

American History: Revolution - Reconstruction

8th Grade Curriculum

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Get Smart with Art is made possible with support from the William K. Bowes, Jr. Foundation, Mr. Rod Burns and Mrs. Jill Burns, and Daphne and Stuart Wells.

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Written by Sheila Pressley, Director of Education, and Emily K. Doman Jennings, Research Assistant, with support from the Education Department of the Fine Arts Museums of San Francisco, © 2005. 1st – 3rd grade curriculum development by Gail Siegel. Design by Robin Weiss Design. Edited by Ann Karlstrom and Kay Schreiber.

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Get Smart with Art @ the de Young

Get Smart with Art is an interdisciplinary curriculum package that uses art objects as primary documents, sparking investigations into the diverse cultures represented by the collections at the Fine Arts Museums of San Francisco. Using works of art as the foundation of every lesson, each guide is designed to increase visual literacy, historical knowledge, and expository writing skills. In an effort to reduce the burden of teacher preparation time, historical texts are written at the reading level of the intended student audience.

The enclosed materials may be used in preparation for a museum visit or over the course of the school year. *Get Smart with Art* differs from previous curriculum series in that it is a “living” curriculum which the Education Department seeks to revise through teacher and student feedback. As part of the preliminary assessment of this project, we are conducting pre and post student interviews. If you would like to participate in this process or have any questions regarding the curriculum, please do not hesitate to contact the Education Department.

Get Smart with Art curricula is available in the following subject areas:

1st-3rd	Learning to Look at Art
4th	California History: Native American Culture and Westward Expansion
5th	American History: Colonial – Revolution
6th	Ancient Western Civilizations
7th	The Art of Africa and Mesoamerica
8th	American History: Revolution – Reconstruction
9th-12th	Site in Sight

To order these materials, please call 415. 750. 3522 or email ejennings@famsf.org

American History: Revolution - Reconstruction Introduction

The objects presented in this curriculum guide will help students trace the vast economic, social and political changes that swept over the nation during the nineteenth century. Students will study the growth of transportation such as the Delaware & Hudson Canal and the Midwestern steamboats, which traveled along the Missouri River. Students will also learn about the diverse challenges overcome by African Americans both before and during the Civil War. The guide concludes with an examination of the Gilded Age and the beginning of the national movement to conserve America's natural resources.

Special thanks to Timothy Anglin Burgard, The Ednah Root Curator of American Art, and Dr. Daniell Cornell for generously reviewing and providing invaluable additions to these materials.

GET SMART W/ ART
8TH GRADE
19TH CENTURY AMERICAN HISTORY

Goals:

Through guided observation of one or more 19th century paintings, students will:

- strengthen their visual literacy, reading comprehension, and writing skills
- develop their understanding of historical, social and political issues of the era.

Objectives:

Through a sequence of activities, students will:

- look closely at a painting in groups of two or three
- find literal and symbolic meaning in a painting
review historical and social events and their effects on people's lives
- recognize similarities between 21st century issues and 19th century issues
- take notes about the significant details regarding the subject or background of a painting
- use notes to write a news article reflecting a person, a group, an event or an issue highlighted in a painting

Optional Extension:

- Students assemble their news articles in a special newspaper edition highlighting *Key People, Events & Issues* of the 19th century

Lesson 1: Looking Closely at a Painting

Materials:

- Chart Paper or Overhead Transparency of Blank ***Looking Closely at the Painting / Notice/I Wonder Chart (Appendix A)***
- Example of beginning responses to ***Looking Closely at the Painting / Notice/I Wonder Chart (Appendix B)***
- One Object Information Sheet (or transparency) to model activity
- Object Information Sheets for each student
- Blank *I Notice/I Wonder Chart* for each student

1. Teacher selects a painting and models looking closely at the subject, the background, the expression(s) of subjects, colors, lines, clothing, symbols, action(s), etc. by commenting on what s/he sees. Teacher can invite students to make observations here. After taking 10-15 minutes to study the painting and comment, teacher begins recording observations and speculations on *I Notice/I Wonder/I Learned Chart*, leaving space in the *I Wonder/I Learned* columns for answers, follow-up questions and points from the reading.

Example: *In The Pension Claim Agent, I see five people and a dog; two faces are*

shown through lighting, while the other people's faces are in the shadows. I wonder if that means the painter wanted us to see certain faces; I wonder if the people whose faces we see are more important than the others...

2. Teacher presents paintings options and either assigns paintings or allows students to select a painting. (A tiny bit of information about each painting will help students make their selections and increase engagement in the activity.)

Title	Year	Type of Painting
<i>Philip Hone</i>	1809	Portrait
<i>Boatmen on the Missouri</i>	1846	Scene of everyday life
<i>Moses, The Baltimore News Vendor</i>	1858	Scene of everyday life
<i>Justice</i>	1860	Scene of everyday life
<i>The Bright Side</i>	1865	Scene of everyday life
<i>The Pension Claim Agent</i>	1867	Scene of everyday life
<i>The Brown Family</i>	1869	Scene of everyday life
<i>Fire in a Missouri Meadow</i>	1871	Scene of everyday life
<i>The Last Moments of John Brown</i>	1884	Historical event
<i>Grand Canyon With Rainbow</i>	1912	Landscape

3. In pairs or triads, students proceed with activity by selecting a painting and looking closely at it, commenting on what they see. Students spend up to 15 minutes looking at major and minor details of the painting, sharing observations with each other and commenting about what they see and what it might mean **before** they begin writing. After sufficient time to study the paintings, students fill in their *I Notice/I Wonder* Charts, leaving space after *I Wonder* entries for answers and/or further speculations.

Lesson 2: Reading About a Painting and Adding Answers/Further Speculations to *I Wonder* Charts

Materials:

- Completed *I Notice/I Wonder* Charts
- Reading selections about each painting, found in Object Information Sheet

Teacher explains that students in same groups of two or three will read information about their paintings several times. As they read, students will look for answers to the questions they posed in the *I Notice/I Wonder* charts. The teacher directs students to do *Round Robin Reading* (reading aloud to each other, changing reader at each new paragraph) or silent reading.

When students find information related to their questions, they jot this down on their *I Notice/I Wonder* charts.

Homework:

Students will look for a news article that reflects similar issues to the painting they are studying. Ask students first to identify connections to contemporary people, places or events. The following chart may provide further help in linking their painting to current social issues.

Title	Issues that Link to Today
<i>Philip Hone</i>	Leadership in government, working for improvements in transportation & business
<i>Boatmen on the Missouri</i>	Hardships of certain jobs, status and attitudes about service worker
<i>Moses, The Baltimore News Vendor</i>	Unique individuals who represent unusual positions and teach us not to stereotype
<i>Justice</i>	Discrimination in society, populations of low status
<i>The Bright Side</i>	Racial discrimination in work opportunities
<i>The Pension Claim Agent</i>	Returning soldiers, government support for particular groups of people
<i>The Brown Family</i>	Lifestyles of the wealthy
<i>Fire in a Missouri Meadow</i>	Natural catastrophes and their effect on the lives of locals
<i>The Last Moments of John Brown</i>	Contemporary martyrs, controversial court cases, passionate disagreements about public issues
<i>Grand Canyon With Rainbow</i>	Nature, weather

Lesson 3: Organizing Information for a News Article**Materials:**

- Copies of current local newspapers for reference
- Reading selections about each painting, found in Object Information Sheet
- Note-taking Sheet for 19th Century American Art News Article (*Appendix C*)

Teacher distributes one or two copies of a current newspaper to each group of students or has students share their articles from the homework assignment and directs them to look for two or three short articles. Students look for how the article answers the six *Wh- Questions* of Journalism:

- Who
- What
- Where
- When
- Why
- How

Students return to the Object Information Sheet. Now when they read (again) about their painting, students will look for information that responds to the *Wh- Questions* of Journalism to develop into a news article. Each student will write his or her own article, though groups can work together and select topics that are related. Students complete their Note-taking Sheet for 19th Century American Art News Article. Refer to example (*Appendix D.*)

Lesson 4: Writing a News Article

Materials:

- Reading materials and charts from previous lessons

Students write an article based on what they included in their Note-taking Sheets. They should use a current newspaper article as a model and aim to make their writing interesting to read. Using the facts, teachers should encourage students to add their own details to “bring the characters or events in the paintings to life.” Refer to the example in *Appendix E.*

Lesson 5: Broadcasting a News Highlight of the 19th Century

Students present their news articles in the form of a radio broadcast. They can read their articles or if time is limited, read only the most important points of the articles. Radio broadcasts can be audio or videotaped for student viewing and sharing.

Optional Extension: Producing a Special Newspaper Edition

Students select an editorial team of 3-5 classmates who collect news articles and arrange them in a large format newspaper highlighting *Key People, Events & Issues* of the 19th century. The newspaper can be displayed or duplicated so that everyone in the class receives a copy.

