



Inside and Out

19TH CENTURY AMERICAN GENRE,
MARINE, AND STILL LIFE PAINTINGS

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Debra Force FINE ART, INC.



James Henry Beard

(1811–1893)

The Illustrious Guest (A Distinguished Stranger), 1847

signed *JH Beard* and dated *painted 1847*,
center right, oil on canvas, 25 × 30½ in.

JAMES HENRY BEARD, a renowned genre painter and portraitist, was born in Buffalo, New York, and as a teenager, moved with his family to Painesville, Ohio. While residing there, he took lessons from an itinerant artist and gained experience by executing likenesses of friends and family. In 1834, he settled in Cincinnati, which remained his principal home for nearly forty years. His breakthrough as an artist came when his future father-in-law, Colonel Elijah Carter, commissioned him to paint portraits of himself and his family. Soon, he secured other commissions and the friendship of many of the wealthiest families of the city. Beard traveled extensively in Ohio, Kentucky, Mississippi, and New Orleans in quest of orders for portraits. He became renowned and over the course of his career, had sittings with several Presidents, including John Quincy Adams (location unknown) and Zachary Taylor (National Portrait Gallery, Washington, DC). In the 1840s and 1850s, he emerged as one of America's leading genre painters.

Beard was a prominent figure in Cincinnati's art and literary circles and also took an active role in national politics. A loyal and enthusiastic member of the Whig Party, he supported a strong National Bank, the supremacy of the United States Congress over the Presidency, immigration restrictions, and a program of economic protectionism to stimulate manufacturing. He was particularly close to General William Henry Harrison of Ohio and campaigned

rigorously for his Whig Party's Presidential candidacy in 1840. The artist painted a cabinet portrait of Harrison (Charleston City Hall, South Carolina) that served as the source for an engraving used extensively in his campaign.

The Illustrious Guest (A Distinguished Stranger), depicting Henry Clay, the prominent Kentucky statesman, Senator, Speaker of the House, Secretary of State, and three-time Presidential candidate, was painted in New York City in 1847, during the course of Beard's approximately one-and-a-half year sojourn there. Beard apparently had met Clay during William Henry Harrison's administration in 1841, when the artist was tapped to be the bearer of dispatches from the United States to the Court of St. James in London. As he was preparing to depart for Europe with Clay, who had just served as Secretary of State, the President died of pneumonia after only a month in office.

During the 1840s, Beard painted a series of genre paintings that focused upon national affairs and party politics, including *The Long Bill*, 1840, and *North Carolina Emigrants*, 1845, both in the collection of the Cincinnati Art Museum. *The Illustrious Guest* features Clay reading a newspaper in a tavern setting, most likely in Kentucky. The room is filled with onlookers wondering if this is indeed the famous man; some examine his cane, another checks the register to find his name, and a small child stands afore him mesmerized by his presence. Clay was a frequent habitué of taverns, enjoying the camaraderie of

his fellow man as well as gaming, fiddling, and imbibing. His carpet bag in the foreground implies that he has been briefly traveling.

The tavern was the center for communication in frontier America. In addition to a bar, it was often a stagecoach stop, a repository for news and messages, an inn for lodging, and a central location for business, often accompanied by a stable or blacksmith. Here, the stagecoach driver relaxes at the bar, while a broadside announces an event and a message has been left above the register, and a curry comb and brush on the wall are indicative of stable activities. Other prominent genre artists of the early 19th Century, including John Krimmel, William Sidney Mount, Charles Deas, Richard Caton Woodville, and George Caleb Bingham, also depicted tavern scenes, often with politics and current events such as the Missouri Compromise as underlying themes. Clay was instrumental in the development and passage of the latter in 1850.

The Illustrious Guest was originally exhibited at the Western Art Union in Cincinnati in 1847, and was extolled both in a local newspaper, *Liberty Hall and Cincinnati Gazette*, and in the diary of a young Pennsylvania woman, Anna Maria Coleman, in May of 1848. The painting was awarded that year in a lottery that was typical for the time to a St. Louis patron, John Machir, and has descended in his family to the present day. It is rare in its contemporary depiction of an historic figure within a genre context.



