

The Garret and Jennie Hobart
Collection of Art



MAR 28 1989

The Garret and Jennie Hobart Collection of Art

Nancy Einreinhofer, Director
Ben Shahn Galleries



William Paterson College
Wayne, New Jersey 07470

Catalog Editor: Margaret Culmone
Photographs: David Horton
Catalog Design: Martin Schnur
Art and Production: WPC Designworks

This catalog was made possible by a grant from the
New Jersey State Council on the Arts, Department of State.

INTRODUCTION

William Paterson College makes its home on the 250 acres of wooded New Jersey hills that were once the Hobart Family Estate. The Hobart Manor House, a national historic site, is the focal point of our campus. These are intimate connections we at William Paterson College share with the Hobart Family, so it is a special pleasure for us to present an exhibition of the Hobart art collection.

The Hobart art collection was given to the people of the City of Paterson by Mrs. Garret Hobart in 1925 and is held in trust by the Paterson Library Board of Trustees. This exhibit is the first time the paintings have been presented as a collection and we are most grateful for the opportunity. We wish to extend thanks to the Honorable Frank X. Graves, Mayor of Paterson and Honorary Chairman of the Exhibition Committee; The Paterson Library Board of Trustees: Awni Abuhadba, Anthony Ardis, Shirley Dale, Harry Dente, Dominic DiNardo, Fred Nachimson, Adiel Sutter, Flossie A. Walker, and special thanks to Jeffrey Gmys, Acting Library Director, and Tom Peters, Director of the Paterson Museum, for their cooperation and concern.

The preparation and restoration of the paintings were placed in the competent hands of conservator Dante DeFlorio through the generous support of the WPC Alumni Association. We express our gratitude to the Alumni Association Hobart Manor Restoration Committee: Joseph DiGiacomo, Michael T. Driscoll, Anna Freund, Allan Gorab, Cathy Lilli, Lois Marshall, Vincent Mazzola, and Mary Zanfino.

Included also in the exhibit, though not part of the collection, are portraits of Mrs. Garret Hobart and her daughter on loan from the Memorial Day Nursery in Paterson. We appreciate the kindness of the Nursery Board of Trustees, Board President, Mae Fish, and Executive Director, Georgette Hauser.

The catalog for the exhibition was made possible by a grant from the New Jersey State Council on the Arts, Department of State.

Nancy Einreinhofer, Director
Ben Shahn Galleries

Mary Ellen Kramer, Director
Office of Community Affairs

THE HOBART FAMILY— THEIR HISTORY AND HOME

by Nancy Einreinhofer

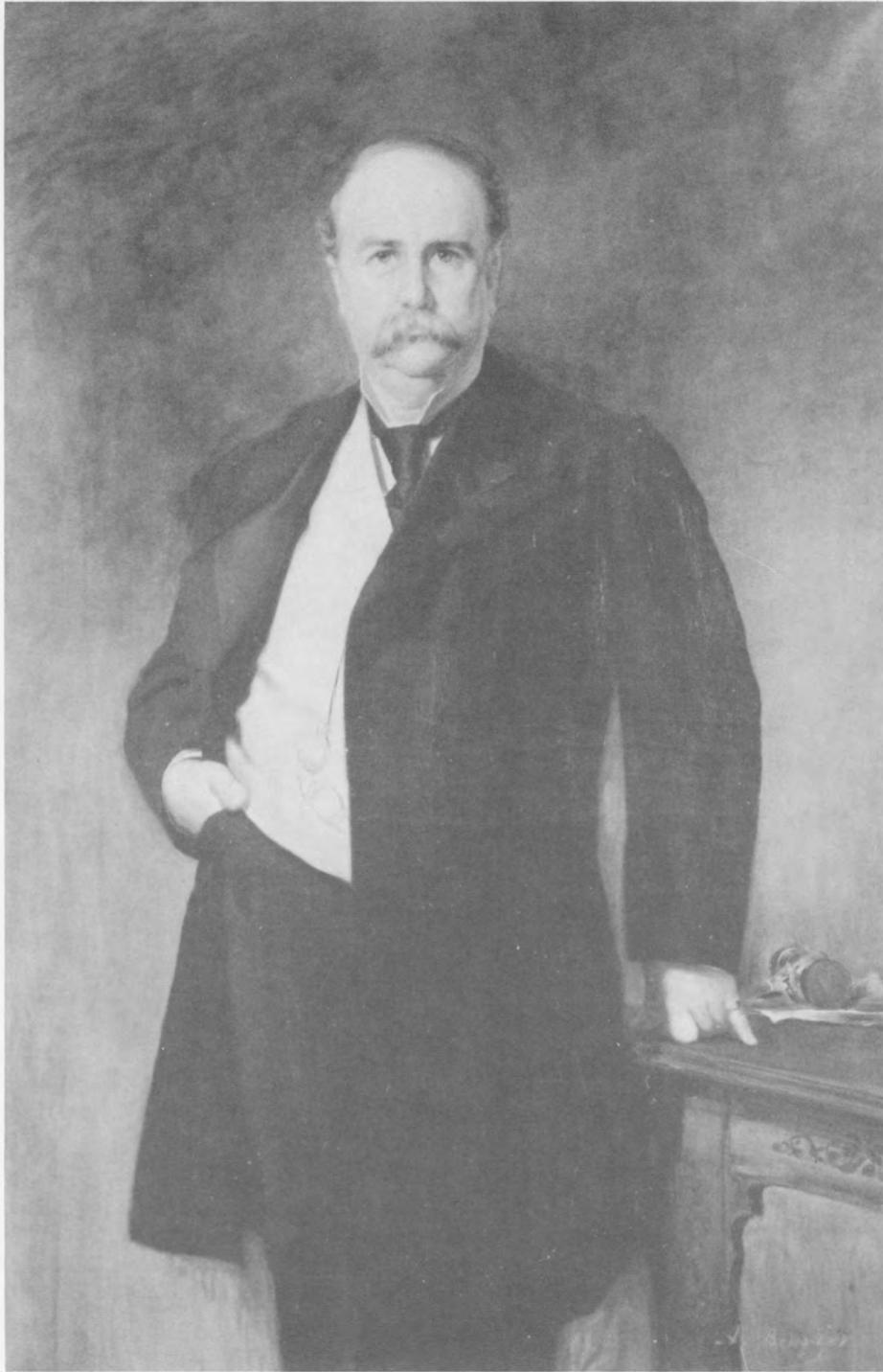
In order to more fully appreciate the Hobart art collection, let us examine the context of the collection by looking first at the family who assembled these works of art and also at their residence in the hills of Wayne.

The Hobart Family roots can be traced to the New England region. Garret A. Hobart, born on June 3, 1844 in the village of Long Branch, in Monmouth County, New Jersey, was the tenth generation of Hobarts in America. It is believed that Garret's father, Addison, came to New Jersey from New Hampshire at the bidding of his childhood friend Socrates Tuttle. Tuttle would play an influential role in the life of Garret Hobart.

Garret Hobart attended schools in Monmouth County and at the age of sixteen entered Rutgers University. In 1863, Garret Hobart graduated third in his class and entered the law office of his father's long time friend, Socrates Tuttle. There, in the City of Paterson, he pursued his legal studies and also pursued Tuttle's daughter, Jennie, who would become Mrs. Garret Hobart.

As Hobart's career in law began to take shape, his talent for corporate law became evident. He devoted a major portion of his time to the services of corporations and developed into an invaluable advisor in various business transactions. He served as counsel, director, and president of many corporations including manufacturing concerns, railroads, electric and water companies. It is estimated that Hobart served as director of sixty corporations throughout the state, at one time.

Simultaneously, Hobart began a career serving the people of his community. In 1865 he was appointed clerk for the grand jury, and in 1871 he was appointed counsel for the City of Paterson. In 1872 Hobart was appointed counsel to the Board of Chosen Freeholders of Passaic County and was also elected to the State Assembly. In 1874, at the age of thirty, he was chosen Speaker of the House. In 1876 Hobart was elected to the State Senate by the largest majority ever given in his district. In 1881 he became Speaker of the Senate.





National attention soon focused on Hobart and he was considered an excellent running mate for William McKinley in the 1897 Presidential bid.

Historians generally agree that Vice President Hobart was active and influential in his role in national and international politics. Hobart cast the deciding vote in the Senate against the bill to grant independence to the Philippines and some believe that Hobart decidedly influenced McKinley's decision to declare war on Spain in 1898.

