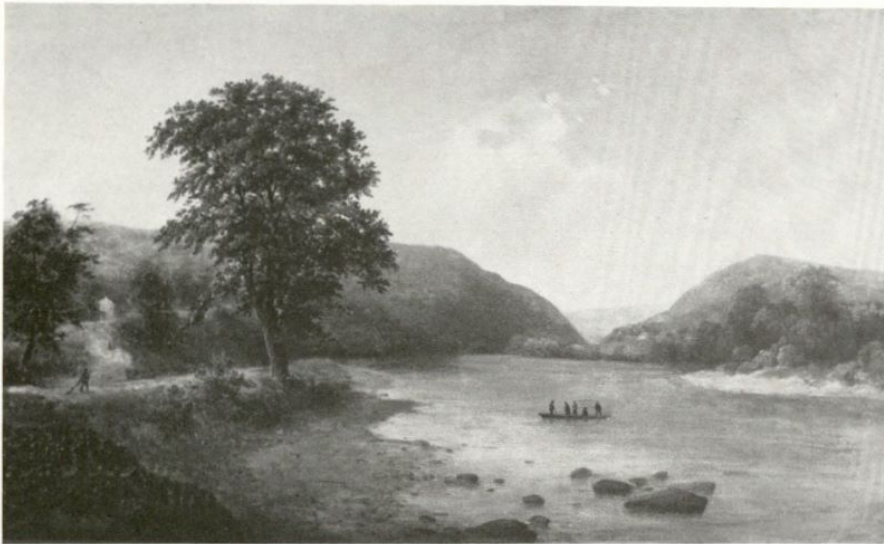




18

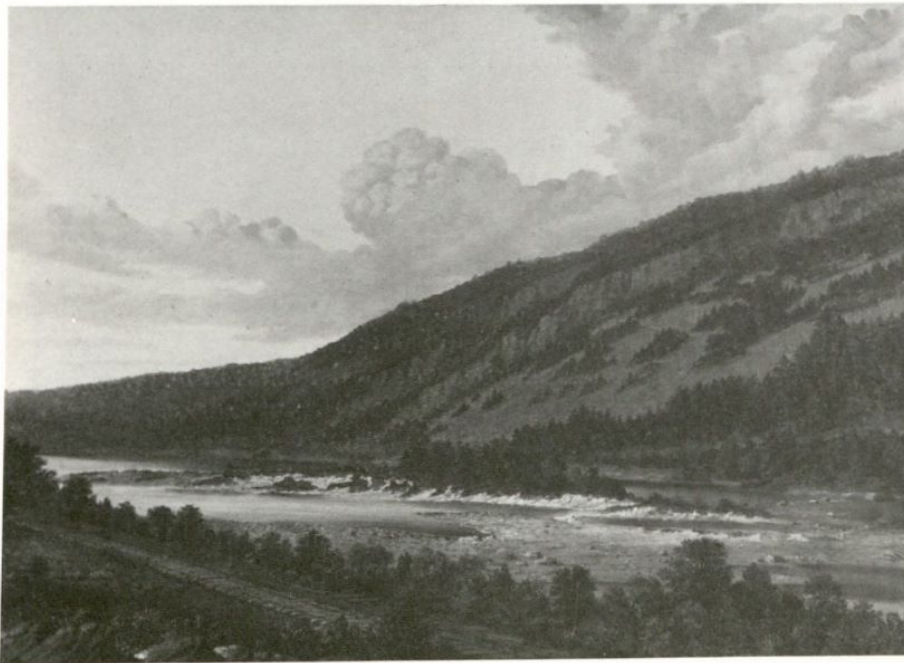
18. Louis EILSHEMIUS  
 (1864–1941)  
 MOONLIGHT ON THE  
 DELAWARE WATER  
 GAP (c. 1890)  
 oil on canvas,  $14\frac{3}{8} \times 20\frac{1}{2}$   
 Lent by The Art Institute of Chicago  
 Gift of Richman Proskauer





19

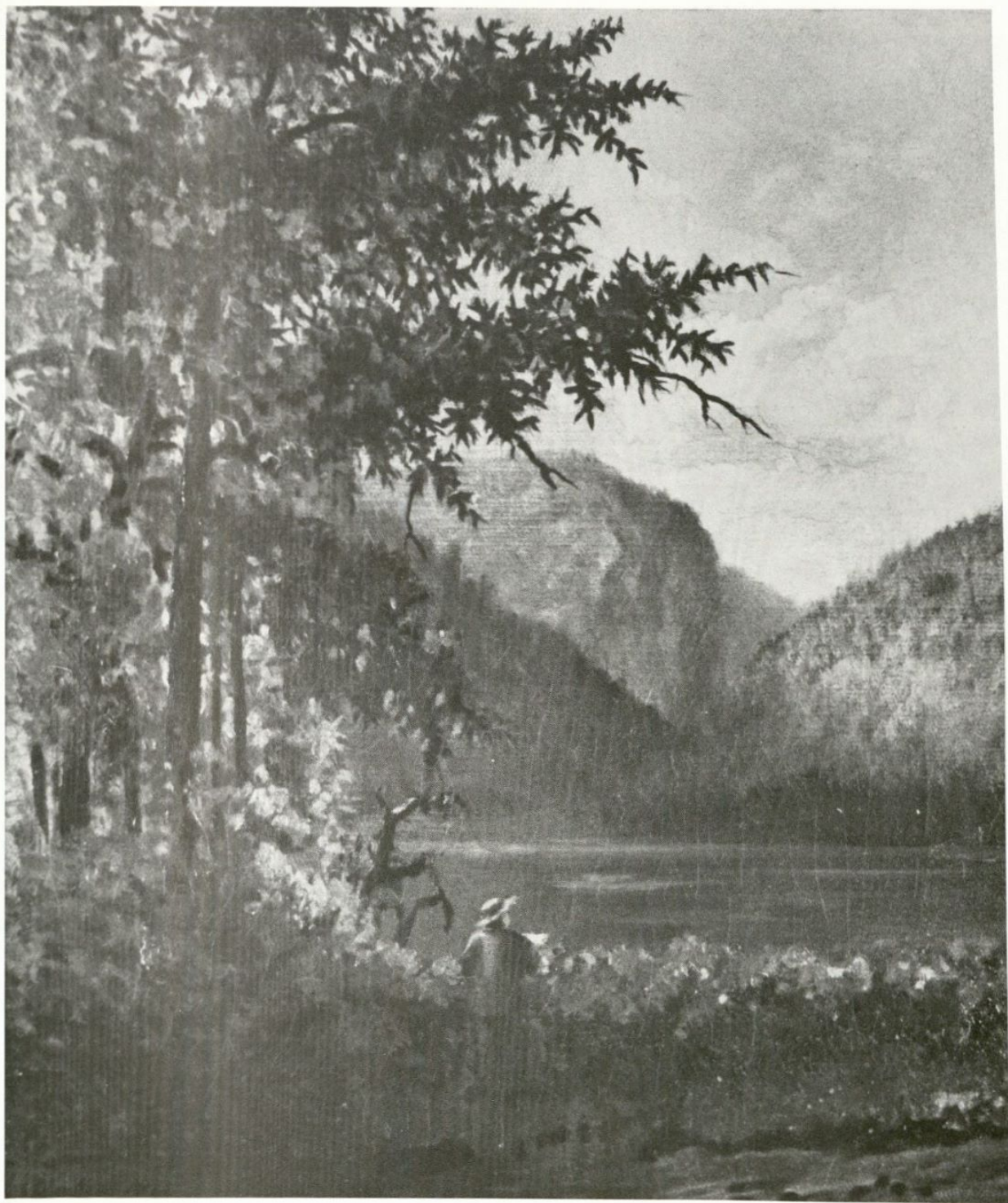
19.  
Gustavus GRUNEWALD  
(1805–78)  
DELAWARE WATER  
GAP AND RIVER (c. 1850)  
oil on canvas, 32¼ x 42½  
Lent by Moravian College