John Samuel Blunt

(1798–1835)

US Frigate, New Castle, New Hampshire, 1828

signed *J. S. Blunt* and dated 1828, lower right
oil on canvas, 23 $\frac{3}{8}$ × 27 $\frac{1}{2}$ in.



THE WORK OF THE EARLY 19TH-century artist John Samuel Blunt was forgotten in the years following his death in 1835. It was not until 1948 that Blunt's art was rediscovered by the art historian Nina Fletcher Little. Further knowledge of Blunt surfaced with the emergence of two of the artist's sketchbooks found in the hands of his descendants in 2001–2005. The sketchbooks reveal the artist's practice of drawing from Nature.

Born in the port city of Portsmouth, New Hampshire, Blunt came from a family of prominent seafarers. In 1816, he began an apprenticeship in the Boston workshop of John Ritto Penniman, who also trained painter Alvan Fisher. While seeking to make a living from portraiture, Blunt was naturally drawn to depicting the harbors and ships with which he had become thoroughly acquainted from his immediate surroundings, and by 1819, he was also painting landscapes and ship

and house portraits. He returned to Portsmouth in 1821, and six years later, exhibited at the Portsmouth Athenaeum as well as at the Boston Athenaeum in 1829. He headed West through Louisiana to Texas in 1835, and died on board the ship *Ohio*, when returning to Boston that year.

In *US Frigate, New Castle, New Hampshire*, Blunt's vantage point is from Fort McClary on Kittery Point, Maine, looking over the mouth of the Piscataqua Estuary between New Hampshire and Maine. On the far right is the shore of New Castle, New Hampshire, marked by a lighthouse and the Walbach Tower built in 1814. The artist created depictions of the Piscataqua region throughout his career, akin to that of Fitz Henry Lane in Gloucester, Massachusetts.

The first owner of the painting was Levi Woodbury (1789–1851) of Frankestown, New Hampshire, who served as Governor of the state, US Senator, Secretary of the Navy, Secretary of the Treasury, and Supreme Court Justice of the United States from 1823 to 1851.

Woodbury may have purchased the painting directly from Blunt or possibly commissioned it. The painting descended in the family to his daughter Mary, who married Montgomery Blair whose family's name was given to Blair House in Washington, DC. It remained in the family's hands until 1972, when it was acquired by a Maryland collector.

James Bard

(1815–1897)

James A. Stevens, 1873

signed *J. Bard* and dated 1873, lower right
watercolor and gouache on board, 18½ × 40 in.



AMONG AMERICAN MARINE artists, James Bard was the pre-eminent painter of the steamboat, which, following its invention by Robert Fulton in 1807, revolutionized passenger and freight travel across the rivers of America. From his youth until 1849, Bard collaborated with his twin brother John to create portraits of marine craft operating on the Hudson River and Long Island Sound. By 1850, James gained further respectability and prominence as an American marine painter on his own. Through the 1880s, he developed patrons amongst the distinguished steamboat gentry in New York, receiving commissions from boat builders, ship captains, and steamship line owners.

He came to paint almost every steamship that traveled the Hudson River and created documents of those that were the fastest, sleekest, and most celebrated modern vessels of his era.

This watercolor depicts the steamship *James A. Stevens*, built for Palmer Crary, one of the owners of the Blackball Line of packet boats. This ship was named for James Alexander Stevens (1790–1873), who established the Union Steamboat Company, which ran boats from Albany to New York and who led the famous suit of *Ogden vs. Gibbons* that resulted in Federal control, rather than state monopolies, of navigable streams and rivers. Stevens was the second son of Colonel John Stevens III

(1749–1838), lawyer, engineer, and inventor, who constructed the first steam locomotive, first steam-powered ferry, and first US commercial ferry service.

