

**Worthington Whittredge (American, 1820-1910)**  
*Peconic Bay, 1850s*  
Oil on canvas  
SBMA, Bequest of Margaret Mallory, 1998.50.68

**Charles Codman (American, 1800-1842)**  
*Landscape, 1833*  
Oil on canvas  
SBMA, Gift of Dr. Ronald M. Lawrence, 1965.66

Codman lived and worked in Portland and was one of the first landscape specialists to focus on the topography of Maine. American audiences were fascinated by the untouched regions of the country, even as primordial forests were giving way to cultivation, as indicated by the tiny figures included here. Initially trained as a painter of commercial signs, Codman's talent was recognized by the art critic John Neal in 1828, who encouraged him to take up landscape painting. This led to his prosperous career as a landscape and marine specialist, who exhibited at the Boston Athenaeum and the National Academy of Design in New York.

**Thomas Birch (British, active USA, 1779-1851)**  
*Landscape with Indians, 1835*  
Oil on canvas  
SBMA, Gift of Mr. and Mrs. Dalzell Hatfield, 1958.42

Thomas Birch was the son of an engraver and miniaturist, who emigrated with his father from England to Philadelphia in 1793. Although he started out as a portraitist, he soon found his calling as a marine painter, credited with establishing the popularity of American ship portraits.

Birch often painted in the areas of the Hudson and Delaware Rivers, likely the locale shown in this idyllic scene. The additional staffage of a Native American drifting on the placid waters in a canoe, being hailed by another in the foreground adds a sanitizing element to the far less harmonious relationship that existed between the colonizing forces that had displaced the indigenous peoples of the Americas.

**John Frederick Kensett (American, 1816-1872)**  
*View of the Beach at Beverly, Massachusetts, 1860*  
Oil on canvas  
SBMA, Gift of Mrs. Sterling Morton to the Preston Morton Collection, 1960.68

Kensett is known for pristinely beautiful seascapes like this one, in which nature as revealed by light, emanates a spiritual quality. Kensett initially trained as an engraver and his eye for small detail is evident throughout this meticulously observed composition. Travel throughout Europe in the company of Asher B. Durand, among others associated with the Hudson River School, convinced him to commit to landscape painting. Unlike Thomas Cole, for example, he forewent the overt summoning of grand allegorical themes. Everything presented here is believably organic. If the driftwood in the foreground in the shape of a foreshortened cross alludes to the

divine, it does so quietly. The complete suppression of visible brushwork, common to Luminist technique, suggests a transcendental, non-manmade source.

**William Stanley Haseltine (American, 1835-1900)**

***Indian Rock, Narragansett Sound, Rhode Island, 1863 or 1868***

**Oil on canvas**

**SBMA, Gift of Mary and Will Richeson, Jr., 1980.75.1**

Haseltine was one of a group of American artists, who traveled throughout Europe, and in particular, to Düsseldorf and Rome to study landscape painting in the 1850s. The present landscape exhibits all of the qualities for which he was critically praised when he returned to New York to join Bierstadt, Church, and Whittredge at the Tenth Street Studio Building in 1858. Critics in particular responded admiringly to his accurate depiction of the geographical particularity of the rocky coast of New England, as evidenced in this painting.

**Frederic Edwin Church (American, 1826-1900)**

***Königssee, ca. 1868***

**Oil on paper mounted on canvas**

**SBMA, Gift of Mrs. Lockwood de Forest, 1984.53.4**

The naturalist Alexander von Humboldt (1769-1859) contended that landscape paintings, though based in direct observation of nature, must be “fertilized by the powers of the mind” in order to achieve a “grander style of heroic painting.” Perhaps, no other 19th-century American landscape artist realized this ideal more fully than Frederic Edwin Church. In accordance with Humboldt’s recommendations, Church made a point of traveling to Königssee in Bavaria near the Austrian border, in order to capture the wondrous beauty of its glassy Alpine lake, surrounded by massive peaks. Admirers marveled at Church’s unrivaled color memory, as instanced by the accuracy with which he described the rocks, misty peaks, and pristine lake of Königssee.