20

20.  
John HAGNY (1833–78)  
DELAWARE WATER GAP  
(1867)  
oil on canvas, 22¼ x 30  
Lent by The New Jersey  
Historical Society  
Bequest of Frederick A.  
Lanfield, 1927

21.  
Philip HAHS (1853–82)  
ON THE DELAWARE NEAR  
THE WATER GAP (1875)  
oil on canvas, 14 x 12  
Lent by Paul Eastman Johnson







22

22.

James HAMILTON  
(1819-78)  
RED BANK [ON THE  
DELAWARE] NEW  
JERSEY (1844)  
watercolor,  $13\frac{5}{8} \times 17\frac{5}{8}$   
New Jersey State Museum  
Collection  
Gift of Mr. and Mrs.  
Samuel Schwartz  
72.170



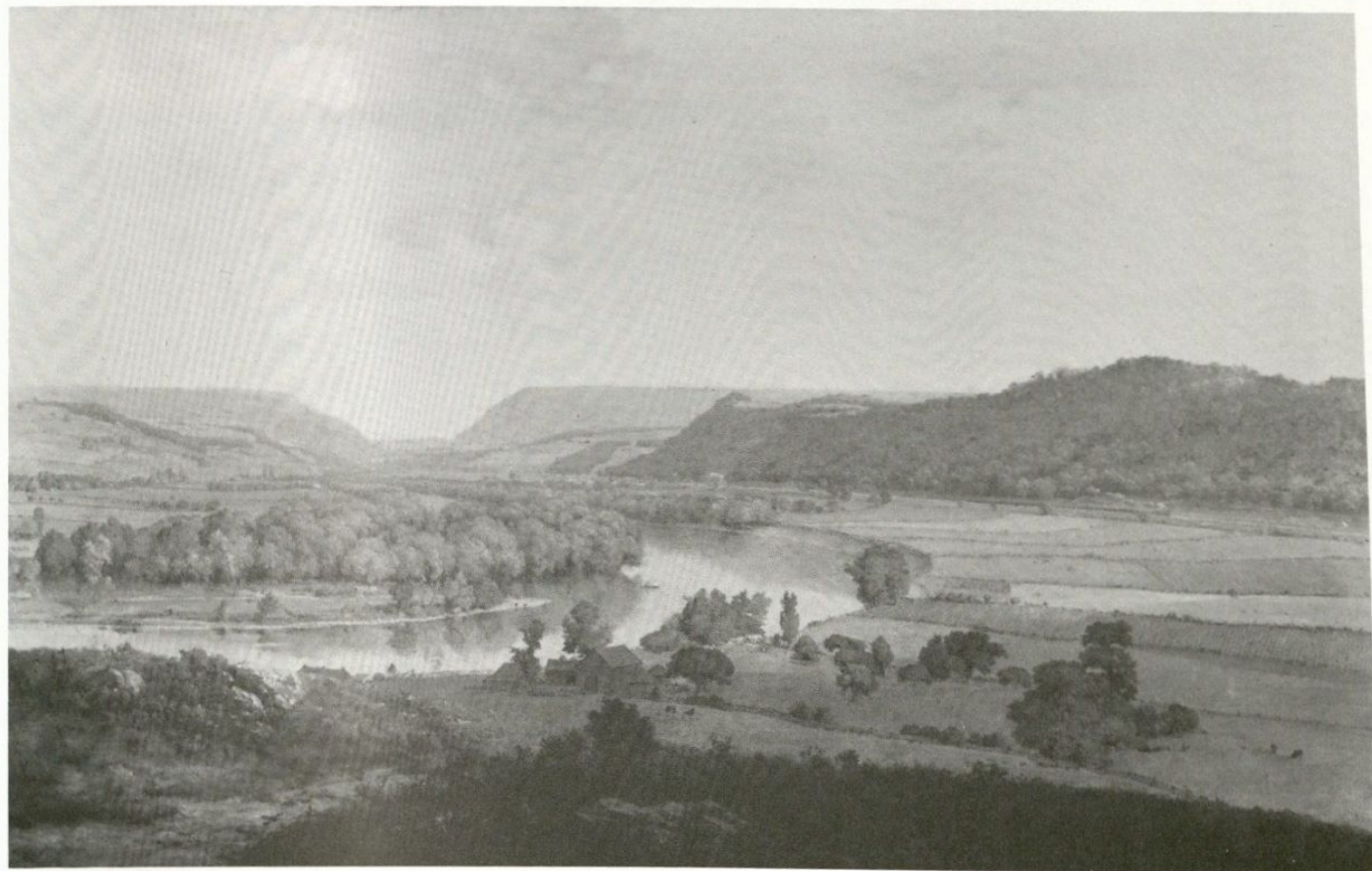
23

23.

James HAMILTON,  
attributed to (1819-78)  
DELAWARE WATER GAP  
(n.d.)  
watercolor,  $21\frac{13}{32} \times 3\frac{5}{8}$   
New Jersey State Museum  
Collection  
Museum Purchase  
72.185

24.

