

Fitz Henry Lane (Gloucester, Mass., 1804–Gloucester, Mass., 1865)

The United States Frigate “President” Engaging the British Squadron, 1815, 1850

Oil on canvas, 28 × 42 in. (71 × 107 cm)
Signed and dated lower right: F. H. Lane 1850.
Gift of Mr. and Mrs. Lansdell K. Christie, 61.7

This rendition of a fierce naval battle is profoundly at odds with what one expects from Fitz Henry Lane. The artist is best known for his placid views of harbors with towering ships floating silently on glassy waters, such as *Boston Harbor* (Fig. 1). His painting *The United States Frigate “President” Engaging the British Squadron, 1815* demonstrates that the artist could take a very different approach to a subject that demanded it.¹

Through the influence of the British-born maritime painter Robert Salmon, whom he encountered in Boston, Lane became part of the long tradition of British and American nautical painters.² The War of 1812 began appearing in naval art during the war itself and continued for decades thereafter.³ While Lane was training in the Pendleton lithography firm in Boston in the 1830s, he presumably was exposed to popular prints of the war. In this painting, Lane perhaps drew on those memories when he made the unusual choice to look back thirty-five years to the War of 1812, a conflict he is known to have depicted in only one other painting.⁴ Lane may have been working for a now-unknown patron, but the artist also had his own memories of the conflict, which had raged while he was growing up in Gloucester, Massachusetts, devastating the local economy. A Stephen Lane, who may have been Lane’s older brother, died serving in the local militia.⁵

Although he could have portrayed one of many American naval victories, Lane instead painted the devastating loss to the British of the *President*, one of six frigates constructed about 1800 as the foundation of the American navy.⁶ The painting focuses on the *President* as the ship fights alone against a squadron of British vessels. Lane placed the American ship in the foreground riding a rough sea and firing its cannons at the British (a ship to the *President*’s right appears in the middle ground, while smoke from the *President*’s cannons indicates another ship outside the canvas to the American vessel’s left). A dimasted hulk almost lost in the smoke

of battle is all that remains of a vessel the Americans have already defeated, while a fresh British ship emerges from the distance to join the group confronting the beleaguered *President*. American sailors swarm through the rigging of their ship to replace torn-away sails, heedless of the missiles that splash into the waves just short of the *President*’s hull. Although the distant British ships are sketchily painted and shrouded in smoke, Lane’s crisp brushwork and clear lighting accentuate the heroic Americans in the foreground.

Lane’s vision of the *President*’s final battle seems inspired by American accounts. The Boston Athenæum, where Lane exhibited paintings and whose library he probably used to do research, owned contemporary books that included the incident.⁷ Lane probably knew Abel Bowen’s popular book *The Naval Monument*, which had been in the Athenæum’s collection since 1816.⁸ Bowen related the tale of the battle through letters from Commodore Stephen Decatur, captain of the *President*, to the secretary of the navy. Lane was accustomed to making painstakingly precise renderings of ships at peace; here he applied this exactitude to narrating the particulars of the battle.

In early 1815 the British maintained a naval blockade of New York Harbor, trapping the USS *President*. As a strong west wind diverted the British squadron from the coast, Decatur attempted to run the blockade, precipitating the events shown in Lane’s painting.⁹ Decatur wrote that on the morning of 14 January 1815, “the ship in going out [of the harbor] grounded on the bar.” The ship was badly damaged, but high winds prevented its return to port. The *President*, once off the bar, was chased by four ships that fired on her. The American attempted to retreat from her pursuers, increasing her speed by jettisoning water, anchors, and other heavy objects. Lane therefore depicts the American vessel riding high in the water but with an anchor still at her bow. The British ship *Endymion* (the dimasted vessel in the background) caught up to the *President*, and the



two ships exchanged fire. The American vessel, too crippled by its grounding to maneuver well, was unable to board the *Endymion* with its marine force. The fight continued until many of the *President*’s crew were injured or killed and her rigging badly damaged, as shown in detail by Lane. In the painting, the *Endymion* fires what must be some of her last shots before Decatur’s ship “disabled and silenced” the British vessel. The British ships *Pomone* and *Tenedos* approached and fired on the Americans, as seen in Lane’s painting. In the face of this new force, Decatur stated, “We were of course compelled to abandon her [the *President*].”