As in the present example, Bard created images of ships drawn to scale with meticulously observed details. His typical style included portraying ships broadside and parallel to the picture plane, capturing movement by depicting spray emitting from their sidewheels. Each ship's identity is clearly indicated on bright flags at bow and stern and painted inscriptions. Bard also painted an oil and a watercolor of this ship, dated 1857, in the Mariner's Museum (Newport News, Virginia).

Albert Bierstadt

(1830–1902)

View of Niagara Falls from Prospect Point, circa 1869

signed *ABierstadt* with initials in monogram, lower left
oil on paper, 20 × 28 in. (BACK COVER DETAIL)

FOLLOWING ALBERT BIERSTADT'S second trip to Europe in 1867, he returned to the United States in August of 1869, and, with his wife and sister Esther, visited his brother Charles and his sister Helen in Niagara Falls. They were on their way to spend six weeks in the White Mountains, an area of the Northeast frequented by the artist. During this stop, he was inspired by the Falls and painted several views of them from various perspectives, including *Niagara Falls* (Gilcrease Museum, Tulsa), *Niagara Falls* (National Gallery of Canada), *Niagara* (private collection), *Niagara from the American Side* (Museum of Fine Arts, Boston), and the current example.

The scene here is a view of the American Falls from the foot of Prospect Point with Horseshoe Falls visible in the upper right background. Frederic Church painted this view from a higher perspective in his 1867 *Niagara Falls, from the American Side* (Scottish National Gallery), a painting Bierstadt saw before Church sent it to the Paris Universal Exposition that year. By choosing a lower vantage point, Bierstadt created a distinctly different and more intimate view than Church's panoramic depiction of the Falls. Here, he shows the power of the crashing water as it pounds on the rocks, creating a sense of atmosphere as well as the illusion of a thunderous roar.

In *View of Niagara Falls from Prospect Point*, Bierstadt focuses on the spray and play of light on the water and rocks. The Falls are nearly obstructed by the clouds of spray, and the artist captured the rainbow effect of sunlight striking the water. The geological detail of the rocks demonstrates the artist's technical skills and training as well as the Pre-Raphaelite influence of John Ruskin. Bierstadt painted on paper, a medium easy to transport and one that he could use more readily in capturing this parlous scene.



Winslow Homer

(1836–1910)

Green Apples, 1866

signed *Homer* and dated 66, lower right
oil on canvas, 15¼ × 11½ in.

WINSLOW HOMER was inspired by the hopeful tenor after the Civil War and portrayed fashionable pastimes such as croquet and focused upon rural life. Children as symbols of hope, promise, and innocence in America were often depicted in pastoral settings in the countryside, apart from the encroaching industrialization of the country's urban areas and the evils that came with it.

While at the Tenth Street Studio building in the late 1860s, Homer embraced post-war sentiment in several major paintings, including *Croquet Scene*, 1866 (The Art Institute of Chicago), *The Bridal Path*, *White Mountains*, 1868 (The Sterling and Francine Clark Art Institute), and *Long Branch, New Jersey*, 1869 (Museum of Fine Arts, Boston). He extolled childhood in *Nurse and Child*, 1867 (The Century Club, New York), and in the present painting, *Green Apples* (also known as *Boy Picking Apples*) of 1866. Painted in tones of brown and green against a bright blue sky, the composition is highlighted by brilliant sunlight contrasted with the shadow of the tree's branches. The lone red apple that the boy struggles to reach punctuates the foreground, while the bucolic nature of the setting is furthered by the presence of the farmhouse in the background.

The large expanse of grass creates a high horizon line and silhouettes the boy, who is rendered in a linear manner akin to Homer's illustrations. Homer was still very active as an illustrator at this time and in fact, used this painting two years later as the basis for a wood engraving titled



Green Apples that was part of a series of illustrations featuring children at play from the late 1860s for a children's magazine, *Our Young Folks*. The image accompanies a poem of the same title by J.T. Trowbridge, appearing in the August 1868 issue.