George INNESS (1825-94)  
DELAWARE WATER GAP  
(1859)  
oil on canvas,  $32 \times 52$   
Lent by the Montclair  
Art Museum  
Gift of Mrs. F.G. Herman  
Fayen, 1930







25

26



25. George INNESS (1825-94)  
ALONG THE DELAWARE  
(1878)  
oil on canvas, 16 x 24  
Lent by the Norton Gallery  
of Art

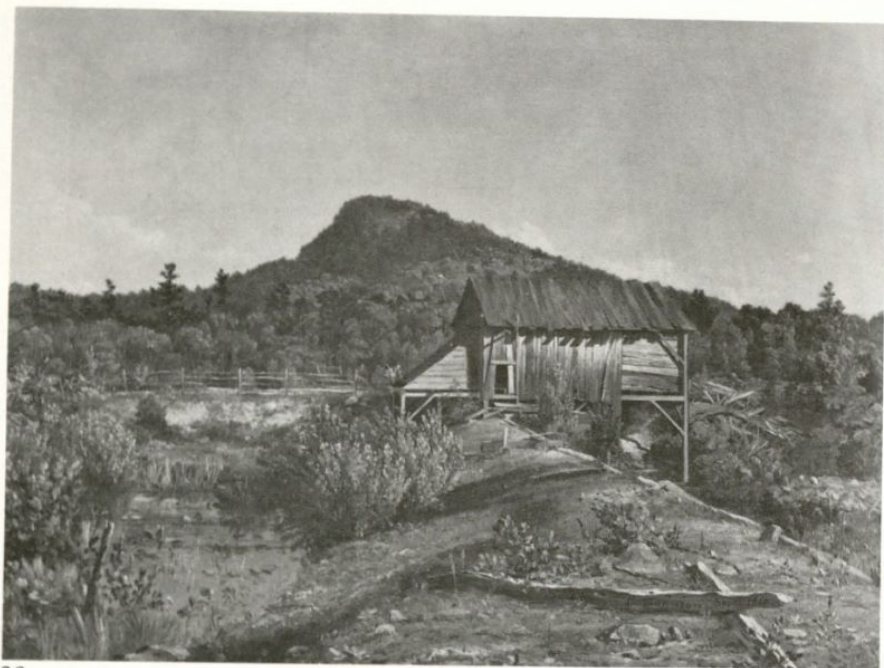
26. George INNESS (1825-94)  
ALONG THE DELAWARE  
(1878)  
oil on canvas, 16 x 24  
Lent by Smith College  
Museum of Art  
Purchase, 1951

27. George INNESS (1825-94)  
SHOWER ON THE  
DELAWARE (1891)  
oil on canvas, 30¼ x 45⅛  
Lent by the Columbus  
Museum of Art  
Museum Purchase, Howald  
Fund

27







28

28.

David JOHNSON

(1827-1908)

OLD MILL, WEST  
MILFORD, NEW JERSEY  
(1850)

oil on canvas, 17 x 23

Lent by The Brooklyn  
Museum

Gift of Peter A. Leman



29

29.

Augustus KÖLLNER

(1813-1906)

BREAKWATER,  
DELAWARE BAY (1841)

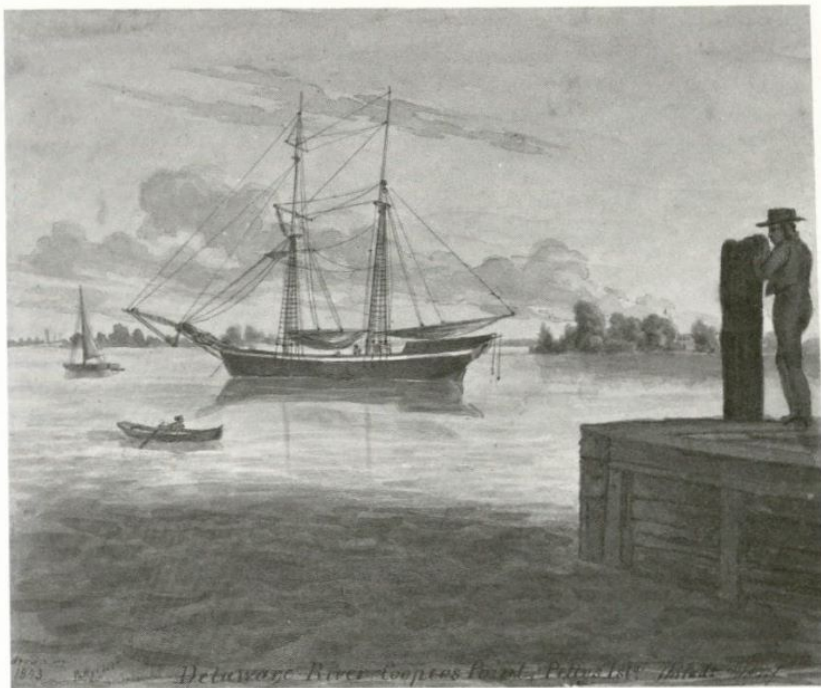
ink, 9<sup>3</sup>/<sub>16</sub> x 11<sup>1</sup>/<sub>16</sub>

Lent by the Delaware Art  
Museum

Samuel and Mary B.  
Bancroft Memorial

30.

Augustus KÖLLNER  
(1813–1906)  
COOPER'S POINT,  
DELAWARE RIVER (1843)  
watercolor and ink,  $5\frac{1}{8} \times 7\frac{3}{4}$   
Lent by the Museum of  
Fine Arts, Boston  
M. and M. Karolik Collection



30

31.

Augustus KÖLLNER  
(1813–1906)  
AT MORRISVILLE,  
PENNSYLVANIA (1860)  
watercolor,  $8\frac{1}{4} \times 11\frac{3}{8}$   
Lent by Hirschl & Adler  
Galleries, Inc.



