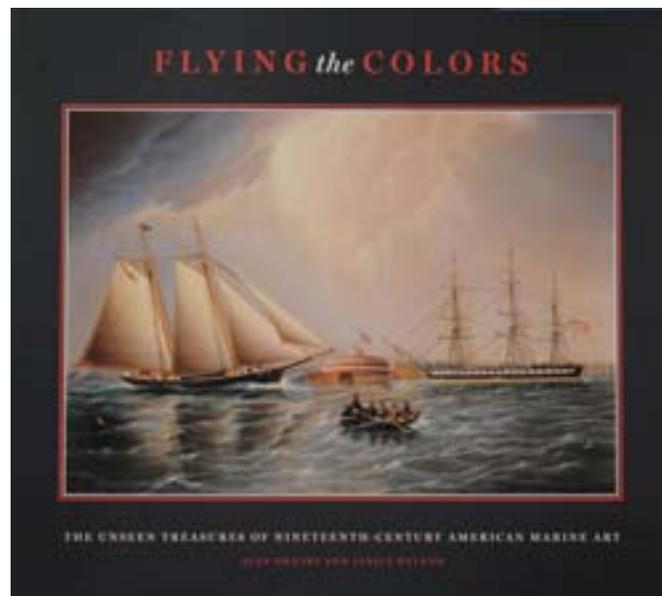


Flying the Colors: The Unseen Treasures of Nineteenth-Century American Marine Art

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CHAPTER ONE FINE ART



Nineteenth Century American marine artists worked within the wider genre of American Realism characterized by finely-tuned attention to detail both in rendering physical attributes of sea, sky or ships as well as in the reportage quality of the works, that notion of recording the quotidian life of the harbors and their inhabitants. The artists also took measures beyond the realistic, however, and into the abstract realm of emotive content. For some Luminist painters, for example, this meant portraying an active harbor scene full of the bustle of daily life but in an atmosphere charged by the effect of the dusk light upon the sea. For other painters, it meant depicting a bustling harbor at the zenith of tranquility.

In a discussion of fine art within Nineteenth Century American marine painting, a few famous names come instantly to mind, such as Fitz Henry Lane, Robert Salmon and William Bradford. In addition, many talented though lesser-known painters of the same generation contributed outstanding seascape and maritime paintings to the body of fine American marine art. In this chapter, we will explore exquisite examples of that body of art both by the famous and the more obscure talents of the time.

Thomas Birch **(1779-1851)**

Though he began his artistic career as a portraitist,¹ Thomas Birch (1779-1851) is well-known for his marine paintings and especially his naval battle scenes from the War of 1812. Birch depicts an American war ship, the *United States*, victorious in battle with a tattered British ship that she captured in the War of 1812 shown in Plate 1, in *The United States and Macedonian*. President John F. Kennedy hung this patriotic, American scene in his office at the

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White House during his tenure as President of the United States.²

In this battle scene, Birch simplifies his normally packed harbors full of boats down to simply these two named ships. Birch uses various artistic conceits and compositional techniques to portray the victor: the clouds have parted above the American ship to reveal her sunlit, gleaming sails while the British *Macedonian* languors in shadow; the skies are blue with some fair weather clouds to indicate a pleasing outcome with hope on the horizon in the form of sunlight; Birch shows the *United States* in a portside posture with no apparent damage, indicating a position of strength, while the *Macedonian*, its masts snapped like twigs, is shown primarily from the stern with its sails hanging overboard into the sea; the *United States* flies an American flag high in the sky, flowing in the wind, while the *Macedonian*'s British ensign has fallen to the ship's deck; Birch shows the *United States* in control of the situation by depicting her at full sail with a cloud of white gun smoke erupting from her port side while the *Macedonian* lies in disrepair, seemingly motionless, with an empty, hapless gig dangling from the stern.

In another view of American naval vessels, Birch's *The U.S.N. Pennsylvania* (Pl. 2) depicts the United States naval ship, the *Pennsylvania*, and various other seafaring vessels, circa 1837. Birch presents the *Pennsylvania*, the largest sailing ship ever built for the U.S. Navy and by far the largest of the vessels in this painting, at the center of the canvas flying an imposing American flag, on a port tack to best display half of her 120 gun ports.³ Birch geographically orients the painting by including a lighthouse signaling the entrance to a harbor on the right side of the canvas at the horizon line with at least ten other vessels, including various types of small sailboats, merchant vessels and an impressive naval ship, entering and leaving this active harbor. Birch cleverly depicts the size of the *Pennsylvania* by comparison to the other vessels surrounding her. She dwarfs the others so much so that the sails of the schooner immediately beside the *Pennsylvania* (between the viewer and the *Pennsylvania*) barely reach up to skim the bottom of the *Pennsylvania*'s sails. Birch deftly portrays the sun emerging from the clouds to illuminate the lighthouse and the harbor channel to lead the viewer's eye into the channel while keeping the sea in the foreground richly colored and dark with touches of reflection from the warmly lit sky frosting its rolling waves. To further impress the viewers with the natural beauty of the locale, four dolphins swim in the waves in the foreground. The work is signed in white on the lowest dolphin: "T. Birch."

In a move away from romantic battle scenes, Birch began painting harbor scenes as well. In a tranquil scene of Philadelphia Harbor and the Delaware River where he and his family lived for many years, Birch gives us a glimpse of the human element of life on the waterfront in *Philadelphia Harbor* (Pl. 3). The artist depicts a pair of men rowing across the harbor, another pair hoisting a sail in their small sailboat at center foreground, and a crew adjusting the sails on the large sloop to the right. He places his largest vessel in the center of the composition to anchor the scene. At the horizon of the work, Birch depicts a steamship heading into Philadelphia, the steamer acting as a sign of the times as steamship power was still relatively new in Birch's day.⁴ He shows the built-up waterfront thick with ship masts and brick buildings along the shoreline including the Old Navy Yard. The water is calm with barely a ripple found to interrupt the quiet reflections of the boats on the surface of the sea. The skies are fair and bright to complete the picture of this serene day.

In another Philadelphia Harbor scene, *Philadelphia Harbor*, circa 1840, (Pl. 4), Birch zooms in a bit closer to the shoreline to show identifiable landmarks such as Sparks Shot Tower, the tall brick tower on the left-hand side of the shoreline that was once used to produce

ammunition for warfare with the structures of the Old Navy Yard to its right.⁵ At the Navy Yard is a large ship, probably the *U.S.N. Pennsylvania* Birch depicted in Plate 2, which was launched in Philadelphia in 1837.⁶ Closer towards the center of the canvas, the steeple of Philadelphia's Christ Church peeks out amongst the masts and shorter buildings along the waterfront. However, Birch remains true to his style of marine painting as the subject matter of this work is undoubtedly the marine activity in the harbor. At the right is probably the steamboat *Robert Morris* built in 1830 quickly heading into port full of passengers creating a bit of a wake in its passage through an otherwise tranquil harbor.⁷ In the foreground Birch again shows the men of the harbor at labor: a solitary figure rowing out of the harbor in a small skiff and a pair of men, long oars in hand, working at the bow of another skiff laden with crates.

Robert Salmon **(1775-1856)**

Robert Salmon (1775-1856⁸) worked out of a rich tradition of European marine painting but added distinctly personal elements to his painting to create a body of work that was both richly historical and contemporary. He added the element of the genre scenes, defined as scenes of everyday life and one of the most important developments in Nineteenth Century American painting in general, to his marine paintings. In Salmon's work, the genre scenes came in the form of bustling harbors filled with working tradesmen and vessels at various stages of entering and exiting Boston Harbor, his adopted home. His work depicts the bustle and activity of the port in its finely tuned details as well as the composition of his canvases. He specifically excelled at painting the glowing seas and ripples on the waves in a distinctly personal and precise manner.

An example of Salmon's best work both in terms of composition and style is his 1832 *A Schooner with a View of Boston Harbor* (Pl. 5).



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In this work, Salmon combines his mastery of a variety of painting techniques and tools to produce a complicated yet serene composition. Salmon places the viewer in the harbor, presumably in another vessel, looking across the water towards the city of Boston with the Boston State House dome in the center of the horizon line to identify the painting's distinctly Boston locale. The central vessel, a schooner, is shown in portside perspective with the crew busily preparing for a voyage. Salmon places three crew members aloft handling the sails, which drape elegantly across the vessel and reach up towards the fair skies, and an American flag gently rests on the mainsail. Every detail of the rigging is evident and finely painted on this ship as well as the other vessels scattered throughout the harbor. Salmon paints the rippling water in a linear fashion with such attention to detail that we can see the sunlight dancing at the crest of each ripple and reflections of the schooner dancing in the foreground. He directs our attention from the schooner to the secondary vessels on the left side of the canvas by forming a strong diagonal line with the long bowsprit off the front of the schooner, which points across to the left side of the canvas ending just atop the mast of one of three oncoming vessels. Salmon adds pops of red paint strategically in the schooner's flags, various crewmembers shirts and a hat onboard the schooner and the shirt of a passenger on a vessel in the left foreground to visually enliven the scene. Throughout this work, Salmon exhibits his masterful attention to detail and his skill at leading the viewer around the canvas from the water up to the masts and into the sky and from one vessel to the next all the while producing a balanced scene of the busy harbor.

This work is signed and dated on the lower right and numbered and inscribed on the reverse, "756" "Painted by R. Salmon/anno 1832." Salmon painted nearly one thousand paintings in his career and developed a numbering system to track his works.⁹ A handwritten catalogue of his works and numbering system, the "Catalogue of Robert Salmon's Pictures, 1828 to 1840, From his own Notes, now in the Possession of Miss Darracott, 1881," resides in the Boston Public Library.¹⁰ This catalogue contains details of the paintings such as the number of days it took Salmon to complete a work and sometimes it also includes the price for which the work was sold as well as the buyer's name.

The next work, *Shipping in President Roads, in Boston Harbor*, 1829 (Pl. 6), below, was done soon after his arrival in Boston.¹¹

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Salmon shows another angle of Boston Harbor, his home for roughly 14 years.¹² One should note that President Roads is located inside Boston Harbor. The lighthouse here may be Long Island Light in Boston Harbor which is at the outer end of President Roads and had a pilot signal station, as Salmon suggests by the semaphore (a specialized flagpole used in harbors throughout the world designed for the display of signal flags which could be used to communicate with mariners) to the left of the lighthouse. Salmon focuses this picture on the Boston lighthouse atop a point of land.¹³ In this work, the artist pronounces the dichotomy between the sparsely clad Native American family in a small canoe and the newly established American merchants in their elaborate sailing craft and layered clothing. In the foreground of the painting, just slightly off center, is a canoe carrying a Native American family, the male figure paddling through the harbor away from the viewer. To their right and slightly behind them is another craft, a small sailboat anchored in the harbor hanging the American pennant from atop its mast. This is a customs officer's vessel, and Salmon depicts an officer monitoring the harbor's incoming traffic through a spyglass in order to identify any vessel which may be required to pay tariff on any imported goods which are aboard. Salmon finely depicts the draping, sunlit sails and adds a second American flag hanging softly over the edge of the boat. On the left side of the canvas at least eight ships are visible in the shadowy sea, the most prominent of which is a merchant ship entering the harbor through the channel known as President Roads. The obvious commerce of the merchant ships and customs officers contrasted against the simplicity and diminutive stature of the Native American family, literally front and center in this work, and their canoe create a tension in the painting recalling the struggles of the colonization of Massachusetts.

Another Boston Harbor scene, this time depicting the end of the workday as dusk fills the sky, is Salmon's *Boston and Ship – Sunset*, 1830 (Salmon Catalogue Number 647) (Pl. 7).

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Salmon employs his characteristic features here: the foreground features men anchored in a sailing skiff, one of whom is clad in Salmon's signature red shirt; the ripples on the harbor form perfect scalloped lines in a regular linear pattern; the ships in the busy harbor are rendered in the highest degree of detail; and the State House stands on the horizon to identify the harbor as distinctly Boston. The inbound ship at right, with bustling crew on deck and her anchor hanging at the cathead ready to drop, is perhaps arriving from Europe. She is counterbalanced by the outward-bound topsail schooner at left, which is bearing down on a crew of competitive oarsmen entering the composition at far left. The scene, though filled with vessels and workmen, is tranquil with the warm sunset filling the sky with brilliant bands of yellow and pink light upwards from the horizon and reflecting out across the water. In this work, Salmon anticipates the boundaries of Luminism with its bright, glowing colors filling the sky.

Salmon captured the harbor again in 1839's *View of Boston Harbor* (Salmon Catalogue Number 992) (Pl. 8). Salmon identified this as perhaps the pilot schooner *Oxnard*, painted in four and one half days in March of 1839.¹⁴ Again he depicts a bustling Boston Harbor filled with ships, a skiff in the foreground and the State House in the background. His central vessel, a pilot schooner, is lit by the sun and painted in great detail. The white and blue flag with white at the hoist atop this pilot schooner is the official signal flag of the Boston Pilot Society. This is the earliest dated painting we have examined showing this flag. Though still highly articulate in detail of ships and shore in this later work Salmon seems to be loosening his brushstroke a bit as evidenced by his flowing seas now not relegated to the careful, regular scalloped edges but more painterly or freer in appearance perhaps suggesting motion on the surface of the water. Like his 1829 schooner view, Salmon zooms in on his locale and provides a closer view of the brick structures along the shore and the geography of Boston itself rising on a hill.

Born in England at the Scottish border,¹⁵ Salmon learned of the seas long before coming to live and work in Boston, and this knowledge of sea and shore stayed with him throughout his career. In 1836, Salmon returned home through his painting when he completed *Cutter Going Into Port, Stern View of Lamlash*, a scene of Lamlash Harbor on the Scottish Isle of Arran (Salmon Catalogue Number 835) (Pl. 9) which he painted in ten and one half days for James Trecothick Austin, a prominent lawyer who was then attorney general of the Commonwealth of Massachusetts.¹⁶ The mountain peaks of Lamlash form a perfect triangle in the center of the composition (midway between the vertical bands of sea and sky and the horizontal planes of land and masts) a classical technique for grounding the viewer and placing the planes of the picture on an axis. A Royal Navy cutter follows an American ship through the gusty channel into the sheltered harbor. The cutter's sails are illuminated by the sunlight pouring into the picture from the left while most of the other vessels remain in the shadows. Salmon paints the crew and details of this vessel in intricate detail as is typical of his work. Note, for example, the sailor standing at the base of the gaff pulling down the sail. The seas are choppy and minutely detailed with the cloudy, Scottish sky casting a glow across the rough surface of the sea. Salmon adds white seagulls close to the water mirroring the shape and color of the waves as a means of visually uniting some of the natural elements of the work, and he threads some red paint through his narrative in the form of clothing and flags of each of the vessels to enliven the color scheme. In this work, Salmon shows his mastery of traditional painting techniques and conceits perhaps learned from Seventeenth Century Dutch and Italian marine masters (such as Ruysdael and Canaletto) as well as his unique details and knowledge of the rigging and operation of maritime vessels.¹⁷

Squantum Rock, 1843 (Pl. 10) (Salmon catalogue number 120¹⁸) is an oil on panel

painting of Squaw Rock on the tip of the Squantum Peninsula in Boston Harbor at Quincy, Massachusetts, that was exhibited in 1844 at the Massachusetts Charitable Mechanics Association. Though Salmon was thought to have left Boston to return to England in 1840, this work, along with a few others that were originally dated in the late 1830s and early 1840s but were re-dated by Salmon to 1842 or 1843, suggest that Salmon had returned to Boston for a time in the early 1840s and painted local scenes.¹⁹

In this work, Salmon constructs a balanced composition with a tall, shadowed schooner on the right-hand side of the canvas close to the picture plane, balanced by the abrupt face of Squaw Rock, with its viewing platform and American flag. In the background, between these two poles, the sun lights up a small group of sailboats pulled in to shore and a gently sloping hill with various structures and figures scattered across it. Salmon placed fishermen throughout the scene as well as figures on the observation deck, on the schooner and along the shoreline. The brilliant blue sky washed with a thin but glowing cloud cover indicates a fair day. Though true to his subject matter throughout his career and again in this later work, Salmon's waves are painted as scalloped but with a wider, slightly more irregular brushstroke than in some of his earlier, more precisionist works.

Fitz Henry Lane (1804-1865)



Salmon's influence as a Boston marine painter was probably most distinctly felt by Fitz Henry Lane. Lane (1804-1865) (also referred to as Fitz Hugh Lane) was America's best-known Luminist painter for his marine and landscape scenes suffused with almost tangible light and luxuriant color during the period 1850-1865.²⁰ In addition to this quality of brilliant light, Luminist works in general have a variety of physical hallmarks: the works tend to have a

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horizontal structure both physically and in the arrangements of the elements within the paintings; there is a mathematical order or geometry to the compositions; the picture plane itself is important to maintain; light is used as an expression or a radiance, and often it is planar rather than atmospherically diffused; the brushstrokes of the painter are almost invisible; Luminism is silence.²¹ The most recognized Luminist painters are Fitz Henry Lane, John Frederick Kensett, Martin Johnson Heade, and Sanford Robinson Gifford,²² though others employed Luminist conventions, some of whom are included here.

Lane's iconic painting style, which was to become Luminism, developed out of years of life experiences and varying influences from other marine painters (particularly Salmon) to lithography to the philosophy of the age. Lane, a native of Gloucester, Massachusetts, and whose name was originally Nathaniel Rogers Lane but who changed it to Fitz Henry Lane in 1832, learned from childhood the visual imagery of this seaside town whose livelihood in many ways depended upon the sea both in terms of fishing and of commercial sea trade. As a young man, Lane moved to the urban metropolis of Nineteenth-Century Boston where he pursued his artistic profession from 1832 to the late 1840s. He first worked as an apprentice in Pendleton's lithography shop, creating detailed lithographs of, among other topics, harbor scenes,²³ and later he worked as a marine painter. Though he returned to Gloucester in 1848, where he completed the majority of his work, Lane continued to paint in Boston, along the Massachusetts coast and in coastal Maine.²⁴

A recently discovered painting by Fitz Henry Lane gloriously illustrates the picturesque qualities of his work. *A Lumber Brig in Light Wind* (Pl.11) is a fine oil on panel painting by Lane, possibly assisted by his student, Mary Mellen.²⁵ The hermaphrodite lumber brig, one of a variety of vessels used in the coastal lumber trade from Maine as far south as the West Indies,²⁶ is a relatively esoteric rig rarely used as a subject for marine artists. However, for Lane, the lumber brig was a common subject used as a central vessel in many of his finest works.²⁷ Lane may even have seen and sketched such a vessel while aboard a passenger steamer on one of his trips to Maine, and it is also likely that he painted this work for his own pleasure or education (and perhaps for future sale) as opposed to doing so on commission for the owner of the brig herself.²⁸

In this work, the cargo-laden brig sails low and heavy in the water, riding out the large, smooth swells of the sea, as she heads away from the viewer on the left-hand side of the composition. The vessel is silhouetted against a vibrant evening sky. The brig's sails hang slack in the light wind conveying a sense of languorous movement of the vessel.²⁹ Her stun'sails nearly reach down to the surface of the water on either side of the vessel, emphasizing the weight of her load. At this moment, the vessel is heeling to her port side, and seawater drips delicately off the starboard stun'sail and out of the scuppers.³⁰ These stun'sails are quite large, suggesting that they were inherited from a larger square-rigger and cut down to size for this brig.³¹ The mainsail is comprised of patches pieced together as evidence of years of wear and tear and perhaps even an accident or two.³² All such attention to detail by Lane is likely to have been informed by his childhood days spent in the workshop of his father, a sailmaker.³³

In addition to the vessel herself, the rich details of the work are typical of Lane. On deck, three sailors are visible (one in a signature red jersey, a visual device Robert Salmon often employed) adding a pop of color on the otherwise neutral-toned vessel. In the left foreground, a piece of driftwood floats, at the middle point of the vessel, which is behind it. On the right-hand side of the work, a pair of white gulls, one flying just off the water's surface and one floating, lead our eye into the composition and towards another vessel sailing in the distance behind them.

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The figure of the second vessel floats before the most dazzling portion of the sky. The size and height of the large swells of water cast shadows onto reflective surface of the sea, as does the brig herself, her shadow falling off to her starboard side.³⁴

The brushstrokes as well as the colors of the sky and its reflections suggest it was executed in the late 1840s to early 1850s during Lane's early Luminist period.³⁵ The water around the brig reflects the warmth of the radiant sky above. At the horizon, the sky burns with red, orange and yellow of the setting sun, fading gradually to a rich blue at the top of the picture plane. At the very top of the composition, at both the left and right-hand corners, grey storm clouds hover, casting a shadow down onto the water in the foreground. Trailing storm clouds descend from the upper right corner in a strong diagonally toward the center of the work, and the vessel herself, reflecting the warm hues of the sky.³⁶

In conclusion, Mr. James Craig, author of the recent book, "Fitz H. Lane, An Artist's Voyage Through Nineteenth-Century America," has written a report on Fitz Henry Lane's oil on board painting, *A Lumber Brig in Light Wind*, which he sent to Alan Granby on May 13, 2008. In this report he states:

This painting is by far one of the best renderings of sails and rigging that I have viewed created by Lane, while the delicate, sensitive handling of the sky and the hauntingly romantic atmosphere it lends the piece place it within high standing among Lane's better Luminist pieces. In comparison to other oil on panel compositions by Lane, *A Lumber Brig in Light Wind* is superior in aesthetic quality, workmanship, narrative detail and subject matter to many of Lane's other oil on panel creations. It is vastly superior to most oil on panel examples presently on display within museums, including those at the Cape Ann Museum. It represents a key segment of Lane's career and stands as a prime example of why this painter is rightly considered to number among the all-time greatest marine artists in American history.³⁷

Golden Rule (Pl. 12) is a work in which Fitz Henry Lane employed all of his strengths as a marine painter, both compositionally and stylistically. Lane situates the clipper ship, *Golden Rule*, just off-center to the right-hand side of the canvas as if giving her room to move forward through the vacant sea ahead of her to the left. The light on the water accentuates this forward motion as it glows warmly and golden in front of the ship. The *Golden Rule* and her sails form a geometric triangle in the painting's middle ground to steady the composition using geometric principles. Although their perspective is slightly foreshortened, the rigging and crew details of the four nearby vessels are specific and accurate. The bands of luminescent colors blend seamlessly across the skies creating a pastel gradient from rose and violet on the right to orange and yellow on the left, against which the masts and sails of the vessels contrast. The deep color of the seas in the foreground also radiates in bands of changing colors throughout the canvas. This is a peaceful sunset panorama on gentle seas.

