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AN EXHIBIT OF
1815
AMERICAN PAINTING
1865

from the M. and M. Karolik Collection at the Museum of Fine Arts, Boston
Samuel Lovett Waldo, Man with a Fob Watch.—30 x 25.
THE M. AND M. KAROLIK Collection of American Painting 1815-1856 is one of three collections, primarily the accomplishment of one individual, Maxim Karolik, who went to Boston, Massachusetts, from Russia in 1922 as a young man. After a brief career as a concert artist, he married Miss Martha Codman, descendant of the Amory, Codman, Derby and Pickman families, of Boston.

After presenting a superb collection of eighteenth-century American art to the Museum of Fine Arts, Boston, Mr. Karolik began working on plans for the second collection, American Paintings 1815-1865. In forming it, Mr. Karolik worked closely with the museum, patricularly with its distinguished curator of paintings, Mr. W. G. Constable. Writing in 1945, Mr. Karolik said, "It was made for one purpose only—to show what happened in this country in the art of painting in the period of half a century... from 1815 to 1865... and to show the beginning and growth of American landscape and genre painting. The aim was to make a collection, not of "Americana" for the antiquarian, but of American Art for the nation."

The collection of 232 pictures, of which we are showing 48, has vastly enlarged our perspective on nineteenth-century painting, and, through the eyes of the artists, on life in America in the nineteenth-century.

Interest in American art has grown rapidly in recent years, and this exhibition of the M. and M. Karolik Collection is presented to increase the knowledge of American art by relating those characteristics which seem particular to the whole American idea.
TRENDS in AMERICAN PAINTING 1815-1865

Many European journalists and artists travelled in America after 1800. It is thanks to them, as well as our more gifted amateur and professional painters, that we have a record of life in the New World.

As the new civilisation moved westward, many painters travelled with the first explorers and migrations, recording the land, the people, the drama of American on the march. "Pioneers, O Pioneers," exulted Walt Whitman.

While the arts travelled westward, they did not always find a patron or audience. As people prospered, the demand for landscapes, portraits and still lifes increased steadily. The country's new hunger for knowledge and art epitomised its desire to grow, and is symptomatic of the unity and continuity of American culture.

The interest in America manifested by the Old World resulted in landscape paintings which were reproduced and distributed in America and Europe. Genre painting developed along with landscape painting.

The cities were growing, life flowed rapidly along the rivers and across the land. From the Atlantic to the Rockies—up the Hudson, down the Ohio, Missouri and Mississippi, from Newfoundland to Florida, through the land travelled Catlin, Audubon, Bierstadt, Bingham, Cole, Giroux and others, recording life and attitudes which we have come to think of as specifically American.

The much neglected period between the eminence of Copley, Stuart, Peale, Allston, Benjamin West and the later achievements of Eakins, Homer and Ryder, reveals the existence of a vigorous American art during 1815-1865, as well as a development of artistic forces which played a strong influence in later painting.

The artists in the Karolik collection are fascinating in the exploratory process of our art in that a number of new names have been rediscovered. Among the pleasant surprises are Quidor, Heade, Lane, Blythe—artists virtually forgotten.
Quidor found inspiration in the writing of Cooper and Irving, while Blythe painted life in Pittsburgh with biting humour. Others, such as Bierstadt, Lane, Miller and others in this collection were virtually dropped from the annals of our art.

Exact observations, careful composition and skilful execution were the trademarks of the artists. The art criticism of the period can be viewed as an entity, swayed by romanticism and realist philosophy united with science. Peale’s museum in Philadelphia was an early fruit of this fusion of art and science.

The romantic character of the period sought justification for its art in the concept of idealism. The artists were obsessed then as they are today in defining the American idea.

The tendency of the few historians of art in this period was to perpetuate the successful line of development and to ignore those who did not conform to the standard of idealised realism. This explains why we have so many forgotten painters in the nineteenth century.

Looking back at the era with some degree of objectivity one can observe that the period produced an art of greater variety and aesthetic validity than the critical opinion of the day was willing to allow.