31

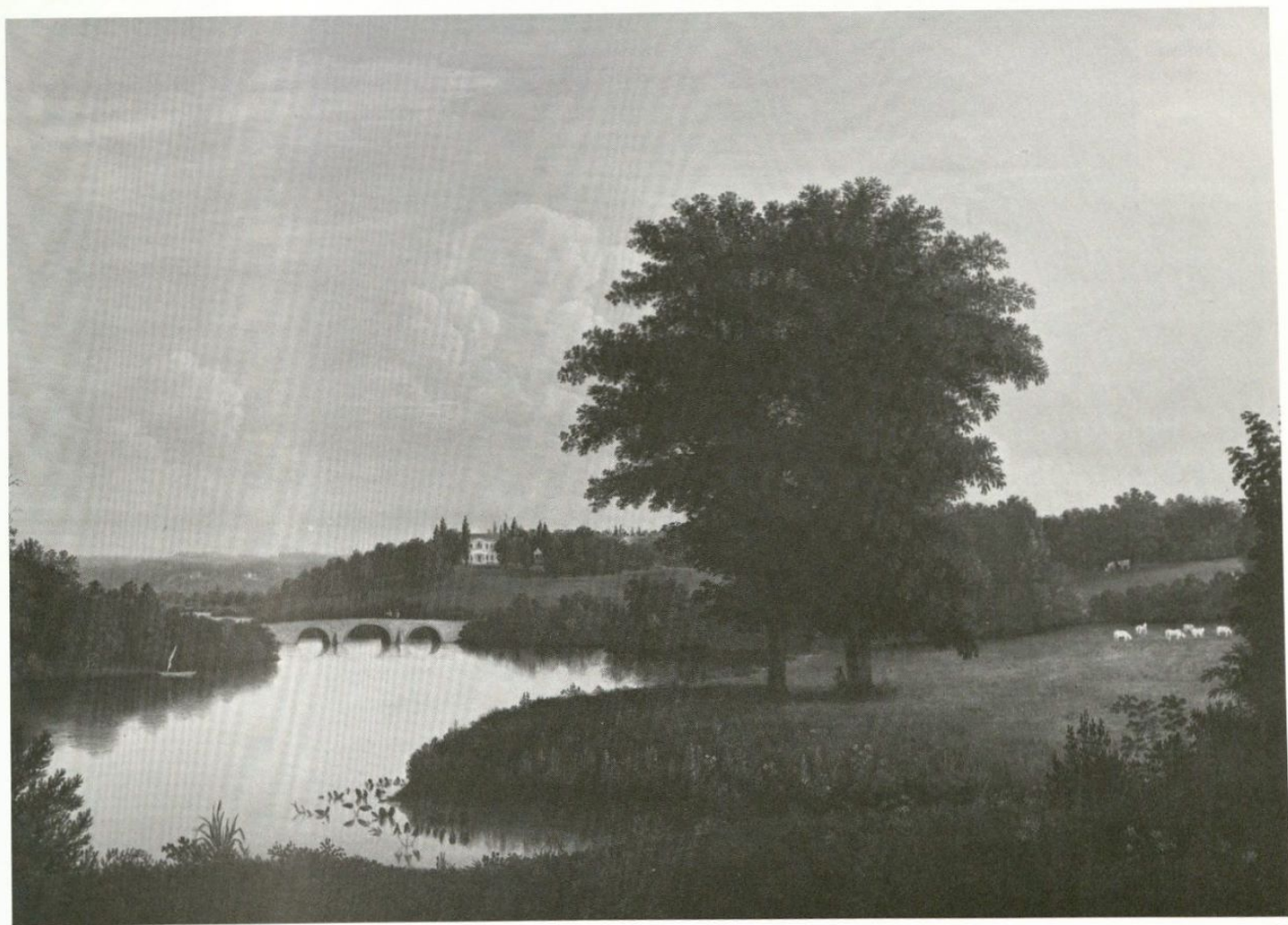




32

32. James LAMBDIN  
(1807–89)  
DELAWARE WATER  
GAP (1874)  
oil on canvas, 28 x 44  
Lent by Kennedy Galleries,  
Inc.

- Charles B. LAWRENCE 33.  
(active 1813–37)  
POINT BREEZE (c. 1820)  
oil on canvas, 26¾ x 36¼  
New Jersey State Museum  
Collection  
Gift of Mr. and Mrs. Harry  
L. Jones  
306.1



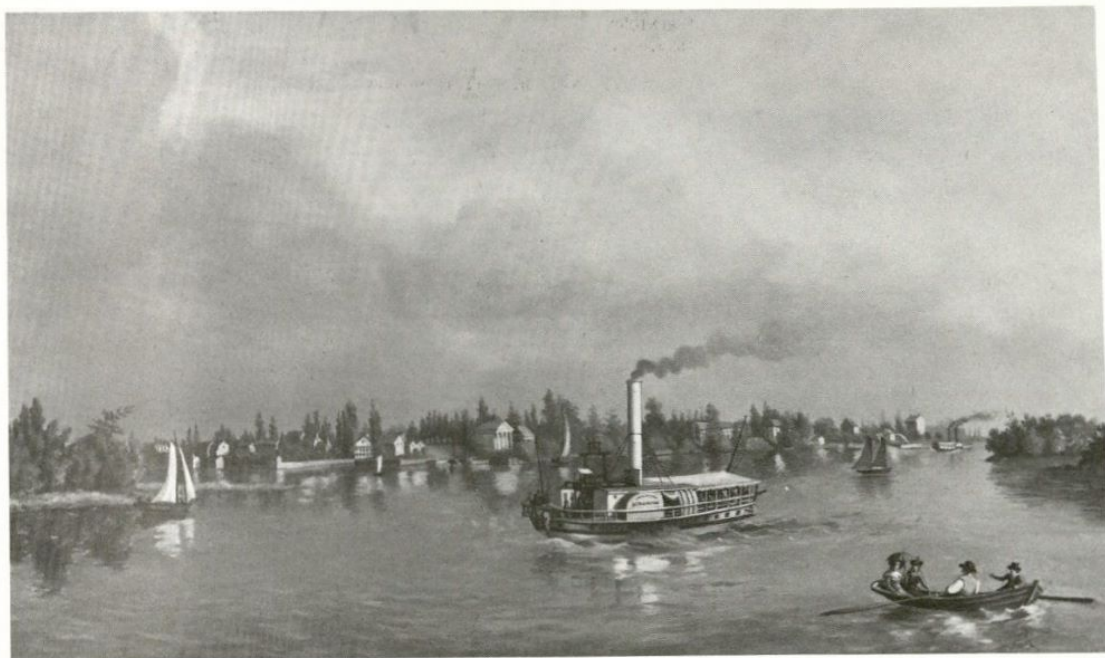


34. Charles B. LAWRENCE  
 (active 1813-37)  
 POINT BREEZE (c. 1820)  
 oil on canvas, 26 x 35¾  
 New Jersey State Museum  
 Collection  
 Gift of Mr. and Mrs. Harry  
 L. Jones  
 306.2

Charles B. LAWRENCE, 35.  
 attributed to (active 1813-37)  
 A VIEW OF BRISTOL TAKEN  
 FROM GREEN BANK. STEAM  
 BOAT "BURLINGTON"  
 BUILT IN 1827 (c. 1830)  
 oil on canvas, 18 x 30⅛  
 Lent by The New Jersey  
 Historical Society  
 Gift of the United New Jersey  
 Railroad and  
 Canal Company, 1957

Charles B. LAWRENCE, 36.  
 attributed to (active 1813-37)  
 A VIEW OF GREEN BANK,  
 BURLINGTON. STEAM  
 BOAT "TRENTON" BUILT  
 IN 1825 (c. 1830)  
 oil on canvas, 18 x 30⅛  
 Lent by The New Jersey  
 Historical Society  
 Gift of the United New Jersey  
 Railroad and  
 Canal Company, 1957





35



36



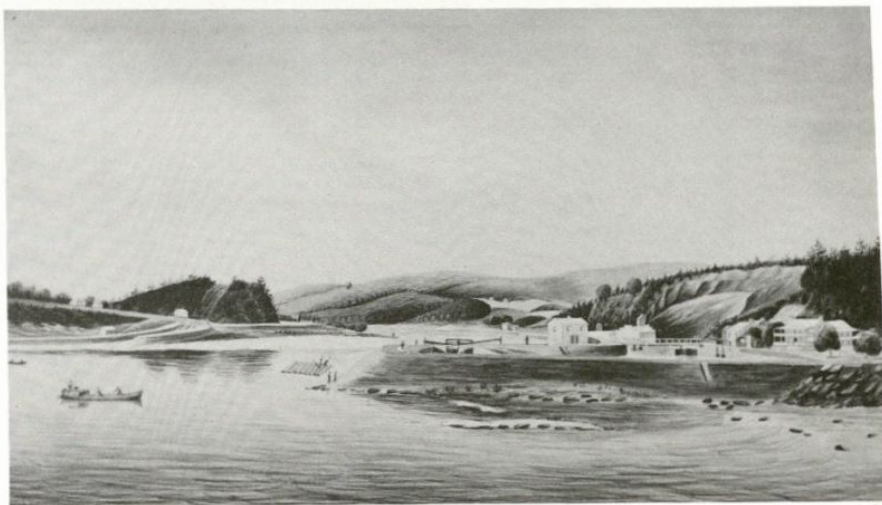


37.