Because of the accord between the President and Vice President and the close friendship between the

two families, Mrs. Hobart, as Second Lady, was called upon to assume the social obligations of Mrs. McKinley who was in poor health.

Socrates Tuttle had seen to his daughter's education and social training so she was well prepared to assume this role. A woman of many interests, including politics, art, music and literature, she was also a woman of great generosity with a long list of charitable associations. Jennie Hobart established the Red Cross in the City of Paterson and received the Cross of the Order of Leopold from King Albert of Belgium for her work during World War I.

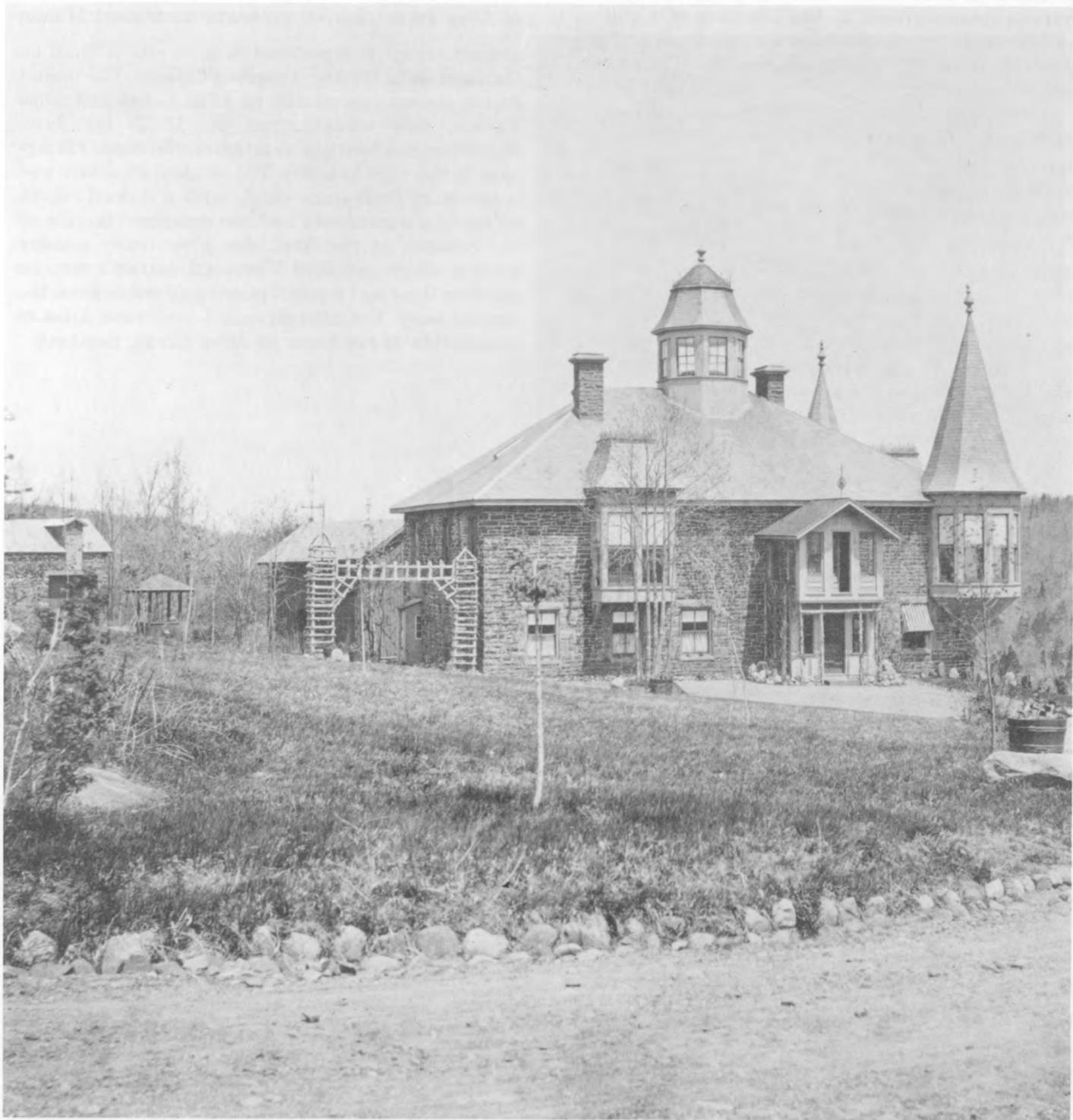
Mrs. Hobart's concern for the women of her community is demonstrated in the founding of a children's day nursery to aid the working mothers in the highly industrial city of Paterson in 1887. Upon the sudden death of her own daughter from diphtheria at the age of seventeen, Mrs. Hobart donated \$25,000 and raised an additional \$25,000 to construct a new nursery in 1904, to be known as The Memorial Day Nursery. Still in use today, the nursery recently celebrated the 100th anniversary of its founding. The Hobarts were left with one child, a son, Garret Jr.

Garret Hobart, Jr. was Vice President of the Paterson Savings Institute and a member of the New York Stock Exchange. In keeping with the Hobart tradition, "Junior" contributed both time and money to the community. He served as the first president of the Passaic County Park Commission and in this position provided a home in Lambert's Castle for the Passaic County Historical Society.

In 1906 Jennie Hobart presented her son the deed to Ailsa Farms, known presently as Hobart Manor.

Hobart Manor is a national historic site located on the campus of William Paterson College. The manor house, known historically as Ailsa Craggs and Ailsa Farms, was constructed in 1877 by John McCullough, a Scottish immigrant who made his fortune in the wool industry. The original structure was a two-story field-stone castle with a domed cupola on top of a hipped roof and two octagonal turrets on the corners. At the front was a two-story wooden portico which provided a covered entrance way on the first floor and a small porch accessible from the second story. McCullough called his estate Ailsa in recognition of his home in Ailsa Craggs, Scotland.





A second photograph (circa 1900) illustrates the changes made to the castle in these early years. Most noticeable is the removal of the wooden portico, replaced by a fieldstone entry. It was about this time that McCullough returned to his native Scotland and the property was purchased at public auction by the Hobarts in 1902.

The castle was used primarily as a summer residence in the early years although there are references to it as the site of Christmas festivities. It was on Christmas in 1902 that Jennie Hobart, by then widowed, gave the deed of Ailsa Crags to her son, Garret Jr.

In 1915 Garret Hobart Jr. engaged the Paterson architects Fred Wentworth and Frederick Vreeland to undertake an extensive remodeling and expansion

of the castle. The octagonal towers were removed and a new stone entrance way surmounted by a bay window was added. The stonework facing on the second story of the front elevation was replaced with brick; leaded glass casement windows replaced the old sash windows. A three story brick wing was added on the east side of the building. This wing expanded the manor by forty rooms. Most of the rooms contained fireplaces, some with overmantles of elaborate plaster swags of flowers and fruit.

The expansion was completed in 1919 and Garret Hobart Jr. occupied the house with his wife and children until his death in 1941. In 1948 Mrs. Hobart Jr. (Caroline Frye) sold the entire estate to the State of New Jersey and Ailsa Farms became the new home of Paterson State Teachers' College, now William Paterson College.



THE COLLECTION

The Hobart art collection is composed primarily of nineteenth century American paintings. There is a fine representation of landscapes and a few charming genre scenes. Jennie Hobart gave the collection of paintings she and her then deceased husband had acquired over the years to the people of the City of Paterson in 1925. The Morning Call, Paterson's newspaper, reported: "The gift is characteristic of her strong interest in everything that pertains to the public welfare. It is entirely indicative of her constant desire to have a part in the city in all phases."

The following biographical data was researched and written by Margaret Culmone, Jane Haw, and Linda Nieman, all of William Paterson College. Research was conducted under the guidance of Margaret Culmone.

WILFRID CONSTANT BEAUQUESNE (1847-1913)

Beauquesne, the military painter, was born in Rennes, France, in 1847.

His art education was at the Ecole des Beaux-Arts in Paris. Beauquesne exhibited his work in New York, Philadelphia, Paris and London.

He died in 1913 at Montgeron, France.¹

Margaret Culmone

1. E. Benezit, "Beauquesne", *Dictionnaire Des Peintres, Sculpteurs, Dessinateurs et Librairie Grund*, 1976, I, pp. 554, 555.