Decatur wrote to the secretary of the navy, “It is with emotions of pride I bear testimony to the gallantry and steadiness of every officer and man I had the honor to command on this occasion . . . almost under the guns of so vastly a superior force, when . . . it was . . . self-evident, that whatever their exertions might be, they must ultimately be captured.”¹⁰ Lane, in showing the *President* engaging two British ships and having already defeated a third, chose the most heroic moment from the battle, when the Americans fought on in the face of inevitable defeat.

Lane’s image accords with the words of the court of inquiry that investigated the loss of the *President*. The president of the court wrote to the secretary of the navy, “[The crew of the *President*] fought with a spirit, which no prospect of success could have heightened. . . . In this unequal conflict the enemy gained a ship, but the victory was ours.”¹¹ Lane celebrated, not an American triumph, but a more complex and tragic event. The praise of bravery even in defeat accords well with the romantic aura of his more contemplative paintings.

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Fig. 1. Fitz Henry Lane, *Boston Harbor*, c. 1850–55. Oil on canvas 26 × 42 in. (66 × 106.7 cm). Museum of Fine Arts, Boston, M. and M. Karolik Collection of American Paintings, 1815–1865, by exchange, 66.339

8 January 1895, 37–38, quoted in Wilmerding, *Salmon*, 10.

10. Wilmerding, *Salmon*, 40–41, 91–92.

11. See John Wilmerding, “Robert Salmon’s ‘Boston Harbor from Castle Island,’” *Arts in Virginia* 14, no. 2 (Winter 1974): 15–27.

12. Donald R. Hickey, *The War of 1812: A Forgotten Conflict* (Urbana: University of Illinois Press, 1990), 173, 230–31, 305.

13. William J. Reid, *Castle Island and Fort Independence* (Boston: Trustees of the Public Library of the City of Boston, 1995), 81, 85–87.

14. Wilmerding, “Salmon’s ‘Boston Harbor from Castle Island,’” 19.

15. Nancy S. Seaholes, *Gaining Ground: A History of Landmaking in Boston* (Cambridge, Mass.: MIT Press, 2003), 322–25; and William J. Reid, *Castle Island and Fort Independence* (Boston: Trustees of the Public Library of the City of Boston, 1995), 81, 85–87, 139.

16. Receipt for Loans to Exhibitions, 3 February 1961, CGA Curatorial Files.

17. Yann-Brice Dherbier and Pierre-Henri Verlhac, *John Fitzgerald Kennedy: A Life in Pictures* (London: Phaidon Press, 2003), 138–39, President’s Office, 14 August 1961.

18. Charles Kenney, *John F. Kennedy: The Presidential Portfolio: History as Told through the Collection of the John F. Kennedy Library and Museum* (New York: Public Affairs, 2000), 198, 11 June 1963; Geoffrey Perret, *Jack: A Life Like No Other* (New York: Random House, 2001), between 212 and 213, 23 October 1962. For the Kennedy children in their father’s office on 10 October 1962, see Dherbier and Verlhac, 218.

Bingham, Cottage Scenery

1. *Landscape: Rural Scenery*, which features the same female figure and is set in a related landscape, may have been painted as a pendant to *Cottage Scenery*. Bingham found a ready market for his work in the American Art-Union. At least nineteen of Bingham’s paintings were purchased and distributed by the union between 1845 and 1852, and others were purchased and distributed by the union’s sister institution, the Western Art Union in Cincinnati. See Michael Edward Shapiro, *George Caleb Bingham* (New York: Harry N. Abrams, in association with the National Museum of American Art, Smithsonian Institution, 1993), 42, 44.

2. David Bjelajac, *American Art: A Cultural History* (Upper Saddle River, N.J.: Prentice-Hall, 2000), 203.

3. Both Mount and Deas participated in the activities of the American Art-Union. 4. Nancy Rash, *The Painting and Politics of George Caleb Bingham* (New Haven: Yale University Press, 1991), 42; and *Transactions of the American Art-Union for the Promotion of the Fine Arts in the United States for the Year 1844* (New York: John Douglas, 1844), 7–8.