The image also appeared as an illustration with the title, *Porter Apples*, in a book by Horace E. Scudder, *Mr. Bodley Abroad*. A drawing titled *Boy Picking Apples*, circa 1866 (Addison Gallery of American Art, Andover, Massachusetts), is probably

a transitional study between the painting and the print. The present painting has the distinction of having been owned by the prominent American Paintings collectors, Daniel and Rita Fraad.

A second example by Homer, a watercolor from 1880, depicts sailboats in Gloucester (p. 17). It has been owned by the same family since the 1920s, when it was acquired after Mrs. Charles Homer Jr.'s death.

Thomas Waterman Wood

(1823–1903)

Nurse and Child, 1868

signed indistinctly, lower left
oil on canvas, 21 × 16 in.

THOMAS WATERMAN WOOD embarked upon his career as a portrait painter in Washington, DC, before moving to Baltimore in the fall of 1856. There, he painted his first images of African-Americans, including *Moses*, *The Baltimore News Vendor*, 1858 (Fine Arts Museums of San Francisco). After six months abroad, he decided to pursue his career in the South. He settled first in Nashville and later in Louisville, where he painted a series of pictures depicting African-Americans in the Civil War. Titled *The Contraband*, 1865, *The Recruit*, 1866, and *The Veteran*, 1866 (all, Metropolitan Museum of Art), the three were exhibited together at the National Academy of Design in 1867, and won the artist election to that auspicious institution.

Painted in 1868, *Nurse and Child* was probably exhibited at The Century Club, as described in the *New York Evening Post* of June 8, 1868, and was reviewed in the *New York Commercial Advertiser* earlier that year. It was also exhibited in October of 1872, at Plymouth Church in Brooklyn, the home church of Henry Ward Beecher, clergyman, social reformer, and Abolitionist. It was one of several paintings displayed to decorate the walls during the week-long celebration of the twenty-fifth anniversary of Beecher's pastorship. An engraving of the painting appeared in an issue of *Illustrated Christian Weekly* the following year. Wood used the same model for the nurse in a related painting, *The Faithful Nurse*, 1893 (TW Wood Gallery & Arts Center, Montpelier, Vermont). The artist, with the help of a backer, gave a large collection of his works, numbering more than 2000, to his hometown of Montpelier, where it resides today.



Nurse and Child was originally purchased from the artist by John C. Southwick of Brooklyn, a leather merchant and prominent New York collector, who also owned works by John Frederick Kensett and Asher B. Durand. In the early 1900s, it was acquired by another Brooklynite and has descended in this family to the present owner.

The exhibition also includes a later work by Wood, *His First Smoke* from 1891 (p. 19), depicting a young African-American boy with a straw hat, corncob pipe, and brown and white dog in a barn setting. It is recorded as having been shown at The Century Club and National Academy of Design that year.

William Bradford

(1823–1892)

After the Storm, 1861

signed *W. Bradford* and dated 1861, lower right
oil on canvas, 24 × 36 in. (COVER DETAIL)



WILLIAM BRADFORD is renowned as one of America's premier marine painters and was revered as one of the leading artist-explorers, making passage for the icebergs of the Arctic, Greenland, and Labrador.

After the Storm, painted in 1861, represents an aspect of the artist's travels to areas along the Massachusetts coast, including the North Shore, Cape Cod, and Martha's Vineyard. The present scene depicts an area near Vineyard Sound, with

the Gay Head Light visible rising from the Gay Head Cliffs, and it relates to two other prominent works of the period: *Whaler off the Vineyard—Outward Bound*, 1859 (Smithsonian American Art Museum) and *Hove to for a Pilot*, 1860 (New Bedford Whaling Museum).

In the present painting, the three-masted ship is a merchantman, heading masterfully inbound toward New Bedford. It has come through a storm, as evident in the tears of the sails, but rides proudly

on the turbulent waves with its American flag unfurled. *After the Storm* may have been painted between January 1861 and Bradford's departure for Labrador in April, when the Civil War began.