[illustration]

**Image from official Berchtesgaden website:**

**<https://www.berchtesgaden.de/cdn/uploads/lake-koenigssee-bavaria-thcontentgalleryresponsive.jpg>**

**View of Königssee, Berchtesgaden National Park, Bavaria.**

**Albert Bierstadt (American, 1830-1902)**

***Mirror Lake, Yosemite Valley, 1864***

**Oil on canvas**

**SBMA, Gift of Mrs. Sterling Morton for the Preston Morton Collection, 1960.51**

Albert Bierstadt was inspired by Carleton Watkins’ large-scale photographs of Yosemite. Such images responded to a collective appetite for the sublime in nature as a divine space untouched by the Civil War. Bierstadt created majestic views of largely inaccessible (Yosemite would not be established as a National Park until 1890) and awe-inspiring High Sierra lakes and mountains in easel-sized paintings such as this, as well as in canvases on a much grander scale in his New York City studio.

**Edward Lamson Henry (American, 1841-1919)**

*Passion Play, Oberammergau, ca. 1872*

**Oil on canvas**

**SBMA, Anonymous Gift for the Preston Morton Collection, 1961.11**

This panoramic and unusual crowd scene is considered one of Henry's most accomplished early works. Henry was known for his nearly documentary abilities as an artist who volunteered to witness and record the events of the Civil War. Depicted here is a ceremonial recreation of the medieval Passion Play, as staged every ten years by the villagers of Oberammergau in the Bavarian Alps, as an expression of gratitude for their deliverance from the Black Plague in 1633. Henry, who trained at the Pennsylvania Academy of Fine Arts, as well as under Charles Gleyre and Gustave Courbet in Paris, demonstrates his technical proficiency in this convincing representation of this outdoor event, teeming with onlookers. He has chosen the culmination of the play, the crucifixion, which would have taken place in the waning hours of the afternoon. The many figures are each individualized, including the tiny self-portrait he includes of himself at the rear of the theater on the left. It is possible that the artist relied on photography as a way of recalling such minute detail, a practice he was known to have relied upon as early as 1865.

**Worthington Whittredge (American, 1820-1910)**

*Scene on the Upper Delaware: State of New York, Autumn, 1876*

**Oil on canvas**

**SBMA, Gift of Norman Hirschl to the Preston Morton Collection, 1960.87**

Whittredge first established himself as an accomplished landscape artist in the style of Asher B. Durand, who found merit in his early Cincinnati vistas. Like the other artists associated with the Hudson River School, Whittredge increasingly embraced the kind of naturalistic detail based on first-hand observation found here. Our painting was selected by Whittredge for exhibition at the National Academy of Design, where it met with favorable reviews.

By contrast, the earlier painting of Peconic Bay on view nearby, reflects the artist's experimentation with so-called Luminism, popular during the 1850s. Luminist artists like John Frederick Kensett, also on view in this gallery, concentrated on capturing ethereal lighting effects and tranquil scenery through a suppression of visible brushstrokes.

**William Keith (American, 1839-1911)**

*Landscape, 1888*

**Oil on board**

**SBMA, Gift of Mr. and Mrs. John Rolland Keyes, 1974.37.1**

William Keith was one of the foremost California plein-air painters in the generation of American landscape specialists after the likes of Bierstadt, Church, and Whittredge. Like Thomas Hill, Keith became a colleague of the environmentalist, John Muir, who like Keith, was Scottish-born. He was one of a group of Muir supporters arguing for the establishment of Yosemite National Park in 1890. This landscape typifies Keith's approach to Barbizon-school inspired plein-air painting. It was likely done somewhere in the Bay area, where he had a house

in Berkeley and a studio in San Francisco. Although chastised by Muir for it, Keith consistently overrode empirical observation of nature to lend a spiritual quality through idealizing lighting effects, like the heightened lavender-tinged light at the close of day of this landscape.

**William Keith (American, 1839-1911)**

*Landscape, ca. 1890-1906*

Oil on panel

**SBMA, Gift of Mr. and Mrs. John Rolland Keyes, 1974.37.2**

**Thomas Hill (British, active USA, 1829-1908)**

*View of Yosemite Valley, 1893*

Oil on canvas

**SBMA, Gift of Donald and Jobeth Van Gelderen in honor of Richard West, 1991.96**

Thomas Hill specialized in landscapes of Yosemite like this one. He made his first trip to the Yosemite Valley in 1865 and returned there repeatedly in order to make studies out-of-doors that would then inform his work in the studio. Hill spent the better part of his later career in California, settling in San Francisco and taking on a commission for the environmentalist John Muir, to document the landscapes of Alaska.