Wilfrid Constant Beauquesne
"The Noonday Rest", 1887
Oil painting, 22 x 18"



Ralph Albert Blakelock
"Landscape", late 19th century
Oil painting, 13 x 12"

RALPH ALBERT BLAKELOCK (1847-1919)

An American landscape painter, Blakelock followed the tradition of the American Hudson River School and the French Barbizon School.

Blakelock had no formal training in art or music but believed that there was a relationship between these two arts. He devised a chromatic scale of color equivalent to that of music.

The process of painting intrigued him. He built layer upon layer of paint, glaze, wax, candle grease and varnish to create color, texture and pattern.

Blakelock was born in New York City in 1847. The son of a doctor, he was encouraged to become a doctor too, but instead he set out on a three year adventure across western America, Mexico, Panama and Jamaica. Blakelock particularly enjoyed his visits with America's Indians and his memories and sketches influenced all his art.

His early works were views of lonely forests and mountains. An early 1867 work was exhibited at the National Academy of Design in New York City. By 1879 he was fusing the figure with the wild beauty of nature. His mature "landscapes were long painstaking productions of infinitely subtle variations on a single melancholic theme. Dark trees, branches and leaves silhouetted against a sky glowing with the light of the sun or the moon".

It has been said that Blakelock worked from sketches or he may have used photographs from his three years of travel, because even after ten years his locations were still accurate.

Blakelock was an eccentric man "dressing in sashes and long strings of beads and trinkets and he carried an old dagger".

He suffered a mental breakdown and was institutionalized in 1891 and again in 1899. Both incidents were set off by arguments over the price of his art works. While confined he painted landscapes on paper the size of paper currency and marked them with enormous sums—as high as a million dollars. He was diagnosed as dementia praecox (schizophrenia) although his only persistent delusion was that he was a wealthy man. His illness and hospitalization caused his wife and eight children considerable hardship and they lived a life of poverty. Blakelock was released in 1919, one month before he died.¹

Margaret Culmone

1. Abraham A. Davidson, *The Eccentrics and Other American Visionary Painters*, (New York: Dutton, 1978).

JOHN GEORGE BROWN (1831-1913)

John George Brown was born in Durham, England on November 11, 1831. He studied at Newcastle-on-Tyne in England and later at the Edinburgh Academy in Scotland. He emigrated to New York in 1853 and settled in Brooklyn where he worked as a glass blower while pursuing his education at the National Academy of Design. Success as a painter was almost immediate when he opened his first studio in 1860 in New York City and the painting "His First Cigar" received national attention.

The public embraced his ability to capture the sentimental side of immigrant life in New York. He painted mythical "street urchin" portraits of children creating beauty out of the squalor of their existence. Brown conceived the world the way he wanted it to appear, free from the reality of poverty and filth. Yet, he said of his work, "I want people a hundred years from now to know how the children that I paint look, just as we know how the people of Wilkie's and Hogarth's time looked." What he really painted was a sentimental view of how the children looked.

The popularity of his genre paintings grew as did his financial success. A lithograph of one of his works was given away with packages of tea. This "give-away" was so popular he received \$25,000 in royalties. Brown became known as the "boot-black Raphael" reflecting the popularity he achieved by painting with characteristically quaint American humor harmonized with beautifully painted work. Popular success forced Brown to paint in a formulated style often concealing his true abilities as an artist. He painted for upper class patrons who wanted a beautified "truth" of contemporary immigrant life.

Brown also painted for personal pleasure and in these works, usually landscapes of country scenes and outdoor pastimes, his true artistic abilities are revealed, free from the constraints of his commercial work.

John George Brown died in 1913 in New York City.

Linda I. Nieman



John George Brown
"Can't Make it Out", late 19th century
Oil painting, 18½ x 11"



John George Brown
"After the Storm", 1878
Oil painting, 30 x 20"

William Merritt Chase
"In the Park", late 19th century
Oil painting, 14 x 20"



WILLIAM MERRITT CHASE (1849-1916)

Chase was born in Williamsburg, Indiana to an affluent family. He started to draw at a very early age, but his decision to become a painter was not welcomed by his family. His determination to be an artist finally led to his being given painting lessons.

By 1872 he felt it was time to pursue his art education in Europe. Germany was where he settled and he found a group of American artists already studying at the Art School in Munich, Paris' only rival at this time.

Chase became the pupil of the great German historical painter Karl von Piloty. There he studied works by Spanish, Flemish and Dutch master painters. He was the artist selected by Piloty to paint the portraits of his family, this was a great honor. In Munich, Chase shared a studio with Frank Duveneck, and during 1877 worked in Venice with him and another American, John Twachtman.¹

While in Europe Chase painted directly on the canvas using vigorous brushwork, broad accents of light, and a palette of murky colors. He selected simple subjects, which he carefully composed.

The new Art Students' League in New York City hired Chase in 1878. Instructors were invited by the students who became members of a cooperative organization. He filled his vast 10th Street studio with European art and artistic bric-a-brac, his paint palette with Venetian colors, and his classroom with his extraordinary zest for painting and teaching.²

Chase became one of the most popular and influential art teachers of the period. He taught at the Brooklyn Art School, the Chicago Art Institute, and the Pennsylvania Academy of Design. He established his own Chase School which became the New York School of Art. Private classes were conducted in his New York City studio, and he taught summer classes at his Long Island studio, and at Carmel, California, and took groups to Europe.

When "Chase dropped the murky palette of the Munich School he retained its splashing brushwork and animated surface." He was influenced by many of the old masters he studied in Munich, and by contemporaries like Whistler, Sargent, Fortuny, Boudin, Manet, and the French Impressionists. Chase's style was a combination of Sargent's brushwork, Impressionist color, and a feeling for pattern in the style of Whistler.³

Around the turn of the century Chase painted bright outdoor landscapes of eastern Long Island. During this time "his palette lightened (and) he established himself as a leading exponent of Impressionism in America". His paintings tell us a great deal about Victorian taste; the costumes, elaborate furnishings, and manners of the day.⁴

Chase always dressed in an elegant manner with a boutonniere on his lapel, a monocle on his eye, and by his side a white Wolfhound. He joined the Society for American Artists serving as its president from 1885 to 1895. Chase was a member of the prestigious "Ten", and he was elected to all the artistic societies, and received countless national and international honors and awards.⁵

Margaret Culmone

1. Samuel G. W. Benjamin, *Our American Artists 1879-1881*, facsimile of 1879 and 1881 ed. (New York: Garland Publishing, 1977).
2. Joshua C. Taylor, *The Fine Arts in America*, (Illinois: The University of Chicago Press, 1979), pp. 121-122.
3. Milton Wolf Brown, *American Art to 1900*, (New York: Harry N. Abrams, 1977), p. 530.
4. John Wilmerding, *American Art*, (New York: Penguin Books, 1976), pp. 144-145.
5. Brown, *American Art to 1900*, pp. 530-531.

JOSEPH COOMANS (1816-1889)

This history and genre painter was born Pierre Oliver Joseph Coomans, in Brussels, 1816.

He studied art in Ghent and Antwerp.

As a member of the French army Coomans spent several years in Africa where he studied the country and sketched. He traveled to Italy, Turkey, Greece and the Crimea. The paintings resulting from these experiences became the subjects of his early works.

Italy attracted Coomans again in 1857. This time he studied the paintings of Pompeii and Herculaneum, and was so influenced by them that from then on he painted scenes from antiquity almost exclusively.

His works were exhibited in the United States and Europe.¹

Margaret Culmone

1. Clara Erskine Clement and Laurence Hutton, *Artists of the Nineteenth Century*, (S.L.: St. Louis North Point, 1969), p. 153.



Joseph Coomans
"The Farewell", 1867
Oil painting, 16 x 12½"

MAURITZ FREDERICK HENDRICK De HAAS (1832-1895)

De Haas was born in Rotterdam, Holland on December 12, 1832.

His art education began with a teacher of portrait and figure paintings, but later he enrolled in the "antique and life classes" at the Rotterdam Academy of Fine Art. Up to this point he had not decided what type of art to pursue.

After the Academy he studied with Roseboom (Bosboom), a landscape painter, who interested young De Haas in coastal scenery and marine painting. This prompted visits to the Dutch coast to sketch.