Looking Closely at the Painting

Title:

<i>I Notice</i> <i>Write down things you see in your painting.</i>	<i>I Wonder</i> <i>Write down questions or speculations you have about your painting.</i>	<i>I Learned</i> <i>Write down what you learned from the reading about your painting.</i>

Looking Closely at the Painting (Example)

Title: **The Pension Claim Agent**

<i>I Notice</i> <i>Write down things you see in your painting.</i>	<i>I Wonder</i> <i>Write down questions or speculations you have about your painting.</i>	<i>I Learned</i> <i>Write down what you learned from the reading about your painting.</i>
<ul style="list-style-type: none">• five people and a dog• a one-legged man is on crutches talking to a guy in a suit• two faces are easy to see because of the lighting; the other people's faces are in the shadows	<ul style="list-style-type: none">• It looks like they're family members.• I wonder how he lost his leg. In a farm accident? In a war? Was this painted around the time of a war?• Why is the lady's face lit? I wonder if the painter wanted us to see certain faces.	

Note Taking Sheet for 19th Century American Art News Article

My news article is about:

Choose one and write the title in the box.

- a person
- a place
- an event
- an issue
- an everyday life event

Fill in information for your news article.

Who	
What	
Where	
When	
Why	
How	

Note Taking Sheet for 19th Century American Art News Article

My news article is about:

Choose one and write the title in the box.

<ul style="list-style-type: none"> • a person • a place • an event • an issue • an everyday life occurrence 	<p>WAR HERO WINS LARGE PENSION</p>
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Fill in information for your news article.

Who	John F. Simpson, Civil War Union soldier, lost leg trying to save life of another soldier
What	He hasn't been able to work to support his family; wins reward for his sacrifice; receives generous pension of \$15 a month after revisions to pension law in 1866
Where	Pension agent gives him good news in his home
When	1866, right after changes in the pension system, five years after the end of the Civil War and 4 years after the injury
Why	The Pension Agent was sympathetic to the man's dilemma and felt he deserved a reward for his sacrifice
How	In the company of neighbors and witnesses, the Pension Agent declares and signs for the veteran soldier's pension

Example of News Article Based on

The Pension Claim Agent

WAR HERO WINS LARGE PENSION

John F. Simpson, resident of Hartford, Connecticut, and survivor of a nasty war skirmish, has been awarded a handsome pension in a meeting with George W. Blake, local government official. Simpson will receive fifteen dollars each month as a result of recent changes in the pension system. This amount is nearly double what Simpson was receiving. He qualifies for the higher pension because he lost his leg in a battle with Confederate soldiers. At the meeting with Simpson and his family, Blake declared: "Simpson is deserving of this increased allowance. He went beyond the call of duty to save another's life." Simpson was grateful to receive the recognition. "I will be able to provide for my family now," he said. Although not all veterans will receive the amount Simpson has been awarded, changes in pension laws will go far in compensating Union soldiers for the sacrifices they made to serve their government.

Non-Fiction for 8th Grade Curriculum

(Titles and Annotations culled from YALSA/Teen Read Week Get Real! Nonfiction List and Best Books for Young Adults Lists 2001-2006*)

Allen, Thomas B. **George Washington, Spymaster: How the Americans Outspied the British and Won the Revolutionary War.** National Geographic, 2004. Who knew our most famous Founding Father was a colonial James Bond? This book features Washington in a little known but incredibly important role as the mastermind behind an intricate network of Patriot spies during the Revolutionary War.

Bartoletti, Susan Campbell. **Kids on Strike!** Houghton Mifflin, 1999. The text relates the working world of children in the 1830s through the turn of the century and conditions that drove them to go on strike.

Bausum, Ann. **With Courage and Cloth: Winning the Fight for a Woman's Right to Vote.** National Geographic, 2004. The long, arduous, and sometimes violent struggle for a woman's right to vote is told in an engaging narrative. The roots of the movement as well as the other efforts it spawned are well told.

Bolden, Tonya. **Maritcha: A Nineteenth Century American Girl.** Abrams, 2005. Maritcha Lyons, born of a free African American family in New York in 1843, led an amazing life, one that was directly influenced by pivotal events in American history. Maritcha and her family were acquainted with many of the important names in the abolitionist movement and as such, her story provides a unique look at free Blacks who struggled to live normal lives in the "free North".

Fleischman, John. **Phineas Gage: A Gruesome but True Story about Brain Science.** Houghton Mifflin, 2002. Phineas is never the same after a metal rod enters his head at the chin and comes out his forehead.

Fleming, Candace. **Ben Franklin's Almanac: Being a True Account of the Good Gentleman's Life.** Simon & Schuster/Atheneum, 2003. Poor Richard's Almanac is the model for this topically organized biography of the printer, writer, scientist, statesman, inventor, and founding father.

Fradin, Dennis Brindell. **Bound for the North Star: True Stories of Fugitive Slaves.** Houghton Mifflin/Clarion, 2000. The stories of fifteen fugitive slaves who escaped to the North via the Underground Railroad and other routes.

Fradin, Dennis Brindell, and Judith Bloom Fradin. **Ida B. Wells: Mother of the Civil Rights Movement.** Houghton Mifflin/Clarion, 2000. Ida B. Wells, born a slave, was a ferocious fighter against lynching, and an early leader in the fight for civil rights.

Freedman, Russell. **Give me Liberty!: The Story of the Declaration of Independence.** Holiday House, 2000. From the night in December three years before when the tea went into Boston Harbor to July of 1776 events rolled forward which were to change the world.

Freedman, Russell. **In Defense of Liberty: The Story of America's Bill of Rights.** Holiday House, 2003. Amendment by amendment, Freedman describes how court cases and societal changes have broadened our understanding of the individual freedoms listed in the first 10 amendments to the U.S. Constitution ratified in 1791.

Giblin, James Cross. **Good Brother, Bad Brother: The Story of Edwin Booth and John Wilkes Booth.** Houghton Mifflin/Clarion, 2005. Biography of two brothers, Edwin Booth and John Wilkes Booth, both famous actors, and the tragedy of John Wilkes Booth's assassination of Abraham Lincoln.

Hoose, Phillip. **We Were There, Too!: Young People in U.S. History.** Farrar, Straus & Giroux, 2001. Stories of over 70 people of diverse cultures who were present of played a role at important events in U. S. history.

Ketchum, Liza. **Into the New Country: Eight Remarkable Women of the West.** Little Brown, 2000. Profiles eight women who made fascinating contributions to the history of the American West. Includes photos, illustrations, and primary-source material.

Laskin, David. **The Children's Blizzard.** HarperCollins, 2004. On January 12, 1888 a sudden blizzard roared through the Midwest, stunning the mostly immigrant pioneers in the Dakotas, Nebraska, Minnesota and Iowa. The blizzard struck so quickly and with such ferocity that thousands of people were lost on the prairie, blinded by the swirling snow and sudden night. The following morning, more than 100 schoolchildren, caught while walking home from school, lay dead on the prairie.

Marrin, Albert. **George Washington and the Founding of a Nation.** Penguin/Dutton, 2001. An information-packed biography that makes Washington a real person and reveals the hard road he and his contemporaries traveled in the formation of our country.

Marrin, Albert. **Sitting Bull and His World.** Penguin/Dutton, 2000. O.P. Explores the life and times of Sitting Bull and provides a context for historical events in the West.

McPherson, James M. **Fields of Fury: The American Civil War.** Simon & Schuster/Atheneum, 2002. McPherson delivers a battle-by-battle guide to the deadliest American war.

Murphy, Jim. **An American Plague: The True and Terrifying Story of the Yellow Fever Epidemic of 1793.** Houghton Mifflin/Clarion, 2003. In this gripping account, Murphy explores how yellow fever disrupted the federal government, divided the

medical establishment, and destroyed the lives of thousands of Philadelphians. The 2004 Robert F. Sibert Medal winner and a Newbery Honor Book.

Murphy, Jim. **Blizzard: the Storm that Changed America.** Scholastic, 2000. Based on newspaper articles and personal accounts, this chronicle of the Blizzard of 1888 vividly portrays how the Northeast was crippled by snow for three days.

Murphy, Jim. **Inside the Alamo.** Random House/Delacorte, 2003. Primary sources and lively text describe the events that led to General Santa Anna's victory at the battle of the Alamo.

Nelson, Marilyn. **Carver: a Life in Poems.** Front Street, 2001. A biography in poems that illuminates George Washington Carver's gentle spirit, artistic sensibility, generosity, and faith, in addition to his skills as a scientist and inventor.

Philbrick, Nathaniel. **Revenge of the Whale: The True Story of the Whaleship Essex.** Penguin Putnam, 2002. Survivor accounts provide the basis for a harrowing account of the 1820 voyage of the whaleship Essex, which was attacked and sunk by a sperm whale.

Thomas, Velma Maia. **Lest We Forget: The Passage from Africa to Slavery and Emancipation.** Random House, 1997. In a cleverly designed interactive book, the creator of the Black Holocaust Exhibit relates "the pain of my people." Her simple yet descriptive words tell the story of slavery and the struggle for freedom—from the African villages to the boats, from the plantations to the end of the Civil War and Jubilee, the day of freedom. Letters and newspaper clippings personalize the story, and reproductions of documents, meant to be pulled from envelopes and pouches attached to the pages, bring the past directly into the present.