In 1877, the artist began visits to Yosemite and other points West, including Mounts Shasta, Hood, and Rainier. Another painting by Bradford in the exhibition, *Yosemite in Winter*, 1878 (p. 16), portrays the dramatic landscape and atmospheric conditions of the region.

Eastman Johnson

(1824–1906)

The Lesson, 1874

signed *E. Johnson* and dated 1874, lower right
oil on board, 21½ × 19 in. (COVER DETAIL)

EASTMAN JOHNSON began painting views of Americans at home in the 1850s, but after the Civil War, such scenes took on new meaning, with the “home” representing a haven from the ravages of war and Reconstruction and with nurturing children as hope for the future. By the 1870s, inspired by this trend and more

personally with the arrival of his daughter, Ethel, Johnson embraced such subject matter, as in *The Lesson*. Here, a small girl is teaching her toddler sibling to read as they look at an alphabet book. She points to the letter “O,” presumably to engage the younger one in pronouncing it.

The two sit in a Victorian furnished

interior enveloped by a Vermeer-like glow, which warms the otherwise dark interior. Perhaps coming from a window, the light emphasizes the two young sitters against the shadows of the room. Although the walls are starkly painted and plain except for the corner of a framed print, the cherry-red fabric of the elaborately upholstered daybed, the lush blue moiré drapery, and the patterned carpet, all connote a sense of the family’s wealth.

Having married in 1869, the artist and his wife moved to West 55th Street in Manhattan, where he also established a studio. The decade of 1870 to 1880 proved a productive one within Johnson’s overall oeuvre. *The Lesson* was painted the same year as one of his best-known domestic settings, *The Hatch Family*, 1874 (Metropolitan Museum of Art), featuring three generations of one family in their well-appointed New York apartment. During this period, he also purchased a second home on Nantucket Island, where he painted some of his most famous plein-air masterpieces, including *The Husking Bee*, 1876 (Art Institute of Chicago) and *The Cranberry Harvest*, 1880 (Timken Museum of Art, San Diego).

The present painting originally belonged to the prominent New York lawyer Timothy Frances Neville (1837–1898). Of Irish descent, he fought as a Captain in the Civil War. His wife Joanna Hodges Simon (1840–1922) was a descendant of William Whipple, a signer of the Declaration of Independence. They married in 1862, and by 1872, lived next-door to Eastman Johnson and his wife. The painting descended to Francis Neville, their son, until 1968, and was possibly exhibited at The Century Club in 1874.



Martin Johnson Heade

(1819–1904)

Cluster of Roses in a Glass, circa 1885–1895

signed *M.J. Heade*, lower left
oil on canvas, 24 × 15 in.

IN THE 1860s, MARTIN JOHNSON Heade began painting still lifes, to which he devoted the remainder of his career. The first of his floral pictures shows a delicacy of handling like that of 17TH-century Dutch painters, with flowers arranged in carefully chosen vases, whose shapes seemed to match the blossoms he was painting. In the mid-1870s, he gave up varietal bouquets for compositions with just one or two flowers.

In the 1880s, he favored the luxurious crimson red rose, Général Jacqueminot, and painted it many times during his years in New York, continuing thereafter when he moved to St. Augustine, Florida, in 1883. He set up a studio in the newly opened Ponce de Leon Hotel, a more luxurious setting for his still lifes, about which the St. Augustine *Tatler* commented on January 14, 1883 (p. 9): “Then, such roses! Great beautiful Jacqueminots; with petals so delicately shaded as they rest by the rich plush draperies, handled as only Heade can paint them.”

Heade painted several vertical images of crimson roses of varying scales, typically three or four blossoms, in a glass against a velvet background. To form new compositions, he selected and combined individual elements from his abundant oil sketches, but never duplicated an earlier composition. The roses are presented in various stages of maturity, from tightly closed buds to fully opened blossoms, and from several angles. The texture of the shimmering gold velvet on which the glass rests in *Cluster of Roses in a Glass*, complements the vibrant red flowers and tangle of green leaves that surrounds them, while the placement of the vase and

flowers to the left of center renders a more unique composition.