The extraordinary persistence of Maxim Karolik to establish this collection of paintings has extended our knowledge of American culture in the nineteenth century. We are struck by the way it illuminates other aspects and other moments in American history.
Martin Johnson Heade, Approaching Storm: Beach near Newport.—28 x 58
James Goodwyn Clonney, *In the Cornfield.*—14 x 17.
17  Thomas Cole, Sunny Morning on the Hudson River.—18\frac{1}{4} x 25\frac{1}{4}
1 Washington Allston, Landscape with a Lake.—38 x 51 1/4.

2 Anonymous, Old Lady with Bible.—36 x 29.
Jefferson Grant, Two Children, 1843, oil, 50 x 40.
Phillip Harry, Tremont Street, Boston.—13\(\frac{3}{4}\) x 16.
6  Anonymous, Meditation by the Sea.—13 1/2 x 19 1/2.

12  George Caleb Bingham, Wood Boatmen on a River.—29 x 36.
Anonymous, Tomatoes, Fruit and Flowers.—20 x 30½
CATALOGUE

Washington Allston, 1779-1843.

Born 1779 in All Saints Parish, South Carolina; died 1843 in Cambridgeport, Mass. Travelled to London in 1801 to study painting at the Royal Academy under Benjamin West, moving to Paris in 1804 and Rome in 1805. After three years he returned to Boston, sailed again for England in 1811, taking as a pupil Samuel F. B. Morse. On his return to America, he settled down to work in Cambridgeport, where he continued to write and paint landscapes and portraits, as well as paintings of mood and reverie.

1. Landscape with a Lake, 1804, oil, 38 x 51\frac{1}{2} inches.
2. Anonymous, Old Lady with a Bible, 1840, oil, 36 x 29 inches.
3. Anonymous, Judd's House, Southold, Long Island, 1850, oil, 25 x 29\frac{1}{2} inches.
5. Anonymous, Tomatoes, Fruit, and Flowers, oil, 20 x 30\frac{3}{4} inches.
6. Anonymous, Meditation by the Sea, 1850-60, oil, 13\frac{1}{2} x 19\frac{1}{2} inches.
7. Anonymous, Running before the Storm, 1850-60, oil, 24 x 36\frac{1}{2} inches.

James Bard, 1815-1897.

Born in New York in 1815, Bard spent his childhood in a house overlooking the Hudson River. From the age of twelve till his death, he made drawings of almost every steamer regularly using the port of New York. The ship was always shown in profile, frequently with human figures as an indication of scale. Shipbuilders held him in high regard, saying it would be possible to lay down the plans of a boat from one of his pictures. Until the death of his twin brother John in 1856, the two men often worked on the same picture.

8. Hudson River Steamboat, Rip Van Winkle, 1854, oil, 31\frac{1}{2} x 53 inches.

Reginal Fowler, the English traveller, made a trip up the Hudson about the time Bard painted the Rip Van Winkle: "The Americans take great pride in these boats and spare no expense on them—the meals are well served and the bar produces every kind of beverage. In English steamboats the ladies are generally worse accommodated than the stronger sex. In America this is not the case; the best part of the boat is used for their accommodation."
Albert Bierstadt, 1830-1902.

Born at Solingen, Germany; went to New Bedford, Mass. as an infant. Returned to Germany to study with Lessing and Achenbach in 1853, travelling in Switzerland and Italy 1853-1857. He returned in 1858 to join Gen. Frederick Lander's expedition to map out an overland wagon route to the Pacific. He exhibited paintings of European and New England subjects until 1860, when he showed his first Rocky Mountain picture. In the next twenty years he painted and travelled extensively, and his paintings attracted extravagant praise in American and English journals. Bierstadt did much to make the buffalo familiar in England and on the Continent.

9. The Buffalo Trail, 1867-68, oil, 32 x 48 inches.
10. The Ambush, 1870, oil, 30 x 50¼ inches.
11. Wreck of the "Ancon" in Loring Bay, oil, 14 x 19½ inches.

George Caleb Bingham, 1811-1879.

Born in Augusta County, Virginia, in 1811; died in 1879 in Kansas City. Studied at the Pennsylvania Academy of Fine Arts, worked as a portrait painter 1840-1844, and travelled in Germany. His first genre picture to receive attention was "Jolly Boatmen" in 1846, and from then on he often chose scenes on the rivers though rarely painting pure landscape.

12. Woodboatmen on a River, 1854, oil, 29 x 36 inches.

David Gilmour Blythe, 1815-1865.