Words with Wings: a Treasury of African-American Poetry and Art. Edited by Belinda Rochelle. HarperCollins, 2001. This treasury tells a story of the African-American experience through an arresting compilation of 20 poems and 20 art works by African-American poets and artists.

*BBYA Lists 2001-2006 are titles published from September 1999 -2005. 2005 titles are nominated and may not make the final BBYA 2006 list.

**Standards Addressed
8th Grade Curriculum
Get Smart with Art @ the de Young**

History-Social Science:

Content Standards

8.4.4, 8.6.1, 8.8.2, 8.8.4, 8.6.3, 8.12.7, 8.10.7, 8.12.4, 8.8.1, 8.12.2, 8.9.1

Historical and Social Sciences Analysis Skills:

Chronological and Spatial Thinking

2, 3

Research, Evidence, and Point of View

1, 3

Historical Interpretation

1, 5

Language Arts Standards:

Writing Strategies

1.1, 1.2, 1.3

Writing Applications

2.1, 2.2, 2.3

Visual Arts Standards

Artistic Perception

1.2

Creative Expression

2.2

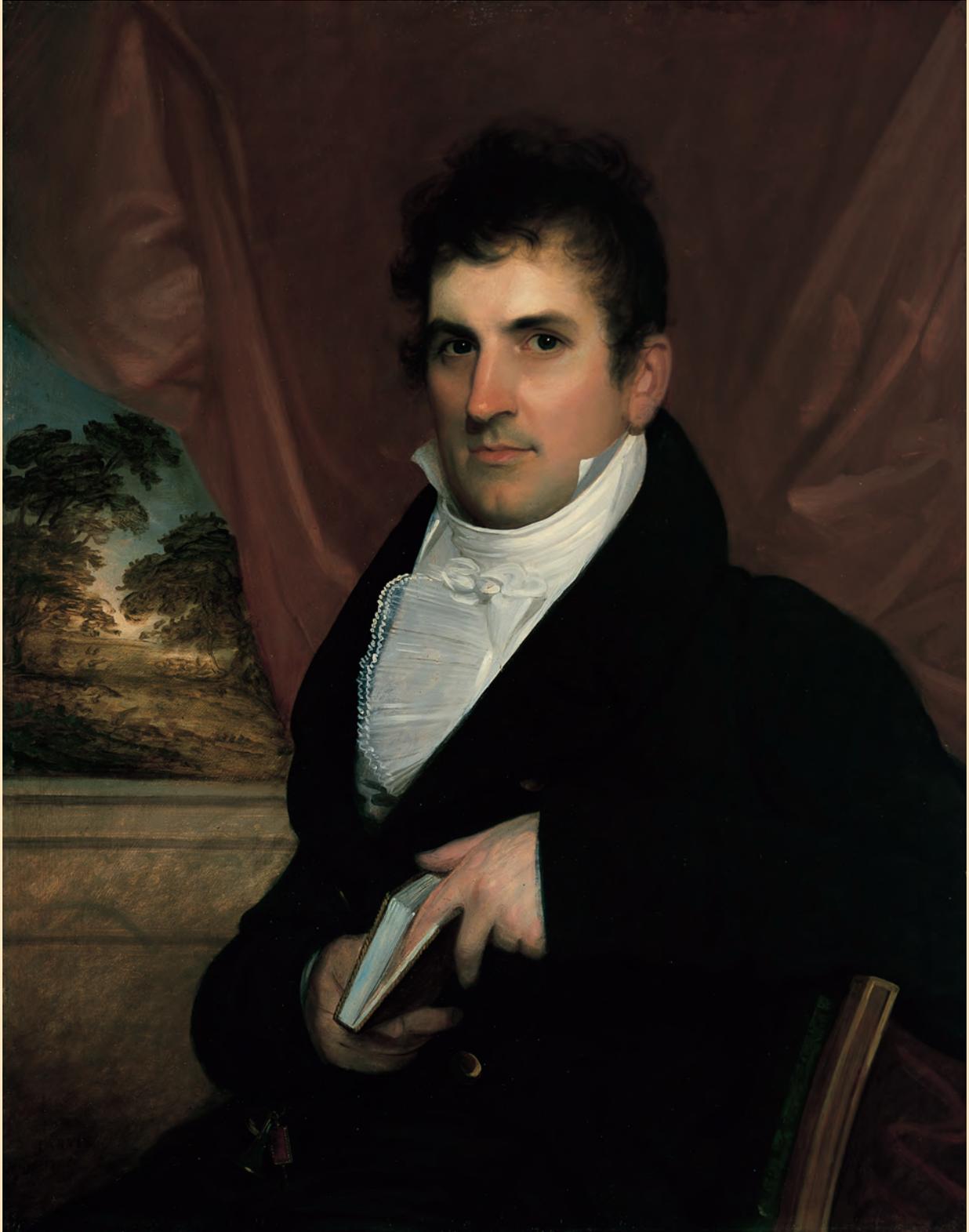
Historical And Cultural Context

3.1

Connections, Relationships, Applications

5.3

I notice. . .



I wonder. . .

Philip Hone

19TH-CENTURY AMERICA

Your Historic Compass:

“Hone’s leadership guarantees success of Delaware and Hudson Canal.”

When:
1809, three years after the invention of Fulton’s steamship

Where:
New York City

Who:
Philip Hone

What:
Portrait painting—represents how a person looks or how they want to appear

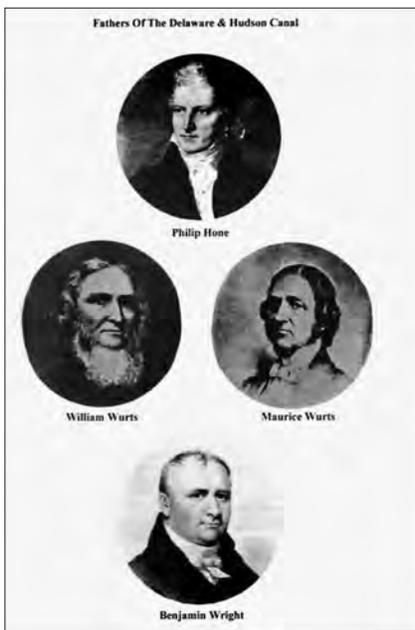


Looking closely

Philip Hone, seated on a simple wooden chair, pauses momentarily in his reading to greet the viewer. With his arm balanced across the back of the chair, he sits in an informal manner. The pastoral landscape seen just beyond the red curtain adds an intimate quality to the portrait. However, the artist is careful to depict his patron with a commanding presence. Hone’s sharp nose, strong chin, piercing eyes, and rosy cheeks convey a sense of character and vitality. His crisp white collar and ruffled shirt suggest that he is a man of means. Hone’s large black coat adds a sense of weight to the composition and emphasizes his dark eyes and unflinching gaze.

History connection

Along with his brother John, Philip Hone earned his living by managing the family auction house, one of New York’s most lucrative establishments. The business was so profitable that in 1821 Hone retired at the age of forty-one. Hone then pursued a career in politics, becoming the mayor of New York City in 1825. During his first year in office, Hone presided over the opening festivities of the Erie Canal that connected the Great



Here Mr. Hone appears with the Wurts brothers and Benjamin Wright who engineered both the Erie Canal and the Delaware and Hudson Canal.

Lakes to the Hudson River. This new waterway greatly decreased the cost of shipping.

Politically, Hone was influential in the organization of the **Whig party**. He was friends with both John Quincy Adams and Henry Clay. Today Philip Hone is best known for the detailed personal diary that he kept between 1828 and 1851.

Throughout this diary, Hone made notations regarding the financing and planning of the Delaware and Hudson Canal. The Wurts brothers had first devised the idea of building a canal after discovering coal on their Pennsylvania

property in 1814. After the war of 1812, the United States was cut off from British coal supplies. Since coal was in great demand, the Wurtses knew they could turn a large profit if they could ship their coal to New York markets. Shipping large quantities of coal, however, posed a huge transportation problem. The brothers hired the chief engineer of the Erie Canal, Benjamin Wright. Wright designed a 108-mile-long canal system for the Delaware and Hudson. To overcome the 972-foot difference in elevation between the Pennsylvania coalfields and the banks of the Hudson River, the canal also included 108 locks. It is unclear when Philip Hone first became involved with the Delaware and Hudson Canal project. We do know that he served as the first president of the Delaware and Hudson Canal Company formed in 1825. Hone's reputation and political connections proved invaluable when raising the funds needed to build the canal. Upon completion in 1829, the Delaware and Hudson Canal became the first million-dollar enterprise established in the United States.

About the artist

John Wesley Jarvis, the artist who painted this portrait, was known throughout New York City as the world's greatest storyteller. It was even rumored that he kept a baby crocodile in his coat pocket. Jarvis gained his early training as an apprentice to a portrait painter and engraver. During his career, Jarvis was favored by New York's upper class. He painted some of the city's most influential residents, Philip Hone among them. He maintained a studio in a large public building that also housed the Customs Office, New-York Historical Society, and the American Academy of Arts. Working from this location, Jarvis placed himself at the center of the city's financial and artistic activities. When not painting in New York, Jarvis traveled to the South where he frequently visited New Orleans, Richmond, and Charleston. Jarvis's career began to suffer when the economy declined in the 1820s. In 1834, the artist suffered a stroke, making it impossible for him to paint.