According to Theodore Stebbins, this example was painted between 1885 and 1895 in Heade’s St. Augustine studio, and given its restrained and fresh quality, stands out among those made during this period.

A previously unknown painting prior to 2007, it relates to *Red Roses and Rosebuds in a Glass*, 1883–1900 (R.W. Norton Art Gallery, Shreveport, Louisiana). The present painting has been owned by a library in Iowa since the 1930s.



Thomas Alexander Harrison

(1853–1930)

Misty Morning, circa 1882

signed *Alex Harrison*, lower right
oil on canvas, 28 × 39½ in.



A PAINTER OF TONALIST COASTAL views and plein-air scenes of women and children, [Thomas] Alexander Harrison spent most of his career as an expatriate in Paris. There, he was considered “the dean of American painters,” and his studio was a prominent gathering place for artists of many nationalities.

In 1879, Harrison traveled to Paris, which would be his home for the rest of his career. He attended the École des

Beaux-Arts and studied with Jean-Léon Gérôme. In the early 1880s, he began visiting the well-known artist’s colonies of Pont-Aven and Grez, often in the company of his brother Birge.

Rendered circa 1882, *Misty Morning* belongs to the popular genre of peasant imagery in late 19TH-century European Art. Given the topography of birch trees and the attire of the young woman, the most likely location for this work is Grez. An

exceptional composition and rare subject for the artist, it evokes a Modern approach.

Distinguished by an impressive exhibition history, the painting was notably shown at the World’s Columbian Exposition in Chicago in 1893, and was extolled by critics as one of Harrison’s best creations. It was last exhibited at the retrospective of the artist’s work and that of his brother at the Corcoran Gallery of Art in 1914.

David Johnson

(1827–1908)

Still Life with Water Lily, 1872

signed with monogrammed initials *DJ* and dated 72, lower right, oil on canvas, 11 × 8 ½ in.

KNOWN PRIMARILY for his northeastern landscapes, David Johnson gained recognition early on for his carefully observed compositions of rocks and water, along with his natural perception of light and color. When he was 22, he exhibited *View at the Lower Falls, Genesee River* (location unknown) at both the Annual Exhibition of the National Academy of Design and the American Art-Union. His work, whether landscape or still life, contains remarkable detail and accuracy, including precise renderings of botanical detail and geological structure.

For an artist so conversant with Nature and influenced by the Pre-Raphaelites, still life painting offered opportunities for intricate studies of natural objects in contrast to large-scale landscape work. The more intimate in scale, the more he could emphasize the importance of color, shape, and even imperfections among the species chosen for his pictures. His earlier still lifes of the mid-1850s focused on creating identifiable surfaces and separation of background from foreground. They generally presented artistically arranged objects on cloth-covered tables or on plates with a trompe l'oeil effect to create depth and three-dimensional illusion.

Although Johnson mainly focused on landscape painting throughout his career, he returned to still lifes in the 1870s, when he was living north of New York City in Orange County, New York. By this time, his painting technique matured



in compositional structure, controlled brushwork, rich color, and strict detail. As a result, he produced refined still lifes with more attention to perfecting the objects and less on creating an environment. As in the present example, his subjects are painted in an ambiguous setting. The decision to omit these “extra” elements allows the focus to be solely on the objects, which the artist chose to depict as idealized or perfect specimens.

Johnson’s fascination with the possibility of inherent perfection in Nature comes through in the present example, as he has fashioned a water lily free from imperfection, with two sleek buds waiting to bloom, and a drying lily pad gently rolling at the edges. A similarly styled still life, *Apple Blossoms with May Flowers*, from 1873, is in a private collection in Boston, while a later and larger work from 1886, *Phlox*, is in the collection of Reynolda House, Winston-Salem, North Carolina.