Born in East Liverpool, Ohio; died in Pittsburgh. Blythe was self-taught and worked as an itinerant portrait painter and did genre subjects of life in the city. Both pictures display Blythe's gift for genre handled in a fashion approaching caricature.


James Goodwyn Clonney, 1812-1867.

Born perhaps in Edinburgh or in Liverpool where he may have lived before going to Philadelphia. His works appeared regularly at the National Academy of Design, New York, till 1852. About 1841 he seems to have given up miniature painting in favour of the genre subjects for which he is best known.

15. In the Cornfield, 1844, oil, 14 x 17 inches.
Thomas Cole, 1801-1848.
Born at Bolton-le-Moor, Lancashire, England; died in the Catskills. Went to America in 1819 where he worked as an itinerant portrait painter and then tried to earn his living painting landscapes. After a successful show at the Pennsylvania Academy in 1824 he moved to New York, and in 1826 became one of the founders of the National Academy of Design. He was a founder of the Hudson River school of landscape painting. The "Expulsion from the Garden of Eden" was among the first pictures in which Cole combined landscape with Biblical history and the forerunner of his later allegorical paintings.

16. Expulsion from the Garden of Eden, 1828, oil, 39 x 54 inches.
17. Sunny Morning on the Hudson River, 1828, oil, 18½ x 25½ inches.

Charles Deas, 1818-1867.
Born in Philadelphia; died in New York. Studied briefly at the National Academy of Design, producing a number of genre paintings about 1836. Travelled from New York in 1840 to paint the West, where he made numerous studies of trappers, voyageurs, Indians, and the military and trading posts of the frontier.

18. The Voyageurs, 1846, oil, 13 x 20½ inches.

Erasmus Salisbury Field, 1805-1900.
Born in Leverett, Mass.; died Sunderland, Mass. Studied briefly with Samuel Morse, developing an individual style of portrait painting. From 1871 until his death his portraits were strongly influenced by the daguerreotype. The originality of his imagination emerged most strongly in his scenes from biblical and classical sources.

19. Garden of Eden, oil, 34½ x 46 inches.

John F. Francis, 1810-1885.

20. Still Life with Apples and Chestnuts, 1859, oil, 25 x 30 inches.
21. Still Life with Wine Bottles and Basket of Fruit, oil, 25 x 30 inches.
J. Grant.

Nothing is known of this artist except that the picture signed by him is inscribed "Brooklyn 1843". Records show that an artist of this name painted portraits in Philadelphia in 1829, but no evidence to show that the two artists are the same.

22. Two Children, 1843, oil, 50 x 40 inches.

Charles Giroux, active 1850-1883.

Very little is known about this artist. The handling, the colour and the paint suggest a date of 1850-1865, and the scene is probably Louisiana. Whether this was the Charles Giroux active as an etcher in France is uncertain, since there is no record of his visiting the United States.


Phillip Harry, active 1843-1847.

Little is known of his life and career. He was a member of the Boston Artists' Association and exhibited landscapes, portraits and biblical scenes. Tremont House was the first modern hotel in America, famous for its comforts and its service. It was demolished in 1895; the Tremont Theatre, which still stands, appears in the right foreground, opposite Tremont House. This is the third of a series of four paintings of "Streets of Boston" by Phillip Harry in or before 1843, the year in which they were lithographed.

24. Tremont Street, Boston, 1843, oil, 13\(\frac{3}{4}\) x 16 inches.

Martin Johnson Heade, 1819-1904.

Born in Bucks County, Pennsylvania, died in New York. Began as a portrait painter but gave increasing attention to landscape. In 1863 he travelled to South America to illustrate a work on the hummingbirds. He painted exotic birds, foliage, and landscapes.

25. Approaching Storm: Beach near Newport, 1860, oil, 28 x 58\(\frac{1}{2}\) inches.
27. Salt Marshes, Newport, Rhode Island, 1863, oil, 15\(\frac{1}{2}\) x 30\(\frac{1}{4}\) inches.

George Hollingsworth, (date unknown).