Though Lane's style was uniquely his own, Lane was fully exposed to other artistic influences. While in Boston, Lane worked with a variety of established lithographers, especially at Pendleton's print shop, and had access to the work of all of Boston's well-known artists such as Robert Salmon and others through annual art exhibitions at the Boston Athenaeum.³⁸ Perhaps taking a cue from Salmon, in *Golden Rule*, Lane places a fishing boat in the foreground, with a red jersey clad sailor reaching over the side and looking towards the viewer in the picture plane

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just as Robert Salmon so often did in his own marine works. Despite similarities such as this in their styles, there exists only circumstantial evidence that the established marine painter, Robert Salmon, actually taught Fitz Henry Lane during their time together in Boston, but it seems likely that the two had some sort of professional relationship and that Salmon's work strongly influenced Lane's.³⁹

Art historians have aptly referred to Lane's "ordered, mathematically conceived composition[s] encapsulated in an atmosphere of tinted, crystalline light"⁴⁰ in paintings created during the 1850s, along with his "patterned geometries of shoreline and boats."⁴¹ In *American Sublime*, a view of Gloucester Harbor, circa 1855 (Pl. 13), Lane carefully crafted a composition full of geometry and formal artistic conceits. He shifts the perspective in this work by placing a small, rather than a large, vessel in the center of the canvas. Lane depicts an uncommon yawl-rigged sailboat, presumably a yacht, with a single person aboard gently heading away from the viewer toward the horizon, forming a small triangle bathed in the warmth of the setting sun. To balance the composition, Lane surrounds this sailboat with larger, taller vessels on either side of the canvas, each heading in a different direction. These other vessels create a tripartite composition of the center, triangular shaped sailboat flanked on either side by another larger triangle composed of two sailing vessels apiece. This formal artistic structure creates a visual harmony across the canvas, three triangles in a row, and allows the viewer's eye to be drawn toward the sunset just off the center of the canvas along the horizon.

The scene bears all of the watermarks of a Lane painting: the day is peaceful and serene with barely a ripple on the calm water; the floating vessels gently cast their shadows on the sea while the shadows on the sails contrast against the lightness of the sky; the sky is a vibrant yellow with almost molten light pouring onto the scene from a brightly lit sunset on the horizon; and although the sails of the vessels are engaged, nothing in the scene appears to be moving. Typical of Lane's mid-1850s harbor scenes, where he exhibited his "preference for scenes of dusk rather than dawn,"⁴² this work depicts a sunset.

Lane's work was also informed by the philosophical concept of Transcendentalism. With theologian and philosopher Ralph Waldo Emerson leading the way, America embraced Transcendentalism and its goal of the "perfectibility of Man" through the study of such subjects as art, poetry, debate and philosophy.⁴³

By choosing to embrace a mystical approach to the world rather than one of logical thought and reason, transcendentalists were rebelling against the modern order, following their instincts and emotions instead of the cold calculations of science. Transcendentalism encouraged its devotees to turn away from the wonders of science, technology and their associated by-products altogether, and counseled them to instead seek their guidance from the natural world.⁴⁴

As a member of the Gloucester Lyceum, a group dedicated to studying and implementing Unitarian and Transcendentalist beliefs, Lane was certainly familiar with and conversant in the subject.⁴⁵ Lane's application of the concepts inherent in this philosophy to his paintings appears in the colors of his skies and the natural beauty of his scenes. Art historian and Lane biographer John Wilmerding wrote:

Lane's treatment of light in his Maine and Gloucester views is evidence less of a meteorological than of a spiritual condition. Such clear, radiant light in many of his later paintings is a statement of optimism and plentitude...⁴⁶

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Virtually identical in composition to Lane's *American Sublime* (Pl. 13) is *Gloucester Harbor from the Outside* by Mary Blood Mellen (Pl. 14).⁴⁷ This 1870s painting, also 24 x 36 inches, depicts the same scene as Lane's work (one of Lane's favorites, Gloucester Harbor) though it varies slightly in its color palette. Mellen's work is bluer of sky and water with rosier clouds, and though suffused with late-day light this work has less of an overall golden glow than Lane's work. Mary Mellen (1819-1886) was a pupil of Fitz Henry Lane's in Gloucester for several years beginning in the late 1840s, and she often copied her teacher's works as part of her painting instruction.⁴⁸ In other instances, the two artists worked collaboratively on a painting, which both then signed upon completion.⁴⁹ It was not until after his death that Mellen began creating her own compositions.⁵⁰ In comparing the work of Lane and Mellen, art historians have assessed a few differences, such as that Mellen's knowledge and understanding of a vessel's rigging and the effect of wind on its sails was not as keen as Lane's and thus translated into less exact and accurate renderings of the lines and sails in Mellen's work than in Lane's.⁵¹ As well, the ripples on the water in Mellen's works have been called more obvious than Lane's very subtle waves.⁵² Such subtle differences, however, can only be seen by close examination and comparison of the two works, side by side, as we have here in Plates 13 and 14.

In addition to fondness for sunsets, the Luminist artists also favored foggy coastal scenes. In Lane's *Foggy Scene Off Gloucester, Massachusetts* (Pl. 15), we see two men delicately posed in a dory heading away from the picture plane into a Gloucester Harbor aglow with New England fog. Lane anchors a hermaphrodite brig (also known as a brig-schooner for its square-rigged foremast and schooner-rigged mainmast) with its sails hanging slack in their gear on the right-hand side of the canvas in front of a barely visible coastline and Ten Pound Island Light. Lane balances this figurative side of the work with a rosy setting sun coming through the fog on the colorful left-hand side of the canvas. The reflections of the sun's rays spilling into the foreground, beacon-like, metaphorically guide the sailors to shore. Lane gives us glimpses of other almost imperceptible vessels through the fog. His muted palette in this work is interrupted only by the red jersey of the fisherman hauling his line in the foreground, a convention employed by both Robert Salmon and Lane to enliven a picture plane with color, and by the glowing rose and yellow sun coming from behind the fog to cast its warm blush across the harbor.

Lane's *An American Frigate Hove-to Off the New England Coast*, circa 1842 (Pl. 16), depicts vessels sailing further off the coast on the open seas. In the foreground, Lane places a small schooner heading towards a large U.S. Navy frigate. The small schooner's forward motion leads the viewer's eye, as well. The small size of the schooner accentuates the grand scale of the naval vessel by contrast. The vessel may be the *Congress*, a 44-gun frigate and the fourth to bear this name, which launched at Portsmouth Navy Yard in 1841.⁵³ This work may have been done to commemorate the *Congress*'s first visit to the Boston Navy Yard.⁵⁴

On the left side of the canvas are a brig and sloop of war running parallel with one another heading out of the picture. Lane's attention to detail in these vessels is keen as usual. Lane imparts more drama into this work than in some of his others in his exquisite rendering of rough, heaving seas and the angles of the keeling vessels on the left-hand side of the canvas. However, this is clearly an early work by the artist as he had yet to perfect the realistic, visual effect of the wind's direction on the various sails and vessels throughout the work that he would paint with such exactitude in later works.⁵⁵ In this work, Lane depicts wind coming at the sails from an impossible three different directions.

The color palette in this work is relatively subdued with deep blues and greens used to portray the undulating seas, a pale blue sky enlivened with white and grey clouds piling up upon

one another across the sky and a subtle blush tint to the sky on the far right-hand side of the canvas. The vessels are primarily contrasts of light and dark neutral shades. This subdued color palette may have been the result of Lane's extensive background in lithography, a black-and-white, detail intensive medium.⁵⁶

Lane's 1855 work, *Spitfire Entering Boston Harbor* (Pl. 17), is an example of his mastery of the American merchant vessel at sea and one of his few depictions of identified vessels. In Lane's view, the *Spitfire* makes her way triumphantly through rough waters under full sail across the center of the canvas, her dark hull contrasting sharply with the light-glazed waves through which she sails. Her bright white sails capture the light of the day and provide a contrast to her dark hull and to the play of light and shadows within the sails themselves. An American flag flies proudly off the gaff while her pennant proclaims her name proudly from the main truck. The *Spitfire* dwarfs all other vessels in the painting, including the Boston pilot schooner flying the white and blue Boston pilot signal, that sails astern thereby providing a visual testament to her glory. Lane took painstaking care with the details in the rigging and hull of the *Spitfire*, including her gilded eagle figurehead at the bow,⁵⁷ and her nameboard at the bow and quarter board near the stern. The sky is brightly painted with puffy atmospheric white clouds with warm yellow and rose tones permeating the clouds in bands.

A classic ship portrait by Lane is his *American Schooner Bessie Neal under Full Sail* (Pl. 18). A two-masted schooner proudly displaying two large banners proclaiming her name and an American flag on the gaff, the *Bessie Neal* is under full sail in the center of Lane's composition without another vessel in sight. In this work, too, Lane employs finely drafted details on the eight visible crew members as well as the rigging of the vessel. Lane contrasts the light filled white sails against the dark hull of the schooner and against the rich blue of the fair sky and the deep blue-green of the white-capped sea. The strip of land suggests that she is returning to port. Be it in the portrait of a single vessel at sea or a crowded harbor view, Lane imbues his carefully crafted canvases with a quality beyond the physical details of the picture to the natural effect of the scene.

William Bradford **(1823-1897)**

Another Luminist painter who would learn the lessons of his predecessors, notably Fitz Henry Lane, and go on to develop his own distinctive Luminist style was William Bradford (1823-1897). Like Robert Salmon and Fitz Henry Lane before him, Bradford took as his subject New England harbors filled with fishing, whaling and merchant ships and a myriad of other sailing (and, occasionally) steam vessels. A native of New Bedford, Massachusetts, Bradford knew the activity of a port intimately and used this knowledge in his marine work. His artistic interest in the scenes he captured did not lie simply in the boats, however, but rather in the light of the sea and the sky.

In addition to painting New England harbor scenes, William Bradford had a keen interest in the Arctic. He made six trips to the Labrador coast beginning in 1861 where he sketched and learned visual imagery from the seaside locales and icy landscapes.⁵⁸ A prime example of Bradford's Arctic works is his Luminist *Abandoned Whaling Ship Off the Coast of Labrador*, circa 1875 (Pl. 19). This late work depicts a whaleship abandoned to the ice, lifted out of the sea and heeling crazily to starboard off the Labrador coast. The posture of this vessel is one Bradford knew well from his days copying British sketchbooks while learning to draw:

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“Bradford measured up to the challenge of one very specialized subject: a ship on her beam-ends, i.e., the vessel lying on its side.”⁵⁹ The ice itself is melting and slightly puddling in the foreground (and radiating the warm pink and yellow hues of the sunshine) indicating that it is summer. Bradford painted myriad shades of blue, yellow and rose throughout this work to capture the effect of the midnight sun on the ice and on the bands of clouds lit from below by the low hung sun. His warmest band of color appears just above the strip of land and then darker bands of color develop both up into the sky and down through the coastline and the ice providing the viewer’s eye with a natural draw to the lightly colored center of the panel. With its touch of vanished humanity in the form of the abandoned ship, this work shows natural beauty in the absence of civilization. There is a timelessness and serenity to this painting illustrative of Bradford’s late Luminist works and his fully developed personal style.

Bradford uses compositional factors to create a simple, balanced composition that conveys quietude. *The Frigate U.S.S. Congress at Sunset* (possibly Boston Harbor) (Pl. 20) depicts the grand vessel from the stern with groupings of smaller vessels at each side to form a perfectly balanced composition. The vessels are placed before a glowing sky and tranquil sea afire with the hues of the impending sunset. In the distance, the shoreline is barely readable through the atmospheric haze. The water ripples gently into the foreground of this work with each vessel casting her shadow towards the viewer. Bradford enhances the effect of balance and harmony in this work in the perfect alignment of the perpendicular angles of the masts of the *Congress* and the crisscrossing of the rigging at forty-five degree angles. Researchers have determined that the *Congress* was moored off the Boston Navy Yard in Charlestown, Massachusetts, in late August and early September of 1861, where it is likely that Bradford saw her and prepared for this work.⁶⁰

Having established himself early in his career as a successful painter of whaling ships for the New Bedford whaling merchants and as a clipper ship portraitist for Boston shipping merchants, Bradford desired to voyage further a field.⁶¹ When not traveling to the Arctic, Bradford spent some time in New York, first under the tutelage of Dutch painter Albert van Beest in the mid to late 1850s, and then during the mid-1860s in a studio alongside American painter and painting teacher, Albert Bierstadt, another artist raised in New Bedford, best known for his expansive landscape vistas captured on exploring trips.⁶² So it was from familiarity with and experience in New York that Bradford produced works such as *East River Off Lower Manhattan*, circa 1861-1862 (Pl. 21). Despite the hectic and busy nature of a New York port, Bradford presents this harbor scene as somewhat subdued yet with a variety of vessels present. He achieves this effect by leaving a passageway in the center of the canvas, devoid of ships. Bradford then fills that open expanse of water to the horizon with a band of rose-hued light and reflection upon the water. The vessels quietly float surrounding this calm center.

Just a few years earlier in 1858, Bradford depicted the New Bedford area in *Moses H. Grinnell*, 1858 (Pl. 22). This scene, as well, conveys stillness and peace in its seemingly unmoving water enveloping the bright mirror-images of the vessels. The only disturbance on the sea occurs around the Whitehall boat (refer to Chapter 2 for an explanation of Whitehall boats) at the center of the picture. While working with the Dutch painter, Albert van Beest from 1854-57, Bradford learned to introduce some figures into his work and to add background scenery.⁶³

The *Moses H. Grinnell* was designed in 1850 by famous yacht designer George Steers.⁶⁴ The *Moses H. Grinnell*’s namesake was a native of New Bedford, Massachusetts, who later moved to New York and became a managing partner in the transatlantic shipping firm Grinnell, Minturn & Co.⁶⁵ Mr. Grinnell commissioned George Steers to build the vessel for use as both a

New York pilot boat and for pleasure yachting including trips to visit his family in New Bedford.⁶⁶ The *Moses H. Grinnell* was run down by the steamer *Union* in 1863.⁶⁷ This eminent designer also designed the New York pilot schooner *Mary Taylor* a year earlier in 1849 (Plate II.51), and afterwards he designed the schooner yacht *America* (Plates III.9, III.10, III.11) in 1851 who would become the most well-known yacht in history.

Bradford here delineates Fairhaven in the background and populates his work with figures in all vessels including three figures on a rowboat in the foreground, a crew of seven rigging the *Moses H. Grinnell* and seagulls skimming the water. Bradford includes structures on the distant shoreline as well as vegetation and a beach coming to meet the sea. Despite the addition of such detail to his work, Bradford conveys the bright, midmorning light with the all-over glow of warmth that one finds in most of his work.

Francis Augustus Silva (1835-1886)

Francis Augustus Silva (1835-1886) was a self-taught New York City artist who generally confined his travel and the subject matter of his paintings to the coastal Northeastern United States.⁶⁸ Building upon both the Hudson River School of landscape painters and the established Luminist school of painting developed by Fitz Henry Lane and William Bradford, among others, Silva developed his personal style, combining as the other Luminists did, both the high level of detail found in American landscape and marine painting and the incandescent effect of light and atmosphere in Luminist works.

In his diminutive, *A Foggy Day Off Boston, Massachusetts* (Pl. 23), Silva takes on the effect of sunlight hidden behind a haze of fog just as Fitz Henry Lane (Pl. 15) and William Bradford (Pl. 20) had done. However, Silva presents his fog scene in a unique way. As did his predecessors, Silva places identifiable vessels, two dories and a topsail sloop, in the harbor towards the foreground with others hidden behind the fog receding into the background. Silva activates his scene, however, adding some gently breaking waves throughout the foreground and even lifting the fishing skiffs up off the surface of the harbor with foam of the breaking waves spilling down the side of one watercraft. Silva's sun is a glorious white-yellow, a relatively naturalistic color for the sun, and his vessels, conveyed in realistic tones, do not contrast as sharply against the backdrop as in some other Luminist fog scenes. In this instance, Silva does not imbue his sun with the exaggerated colors of rose, violet or orange of his predecessor Luminists. Silva's sun does shine through, however, and cast its swathe through the fog gently illuminating the water it glances.

In *Calm Sunset* (Pl. 24), Silva shows his true Luminist colors in a large, fiery red, orange and yellow harbor sunset scene. His 29 x 50 inch horizontal view, depicted with a wider lens than we often see in such harbor scenes and perhaps harking back to Salmon (and the influence of Canaletto), features an array of graceful schooners and sloops, their elegantly draped sails backlit and contrasting against the brightness of the sky, forming a line receding into the background on the right-hand side of the canvas. The sails reflect gently in the sea and the bay is still except for the wind ripples on the sea in the foreground. The horizon is slightly obscured by haze floating in the air. Silva's powerful sunset colors burn across the horizon line in streaks of reds and oranges leading upwards toward a sky rich in acidic yellow, green and blue.

Silva demonstrates his mastery at portraying turbulent seas as well. In *Beach & Sea*, dated 1875 (Pl. 25), Silva paints the surf breaking on an exposed beach while a large sloop sails

placidly yet dangerously close to shore. A flight of seagulls populate the otherwise open space. In this and many other Luminist coastline scenes, “the major formal interest is the opposition of the dynamic tension of diagonals [in the breaking surf] against the restful horizon, the energy of the breakers against the smooth sand.”⁶⁹

Another important formal element in *Beach & Sea* is the vertical-horizontal tension Silva arranges. Silva paints a crest of fluffy, white clouds in the center of the composition directly above the central breaking wave to provide a natural focus in the scene. By compounding the cloud and wave in this way, Silva creates a vertical element in an otherwise entirely horizontal vista of sea and sky. Silva accents this vertical element with the upward point of the vertical mast on the sailing vessel. Silva employs sunset hues of rose, pink, violet and yellow to warm his seascape and extends the colors of the sky across the vessel’s sails, the surface of the sea and the wet sand.

Another example of Silva’s Luminist work is *On the Hudson, Nyack* (Pl. 26). In and around 1871, the year of this work, Silva traveled constantly along the Northeast Coast from Massachusetts to New Jersey seeking subject matter for his works.⁷⁰ In this instance, the artist took as his subject matter the town of Nyack, New York, on the Hudson River, which is just 25 miles north of his native New York City. Silva depicts two shad fishermen setting their gillnet from a skiff while a coastal schooner lies at anchor and several Hudson River sloops sail upriver. An assortment of sailboats is peacefully scattered across the composition receding into the distance. The shad gillnet set by the fishermen in the rowboat gently zigzag from the right foreground (in the center of the Hudson River) back and forth into the center of the canvas gently leading the viewer’s eye upriver into the composition. The zigzag of the gillnet leads the eye towards the center of the painting while the setting sun illuminates the sky in soft shades of red, pink, yellow and orange. The Palisades are already descending into purple shadow while the sun still lights the hills on the east side of the river. This is a scene of pleasing balance and natural beauty with nothing to interrupt the stillness of the coming evening.

In 1880, Silva and his family left New York and settled in the popular shore resort of Long Branch, New Jersey, where he could pursue painting the landscapes and seascapes of the New Jersey shore.⁷¹ In that year, he executed *Seabright from Galilee* (Pl. 27) which is typical of Silva’s later work. The towns of Seabright and Galilee, New Jersey, are located along the coast near Silva’s new hometown of Long Branch. The artist positioned this scene in Galilee with the town of Seabright visible across the cove. He depicted a small, hooded child feeding chickens along the shoreline beside a flat-bottom, blunt-ended garvey workboat at left, a flat-iron skiff in the river and what appears to be a sea bright skiff, designed for launching through the surf, upturned at right. Seabright’s white and shingled buildings are visible across the water. We know from his sketchbook from this time period that Silva had a growing interest in portraying the New Jersey coastline and that during the months of October and November 1880 Silva painted small watercolors of women and children, some probably portraying his own family.⁷² This work likely developed from his interest both in the local geography and in domestic scenes, an urge that also moved Winslow Homer and others around this time. Rather than a full-blown Luminist version of colors, Silva takes an almost naturalistic approach to the coloring in this work, preferring to render his realistic landscape in traditional hues of green and brown and the sky and sea in usual blues with highlights of yellow and white.

Lemuel D. Eldred

(1850-1921)

Another New Bedford artist, and a pupil of famed New Bedford artist William Bradford, is Lemuel D. Eldred (1850-1921). Though lesser known in American art than Lane or Bradford, Eldred was a pupil of Bradford's for five years, both in New Bedford and in New York City where he moved to study with the master.⁷³ Eldred also studied at New York's National Academy of Design, thereby solidly grounding his training in American painting before moving to Boston to begin his professional painting career. Though he would later travel abroad to study in Italy, France, Spain, Algeria and Morocco, Eldred was faithful to the New Bedford area and returned there to paint in what had been William Bradford's former studio as well as in Boston.⁷⁴

Nobska Beach, dated 1875 (Pl. 28), depicts a view looking west from Nobska Beach with the Woods Hole passage in the center of the canvas and Nobska Beach and New Bedford somewhere in the background, on the far shore of Buzzard's Bay. Eldred hints at the shift from work to recreation at Woods Hole on the southwest corner of Cape Cod. Eldred scattered the figures of seaside life throughout his scene of midday tranquility: a yacht-like sloop sails into the cove; a lone fisherman prepares to cast his line at the shore while another rows out into the cove; a seagull hunts for food at the shoreline; a couple on the bluff beside a gambrel-roofed house point out to the water; and another pair of figures stand at the end of the beach. Eldred displays his Luminist style in the brilliant, yellow sunlight filling the sky. The sun has been temporarily interrupted by a band of fluffy clouds reflecting shades of pink, purple and grey on an otherwise perfect day. Highlights from the sun skim across the surface of the water to meet the shore and warm the beach. The horizon glows a warm shade of violet.

Alfred Thompson Bricher (1837-1908)

Another New England artist, Alfred Thompson Bricher (1837-1908), was born in Portsmouth, New Hampshire and raised in Newburyport, Massachusetts, before he opened a studio in Boston in 1859, where he worked for many years.⁷⁵ Though he may not have known them personally, Bricher likely saw the work of Fitz Henry Lane and the famous American landscape painter, Martin Johnson Heade, while in Newburyport or in Boston. Perhaps from Lane, Bricher developed the notion of stillness and tranquility in his own paintings.⁷⁶ In addition to seeing the coastline of New England, Bricher was a traveler who was constantly sketching in the field; he explored the Hudson River Valley areas he saw in the Hudson River School paintings as well as the upper Mississippi River and the Connecticut River in 1866.⁷⁷ He then traveled to New York in 1870.⁷⁸ No matter where he ventured and which landscape he painted, however, his best works are identifiable as Brichers because of their compositional orientation and the glimmering effect of light and atmosphere he created.