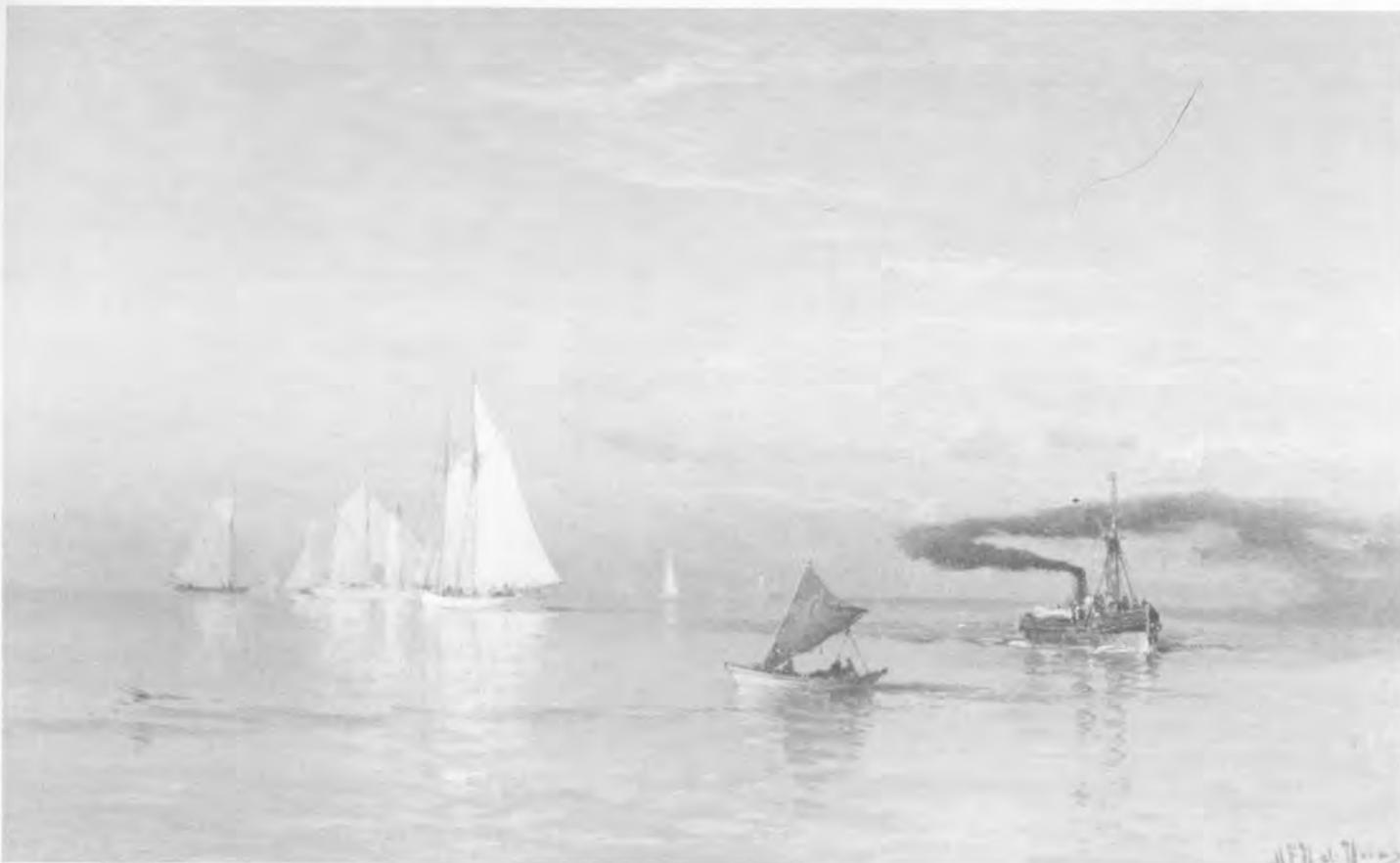
De Haas spent one year (1851-1852) in London studying watercolor. He returned home, but made many trips back to England and the island of Jersey to study the rugged coast-line.

When Master Roseboom saw the young man's English work he suggested De Haas study with the great marine painter Louis Meyer of the Hague. Roseboom's letter of introduction to Meyer and the quality of the student's work got De Haas accepted as a pupil. During those two years De Haas was exhibiting his paintings all over Europe with favorable results.

The Queen of Holland (1856) sent De Haas a handsome souvenir when she received one of his paintings.

The next year De Haas "was commissioned artist to the Dutch Navy, and joined the flagship Eversen". In 1859 the artist exhibited a large work, which showed a ship motionless in the sea, at the Hague Academy. It was purchased by the Committee of Fine Arts of the Hague Academy, and with this purchase De Haas' reputation was established in Holland.

Mauritz F. H. De Haas
"Marine", late 19th century
Oil painting, 14 x 22"



De Haas met an American banker, August Belmont, and under his patronage De Haas came to New York and opened a studio. Many distinguished collectors from New York, Philadelphia and Boston bought his paintings.

De Haas used his Dutch Naval experience during America's Civil War when he painted the battles of Admiral Farragut. One of his most impressive paintings during this time, according to *The Art Journal* of 1875, was "the scene of Farragut's fleet passing the batteries and forts at New Orleans. It is a bold and vigorous work, and in dramatic power it ranks with the best battle-pictures painted during the present century".¹

De Haas' "Farragut Passing the Fort at the Battle of New Orleans" was exhibited at the Paris Exposition of 1878, and was one of his best known paintings, but not his most favorite subject. He preferred "storm and wreck, wind and heavy surf, and less often moonlight on the coast of Holland, (the island) of Jersey, of New England, of Long Island, and on the English Channel".²

It has been stated that De Haas excelled in the treatment of moonlight scenes at sea. *The Art Journal* of 1875 described De Haas' painting of "A View of Execution Rock, Long Island Sound", as follows, "... he

portrays a bold and rocky coastline with the cliffs lighted up with the last rays of the setting sun. The beach is broad and stony, and fishing—smacks (fishing boats) appear high and dry, left by the receding tide. In the foreground the crew of the rear vessel have built a fire against the rocks, and are evidently preparing their evening meal; and this incident, together with the shadow's which are creeping over the rocks, indicates the approach of night. In the painting, the distant cliffs, the cloud cumuli, and wet sand, as well as the gently rolling surf, are brilliant with a soft and mellow light, which expresses the repose and sentiment of the hour most charming. . . ."

De Haas was commended by the judges of the Centennial in 1876, "Mr. De Haas exhibited 'Moonrise and Sunset' and 'A Brig Hove-to For a Pilot', both marked by a strong German manner, brilliant in effort and vigorous in treatment, though somewhat formal", as recorded in Prof. Weir's Official Report of the American Centennial Exhibition of 1876.

In 1866 De Haas was one of the original Members of the American Society of Painters in Water-Colors. He was elected Associate of the National Academy of Design (1863), and Academician in 1867. He exhibited there periodically until 1880.³

M.F.H. De Haas died on November 23, 1895.

Margaret Culmone

1. "American Painters—M.F.H. De Haas," *The Art Journal* (New York: D. Appleton and Co., 1875), pp. 308-310.
2. "De Haas, Mauritz Frederick Hendrick", *Encyclopaedia Britannica*, 1926, p. 7.
3. Henry T. Tuckerman, *Book of the Artists: American Artists Life*, (New York: G. P. Putnum and Son, 1867), p. 552.

HENRY FARRER 1843-1903

Henry Farrer was born on March 23, 1843 in London, England. He came to America at the age of 20 and established his studio in New York City. He began painting in both oil and watercolor, but became famous for his etchings.

This self-taught artist was among the most prolific of 19th century artists and left behind a detailed record of his growth. His earliest work is tight and overly-detailed but later he obtained a level of freedom and simplicity giving his work the sophistication of a seasoned artist.

Farrer was active in many artists' organizations including the American Water Color Society, The New York Etching Club, and the Royal Society of Painter-Etchers in Philadelphia and London.

Farrer died in Brooklyn, N.Y. on February 24, 1903.
L.I.N.



Henry Farrer
"October on the Marshes", 1891
Water Color, 18 x 26"

JOHN LEE FITCH (1836-1895)

The Art Journal of April, 1875 stated, "John L. Fitch has attained considerable eminence as a painter of forest scenes, and his latest picture, entitled 'In the Woods', will, we think, add greatly to his reputation as a student of nature".

Fitch was born in Hartford, Connecticut in 1836.

His art studies started in Hartford under the direction of Julius Busch and George F. Wright. In 1855 Fitch traveled to Munich, Germany to attend art classes conducted by Professor Albert Zimmerman and his brothers Max and Richard. He finished his studies in Milan.¹

For three years he stayed in Europe returning to Hartford in 1859. In 1866 the painter moved to New York City and set up a studio.