Homer Dodge MARTIN  
(1836-97)

DELAWARE VALLEY (n.d.)  
oil on canvas, 11½ x 17½

Lent by the State Historical  
Society of Wisconsin



38

38.

Mary Elizabeth Maxwell  
McCARTNEY (1814-93)

JUNCTION OF LEHIGH AND  
DELAWARE RIVERS (1835)

watercolor, 9 x 16

Lent by the Northampton  
County Historical  
and Geneological Society

39

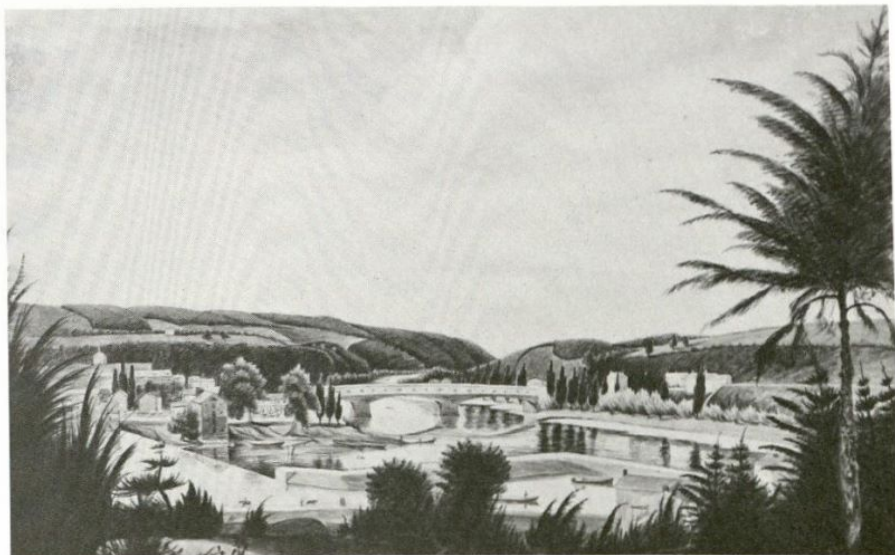
39.

Mary Elizabeth Maxwell  
McCARTNEY (1814-93)  
COVERED BRIDGE ACROSS  
DELAWARE RIVER IN  
EASTON, PENNSYLVANIA

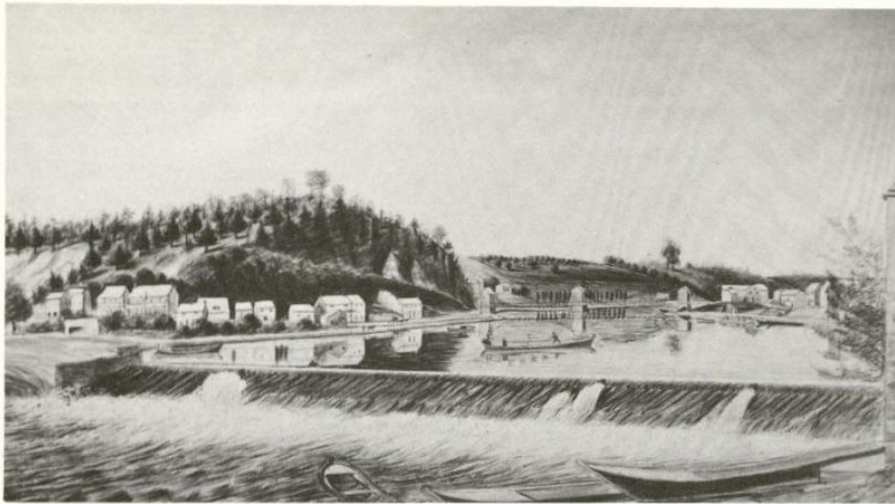
(c. 1840)

watercolor, 13½ x 20

Lent by the Northampton  
County Historical  
and Geneological Society







40

40.  
Mary Elizabeth Maxwell  
McCARTNEY (1814-93)  
LEHIGH DAM AT  
JUNCTION OF  
DELAWARE RIVER,  
EASTON,  
PENNSYLVANIA (c. 1840)  
watercolor, 9¼ x 16½  
Lent by the Northampton  
County Historical  
and Geneological Society

41



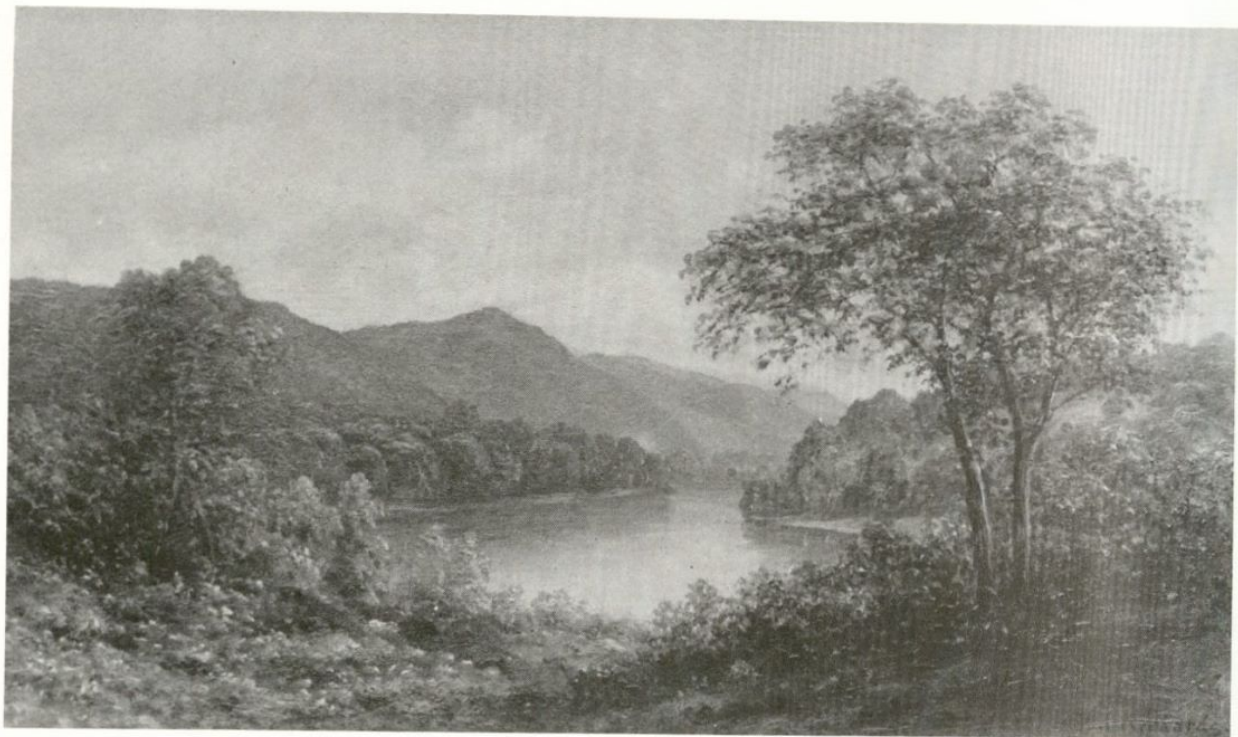
41.  
Mary Elizabeth Maxwell  
McCARTNEY (1814-93)  
DELAWARE RIVER AND  
WEYGADT MOUNTAIN,  
EASTON,  
PENNSYLVANIA  
(c. 1840)  
watercolor, 11½ x 16½  
Lent by the Northampton  
County Historical  
and Geneological Society