5. *Cottage Scenery* is one of the first canvases Bingham completed when he returned to the Midwest following four years painting portraits of politicians in

and around Washington, D.C. (1841–44). Although he had only limited financial success during his stay in the nation’s capital, Bingham’s time there allowed him to meet influential figures in state and national affairs and bolstered his burgeoning interest in politics. In 1848 Bingham was elected to a seat in the Missouri state legislature; during the Civil War, he was appointed Missouri state treasurer (1862–65); he became president of the Kansas City Board of Police Commissioners in 1874; and in 1875 he was appointed adjutant general of Missouri by the state governor. 6. Rash, *Bingham*, 45. See also *Family Life on the Frontier* (before 1845, private collection), reproduced in Michael Edward Shapiro et al., *George Caleb Bingham* (St. Louis: Saint Louis Art Museum, in association with Harry N. Abrams, 1990), pl. 27.

7. Cristina Klee, “The Happy Family and the Politics of Domesticity, 1840–1870” (Ph.D. diss., University of Delaware, 2003), 81.

8. Shapiro, *Bingham*, 44.

9. *Transactions of the American Art-Union for the Year 1845* (New York: Evening Post, 1845), 28.

10. Jean M. White, “Lost Canvas Is Acquired by Corcoran,” *Washington Post*, 25 April 1962, sec. B, 5.

Sully, Andrew Jackson

1. On portraits of Jackson by Sully, see Edward Biddle and Mantle Fielding, *The Life and Works of Thomas Sully* (Philadelphia, 1921; New York: Da Capo Press, 1970), 186–87; James Barber, *Old Hickory: A Life Sketch of Andrew Jackson* (Washington, D.C.: National Portrait Gallery; Nashville: Tennessee State Museum, 1990), 42, 50, 82, 116–19; James Barber, *Andrew Jackson: A Portrait Study* (Washington, D.C.: National Portrait Gallery; Nashville: Tennessee State Museum, in association with the University of Washington Press, 1991), 50, 54–57, 207–11; and Robert Wilson Torchia, “Thomas Sully: Andrew Jackson,” in Torchia, with Deborah Chotner and Ellen G. Miles, *American Paintings of the Nineteenth Century*, part 2, The Collections of the National Gallery of Art, Systematic Catalogue (Washington, D.C.: National Gallery of Art, 1998), 184–88. Individual portraits and studies are also recorded in the Catalog of American Portraits, National Portrait Gallery, Washington, D.C. The most recent studies of Sully and his portraits include Monroe Fabian, *Mr. Sully, Portrait Painter: The Works of Thomas Sully (1783–1872)* (Washington, D.C.: National Portrait Gallery, 1983); and Carrie Rebora Barratt, *Queen Victoria and Thomas Sully* (Princeton: Princeton University Press, in association with the Metropolitan Museum of Art, 2000). 2. Vincent Price suggested that “the dropped glove is symbolic of the defeat of the hero by death”; see Price, *The Vincent Price Treasury of American Art* (Waukesha, Wisc.: Country Beautiful Corporation, 1972), 56 (illus.).

3. Sully completed two designs, in 1817 and 1822; see Biddle and Fielding, *Life and Works of Sully*, cat. nos. 875, 876, 186. On the medal, completed in 1824, see Barber, *Old Hickory*, 42; and Barber, *Jackson: Portrait Study*, 76–77. The portrait of Jackson on the obverse is by the medalist Moritz Fürst, not Sully.

4. This portrait is discussed in Fabian, *Mr. Sully*, 29–30; and Barber, *Portrait Study*, 54–56, illus.

5. Sully’s 1824 portrait of Jackson is not listed in Biddle and Fielding, *Life and Works of Sully*. It is discussed in Barber, *Jackson: Portrait Study*, 208–9; Barber, *Old Hickory*, 50–51, illus.; and Torchia, “Andrew Jackson,” 184–88.

6. Now in the National Gallery of Art, Washington, D.C. Although Barber wrote that the version owned by the National Gallery of Art is the 1824 original, Torchia has proven conclusively, by the presence of the canvas stamp of the English firm of Thomas Brown, that the gallery’s version is the 1845 replica, while the original is owned by a descendant of Blair’s.

On these portraits, see Biddle and Fielding, *Life and Works of Sully*, 187, cat. no. 884 (for the 1845 replica); Barber, *Jackson: Portrait Study*, 207–9; and Torchia, “Andrew Jackson,” 184–88.