Whig party: The Whig party first took shape in 1834. Whigs were generally eastern business people and southern planters who believed the federal government should work to promote the growth of the American economy.



ROBBIE SMITH

This is a photograph of the Delaware and Hudson Canal. Notice the sturdy gate that holds back the canal water. A pair of gates, such as those seen here, form what is known as a "lock." By allowing water to flow into or out of the gates, lock operators were able to either lift or lower large barges, such as the one you see waiting in the distance. In this photograph the lock needs to fill with water before the barge enters. Once the barge was safely secured in the lock, water would then be released from the other gate slowly lowering the barge to the lower canal.



John Wesley Jarvis (1780–1840)
Philip Hone, 1809
 Oil on wood panel, 34 x 26¾ in. (86.4 x 67.9 cm)
 Gift of Mr. and Mrs. John D. Rockefeller 3rd
 1986.84



**Fine Arts
 Museums of
 San Francisco**
 de Young
 Legion of Honor



I notice. . .



I wonder. . .

Boatmen on the Missouri

19TH-CENTURY AMERICA

Your Historic Compass:

“According to Bingham, life along the American frontier promises independence and natural living.”

When:

1846, the same year Americans living in California declared independence from Mexico

Where:

Missouri River

Who:

George Caleb Bingham and Missouri boatmen

What:

Genre painting depicting a scene from everyday life



Looking closely

Men like those depicted in *Boatmen on the Missouri* were commonly seen selling wood to passing steamboats during the 1800s. Boatmen were generally regarded as unsavory and troublesome characters, yet Bingham’s boatmen appear well kept and sociable. Their broad shoulders and large arms indicate the physical exertion involved in their work. Though their clothes appear tattered, the artist has removed any trace of dirt from them. Also missing from this painting are the hordes of pesky insects that infested the riverbanks. Picturing the men at ease and free from everyday troubles, *Boatmen on the Missouri* offers an idealized view of life along the river. However, the surface bubbles, and the large branch at the left of the composition suggests the unseen dangers that lie below the river’s surface.

While acknowledging the hazards of working on the river, Bingham carefully arranged this composition to express a feeling of ease. The three men form a visual triangle. This construction balances the composition and guides the viewer’s attention from figure to figure. The artist painted the background in strictly muted tones, enhancing the luminous quality of the work. These tones sharply contrast with the bright colors used in the boatmen’s clothing. A steamboat appears in the



distance. This detail may account for the relatively relaxed nature of the figures. Perhaps they are resting after the activity of a recent sale.

History connection

Invented in 1807, steamboats greatly increased the speed of river transportation. They also played a crucial role in the settlement of the area acquired in the Louisiana Purchase. The

Missouri River was one of the major waterways in this new territory. Intersecting with the Ohio River, the Missouri River connected the East Coast with the nation's western territories. The Missouri River also connected the North with the South via the Mississippi River. By 1835, steamboats served as the primary means of shipping goods and produce throughout the central United States.

Boatmen played a crucial role in river commerce of the period. By purchasing wood from flatboatmen, steamboats carried less timber on board. Steamboat companies used this extra space for cargo and thereby substantially increased shipping profits. Buying wood from flatboatmen also allowed steamboats to refuel while traveling rather than stopping for fuel. This system cut down on travel time for the steamboat companies. The decrease in travel time provided a valuable competitive edge in the cutthroat shipping business.

The life depicted in Bingham's portrayal of the Missouri boatmen differs sharply from the industrial lifestyles of people in the northeastern part of the United States. Eastern factory laborers worked indoors under poor conditions and for extremely long hours. In contrast, the boatmen's workday followed the commercial activity along the river. Bingham's idealized view of the West offered an alternative to eastern urban living. Images such as *Boatmen on the Missouri* promoted the westward expansion of the United States that was supported by the popular belief in **Manifest Destiny**.

About the artist

George Caleb Bingham was one of the first well-respected American artists from the western frontier. At the age of eight, Bingham moved with his family to the territory that eventually became the state of Missouri. He spent much of his childhood along the banks of the Missouri River. Bingham was principally a self-taught artist. During his early career, he traveled to New York and Philadelphia to further cultivate his artistic skills. He also spent four years in Washington, D.C., painting portraits. Upon returning to Missouri, Bingham started to paint genre scenes of life along the western frontier. These images were widely circulated as prints. The popularity of these prints heightened Bingham's national acclaim and provided him the financial resources for travel to Paris and Germany. Known nationally as an artist, Bingham also became a local politician. He served in the Missouri State Legislature in 1848 and as state treasurer between 1862 and 1865.



COPY COURTESY OF PUBLIC LIBRARY OF CINCINNATI AND HAMILTON COUNTY

This is an early photograph of the city of Cincinnati taken in 1848. Notice the steamboats docked along the shore of the Ohio River. Transporting goods to and from urban centers such as Cincinnati, steamboats served two functions. The ships transported raw materials to factories located in the cities and helped settle remote regions such as the wilderness depicted in *Boatmen on the Missouri*.

Manifest Destiny: the idea that the United States should occupy the territory between the Atlantic and Pacific oceans



George Caleb Bingham (1811–1879)
Boatmen on the Missouri, 1846
 Oil on canvas, 25 $\frac{1}{8}$ x 30 $\frac{1}{4}$ in. (63.8 x 76.8 cm)
 Gift of Mr. and Mrs. John D. Rockefeller 3rd
 1979.7.15



Fine Arts
 Museums of
 San Francisco
 de Young
 Legion of Honor



I notice. . .



I wonder. . .

Moses, The Baltimore News Vendor

19TH-CENTURY AMERICA

Your Historic Compass:

“Famed African American news vendor painted by traveling artist.”

When:
1858, three years before
the start of the Civil War

Where:
Maryland, a border slave state

Who:
Moses, a Baltimore news
vendor

What:
Genre painting depicting a
scene from everyday life



Looking closely

Standing in a pool of light, Moses lifts his hat to greet his next customer—the approaching viewer. He wears a worn green velvet coat, a yellow vest with brass buttons, and a multicolored scarf

around his neck. Moses’s choice of clothing suggests a sense of dignity. Smiling at the viewer as he lifts his hat, Moses appears friendly and approachable. He encourages the viewer to cross the cobblestone street to purchase one of the many newspapers he holds in his left arm and has stuffed into his right coat pocket.

History connection

Moses was a famous Baltimore resident. In an article published in *Lippincott’s Magazine* describing the noteworthy aspects of Baltimore, the author mentioned the news vendor Moses Small. The author described Moses’s humble “charm of his own fidelity, cheerfulness and patience” which he brought to the act of selling newspapers. The artist captures Moses’s personality

by carefully depicting his posture and clothing.

Yet, another story is disguised behind Moses's clothing. In the years leading up to the Civil War, Maryland was a border slave state. As a border state, Maryland held ties both to the industrial North and the agricultural South. The state also maintained a society of both free and enslaved African Americans. Moses Small was a member of Baltimore's free African American community. His choice of attire reflects his unique position in society. The colorful scarf around his neck can be connected to a long tradition of African Americans wearing bright colors as a mark of self-expression. He presents himself as an independent urban citizen rather than a rural servant.

A free African American community had existed in Maryland since 1790. However in the years leading up to the Civil War, state legislators passed a series of laws designed to limit the freedom of free African Americans. Second, slaveholders strongly supported this new legislation for two primary reasons. First, they feared free African Americans would encourage revolts. Slaveholders also feared that once freed, former enslaved African Americans would show their capability to provide for themselves and disprove the myth of passivity and helplessness. As a free African American living in Baltimore in 1858, Moses would have been well aware of these new laws. Under this new legislation, free African Americans were limited in their ability to travel and could not testify in court against white citizens. Worst of all, if charged with a crime and found guilty, free African Americans could be sold into slavery as punishment. Lawmakers also banned "disorderly assembly" and loitering. The only right that differentiated free African Americans from slaves was the right to own property.

About the artist

Primarily a self-taught artist, Thomas Waterman Wood started his career as a portrait painter. Today he is known for his paintings of ordinary people doing everyday activities. In search of subjects for his paintings, Wood traveled frequently through the slave states of Maryland, Tennessee, and Kentucky. Inspired by his travel, he created many paintings of African Americans and rural laborers. From 1891 to 1899, Wood served as the president of the National Academy of Design, the most prestigious art school in the United States.

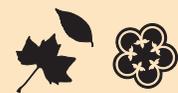


MARYLAND HISTORICAL SOCIETY

When walking down the streets of Baltimore, Moses Small would have observed a scene much like the one illustrated in this lithograph. What different types of jobs do you see people performing?



Thomas Waterman Wood (1823–1903)
Moses, The Baltimore News Vendor, 1858
 Oil on canvas, 24½ x 15 in. (61.28 x 38.1 cm)
 Museum Purchase, Mildred Anna Williams Collection
 1944.7



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I notice. . .



I wonder. . .

Justice

19TH-CENTURY AMERICA

Your Historic Compass:

“Blythe offers scathing critique of the lower class and the American judicial system.”