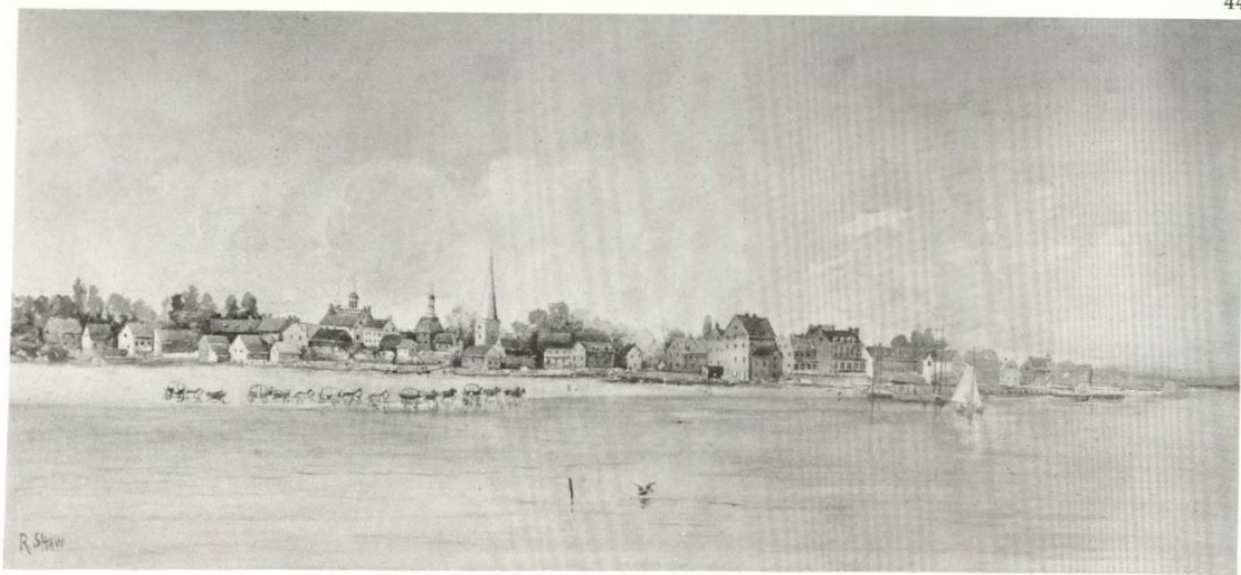
42

42. Edward MORAN  
(1829–1901)  
NEW CASTLE ON THE  
DELAWARE (1857)  
oil on canvas, 41 x 60  
Lent by The Butler Institute  
of American Art





43



44

R. Shaw



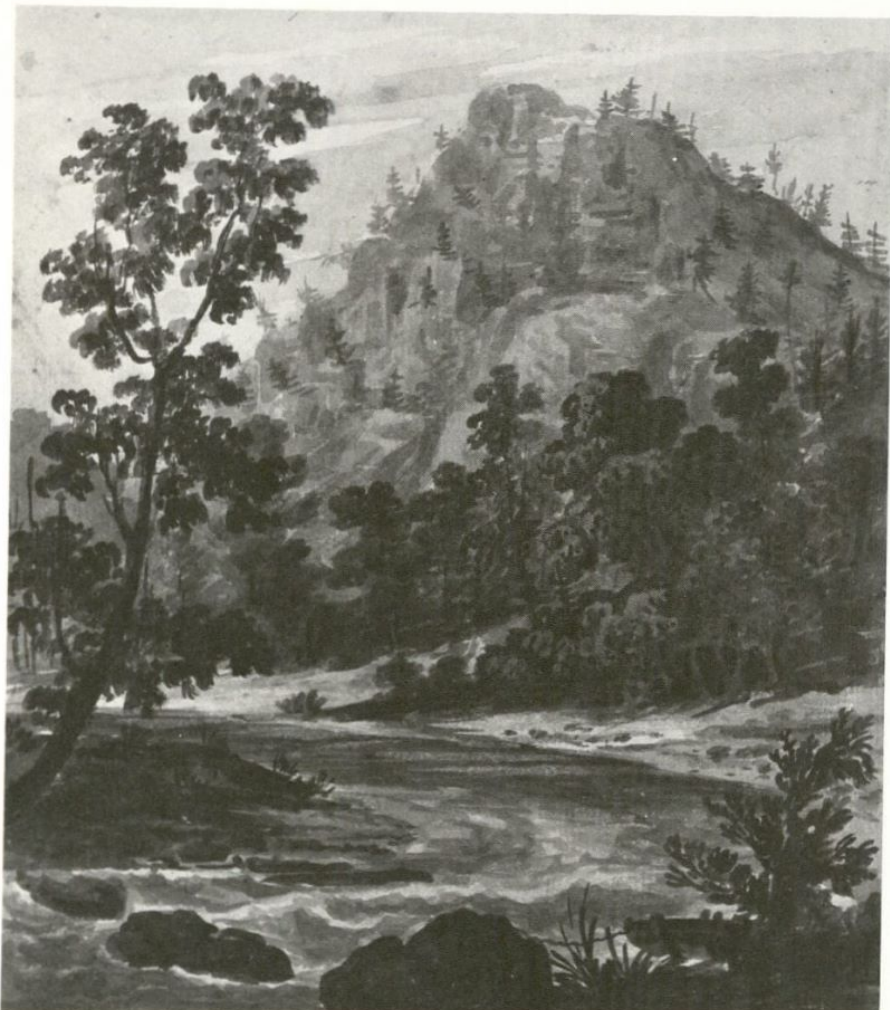
43. Thomas Addison  
RICHARDS (1820-1900)  
THE DELAWARE AT  
DINGMAN'S FERRY (n.d.)  
oil on canvas,  $9\frac{1}{8} \times 14\frac{3}{4}$   
Lent by the William A.  
Farnsworth Library  
and Art Museum

44. Robert SHAW (1859-1912)  
NEW CASTLE  
WATERFRONT (c. 1890)  
watercolor,  $15\frac{1}{2} \times 29\frac{1}{2}$   
Lent by The Historical  
Society of Delaware

45. Herman Gustav SIMON  
(1846-c. 1893)  
DELAWARE RIVER  
NEAR DINGMAN'S  
FERRY (1883)  
oil on canvas,  $13\frac{1}{2} \times 18\frac{3}{4}$   
Lent Anonymously







46

46.