7. These were painted between 1 May and 17 June 1845, in Philadelphia; see Biddle and Fielding, *Life and Works of Sully*, cat. nos. 160–67, 103–4, and cat. no. 1047, 207; and Barber, *Old Hickory*, 82 (of Francis Blair), illus.

8. Biddle and Fielding, *Life and Works of Sully*, cat. no. 881, 187; Barber, *Jackson: Portrait Study*, 208–9, fig. 180.

9. Thomas Sully, Journal, 1792–1793, 1799–1845, typescript, 288 (2 August 1845), Manuscript Division, New York Public Library, reel N18, frame 586, Archives of American Art, Smithsonian Institution, Washington, D.C.

10. On Earle, see Fabian, *Mr. Sully*, 20; they co-owned the gallery from 1819 until at least the end of 1846.

11. The dates of the exhibition are provided in two articles: “The Picture Galleries,” *Philadelphia North American*, 27 October 1845, 2, published the day the exhibit opened; and “The Annual Exhibition,” *Christian Observer* 24, no. 44 (31 October 1845): 175, which notes that it will close Saturday, which in 1845 was 1 November.

12. *Catalogue of the Works of Art Comprising the First Annual Exhibition of the Washington Art Association*, 1857 (Washington, D.C.: Polkinhorn’s Steam Job Office, 1856), cat. no. 7; see Josephine Cobb, “The Washington Art Association: An Exhibition Record, 1856–1860,” *Records of the Columbia Historical Society of Washington, D.C.*, vol. 63-65 (reprint; Washington, D.C.: Columbia Historical Society, 1966), cat. no. 153, 189. A letter from Sully, written in January 1857, seems to relate to this movement of the portrait. It directs that “the whole length portrait of Jackson” be delivered to Mr. Earle or “the bearer.” The letter was owned in 1983 by the Philadelphia

bookseller William H. Allen, who sent a description with partially quoted text to Monroe Fabian, curator, National Portrait Gallery, on 27 June 1983; the dealer’s letter and description of the document are in the file on this portrait in the Catalog of American Portraits.

13. For the early history of Corcoran’s activities in the arts in Washington, see the introduction to this volume.

14. Institute curator John Varden noted the arrival of the portrait in his diary on 24 June: “General Jackson. A Large full Length Portrait of the Old Hero was deposited in the Hall this evening (Painted by Sully).” John Varden, Diary, 1857–1863, Smithsonian Institution Archives. This information was published by Richard Rathbun, *The National Gallery of Art, Department of Art of the National Museum* (Washington, D.C.: Government Printing Office, 1916), 31, 37. On the early history of the art collections at the Smithsonian, see Lois Marie Fink, *History of the Smithsonian American Art Museum: The Intersection of Art, Science, and Bureaucracy* (Amherst: University of Massachusetts Press, 2007), 7, 176n37.

15. Barber believed that the full-length portrait belonged first to Samuel Phillips Lee, son of “Lighthorse Harry” Lee, who was married to Francis Preston Blair’s daughter Elizabeth; see Barber, *Jackson: Portrait Study*, 209–10 and 219n9. However, the portrait that Lee lent to the fourth annual exhibition of the Washington Art Association in 1860 was probably either the 1824 head-and-shoulder portrait or its 1845 replica. The loan is described only as “Title: General Jackson, artist Thos. Sully, possessor Capt. Lee” in *Catalogue of the Fourth Annual Exhibition of the Washington Art Association* (Washington, D.C.: Henry Polkinhorn, 1860); see Cobb, “Washington Art Association,” 189, no. 153. Lee did own a portrait of Jackson by Sully by January 1860, when the artist George Caleb Bingham visited him to see the portrait because of a commission he had received to paint a portrait of Jackson for the Missouri State Capitol; it was later destroyed by fire (Barber, *Portrait Study*, 219n7).

16. On Coyle, see Theresa A. Carbone and Patricia Hills, *Eastman Johnson: Painting America* (Brooklyn: Brooklyn Museum of Art, 1999), 33, 59, 245. Coyle lent several works to the exhibitions of the Washington Art Association, including one by Johnson; see *Catalogue of the Third Annual Exhibition of the Washington Art Association* (Washington, D.C.: William H. Moore, Printer, 1859), in Cobb, “Washington Art Association,” 170, no. 40, “Pestal.”