Fitch exhibited his landscape paintings for the first time at the National Academy in 1860, and continued to exhibit there until 1894 one year before he died. He was an Associate of the National Academy, and a member of the Artists' Fund Society.²

Margaret Culmone

1. Clara Erskine Clement and Laurence Hutton, *Artists of the Nineteenth Century*, (S.l.: St. Louis North Point, 1969), p. 255.
2. Charles C. Perkins ed., *Cyclopedia of Painters and Paintings*, (New York: Charles Scribner's Sons, 1886), IV.

John Lee Fitch
"River Landscape, Red Roofs", late 19th century
Oil painting, 14½ x 16½"



WILHELM NICKOLAUS AUGUST HAGBORG (1852-1921)

August Hagborg, genre and landscape painter, was born in Goteborg, Sweden in 1852. He studied at the Stockholm Academy, then moved to France where he painted and exhibited his work in the Salons of Paris. In 1879 he was awarded a medal, 3rd class. Hagborg was active in The National Society of Beaux-Arts during his career. He died in Paris in 1925.

J.H.



August Hagborg
"Waiting for Papa", 1880
Oil painting, 32 x 24"

J. EASTMAN JOHNSON (1824-1906)

Jonathan Eastman Johnson was born July 29, 1824, the third of eight children, in Lovell, Maine. His father pursued a successful career in politics and for a time served as Maine's Secretary of State. Eastman Johnson (as he was known) travelled to Boston at the age of 16 to apprentice as a lithographer. At this time he began to produce highly realistic pencil and crayon portraits of prominent politicians and socialites. His career as a portrait artist flourished when he moved to Washington, D.C. and established a portrait studio patronized by the affluent and well-known personalities of the day.

In 1849 he traveled to Dusseldorf, Germany where he studied anatomical drawing with Lessing at the Royal Academy. He became disenchanted with German style painting and moved to study at the Hague where he was dubbed the "American Rembrandt", a title he cleverly perpetuated by wearing 17th century attire resembling the famous artist.

He returned to the United States in 1859 and began a series of paintings of genre scenes of life in the South. One of the most famous paintings shows the state of southern social structure revealing the stark contrast of slave quarters and the opulent mansions of the slave owners. Originally named "Negro life in the South", it is now known as "Old Kentucky Home." This painting was so well received he was elected to the National Academy of Design the following year. Johnson used his skill as a genre painter to depict several military campaigns during the early years of the Civil War. After the war he painted colorful views of maple sugaring in Maine followed by moody landscapes of Nantucket.

In June of 1869 at the age of 45 he married Elizabeth Buckley of Troy, New York. The following May they had their only child, Ethel. During the next few years he painted landscapes and scenes of cranberry picking while vacationing in Nantucket with his family. Ultimately Johnson returned to his first love of portrait painting and was commissioned by Grover Cleveland and Benjamin Harrison during their Presidential terms.

Eastman Johnson died April 5, 1906 in New York City.

Linda I. Nieman



J. Eastman Johnson
"The Bath", 1872
Oil painting, 22 x 26"



Jean Francois Millet
"Dreamy Thoughts", 19th century
Oil painting, 39 x 32"

JEAN FRANCOIS MILLET (1814-1875)

Jean Francois Millet's paintings of peasants, "The Sower", "The Gleaners", "The Man with the Hoe", and "The Angelus" are some of the most familiar images in the history of art.¹ Criticized and rejected in his own country and enthusiastically collected by Americans traveling in France, then rejected again as overly sentimental, Millet's work has been re-evaluated. "... Millet in the late twentieth century is probably more firmly established on the basis of his virtues than at anytime since his death in 1875."²

Born in the village of Grunchy, on the Normandy Coast, to peasants, Millet worked in his father's fields. The family supported him in his efforts to become an artist, and he was able to study painting in Cherbourg. In 1837 he was awarded a scholarship to the Ecole des Beaux-Arts in Paris, and studied with Paul Delaroche.

After repeated rejections of his work at the Salon, Millet began to experience some success. In 1849 he won a commission for "The Winnower" and left Paris for the village of Barbizon in the Fontainebleau forest. There he lived a simple life with his friend, the painter, Rousseau and other artists who settled there.

After he moved to Barbizon, Millet's drawings and paintings became increasingly concerned with landscape, although there were always figures in these landscapes, and a message about the land and people was usually conveyed.³ In these paintings,

large peasant figures dominated the foreground of a deep landscape and sky—typical of Millet's best known works which were meant to be "symbolic of man's universal union with the earth."⁴

The French public was not receptive to the mundane pictures painted in quiet, earthy colors. However, Millet's work appealed to Americans such as William Morris Hunt who introduced other patrons eager to collect his work.

Not confined to oil painting, Millet was a draftsman and was thought by many critics to be a great pastelist. He developed a technique of drawing with pastels that resembled oil painting, building up layers of pure colors applied in loose yet highly organized strokes.⁵ Millet's drawings inspired and influenced artist's that followed, especially Van Gogh and Seurat.

An extensive collection of Millet's work can be seen at the Museum of Fine Arts, Boston and at the Louvre.

Jane Haw

1. Michael Brenson, "Gallery View, 'Why We Now See Millet Differently,'" *New York Times*, June 10, 1984.
2. John Canaday, *Mainstreams in Modern Art* (New York: Holt, Rhinehart, and Winston, 1981), p. 164.
3. Brenson.
4. Canaday, p. 164.
5. *Christies*, vol. 7, No. 4, Jan./Feb., 1986.

Arthur Parton
"A Shady Nook", 1900
Oil painting, 22 x 18"



ARTHUR PARTON (1842-1914)

Born in Hudson, New York in 1842, Arthur Parton was known for his "distinctly American" landscape paintings. He studied in Philadelphia with William T. Richards and at the Pennsylvania Academy of Fine Arts.

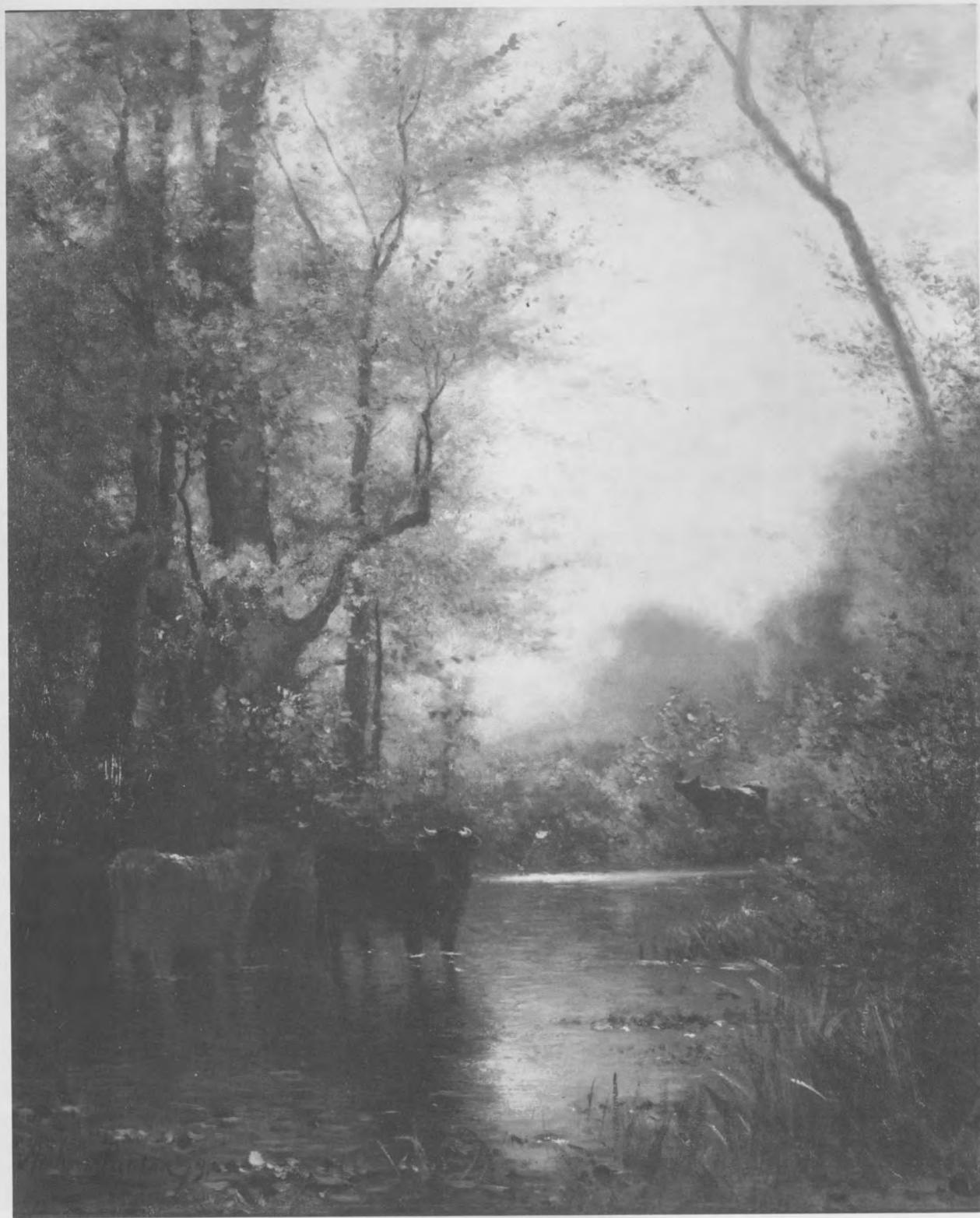
Parton returned to New York in 1865 and exhibited widely at the National Academy of Design and in Pennsylvania. In 1886, he received the gold medal of the American Art Association, the Temple Medal from the Pennsylvania Academy of Fine Arts in Philadelphia, and a prize in the Paris Exposition, 1900.