Pavel Petrovich SVININ  
(1787/88-1839)

DELAWARE WATER  
GAP (1811-13)

watercolor,  $7\frac{5}{8} \times 6\frac{1}{2}$

Lent by The Metropolitan  
Museum of Art

Rogers Fund, 1942

47.

T. Worthington  
WHITTREDGE (1820-1910)  
SCENE ON THE UPPER  
DELAWARE: STATE OF  
NEW YORK, AUTUMN (1876)

oil on canvas,  $17 \times 23$

Lent by the Santa Barbara  
Museum of Art

Gift of Norman Hirschl to  
the Preston Morton Collection



47



# Biographical Notes on the Artists

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1. **Anshutz, Thomas** (1851–1919). Born in Newport, Kentucky, he moved to Philadelphia in 1870. He began to study art at the National Academy of Design in New York City two years later and then returned to Philadelphia (in 1876) where he studied under Thomas Eakins at the Pennsylvania Academy of the Fine Arts. He became a teacher there in 1881. Anshutz visited Europe in 1892–93 and studied with Adolphe Bouguereau in Paris. At about this time his style changed from that of an Eakins-flavored austere realism to a higher-keyed, brushy emulation of current European modes. Anshutz also responded to the Impressionist style of William Merritt Chase who taught at the Pennsylvania Academy from 1896 to 1909. In the 1890s Anshutz began to paint seaside scenes in addition to portraits.
2. **Birch, Thomas** (1779–1851). Born in England and brought to the United States in 1794, he grew up in Philadelphia where he initially helped his father, William Birch, the miniaturist and engraver. A portraitist by 1800, the younger Birch painted landscapes as early as 1806 and seascapes a few years later. Working within the clear, sharp-focused topographic tradition derived from English and Dutch sources, he painted summer and winter scenes, naval battles and shipwrecks, often pointing up the drama inherent in the particular scene. Birch was among the earliest artists to paint specifically American scenes and to specialize in marine scenes.
3. **Bonfield, George R.** (1802–98). Born in Portsmouth, England, Bonfield settled in Philadelphia in 1836. He lived briefly in Bordentown and Burlington, both in New Jersey, in the 1850s. Perhaps following the lead of Thomas Birch, Bonfield became one of the first artists to paint coast scenes. In addition to marine subjects, he also painted landscapes and genre-ized landscapes in which ordinary events of daily life were recorded with care and respect.
4. **Boutelle, DeWitt Clinton** (1820–84). Born in Troy, N.Y., he began to paint in 1839, some seven years before moving to New York City. He



- went to Philadelphia in 1855 and remained for two years before settling in Bethlehem, Pa., permanently. Largely self-taught, he was influenced by Thomas Cole and Asher B. Durand, recognized then and now as the major landscape painters of the middle-nineteenth century. Although he spent his mature years in Bethlehem, he was not isolated from the art world. He exhibited at the National Academy of Design and the Pennsylvania Academy, and, like other artists of the period, he traveled to popular sites, such as Niagara Falls, to paint views for an appreciative public. Boutelle also painted a considerable number of portraits.
5. **Colbert, Edouard Charles Victorine, Comte de Maulevrier** (1758–1820). A French naval officer, Colbert visited the young United States in the 1790s, spending a considerable amount of time in Philadelphia. He left in 1799 when conditions caused by the French Revolution permitted his return to his native land. Like other visiting Europeans, he traveled through parts of the Northeast (Pennsylvania, New York, Quebec) and recorded his experiences in book form—*Voyage dans l'Interieur des Etats-Unis au Canada* (republished in 1935).
  6. **Crawford, Ethelbert Baldwin** (1872–1921). Born in New York City, he became an engineer before partial deafness compelled him to turn to art. Often traveling abroad, he became familiar with Impressionist and Post Impressionist paintings. In this country he studied with Robert Henri, the leader of the early twentieth-century realists.
  7. **Cropsey, Jasper F.** (1823–1900). Born in Staten Island, New York, Cropsey apprenticed as an architect before turning to painting around 1840. A major second-generation figure in the Hudson River School of landscape painters, he often combined the religious and allegorical subject matter favored by Thomas Cole with the precise, objective style of Asher B. Durand. A successful painter of both panoramic and intimately scaled landscapes, he was particularly adept at capturing the colors of autumn foliage.
  8. **Danby, C. L.** (active, middle-nineteenth century). A wealthy Quaker who took up art as a hobby, Danby was an amateur who painted scenes in eastern Pennsylvania, Delaware and New Jersey. He preferred pastoral and small-town scenes.
  9. **Doughty, Thomas** (1793–1856). Born in Philadelphia, he was one of the first American artists to specialize in landscapes. He began to paint about 1820, initially in a realistic and descriptive manner; but later he began to emphasize idyllic and lyrical aspects of a scene. His paintings often included a solitary individual over whose shoulder the viewer was invited to contemplate the beauties and harmony of nature.
  10. **Eakins, Thomas** (1844–1916). Born in Philadelphia, he studied at the Pennsylvania Academy from 1862 until he left for Paris in 1866 to further his artistic training. There, he studied with Jean Léon Gérôme and Léon Bonnat. The former was a painter of precisely delineated scenes, the latter an artist who worked in a softer, more brushy manner. In 1869 Eakins visited Spain where the paintings of Velasquez deeply affected him. Although Eakins is best known as America's premier figure painter, he also painted sporting and landscape scenes. Most of these were completed before 1885. He taught at the Pennsylvania Academy from 1876 to 1886, insisting that his students should be thoroughly grounded in knowledge of human anatomy.
  11. **Eilshemius, Louis Michel** (1864–1941). Born near Newark, N.J., he became an eccentric and visionary artist in his mature years. He studied during the 1880s at the Art Students League in New York City and at the Academie Julian in Paris. His work reflected Impressionist influences, but by 1900 it grew quite personal. Figures began to float in air, themes turned obscure and private, and, especially in his shipwreck scenes, destructive. His style eventually turned sketchlike and seemingly improvised.
  12. **Grunewald, Gustave** (1805–78). Born in Gnadau, Germany, he came to America in 1831 and settled in Bethlehem, Pa. He returned to Germany in 1868. During the intervening years he taught at