**Annie M. Snyder (American, 1852-1927)**

*Still Life: Basket of Grapes, 1890s*

Oil on academy board

**SBMA, Gift of JoAnn and Julian Ganz, Jr. in memory of G. Ione McMahan, 1976.8**

Annie Snyder remains critically neglected, even though, as this exquisite still-life attests, she possessed prodigious technical skill, especially with still-life subjects. Largely self-taught, Snyder came from an agricultural background and only sold the family farm and devoted herself entirely to painting in 1901 after the death of her mother. She earned her living by exhibiting her work in the windows of department stores and by the occasional commissioned portrait. The marketability of a simple still-life composition such as this is attested by its autograph close variation that recently sold at auction. Eventually, Snyder became sufficiently well-known to be commissioned to do large-scale decorations, such as *The Seasons*, still preserved in the Masonic temple of her hometown of Lock Haven, Pennsylvania.

**Severin Roesen (German, active USA, ca. 1815-ca. 1872)**

*Still Life, by 1862*

Oil on canvas

**SBMA, Gift of Mrs. Sterling Morton to the Preston Morton Collection**

Little documentary evidence remains about the circumstances of Roesen's coming to America. German born, perhaps in Cologne, Roesen became one of the most prolific specialists of decorative so-called "dining-room" pictures of fruits and flowers. This painting is typical of his signature style, including standard elements like the marble tabletop, and even the repeatable

arrangement of flowers in a cut-glass goblet, crowned by the white calla lily. Like his predecessor, Johann Wilhelm Preyer (1803-1889), another immigrant from Germany who brought with him the hard-edged illusionism of the Düsseldorf school, Roesen made innumerable repetitions of similar fruits and flowers, arranging and rearranging their constituent parts. These impossible juxtapositions of flora and fruit (in reality, they were never in season at the same time) were interpreted in the 19th century as symbols of God's bounty in the new world.

**Martin Johnson Heade (American, 1819-1904)**

***Apple Blossom Branch on a Table, 1874***

**Oil on canvas**

**SBMA, Gift of Charles C. and Elma Ralphs Shoemaker, 1994.34.7**

Heade is now recognized as one of the most significant artists of his generation. Though sometimes lumped together with the Hudson River School because of his friendship with Church and the exotic South American landscapes from the 1860s that he made, his art was more diverse, both in terms of subject and style. Church began to treat still-life motifs in the 1870s, and this subject of a blossoming branch from an apple tree exists in numerous variations by his hand. Perhaps, most famous are his still-life compositions that combine hummingbirds and orchids. The poignancy of this sprig of flowers, now severed from its trunk lies, of course, in the traditional *vanitas* theme of the transience of life.

**William Merritt Chase (American, 1849-1916)**

***Lydia Field Emmet, 1900***

**Oil on canvas**

**SBMA, Bequest of Margaret Mallory, 1998.50.23**

William Merritt Chase thought so highly of the sitter of this portrait, his student, Lydia Field Emmet, that he invited her to lead drawing classes at his famed Shinnecock Summer School of Art on Long Island. By the time he fashioned this elegant likeness, Emmet was a much sought after high society portraitist, who painted with a painterly bravado similar to that exhibited here by her famous mentor. Emmet's aquiline nose, prominent chin, and mysteriously veiled gaze give visual expression to her self-possession, as an artist much in demand. Chase uses her all-black attire to luxuriate in the inky tone, which like his artist-hero Velázquez, he could subtly modulate with as much virtuosity as his nemesis, Édouard Manet.