Albert Francis King

(1854–1945)

Wrapped Oranges, circa 1885

signed *A.F. King*, lower right
oil on canvas, 12 × 18 in.



BORN IN PITTSBURGH, Pennsylvania, Albert Francis King was the area's leading still life painter of the late 19TH Century. Although he was largely self-taught, he studied briefly under Martin B. Leissner, a member of the Scalp Level School of Painting in Western Pennsylvania, founded by George Hetzel. Best known for his still lifes, King also painted Hudson River School-style landscapes in the Scalp Level area as well as portraits, including those of prominent figures Henry Clay Frick and Andrew Carnegie (locations unknown). He would often give his sitters miniature still life paintings as mementos, and they were compositionally akin to their easel counterparts.

King's still life subjects, generally arranged on table tops, included fruit, vegetables, fish, pottery, and glassware, often relating to meal preparation, in the spirit of the great 18TH-century French master of still life, Jean-Baptiste Simeon Chardin. A favorite subject for him was the watermelon, painted whole and often with cuts split open in the rind. He also painted vanitas subjects with skulls and candles, cultural accoutrement such as violins and books, and compositions reminiscent of William Harnett (p. 16) and John Frederick Peto, including pipes and mugs. He favored clarity of light, painterly brushwork, and careful rendering, all working to achieve a harmonious relationship among the objects.

In *Wrapped Oranges*, circa 1885, King depicts five oranges arranged on a highly reflective surface. Two of the oranges are wrapped in thin, white tissue paper, a technique often used at the time to preserve fruit during interstate shipping. The detailed texture of the orange skin and worn, crumpled tissue paper, along with the reflection, create a trompe l'oeil effect. The artist used oranges in other still lifes and created variations of the use of white paper to contrast with the brilliant orange of the fruit in the present painting as well as in *Still Life with Oranges in White Bag* (location unknown).

Wrapped Oranges is reminiscent of the work of William McCloskey, another artist of the same period, who is best known for depicting wrapped fruit, including oranges, lemons, and apples. McCloskey lived in Philadelphia and studied at the Pennsylvania Academy of the Fine Arts under Thomas Eakins. It is unknown whether King was familiar with McCloskey or whether he formalized this unique subject matter and technique independently. However, although there is a Pennsylvania connection, McCloskey moved out West by 1882, and did not seem to begin painting wrapped fruit until the end of the 1880s.

Edward Moran

(1829–1901)

The Winning Yacht: “Countess of Dufferin” and “Madeleine,” 1877

signed *Edward Moran* and dated 1877,
lower left, oil on canvas, 40 × 32 in.

EDWARD MORAN was one of America’s foremost marine painters known for technical expertise in his adeptly rendered dramatic, often, Turner-like seascapes. A member of the noted Moran family of artists, he was born in England, settled in the United States in 1844, and studied with Paul Weber and James Hamilton in Philadelphia. After 1857, he made frequent trips along the Atlantic coast, as far north as New Brunswick and south to Virginia, producing sketches that served as references for his large oils. He quickly became acclaimed for his harbor scenes and depictions of ships battling stormy seas. In 1872, he moved to New York, where he became a well-known figure in the city’s cultural life. During the 1880s and 1890s, he devoted much of his time to a series of thirteen paintings that pictorialized the marine history of the United States (United States Naval Academy Museum, Annapolis).

In *The Winning Yacht: “Countess of Dufferin” and “Madeleine,”* Moran depicts a view of the third challenge of the America’s Cup held in 1876. The New York Yacht Club, having won the first two challenges against the Royal Thames Yacht Club (1870 and 1871), met its third competitor from the Royal Canadian Yacht Club of Toronto, which submitted the *Countess of Dufferin* to race against the *Madeleine*, the recognized champion of the New York fleet. Although it was to be a three-race series, the third did not occur because the *Madeleine* won the first two handily; the first on August 11TH on the Yacht Club’s 36.6-mile inner course, and the second, the following day off Sandy Hook.