When:

Ca. 1860, one year before Abraham Lincoln was elected president

Where:

Pittsburgh

Who:

David Gilmour Blythe

What:

Genre painting depicting a scene from everyday life



Looking closely

David Gilmour Blythe depicts the activities of a municipal courtroom cast in dark shadows. Here, individuals accused of civil disturbances were tried and fined if found guilty. A deputy or sheriff guides four offenders into the room; first is a middle-aged man wearing an open and tattered shirt and high boots; the second is a misshapen figure who carries a shovel; and the third is an older man who carries a wooden object. At the end of the line, a woman wearing a bonnet and torn skirt holds a pan which may have been used to beg for money. Each figure is portrayed as disoriented and downtrodden. The surrounding courtroom is sparsely decorated. A white bust is visible in the far right corner of the room. Under the bust is seated an African American man holding a banjo. An eagle with the scales of justice suspended in its beak appears above the judge's seat. Below the judge's bench, a small, poorly dressed figure clutches a piece of paper that reads "PRESS."

History connection

After 1840, more Catholics than Protestants immigrated to the United States. Many of these immigrants were from Ireland, Scotland, and Germany. By the mid-1850s, immigrant workers constituted up to seventy percent

of the work force in Pittsburgh where Blythe probably made this painting. By accepting lower wages, many immigrants were accused of stealing jobs from native-born Americans. Immigrants were also blamed for the increasing crime rate in major American cities.

In an attempt to “protect” the United States, some Americans joined nativist parties. People in these parties wanted to save American soil for native-born white citizens. To achieve this goal, many nativists favored raising the voting requirement from five to twenty-one years of residence. One of the most memorable nativist groups was the Know-Nothing Party. Originally a secret society, members were instructed to say they “knew-nothing” if questioned about the group’s activities. Blythe himself was rumored to favor this party.

In *Justice*, Blythe comments on the political and social climate of Pittsburgh around 1860. Specific details, such as the poster attached to the judge’s bench that reads “Bloodtubs, Italy and Sam,” refer to the social unrest in the city. “Bloodtubs” was a group within the Know-Nothing Party. This infamous group was known for attacking immigrant voters on election day and dunking them in barrels of blood from local butchers. The use of the term “Italy” referred to Rome and the Vatican, the capital of the Catholic Church. Many Americans felt the Catholic faith was to blame for the social unrest in the United States. The term “Sam,” as in Uncle Sam, was a secret password used by the Know-Nothing Party to indicate an individual’s political alliance.

Scholars are unsure exactly where Blythe was directing his social critique. *Justice* could be interpreted as a commentary on both the nation’s judicial system and the effects of immigration on American society. The judge appears seated in the shadows with blatantly racist slogans affixed to his bench. Blythe seems to suggest that the entering offenders will not receive a fair trial. Presented in raking light, Blythe’s **vagrants** are depicted as poor and morally corrupt. This stereotypical view of the nation’s lower classes was common during the period.

About the artist

David Gilmour Blythe was the son of a Scottish-Irish immigrant family. He was trained as a woodcarver and cabinetmaker and later became a house painter’s apprentice. During his early career, Blythe traveled to New Orleans. He also visited the Caribbean and the Gulf of Mexico as a member of the United States Navy. In the early 1850s, Blythe suffered the loss of his father and his wife. He also experienced the failure of a large panoramic painting in which he had invested much of his money. After suffering acute personal and professional losses, Blythe dramatically changed his style and abandoned his career as a portrait painter. From the mid-1850s to his death in 1865, Blythe created paintings that focused on the role of immigrants in American society and the spreading corruption of city governments.



In this cartoon an Irish man wearing an Irish whiskey barrel and a German man wearing a beer barrel are depicted stealing a ballot box. Behind them a crowd appears to be rioting in the streets. Many nativists such as the Know-Nothings blamed immigrants for drunken election-day riots.

vagrant:
someone who does not have a settled home, a wanderer



- Union States
- Confederate States
- Border states that stayed in the Union
- Other states
- National Parks
- Delaware and Hudson Canal, 1866



David Gilmour Blythe (1815–1865)
Justice, ca. 1860
 Oil on canvas, 20 $\frac{1}{8}$ x 24 $\frac{1}{8}$ in. (51.1 x 61.3 cm)
 Gift of Mr. and Mrs. John D. Rockefeller 3rd
 1979.7.18



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I notice. . .



I wonder. . .

The Bright Side

19TH-CENTURY AMERICA

Your Historic Compass:

“Artist captures moment of rest for Union soldiers.”

When:
1865, the same year
the Civil War ended

Where:
Union army encampment

Who:
African American soldiers
in the Union Army

What:
Genre painting depicting a
scene from everyday life



repose: the state of being at rest; to rest in a reclined posture

Looking closely

Peering out from inside a torn and patched canvas tent, an African American man confronts the viewer's gaze. Along the base of the tent four men appear in varying degrees of **repose**. The man reclining at the far left and the man second from the right appear to be sleeping. With his hands interlocked behind his head, the man wearing a red shirt is relaxed, yet awake. Propped up on his left arm, the man at the far right fidgets with a black whip. While all five men are partially concealed from the viewer, their hats and clothing seem to give them distinctive personalities. The heavily trampled earth that fills the immediate foreground of the painting attests to hours of constant activity. In the background, the artist depicts mules feeding from a trough, countless wagons, and rows of additional army tents.

The composition of *The Bright Side* can be compared to that of a documentary photograph. Look at the photograph in the upper right hand corner of the next page. Notice how the structure at the left and the wagon wheel at the right are cropped out of the picture. In *The Bright Side*, the artist, Winslow Homer, uses a similar technique. He cropped the wood barrel at the far right and the top of the tent, suggesting that the viewer is looking at only a small detail taken from a larger scene.

History connection

When the Civil War started in 1861, the United States Army allowed African Americans to enlist only as non-combatants. The five men portrayed in *The Bright Side* worked for the Union Army as muleteers or teamsters.

They were responsible for driving a team of six mules that pulled a wagon full of essential goods and supplies. Contrary to popular belief, being a teamster was hard and dangerous work. Controlling a team of six mules—extremely stubborn and hardy animals—required strength and skill. A teamster’s job was further complicated by the poor condition of roadways that were either dust trails or mud paths. Also, supply trains made easy targets for Confederate soldiers, who were known to execute African American prisoners or sell them into slavery.

While African Americans performed vital tasks as soldiers in the Union Army, they earned only ten dollars a month from which a three-dollar clothing fee was deducted. Comparatively, white soldiers received thirteen dollars a month with no deductions. Many African American soldiers protested these policies. In 1864, a year before the war ended, the War Department announced that all soldiers would receive equal pay.

The racial discrimination experienced by African Americans during the mid-1800s far exceeded the confines of the Union Army. Critical response to *The Bright Side* is filled with comments based on racial stereotypes of African Americans. Writing in 1865 a critic for the *Evening Post* wrote,

In the works of Winslow Homer we have a direct style and faithful observation of nature. The best example of Mr. Homer’s talent is that called “Bright Side,” a picture...representing a group of negro mule-drivers dozing on the sunny side of an army-tent. There is in this work a dry, latent humor...

When you look at *The Bright Side*, can you find anything humorous? Probably not—however, during the period, cartoons and other popular images frequently depicted African American characters at rest in contrived poses. The *Evening Post* critic’s remarks are probably informed by these images.

This racial stereotype also surfaces in newspaper reports from the front. For example, a reporter for the *New York Times* wrote of African American soldiers serving in the Union Army, “Whether drilling, digging, or enjoying themselves, they are always comical. Even when most seriously inclined the negro is amusing....” Both the *New York Times* reporter and the *Evening Post* critics present their personal observations as fact. Their degrading remarks gloss over the sacrifices and hardships endured by African Americans while serving in the Civil War. By the end of the war, 200,000 African Americans had joined the Union army and 40,000 had lost their lives.

About the artist

Trained as a **lithographer**, Winslow Homer first gained public attention as an illustrator. In 1859, *Harper’s Weekly*, one of the most popular magazines in the United States, hired Homer as a Civil War correspondent. In choosing his Civil War subjects, Homer did not create traditional large-scale battle scenes. Rather, as a reporter who traveled with the Army of the Potomac, he depicted everyday images of camp life. As in *The Bright Side*, many of Homer’s wartime paintings and drawings depict Union soldiers listlessly waiting for orders from their officers. Many of the drawings Homer sketched at the front were later translated into engravings. During the Civil War, it was not possible to print photographs in newspapers. Hence, engravings were the only means of mass-producing images for public consumption.



GEORGE EASTMAN HOUSE COLLECTION,
ROCHESTER, NEW YORK

This photograph taken during the Civil War was titled *A Group of Contrabands*. The term “contraband” refers to the enslaved African American’s status as property in the South that had to be “smuggled” into the North. Notice how these soldiers wear incomplete uniforms, as do the men in *The Bright Side*.

Lithographer:
one who makes a print by applying a water-repellent material to a stone or sheet of metal before inking it to print on paper



Winslow Homer (1836–1910)
The Bright Side, 1865
 Oil on canvas 12¾ x 17 in. (32.4 x 43 cm)
 Gift of Mr. and Mrs. John D. Rockefeller 3rd
 1979.7.56



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I notice. . .