Bricher likely painted these next two large works in the 1880s. In the first, *Low Tide*, circa 1894⁷⁹ (Pl. 29), measuring an impressive 30 x 63 inches, Bricher presents a simple coastal view of sand and sea with a fishing skiff on the shore. He orients his canvas around a large promontory of rocks on the beach, which he echoes with another distant mound in the background near the center of the composition. Bricher places the rowboat on the sand just in front of the rocks with stray seaweed collecting along its lines. The rocks and the boat stand at the same angle directing the eye up along the highlighted cloudbank to the upper left corner. Reminiscent of works by Heade and Silva, a few sailboats dot the surface of the water on the left-hand side of the canvas with the closest boat moving gracefully to the right towards the

center of the work. The brightest portion of the otherwise earth-toned and muted work is the dazzling sky, a blend of yellow and white fluffy, cumulus clouds lit from above by bright sunshine. The sky and clouds are ornately detailed and the brilliance of their tones reflect in the distant white sails, creating a striking contrast to the sand and rocks in the foreground.

In another shoreline work, Bricher suffuses his sunlight a bit more and adds warm shades of pink to form a rosy glow in the lower part of the sky. In *At the Beach*, circa 1879⁸⁰ (Pl. 30), measuring 26 x 48 inches, a large, dark cliff with some rugged trees and greenery forms a protective cove beside which runs a sandy beach. A woman and child sit, legs outstretched on the sand, with the woman resting a parasol on her shoulder. In the distance, we can make out another woman and child on the cove's pier. For ten years beginning in 1875, Bricher was known to paint the "picturesque," often including women with parasols who would "sweeten the shore's of Bricher's coves" in those years.⁸¹ Beside the female figures on the beach, two skiffs wait at the water's edge facing shore, while a small sloop rests on her mooring at the tip of the rocky outcropping with her sails ready to raise if the breeze comes up. Outside the cove, coasting schooners glide across the water just at the horizon line. These boats and sails reflect on the tranquil water. More than just a pretty cove scene, Bricher again creates dramatic tension, using strong diagonal lines to structure a vivid composition. The diagonal lines formed by the ever-so-gently breaking surf draw our eye across the surface of the painting (this time taking us to a set of stairs leading away from the beach) crossing a diagonal line formed by the rowboats facing the women. Bricher's rocky headland provides a massive vertical element to the composition which is echoed in the upward pointing masts of the sailboats. He contrasts the darkness of the land against the fair, light sky, which casts its rosy glow back into the sea for an overall sense of balance and well-being.

Among the greatest Luminist seascapes is *A Lift in the Fog, Grand Manan*, 1875 (Pl. 31). Both a prolific painter and traveler, Bricher likely visited Grand Manan shortly before executing this work; Bricher's paintings of the Nova Scotia area done around this date suggest that he traveled there, including the nearby Grand Manan Island, in the summers of 1872-1874.⁸² This work served as a beginning for Bricher who, from this time forward, painted the sublime in the natural world for a good part of the next thirty years.⁸³ Bricher depicts the bold bluffs of Grand Manan Island from the solitary, rock-strewn beach beside the rugged cliffs dropping off sharply into the sea below. Waves break against the shore in succession while a dory perches at the water's edge facing out to sea as if ready for its next voyage. The diagonal lines of the waves, the skiff's oars and the shadows in the sand all angle up toward the imposing cliffs to accentuate the cliffs themselves as a focus of the work. Another arresting element of this work is the dense fog, a frequent feature of summer in the Bay of Fundy. The horizon is obscured by vapor allowing the viewer to barely make out the sails of the herring fleet netting fish in the distance. Bricher uses warm shades of violet and rose in his fog-banked sky hints at the sunlight just behind the clouds with an almost silvery hue rising skyward.

H. Forshaw **(Active 1875-1895)**

Another artist to successfully tackle the fogged-in harbor scene was H. Forshaw (active 1875-1895).⁸⁴ In *Grand Banks Fishery*, circa 1875-1895 (Pl. 32), the artist depicts a busy harbor filled with a grouping of two-masted schooners in the center with the sunlight glinting off the white sails and reflecting their colors into the sea. This scene of a harbor on the Grand Banks of

Newfoundland is one of the few known examples of a painting of the Grand Banks commercial fishery.⁸⁵ The subject matter, however, is reminiscent of many Massachusetts harbor scenes.⁸⁶

The composition is carefully laid out to be geometric though loose, and atmospheric in its use of light. The central grouping of vessels is densely packed with the schooners facing left, seemingly side by side with one another, forming a well-delineated triangular. In the left foreground, float two fishing skiffs filled with figures wearing brightly colored jerseys and hats adding the element of color to the otherwise muted palette of the painting. Behind the skiffs, a few other vessels sail towards the center of the canvas, with the dories forming a steady triangular grouping. What appears as a topsail schooner is barely visible through the fog. The horizon, too, is buried in fog as the sky is filled with large grey and violet clouds covering all but the slightest patches of the blue sky. The water is calm as we expect in an important luminous marine work of this era with just slight ripples visible to break-up an otherwise flat surface.

The artist takes a slightly painterly approach to his harbor in that his brushstrokes are a bit looser than some of the more precise works we have examined, and his application of paint to canvas is less precise. This painterly quality makes the composition read as atmospheric or as though the fog slightly obscures the crisp details of ships and sea. The artist does competently render the details of the vessels and the fishing activities that we can see, however, suggesting that he witnessed this scene personally.⁸⁷

William Edward Norton **(1843-1916)**

William Edward Norton (1843-1916) was born in Boston to a shipbuilding family,⁸⁸ and his life on the sea seemed almost pre-ordained. Norton made various voyages to sea following his studies at the Lowell Institute and at Harvard Medical School.⁸⁹ While studying with American landscape painter George Inness, Norton opened a studio in Boston where he created enough artwork to sell and finance his first trip to Europe.⁹⁰ He then lived for twenty-five years in London, Paris and in Italy.⁹¹ After exhibiting in Europe, including at the Royal Academy in London and the Paris Salon, and following further training with European teachers, Norton returned to the United States and settled in New York where he lived and worked as an artist until his death.⁹²

Despite his broad and formal artistic training, Norton is best known as a marine painter.⁹³ One example of his mastery of marine subjects is Norton's *Onward* (Pl. 33). The central figure in this composition is a large, two-masted coasting schooner waiting for a breeze. When it fills in, she can set her foretopsail and jib, both of which hang limply. The vessel forms a perfect triangle in the center of the composition providing the harmonious balance so effective in strong Nineteenth Century marine paintings. Norton further communicates harmony in his use of light and dark as contrasting elements in the schooner. The mainsail is brilliantly lit by the late day sun while the others are in the shadows. The large mainsail and triangular gaff topsail are wrung out far to starboard to catch the zephyrs, shadowing the foresails and reflecting strongly on the rippled sea. The dark hull contrasts, as well, with the lightness of the sail and the water and sky surrounding it. The use of these opposing shades of light and dark provides a yin and yang balancing effect.

Norton uses suffused light to gently reach from the horizon to the upper reaches of the image. With the warm glow of a late afternoon sun, the color of the sky fades as a gradient from the horizon upwards. The artist uses the same effect in the water where the darkest stretch falls

along the horizon and then lightens towards the foreground. The ripples on the sea pick up the hues of the sky and the vibrant reflections from the sails of the two schooners. Norton communicates a reverence for American merchant vessels in his perfectly balanced composition and the glowing light with which he washes this shipping scene. He takes what is essentially a commercial scene and beautifies it.

A wonderful example of a Norton seascape is the large 37 x 60 inch *The Greeting*, dated 1877 (Pl. 34), done the year before Norton left for Europe.⁹⁴ In this dramatic work Norton depicts a fisherman leaning over his beached dory with his wife and child standing beside him dressed in bright shades of white and red which seem to jump off the canvas. The cloud-filled sky opens at the center of the canvas to expose the sunlight brilliantly illuminating a cloud and cascading light down onto the shoreline beyond the family like a spotlight. The dark sky on the right-hand side of the canvas, over the family, lightens to an almost blush shade moving leftward. The ocean waves break along the shore in semi-darkness. Reminiscent of European seascapes, and even the work of Winslow Homer, this romanticized view of a hard-working shore fisherman and his family dwarfed by the sea offers intimations on human mortality.

William Trost Richards (1833-1905)

William Trost Richards is best known as a “painter of coasts” though he also painted many landscapes in America and abroad.⁹⁵ A native of Philadelphia, Richards began working as a professional artist in 1853. He frequently worked in watercolor as well as oil. He is known for uncluttered yet finely detailed scenes of sea and shore.

On the Shore, dated 1871 (Pl. 35), exemplifies Richards’ excellence at seascape painting and is one of the few examples of his use of a luminist technique. Two figures salvage parts of the wrecked sloop on the glistening beach, its wet sand glass-like as it reflects the sun. The men and the vessel on the far right-hand side of the canvas are silhouetted against the luminous yellow backdrop of the impending sunset. Richards scattered various pieces of wreckage from the sloop scattered along the shore as he often did in his seascapes.⁹⁶ The brilliant sunshine on the right side of the canvas fades as it moves across the canvas to the left with the sky becoming a deeper blue with lowlights of grey along the horizon line. The left-hand side of the canvas is composed of breakers lining up to come onshore and take their turns creeping up the wide beach exposed at low tide.

An examination of Richards’ activities in the summer of 1871 helps identify the area he was depicting in this work. Richards spent the 1870s painting American coastal scenes from Maine to New Jersey.⁹⁷ Such flat areas of beach and waves as in Pl. 35 may indicate that the subject here is the coast of New Jersey, which Richards visited often, including the summer of 1870.⁹⁸ In addition, Richards is known to have painted similar scenes that are identified as New Jersey. For example, a similar though larger work entitled *On the Coast of New Jersey*, 1883, which is included in the permanent collection of the Corcoran Gallery of Art in Washington, D.C., is strikingly similar in its perspective and subject matter though distilled to exclude the figures and vessels.

Frederick Stiles Jewett (1819-1864)

A dramatic 1860 whaling scene by American marine painter Frederick Stiles Jewett

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provides the final example of an American marine painter depicting a seascape derived from personal experience. Jewett, a Connecticut artist, painted for only the last seven years of his life,⁹⁹ but he had earlier life experiences that primed him for life as an artist. At age sixteen, Jewett embarked upon a two-year whaling voyage which gave him the material he needed for this work.¹⁰⁰ In *The Ship Huntress Off the Cape of Good Hope* (Pl. 36), Jewett places a large sperm whale, fighting for its life, in the left foreground. Dwarfed by the whale, the thirty-foot whaleboat moves in for the kill. The mate stands at the bow, poised to drive his killing lance into the whale's lungs. The blood of the wounded whale spews out into the water and onto his implement itself. The New Bedford whaleship *Huntress*, which made several voyages through the waters off South Africa, approaches at right. In the right background, another whale and whaleship stand out in silhouette.

The fiery tones of the whale's blood are echoed elsewhere in this vivid scene. The influence of British painter J.M.W. Turner, whose work Jewett studied during trips to Europe, can be seen in the colors and frothy water of this painting.¹⁰¹ The sky is dramatic with a red and gold sunset filling the center of the canvas like a torch, signaling both the end of the day's work and a metaphorical ending for the whale. The clouds have caught the red of the fiery sunset and reflect upon the bloodied waves. The seas are roughly churning and spewing steam-like spray in this scene of agitation. Jewett's rough application of paint to the canvas in the sea and sky further communicates the drama of this marine scene.

Whether portraying the effect of a foggy day in a busy harbor, a genre scene discovered while traveling the coast, a quiet moment in a port or a pungent sunset, each of these fine artists imbued their scenes with a creative sensibility and precision that captured Nineteenth-Century American spirit.

-Alan Granby, Janice Hyland, Lauren P. Della Monica

CHAPTER TWO AMERICAN MARINE PAINTINGS



In Nineteenth-Century America, marine paintings were created for a variety of purposes: to celebrate American ingenuity in shipbuilding, commerce or yachting; to capture the likenesses and beauty of vessels; to record a genre scene; to document historical events and to commemorate sporting victories. Most often, the artists were commissioned to paint these vessels by proud owners, captains or racing syndicates. These paintings were executed in various styles, from the more primitive, folk paintings to the more sophisticated, luminous harbor views and highly detailed ship portraits. Grouped together, the paintings illustrate the myriad of the types of vessels common to our ports during the Nineteenth Century. The body of work created by these marine artists comprises a visual record demonstrating how these vessels factored into the business and pleasure of our coastal environment over this one hundred year period.

Folk Paintings

Folk art is perhaps more spontaneous than traditional fine art as folk artists responded to what they were seeing by creating visual works of art based upon their own experiences, free from the academic structure and the mores of traditional fine art. Rather than creating from a scholarly tradition, folk art developed from the first-hand experiences and spontaneous expression of artists themselves. We, as viewers, respond to these works of art for the wonderful naïve vision they convey, a kind of pleasing simplicity, as well as for their ability to capture

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feelings of patriotism and nostalgia.

Portrait painters sometimes focused on, or even specialized in, sea captains or mariners as subject matter or sitters for their portraits. George Henry Durrie (1820-1863), for example, presented his portrait sitter, the young Mr. A. C. Babcock, in two-thirds pose beside a column and wall, revealing a view towards the sea in *Portrait of A.C. Babcock*, 1841 (Pl. 1), signed and dated on reverse, “G. H. Durrie 1841.” Mr. Babcock was a member of a Philadelphia ship-owning family¹⁰², and, thus, Durrie places a bark flying the American flag in the distant ocean beside Mr. Babcock to emphasize to the viewer the sitter’s relationship to his profession. The only other visible element in the work is the wooden furniture in the right foreground, providing an historical view of the interior location. The size of the work, 36 x 43 ½ inches, suggests that Mr. Babcock was an important person in the community and that he or his family could afford to commission such a large work. The work has an austere palette of brown, black and white with the exception of the blue tones of the sea.

In Isaac Sheffield’s *Portrait of Franklin F. Smith* (Pl. 2), signed and dated on reverse, “Painted by Isaac Sheffield May 1835,” we see a whaling-ship’s captain holding a telescope (a tool of his trade), which he clutches in his right hand.



Mr. Smith also sits in two-thirds pose before a view of the sea, identifying his marine profession. This detailed portrait presents a much more dramatic view than that in Durrie’s *Portrait of A.C. Babcock* (Pl. 1), however. In the sea behind the captain, we see the crew of Smith’s ship, *Tuscarora*, in the act of “cutting in” or stripping the blubber from the captured whale floating beside the ship. Sheffield (1798-1845) added a vibrant, red drapery behind the captain to frame the window, as if to accentuate the drama of the view. The red color of the drapery picks up the red of the whale’s blood at sea, and the color of the telescope held by the sitter, thus visually linking the figure with the action behind him. Sheffield was one of the few Nineteenth-Century portrait painters who specialized in painting the portraits of whaling captains and their families.¹⁰³

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For some artists, natively built ships were the epitome of all things American, and those artists chose to express their patriotism through the portraits of vessels as symbols of American greatness. One portrait painter, Jurgan Frederick Huge (1809-1878), concentrated on the ships themselves, rather than their owners or captains. This Bridgeport, Connecticut, artist painted primarily large watercolors with pen-and-ink details.¹⁰⁴ In addition, lithographs were made of many of Huge's works, such as *New Haven* (Pl. 3) and *New York* (Pl. 4), so that they could be seen and enjoyed by a larger audience.



New Haven (Pl. 3), depicting the side-wheeler *New Haven*, is signed and dated on the lower right, just outside the picture plane: "Drawn and painted by F. Frederick Huge, 1838." The work, done in watercolor and ink on paper, measures 23 x 34 inches. Huge depicted the passenger-laden *New Haven* coming into port with a lighthouse just visible in the distance off her bow. Huge painted the side-wheeler's name four times throughout the work: on two flags atop the ship, on the side of her wheelhouse and again outside the picture plane, below the ship. In addition, he adds three American flags to his composition, one of which is oversized. Huge used a series of patterns in the work as a visually unifying concept. The wisps of smoke coming from the two central smokestacks puff out in a series of repeated disk-like shapes, and the waves on the sea form a pattern of regular undulations. Huge's style in this work could be described as both highly detailed and as primitive, a stylistic dichotomy common to many primitive marine artists. His work appears primitive in the sense that Huge was not attempting to convey a sense of realism. Rather, his picture planes are flat surfaces with little three-dimensional effect of recession into space or interest in the volume of the objects portrayed.

Similar in style, the *New York* (Pl. 4), too, is a side-wheeler carrying one enormous American flag and two smaller versions. This work is also signed and dated, lower right: "Drawn & Painted by F. Frederick Huge, 1838." Huge employed the same decorative yet flat-

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surfaced technique in depicting the waves and the smoke puffing from the single smokestack as in *New Haven* (Pl. 3). In *New York* as well as in *New Haven*, Huger paints the churned-up white water coming off the side-wheel as if it were piling up like shoveled snow. A schooner sails gracefully in the distance off her stern in each work, with the *New York* giving us a full starboard sideview while in *New Haven* the secondary vessel is coming right towards the viewer. Huger, born in Germany but an American since his youth,¹⁰⁵ used patriotic colors of red, white and blue throughout these two works to portray his distinctly American vessels and scenes.

Huger painted many types of ships in his career. In addition to side-wheelers, he painted “steamboats, transatlantic schooners, clippers, barks, frigates, and even towboats.”¹⁰⁶ In *George H. Mills* (Pl. 5), Huger presents a portrait of a clipper-schooner at sea, with lighthouses announcing a harbor barely visible in the distance on the left-hand side of the work. The painting is signed, “J.F. Huger,” and dated, “1868” on the lower right. The vessel flies an American flag and two pennants, one bearing her full name, “*George H. Mills*,” and the other bearing her initials, “G.H.M.” Huger seemed to be loosening his style in this work, and moving away from pattern-like, flat surfaces as he painted this sea with much more variation of color and tone than in the previous examples of his work.

In *Belle Brown* (Pl. 6), a work created later in his career, Huger presents the middle of three sister schooners built and owned by Snow and Farwell of Rockland, Maine, for local and coastal trades.¹⁰⁷ The painting is inscribed, signed and dated on the lower left: “Owned by Messrs. Snow Fairwell & Co./L.Brewer Master Builder” and on the right-hand corner beneath the lighthouse is inscribed: “J.F. Huger/Bridgeport, Conn 1872.” In the center of the work, below the picture plane, the inscription reads: “Schooner Belle Brown of Rockland, Maine, Ezekial Nash, Master.” *Belle Brown* and her two sister schooners were each ninety-two feet long and measured 147 tons.¹⁰⁸ *Belle Brown* was launched on June 20, 1871, and she cost \$12,000.¹⁰⁹ In this work, the *Belle Brown* sails across the picture plane flying various flags and two pennants, one proclaiming her name and the other her initials, “B.B.” A stone lighthouse protrudes from the water in the right foreground. Huger again used red, white and blue accents in the hull of the vessel and on her flags to enliven the color palette of the work and to create a distinctly American feeling. Although highly revered as a marine artist with a primitive style, the number of his known works does not exceed fifty-seven.¹¹⁰ He can be considered as one of the best amongst the category of primitive American marine artists.

James Bard (1815-1897) was a prolific and patriotic painter of ship portraits, who is credited with having produced nearly 4,000 works.¹¹¹ Of those works, many were of steamboats built and launched during his time as a painter of ships. In his 1850 *Confidence* (Pl. 7), Bard painted the side-wheeler *Confidence* with fellow side-wheelers *Joseph Belknap* and *Hendrick Hudson* in the background, one on either side of her. The image of the vessels and seascape is painted within a dark green oval, reaching to the edges of the canvas. The 30 x 50 inch work is inscribed along its lower portion: “Built by W.M. Collyer NY. 1849,” “The Property of John Mastin” and “Drawn & Painted by. James Bard. NY 1850.” Bard painted an oversized American flag flying at the *Confidence*’s stern, obscuring what looks to be a name pennant for the vessel, with a stars-and-stripes streamer flying above them both. Bard frequently oversized his flags to add excitement and patriotism to his paintings.

Although painting mostly steamboats, Bard did paint several pictures depicting sailing vessels. An excellent example of a Bard sailing vessel painting is *Lewis R. MacKey*, 1853 (Pl. 8), a Hudson River schooner, which was a bit more efficient than the big Hudson River sloops for carrying cargo up and down the Hudson River before steamboats and railroads superseded

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them. He painted the vessel under full sail in the center of the canvas, surrounded by six other sailboats in the distance, three at each side. In the foreground, Bard placed a small figure in a workboat, apparently sculling with an oar over the stern. The figure points outside the picture plane to the right. The *Lewis M. MacKey*, proudly displaying her banners and flags, sails through the blue waters past a lighthouse on a bluff. The painting is inscribed lower right in script, "Picture Drawn & Painted by James Bard 182 Perry St., New York 1853."

In the 1860s, Bard focused his attention on painting the constant stream of newly built steamboats. In *Thomas P. Way*, 1860 (Pl. 9), Bard depicted the vessel in the center of a long canvas, before a landscape of somber hills plunging down to the water, with only a few minute sailing vessels in the background. He again layered the flags and pennants at the stern of the vessel, this time with her name banner obscuring the American flag. Bard clearly observed and took great care to portray the details of the vessel, from the raised eagle atop the eight-sided wheelhouse to the fine shadow painting of the ship's name. The painting is titled and signed lower right: "DRAWN & PAINTED By JAMES BARD. NY. 1860 162. PERRY. ST." Bard signed the work, "drawn and painted," perhaps to fully encapsulate his technique of rendering a detailed drawing before painting a vessel, and then adding details in ink atop the painted work.¹¹² The puffy water spray off the bow and from the paddlewheel is also painted with Bard's delicacy and exactitude. Most of the elements described here are common to many of Bard's works.

In *James W. Baldwin*, 1861 (Pl. 10), Bard utilized his signature element.



He presented a highly detailed side-wheeler with her walking beam steam engine in the center. *James W. Baldwin's* name is emblazoned on her side in shadow lettering and proudly beaming from her pennant as well. She is peppered with an impressive array of nine American flags and a stars and stripes streamer. This work, measuring 34 5/8 x 59 5/8 inches, is inscribed along the bottom of the water: "M.S. ALLISON BUILDER N.J. 1861 – FLETCHER S. HARRISON & CO ENGINE BUILDERS OF NORTH RIVER IRON WORKS – JOHN E BROWN, JOINER – ROGERS SHIP PAINTER PICTURE DRAWN & PAINTED BY JAMES

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BARD NY 1861 162 PERRY ST.” The paddlewheel is painted in a rainbow of green, blue, red and yellow. The seawater gently sprays off the back of the paddlewheel and the bow. The white of the vessel contrasts against the dark water and landscape, both of which form the background of the work. Bard included details such as twelve small figures aboard the *James W. Baldwin*, and various small sailboats speckle the distant background.