After a trip to London and Paris in 1870, Parton was influenced by the Barbizon School of painters. By 1876, Parton's "American" style of landscape painting had evolved, and he had gained a national reputation.

Works by Arthur Parton are in the permanent collection of the Metropolitan Museum of Art in New York City.

J.H.

1. Michael David Zellman. *American Art Analog*, (New York: Chelsea House Publishers, 1986), III, p.415.



Arthur Parton
"On the Nepphan", 1891
Oil painting, 18 x 22"

FRANK KNOX REHN (1848-1914)

Frank Knox Morton Rehn was born on April 12, 1848 in Philadelphia, Pennsylvania. His father, Isaac, was an inventor who recorded one of the first telescopic photographs of the sun and moon.

Painting was a hobby for the young Rehn. When he became seriously ill at the age of 18, his father gave him some paints to pass the time, and his love for painting blossomed. At this point his desire for a career as an artist began. Against his father's wishes he remained in Philadelphia when his family moved to Washington, D.C. He attended the Pennsylvania Academy of Fine Arts and studied with Christian Schusell. Here he studied a wide range of the arts including mechanical art, still life, and marinescapes.

Rehn struggled financially supporting himself by painting portraits for friends, and terra-cotta plaques painted with still-life, landscapes and marinescapes. The success of these terra-cotta plaques afforded him enough money to visit the Jersey shore. Here he began his successful and lucrative career as a marine painter.

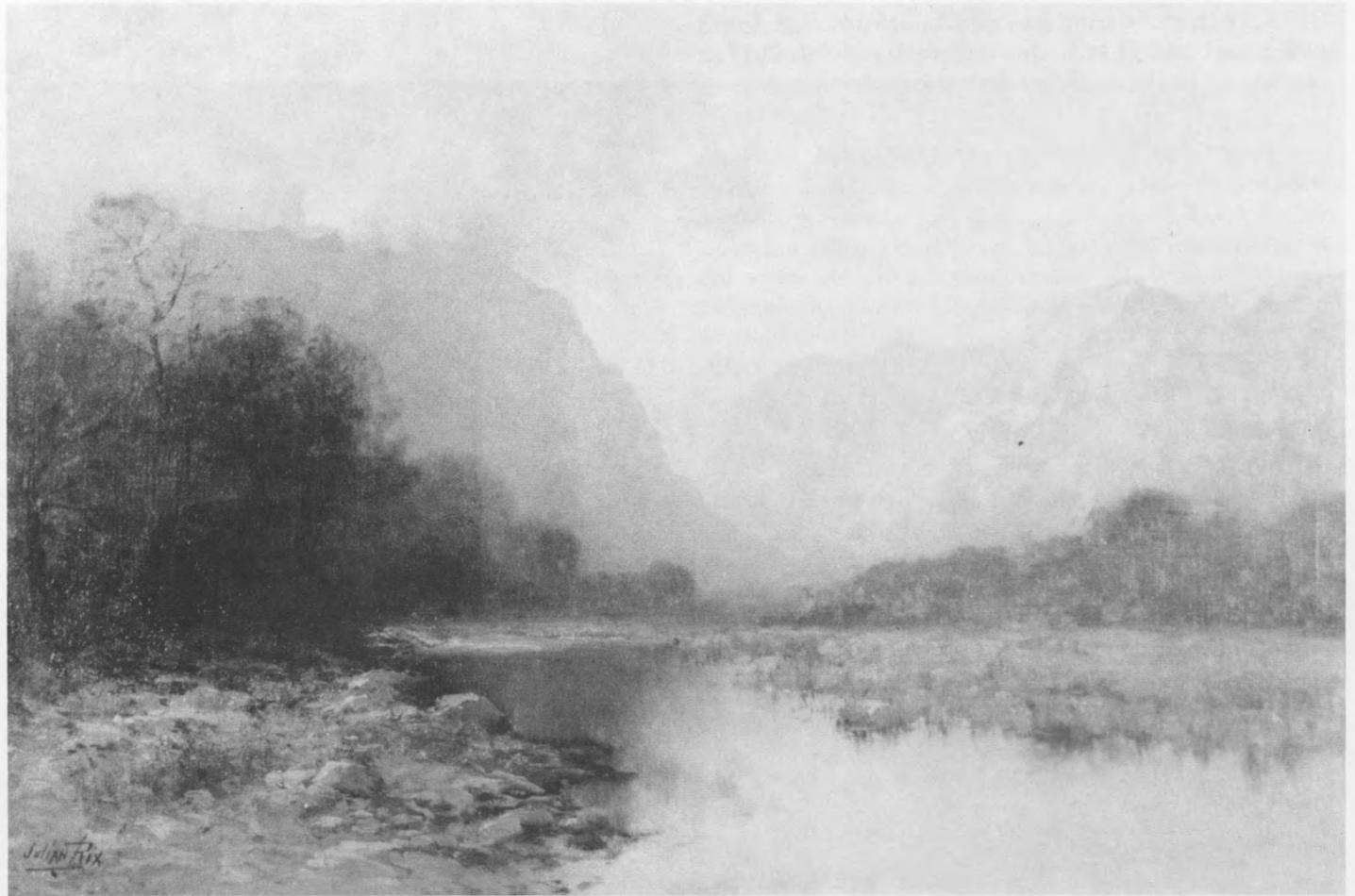
In 1881 he married Margaret Shelby and together they moved into a studio at the Hotel Chelsea in New York City. By the age of 48 he had established himself as one of the most successful marine painters in America equally skilled in oils and water-colors. He established a summer home with his wife and son in Magnolia, Massachusetts.

Rehn died in Magnolia on July 6, 1914 of heart failure.

Linda I. Nieman



Frank Knox Morton Rehn
"Old Orchard Beach", 1884
Oil painting, 22 x 36"



Julian Rix
"California", 1885
Oil painting, 16 x 24"

JULIAN WALDRIDGE RIX (1850-1903)

Though accepted as one of the finest landscape painters of his day, Julian Waldridge Rix received no formal art education.

Born in Vermont in 1850 to a prominent New England family, Rix moved to California at the age of four. He became a sign painter in San Francisco and began his artistic career painting scenes of the California coast.

By the 1880's, Rix was a highly respected landscape painter in the West. He was a member of the Bohemian club in San Francisco where he met other "free spirited", unconventional artists.¹

Rix was encouraged by William Ryle to move east to Paterson, New Jersey. By 1885 he was living in Paterson and maintained a studio during the summer on Ryle's estate in North Caldwell.² Rix then moved his studio to New York City and began to receive national recognition for his landscapes.

During his travels to the west coast, Colorado, New Jersey and Europe, Rix worked outdoors, directly from nature, for his inspiration. An art critic, Alexander Black, wrote in *The Quarterly Illustrator*, 1893, "From the interior of New Jersey, Mr. Rix has obtained many of his choicest effects. He has sketched in the Black Forest of Germany and painted on the dikes of Holland; but nowhere abroad has he found such a wealth of foliage or so many vistas tempting to the true artist as in the lowlands and hills of New Jersey."