I wonder. . .

The Pension Claim Agent

19TH-CENTURY AMERICA

Your Historic Compass:

“Government starts plan to support veterans wounded in the Civil War.”

When:
1867, just two years after the end of the Civil War

Where:
Northern states

Who:
A Union soldier and his family

What:
Genre painting depicting a scene from everyday life



valise: suitcase

Looking closely

Writing in 1867, the art critic Henry T. Tuckerman described *The Pension Claim Agent* as follows:

One of the numerous incidents in real life, resulting from national war. The scene is laid in the cottage of a soldier who has been disabled by the loss of a leg. The agent has seated himself at the table, thrown his hat upon the bed, and deposited his **valise** filled with papers pertaining to his business, upon the floor. He sits with pen in hand listening to the soldier, who stands upon his crutch, telling the story of his battles. Two old persons sit upon one side, perhaps the father and mother of this youthful veteran; and the housewife is busy at a cupboard, while a little girl sits peeling apples, and at the same time listening to the story.

History connection

The *Pension Claim Agent* honors the sacrifices made by hundreds of thousands of Union soldiers and their families. Viewers looking at this painting in 1867 would have seen the home of an impoverished family. However, the artist, Eastman Johnson, is careful to represent the family in a positive light. The family may be poor, but they make the best of what they have. The veteran's wife is busy cleaning the home, and his daughter peels apples, possibly for an apple pie.

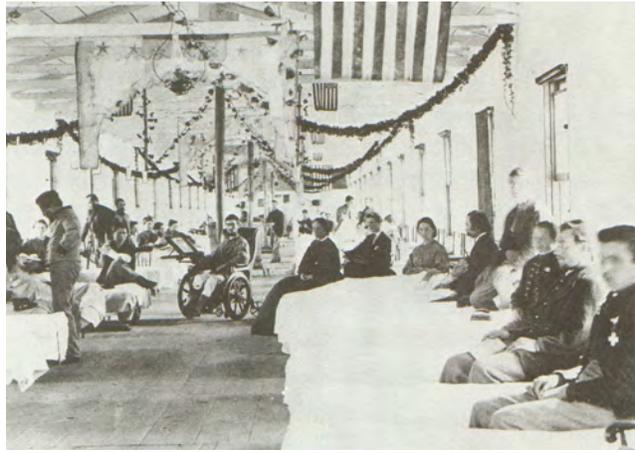
At the close of the Civil War, the Union Army quickly dismissed 800,000 soldiers. The hasty dismissal of troops led to widespread unemployment. Veterans did not receive **preferential** treatment when applying for jobs. Some even suffered discrimination because people thought that army life was “ruinous to character.” Many veterans could not work due to their injuries. Over 30,000 men suffered amputations during the war. Amputations were so common they were known as the trademark surgery of the Civil War.

When the war ended, the federal government was not prepared to care for all the wounded veterans. According to Dr. H.W. Bellows of the Sanitary Commission, fifty-two percent of men discharged from the **Army of the Potomac** needed continued medical attention. However, there were not enough hospitals to provide the needed care. The first veterans hospitals did not open until 1867, two years after the end of the war. Today there are 159 veteran’s hospitals in the United States.

To care for soldiers who were unable to work, the United States government started a pension system. This program gave financial support to Union veterans and their families. No federal support was offered to Confederate soldiers. The first pension legislation for the Civil War was established on July 14, 1862. Under this law, financial support was distributed according to rank. A private received eight dollars per month compared to the thirty dollars a month given to those ranking lieutenant colonel or higher. A revised version of the pension system was implemented in 1866. Veterans who had lost a hand or foot in the line of duty received fifteen dollars per month, and those who required aid from another person due to their injuries received twenty-five dollars. As documented in this painting, pension claims had to be witnessed by a government official. Even with the witnessing process, the system was widely abused.

About the artist

Eastman Johnson spent the early part of his career as a **portraitist**. He worked from a small studio located in the west wing of the nation’s capitol building. In 1849, the artist traveled to Europe where he studied for six years. When Johnson returned to the United States, he worked in both Washington, D.C., and New York. During the Civil War, the artist created many paintings inspired by scenes he observed while traveling with Union soldiers. For the latter part of his career, Johnson worked as a portrait painter in New York City. In these later portraits, Johnson combined his interest in genre painting with portraiture, creating detailed paintings of wealthy New York families surrounded by ornately decorated interiors.



COURTESY OF LIBRARY OF CONGRESS

Soldiers typically first received medical treatment in makeshift tent hospitals close to battlefields. Those who recuperated in hospitals such as the one seen here were lucky. If you look closely you can see a number of female nurses. Women played a crucial role in the care of soldiers injured during the Civil War.

preferential:
special or
favorable

Army of the Potomac: The Army of the Potomac was the main force in the Union Army and was charged with defending Washington, D.C., against Confederate forces. Men from almost every northern state served in the Army of the Potomac.

portraitist:
someone who
makes a living by
painting portraits



Eastman Johnson (1824–1906)

The Pension Claim Agent, 1867

Oil on canvas, 25¼ x 37⅞ in. (64.1 x 94.9 cm)

Museum Purchase, Mildred Anna Williams Collection
1943.6



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San Francisco**
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○ I notice. . .



I wonder. . .

The Brown Family

19TH-CENTURY AMERICA

Your Historic Compass:

“Portrait shows wealth and luxury enjoyed by American upper class during the Gilded Age.”

When:
1869, the year the transcontinental railroad was completed

Where:
New York City

Who:
The Brown family

What:
Genre painting depicting a scene from everyday life



mahogany:
a wood with a brownish red color commonly used to make furniture and cabinets

Looking closely

Seated next to an open fire, James Brown and his wife, Eliza, both look at their grandson, William Adams Brown. Dressed in a blue velvet cap and jacket, young William appears to have just entered the room after being outside. He is dressed “in skirts,” typical attire for young boys under the age of six. The surrounding room is decorated with carved wall panels, dark **mahogany** furniture, red velvet draperies, lush rugs, and eclectic art objects. The artist pays particular attention to the glimmering crystal chandelier and the reflective beads on Mrs. Brown’s dress. The emphasis on texture highlights the material wealth enjoyed by the Brown family.

The Brown family parlor was originally decorated in the 1840s, some thirty years before Johnson created this painting. The family enjoyed the parlor so much that, between 1868 and 1869, they had it dismantled and moved from their home at 21 University Place to their new Park Avenue mansion. When this painting was

publicly displayed, critics found much fault with the interior decoration. One critic stated:

Is it possible that an artist could have invented or chosen this dreadful room? We cannot believe that Mr. Johnson would do either....But he has gone to his task in a noble spirit of self-sacrifice....What conscience has been expended on the chandelier. It looks as if made up of the artist's crystallized tears of **vexation** at having to waste his time over the tasteless thing.

vexation: the state of being irritated or annoyed

History connection

Born in England, James Brown arrived in the United States as the New York representative of the banking firm Brown Brothers & Company. Today this company is the oldest investing firm in the nation and is known as Alexander Brown & Sons, Inc. James Brown earned his fortune both as a banker and as a railway and shipping magnate. Like the Rockefellers and the Carnegies, Mr. Brown used his wealth to fund local institutions such as the Presbyterian Hospital. He also served as the vice president of the Society for the Prevention of Cruelty to Animals and as a trustee of Union College.

More than a portrait or symbol of wealth, this painting captures the social roles performed by men and women during the mid 1800s. Mrs. Brown appears knitting, a domestic activity associated with the home. Mr. Brown reads a newspaper to keep informed of world events.

About the artist

Eastman Johnson spent the early part of his career as a **portraitist**. He worked from a small studio located in the west wing of the nation's Capitol Building. In 1849, the artist traveled to Europe where he studied for six years. When Johnson returned to the United States, he worked in both Washington, D.C., and New York. During the Civil War, the artist created many paintings inspired by scenes he observed while traveling with Union soldiers. For the latter part of his career, Johnson worked as a portrait painter in New York City. In these later portraits, Johnson combined his interest in genre painting with portraiture, creating detailed paintings of wealthy New York families surrounded by ornately decorated interiors. *The Brown Family* is an exquisite example of Johnson's later style.



Taken in 1860, this photograph shows what the Brown family might have seen while riding in their carriage down Broadway in New York City. Notice the different types of transportation in the photograph. Do you see many women in the photograph?

portraitist:
someone who
makes a living
painting portraits



Eastman Johnson (1824–1906)

The Brown Family, 1869

Oil on canvas, 38½ x 32¾ in., (97.8 x 82.2 cm)

Gift of Mr. and Mrs. John D. Rockefeller 3rd

1979.7.67



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I notice. . .



I wonder. . .

Fire in a Missouri Meadow

19TH-CENTURY AMERICA

Your Historic Compass:

“Catlin travels throughout western territories and documents Native American culture.”

When:

1871, five years before the Battle of Little Big Horn

Where:

A Missouri meadow

Who:

Native Americans of the Sioux Nation

What:

Genre painting depicting a scene from everyday life



Looking closely

The artist painted this picture from a raised perspective to offer an encompassing view of the unfolding scene. From this vantage point, the viewer looks over an expansive landscape composed of two horizontal bands. The flames and smoke create diagonal elements in the painting that accentuate their ominous appearance.