Chrystenah (Pl. 11 & 12) demonstrates some of Bard’s signature style elements. The *Chrystenah* falls in the center of the long horizontal canvas accentuating her length. The large 38 ¼ x 62 ½ inch work is signed, dated and inscribed bottom right: “Drawn & Painted By James Bard. 162 Perry St NY 1867.” A second and third side-wheeler, to the bow and stern, flank *Chrystenah* in the distance. Bard’s stylized effervescent spray once again dances off the prow and from the paddlewheel. Flags, streamers and pennants abound, with the *Chrystenah*’s name pennant obscuring the stars and stripes of the American flag at the stern. The white of the hull contrasts sharply against the pared-down landscape and the calm water. Bright spots of color in the flags, the curtains and the wheelhouse decoration punctuate Bard’s otherwise minimal color palette. The artist’s exquisite attention to detail on the steamboat is evident in Plate 11. Bard captured intricacies such as the grains of wood at the top left of Plate 11, the latticework of the railings and the curtains in each window of the vessel. He covered the paddle box with ornate details, including the portrait of a woman, *Chrystenah*, in the center surrounded by a gold decorative motif.¹¹³ The vessel also has thick paint applied to the surface of the canvas, to create an actual three-dimensional quality to the work. Bard further enhanced this effect by using an appliqué technique of cutting the figure atop the pilothouse (in this case, a gold eagle) from cardboard, before painting and applying it to the canvas.¹¹⁴

In *Milton Martin* (Pl. 13), signed and dated, “J. Bard. NY 1868,” a year after *Chrystenah*, Bard introduced more color to his work. In this instance, he painted the sky a vibrant blue with warm, atmospheric clouds in tones of white and pink. The undulating seas are rendered in deep blue. Bard created his compositions systematically, by first painting the background landscape, sea and sky, and then laying down the central vessel on top of this base painting so that the vessel almost appears to be lifted off the surface of the canvas.¹¹⁵ It was that backdrop upon which Bard then painted the painstaking details of his vessels.

In this picture, Bard created a meticulous paddle box with spray erupting from it, a circular pilothouse topped by an eagle, various figures aboard and banners and flags throughout. In this work, Bard again identified the vessel’s name four times: on the side of the paddle box, twice on name banners flapping in the wind and on a banner bearing the initials, “M.M.,” flying at the *Milton Martin*’s bow.

Bard also worked in watercolor on paper, such as in the *City of Catskill* (Pl. 14), a medium which James Bard and his twin brother, John, had used in their earlier work, but which James Bard rarely used in later years.¹¹⁶ This work, *City of Catskill*, measuring 25 x 50 inches, is signed and dated lower right, “J. Bard NY 1880.” Bard refined the stylistic details employed in his earlier works to create a carefully crafted, late watercolor. The deep blue water is still, as was typical of Bard’s later work.¹¹⁷ The landscape behind the vessel is scattered with white buildings, and sailing vessels abound along the shoreline in the background. Though working in watercolor, Bard delivers exquisite detailing on the vessel in her two streamers and eight flags, declaring the vessel’s name four times. The gentle spray off the bow, the shadow box lettering on the side of the paddle box, the eagle atop the pilothouse, and the ornately patterned design of the wheelbox are all exquisitely rendered. As in the *Chrystenah* (Pl. 12), there are very few figures visible on the *City of Catskill*. Note that in many of Bard’s paintings his figures are

uniquely presented, often showing well-dressed men with top hats. These figures add to the folk art and naïve look of Bard's paintings and are another element of Bard's "signature style."

Harbor Scenes

Often just as important to the work as the vessel herself, is the identification of the location in which she sails. These works depict some of the most vital harbors of the day, from New York to Newport to Charleston, South Carolina, which were some of the most important commercial and cultural cities of Nineteenth-Century America.

L. Meyer's *Battery New York* (Pl. 15) depicts steamboating on New York's Hudson River. At the center of the canvas is a white side-wheel steamer, crowded with figures, probably making the crossing from New Jersey. A similar ferry lies at its berth, with the masts of sailing ships at the "North River" wharves behind it. Behind the central vessel is a black-hulled, four-masted steamer, anchored offshore. This vessel is one of the transatlantic steamers of the 1850s. The image of this steamer helps date the painting to the 1850s. To the right, Meyer depicted Battery Park, with figures walking along the water's edge, and the highly detailed rendering of Castle Garden. The steeple of Trinity Church is visible in the distance. On the water beside Battery Park, a side-wheel tug tows a two-masted schooner. Further up the river, Meyer placed another white-hulled steamer with a collection of masts gathered behind her. Along with the fine details of ship and shore, Meyer endeavored to detail life in the steamship days, his bright, blue sky is richly painted with darkening clouds, lit with highlights of pink and purple, forming to the right side of the canvas. His water is accurately rendered in shades of blues and greens tipped in white, to create a churning, choppy surface. The picture is signed and inscribed, "L. Meyer 1836." The number "1836" in the inscription relates to something other than the date of the work. Because of the transatlantic steamer, this work was executed circa 1855.

Another harbor scene, this one of *Newport Harbor*, 1888, by James Nicholson (1848-1893) (Pl. 16), documents harbor life on a fair day. In this work, the seas are glassy and calm, and the sky shows just a fair-weather cloud on an otherwise clear day. Several sailing vessels (schooners, sloops and various other small sailboats) gently make their way across the harbor, casting their reflections onto the still water. The artist rendered the dense harbor area in great detail, including features such as churches, wharves and factories, which are all individually recognizable. To the right of center, along the shoreline at Commercial Wharf, we find the side-wheel steamboat *Eolus*, which ran from Newport to Wickford, Rhode Island, to ferry passengers to the railroad lines.



The U.S.S. Commodore McDonough in Charleston Waters (Pl. 17) depicts a southern harbor, in the waters off of South Carolina, circa 1865. The vessel, a light-draft gunboat, had been a privately owned side-wheel ferry before the United States Navy purchased and retrofitted her as a gunboat for service in the Civil War.¹¹⁸ The *U.S.S. Commodore McDonough* (which was commissioned November 24, 1862) was named after Commodore Thomas MacDonough, a distinguished American naval commander on Lake Champlain during the War of 1812 and who died at sea in 1825.¹¹⁹ (The “Dictionary of American Naval Fighting Ships” spells the vessel’s name McDonough, not MacDonough like the naval commander.¹²⁰) The vessel spent her career in the waters around Charleston leading upriver expeditions and engaging the enemy in battles before the end of the war, when she helped to clear the harbor at Port Royal, South Carolina.¹²¹ The setting depicted in this work is either Charleston or Port Royal.¹²²

In this scene (Pl. 17), we see this naval vessel at anchor in the river’s still waters, its flags hanging still on their flagpoles, with a crew of approximately twenty sailors lined up at the stern and bow. A few scattered sailors on the upper deck face a flatboat full of seven African-American men in the right foreground, who seem to have poled out into the river to greet *Commodore McDonough*. Two of the men wave at the sailors, and another tips his hat, while their shadows reflect their gestures behind them in the warm, southern waters. On the right-hand side of the painting, we see a two-story residence and outbuildings along the shoreline surrounded by lush, green trees. The evening is calm, and the skies are fair and luminous with warm undertones of sunset in pink and violet.

The fourth harbor scene is a diorama or shadow box model, circa 1885, which is titled and signed on the reverse: “*Yacht Puritan Off Beaver Tail, Entrance to Newport Harbor, W.H. Green, Newport, R.I.*” (Pl. 18). In 1885, *Puritan* was the successful America’s Cup defender

against the British challenger *Genesta*. The shadow box measures 17 3/8 x 28 inches, and it is comprised of various materials to convey a three-dimensional quality. The painted background and foreground themselves have an almost three-dimensional effect. The background has a clear, blue sky and rich green-blue waves on the sea, leading into Newport Harbor, identifiable by its lighthouse and rocky outcropping beside the sea. A figure with a walking stick stands in the foreground, on the rocky ledge, watching the sailing vessel. This vessel, the yacht *Puritan*, was carved of wood and then painted before being applied to the painting. The artist then attached string to form the rigging on the *Puritan* and a brass eagle atop the pilothouse of the tugboat on the left, to create an overall three-dimensional effect.

Luminous Paintings

In addition to the major American Luminist artists discussed in Chapter One, there were other accomplished, talented artists who painted in a luminous style and who aimed to capture the atmospheric effect of light in their marine scenes and ship portraits. Three artists who fit in this category are A. Cary Smith, E.T. Baker and Warren Sheppard.

Archibald Cary Smith (also known as A. Cary Smith) (1837-1911), a New York native, began his career as a helmsman on sailing vessels out of New Jersey before turning to marine art and eventually boat design as careers. Among the many yachts designed by A. Cary Smith, the most famous was the yacht *Mischief*, which was the first sloop to defend the America's Cup, in 1881.¹²³ He was an active member of the New York Yacht Club and served on the club's first Library Committee in 1886-1887.¹²⁴

This lifelong interest in seagoing vessels translated into detailed paintings presented with an understanding of the sea and the vessels themselves. He combined this personal knowledge of vessels with the luminous effect of light over the water to present atmospheric scenes resplendent in the color of the particular day.

In *Wanderer – Cup Racing Schooner Off Lighthouse Shoals*, circa 1871 (Pl. 19), Smith depicted the schooner *Wanderer* under full sail, off what could be Little Gull Island Light off the eastern end of Long Island Sound. Her crisp, white sails contrast sharply with her black hull. Off the *Wanderer's* bow is a coasting schooner, and in the foreground is a dory with a man and woman aboard. The sky is open and clear, with just a hint of light clouds in the distance above the distant shoreline on the horizon. The light from the sky and the reflection of the bright, white sails dance off the water in the foreground.

In *Schooner Yacht* (Pl. 20), Smith again presented a schooner under full sail with a dory in the foreground carrying two fishermen, a distant shoreline and three nearby coasting schooners. Again, Smith contrasts the white of the sails with the ebony of the hull to create a visually striking image. In this work, however, the seas are rougher than in *Wanderer* (Pl. 19). The skies are filled with a light cloud cover, before a blue sky in the foreground, whereas in the background the clouds become opaque as if a storm is moving in. Smith further enlivened the scene with a flock of seagulls dipping with the waves in the foreground, and he painted the wash of the waves breaking around the schooner creeping up the side of her hull. In each work, Smith played with light and shadow formations on the white sails to add a further element of contrast within his paintings.

A. Cary Smith's *Steam Sail Yacht Ruth* (Pl. 21), painted in the 1880s, presents the vessel with a cloud of black smoke spewing from between her sails. The line of smoke mirrors the color and length of *Ruth's* hull, as she powers through the rough water. The sky just below the smoke line is also dark and forbidding, as if a storm is on the horizon. At the bow, the jib glows

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white in the sunlight directly in the center of the canvas, to focus the viewer's eye on the center of the work. Smith surrounded *Ruth* with many sailing vessels at a distance, and a square-rigged vessel, fully ensconced in shadow, heading towards her. *Ruth* flies the New York Yacht Club burgee on her foremast, probably her owner's private signal on the mainmast and the American flag off her mainsail. The skies are bright blue with billowing, white clouds and the warmth of the sky is reflected on the surface of the water. Smith takes great care to render the details of the vessel and her crew, including the multi-sided pilothouse, lightly sunlit below the jib, surrounded by crew members.

The final example of Smith's work, *Catboat* (Pl. 22), takes the form of a marine painting within a unique, carved mahogany frame featuring crossed boat oars and side-mounted boat hooks. Each corner of the frame has a ball finial. This folk art, nautically themed frame combines interestingly with the more serious marine painting it embellishes. In the painting, a dark-hulled catboat makes her way across white-capped seas in the foreground, with three passengers seated near the stern. In the distance, a steam tug tows a square-rigged sailing ship, and other vessels are scattered throughout the composition. This work, signed "A C Smith," circa 1870, displays Smith's talent at portraying the drama of an approaching storm through the dark storm clouds in the background and the roughly churning sea. The glow from the hidden sun just touches the tips of the waves and glows on the catboat's sail.

Elisha Taylor Baker (also known as E.T. Baker) (1827-1890) was a New York artist who spent time at sea as a young man and actively painted seagoing vessels from the 1870s to the mid 1880s. His works have been described both as ships portraits and as luminous paintings in the tradition of other American Luminist painters such as Lane and Bradford.

Baker demonstrated his understanding of the special effect of light in a storm at sea in his 14 x 20 inch *Sloop Under Sail* (Pl. 23). A brilliant, white sloop with light colored sails, taking up the majority of the canvas, contrasts sharply against the dark background. Though the sky is almost completely dark, fading into the background, the brighter upper left corner of the sky indicates a break in the bad weather. Baker interjected dashes of white into the horizon line to indicate a lighthouse and other sailing vessels in the distance. He added touches of red in this work, such as in the piling sticking up from the water in the foreground, for example, to enliven the composition which otherwise is a study of dark and light contrasts. Baker signed this work, "E.T. Baker," with his unique monogram on the lower left.

In *Speranza*, circa 1884 (Pl. 24), Baker painted a regatta off Sandy Hook Lightship in his luminous style. Though focusing on a single vessel, *Speranza*, as is typical of his work, Baker also includes countless other racing vessels in action here on both sides of the *Speranza*. The Sandy Hook Lightship, off *Speranza*'s bow, is decorated with two lines of signal flags. The *Speranza* herself is painted in sharp detail, from her black hull, to her schooner rigging with topsails, balloon jib and fisherman staysail, to the Atlantic Yacht Club burgee and the private signal flag of her owner, Mr. H. W. Collender of New York.¹²⁵ The seas are choppy and capture the warm glow of light from the rich sky, which is punctuated with pink and grey clouds. The red hue of the buoy, in the foreground, also radiates across the nearby waves. The wing formations of the white seagulls in the foreground mimic the shapes of the *Speranza*'s foresails. This work, too, is signed lower left in red, "ET Baker," and "ETB" is clustered together in a monogram format.

Baker's *Lady Woodbury*, circa 1875 (Pl. 25), is a prime example of Baker's other style of painting. In such pictures, though he maintains his close attention to detail, Baker foregoes the traditional luminous style of painting, in which glowing skies cast their radiance down over the

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seas, in favor of a different lighting technique. In this technique, the water surrounding the vessels is lit up in two specific places, at the bow and at the stern. Here, Baker depicted the Portland, Maine, fishing schooner, *Lady Woodbury* at full sail, with many distant vessels on the horizon. She carries her name banner, “*Lady Woodbury*,” and a smaller pennant with the letters “J.M.” Flying off the gaff is an American flag done with one of Baker’s signature elements; grey stripes run diagonally across the red and white stripes of the flag to suggest that the flag is waving in the wind. At the left and right sides of the canvas, to the bow and stern of the schooner, the sky glows with the warm luminous shades of rose and violet of the sunset. Baker’s ocean, just at the bow and the stern of *Lady Woodbury*, reflects these sky colors in two distinct patches. A slight radiance from the lit area at the bow bleeds across the waves towards the foreground.

We see this lighting technique again in Baker’s *J. Waterberry*, circa 1870 (Pl. 26). In this instance, Baker features a single vessel sailing parallel to a darkened coastline. The sails of the *J. Waterberry* are warm and sunlit in the center of the canvas, contrasting against the dark hull of the schooner and the deep blue sea. The sky is filled with pink, violet and grey clouds building to a darker peak just behind the vessel’s sails. However, at the bow and stern, the water is lit as if with a spotlight to reveal white sea spray around the ends of the vessel, and a deep blue-green tone in the seawater. Baker embellished his American flag with his signature grey stripes as well, to suggest the flapping of the wind. In this work, as in many of Baker’s other best pieces, the seams and reef points on the sails are visible, and the details of the vessel are exact. Though neither is signed, both *Lady Woodbury* (Pl. 25) and *J. Waterberry* (Pl. 26) are attributed to E.T. Baker. The absence of a signature is typical of Baker paintings executed with this second, specific lighting technique.

Baker’s *Yacht Lady Evelyn*, circa 1882 (Pl. 27), is a painting on porcelain, measuring ten inches in diameter. Baker signed this rare roundel work with his monogram on the lower left. In this unusual medium, Baker also uses an unusual layout; *Lady Evelyn*, with her straight, vertical bow and billowing, bright sails, heads at a sharp angle towards the viewer and the picture plane. The sea and sky in this work are typical of a Baker, however. The moody sky is dark and forbidding on the right-hand side of the painting, providing a strong contrast to the light on the left, where the sun has broken through the fluffy clouds to reveal a blue sky. Baker highlighted the bow of *Lady Evelyn*, and he painted a rash of light across the steam sailer on the right side of the work as well. The sea is almost translucent. The mainmast flies, what appears to be the New York Yacht Club burgee, and the foremast flies, what is likely to be the private signal of her owner, Sir Robert W. Cameron.¹²⁶ A two-masted steam sailer cuts at an angle behind her, while a variety of other smaller vessels are scattered in the distance, their orange tinted sails creating a luminous effect.

Warren Sheppard (1858-1937) painted with a deep understanding of his marine subject matter, which he, too, expressed in luminous style in his most preferred canvases. In addition to his painting career, Sheppard was a yacht designer as well as a sailor who twice piloted the winner of New York-Bermuda races. He also wrote a textbook, “*Practical Navigation*”, which was used by the United States Naval Academy.¹²⁷ As an artist, Sheppard was largely self-taught, although he did take some classes at the Cooper Union Institute in New York and was inspired by marine painter M.F. H. de Haas.¹²⁸

In *Schooner Yacht*, signed lower right, “Warren Sheppard,” circa 1890 (Pl. 28), a rare vertical marine painting, Sheppard presented a two-masted schooner sailing towards the picture plane with her sails billowing. Following her in the distance is another similar schooner headed

in the same direction. The sun sets behind the schooner, backlighting her so as to accentuate her outline. The color and light from the sun fills the lower portion of the sky with a golden glow, which fades to rose and violet the higher it gets into the blue upper atmosphere. The fading light bounces off the rolling surf as well, creating an almost golden surface to the water.

Sheppard again exhibited his luminous style in *Yachting at Sunset*, signed lower left, “Warren Sheppard,” circa 1900 (Pl. 29), this time in the form of a marine landscape painting rather than a ship portrait. In this peaceful evening scene, the sun sets over a small body of land, surrounded by a gently rippling sea. On the left-hand side of the canvas, the crews of white and blue-hulled yawls furl their sails, while a small launch (possibly a Herreshoff) carrying two figures cuts across the water in the foreground. The island or peninsula, with a waterfront estate home, barn and outbuilding and some scattered trees, is beginning to darken in the fading light. The bright white-yellow sun, about to fall behind a band of pink and purple clouds, casts a line of reflection across the water into the foreground. The sky glows a tropical aqua and contrasts with the red, orange and violet clouds. The scene, depicting the coast of New England, is probably the Connecticut shore of Long Island Sound.

Sheppard painted the square-rigged *Young America* under sail at sunset in *Clipper Ship Young America* (Pl. 30). This large Sheppard painting, measuring 25 1/8 x 36 1/8 inches, is signed lower right and inscribed and signed on the reverse: “CLIPPER SHIP, {YOUNG AMERICA}, Built by W. Webb, in 1853 at front E. FIFTH, 2300 TONS CM. Keel, 232.6, Breadth 45.5, Draft 28.6, Geo. E. Daniel, Capt...Babcock Master, WARREN SHEPPARD.” *Young America* is painted in great detail, from the taut lines connecting the sails, to the accurate shapes of the wind-filled sails. *Young America* has five yards on each of her three masts; on the royal yards (second yard from the top), on the foremast and mainmasts, one can make out pairs of crewmen unfurling sails, indicating that this voyage is just beginning. The setting, yellow sun burns just behind *Young America*'s bowsprit, turning the sky around her to a rouge glow, speckled with loose, violet clouds. The darkening shadows on the vessel contrast against the light, atmospheric sky behind her. The sun's warm, yellow shade casts down upon the swelling sea and turns the water golden as well.

Refined Ship Portraiture

Within the genre of ship portraiture, there are two different styles of works, the refined ship portraits and the more primitive style portraits. The refined ship portraits have a more sophisticated artistry about them, and the artists of this genre took great pains to place their subject vessels within realistic seascapes, which could be works of art on their own. The detail and perspective of the watercraft was also rendered with higher detail and superior proportion.

One example is *Fannie* (Pl. 31), by Conrad Freitag (1845-1894), a portrait of the New York pilot boat number “17” of the same name. Just to the right of center in this 10 1/4 x 14 1/4 inch painting, we see *Fannie* in a portside view under full sail. *Fannie* is in open waters with a few scattered vessels on the horizon including a three-masted steam sail vessel, as seen in other Freitag paintings. *Fannie*'s pilot boat number “17” is prominently displayed in blue on her mainsail.¹²⁹ The work is a study in shades of blue. The sky is a fair, light blue with just a few light clouds themselves picking up the blue of the sky. *Fannie*'s sails are brightly lit on their left-hand sides by the sun and fade to a blue-like shadow on their right sides. The voluptuous sea swells deep blue, with highlights of light blue, white and a warm shade of red where the sun warms it. This work is signed lower left in red, “C. Freitag 173 South Str. N.Y.” Based upon

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that address in Freitag's signature, we can date the work to between 1875 and 1885, when the artist was working at that location.¹³⁰ In addition to *Fannie*, Freitag, who worked on South Street next door to the New York pilot boats, was also commissioned to paint New York pilot boats number "1," "3," "4," "5," "7" and "13."¹³¹

Freitag's portrait of the schooner yacht *Siren*, 1882 (Pl. 32), also depicts a sailing vessel in deep blue seas on a fair day. *Siren* is surrounded in the picture plane by seven different sailing, steamer and steam sail vessels in the distance. The red-hulled vessel on the right-hand side of the canvas, second from the right, is the Sandy Hook Lightship. The sky is fair and almost powder blue with downy, white clouds. The deep blue-green sea is slightly choppy and reflects the light from the sky in the center of the canvas before the *Siren*. The sea has a very contemporary look and is somewhat different in treatment than the other Freitag paintings. The *Siren* was documented in the port of New York, and here she flies the burgee of the New York Yacht Club on the foremast. The painting is signed and dated, "C. Freitag, N.Y. 1882."