17. William Wilson Corcoran Papers, Incoming Letters, 17 November 1867, W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.

18. 19 June 1876, in William MacLeod, “Curator’s Journal, 1876–1886,” Director’s Records, CGA Archives (available at the Archives of American Art, Records of the Corcoran Gallery of Art, reel 263); see

also “Some Reminiscences about William Wilson Corcoran,” MS 325, William MacLeod Papers, 1839–1890, Historical Society of Washington, D.C. About Jacob Thompson (1810–1885), see the entry in *American National Biography Online*, which describes the “massive embezzlements . . . soon traced back to Secretary of War John B. Floyd,” which were exposed in the summer of 1860; at http://www.anb.org/articles/04/04/00986 (accessed 18 February 2009).

19. The painting was noted in several publications that year and the following, including “The Corcoran Gallery: An Hour’s Stroll through the Collection,” *Washington Evening Star*, 17 January 1874, 1; X. A., “The Art Gallery in Washington,” *New York Evangelist*, 19 February 1874, 2; Mary E. Parker Bouigny, *A Tribute to W. W. Corcoran, of Washington City* (Philadelphia: Porter & Coates, 1874), 71–72; and “The Corcoran Gallery of Art, in Washington,” *Art Journal* 1 (1875): 144.

Roesen, Still Life, Flowers and Fruit

1. He may also have studied for a time in nearby Düsseldorf, home to a leading art academy. His works show the influence in style, subject matter, and composition of the German fruit and flower still-life painter Johann Wilhelm Preyer, who lived and worked in Düsseldorf from 1816 to 1860. William H. Gerdts and Russell Burke, *American Still-Life Painting* (New York: Praeger, 1971), 61.

2. William H. Gerdts, “American Still-Life Painting: Severin Roesen’s Fruitful Abundance,” *Worcester Art Museum Journal* 5 (1981–82): 13.

3. Judith Hansen O’Toole, *Severin Roesen* (Lewisburg, Pa.: Bucknell University Press, 1992), 33.

4. Gerdts, “Roesen’s Fruitful Abundance,” 14.

5. Gerdts and Burke, *American Still-Life Painting*, 66.

6. Lois Goldreich Marcus, *Severin Roesen: A Chronology* (Williamsport, Pa.: Lycoming County Historical Society and Museum, 1976), 9.

7. O’Toole, *Roesen*, 27.

8. Gerdts, “Roesen’s Fruitful Abundance,” 67.

9. O’Toole, *Roesen*, 61–66.

10. Ibid., 52–60, 72–76.

Doughty, View on the Hudson in Autumn

1. This essay is based on Franklin Kelly, “*On the Beach*,” in Tammis K. Groft and Mary Alice Mackay, *Albany Institute of History and Art: 200 Years of Collecting* (New York: Hudson Hills Press, 1998), 78.

2. Ibid.

3. Gilmor to Cole, 13 December 1826, as quoted in “Correspondence between Thomas Cole and Robert Gilmor, Jr.,” in *Annual II: Studies on Thomas Cole, an American Romanticist* (Baltimore: Baltimore Museum of Art, 1967), 45.

4. John Wilmerding, *American Masterpieces from the National Gallery of Art*, rev. ed. (New York: Hudson Hills Press, 1988), 98.

5. Robyn Asleson and Barbara Moore, *Dialogue with Nature: Landscape and*

Literature in Nineteenth-Century America (Washington, D.C.: Corcoran Gallery of Art, 1985), 27.

6. W.W. Corcoran to Messrs Williams, Stevens & Williams, 13 July 1852, Outgoing Letterbook 31, no. 61. W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.; and Thomas Doughty, “My Dear Sir . . .” *Home Journal* 3, no. 1 (21 June 1851): 3.

Huntington, Mercy’s Dream

1. John Bunyan, *The Pilgrim’s Progress* (New York: Harper & Brothers, 1837), 271.

2. *American Repertory of Artists, Sciences and Manufacturers* 3, no. 5 (June 1841): 356.

3. Huntington to W.W. Corcoran, 28 August 1850, Incoming Letterbook 7, no. 7689, W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.