Likely depicting the first day of the race, Moran probably rendered this scene from one of the steamboats filled with spectators. At every buoy, the *Countess* trailed the *Madeleine*, here, the foremost ship, which can be identified by its own

burgee (red with a yellow star) and that of the NYYC (blue with a red cross and a white star at its center).

The painting was acquired in Chicago in the 1890s and has remained in the same family since.

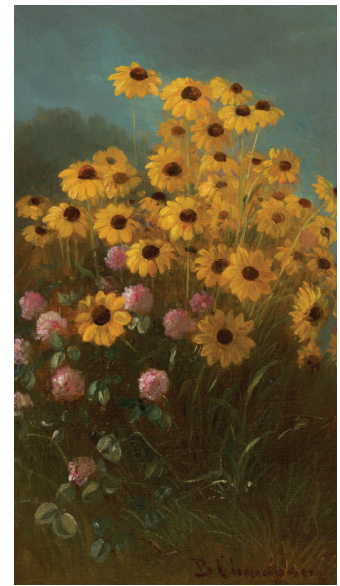




William Bradford (1823–1892)

Yosemite in Winter, 1878

oil on paper
13¾ × 19¼ in.



Benjamin Champney
(1817–1907)

*Still Life with Black-Eyed
Susans and Clover*, n.d.

signed *B. Champney*,
lower right, oil on canvas
14 × 8 in.



William Michael Harnett (1848–1892)

Still Life with Portrait by Raphael, 1878

signed *WMHarnett* with initials in monogram and dated 1878,
lower left, oil on canvas, 28¾ × 34¼ in.

(BACK COVER DETAIL)



William Stanley Haseltine (1835–1900)

View of Taormina, 1871

signed *W.S. Haseltine* and dated 1871, lower right
oil on canvas, 16 × 28¾ in.



Thomas Hicks (1823–1890)
Still Life with Apples, 1880
signed *T. Hicks* and dated 1880, upper left
oil on canvas, 12 × 14 in.



John Henry Hill (1839–1922)
Hollyhock, 1873
signed *J. Henry Hill* and dated 1873,
lower right
watercolor and gouache on paper
12½ × 8⅝ in.



Winslow Homer (1836–1910)
Sailboats at Gloucester, 1880
watercolor and pencil on paper, 8⅞ × 13⅞ in.



Antonio Nicolo Gasparo Jacobsen (1850–1921)
The Bark Columbia (Ships in New York Harbor), 1915
 signed *Antonio Jacobsen* and dated 1915, lower right
 oil on board, 20 × 35¾ in.



Enoch Wood Perry, Jr. (1831–1915)
Collecting Autumn Leaves, 1868
 signed *EW Perry* and dated '68, lower left
 oil on canvas, 12½ × 16½ in.



Harry Roseland (1866–1950)
In the Attic, n.d.
 signed *Harry Roseland*, lower left
 oil on canvas, 24 × 30 in.



Thomas Prichard Rossiter
 (1818–1871)
Adele Allien, circa 1860s
 signed with initials *T.P.R.*, lower right
 oil on canvas, 12 × 10⅞ in.



Thomas Sully (1783–1872)
Girl with a Fan (Blanche Sully), 1837
signed with conjoined initials *TS* and dated 1837,
lower left, oil on panel, 20 × 17 in.



Thomas Sully (1783–1872)
A Sea Nymph, 1839–1842
signed with conjoined initials *TS*, lower left
oil on canvas, 25½ × 30½ in.



Elihu Vedder (1836–1923)
The Coral Necklace, Italy, 1898
signed *Elihu Vedder* and dated 1898, lower right
oil on canvas, 14¼ × 14¼ in.



Thomas Waterman Wood (1823–1903)
His First Smoke, 1891
signed *T. W. Wood* and dated 1891, lower left
oil on canvas, 18 × 24 in.

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DESIGN: Beth Tondreau, Patricia Chang, BTDNYC • PHOTOGRAPHY: Tim Pyle, Light Blue Studio • LITHOGRAPHY: Meridian Printing



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