On at least one occasion Freitag painted the same vessel repeatedly. For example, he painted pilot schooner number "13," *Caldwell H. Colt* (Plate 33), in 1890 as well as *Caldwell H. Colt* (Pl. 34) of 1887. The *Caldwell H. Colt* was built in 1887 in Greenport, New York, and was 79 feet in length, 21.5 feet in breadth and she drew 9.1 feet.¹³² The vessel was named after the famous yachtsman, Caldwell Hart Colt (1858-1894), the son of the inventor of the Colt revolver.¹³³ Colt was the third owner of the famous yacht *Dauntless*. In an interesting bit of history, *Dauntless* was first owned under a different name by S.D. Bradford, Jr., and then two years later the yachtsman James Gordon Bennett (who coincidentally also had a New York pilot schooner named after him) bought the vessel and renamed her, *Dauntless*. *Dauntless* was famous as an America's Cup participant in the years 1870 and 1871. In 1882, *Dauntless* was sold to Caldwell Hart Colt who raced her across the Atlantic against *Coronet*.¹³⁴ The schooner yacht *Dauntless* lost the transatlantic race but sailed on to become perhaps the most renowned sailing yacht of the Nineteenth Century and was considered invincible.¹³⁵ Colt died aboard *Dauntless* in 1894; then she was turned into a houseboat by her new owner, Mrs. C.L.F. Robinson.¹³⁶

In both works, the pilot schooner proudly displays the number "13" on her mainsail, hovering at full sail in the center of the canvas, with a variety of large vessels in the distance. However, the two works are quite different. *Caldwell H. Colt* (Pl. 33), oil on canvas, measures 27 ¼ x 37 inches and is signed and dated lower left, "C. Freitag Brooklyn 1890." In this picture, the details of the ship are finely rendered, including the deck details of the skylight, deckhouses, companionway and sailors. The hull, with its plumb bow and rounded stern, is typical of New York pilot boats of the era. The painterly sea and sky are richly colored. The choppy surface of the green-blue sea contrasts with the bright, sunny blue of the sky. On the left side of the canvas, along the horizon, Freitag painted a transitional steam sail vessel with four masts and two stacks, while to her right a square-rigged ship sails towards the *Caldwell H. Colt*. On the right-hand side of the canvas, a large two-masted schooner yacht appears to fly the New York Yacht Club burgee.

In the next view of *Caldwell H. Colt* (Pl. 34) Freitag showed the vessel flying the New York pilot flag. This smaller version of the *Caldwell H. Colt* measures 10 ½ x 14 ½ inches. This work was executed in oil on board and is signed in red lower left, "C. Freitag 173 South Str. N.Y." In this version, the pilot boat number "13" is slightly obscured by the fisherman staysail. The elements of the deck and sails in this work, as in the prior example, are rendered with careful detail. The vessels flanking the *Caldwell H. Colt* at the horizon are centered perfectly at left and

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right between the edge of the board and the tip of the *Caldwell H. Colt*. At the left is a transitional steam sail vessel with three masts and furled sails, and at the right is a three-masted ship under full sail. The clouds are lightly painted in bands across the lower sky fading upward to a brighter blue. The water reflects the warm hues of the center vessel and its sun-warmed sails, especially at the stern, and the artist captured the motion of the waves with slight white caps on the otherwise deeply colored sea.

William A. Coulter (1849-1936), too, was best known for his ship portraits.¹³⁷ A longtime resident of San Francisco and Sausalito, California, Coulter spent a great deal of time painting and drawing the vast number of ships coming in and out of San Francisco Bay.¹³⁸ A typical and fine example of Coulter's work is his 1888 *J.M. Colman* (Pl. 35), depicting the three-masted schooner approaching the Farallon Islands off San Francisco Bay. This large work, measuring 28 ¼ x 44 ¼ inches, is signed and dated lower right, "W. A. Coulter 1888." The *J.M. Colman* was built by the Hall Brothers in Bainbridge Island, Washington, in 1888, the year of this portrait, and she sailed until 1905 when she wrecked on San Miguel Island off the coast of California.¹³⁹ This meticulous portrait displays the vessel under full sail, plowing through the dark seas with the bright mid-day light just illuminating the sea at the bow and below her protruding stern. Coulter captures the intricacies of the rigging, the seams on each sail and the direction of the wind that fills them, the details of the deck and the positions of the crew at work. The sky is a brilliant blue at the top of the canvas, fading to a blue-green in the center. Rich, white clouds form along the horizon and on the left-hand side of the canvas from the open sky. The many sails of the *J.M. Colman* are bright and sun-dappled against the light sky. By contrast, the Pacific is very dark, echoing the tone of the vessel's dark hull. Flying from the gaff, an American flag provides a punctuation mark of color to the work. Coulter painted the California coastal islands off the tip of the bowsprit, with a few sail and steam sail vessels dotting the horizon.

Coulter understood first-hand the complicated and specific details of the ships he portrayed. Before becoming a professional artist, he spent seven years as a young man aboard square-riggers as a crew member, where he learned the anatomy of the ships.¹⁴⁰ He then spent two years as a professional sailmaker in San Francisco before becoming an artist.¹⁴¹ In *Tugboat with Square-Riggers*, signed and dated lower right, "W. A. Coulter 1910" (Pl. 36), Coulter paints two such vessels, one just off center in full view and another behind her, semi-observed by the Bay Area fog. Both vessels face the viewer with their sails furled. A small red-capped tugboat, dwarfed in comparison to the size of the large ship, emits a cloud of dark smoke as she tows the square-rigger at the center of the canvas. Coulter highlights the central vessel by painting a break in the clouds just at the top of her masts with a warm, sunny glow, almost forming a halo atop the ship.

Coulter also had an understanding of the San Francisco Bay weather patterns, with which he imbues this work. The clouds have a rosy glow below a brilliant blue sky, and a golden sun threatens to burn off the morning fog. Coulter scatters various schooners, and possibly another tug, around the composition, wending their way through the fog. The misty harbor has a quality of stillness about it, as the water is calm but for slight ripples, and a Whitehall boat's oarsman rows across the foreground. Whitehall pulling boats were used as water taxis at the time to carry shipmasters or supercargo from ship to shore or between wharves.¹⁴² The work measures 14 x 24 inches.

Fred Pansing (1844-1912) was best known for his steamship portraits, though his artistic range included marine landscapes and sailing vessels as well. Pansing, too, spent years at sea

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sailing on a variety of vessels before he turned to his interest in drawing and painting as a career.¹⁴³ Pansing incorporated his experiences with sailing vessels and the lessons he learned aboard into his artwork. One very rare harbor scene is his painting of *Defender in New York Harbor*, (Pl. 37), circa 1895, signed lower right, “Fred Pansing.” The work depicts the yacht *Defender*, which successfully defended the America’s Cup in the year of this work, sailing through busy New York Harbor, approaching the Statue of Liberty. Surrounding *Defender* are a side-wheeler and a two-masted schooner on the right, and on the left are a steamer (at the distance) and some sailboats. In the left foreground, a gaff-rigged sloop flying an American flag sails past, with a figure in the cockpit waving to *Defender*. The tip of *Defender*’s mast comes just to the top of the canvas, giving the appearance that she is dwarfing Lady Liberty, thus visually reinforcing *Defender*’s stature of being the most famous of all yachts that year. *Defender*’s crisply painted sails reflect in the rippling surface of the harbor. Her gleaming white hull, rich teak deckhouses, rails and decks help to pop the color in the center of the picture.

Another atypical work for Pansing is *Lake George* (Pl. 38), a rare marine landscape which he signed and dated lower left, “Fred Pansing 1892.” In the foreground of this work, a hunter stands on a rocky island ledge, leaning on his rifle, with his dog by his side. He looks out across the lake at the approaching steamboat. His companion waits below in the back of their rowboat. This panoramic view of the narrows of Lake George shows French Point Mountain on the left and Black Mountain on the right. The horizontal format of this work, which measures 20 x 48 inches, emphasizes the broadness of the seemingly endless lake. The surface of the lake is pristine, and Pansing incorporated all manner of light and shadow as color gradients across its surface. On the left-hand side, the shadow of a cloud covers the water, while on the right-hand side, the shade of a stand of trees cast its shadow into the reflective surface. In the center of the lake, the white of the steamboat and a warm pinkish glow from the sky graze the plane of the water. Elsewhere, between reflections, the fresh water is a rich blue. The fair sky is painted in a light shade of blue with fair weather clouds floating throughout. This canvas stands up well when compared to some of the master fine art seascapes in Chapter 1.

More typical of Pansing’s works, however, are his portraits such as *Paddlewheel Steamer Puritan* (Pl. 39) and *Paddlewheel Steamer Priscilla* (Pl. 40), each vessel on the Fall River Line connecting New York, Rhode Island and Massachusetts. Both works depict a gleaming, white four-decked steamer with many colorful flags and pennants, carrying two black smokestacks emitting smoke. In *Puritan*, Pansing created drama in the strong wind blowing back the flags and suspending them mid-air, and in the sky creating drama with an ominous, dark cloud on the right side of the canvas, and an equally menacing-looking band of clouds along the horizon-line on the left-hand side of the work. The rough sea is deep blue on the left-hand side of the work, lit from above by the sun coming through the break in the clouds, and then fades to an almost jet black hue on the left, below the storm cloud. *Puritan* charges ahead, leaving a white-wash in her wake. Pansing carefully rendered the countless details of the vessel such as the portholes, the lettering on the side of the vessel, the lifeboats, the railings and the carving on the prow. *Puritan* (Pl. 39) measures 22 x 36 inches is signed lower right, “Fred Pansing.”

Pansing presented *Steamboat Priscilla* (Pl. 40) against an equally threatening sky, but in this case it is a violet, cloud-laden sky with a very low ceiling, which forms a dark curtain behind the vessel. The break in the clouds toward the top of the canvas reveals blue sky and sheds light down onto the *Priscilla* and the sea on the left-hand side of the canvas. As in *Puritan*, the flags stand out in the wind. The details of the fine vessel, considered the utmost in luxury in her day, and the passengers on deck, seem infinite and almost photorealistic. *Priscilla* measures 22 x 37

inches and is signed lower right, “Fred Pansing.” Pansing was so taken with *Priscilla*, as many others, that in addition to this painting of her, he executed lithographs depicting this vessel.

New England Primitive Ship Portraiture

A variety of other artists completed ship portraits, as well, that are best categorized as New England primitive ship portraiture. These works present a good level of detail on the vessels, as they are portraits after all, against pared-down marine backgrounds. Such backgrounds take a second seat to the subject vessel of the portraits.

In ship portraiture, an accurate representation of a named vessel is the paramount concern. Artistic competency in the handling of the sky, sea, or background does not necessarily determine a work’s excellence or critical respectability. What truly determines acceptability of a ship portrait is the degree of detailed correctness in vessel, sails, and rigging. Painterly qualities, if present, are merely frosting on the cake.¹⁴⁴

One primitive ship portraitist, Charles S. Raleigh (1830-1925), spent thirty years at sea, from the age of ten, working as a merchant seaman on whaling ships.¹⁴⁵ It was not until 1877, having settled in New Bedford, Massachusetts, that he began his second thirty-year career, this time as a marine artist.¹⁴⁶ An early and colorful example of Raleigh’s ship portraits is *Nellie*, signed and dated lower left, “C S Raleigh 187_,” (date not legible) (Pl. 41), a broadside portrait of the tugboat approaching New Bedford Harbor. The tug is painted in bright white with accents of green on her louvered doors, trim and quarter board which bears the name, “*Nellie*.” Splashes of red further color this work, such as on the large American flag flying off the stern and on the nameboard on the pilothouse. Atop that pilothouse sits a golden eagle. There are four figures aboard the tug, with one standing in the stern gazing back towards the harbor. On the right side of the canvas, behind *Nellie*, we see a bright, white lighthouse, and on the left, in front of her, sails a two-masted sailing vessel with false gun ports. In contrast to the white of *Nellie*, the lighthouse and the sails at left, the wavy sea is darkly painted with accents of white at the surface, across the horizon line, and just around *Nellie*. The skies are fair with a cast of warm mauve and grey in the middle ground behind *Nellie*.

Another example of Raleigh’s work that some feel is his masterpiece and of significant historical interest is his 1887 painting depicting the start of the 1887 America’s Cup race between the New York Yacht Club’s white-hulled *Volunteer* and the Royal Clyde Yacht Club’s black-hulled challenger, *Thistle*, in *Volunteer & Thistle – 1887 America’s Cup* (Pl. 42). The same American syndicate from Boston won the America’s Cup in three consecutive years: 1885 (*Puritan*), 1886 (*Mayflower*) and 1887 (*Volunteer*).¹⁴⁷ This was the only time in history when one syndicate has accomplished this feat. It appears that Raleigh was commissioned to execute this painting in the third year, 1887, and that the work was then to be presented to the syndicate at a reception at Faneuil Hall, Boston, on September 30, 1887.¹⁴⁸ The 30 x 44 inch work is signed and dated lower left, in large block letters, “C.S. Raleigh 1887.”

Raleigh’s harbor is packed with vessels, and each of those vessels is filled with spectators. To the left of *Volunteer*, and cutting across the picture plane at the same angle, is the Fall River Line steamboat *Pilgrim*, a large steam side-wheeler, laden with red, white and blue flags, as well as the New York Yacht Club, Royal Yacht Squadron and Eastern Yacht Club burgees and many spectators. To her left, we see a three-masted square-rigged sailing vessel at full sail heading towards the action. Just to the right of *Volunteer*, in the center of the canvas, is

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a steel-hulled steam sail vessel with another steamer behind *Thistle*. Gathered on the right-hand side of the canvas, in the distance, are a white-hulled excursion boat (similar to *Pilgrim*), a steam tug, the Sandy Hook Lightship and several small craft. In the foreground, just in front of *Volunteer*, a school of dolphins leap from the waves as if mimicking the excitement of the spectators.

William Pierce Stubbs (1842-1909) was a skilled New England ship portraitist. Originally from Maine, Stubbs later settled in Boston in his 30s where he worked as an artist and was listed in the Boston City directory under “Painters, Portrait and Landscape.”¹⁴⁹ He exhibited his work in November 1889 alongside such prominent American painters as Fitz Henry Lane, Thomas Moran, Thomas Eakins, Winslow Homer and Antonio Jacobsen.¹⁵⁰

Stubbs depicts an American three-masted schooner under full sail before a low-lying stretch of land in *Schooner W.S. Jordan* (Pl. 43). In front of the vessel, on the left-hand side of the canvas, stands a lighthouse, identified as Minot’s Ledge Light off Cohasset, Massachusetts. The vessel flies a flag atop each mast, the flags progressing in size from front to back, including a Union Jack and two name banners declaring the initials and name of the vessel. An American flag waves off the gaff. The crew members are visible and scattered throughout the vessel. The *W.S. Jordan*’s sails glisten white against a light blue sky scattered with puffy clouds. Her black hull meets the deep, blue sea which provides a contrast between the lightness of the top portion of the work and the darkness of the bottom portion. This 22 x 36 inch work is signed lower left, “W.P. Stubbs.”

Stacy Clark (Pl. 44) is another example of Stubbs’ ship portraiture. Here, the *Stacy Clark* sails past a seascape and landscape remarkably similar to that in *Schooner W.S. Jordan* (Pl. 43) with the lighthouse on the left, before the vessel, and the low seashore landscape along the horizon line at the middle of the vessel. The *Stacy Clark* was a hermaphrodite brig as evidenced by her square sails on the foremast and schooner-rigged sails on the mainmast. This 353 ton brig was built in 1879 at the Edwin O. Clark shipyard in Waldoboro, Maine, and captained by John B. and A.F. Stahl.¹⁵¹ The sails of the vessel are bright and sunlit, with a variety of shadows falling through the sails on the foremast. The crew and attributes of the vessel are portrayed with accuracy and attention to detail. The sky is light blue with scattered, puffy clouds very much like the sky in *Schooner W.S. Jordan* (Pl. 43). Stubbs’ handling of the water is also very similar to that in *Schooner W.S. Jordan* (Pl. 43); it is a dark sea with linear white highlights (or white caps) forming across the picture plane.

Similar to the work of William Pierce Stubbs is that of another New England ship portraitist, James G. Babbidge (1844-1919) of Penobscot Bay, Maine.¹⁵² In his *Jennie Middleton*, circa 1876 (Pl. 45), Babbidge rendered the three-masted coastal schooner in fine detail reminiscent of Stubbs’ work. The vessel flies three flags across her masts and an American flag off the gaff. Babbidge renders the lines of the vessel, the rigging and her sails with accuracy. In this work, Babbidge exhibited keen interest in coloration. The sea is a rich green-blue in a gradient from light, at left, in front of the *Jennie Middleton*, to darker on the right-hand side of the work. The sunset lights the horizon line with a band of yellow and pink tones which fade to bright blue at the top of the canvas.

In this painting, the *Jennie Middleton* approaches a sinking vessel. In the foreground, a dory’s oarsman pulls sailors from the heavy seas. Accompanying the painting is a silver medal with the following inscription on the front: “Vessel Owners & Captains Association of Philadelphia, Reward of Merit.” On the reverse the medal reads: “Awarded to/Captain Joseph D. Whitaker,/of Schooner Jennie Middleton/for humane and meritorious/service rendered/the

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officers and crew of/Schr. Mary A. Rice/at sea May 10th/1876.” According to the “New York Maritime Register” of May 17, 1876, the *Mary A. Rice* was sailing in the fog off Wood Island, Maine, when she collided with another vessel at 3:00 a.m. With his granite-laden schooner dismasted and leaking, the captain decided to scuttle the vessel and take to the boat with his wife, child and crew. They drifted for a day before the *Jennie Middleton* happened along and picked them up, later dropping them off in Gloucester.

Clement Drew (1806-1889), like William Stubbs, also drew upon Minot’s Ledge Light for inspiration. In his 1888 painting titled *Ship Passing Minot’s Light, Northeast Gale* (Pl. 46), Drew depicted a three-masted square-rigger under topsails, fore course and staysails to ride out a gale in high winds and heavy seas off Minot’s Light. Drew typically painted vessels in distress or during a storm, and this work is a prime example of that theme. The lighthouse seems to be rising from the center of the ocean, as the wind-whipped water and heavy waves have surrounded her and obscured her ground footing below. We can make out a three-masted ship fighting the storm in the background, just under the central vessel’s bowsprit, and a steam sailer in the distance at her stern. The storm is clearing, however, as the sky has turned blue, and the clouds have passed on the upper left-hand corner of the painting. Both the square-rigger and the lighthouse are painted in great detail, from the lines on the ship to the outlines of each individual block in the lighthouse tower. The work, one of Drew’s largest at 20 x 34 ¼ inches, is titled, signed and dated on the reverse: “Ship Passing Minot’s Light / Northeast Gale by C Drew 1888.”

Samuel Finley Morse Badger (Active 1882-1913) specialized in painting portraits of mostly coastal vessels, paying great attention to detail. In *Schooner Ellen Little*, circa 1904 (Pl. 47), Badger depicts a broadside view of the four-masted schooner under full sail, flying a flag atop each mast. The highly detailed *Ellen Little* is sailing towards the twin lighthouses at Thacher Island, Gloucester, Massachusetts, one of Badger’s three typical painting backgrounds. The dark sea is lit by touches of white at the surface, and the sky is a vibrant light blue. This 22 ¼ x 36 inch painting is signed lower left, “S.F.M. Badger,” and on the reverse signed, “S.F.M. Badger, 5 Trenton St. Charlestown, Mass.” It is also inscribed along the lower border, “Schooner ‘Ellen Little’ H.L. Rawding Master.”

Another example of a four-masted schooner by Badger is the portrait of *Schooner Charles G. Endicott*, circa 1900 (Pl. 48). The *Charles G. Endicott* is pictured under full sail off the coast of Truro, Massachusetts, with Highland Lighthouse and the Marconi Wireless Station visible on the left-hand side of the painting beneath the bowsprit. Truro’s Marconi Wireless Station represents the second of Badger’s three favored backgrounds. The vessel is identified by the banners on two of her masts, proclaiming her name and initials, as well as by trail boards on both the forward and aft sections of the hull. The schooner is rendered in great detail and one can see approximately eleven figures on deck. The seas are rough, and the waves are all white capped. This 22 x 36 inch work is signed on the reverse, “SFM Badger ‘USA’, Mass.” The painting itself also bears, “SFM Badger 190_,” (date not discernable.)

Badger took as his subject a five-masted schooner in *Schooner Samuel J. Goucher*, 1909 (Pl. 49). The *Samuel J. Goucher*, seen here sailing off Nantucket, Massachusetts, was built in Camden, Maine, in 1904 and measured 281 feet in length, 48.4 feet in breadth and drew 23 feet.¹⁵³ The highly detailed, black-hulled schooner has detailed trail boards and nameboards to identify her. Flying off the gaff are the *Samuel J. Goucher*’s four signal flags. Beneath the bowsprit, in the distance, Badger painted the red-hulled Nantucket South Shoal Lightship which reads, “*Nantucket Shoals 66*,” placing the scene southeast of Nantucket. This Nantucket Lightship is an example of Badger’s third typical background. Again, Badger’s waters are dark

and rough with white caps. The *Samuel J. Goucher's* many sails are a sharp, grey-white on the upper left and fade to a shadowy dark grey on the lower right, just as Badger painted in *Ellen Little* (Pl. 47). The sky is rosy with puffy, pink clouds below bright blue at the top of the canvas. This work is signed lower left, "S.F.M. Badger" and signed and dated on the reverse, "S.F.M. Badger, 5 Trenton Street, Charlestown, Mass. 09."

Badger's masterwork is undoubtedly the *Schooner Thomas W. Lawson*, 1906 (Pl. 50). The *Thomas W. Lawson* was the only seven-masted schooner ever built and sank off the Scilly Islands, Britain, in 1907 following her first transatlantic passage. She was designed by B.B. Crowninshield and was built at the Fore River Ship Yard in Quincy, Massachusetts, and was launched July 10, 1902. The *Thomas W. Lawson*, designed to carry coal, oil and cargo, measured 404 feet three inches long, 50 feet in breadth and she drew 27 feet.¹⁵⁴ Badger depicted her under full sail, with five jibs, a fore, main, mizzen, spanker, jigger, driver and pusher, a topsail for each of the seven masts and triangular staysails between each mast. At the top of each mast is a flag, one naming the *Thomas W. Lawson*. The name also appears on the bow and stern areas of the vessel. There are approximately fifteen crew members working on this American sailing vessel. In the background, on the left-hand side of the canvas, we see, again, the Marconi Wireless Station, one of Badger's three typical backgrounds, thus placing the vessel in the waters off Cape Cod. The work is signed and dated lower left and on the reverse as Badger signed many of his paintings. Light rosy cumulus clouds fill the sky above and around the vessel. The rolling, deep colored water is tipped with white caps. The painting is larger than his standard 22 x 36 inch canvas. This oversized painting, measuring 25 ¼ inches x 41 ½ inches, was sensible given the length of the seven-masted *Thomas W. Lawson*.