4. Ibid., as transcribed by Lisa Strong and Kerry Roeder, CGA Curatorial Files.

5. William H. Gerdts, “Daniel Huntington’s *Mercy’s Dream*: A Pilgrimage through Bunyanesque Imagery,” *Winterthur Portfolio* 14, no. 2 (Summer 1979): 176–78.

6. “Fine Arts: Mr. Huntington’s ‘Christian Art,’” *Literary World* 8, no. 214 (8 March 1851): 196.

7. For a summary of the responses of nineteenth-century American artists and tourists to Italian Baroque painting and sculpture, see William L. Vance, *America’s Rome* (New Haven: Yale University Press, 1989), 2:83–88. See also Jenny Franchot, *Roads to Rome: The Antebellum Protestant Encounter with Catholicism* (Berkeley: University of California Press, 1994).

8. Sally M. Promey, “Pictorial Ambivalence and American Protestantism,” in *Crossroads: Art and Religion in American Life*, ed. Alberta Arthurs and Glenn Wallach (New York: New Press, 2001), 192–94.

9. Wendy Greenhouse, “Daniel Huntington and the Ideal of Christian Art,” *Winterthur Portfolio* 31, nos. 2–3 (Summer–Autumn 1996): 104–21.

Lane, The United States Frigate “President” Engaging the British Squadron, 1815

1. Lane did, however, paint several depictions of ships caught in violent storms at sea, such as *Three-Master on a Rough Sea* (1850s, Cape Ann Historical Association, Mass.) and *Merchant Brig under Reefed Topsails* (1863, Collection of Mrs. Charles Shoemaker); see John Wilmerding, *Paintings by Fitz Hugh Lane* (Washington, D.C.: National Gallery of Art, 1988), 86, cat. no. 15, and 87, cat. no. 40.

2. James A. Craig, *Fitz H. Lane: An Artist’s Voyage through Nineteenth-Century America* (Charleston, S.C.: History Press, 2006), 55–62.

3. John Wilmerding, *American Marine Painting* (New York: Harry N. Abrams, 1987), 77–80. Robert Gardiner, ed., *The Naval War of 1812* (Annapolis: Naval Institute Press, in association with the National Maritime Museum, 1998).

The American Antiquarian Society’s

(Worcester, Mass.) Catalogue of American Engravings lists 152 subjects from the War of 1812, most of them naval battles in which the American ships were victorious. Most of these date to the years of the war itself or before 1820. There are hundreds of entries for such paintings and prints in the Smithsonian Institution’s Inventory of American Paintings and Sculpture.

4. John Wilmerding, *Fitz Hugh Lane: The First Major Exhibition* (Lincoln, Mass.: De Cordova Museum; Waterville, Maine: Colby College Art Museum, 1966), not paginated. On the second painting, see Wildmerding, *Fitz Hugh Lane (1804–1865): American Marine Painter* (Salem, Mass.: Essex Institute, 1964), vii–viii, 64, no. 119.

5. Craig, *Lane*, 30, 42–59.

6. For the complete story of these frigates, see Ian W. Toll, *Six Frigates: The Epic History of the Founding of the U.S. Navy* (New York: W.W. Norton & Company, 2006), 442–45.

7. For Lane’s probable use of the Athenæum library, see Craig, *Lane*, 66–69.

8. Abel Bowen, *The Naval Monument: Containing Official and Other Accounts of All the Battles Fought between the Navies of the United States and Great Britain during the Late War . . . with Twenty-five Engravings* (Boston: A. Bowen, 1816). The bookplate on the Athenæum’s copy of the book reads, “May 2, 1816 given by Abel Bowen.”

9. Robert J. Allison, *Stephen Decatur: American Naval Hero, 1779–1820* (Amherst: University of Massachusetts Press, 2005), 152–53.

10. Commodore Decatur to the Secretary of the Navy, 18 January 1814, in Abel Bowen, *The Naval Monument, Containing Official and Other Accounts of All the Battles Fought between the Navies of the United States and Great Britain during the Late War; and an Account of the War with Algiers, with Twenty-five Engravings* (Boston: published by George Clark, 1830), 160–65.

11. Commander Alexander Murray, president of a court of inquiry, held at New York, to investigate the causes of the capture of the United States frigate *President*, 17 April 1815, printed in Bowen, *The Naval Monument* (1830), 174.