Riding bareback and holding spears, the Sioux cut across the image creating a sense of speed and urgency. Fanned by strong winds, the brilliant orange flames follow in quick pursuit of the small group of men on horseback. The billowing smoke clouds in the painting make it unclear whether the group will outrun the growing flames.



This engraving first appeared in George Catlin's book *Letters and Notes on the Manners, Customs and Conditions of the North American Indians*, published in 1841. The engraving depicts, Ha-wn-je-tah or One Horn, head chief of the Miniconjou Tribe part of the Sioux Nation. Of One Horn, George Catlin wrote, "In the chase he was foremost; he could run down a buffalo, which he often had done, on his own legs. . . he was the fleetest in the tribe."

History connection

While natural causes started some prairie fires, others were intentionally sparked by Native Americans living

on the plains. Burning the prairie at planned times ensured the growth of new grasses that would attract large buffalo herds; however, these prairie fires were extremely dangerous. The fire spread quickly through the dry grasses, which could grow up to six feet in height. Catlin described a prairie fire as a “raging tempest...rolling over the land its swelling waves of liquid fire.”

Congress passed the Indian Removal Act in 1830, just two years before Catlin made his first trip west. This law forced many Native Americans living in eastern states to move west of the Mississippi. These tribes settled on lands inhabited by the Sioux. Western expansion by European immigrants also affected the Sioux. Euro-American settlers tried to socialize the Sioux by enrolling their children in schools and converting them to Christianity. Settlers decimated the buffalo herds and other animals that the Sioux depended on for food and income. Unable to provide for themselves, the Sioux became dependent upon the U.S. government for food and supplies.

About the artist

George Catlin was first trained as a lawyer, but he abandoned his law practice after only two years in favor of becoming an artist. In need of artistic training, he moved to Philadelphia and enrolled in the Pennsylvania Academy of Fine Arts. While living in Philadelphia, Catlin visited the Peale Museum, one of the first museums in the United States. The museum was crowded with art and artifacts from across the nation. According to the artist’s notes, he once saw a delegation of Native Americans visiting the museum. Inspired by this encounter, Catlin dedicated his life to the documentation of a fading race. Catlin once stated, “Nothing short of the loss of my life shall prevent me visiting their country, and of becoming their historian.” The artist first traveled west in 1832. With the help of General William Clark, of Lewis and Clark fame, Catlin observed and painted Native American communities throughout the Great Plains region. In 1837, the artist returned to New York City where he opened his Indian Gallery. This gallery displayed Catlin’s many paintings as well as artifacts collected during his travels. The show traveled to Washington, D.C., Philadelphia, and Boston. After selling the Indian Gallery in 1852, Catlin moved to Europe where he lived in England and France. During this period the artist recreated many of his paintings. He publicly displayed these paintings as the **Cartoon Collection**. This collection included twelve hundred paintings and sketches and was put on display at the Smithsonian Institution in Washington, D.C., in 1871.

Will shortly be closed.
CATLIN'S GALLERY
 OF
North American Indians,
EGYPTIAN HALL, PICCADILLY.

Mr. CATLIN, who has been traversing the vast wilds of North America, discovered the
 "Great Fire Water," for the purpose of perpetuating the looks, manners, and customs of the North
 American Indians, has presented, after an absence of fifteen Years, with an immense Collection, which
 is now open for Public Exhibition in the Egyptian Hall, consisting of
300 PORTRAITS OF DISTINGUISHED CHIEFS, &c.
 Selected from amongst 48 different Tribes, painted in their own Village, in their Native Dress: and
200 OTHER PAINTINGS,
 consisting of
 Landscapes of the Indian Country, the Beautiful Prairie Scenes of the Upper Missouri,
 Views of Indian Villages, Indian Dances, Buffalo Herds, Bull-Fights, &c. &c.
500 PAINTINGS!
 There are in the collection **Five Paintings**, containing several Hundred Figures, representing the
MANDAN RELIGIOUS CEREMONIES.
 In which the Mandan Youth are doing Passage, by passing Kites and Spoons through
 their Pipes, and transporting their Bodies by their Wooden Hoop.

AND A GREAT VARIETY OF
COSTUMES, and other Indian Manufactures and Curiosities:
Crow Lodge or Wigwam, 25 feet high,
 Beautifully wrought, and brought from the base of the Rocky Mountains.

The exhibition is open to the public in the Egyptian Hall, Piccadilly. The exhibition consists of several hundred of portraits, landscapes, views of ancient Indian customs, manners, and every other thing illustrative of the manners, and customs, and modes of living and of habits, &c. of the different tribes of North American Indians. Some of the most interesting are the Mandan religious ceremonies, the Mandan youth passing kites and spoons through their pipes, and transporting their bodies by their wooden hoops, and the Mandan religious ceremonies, in which the Mandan youth are doing passage, by passing kites and spoons through their pipes, and transporting their bodies by their wooden hoops. The exhibition is open to the public in the Egyptian Hall, Piccadilly. The exhibition consists of several hundred of portraits, landscapes, views of ancient Indian customs, manners, and every other thing illustrative of the manners, and customs, and modes of living and of habits, &c. of the different tribes of North American Indians. Some of the most interesting are the Mandan religious ceremonies, the Mandan youth passing kites and spoons through their pipes, and transporting their bodies by their wooden hoops, and the Mandan religious ceremonies, in which the Mandan youth are doing passage, by passing kites and spoons through their pipes, and transporting their bodies by their wooden hoops.

Open from 10 till 6.—Admission One Shilling.
 C. Allen, Printer, Bathurst Street.

In addition to displaying his gallery in New York City, Catlin also presented his collection in Europe. This advertisement publicizes the final weeks of the London exhibition that included 310 portraits, 197 paintings of Native American life, and countless articles of clothing and artifacts.

Cartoon Collection: Catlin's second gallery was known as the "Cartoon Collection" because he used cartoons for sketches of his original paintings to recreate the collection



- Union States
- Confederate States
- Border states that stayed in the Union
- Other states
- National Parks
- Delaware and Hudson Canal, 1866



George Catlin (1796–1872)

Fire in a Missouri Meadow and Party of Sioux Indians Escaping from It, Upper Missouri, 1871

Oil on paper mounted to board, 18 x 24¼ in. (45.7 x 61.6 cm)

Gift of Mr. and Mrs. John D. Rockefeller 3rd

1979.7.24



**Fine Arts
Museums of
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Legion of Honor**



I notice. . .



I wonder. . .

The Last Moments of John Brown

19TH-CENTURY AMERICA

Your Historic Compass:

“Twenty-five years after his death, John Brown still holds public interest.”

When:

Ca. 1884, the same year the French gave the Statue of Liberty to the United States

Where:

New York City

Who:

Thomas Hovenden

What:

History painting—a painting that shows a historical event



Looking closely

Except for the guard at the left, all of the people in this painting focus on the central figure, the abolitionist John Brown. The somber facial expressions of the onlookers lend an ominous tone to the painting. The men exiting the building look down on John Brown with an air of superiority. Standing at attention, the soldiers appear alert and actively control the crowds who push forward to see the old man as he descends the staircase. With a rope around his neck and a shackle around his arm, John Brown stops to kiss the forehead of an African American child. The soldiers' glinting **bayonets**, the rough textured bricks, and the cracked stones of the sidewalk make the painting look almost real. This careful use of detail helps the painting to appear historically accurate and emotionally compelling.

bayonet: a daggerlike weapon attached to a rifle or other firearm



JOHN BROWN DETAIL

History connection

John Brown first appeared in historical records in 1856. A fanatic abolitionist, Brown believed he was sent by God to punish those who supported slavery. Brown moved to Kansas with his four sons in response to the

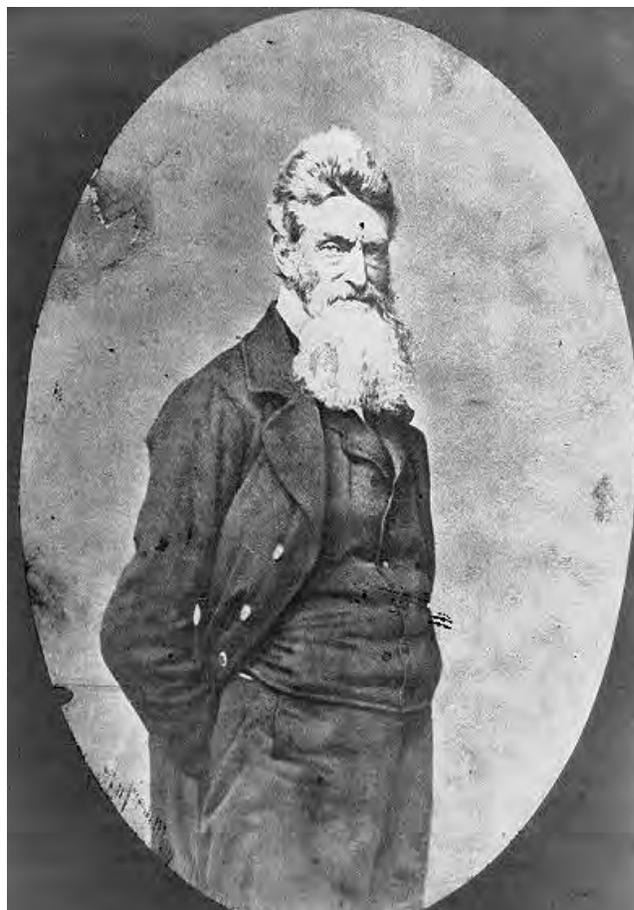
Kansas Nebraska Act of 1854. This law stated that the people of Kansas and Nebraska could decide whether to legalize or to outlaw slavery in their territory. In 1856, slavery supporters in the town of Lawrence killed an anti-slavery settler. John Brown led a group of six men, including his four sons, to the town of Pottawatomie. They killed five men who were slavery supporters. This episode sparked a wave of violence that resulted in the death of 200 people and gained the territory the nickname Bleeding Kansas.