Yachting



The final group of maritime paintings focuses mostly on yachting scenes with the inclusion of a few other paintings that are unrelated to yachting but exemplary works of the artists. These scenes depict the glories of this traditional sport and record some important yacht

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racers. The America's Cup and the history surrounding it have been a much sought-after subject matter for marine art collectors.

Joseph B. Smith (1798-1876) lived and worked in New York, where he produced works for Currier & Ives, and later settled in Philadelphia. Though he lived a long life, very few of his paintings survive. One fine example attributed to Smith is the *Mary Taylor* (Pl. 51), showing a broadside view of the pilot schooner *Mary Taylor*, identified by her bright red name banner flying atop her mainmast, under full sail. The *Mary Taylor*, the first pilot schooner built in what was to become a very popular form and later set in motion the development of the famed *America*, was built in New York in 1849-1850 by George Steers. Although the *Mary Taylor* was not a yacht she became the model upon which yacht *America* was based. *Mary Taylor* was named for a popular singer of the era.¹⁵⁵ *Mary Taylor*'s captain was Richard Brown who would also later become the captain of the yacht *America*.¹⁵⁶

The *Mary Taylor*'s hull is painted black, accented by red, white and dark green trim. Her creamy mainsail bears a large number "5." On the left-hand side of the canvas sails another two-masted schooner, this one white-hulled, carrying the number "14" on her mainsail. The lines of the *Mary Taylor* are precise, whereas the sky and sea are painterly. The rising and falling sea is lovingly painted in shades of green, grey and blue tipped by the sun at its peaks. The sky is a warm shade of blue, with accents of violet and is partially screened by a light cover of white, grey and violet.

Edward Moran (1829-1901), the brother of well-known Hudson River School painter, Thomas Moran, masterfully conveyed the action of yachting in his *Madeleine* (Pl. 52). The diminutive 11 ¼ x 9 inch painting, signed lower left, "Ed Moran," depicts the two-masted schooner yacht, *Madeleine*, racing towards the viewer. Her dark hull rides high in the water as if riding a wave, and her sails billow. Brilliant sunshine lights up her sails and creates a gleaming white, decorative surface accentuated by dramatic shadows. Aboard *Madeleine*, the crew gathers on the starboard side, their backs to the viewer. From her foremast flies the New York Yacht Club burgee, and from her mainmast flies the owner's private signal. Behind *Madeleine*, on the left-hand side of the canvas, is the powder-white *Countess of Dufferin*, *Madeleine*'s challenger during the third America's Cup challenge of August 11-12, 1876. *Madeleine* beat *Countess of Dufferin* two races to none that year in the fourth defense of the America's Cup.¹⁵⁷ The cloudy sky forms a neutral background against which the shapes of the sails contrast. A break in the fog, at the top of the canvas, reveals a bright, blue sky. A seagull flies low in the foreground, her wings mimicking the angle and shape of the sails. In contrast to the high degree of detail with which Moran rendered *Madeleine* (her sails, her crew, her rigging), Moran accented the dark sea with loose, painterly brushstrokes of white paint to convey the churning of the sea, the salt spray coming off the water, and the sunlit lighting up the crests of the waves. The angle of the vessels, the location of the viewer so close to *Madeleine* and so low to the water, and the vertical orientation of the canvas, which is almost filled by the central vessel, create a dramatic composition.

Frederic Schiller Cozzens (1846-1928) was well known as both a marine artist and illustrator. In addition to his paintings, Cozzens made his work available to the public in the form of twenty-six chromolithographs in his 1884 portfolio titled "American Yachts, Their Clubs and Races."¹⁵⁸ This portfolio was accompanied by a volume of the same name by U.S. Navy Lieutenant J.D. Jerrold Kelley which described in detail what was happening in twenty-five of the images.¹⁵⁹ (One chromolithograph (No. 26) depicted club burgees, thus requiring no description in the text.) Then in 1887, Cozzens published a book containing over one hundred

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ten illustrations (seventy-four of which were done by the artist himself) in “Yachts and Yachting.”¹⁶⁰ Focusing his body of work on yacht racing scenes, Cozzens painted America’s Cup races in watercolor on paper.

In his *Columbia & Shamrock II – 1901 America’s Cup Race* (Pl. 53), Cozzens depicts the race between *Columbia* and *Shamrock II* within months of the race itself, which commenced September 26, 1901. The white-hulled *Columbia*, the largest vessel in the picture and bearing the number “G14” on her mainsail, sails towards the center of the work, just to the left of center. Aboard the *Columbia*, Cozzens individually rendered her crew members at work. Her finely detailed mainsail reaches almost to the top of the picture plane. At the left-hand side of the picture, at a distance, is the dark-hulled *Shamrock II* posed at an elegant angle to the viewer. Astern of *Columbia* is a large, black-and-red steam tug flying the New York Yacht Club burgee and a red ball. The tug is acting as the committee boat. In front of the tug is a speedy steamer flying the Revenue Cutter Service flag, its crew waving to the passing *Columbia*. On the other side of *Columbia*, a large spectator fleet has gathered, including steam yachts, side-wheelers, steam tugs, sailing yachts and the lightship *Relief*, which also flies the New York Yacht Club burgee. The water is painted in varying shades of blue and green, with white highlights forming a pattern across the surface. The curved top watercolor is signed and dated lower left, “Fred S. Cozzens 1901,” and it measures 12 ¼ x 21 ½ inches.

Cozzens depicted the same two vessels in a more peaceful, pre-race posture in his 1901 *Columbia vs. Shamrock II; A Minute Before the Start* (Pl. 54). Once again, the soon-to-be-victorious *Columbia* edges out in front of *Shamrock II* as the pair sails across the center of the picture, this time giving the viewer a portside view. *Columbia* is, once again, painted in great detail so as to reveal her crew in white against the side rail and her blue-clad afterguard at the helm. She flies her private signal flag below the gaff. *Shamrock II*, flying her burgee near the top of her mast, is also rendered in great detail. Cozzens paints quiet skies and blue-green waters with an almost lace-like pattern of white highlights across the surface. In the distance, we see the spectator fleet. The work, measuring 13 x 19 5/8 inches, is signed and dated lower left, “Fred S. Cozzens Oct 3, 1901.”

This work, *Columbia vs. Shamrock II; A Minute Before the Start* (Pl. 54), is one of two Cozzens paintings to come from the Herreshoff family collection. The Herreshoff Manufacturing Company designed and built five consecutive America’s Cup winners and won six America’s Cup races because *Columbia* won twice, in 1899 and 1901.¹⁶¹ The other Cozzens work from the Herreshoff collection is *Hole Sail Breeze, Reliance & Shamrock III* (Pl. 55).

Cozzens’ *Hole Sail Breeze, Reliance & Shamrock III* (Pl. 55) depicts *Reliance* far outpacing *Shamrock III*. *Reliance*, a Herreshoff design, was the largest and, some would say, the greatest of all America’s Cup yachts. She defended the America’s Cup in the 1903 series.¹⁶² Cozzens set *Reliance* back in the middle ground of the picture with just open water between the viewer and the yacht. Her mast reaches almost to the top of the picture plane, allowing the viewer the dramatic effect of seeing the yacht in her entirety, surrounded by the sea. In the foreground, Cozzens depicted the bow of a naval craft, with two crew members aboard, cut off by the edge of the picture plane. In the background, along the horizon line, we see the huge spectator fleet consisting of, among others, steamers, side-wheelers, sailing yachts and merchant ships. This work measures 13 5/8 x 23 ½ inches and is signed, “F. S. Cozzens,” in pencil below the image as well as in red in the lower left corner, “Fred S. Cozzens. 12.”

Another watercolor by Cozzens presents a different maritime, non-yachting subject in *Going Out in the Skiff Through Surf*, 1896 (Pl. 56).¹⁶³ In the center of this work, three fishermen

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attempt to launch a small, two-masted sailing vessel. Two men push the vessel from the sand into the breaking waves while a third man, aboard the sailboat, fends off from shore with an oar. Pieces of driftwood litter the shoreline, its surface made glassy from the wet wash of the surf. On the right-hand side of the canvas, a two-masted schooner sails towards the center of the composition at a distance. She rides high on the horizon atop the wavy sea. Cozzens painted the blue-green sea with a pattern of white wash at the surface. The palette of this work is light, with earth tones in the center of the work used in the figure group and pale shades of blue-green in the sea and a wash of violet-blue across the sky. The work is signed and dated lower left, “Fred S. Cozzens ’96.”

Another dramatic America’s Cup racing scene is *Victorious Volunteer*, 1887 (Pl. 57), signed and dated lower left, “James G. Tyler 1887,” which depicts *Volunteer* winning the 1887 America’s Cup over challenger *Thistle*. This was a well-known image at the time as a popular print of this painting was made by Prang Co.¹⁶⁴ The Royal Clyde Yacht Club’s new entry for the American’s Cup race of 1887, *Thistle*, was no match for *Volunteer*, designed by Edward Burgess who had designed the previous two America’s Cup defenders. Tyler painted *Volunteer*, in Plate 57, sailing toward the viewer, her sails creating a voluptuous form as they fill with wind. Her crew, just visible under the boom, is hard at work. Her white hull and her creamy sails contrast against the dark sea and cloud-filled sky. On the far left-hand side of the work, far in the distance, *Thistle* follows in *Volunteer*’s path. Beside *Volunteer*, a dark-hulled steam yacht churns through the water, while its crew waves to *Volunteer*’s crew. In the distance, Tyler places all manner of spectator vessels from side-wheelers to steam sailers.

Although Tyler, like Cozzens, specialized in yachting scenes, he also focused on other non-yachting subjects. Here, Tyler (1855-1931) presented a brightly colored marine scene in *Druscilla M. Cox* (Pl. 58). The *Druscilla M. Cox*, a tugboat, steams across the water bearing her name banner, an American flag, her company flag, the Union Jack and a patriotic streamer, all in red, white and blue. The tug, although rendered with a primitive perspective, is painted in great detail, from the eagle atop her pilothouse to her nameplate on the bow. A small sloop is about to cross behind the tugboat at her bow. In the distance, just off the stern of the *Druscilla M. Cox*, the sun glints off the sails of a two-masted schooner, highlighting her against the horizon. A few other vessels are just barely visible at a distance. Tyler paints the sea as softly rolling waves of deep blue with an occasional white tip while his sky is blue, but for a peak of white and grey clouds piling up in the center of the canvas just above the tug, as if mirroring her size.

Joseph Otis Minott (d. 1909), an obscure and obviously talented artist, captured the excitement of a historical yachting event, *Launching of Defender* (Pl. 59).

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In this scene, a group of well-dressed young ladies and men gather on a pier at the Herreshoff shipyard in Bristol, Rhode Island, surrounding the America's Cup yacht *Defender*, which has been set down the ways into the water for her launch. The woman on the right-hand side of the picture wears a navy insignia on her blouse. The *Defender's* launch was delayed, however, as she was stuck on the ways for two days. She is shown here being towed off by a steam tug. This unusual genre scene was painted the very day of the launch as evidenced by the signature and inscription on the lower left, "J.O. Minot June 29 '95," and on the reverse "South Orange to Mr. D.W. Perry Bristol, R.I. Tuesday." The work is signed a third time on the lower right. This is one of a handful of paintings showing the launching of an America's Cup yacht and the celebration surrounding it.

Thomas Willis (1850-1912) had a unique style, combining oil on canvas and silk work with embroidery to create a three-dimensional affect. He painted commissions for his maritime clientele that included ships, tugboats and yachting subjects. In the first example, *Columbia & Shamrock I – 1899 America's Cup* (Pl. 60), Willis depicted the 1899 America's Cup race between the defender *Columbia* against her challenger, *Shamrock I*. The variable green and white sea and the blue sky, with highlights of pink and white, are painted on the canvas. In the distance, on the left-hand side of the canvas, Willis painted the red Sandy Hook Lightship. The racing yachts in the center of the work were crafted with velvet hulls and embroidered decks, spars and rigging. The original sails are made of silk on paper formed into the shape of sails. The delicate seams on the sails were hand drawn by the artist. Aboard each vessel small figures are embroidered. This work measures 17 ¼ x 33 ½ inches and is signed lower right, "T Willis."

Willis' *Yacht Atlantic*, 1905 (Pl. 61), is another wonderful example of his style. The hull of the American yacht, *Atlantic*, is crafted of velvet with embroidered trail boards. The lifeboats and deck are also of velvet. The spars, rigging, sailors and flags are all embroidered. The sails are of the original silk, with carefully drawn seams and reef points. The *Atlantic* flies the New York Yacht Club burgee from her foremast. On her mainmast is the private signal of her owner, Wilson Marshall.¹⁶⁵ An American flag flies off the gaff. The green seas and blue skies are painted in oil. Of historical interest, the *Atlantic* won the Kaiser's Cup Transatlantic Race between New York and England in 1905, which is considered to be one of the most important

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yachting races of all time.¹⁶⁶ This work measures 14 x 22 inches. The work is signed and dated lower right, "T Willis 1905," and on the reverse is a paper label reading: "THOMAS WILLIS, MARINE PICTURES IN SILK, 426 STUYVESANT AVE. BROOKLYN N.Y."

Steam Yacht Eleanor (Pl. 62), the third example of Willis' work, depicts a steam sailer that is bark rigged. Once again, Willis paints his green-blue sea and fair blue sky before applying the velvet, silk and embroidered components of his vessel. In this instance, we see figures scattered around the decks, complicated rigging, portholes and lifeboats all done in embroidery. The vessel's name is stitched into the wheelhouse. The sails of the clewed-up main course at the center are of silk. A brightly colored American flag flies off the stern. The condition is critical in these works as the materials are so fragile. The work is signed lower right, "T. Willis, N.Y. Jan 1900." These three examples of Willis's work are in excellent condition with original materials, and each shows the exacting skill of the artist.

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CHAPTER THREE

JAMES E. BUTTERSWORTH (1817-1894)



James E. Buttersworth was one of several marine artists who, like Thomas Birch and Robert Salmon, emigrated to the United States. Before he arrived in America, Buttersworth had already begun his career as a marine artist, having been taught by his father, Thomas Buttersworth. James Buttersworth's English paintings were obviously influenced by his father and have a similar look to traditional, early Nineteenth-Century British marine art. Once in America, Buttersworth continued to paint with some of the traditional color and in the ship portrait style. However, his early American paintings, completed in the 1850s, evolved into a more contemporary style during which period Buttersworth's ability to paint with finer detail continued to improve. His early clipper ship and yachting scenes shared a similar sky and water treatment, which he painted rather consistently. In the 1850s, Buttersworth was sort of a formula artist painting in a ship portraitist style. By the 1860s and through the 1880s, Buttersworth came into his own and became one of the most capable Nineteenth Century marine artists at capturing atmosphere. His seas and skies of this period were brilliant and showed an enormous artistic range. Buttersworth was equally talented at rendering a calm sunset as he was at capturing an oncoming squall. Buttersworth used a number of techniques or elements in his paintings, sometimes in combination, to achieve his desired effect. He was a very narrative marine artist as he had the ability to aptly depict historical events both on the water and in harbors. In particular, Buttersworth is regarded as a preeminent artist of the Nineteenth Century in his depictions of the sport of yachting. No artist painted more America's Cup races or other

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important yachting events from life than James E. Buttersworth. Like many artists, Buttersworth often took artistic license. He would change the rigging of vessels, their flags and even introduce vessels into a work that were out of historical context. Buttersworth is considered to be one of the few American marine artists to transcend traditional marine art and achieve the reputation of becoming one of America's great artists.

Born into a family of marine painters, James Buttersworth's future career was almost pre-ordained. His father, Thomas Buttersworth, is believed to have been one of two known English marine painters known by that name.¹⁶⁷ Research indicates that James's father was likely the Thomas Buttersworth (1797-1842) from Greenwich, England, who was a talented and self-taught marine artist.¹⁶⁸ James Buttersworth, who would also pass along his name to his first son, lived in England for many years in an area now considered part of Greater London but which sections of town were known at the time as Greenwich, Greenwich East and Lambeth.¹⁶⁹ He made his living, as his father had before him, as a self-taught marine painter.¹⁷⁰

Little John Off Eddystone Light (Pl. 1) and *New Forest* (Pl. 2) comprise a rare pair of 18 x 24 inch paintings, circa 1844, executed in the early days of Buttersworth's career in England. Both paintings are signed lower right, "James E. Buttersworth." The central vessel in the composition at Plate 1, the *Little John*, flies an admiralty style English flag, further reinforcing the painting's geography, as well as her name banner to identify herself. The seventy-four ton vessel was built in North Haven, England, in 1844 and belonged to the port of Southampton.¹⁷¹ She was owned by Mr. J. Vaux.¹⁷² Eddystone Light off Plymouth, England, is visible on the far left-hand side of the composition at the horizon and provides the landmark by which we can identify the location in Plate 1.¹⁷³

Plate 2, as does Plate 1, depicts two views of the vessel, the *New Forest*. The 142-ton vessel was built in Southampton in 1841 and also registered to that port. Not paired simply for their canvas size or compositional style, the *New Forest* was also owned by Mr. J. Vaux, who commissioned Buttersworth to execute this pair of paintings to commemorate his vessels. Just to the left of center, the two-masted brig is shown in a starboard view and at full sail, flying the English Union Jack off the gaff and a red flag with the Union Jack and the name "*New Forest*" spelled backwards in white lettering off the mainmast. To the right, another view of the vessel rests at anchor, angled away from the viewer, thus revealing her stern, which is painted with the words, "NEW FOREST SOUTHAMPTON." By later in the century, as Buttersworth matured as an artist, he moved away from classical ship portraiture, which so often featured two and even three views of the same vessel as we have seen in the work of Samuel Walters and other Liverpool artists.¹⁷⁴

After James and his wife Ann Plowman had their fourth child (daughter Ann, born in 1838, followed by James, Jr. in 1841, William in 1843 and Edward in 1845) and had moved to various addresses around London, the family emigrated to America some between 1845 and 1847.¹⁷⁵ It was in the United States that they would have their fifth child, known as Alonzo.¹⁷⁶ In the family's early days in the New York area, and once the family had purchased land in West Hoboken, New Jersey, where they would live, James began his career in America by selling his English paintings before receiving commissions for his original paintings to be made into lithographs for Nathaniel Currier.¹⁷⁷ In these early years, his paintings sold for between twenty and fifty dollars apiece.¹⁷⁸ In addition to his lithographs of marine vessels, Buttersworth would make a career of painting ship portraits, yachting scenes and narratives of competitions between vessels and nature herself over his nearly forty years as an American marine artist.

In 1851, yacht *America* went to England to race against the Royal Yacht Squadron and

won the Hundred Guinea Race. Buttersworth would paint depictions of eight America's Cup challenges and many qualifying trials,¹⁷⁹ between the years 1870 and 1893. Beloved for his action-packed yachting scenes, painted during an era of burgeoning interest in the sport of yachting, Buttersworth rendered the yachts and crews with precision and finely tuned detail that could only have been executed by an artist very familiar with the rigging and operation of the vessels and the sport itself. An excellent example of his technically and exactly executed yachting scenes is *Detail of Yacht Madeline* (Pl. 3) (this detail is taken from Plate 22). Buttersworth took extreme care to detail the active postures of the crew members and their shadows while at the same time being meticulous regarding the yacht's rigging, lifeboats and deck planks. Buttersworth even took care to paint the coils of line on deck.

Of the approximately 1,000 known Buttersworth paintings remaining today (out of an estimated total production of between 1,500 and 2,000 pictures during his lifetime¹⁸⁰), there are only a small number of landscape paintings. One such rare landscape painting by the marine master is *Hudson River From West Point*, circa 1885 (Pl. 4). This diminutive painting, measuring 10 x 14 inches, depicts a glowing white sun setting on the horizon in the center of the canvas, between two steep embankments, and shedding its fading light down across the Hudson River. Buttersworth grounds our view from the fort at West Point overlooking the vista with its four cannons mounted on field carriages and man-made barricades and three uniformed soldiers grouped on the right-hand side of the painting. Although the subject matter of this painting is a divergence from Buttersworth's main body of work, the pink and purple highlighting in the clouds is a signature element that can be seen in other works illustrated in this chapter as well as in many of his other paintings. This work is signed lower right, "J E Buttersworth." The majority of the paintings in this chapter are signed in the same manner also at lower right (including some which have periods after the letters "J" and "E" of his initials), so the text only indicates when a signature or its location varies from this standard.

James Buttersworth's skill at rendering details, especially of vessels, distinguished his ship portraits as well as his yachting scenes. One excellent example of his ship paintings is *Clipper Ship High Flyer*, circa 1853 (Pl. 5). This painting depicts the clipper ship *High Flyer* at sea, shown under reduced sail in a starboard view, sailing towards the right-hand side of the canvas. Many elements of the vessel's black hull, figurehead and stern are rendered in painstaking detail, as are the figures on deck, the visible spars and rigging and the gracefully wind-filled sails. *High Flyer's* white name banner, with her name spelled out backwards, flies off the mainmast, the house flag of the famed Red Cross Line flies on the foremast and the American flag waves off the gaff. The clipper, *High Flyer*, launched at Newburyport, Massachusetts, on January 13, 1853, for the Red Cross Line, was intended to be used on the New York to Liverpool route.¹⁸¹ She entered service from New York to San Francisco that first year, however, due to increased demands on her services, and she then continued on to Hong Kong before returning to New York.¹⁸² After a few round-trips between New York and Liverpool, *High Flyer* left San Francisco in October 1855, again bound for Hong Kong, but was never seen again and was believed to have been captured and burned by Chinese pirates.¹⁸³

Clipper Ship Bald Eagle, circa 1852 (Pl. 6), depicts the 225-foot clipper ship launched in Donald C. McKay's East Boston shipyard in November 1852.¹⁸⁴ The figurehead of a gilded eagle graces the ship's bow beside a nameboard identifying the vessel as the *Bald Eagle*.¹⁸⁵ The house flag of *Bald Eagle's* owner, George B. Upton of Boston,¹⁸⁶ (a white flag with a blue cross) flies atop the mainmast. Because Buttersworth did not date his paintings,¹⁸⁷ the history of the vessels depicted as well as the style utilized in a particular canvas allow one to approximate the

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date of a painting.