Ranney, The Retrieve

1. For the others, see Linda Bantel and Peter H. Hassrick, *Forging an American Identity: The Art of William Ranney* (Cody, Wyo.: Buffalo Bill Historical Center, 2006), *Duck Shooters*, cat. no. 43, *On the Wing*, cat. no. 55, *The Retrieve*, cat. no. 59, *The Retrieve*, cat. no. 78, *Duck Shooter’s Pony*, cat. no. 82, *The Fowler’s Return*, cat. no. 95, *Retriever with Ducks on Rocks overlooking Water*, cat. no. 124, and *Retrieving*, cat. no. 146.

2. Francis Grubar, *William Ranney, Painter of the Early West* (Washington, D.C.: Corcoran Gallery of Art, 1962), 10; and Linda Bantel, “William Ranney—American Artist,” in Bantel and Hassrick, *Ranney*, xviii.

3. Claude J. Ranney, interview, Malvern, Pa., 11 January 1950, on accession record sheet, CGA Curatorial Files.

4. Bantel, “Duck Shooters,” in Bantel and Hassrick, *Ranney*, 57, cat. no. 43.

5. Bantel and Hassrick, *Ranney*, cat. nos. 55, 55:2, 56, 57, 58.

6. Bantel, “*The Retrieve*,” in Bantel and Hassrick, *Ranney*, 84, cat. no. 59.

7. The painting was first exhibited at the National Academy of Design in 1851 under the title *The Retrieve*. See *Catalogue of the Twenty-sixth Annual Exhibition of the National Academy of Design* (New York: Israel Sackett, 1851), cat. no. 365. It was known by that title until 1857, when Charles Lanman published it as *Duck Shooting in his Catalogue of W.W. Corcoran’s Gallery* (Washington, D.C., 1857), 9.

8. Bantel, “*On the Wing*,” in Bantel and Hassrick, *Ranney*, 79, cat. no. 55.

9. *New York Herald*, 30 September 1849, and *New York Herald*, 8 May 1853, 7, as quoted in Bantel and Hassrick, *Ranney*, 58 and 122, cat. nos. 43 and 82.

10. Mary E. Bouigny, *A Tribute to W. W. Corcoran, of Washington City* (Philadelphia: Porter & Coates, 1874), 77.

11. See n7 above.

12. W.W. Corcoran to Williams, Stevens & Williams, 25 March 1851, Outgoing Letterbook 30, no. 52; 25 February 1852, Outgoing Letterbook 30, no. 805; 13 July 1852, Outgoing Letterbook 31, no. 61; [no date] May 1855, Outgoing Letterbook 36, no. 8; and 27 October 1857, Outgoing Letterbook 40, no. 455; W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.

13. Bantel and Hassrick, *Ranney*, cat. nos. 12, 14, 20, 21–23, 26, 27, 31–33, 35, 37, 38, 40, 42, 43, 47, 52–55, 61, 71, 72, and 80.

14. Bantel, “William Ranney—American Artist,” xxii; and “The Ranney Fund Exhibition and Sale,” in Grubar, *Ranney, Painter of the Early West*, 57–59, reprinted in Bantel and Hassrick, *Ranney*, 209–14.

Cropsey, Tourn Mountain, Head Quarters of Washington, Rockland Co., New York

1. William S. Talbot, *Jasper F. Cropsey, 1823–1900* (Ph.D. diss., New York University, 1972; New York: Garland Publishing, 1977), 272–77.

2. Previously titled *Eagle Cliff*, *New Hampshire*; Kenneth W. Maddox, “Cropsey’s Paintings of Torne: A Legendary Mountain Worthy of the Painter’s Pencil,” *Orange County Historical Society Journal* 30, no. 1 (2001): 37.

3. Previously titled *Winter Scene on the Hudson River*; ibid.

4. Ibid. The date of 1851, on a foreground rock on the Corcoran’s painting, was confirmed in 2001 by Sarah Cash and Dare Hartwell, both of the Corcoran Gallery of Art, by looking at the painting under a microscope. Note from Cash, 12 October 2001, CGA Curatorial Files.

5. Ibid, 4–46.

6. Kenneth W. Maddox, *An Unprejudiced Eye: The Drawings of Jasper F. Cropsey* (Yonkers, N.Y.: Hudson River Museum, 1979), 44, 28, 29, 43.