28. The Hollingsworth Family, oil, 42 x 72 inches.
James Hope, 1818/19-1892.

Born in Drygrange, Roxburghshire, Scotland. Went to America about 1831. Started as a portrait artist, concentrating on landscapes from 1851. Influenced by two well-known landscape artists, Frederick Church and Albert Bierstadt. The artist painted many views of the valley at Castleton. Partly through his own interest and partly because of his service in the Civil War, he made on-the-spot studies of many great battles of the war. These later developed into twelve and sixteen-ft. canvases which aroused tremendous acclaim. The second painting is a small replica of a ten-ft. canvas painted in 1865 when the large canvas was exhibited.

30. Bird Mountain, Castleton, Vermont, 1855, oil, 35 x 54 1/2 inches.

Henry Inman, 1801-1846.

Born in Utica, New York, and studied early with drawing masters. Apprenticed for seven years to John Wesley Jarvis, the portrait painter. Later moved to Philadelphia where he became a director of the Pennsylvania Academy. He painted miniatures, fine landscapes and figures as well as portraits. This is the last picture Inman painted.

31. Dismissal of School on an October Afternoon, 1845, oil, 26 x 36 inches.

Eastman Johnson, 1824-1906.

Born in Lovell, Maine; died in New York. Apprenticed as a lithographer until he began portrait drawings in 1842. He studied and travelled in Europe, 1849-1851. On his return he painted studies of Indians and frontier life in Wisconsin and portraits and genre paintings in Cincinnati and the Eastern states.

32. Winnowing Grain, 1873-79, oil, 15 1/2 x 13 inches.

Fitz Hugh Lane, 1804-1865.

Born and died in Gloucester, Mass. Apprenticed to Pendleton, the Boston lithographer, establishing his own firm in 1835. He produced portraits, scenes and views of towns until 1847 when he returned to Gloucester. With the exception of a self-portrait, Lane confined his paintings to landscapes and seascapes which were panoramic and detailed.

33. A Maine Inlet, 1830, oil, 16 x 25 inches.
34. Owl's Head, Penobscot Bay, Maine, 1862, oil, 16 x 26 inches.
Alfred Jacob Miller, 1810-1874.

Born in Baltimore, he studied with Thomas Sully before going to Europe where he studied and was influenced by French romantic artists. He returned to America in 1837 and travelled through the Rocky Mountains with Capt. Drummond Stewart, who employed him "to sketch the remarkable scenery" for a series of paintings to hang in Murthley Castle, Scotland. Except for Samuel Seymour, he was the first artist to paint the Rocky Mountains and the Indians who lived near them. His sketches, authentic in detail, form a unique record.

35. Beating a Retreat, 1842, oil, 29 x 36 inches.

Samuel Finley Breese Morse, 1791-1872.

Born in Charleston; died in New York. Studied with Washington Allston and Benjamin West in London where he became acquainted with Turner, Sir Thomas Lawrence, and Wordsworth. On his return to America, he turned to portraiture. He was the first president of the National Academy of Design. The idea of the electro-magnetic telegraph, which he conceived on his return trip from Europe, was the turning point in his career which led him away from painting to science. His output of portraits ceased about 1837.

36. Niagara Falls from Table Rock, 1835, oil, 24 x 30 inches.


Born in 1807 in Setauket, Long Island, where he died in 1868. He became interested in painting in 1824 through his brother, an ornament painter. He studied at the National Academy of Design in 1826, and worked as a portrait and genre painter 1829-36. Mount visited Cole in 1843 in the Catskills. He travelled very little. His work was widely reproduced by engravers and lithographers such as the Paris firm, Goupil and Company.

37. Rustic Dance after a Sleigh Ride, 1830, oil, 22 x 27 1/4 inches. Exibited at the National Gallery that year. Was the first genre subject to receive public attention.

William Matthew Prior, 1806-1873.

Born in Bath, Maine, he started travelling and portrait painting at an early age. In 1830 he joined the family of his wife who were also portrait painters, in Portland, Maine. About 1840 the two families moved to Boston. He became an ardent follower of the Advent movement, writing several books.

38. Three Sisters of the Coplan Family, 1854, oil, 26 3/4 x 36 1/2 inches. The three little negro girls were daughters of Mr. Coplan, a pawnbroker in North End, Boston.
John Quidor, 1801-1881.
Born in Tappan, New York; died in Jersey City. He was a pupil, for a short time, of John Wesley Jarvis. He was first known as a portrait painter, but with little success. He painted literary themes after Cooper and Irving, such as "Ichabod Crane Flying from the Headless Horseman" or "Rip Van Winkle".