Three years later, John Brown and a group of twenty-one men attacked a weapons warehouse in Harper's Ferry, Virginia. They planned to arm the local slaves and lead a revolt against the local slave owners. After two days, U.S. troops led by Robert E. Lee captured John Brown and his six surviving supporters. Although many people felt John Brown's actions were irrational, he appeared mentally stable during his trial. He was tried, found guilty, and sentenced to death by hanging. Many looked on John Brown as a martyr because he willingly died for his beliefs. On the day of his hanging, church bells rang in his support all over the North. Southerners felt that the North's support of John Brown indicated that northerners wanted to destroy not only slavery, but also the South.

Commenting on *The Last Moments of John Brown*, a critic for the New York Times stated, "Certainly it is the most significant and striking historical work of art ever executed in the republic." The artist, Thomas Hovenden, created two versions of this image. A New York art collector commissioned the original, now owned by the Metropolitan Museum of Art in New York City. The higher degree of detail seen in the de Young version suggests Hovenden made the copy for engravers to reproduce prints of the image. The artist based both compositions on newspaper accounts of John Brown's trial. These accounts were later discovered to be false, but it is unclear if Hovenden knew the articles were fictitious. The artist also used a photograph of John Brown to capture the figure's likeness.

About the artist

Thomas Hovenden studied as a history painter at the Ecole des Beaux-Arts in Paris. He returned to the United States in 1880 and taught at the Pennsylvania Academy. Hovenden created many socially conscious images that commented on the effects of industrialization on the American family. Many of his works also focused on the experiences of African Americans. These images may relate to the artist's political views. We do know that Hovenden's wife was an abolitionist, and the Quaker meetinghouse that housed Hovenden's studio was once a stop along the Underground Railroad.



John Brown posed for this photograph in 1858, a year before his execution.



Thomas Hovenden (1840–1895)
The Last Moments of John Brown, ca. 1884
 Oil on canvas, 46 $\frac{1}{8}$ x 38 $\frac{1}{8}$ in. (117.2 x 96.8 cm)
 Gift of Mr. and Mrs. John D. Rockefeller 3rd
 1979.7.60



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I notice. . .



I wonder. . .

Grand Canyon with Rainbow

19TH-CENTURY AMERICA

Your Historic Compass:

“Artist promotes the beauty and splendor of the Grand Canyon.”

When:
1912, two years before the beginning of World War I

Where:
Grand Canyon, Arizona

Who:
Thomas Moran

What:
Landscape painting



static:
fixed, lacking
movement

Looking closely

Perched atop a small outcropping of rock, the viewer surveys a looming landscape of eroded earth and cavernous ravines. A shadowy gorge lies directly along the lower margin of the painting. By placing a void directly in front of the viewer, the artist infuses the image with a sense of danger and exhilaration. Although presently out of harm's way, one step further and the viewer would tumble helplessly down the steep walls of the canyon. This feeling of imminent physical danger makes the image appear real. The broken tree limbs, varied colors of the canyon walls, and the diverse rock formations also lend a documentary quality to the painting. Such attention to detail can sometimes make an image appear **static**, but here the artist gives the work a sense of movement by depicting a passing storm. The small white cloud seen along the right of the painting and the lifting mist in the background suggest a stiff strong wind pushing across the landscape. Witnessing a brief moment in time, the viewer watches as the rain clouds subside to reveal a sparkling rainbow in the far distance.

History connection

In 1873, Thomas Moran made his first trip to the Grand Canyon. To reach this remote destination, he traveled first by railroad, then by wagon, and finally by

horseback. Moran did not make the trip alone. He traveled with a group of archeologists, geologists, and a photographer who surveyed the area for the United States government. In letters home to his wife, Moran mentions seeing tarantulas crawling over his saddlebags and rattlesnakes darting between the legs of his companions. While traveling through the wilderness, Moran not only sketched the natural wonders of the region, but also spoke with many of the scientists. He later used the photographs taken during the trip when painting his later large-scale canvases. The exacting details and geological accuracy seen in Moran's paintings suggest he was keenly interested in the activities of the survey team. Moran's drawings were also included in the final survey report submitted to the United States government.

Two years earlier, Moran traveled to Yellowstone with another survey team. His drawings and the photographs taken of the region played a crucial role in Congress's decision to make Yellowstone the first national park. The National Park System was established with two primary goals. First, to preserve the nation's natural wonders and second to provide a "public park or pleasuring ground for the benefit and enjoyment of the people."

Moran owed much of his success to the public demand for images of the American West. Popular magazines of the period often printed his drawings. These images were used as illustrations for articles written by survey leaders. Written to build public support for future expeditions, many of these articles recounted personal adventures and "incidents of a blood-curdling nature."

More than simply sensational images, Moran's illustrations and drawings helped inspire a sense of national pride in the American landscape. While Europe laid claim to a long cultural history, the United States built its cultural heritage upon natural wonders such as Niagara Falls, Yellowstone, and the Grand Canyon. This sense of national pride meant little, however, if people could not visit these landmarks. Owners of railroads such as the Santa Fe and the Northern Pacific recognized the opportunity. Tourism became a BIG business. Moran's images often appeared in publicity materials promoting the Santa Fe line to the Grand Canyon. Guidebooks of the region also printed his drawings. From 1900 to 1926, Moran visited the Grand Canyon almost every year. He frequently traveled as the guest of the Santa Fe Railroad, whose managers eagerly capitalized on public interest in the artist.

About the artist

Thomas Moran's father had attended a lecture in London by George Catlin, a painter of the American frontier. Inspired by this lecture, Moran's father decided to leave the difficult conditions of England and emigrated to the United States. Thomas Moran started his artistic career in the United States as an engraver. He opened his own studio in 1856. Moran also studied painting in Europe and taught at the Pennsylvania Academy. After the success of his Yellowstone painting, Moran frequently signed his works "TYM" or Tom "Yellowstone" Moran. While Yellowstone was Moran's first critical success, the Grand Canyon was his preferred subject. The artist once declared, "However well traveled one may be, a new world is opened to him when he gazes into the Grand Canyon of Arizona."



COURTESY OF THE EAST HAMPTON LIBRARY

Taken in 1910, this photograph shows Thomas Moran (second from left) surveying the view. Moran's daughter appears at the far left. She frequently traveled with her father during his later years.

Thomas Moran Sketching at
Grand Canyon of Arizona

A large painting of the Grand Canyon of Arizona, by Thomas Moran, N. A., hangs in the National Capitol at Washington, D. C.

Mr. Moran was the first American artist of note to visit this world's wonder. He still frequently goes there to get new impressions. In his summer home at Easthampton or in his New York City studio, usually may be seen several canyon canvases under way.

Quoting from Chas. F. Lummis, in a recent issue of *Our West* magazine: "He (Moran) has come nearer to doing the impossible than any other meddler with paint and canvas in the Southwest."

Other eminent artists also have viewed the scene of chasms. They all admit it to be "the despair of the painter."

You, too, may view this scenic marvel on a side trip on the luxurious and newly-equipped

California Limited

en route to or from sunny California this winter.

Only two days from Chicago, three days from New York, and one day from Los Angeles. A \$250,000 hotel, El Tovar, managed by Fred Harvey, will care for you in country-club style. Round-trip side ride from Williams, Ariz., \$6.50.

Yosemite also can be reached in winter from Merced, Cal., nearly all the way by rail.

W. A. Black, Traveler's Guide, Publisher
El Tovar, Fred Harvey, Manager

Santa Fe
All the way

W. A. Black, Traveler's Guide, Publisher
El Tovar, Fred Harvey, Manager

FINE ARTS JOURNAL, JANUARY 1909

Printed in 1909 in the *Fine Arts Journal*, this advertisement entices those who liked Moran's paintings to travel to the Grand Canyon to witness firsthand the region's natural wonders. The poster states that the distance between New York City and the Grand Canyon could be covered in merely three days.



Thomas Moran (1837–1926)
Grand Canyon with Rainbow, 1912
 Oil on canvas, 25 x 30 in. (63.5 x 76.2 cm)
 Gift of Mr. and Mrs. Robert F. Gill through the Patrons
 of Art and Music
 1981.89



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