**Florine Stettheimer (American, 1871-1944)**

***Journey to the Sun, ca. 1927***

**Oil on canvas**

**SBMA, Gift of the Estate of Ettie Stettheimer, 1958.15**

The unforgettable and always original Florine Stettheimer recently enjoyed the attention of a retrospective exhibition at the Jewish Museum in New York; a fitting repetition of the same honor that her close friend, Marcel Duchamp, helped to organize at the Museum of Modern Art right after her death at the age of 73. Interestingly, although she continued to paint throughout her lifetime, she chose never to exhibit her work in public after its tepid reception in a solo show

held at Knoedler Gallery in 1916. Instead, her paintings were bestowed upon friends and family as gifts, or made for her own personal pleasure alone. That is likely the case in the instance of this flower picture, which may be one of the series that she produced upon the occasion of her birthday. She called these pictures “eyegays,” a reference to their visual rather than olfactory interest, as in the small bouquets of flowers known as nose-gays. The fantastical ascent of these fading flowers, powered by angels’ wings and led by a dragonfly is typical of Stettheimer’s whimsy, as is the faux naiveté of its childlike execution. Famously, Stettheimer was named by Andy Warhol as his favorite artist -- a choice one well understands given their shared understated sophistication.

**Della Shull (American, 1878-1961)**

***Taos Woman, 1930***

**Oil on canvas**

**Courtesy of Kevin and Irene Vlitos Rowe, L.2021.2.1**

There is regrettably little documentary evidence to chart the career of the talented Della Shull, one of a group of women artists who studied with Robert Henri, leader of the Ashcan School, and the so-called ‘Eight,’ who exhibited together at the legendary Macbeth Gallery in New York. Shull, who also studied with William Merritt Chase, displays here the loose, painterly manner associated with both Chase and Henri, who, in turn, were united by their stylistic affinity for the art of Édouard Manet. We know that Shull traveled out West in the company of Chase to California, so it is not surprising that she should have also made her way to the artist’s colony of Taos in New Mexico, where this painting appears to have been done.

**Hugh Newell (Irish, active USA, 1830-1915)**

***Children with a Goldfish Bowl, 1873***

**Oil on canvas**

**SBMA, Gift of Charles C. and Elma Ralphs Shoemaker, 1994.34.10**

The Irish-born Newell began his career studying in France and England, including in the studio of Thomas Couture, in Paris. He specialized in charming genre scenes like this, which are derived, like his teacher Couture’s, from Enlightenment-era depictions of children, which often dwelled on their innocent curiosity. Their relaxed absorption in the idle activity of poking at a pet goldfish reflects the pleasures afforded them at this tender stage of childhood, still living in a bubble of their own, and protected from the harsh reality of the world at large.

**Ernest-Étienne Narjot de Francheville (American, 1826-1898)**

***The Forty-Niner, 1881***

**Oil on canvas**

**SBMA, Gift of Marguerite V. West and Mr. Charles H. King, 1963.15**

Narjot made his reputation as one of the leading painters of the California Gold Rush. He arrived in the States from France in 1849, drawn to the prospect of making his fortune by panning for gold. When his luck fell short, he turned to painting as his livelihood, becoming one of the best recognized artists of the Gold Rush, as he had experienced it firsthand. This painting, done

decades after his time panning for gold, is overtly sentimental. By the 1880s, the collection of gold was done mechanically, rather than by hand. But this wistful scene of a miner, reading a letter, likely from a faraway loved one, captures the romance of the adventurers who first participated in the excitement of the Gold Rush. The lonely miner lives in a rough log cabin, the simple implement of his vocation, conspicuously on display at the foot of the bed, with only his faithful dog for company.

**Frederic Remington (American, 1861-1909)**

***The Mountain Man*, 1903**

**Bronze**

**SBMA, Gift of Mrs. Charles A. Smolt in memory of Malcolm McNaghton, 1962.40**

Remington identified the fast vanishing frontier life of the Western United States as his artistic subject by the time he was a teenager. Steadfast in his determination to become famous as the chronicler of the West, he went on an extended trip throughout New Mexico, Arizona, northern Texas, and back to Kansas, collecting artistic fodder for his imagery. In 1886, he sold his first cover illustration to *Harper's* magazine. From then on, he enjoyed steady demand for his paintings, drawings, and bronzes of Western subjects such as this: a fur trapper working in concert with his horse to expertly negotiate the steepest of inclines. As a sculptor, Remington was known for his exacting detail, as evident in the figure's fur cap, fringed buckskin jacket, and his steed's textured coat, mane, and tail. The popularity of these works made Remington wealthy enough to purchase a mansion in New Rochelle by the time he was just twenty-nine.