Bold, experimental, and painterly, Rix was able to create atmospheric effects and to evoke moods in his paintings as some of the titles of his works suggest: "Old Ocean's Wrath," "Silence," "The Thunderstorm".³

Rix continued traveling and painting outdoors until his death in 1903.

Jane Haw

1. Michael David Zellman, *American Art Analog*, (New York: Chelsea House Publishers, 1986), III.
2. William H. Gerdts, Jr., *Painting and Sculpture in New Jersey*, (Princeton, New Jersey: D. Van Nostrand Company, 1964), p.155.
3. Alexander Black, "An American Landscapist," *The Quarterly Illustrator*, (New York: Harry C. Jones, 1893), p.181.

HUBERT SALENTIN (1822-1910)

Born in Rhenish, Prussia, January 15, 1822, Hubert Salentin was a genre and landscape painter. He studied painting at the Dusseldorf Academy with Karl Sohn.

Salentin's best known works were typical scenes from peasant life in western Germany.¹

J.H.

1. Charles C. Perkins ed., *Cyclopedia of Painters and Paintings*, (New York: Charles Scribner's Sons, 1986), IV.



Hubert Salentin
"The Christening", 1865
Oil painting, 39½ x 31½"

ROSCOE SCHRADER (1879-1960)

Edwin Roscoe Schrader was born in America in 1879 and died in 1960.

M.C.



Edwin Roscoe Schrader
"The Farewell", early 20th century
Oil painting, 24 x 29"

HENRY PEMBER SMITH (1854-1907)

Landscape painter, Henry Pember Smith, was born in Waterford, Connecticut in 1854 and was a self-taught artist,

Smith's studio was in New York City where he often exhibited at The National Academy of Design and was a member of the American Water Color Society.

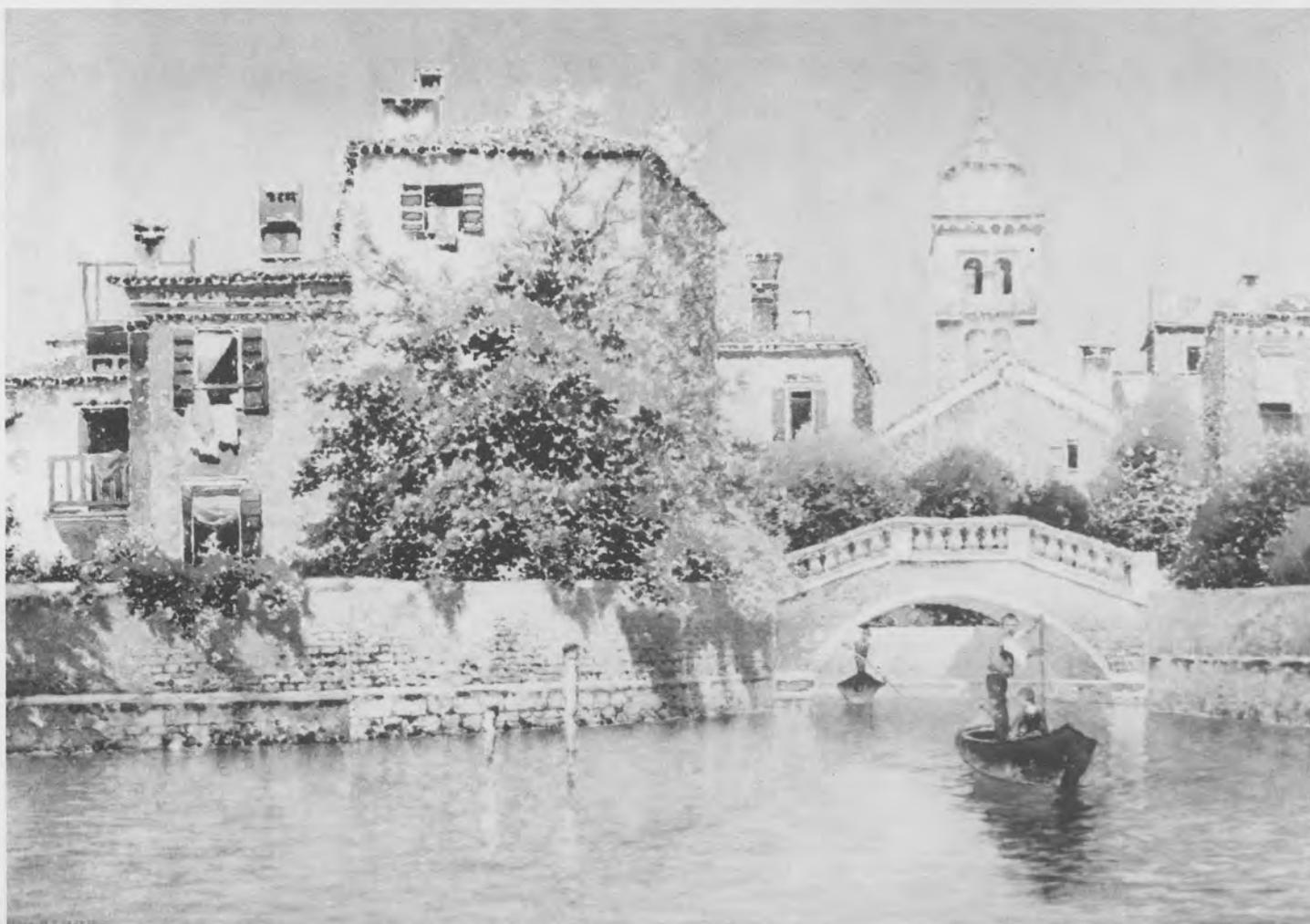
Like many artists of this period, Smith traveled and painted in Europe. His best known works were New England landscapes and views of Venice.

Smith was a realist. His paintings of typical Venetian scenes depicting the canals and surrounding architecture were finely rendered in natural colors. He was able to portray in his American landscapes the rich color and light inspired by his Venetian experience.

In 1901, Smith moved to Asbury Park, New Jersey where he died in 1907.

J.H.

1. Michael David Zellman. *American Art Analog*, (New York: Chelsea House Publishers, 1986), III, p.498.



Henry Pember Smith
"A Garden in Venice", late 19th century
Water Color, 16 x 24"

VIRGILIO TOJETTI (1851-1901)

The genre and marine painter Virgilio Tojetti was born in Rome on March 15, 1851.

Virgilio's father was the first to teach him art, and later his studies in Paris with Gerôme and Bouguereau completed his education.

In 1870 he came to America and settled in New York City. His murals could be found in the New York City residence of Charles T. Yerkes, at the prestigious Savoy Hotel, and at Hoffman House.

Tojetti exhibited at the National Academy from 1874 to 1888.

Virgilio Tojetti died March 26, 1901.¹

M.C.

1. Peter Hastings Falk ed., *Who Was Who in American Art*, (Connecticut: Sound View Press, 1985), p.626.



Virgilio Tojetti
"Feeding the Pets", late 19th century
Oil painting, 26½ x 18½"

THOMAS WORTHINGTON WHITTREDGE (1820-1910)

Thomas Worthington Whittredge, an important member of the Hudson River School, is best known for his landscape paintings of forest interiors.

Born on a farm near Springfield, Ohio, Whittredge had little formal education. At sixteen he moved to Cincinnati where he worked as a house and sign painter. Later, he began painting portraits, eventually turning to landscape painting around the Ohio and Kentucky Rivers.