Clipper ships such as *Bald Eagle* were first developed in the 1840s to run Chinese tea back to America (and England). The need to rush manufactured goods to California as a result of the gold rush created the classic clipper, the most extreme of which were built between 1850 and 1853-54. Thereafter, the hull form was moderated somewhat for greater cargo capacity, still with a long, sharp-ended hull and tall rig. These medium clippers sort of blend in to the later Downeaster design so characteristic of Maine shipbuilding in the 1870s and 1880s. However the “age of the clipper” is generally agreed to have ended about 1857.¹⁸⁸ The *Bald Eagle* was used in the China Trade, sailing between Boston, San Francisco and Hong Kong until she disappeared at sea after leaving Hong Kong on October 15, 1861 bound for San Francisco loaded with rice, sugar, tea and \$100,000 in treasure and is supposed to have been lost in a typhoon which occurred in the China Sea during that time period.¹⁸⁹

Plate 6 is typical of Buttersworth’s clipper ship paintings in that they are taller, and thus more vertically oriented, than his other works. This less-traditional canvas size allowed Buttersworth more room for the sea and sky, elements which were critical to all of his paintings. Buttersworth typically placed less emphasis on the traditional horizontal orientation than many other marine painters.¹⁹⁰ The light, fair sky here, which encompasses a great deal of the canvas, is scattered with thin clouds dusted with purple and gray shading and lit with the warmth of the sunshine. This sea is deep green, capped in white highlights and broken up only by a lone white seagull tipped in black on the right-hand side of the work. Such seagulls, set off against the dark sea, are prevalent in Buttersworth’s American paintings and often appear in the lower right quadrant of a work.¹⁹¹ The water captures the reflection of the *Bald Eagle* with the edges of the reflection visible in the sea at the bow and stern. She is shown off Sandy Hook, and an inbound clipper in the background is hove to for a pilot.

Another work of the same era is Buttersworth’s *Clipper Ship Black Warrior*, circa 1853 (Pl. 7).



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The *Black Warrior* was launched in late 1853 from the Austin & Co. shipyard in Damariscotta, Maine, and was used by her owners, William Wilson and Son of Baltimore, for shipping between New York, London, Australia, South America, San Francisco and Hong Kong before she was sold to James Baines & Co. of Liverpool under whose ownership she went by the name *City of Melbourne* and flew the British flag.¹⁹²

The details of the deck and crew aboard the *Black Warrior* are, typical of Buttersworth best early American works, extremely carefully rendered so that we can make out details as intricate as the molding on the deckhouses, the flailing sheets of the jib which the crew is tending at the bow, the full figurehead, the nameboard at the bow and the quarter board aft. A quarter board is the nameboard located on the ship's "quarter," the side of the quarterdeck near the stern. Each plank on the hull is discernable, which is a characteristic common to Buttersworth's clipper ship paintings of the 1850s. This detail is seldom seen in the work of other artists painting in oil.

The *Black Warrior* is brighter and more colorful than many of Buttersworth's early American clipper ship paintings. However, when you compare the *Black Warrior* to the *High Flyer* and the *Bald Eagle* one can see the formula shared by the three paintings.

Ship M.P. Grace With Yacht Race Off Sandy Hook, circa 1875 (Pl. 8), is a later example of Buttersworth's fully rigged ships at sea. The *M.P. Grace* was a Down Easter and one of the most prominent square-riggers of her time.¹⁹³ As successors to the clippers, Down Easters – so called because so many of them were built "down east" in Maine – combined the clippers' tall rig and fine ends with a hull designed to carry much more cargo. Through the 1870s and 1880s the Down Easters specialized in carrying cargo out to San Francisco and then returning with hundreds of tons of California wheat in their holds. A classic example, the *M.P. Grace* was built at Bath, Maine, in 1875 by Chapman and Flint,¹⁹⁴ and she made twenty passages from New York to San Francisco, and on her returns made eleven trips to New York, six to Liverpool, one to Antwerp and one via Peru.¹⁹⁵ From 1898 to 1906, she was used in the Northwest fisheries trade and later carried lumber from Puget Sound to the East Coast before she was sold for use as a barge.¹⁹⁶



Buttersworth shows the *M.P. Grace* taking in sail as she approaches New York Bay. The pilot schooner *New York* crosses her stern. Notice that the *M.P. Grace* has double topsails, an innovation of the 1850s to reduce the size of those workhorse sails for more efficient reefing and furling. The colors and angles in the sea and sky in this work create a dynamic composition. The blue waves break along the length of the *M.P. Grace* and spray white wash up onto the lower register of the hull and at the bow. Two black-tipped white gulls break up the agitated but constrained surface of the sea in the foreground. The sky itself is a study in contrasts. The clouds have built into a dramatic violet and gray backdrop behind the *M.P. Grace*. Storm clouds form irregular peaks in a diagonal line reaching across the sky from upper left to lower right. Such diagonal line collides with the diagonal line formed by the upward angle of the *M.P. Grace*'s hull and bowsprit. Like the ship paintings previously discussed and illustrated, the detail of the *M.P. Grace* is comparable. The painting of the *M.P. Grace* depicts a maturing of the artist in his ability to work with the color and light to create a more dramatic and atmospheric effect. The action in this painting also shows Buttersworth's maturity as his painting becomes more narrative, thus evolving from the more classical ship portrait which was represented in his early work.

The secondary activity in *Ship M.P. Grace With Yacht Race Off Sandy Hook* would become the most well known of Buttersworth's subjects: yachting. Though James Buttersworth painted yachting scenes even before his arrival in America, such scenes would become the focus of his work in the 1870s as yachting grew in popularity in America and attracted entrepreneurs and sportsmen as followers and participants.¹⁹⁷ *The First America's Cup Race, 1851* (Pl. 9), was likely painted in the early 1860s, a decade after the actual race, but is the only painting known to exist to depict *America* in that famed 1851 contest.¹⁹⁸ In this work, *Aurora* sails towards the picture plane in a bow view, her reflection cast like a ghost upon the surface of the water before her. Her competitor, *America*, sails across the picture plane flying the New York Yacht Club burgee and the American flag. The left-hand side of the composition is dominated by a Royal Yacht Squadron steam yacht flying the Royal Standard on its center mast to indicate that Queen Victoria is in attendance, as she was in 1851 aboard the royal yacht, *Victoria and Albert*. The sky echoes the drama of the race in progress on the water; the sun has broken through the dark storm cloud at the center of the canvas and bisects the sky by casting a warm, rosy glow and rays of sunlight down on both yachts.

As he often did in his paintings, Buttersworth took artistic license in portraying the details of this historical event.¹⁹⁹ Though the title of the painting states that the race portrayed is the August 22, 1851 contest, the details of the scene are closer to *America*'s final English race on August 5, 1861 in which *America* (or *Camilla* as she was known in 1861 when she was owned by Englishman Henry E. Decie²⁰⁰) lost to the Royal Yacht Squadron's racing yacht, *Alarm*.²⁰¹ For instance, yachting historian John Rousmaniere points out that the two yachts, as seen in this painting, are not accurately rendered in their 1851 condition where *America*, rigged like a pilot boat without a foretopmast, was significantly larger than her single-masted British competitor, which was rebuilt as a schooner later in the 1850s. Rousmaniere also points to other inconsistencies in the historical accuracy of the depiction of the 1851 race such as the fact that we know Queen Victoria watched the race from the very large royal yacht *Victoria and Albert*, yet the vessel in this painting flying the Royal Yacht Squadron burgee and the Royal Standard and purporting to carry the Queen is a different, smaller royal yacht more closely akin to the royal launch known as *Fairy*. Furthermore, according to Rousmaniere the geographic location

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depicted here off Ryde Pier with the vessels rather close to one another, would have been impossible given the timing and geography of the actual race.

The spirit of the picture, however, evokes the 1851 race. *America*, designed by famous vessel designer George Steers, was the victor of the 1851 race, which was “the father of reputations, the mother of legends, the cornerstone for the New York Yacht Club, and the launching pad for the America’s Cup... the oldest international sporting event in continuous competition.”²⁰²

In addition to this one painting of her in the famous 1851 race, Buttersworth portrayed *America* in various other yachting scenes such as his *America at Dover* (Pl. 10). In this work, he portrays the yacht *America* racing with the cliffs of Dover, England, visible in the background behind the two racing yachts. Dover Castle with a large flag sits atop the cliffs, and various other sailing vessels fill in the sea closer to shore at both the left and right-hand sides, including a large, square-rigged American vessel at the right. *America* flies the New York Yacht Club burgee, the American flag and a generic private signal flag as her identifying markers while the English cutter beside her flies the Royal Yacht Squadron ensign.

Buttersworth often worked on small surfaces such as this oil on panel, which measures 8 x 10 inches, and he took no less attention to detail in his small paintings than in his larger ones. Often such smaller works were painted to be displayed in yacht staterooms with limited wall space.²⁰³ In this instance, the crew is busy at work on deck and all elements of the deck are rendered carefully and exactly from the deck’s planks themselves to the rigging, lines and lifeboats.

Buttersworth, a studio rather than a plein air painter, rarely worked in watercolor,²⁰⁴ instead preferring to work in oil on a variety of materials such as canvas, illustration board and wood panel.²⁰⁵ However, he made an exception to his preferred medium, his general rule of never dating his paintings and the preferred location of his signature in the case of *Schooner America 170 Tons*, 1851 (Pl. 11), signed and dated, unusually for Buttersworth, lower left, “J.E. Butterworth 1851.” Buttersworth is known to have been inconsistent with the style of his signatures, and he occasionally dropped the letter “s” in the middle of his surname as he did in this instance.²⁰⁶ This work is small, measuring just 5 ¼ x 9 ¼ inches, and has remained as a painting in one of two groups depicting *America* and the yachts she raced against in 1851. There are approximately twenty-four images altogether; however, this image is the only watercolor. The others are all pencil sketches with white, painted embellishments. This body of work commemorates the fifteen vessels (including *America*) racing around the Isle of Wight in the Hundred Guinea Cup.²⁰⁷ Though not this specific work, a selection of Buttersworth’s pencil and wash drawings is known collectively as the Dauntless Club Drawings for their former repository location at the Dauntless Club in Essex, Connecticut,²⁰⁸ and examples of these works are reproduced in Rudolph J. Schaefer’s book, “J. E. Buttersworth, 19th-Century Marine Painter.” This watercolor and a handful of Buttersworth’s drawings exist in addition to these two collections. Eleven drawings have remained together in a separate private collection. The supporting documentation indicates that Buttersworth returned to England on commission and sketched the vessels during the race.

The structure of this work (Pl. 11) is somewhat unusual for Buttersworth as well. The central image is rather traditional, with *America* sailing across the paper in a starboard view, nearly centered in the work, with a distant landscape behind her. The upper right and left-hand corners of the picture plane, however, are rounded so that the image does not fill the entire sheet of paper upon which it is painted.²⁰⁹ At the bottom, the image stops a few inches above the

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bottom of the paper thus leaving space for a legend which reads, “Schooner America 170 Tons.”²¹⁰ Much of the work appears to be negative space, or blank paper, but has a gentle wash of watercolor over it. In fact, the most colorful elements of this painting are *America*’s red and blue flags and the various shades of blue Buttersworth used in the water. Despite the applied legend, in rig, hull-form and flag, this appears more like one of the British competitors, specifically *Ione*, than *America*.

Another example of one of Buttersworth’s 1851 works on paper is *Cutter Mona 82 Tons*, 1851 (Pl. 12) which is signed and dated in white lower left, “J. E. Butterworth 1851.” Here, too, the artist dropped the “s” in his name, Buttersworth, in his signature. This work, measuring 7 $\frac{3}{4}$ x 9 $\frac{1}{2}$ inches, is a drawing on colored paper inscribed along the bottom of the paper with the title of the vessel and her tonnage. Once again, the high detail of the vessel contrasts against the nearly empty negative space, or blank paper, surrounding her.²¹¹ *Cutter Mona* is typical of most of these 1851 depictions of the yachts participating in the One Hundred Guinea Cup. Buttersworth’s affection for yachting scenes would last throughout his career.

Buttersworth’s early American paintings often featured two prominent vessels within a single work. *Schooner Walter Francis and Clipper Ship Jacob Bell*, circa 1853 (Pl. 13), for example, depicts a merchant schooner crossing paths with a clipper ship. Buttersworth overlapped the bows of the two vessels, one white and one black, to create a point of tension within the otherwise uncomplicated composition. Other than the two vessels, we see just a hint of other sailing vessels at the horizon and a single seagull. Buttersworth’s skillfully rendered the detail of sails and lines in both vessels as he did so well in his best works. His sky and sea are rendered to appear natural and graceful with fluidity of movement.

Buttersworth painted all varieties of seagoing vessels, which he likely observed in the bustling port of New York. Given the developing American interest in recreational sailing during his career, Buttersworth would occasionally paint smaller yachts such as *Catboat Louisa Randell* (Pl. 14).



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This work, measuring 24 1/8 x 34 1/8 inches, depicts a scene of idyllic life at the shoreline. Two small yachts sail in opposing directions before a coastal landscape with a large home and various outbuildings on a bright, clear day. Aboard the *Louisa Randell* sit two couples, the women in the center of the figural group, with one of the men at the tiller. Above them, the small craft's flags, a red, white and blue pennant, a red name banner declaring the name *Louisa Randell* and an American flag, flap in the wind off the gaff. The *Louisa Randell* casts a bright, clear reflection onto the calm water in the foreground. Further in the distance, on the right-hand side of the composition, a pair of men sail a dark-hulled sloop with a jib sail filled with wind and extended out into the water. The sails of this sloop reflect in the water just below them as well.

Note, the highly developed and colorfully painted figures that appear in Plates 13 and 14, as well as the similar treatment of flags on the primary vessel. This method of rendering figures and flags is found only in Buttersworth's early American paintings and does not appear in later works.

Buttersworth painted dramatic, stormy seascapes as well, such as his *U.S. Mail Packet Atlantic*, circa 1851 (Pl. 15), which depicts the Collins Line transatlantic mail packet sailing from New York to England. In 1850, the Collins Line founded the New York and Liverpool U.S. Mail Steamship Company under a subsidy from the United States government.²¹² The *Atlantic* and three other wooden side-wheel steamships, the *Pacific*, *Arctic* and *Baltic*, were built to serve that line and were known as the speediest, largest and most luxurious steamships in the world.²¹³ Each was 282 feet long and weighed 2,856 tons.²¹⁴ *Atlantic* was launched in April 1850.²¹⁵

Here, the *Atlantic*'s paddle box is decorated with a painted American shield, and just in front of it a single smokestack spews smoke. *Atlantic* is shown here with three masts, one forward of the paddle box and two to its rear. A flag flies atop each of these three masts, and flying off the gaff is her American flag. Atop the foremast flies the English flag, indicating the vessel's destination, and at the rear mast flies the blue flag indicating that *Atlantic* carries U.S. mail. At the bow, rests a figurehead of a merman.

The sea and sky in this painting tell a dramatic story. Nearly black storm clouds give way to sunlight at the top of the canvas, just above the bow of the *Atlantic*, indicating a storm has just passed. The sky remains colored by violent shades of yellow, purple and dark gray at this moment despite the break in the weather. The *Atlantic* plows unscathed through the tumultuous sea with its large waves. In front of the paddle box the waves have turned white at their churning surface. The surface of the green sea has taken on the violet hues from the sky in the troughs of some of the waves. Such dramatic rendering of the storms at sea might be the result of the English and Dutch artistic marine painting traditions which likely influenced both James and his father, Thomas, Buttersworth.²¹⁶

Buttersworth also painted portraits of naval vessels especially during his early years in England and then later in America. One such example is *American Frigate Off Gibraltar* (Pl. 16), measuring 14 x 20 inches. Around 1860, Buttersworth did a series of works depicting American naval vessels in foreign locations. In Plate 16, the sea is deep and wide with a great distance of water visible between the foreground and the Rock of Gibraltar in the distance. In the middle ground of this work, a large American frigate sails into the picture plane at the right-hand side of the canvas, leaving the center of the canvas open with a better view of the Rock of Gibraltar. In the center of the composition, before the promontory of Gibraltar, a British ship of the line sails towards land, her stern to the viewer, fire shooting out from her cannons perhaps in salute. At the left-hand side of the canvas sails a third ship under full sail, also under a red and

yellow (perhaps Spanish) flag. Above all of this, billowing white clouds rest like a crown above the Rock of Gibraltar where the sun illuminates them in the center of the sky. To the left and right, the clouds are gray and dark on their undersides.

Yacht Silvie, circa 1857 (Pl. 17), is another example of an early Buttersworth yachting scene. This 24 x 32 inch portrait commemorates the yacht *Silvie*, who was built by George Steers and William H. Brown in 1851, the same year that Steers also built schooner yacht *America*.²¹⁷ *Silvie* was eighty feet in length, just over twenty-four feet in beam and she drew six feet.²¹⁸ She was launched as a sloop and was re-rigged as a schooner in 1857. In this painting, the black-hulled *Silvie* dominates the left-hand side of the canvas. On the right-hand side of the canvas, a Whitehall boat carrying three oarsmen and a passenger heads out into the water at an angle that intersects with the *Silvie*. Her highly detailed crew members are busy at work on deck with three colorfully clad sailors at the bow hoisting the foresails. This painting provides another example of the detailed and colorful figures found in Buttersworth's early American works. The New York Yacht Club burgee flies from the foremast, with the house flag of the *Silvie*'s owner on the mainmast. The sea and sky in this picture are excellent examples of Buttersworth's early American style. The sea and sky in this yachting scene are similar to those presented in the clipper ship paintings earlier in the chapter, which were painted around the same time.

In addition to capturing the likenesses of many racing yachts, Buttersworth captured many significant yacht-racing events. The *Start of the Great Ocean Race* (Pl. 18) is a 12 x 16 inch painting, signed lower right, "James E Buttersworth," and depicts the yacht *Henrietta*, at the center of the canvas, laden with crew to begin the Great Ocean Race on December 11, 1866, and which was also the first transatlantic yacht race.²¹⁹ Buttersworth painted several versions of this race. The relative position of the yacht to the Sandy Hook Lightship varies as do the canvas sizes, while the basic elements of the various paintings are consistent.

In addition to *Henrietta*, owned by renowned yachtsman James Gordon Bennett and flying a blue flag, Buttersworth depicted *Vesta* on the right, flying a white flag, and *Fleetwing* on the left, flying her pre-assigned red flag. In this painting, the three yachts approach Sandy Hook Lightship in the distance at the right-hand side of the work. *Henrietta* would go on to win the race by a significant margin, finishing the race off the Isle of Wight on Christmas Day, 1866, in a time of thirteen days, twenty-one hours and forty-five minutes.²²⁰ The others finished within forty minutes of each other, but just over nine hours after *Henrietta*.²²¹

Yacht Alice, circa 1870 (Pl. 19), is another wonderful example of a highly detailed yacht portrait by Buttersworth. Black-hulled *Alice* charges across the canvas under full sail, just to the right of center. At the horizon on the right-hand side of the canvas is the red-hulled Sandy Hook Lightship, a vessel that appears repeatedly in Buttersworth's paintings. The green sea churns around *Alice* and sloshes white wash at her bow and her black hull as she breaks through the waves. On board, individual planks of the deck and trunk cabin can be seen as well as the skylights, trailboards, cockpit lines and rigging. The ten sailors aboard *Alice* are depicted in various postures of labor. These blue-clad figures are typical of Buttersworth's depictions of sailors that followed the more detailed and colorful figures of the earlier period. These blue-clad figures are more generic and less individualistic than the figures rendered in his paintings of the 1850s (See also, for example, the generic blue-clad sailors in Plate 3).

Alice was launched in 1867 and sailed in the first America's Cup defense in 1870.²²² Here, *Alice*, a centerboard schooner of 83 tons and 75 feet, flies the private signal flag of the vessel's owner, George W. Kidd, who was also a member of the New York Yacht Club.²²³ In addition to painting her in great detail, Buttersworth painted *Alice* larger than many of his other

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vessel paintings; this work, measuring 28 x 41 ½ inches, is one of the largest Buttersworth paintings.

Though many of Buttersworth's paintings were of vessels at sea, as we have seen in the preceding examples, the artist did have another favorite background for his paintings: the Battery at lower Manhattan. It seems that James Buttersworth only lived in Manhattan in his earliest days in America, sometime between 1847 and October 1849 before he purchased property in West Hoboken, New Jersey (the town in which he would live until his death in 1894),²²⁴ but he likely spent a great deal of time in and around Manhattan observing the maritime activity of the city. We know, for example, that Buttersworth had a studio at 345 Greenwich Street in New York City in 1848.²²⁵ Afterward, he moved to West Hoboken where he lived and completed the majority of his work, though one account suggests that he had a studio on Kent Avenue in Brooklyn in 1854.²²⁶ This New York City scenery of which Buttersworth was so familiar would form the backdrop for many of his finest paintings.

Two particular structures appear repeatedly in his pictures: Castle Garden and Castle William. Castle Garden, a circular stone fort, sits in Battery Park at the southern end of Manhattan. Originally built as a fortress for the War of 1812 and known as Castle Clinton, the structure was then renamed Castle Garden and transformed into a cultural center in the 1820s.²²⁷ From 1855 until the mid 1890s, it was used as America's first immigrant receiving center before Ellis Island took over that role.²²⁸ Castle William, another round, stone fort, and located at the mouth of the East River, was built on Governors Island off lower Manhattan in 1812 to protect New York City from the British.²²⁹ It was later used as a barracks and prison during and after the Civil War.²³⁰ This structure has been called the "sister fort" to Castle Garden.²³¹

One excellent depiction of these structures, Buttersworth's favorite backdrop, is the diminutive 7 ¼ x 9 inch *Yacht Magic Off Battery of New York Harbor*, circa 1871 (Pl. 20). Clearly visible in the background at either side of the yacht, *Magic*, are on the left Castle Garden, flying an American flag, and Castle William to the right below the outer edge of *Magic*'s boom. In addition to the two landmarks, Buttersworth carefully rendered a multitude of ships' masts behind the structures in New York Harbor, both at Governor's Island on the right and along the Hudson River behind the Battery on the left to underscore the busy nature of the harbor. To the right of *Magic* is a gaff-rigged sloop and on the left-hand side of the canvas are a group of yachts racing in the harbor. *Magic*, which successfully defended the America's Cup in 1870,²³² is rendered in fine detail with his typical attention to her crew dressed in their blue uniforms.

In addition to the importance of Buttersworth's background, the sky and sea remain vital to the success of the painting. The sky here takes up approximately two-thirds of the vertical area of the canvas, and its brilliant, blue background is covered with pink-hued clouds reminiscent of cotton candy and glows yellow with warm sunlight. In the lower left portion of the sky, to the west of New York Harbor, a sunset forms just behind the clouds. In the foreground, the water is aglow with the warm hues of the sky, and it also carries the reflection of *Magic*'s sails. The white highlights atop the waves have taken on a rosy tinge. Elsewhere, the sea is more realistically colored in a deep blue-green and is broken up by a few black-tipped white gulls. The painting, despite its small size, exemplifies Buttersworth's ability to capture atmospheric conditions.