**Charles Marion Russell (American, 1864-1926)**

***Where the Best of Riders Quit*, ca. 1920**

**Bronze**

**SBMA, Gift of Malcolm P. Aldrich in memory of Edward S. Harkness, 1966.8**

Largely self-taught, Russell specialized in representations of the Old American West. A realist, his subjects came from direct experience as a rancher and a cowboy. He also spent time living among a tribe of the Blackfoot Nation in 1888, which specialists believe is the reason for the detailed authenticity of his depictions of Native Americans.

This is one of his best-known sculptures. His wife Nancy described it thus: "The horse is making a fight and is figuring on landing on his rider. The rider, being of the best, is thinking too. As he steps off his horse he will be standing beside him when he lands and, having ahold of the cheek piece of the hackamore, will have the horse bump his head a little harder when he hits the ground. As the horse comes up the cowpuncher will grasp the horn and be in the saddle when he gets on his feet again. Most horses think twice before they throw themselves a second time."

**Randolph Rogers (American, 1825-1892)**

***Ruth Gleaning*, 1861**

**Marble**

**SBMA, Museum purchase with funds provided by Mrs. Sterling Morton for gallery niche, 1969.9**

Part of a second generation of American sculptors to join the art colony in Rome during the mid-nineteenth century, Randolph Rogers achieved great success with this idealized sculpture of the Biblical figure Ruth. The young widow crouches to collect the bits of wheat and barley left behind by the workers of the wealthy landowner Boaz, who would be her future husband – a reward from God for her fidelity to her mother-in-law, Naomi. The sheaf of wheat draped over her forearm and thigh and the vegetation under her feet are her identifying features. Originally modeled in 1853, this is an example of one of the numerous three-quarters reduced scale versions that the sculptor commissioned Italian artisans to produce. Imbuing its literary sources with a subtle eroticism cloaked in the guise of Christian virtue, Rogers' rendition of Ruth is typical of Victorian sculpture and the tastes of those who admired it.

**De Scott Evans (American, 1847-1898)**

*Dressing the Dolly*, 1884

Oil on canvas

**SBMA, Gift of Charles C. and Elma Ralph Shoemaker, 1994.34.17**

De Scott, né David Scott Evans, was an academically trained genre painter, who traveled to Paris to perfect his technique through study with William Bouguereau. His ability to render textures from the shaggy fur of the carpet, the sheen of the burgundy drapery in the background, and the polish of a Japanese vase are all on display in this charming domestic scene. More recently, Evans has seen a rise in critical interest in his trompe-l'oeil ('trick-the-eye') still-life pictures of nuts or humble vegetables, set against a shallow wooden container. Evan's career was cut short by a tragic shipwreck that swept away him and his three daughters on a trip to Europe in 1898.

**Paul Cornoyer (American, 1864-1923)**

*Old Chelsea with Children Playing*, 1890s

**SBMA, Gift of Dr. Ronald Lawrence, 1976.48.1**

St. Louis-born, Cornoyer traveled to Paris, where he studied at the Académie Julian with Jules Lefebvre and Benjamin Constant. When he returned to his hometown, having become adept at an Impressionist technique, he grew discouraged at the lack of interest in his art. He moved to New York in the 1890s where he found a more sympathetic clientele, specifically for street scenes such as this one. Like Childe Hassam and Colin Campbell Cooper, his fellow American Impressionists, Cornoyer provided intimate portraits of well-known Manhattan neighborhoods. His most celebrated paintings are rendered with a careful eye for the atmospheric effects wrought by season, time of day, and weather, as in this idyllic park scene.

**Childe Hassam (American, 1859-1935)**

*The Manhattan Club (The Stewart Mansion, New York City)*, ca. 1891

Oil on canvas

**SBMA, Gift of Mrs. Sterling Morton to the Preston Morton Collection, 1960.62**



“I paint from cabs a good deal,” Hassam told an art journalist, when interviewed for a piece that appeared in an issue of *Art Amateur* in 1892. In so doing, Hassam was emulating the Parisian street scene specialist, Jean Béraud, with whom he was often compared. Driving along the fashionable neighborhoods of Fifth Avenue, Hassam captured on-the-spot the elegant facades of the mansions and clubs, as well as the well-heeled New Yorkers who patronized them. During the 1890s, Hassam was known as the painter of New York street scenes such as this, culminating in his most famous Impressionist *Flag Series* of 1916-1919, which commemorated the end of World War I.