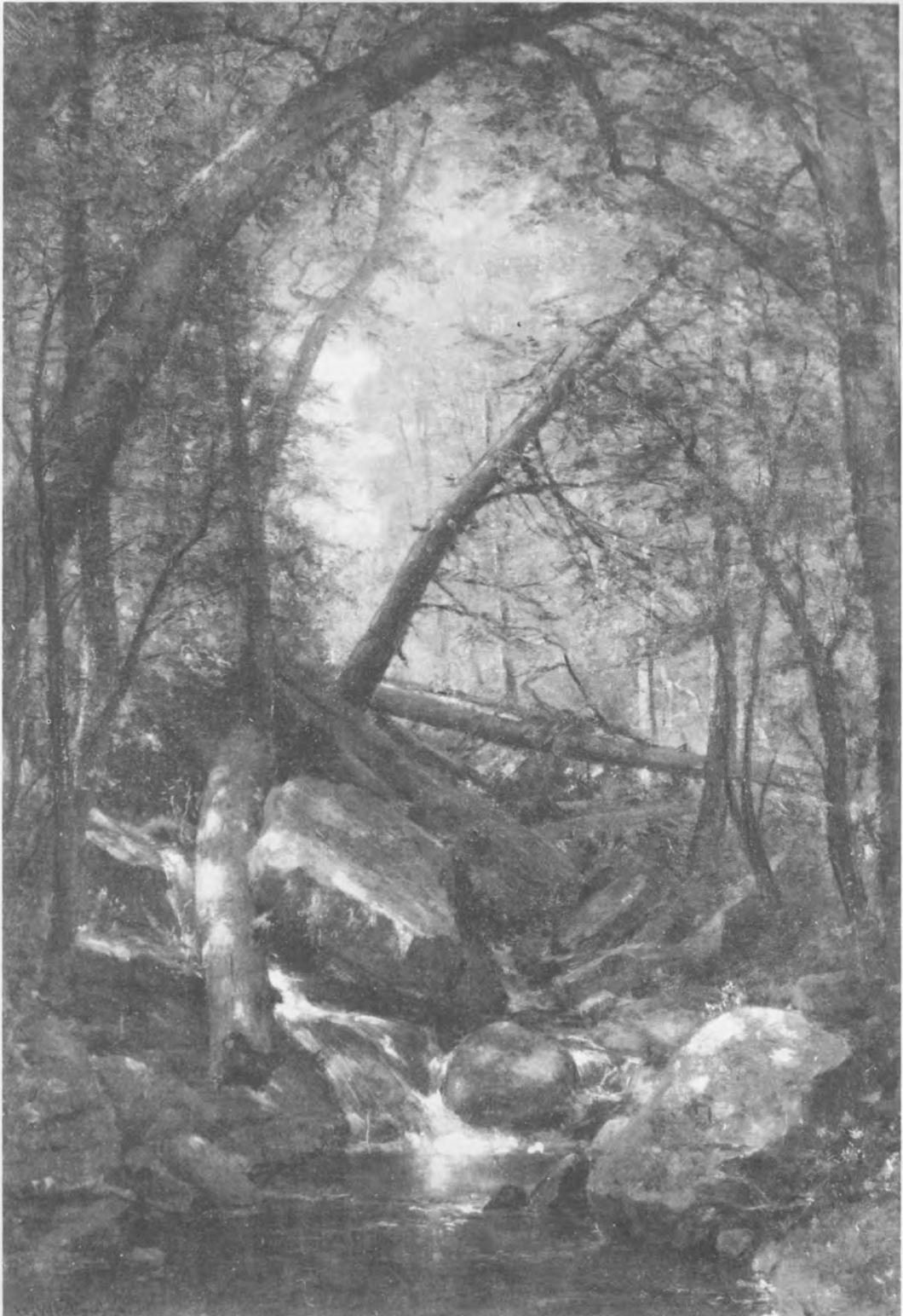
Wealthy patrons sent Whittredge to study in Dusseldorf and Rome during the 1850's. Returning to New York City after ten years in Europe, he wrote that the period following his return was the most crucial in his career as a painter. He used the techniques he had learned in Europe to produce landscape paintings that were fundamentally American in feeling and subject.¹

The woods and streams of the Catskill Mountains provided the inspiration for many of Whittredge's paintings depicting forests with filtered sunlight. He also sketched around Newport, Cape Ann, Massachusetts, Pennsylvania, and New Jersey. After a series of trips west, he painted American frontier landscapes. Whittredge is considered the most versatile of the Hudson River painters.

As a respected, established landscape painter, Whittredge served as President of the National Academy of Design from 1875-1877. He lived in Summit, New Jersey from 1870 until his death in 1910.

Jane Haw

1. Susan Drysdale, "An Intimate American Style," *The Christian Science Monitor*, Sept. 25, 1972.



Worthington Whittredge
"A Brook in the Woods", late 19th century
Oil painting, 20½ x 14½"

ALEXANDER HELWIG WYANT (1836-1892)

Alexander Helwig Wyant was born January 11, 1836 to a migrant farmer family in Port Washington, Ohio. He began his career as an apprentice to a harness maker and sign painter. At the age of 21 he traveled to Cincinnati and saw the landscape work of George Inness. His deep desire to paint rekindled, he traveled to New York City to meet Inness. Wyant studied at the National Academy of Design with financial help from art patron Nicholas Longworth and George Inness. Five years later, he traveled to Europe and studied with Hans Fredrik Gude, a Scandinavian painter of hostile fiords.

Wyant, although greatly influenced by the glorification of nature in the Hudson River School, had a pessimistic view and painted the gloomy, turbulent side of nature. Before returning to the United States

in 1867, he visited England and was impressed by the work of J.M.W. Turner and Constable. He opened a studio in New York City and became the founder of the American Water Color Society.

When he suffered a stroke at age 35 which paralyzed his right hand, he was forced for the remainder of his life to paint with his left hand. His style became more impressionistic with freer brushstrokes and the use of implied forms. He moved, with his wife, to the mountains of New York spending his time between his studio in the Catskills and the Adirondacks.

Wyant died in Arkville, New York, in the Catskills, in 1892.

Linda I. Nieman



Alexander H. Wyant
"A Wood Path", 1878
Oil painting, 12 x 14"



Alexander H. Wyant
"A Roadside Memory", late 19th century
Oil painting, 20 x 16"

BIBLIOGRAPHY

- Wilmerding, John. *American Art*, New York: Penguin Books, 1976.
- Zellman, Michael David. *American Art Analog (1874-1930)*. III, New York: Chelsea House (Association with American Art Anthology), 1986.
- Brown, Milton Wolf. *American Art to 1900*, New York: Harry N. Abrams, 1977.
- Clement, Clara Erskine and Laurence Hutton. *Artists of the Nineteenth Century*, S.I.: St. Louis North Point, 1969.
- "American Painters—M.F.H. De Haas." *The Art Journal*, New York: D. Appleton and Co., 1875.
- Tuckerman, Henry T. *Book of the Artists: American Artists Life*, New York: G. P. Putnam and Son, 1867.
- Drysdale, Susan. "An Intimate American Style," *The Christian Science Monitor*. September 25, 1972.
- Christie's*. Vol. 7, No. 4. Jan./Feb. 1986.
- Perkins, Charles C. (ed.). *Cyclopedia of Painters and Paintings*, IV, New York: Charles Scribner's Sons, 1886.
- Champlin. *Cyclopedia of Painters and Paintings*. II, New York: Scribner, 1913.
- Cushman and Fraser. *Dictionary of American Biography*, III, Ed. Allen Johnson and Dumas Malone, New York: C. Scribner's Sons.
- Benezit, E. "Beauquesne", *Dictionnaire Des Peintres, Sculpteurs, Dessinateurs et Librairie Grund*. I, 1976.
- Hills, Patricia. *Eastman Johnson*, New York: Crown Publishers in Association with the Whitney Museum of Art, 1972.
- Davidson, Abraham A. *The Eccentrics and Other American Visionary Painters*, New York: Dutton, 1978.
- "De Haas, Mauritz Frederick Hendrick." *Encyclopaedia Britannica*, VII, 13th ed., New York: Encyclopaedia Britannica, 1926.
- Taylor, Joshua C. *The Fine Arts in America*, Illinois: University of Chicago, 1979.
- Canaday, John. *Mainstreams of Modern Art*. New York: Holt Rinehart and Winston, 1981.
- "Brown, John George". *McGraw Hill Dictionary of Art*, I, New York: McGraw Hill, 1969.
- "Johnson, Eastman". *McGraw Hill Dictionary of Art*, XIII, New York: McGraw Hill, 1969.
- Brenson, Michael. "Gallery View, 'Why We See Millet Differently.'" *The New York Times*, June 10, 1984.
- Benjamin, Samuel G.W. *Our American Artists 1879-1881*, facsimile of 1879 and 1881 ed., New York: Garland Publishing, 1977.
- Gerdts, William H., Jr. *Painting and Sculpture in New Jersey*. Princeton, New Jersey: D. Van Nostrand Company, 1964.
- Black, Alexander. "An American Landscapist," *The Quarterly Illustrator*. New York: Harry C. Jones, 1893.
- Falk, Peter Hastings (ed.). *Who Was Who in American Art*. (compiled from the original thirty-four volumes of "American Art Annual: Who Was in Art". Biographies of American artists active from 1898-1947). Connecticut: Sound View Press, 1985.