39. Rip Van Winkle at Nicholas Vedder’s Tavern, 1839, oil, 27 x 34 inches.
The incident is taken from Washington Irving’s "Sketch Book," where he describes the life of Rip Van Winkle before his nagging wife drove him off to his mountain adventures.

William Tylec Ranney, 1813-1857.
Born in Middletown, Connecticut, moving to North Carolina in 1826, where his uncle apprenticed him to a tinsmith. In 1833 he was in Brooklyn, New York, where he studied drawing, and ten years later he was listed in New York as a portrait painter. During the Mexican War he served with General Taylor. He returned, making his reputation as a painter of frontier life.

40. Duck Hunters on the Hoboken Marshes, 1849, oil, 26 x 40 inches.
A view from Penhorn Creek. On the right appears St. Michael’s Monastery, which still stands.

Thomas Prichard Rossiter, 1818-1871.
Born in New Haven, Conn., he was first apprenticed to Boyd and studied with Nathaniel Jocelyn. In 1840 he left for Europe with Durand, Kensett and Casilear to study and work in London and Paris; in 1841 he travelled with Cole. After his return to America he set up a studio with Kensett in New York in 1851. His historical paintings, especially of the life of Washington, and his biblical illustrations were extremely popular. This picture is not dated but is probably an early work of the artist.

41. Opening of the Wilderness, oil, 17 3/4 x 32 1/2 inches.

William C. Sharp, active about 1819-1885.
Born at Ramsey, England, he went to the United States by 1839. His lithographic colour portrait of Rev. Dr. Greenwood in Boston is an important early example of work in this medium. In 1847 he made chromolithographs of flowers after his own watercolour drawings. From 1840 to 1885 he was engaged as a lithographer in Boston. Nothing is known about him as a painter in oils except for the signed painting in this collection.

42. Railroad Jubilee on Boston Common, 1851, oil, 39 x 58 inches.
Jerome B. Thompson, 1814-1886.
Born at Middleboro, Mass., he studied with his father who was a successful portrait painter. At eighteen he started his career painting portraits of sea captains and their families. In 1852 he went to Rome where he painted scenes from Italian life and copied old masters. During this time he became acquainted with the Hawthornes, and Nathaniel Hawthorne praised his work in "The Marble Faun". In 1859 he returned to New York where he continued to paint portraits, including a series of American authors and elaborate family groups. The "Pic Nick" in the woods of New England, formerly attributed to J. P. Hardy, has recently been identified as a painting by Thompson.

43. Wetumpka Bridge, Alabama, 1847, oil, 42\frac{3}{4} x 58\frac{1}{4} inches.
44. A "Pic Nick" in the Woods of New England, oil, 41 x 62 inches.

Samuel Lovett Waldo, 1783-1861.
Born at Windham, Conn., Waldo studied drawing and painting in Hartford where he started out as a portrait painter. In 1806 he went to London where he worked with Charles Bird King, the Newport painter, and was befriended by West. On his return to America in 1809, he set up studio in New York where he became a successful portrait painter. William Jewett, whom he apprenticed, later entered into partnership with him. Together they worked on portraits exhibited under the firm named Waldo & Jewett.

45. Man with a Fob Watch, 1820, oil, 30 x 25 inches.

C. Winter, date unknown.
The artist is known only by the signature on the painting in this collection. There is a record that G. Winter was painting in New York in 1834, but unless the G. is a misprint for a C., this cannot be our artist. This picture is inscribed "Phila."); and the artist may have been a native of Philadelphia.

46. Minstrel Show, 1840, oil, 25\frac{1}{4} x 50 inches.

Andrew L. Von Wittkamp.
Nothing is known of the painter except that the letters after the signature indicate that he was a doctor. He was evidently a talented amateur.

47. Black Cat on a Chair, 1850-60, oil, 36 x 29\frac{1}{4} inches.

J. H. Wright, 1813-1883.
An artist listed as J. H. Wright exhibited regularly at the American Art Union from 1847-1852, and the work of one James Harry Wright appeared at the National Academy of Design from 1842 till 1860. A comparison of exhibited pictures suggests both were the same painter who was probably born about 1813 and is recorded as having died in 1883.

This is a painting of the famous frigate which is one of the two remaining ships of the original American Navy, launched in 1797.
Acknowledgments

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