- the Young Ladies Seminary and exhibited his work in Philadelphia and New York City.
13. **Hagney, John** (1833–78). Born in western Germany, probably Darmstadt, he was brought to Newark at an early age and lived there for the rest of his life. Initially trained as an ornamental painter—particularly as a painter of landscapes on coaches—he also completed many portraits. Twenty-two of them are in the New Jersey Historical Society building.
  14. **Hahs, Philip** (1853–82). Born in Reading, Pennsylvania, Hahs turned to art around 1872 and joined the Philadelphia Sketch Club. Subsequently, he studied with Thomas Eakins and, before his untimely death, was considered a promising landscape and genre artist.
  15. **Hamilton, James** (1819–78). Born near Bedford, Ireland, he came to Philadelphia in 1834. His first important works date from the 1840s. Around 1852 he fell under the influence of English painter James Turner with whom he subsequently studied in 1854–55. Like Turner, Hamilton preferred to interpret, rather than to describe, nature, stating that he “never attempted to catalogue Nature.” Known for his seaside paintings and his illustrations for John Frost’s *The Pictorial History of the American Navy* (1843) and Dr. Elisha Kent Kane’s *Arctic Explorations* (1856), Hamilton was considered among the ablest American marine painters during the later years of his career. His turbulent marine scenes as well as his twilight scenes of reverie were especially appreciated.
  16. **Inness, George** (1825–94). Born in Newburgh, N.Y., Inness was one of the most important landscape painters of the second half of the nineteenth century. After visiting France in 1854–55, he helped popularize the French Barbizon style by altering his technique to reflect the brushy, intimate and less detailed work of figures such as Theodore Rousseau. Inness’ interest in Swedenborgianism in the 1860s prompted him to paint some of the most mystical and spiritual landscapes of the late nineteenth century.
  17. **Johnson, David** (1827–1908). Born in New York City, he lived there his entire life. A pupil of Jasper Cropsey in 1852, Johnson painted in the typically precise and detailed manner of the Hudson River School until the middle 1870s. Then, like many other landscapists, he adopted the softer colors and muted tones of the French Barbizon School. Unlike many of his contemporaries, Johnson never went abroad. His sketching trips usually took him to upstate New York and New England, but early in his career he ventured westward to the Delaware Water Gap.
  18. **Köllner, August** (1813–1906). Born in Wurttemberg, Germany, Köllner worked as an engraver in Stuttgart in 1828. He was also an illustrator of animal studies in Paris beginning in 1830 before coming to the United States in 1839. Initially he settled in Washington, D.C., where he worked as a lithographer illustrating views of American scenery and designing bank notes. In 1840 he moved to Philadelphia where he developed a successful career as a magazine and book illustrator—particularly for the American Sunday School Union. He made many illustrations of American and Canadian cities (for Goupil, Vibert and Company) and he produced typical scenes of town and country life, the latter often accompanied by a moralizing text. A thoroughgoing nostalgia for the past pervades his late works, mostly watercolor studies done during summer sketching trips.
  19. **Lambdin, James** (1807–89). Born in Pittsburgh, Lambdin studied in Philadelphia with Edward Miles and Thomas Sully for about three years beginning in 1823. He returned to Pittsburgh (probably in 1826) where he ran one of the first museums and art galleries west of the Appalachians. He returned to Philadelphia in 1837 and served as director of the Pennsylvania Academy from 1845 to 1864. Primarily a portraitist and a miniaturist, Lambdin also painted occasional landscapes. His son, George Cochran Lambdin, became a well known still life painter.
  20. **Lawrence, Charles B.** (active 1813–37). Born near



Bordentown, N.J., he is supposed to have studied with Rembrandt Peale and Gilbert Stuart. He exhibited in Philadelphia as early as 1813. Although known as a portrait painter, he also painted landscapes, probably influenced by the examples of Thomas Birch and Thomas Doughty. Lawrence's artistic activities were either severely curtailed or ended by 1840 when he is known to have become a bank clerk and then a plumber.

21. **Martin, Homer Dodge** (1836–97). Born in Albany, N.Y., Martin was a major landscapist in the French Barbizon style. Also influenced by James Whistler after traveling abroad in 1876, Martin turned to muted colors, blurred forms and enriched surfaces. His late work reflected a growing interest in Impressionism.
22. **McCartney, Mary Elizabeth Maxwell** (1814–93). Born probably in New Jersey, she was an amateur artist who lived in Easton, Pa., (at least from 1839) where she married a lawyer. She painted several scenes in the Easton area through the 1840s.
23. **Moran, Edward** (1829–1901). Born in Lancashire, England, he came to Philadelphia in 1844 with his younger brothers Thomas, John and Peter—all of whom became artists. Edward studied with Paul Weber and James Hamilton in Philadelphia where he began to exhibit his work by 1853. In 1862 he traveled to England with his brother Thomas, and on his return in 1869 he settled in New York City. A painter of marine and historical themes, he was especially attracted to storm scenes.
24. **Richards, Thomas Addison** (1820–1900). Born in London, he was brought to the United States in 1831. A student at the National Academy of Design from 1844 to 1846, he became a prolific landscape painter, portraitist and magazine and book illustrator. He was also a writer. He traveled throughout the Northeast and South, and he made several paintings of the area around Dingman's Ferry.
25. **Shaw, Robert** (1859–1912). Born in Delaware, Shaw turned to art in the middle 1870s as a result

of illness. Largely self-taught, he traveled to Europe twice where he studied art briefly. Primarily an etcher of Delaware scenes, he took up watercolor painting in his later years.

26. **Simon, Herman** (1846–ca. 1893). Born in Saxony, Germany, he was brought to Philadelphia in 1848. As a youngster he showed an aptitude for art and became a student at the Pennsylvania Academy, exhibiting there as early as 1863. He was best known for his sporting pictures of hunting scenes (quail, ducks). Some of his paintings also combined an interest in precisely modeled human and animal forms with more vaporous landscape backgrounds.
27. **Svinin, Pavel** (1787/88–1839). Born in Russia, Svinin studied at the Academy of Fine Arts in St. Petersburg before coming to the United States from 1811 to 1813 as secretary to the Russian Consul-General in Philadelphia. While in this country he traveled from Maine to Virginia, completing more than fifty watercolors which he incorporated into his *A Picturesque Voyage in North America*, published in 1815.
28. **Whittredge, Worthington** (1820–1910). Born in Springfield, Ohio, he studied abroad from 1849 to 1859. When he returned to the United States, he settled in New York City and made several sketching trips to try, as he said, to learn how to paint the American landscape once again. His meticulous style, learned in Dusseldorf, was modified during the middle 1870s by the softer focused, more moody landscape style of the French Barbizon School. His early work, reflecting the nationalism of the Hudson River School, glorified the American landscape. Later his work recorded his more intimate communion with nature's changing moods and aspects.



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