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James Buttersworth also captured the second America's Cup race held in American waters in his 22 x 34 inch painting, *America's Cup 1871, Columbia & Livonia* (Pl. 21). This painting shows a portside view of the dark-hulled *Columbia*, her sails taut in the strong wind, sailing towards the red Sandy Hook Lightship in the middle ground on the right-hand side of the canvas. The Sandy Hook Lightship proudly flies the American flag off her stern, which is held out straight by the wind, and she displays her name, "SANDY HOOK," along her hull. The British challenger *Livonia*, on the left-hand side of the canvas, sails towards the Sandy Hook Lightship at a different angle than *Columbia* as she has presumably just tacked, and her crew trims her sails.

In addition to the sailing action, Buttersworth took great care with the details in this painting of the America's Cup of 1871. *Columbia* slices through the seas and as she does so the water sprays up onto her decks with each ravished wave. Her sails are crisply rendered, conveying the strength of the wind, and yet they capture delicate shadowing on their upper left reaches. The vessel's name, *Columbia*, is painted in gold lettering across her transom, and she flies her private signal of a red cross on a white ground.

The name *Columbia* can cause confusion in reference to the America's Cup as there were three different boats named *Columbia* that raced in the America's Cup over an eighty-seven year period.²³³ The 1871 America's Cup, depicted by Buttersworth in this painting, featured American vessels *Sappho* and *Columbia* against the British challenger, *Livonia*.²³⁴ There were five races in the series between the American defenders and the British challenger.²³⁵ *Columbia* sailed in the first three races, winning the first two against *Livonia*, and was followed by *Sappho*, which won the final two races.²³⁶ The five races were held between October 16 and October 23, 1871.²³⁷ The name *Columbia* is a bit confusing in the history of the America's Cup, though because the second *Columbia* was a large sloop that was one of only two boats to successfully defend and win in two defenses.²³⁸ This *Columbia* won both in 1899 against *Shamrock* and again in 1901 against *Shamrock II*.²³⁹ A third *Columbia*, which was a twelve-meter yacht, won the Cup in 1958 against the English challenger, *Sceptre*.²⁴⁰

In the 1876 America's Cup challenge, the third challenge for the Cup, the schooner *Madeline* was chosen as the defender of the Cup as she had been the winningest vessel of the New York fleet for several years.²⁴¹ *Madeline* was owned by John S. Dickerson and built in 1868 as a sloop, but was later re-rigged as a schooner.²⁴² She won handily 2-0 in the best of three 1876 competition against the Canadian vessel *Countess of Dufferin*.²⁴³

Buttersworth painted these two important American racing yachts in his *Yachts Madeline and Sappho, Off Sandy Hook Lightship* (Pl. 22). Each of these yachts successfully defended the America's Cup, *Sappho* in 1871 and *Madeline* in 1876.²⁴⁴ In this large work, measuring 30 x 40 inches, the white-hulled *Madeline* sails across the canvas, heeling sharply to port to reveal her deck details to us, just in front of the red Sandy Hook Lightship, which is likely acting as a race marker from her anchored location. Behind *Madeline* by some distance sails the dark-hulled *Sappho*. On each vessel, the foretopmast staysails or balloon jibs are loose and flap elegantly in the wind. A sailor aboard *Madeline* has scaled the bowsprit to handle the sail. The sky is nearly filled with muddled clouds of violet, lilac and lavender, with just a touch of blue sky visible at the breaks of the clouds. The darkness of the right-hand side of the sky, and its darkest point in a cloud above *Sappho*, is counterbalanced by the vibrant lightness of the sky where the sun has broken through above *Madeline*'s bow. This monotone sky area with a break of light and/or color was another element often used by Buttersworth to heighten the drama in the work. Other examples of this style can be seen in Plate 25, and more subtly in Plate 31. This dramatic

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lighting and color demonstrates again Buttersworth's ability to capture atmosphere.

Buttersworth, who often painted regattas on a commission basis for his clients,²⁴⁵ once again depicted New York Harbor in his 12 x 16 inch oil on canvas painting, *Sloop Gracie and Schooner Racing Off the Battery* (Pl. 23). Just to the left of the canvas's center the white-hulled sloop *Gracie*, manned by eight sailors, plows the waves of the harbor. The celebrated *Gracie* flies her owner's private signal here as she did in 1872. The seventy-two-foot sloop was built at Nyack on the Hudson in 1868 and was a prominent competitor in New York Yacht Club regattas. There is a Buttersworth painting of *Magic* and *Gracie* racing in 1871 in this setting, but *Magic* has a white hull and *Gracie* a dark one. The schooner at right has *Magic*'s cabin configuration, however the flag isn't accurate. Buttersworth painted *Gracie* several times.

Just behind *Gracie*, in the distance, is Castle Garden and off her bowsprit is Castle William (originally known as Fort William), both flying large American flags aloft in the breeze. Again in this view of the harbor, we see many vessels sailing in the distance at left and many more at the docks with their masts jutting up into the sky at the horizon. On the right-hand side of the canvas, and closer to shore, we see a black-hulled schooner at full sail. In each vessel, the play of light and shadow on the wind-filled sails creates a dynamic vision, and the fine detail with which they are rendered adds to the realism. Otherwise, the surface of the water is rough and white tipped at the edges of the waves. The dark sky holds an ominous series of clouds at its upper left and lower right sections, yet the seemingly white hot sun has broken through the clouds between the two racing vessels. From the sun's break, a glow of yellow and rose spreads outward onto the nearby clouds.

We see the now-familiar lower Manhattan background again, with its two landmark structures embraced by the length of the sailing vessel, in *Yacht Sappho Off Castle Garden and Castle William*, circa 1871 (Pl. 24). In this painting, *Sappho*, the victor in the 1871 America's Cup, sails across the canvas and dominates the right-hand side of the canvas with her bowsprit and boom just above the two New York landmarks. *Sappho*, owned by William Douglas,²⁴⁶ was the largest sailing yacht built in the United States to that date at 138 feet in length, a beam of 24 feet 9 inches and a draft of 12 feet 6 inches.²⁴⁷ Her exquisitely detailed white sails reach high into the sky in this 20 ½ x 30 ¼ inch picture. She flies the private signal flag of her owner, William Douglas. *Sappho* was built by Poillon in Brooklyn in 1867 and was quite unsuccessful until Douglas bought her in 1869 and his captain suggested widening her by 14 inches (they removed the planks and added 7 inches to the frames on each side), after which she became a champion racer in both the U.S. and Britain.²⁴⁸ On the left-hand side of the painting sails another dark-hulled yacht, this one with her curvaceous sails extended in the wind. The break of light that appears as dramatic as cannon fire in both Plates 23 and 24 offers a visual element that is very similar in each painting except that the positioning of the break in the light is reversed. Both of these paintings are amongst the most exciting of Buttersworth's yachting depictions. Each painting creates a drama with the atmosphere of sea and sky.

Sappho makes another appearance in *Yacht Dauntless Leading Sappho Off Staten Island*, also circa 1871 (Pl. 25). This painting captures the final moments of a highly competitive yacht race with yacht *Columbia*, at the right, crossing the finish line flying her white private signal with a red cross behind the victorious yacht, *Dauntless*, in the foreground. The stake boat, on *Columbia*'s right, has fired the signal cannon announcing her passing. To the left is a tightly packed group of schooner yachts, which most likely includes *Sappho*, *Atalanta* and *America* in the final stages of their race. *Dauntless* sails across the center of the canvas in the process of dropping two topsails and her foretopmast staysail or balloon jib. The fluidity of these loose

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sails contrasts markedly with the tautness of the vessel's engaged sails. This flapping effect is another signature Buttersworth technique that he frequently utilized to heighten the sense of action. Behind her bowsprit and jibs, the other vessels storm toward the finish line. In the background, a crowd of spectators has gathered at the waterside to watch the finish. The waterside structure is a ferry landing used by the New York Yacht Club for access to the water. The New York Yacht Club Staten Island clubhouse was a former residence uphill from the waterside, near the wharf but not shown in this painting. This is a large, 32 x 44 inch work; two other versions of this painting exist in a medium and smaller size.

A much smaller oil on panel painting of yacht *Dauntless* gives us an even closer view of Buttersworth's New York Harbor in *Dauntless Racing Off Castle Garden New York* (Pl. 26), measuring 8 x 10 inches. In this painting, *Dauntless* takes up most of the horizontal picture plane. Beneath her bowsprit, Castle Garden looms larger than in most other Buttersworth New York Harbor scenes we have examined and nearly touches the left-hand side of the canvas. A wooden barrel bobs in the water, topped by a landing gull in the foreground. The harbor water is covered in white tipped waves, and the *Dauntless*'s sails cast their reflection onto the surface. Buttersworth consciously exaggerated reflections to heighten the visual interest of the water. He certainly recognized in a strong wind and sea that a reflection as shown in the painting would not have been conceivable. Other examples of this exaggerated reflection of the sails can be seen in Plates 23, 27 and 28.

In a stunning pair of oil on board paintings (Pl. 27 and Pl. 28) of New York Harbor, Buttersworth took different views of the harbor, centering each of his favorite landmarks in a separate painting, and conveying the bustle and the beauty of yachting and of the locale in each example. Though Buttersworth often signed only one of a pair of paintings,²⁴⁹ each painting in this pair, both circa 1870, is signed. The works were intended to be hung as a sequential pairing.²⁵⁰

In *Castle Garden* (Pl. 27), the round-walled structure, trimmed in white, anchors the middle of the composition from the edge of the shoreline with her American flag flying from her cupola in the lower Manhattan breeze. The busy shoreline and the many idle ships in the harbor peek out in places to her left and right. Just in front of her, in the foreground, a Whitehall pulling boat with five men (including four oarsmen) rows to the right across the picture plane. The water is glasslike despite its rippled waves, thus allowing the image of each Whitehall passenger to be repeated in a mirror image on the water's surface. Before the shoreline on the right-hand side of the canvas, stretches a U.S. Navy frigate at anchor with yacht *America* charging through the sea on a heavy wind at left.²⁵¹

Castle William (Pl. 28), the companion piece to *Castle Garden* (Pl. 27), is centered on its namesake, the circular fortress, Castle William. In this painting, red and yellow cannon fire erupts from the top of the castle amid a cloud of billowing smoke, as it does from the three-decked U.S. Naval vessel on the right-hand side of the picture which is likely the ship of the line, *Pennsylvania*.²⁵² Note, there are two schools of thought on whether the *Pennsylvania* actually appeared in New York Harbor; some believe the naval ship could only have been in New York Harbor prior to 1861, the year she was burned at the Norfolk Navy Yard to prevent capture by Confederate forces,²⁵³ while others believe that the vessel never visited New York prior to her destruction.

The naval vessel may be exchanging salutes with Castle William²⁵⁴, or perhaps the cannon fire signifies a celebration. The naval vessel is being towed by a two-masted side-wheeler, which emits black smoke from its smokestack.

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Supplementing the outstanding rendering of architectural detail of the seafaring craft, Buttersworth demonstrates his adeptness at rendering beautiful seas and skies. Buttersworth is also known to have taken artistic license with many details of his paintings. In the painting (Pl. 27), *America* flies the New York Yacht Club Burgee as she did in 1851 when she was new and preparing to sail to England that summer.²⁵⁵ However, in reality, *America* did not fly that burgee again when she returned to the United States during the Civil War.²⁵⁶ Such was a creative decision on the part of Buttersworth to depict *America* as she was accessorized nearly twenty years prior to the date of this painting. Not all elements in these two paintings, however, amount to an 1851 vision of *America*. *America* is rigged in these paintings not as she was in 1851, but rather as she was in the 1860s following her salvage and refitting by the Union Navy and as she raced in her first defense of the America's Cup in 1870.²⁵⁷ Buttersworth seems to have taken what he considered to be the most compelling details of *America* over the years and coalesced them into his artistic vision.

This pair of paintings serves as a quintessential example of Buttersworth's work, sharing many of his most recognizable and unique artistic treatments. The reflections of the sails and hulls in the water are overemphasized, accentuating the visual effect of the reflections. The use of the Whitehall pulling boats to create a sense of scale and perspective to the primary and larger vessels is a detail seen in many of Buttersworth's paintings. The use of brilliantly colorful and dramatic skies is standard practice in his paintings. Any one of the elements described above can be viewed in most of Buttersworth's paintings. This remarkable pair (Pl. 27 and Pl. 28) contains them all.

Another stunning and petite rendition of the artist's favored location, Castle Garden and Castle William, is Buttersworth's 7 x 13 inch *Yacht Race in New York Harbor* (Pl. 29). In this work, two generic schooner yachts charge through the water toward a U.S. Navy frigate anchored between Castle Garden and Castle William, with the clouds building high at the center of the canvas, glowing in a vibrant pink before a bright, blue sky. The coloration of this painting is different from the others presented. The colors are a bit brighter and done in more pastel tones, demonstrating the range of color styles found in the works of Buttersworth.

Buttersworth presented a closer look at Castle William in his small and highly detailed work *Shipping Off Castle William* (Pl. 30). Again, Buttersworth centered Castle William along the horizon, but this is a closer, more detailed view of the structure than we have seen elsewhere. In this shallow view between the foreground and the Castle, Buttersworth has packed a large U.S. Navy frigate being towed by a line running just beneath the Castle behind a black, two-masted side-wheeler that looks very similar to the one illustrated in Plate 28. Patriotism abounds as the naval ship flies two American flags and the side-wheeler flies a single one, its corner obscured by the black smoke escaping from her smokestack. In the foreground, riding the waves of the dark water, are two naval longboats with nine and ten blue-clad sailors aboard respectively.

Buttersworth expertly captured a schooner yacht in *Yacht Halcyon*, circa 1875 (Pl. 31). The vessel is under full sail on a starboard tack with a second, white-hulled yacht sailing behind her on the right. The deep color of the clouds suggests an impending squall. Balancing this composition on the left is another large white element, the glowing sun coming through the cloudbank like a spotlight.

The yacht *Halcyon* was owned by John Jeffries, Jr., Vice Commodore of the Eastern Yacht Club between 1873 and 1875.²⁵⁸ In the early 1880s, *Halcyon* was sold to General Charles Jackson Paine, also of the Eastern Yacht Club.²⁵⁹ General Paine was the only syndicate manager

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to successfully defend the America's Cup in three consecutive attempts, annually from 1885 to 1887.²⁶⁰ Although this work was painted circa 1875, the burgee atop *Halcyon's* aft mast is not that of Mr. Jeffries, Jr. This may be another example of Buttersworth's penchant for taking creative license with details such as nautical flags.

Atalanta and Mohawk, circa 1875 (Pl. 32), presents a highly dynamic composition with a series of racing yachts tacking in a diagonal line from the horizon on the left-hand side of the canvas to the right foreground. The race leader, the white-hulled *Atalanta*, has reached the red race marker identified by the number "8 ½." This buoy, "8 ½," is located off the Southwest Spit along the main ship channel near Sandy Hook. The black-hulled *Mohawk* gives chase on the left-hand side of the canvas, with three additional yachts bringing up the rear in the distance also at the left-hand side of the composition. This 12 x 18 inch picture is likely a depiction of the September 30, 1875, New York Yacht Club regatta. In that race, William Astor's ninety-three-foot centerboard schooner, *Atalanta*, beat William Garner's 144-foot centerboard schooner, *Mohawk*.²⁶¹ *Atalanta's* swallowtail burgee is shown here as a blue star on a white ground when in reality it was a red star on a white ground. *Mohawk's* white swallowtail burgee with the red edge and red ball at its center is accurate.²⁶² *Mohawk* would meet a tragic end in her second season when a sudden squall struck and sank her, drowning her owner and others aboard.²⁶³

Buttersworth has painted a brisk wind evident in the details of this picture which accents the drama created by the diagonal focus of the composition. *Atalanta* and *Mohawk* are dropping their sails, preparing for a tack or for a beat to windward. Each vessel's house flag flies aloft with its swallowtail edge upright. The wind whips the crests of the waves and forces a white spray around the buoy.

The multi-hued blues of the sea, with its lustrous troughs and crests, forms a rich contrast to the light tones of the sky. The bright blue of the upper portion of the sky is covered by bands of clouds, first a pink band, and then a band of gray-shadowed, white clouds closest to the water's surface. At the upper right corner, a storm cloud awaits the vessels as they exit the picture plane.

Another excellent example of Buttersworth's American yachting scenes is his *Yachts Racing Off the Coast*, circa 1875, (Pl. 33). In this work, two schooner yachts sail across the canvas, their topsails snapping and waving in the wind. Buttersworth presents a low-lying landscape as the backdrop for this picture. At the left-hand side of the work, he depicted a shoreline populated by a white lighthouse and various other white structures lining the beach. At the right-hand side, along the horizon, he included a rounded fortress-like structure.

Another coastal backdrop, this time Sandy Hook, New Jersey, grounds Buttersworth's oil on panel painting *Yacht Active Off Sandy Hook*, circa 1875 (Pl. 34). In the foreground, a cutter yacht with a man on her bow sails along with her signal flag, a blue ground with a white cross identifying the vessel as the fifty-five-foot sloop *Active*, built in 1875.²⁶⁴ Just off her bowsprit sails another yacht, this one flying a signal flag of red and white. Before the shoreline, on the right-hand side of the painting, a square-rigged U.S. Naval vessel is being towed into New York Bay by a two-masted steam sailer. On shore between the two vessels we can see the tall, white Sandy Hook Lighthouse and an even taller flagpole flying a set of brightly colored signal flags. Plates 33 and 34 have been placed on facing pages because they show yet another color palette often used by Buttersworth, once again showing the wide range of his use of color to create different moods.

Foregoing his usual preference for horizontal paintings, Buttersworth selected a 20 x 18 inch, vertically oriented canvas for his depiction of America's Cup yacht *Volunteer*, circa 1887

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(Pl. 35), in either the 1887 America's Cup trials or the race.²⁶⁵ *Volunteer*, a steel-hulled yacht designed by Edward Burgess, was launched June 20, 1887, and was the victorious defender of the seventh America's Cup in September 1887 against *Thistle*.²⁶⁶ She was named *Volunteer* in honor of her owner, General Charles J. Paine of Boston, for his Civil War service.²⁶⁷ *Volunteer*, of the New York Yacht Club and owned by Charles J. Paine, won the best-of-three series 2-0 against her challenger, the Royal Clyde Yacht Club's *Thistle*.²⁶⁸ This painting glorifies *Volunteer* as she looms large in the picture plane with nothing around to distract from her but for a very distant series of sailing vessels along the horizon. In this painting, *Volunteer* prominently flies a New York Yacht Club burgee with an American flag off the gaff whose stars are arranged around an anchor against a navy ground. She appears to be setting her topmast staysail or balloon jib, and Buttersworth has depicted her large crew busily hauling on her halyards and sheets. This is one of a handful of Buttersworth paintings completed in a vertical format.

Volunteer once again takes center stage in Buttersworth's 12 x 18 inch *Volunteer and Mayflower Off New York Harbor*, circa 1887 (Pl. 36), depicting the two sailing yachts engaged in the 1887 America's Cup Trials. *Mayflower*, the victorious defender of the 1886 America's Cup and the second defender designed by Edward Burgess, raced again in the trials for the 1887 America's Cup defense (as seen in this painting).²⁶⁹ However, *Volunteer*, the third consecutive Burgess designed defender behind *Puritan* (1885) and *Mayflower* (1886), was selected to defend the Cup that year.²⁷⁰ In this painting, *Volunteer* sails across the center of the canvas in a broad reach, her sails captured at angles both to the viewer and to one another, echoed by the form of the *Mayflower* in the distance at the right-hand side of the canvas. The moody, opaque pink and purple sky forms a smooth yet colorful background for the arcs and angles of the sails. Though both yachts are elegantly draped across the water, we can only read the narrative in this painting to mean that the *Volunteer* was the victor of the race, given her size and position on the canvas relative to the *Mayflower*.

Buttersworth takes us closer in to shore in *Yachts Racing Off Bryant Point, Nantucket*, signed, circa 1865 (Pl. 37). Two other paintings illustrated in Rudolph J. Schaefer's "J. E. Buttersworth, 19th-Century Marine Painter" are similar to this harbor scene shown in Plate 37.²⁷¹

All three Buttersworth paintings (two illustrated in Schaefer and [Plate 37]) show slightly different versions of the same harbor scene and townscape. As was customary with Buttersworth, these are all likely based on a period print which may have included inaccurate details against a backdrop of general correctness. In this case, the scenes may portray Nantucket (or be intended to do so), as the general topography corresponds loosely with the view of town and approach to the harbor from the north, showing both the South Tower of the Second Congregational Meeting House on the left and the First Congregational Church Tower (without steeple) on the right along the horizon. Other details include the cliffs on the north shore of the island (though exaggerated), and the motley collection of buildings along the wharves and shorelines that formed Nantucket's busy waterfront. Prominent details, in particular in the position and shape of the lighthouse, are likely inaccurate or even fantastical.²⁷²

A fourth such scene showing a brig under tow off this buoy has recently been discovered. This one seems to show the sloop/cutter *Active* again, thus dating the painting to post-1875. The painting will appear in the new edition of the Schaefer book.

James Buttersworth's wife of nearly fifty years, Ann Plowman, died in 1886 at which

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point the artist lived alone for a few years before eventually moving to his son's home on the same street, Patterson Road, in West Hoboken, New Jersey, where he probably had a studio on the third floor.²⁷³ He continued to paint into the 1890s before his death on March 2, 1894, at the age of seventy-six or seventy-seven. One of his later works is undoubtedly *Vigilant and Colonia America's Cup Trials 1893* (Pl. 38). This vibrantly colored 20 1/8 x 30 inch painting depicts *Vigilant*, which would later successfully defend the 1893 America's Cup (the eighth Cup) against the English *Valkyrie II*,²⁷⁴ engaged in trials for that year's Cup Race against *Colonia*. *Vigilant*, launched in June 1893, was the first successful America's Cup defender built by famed yacht designer, Nathanael Herreshoff. Herreshoff designed and built five consecutive America's Cup defenders (*Vigilant* – 1893, *Defender* – 1895, *Columbia* – 1899 and 1901, *Reliance* – 1903, and *Resolute* – 1920) and then was selected to build two additional defending yachts which were designed by W. Sterling Burgess (*Enterprise* – 1930 and *Rainbow* – 1934).²⁷⁵

In this painting, the sharply angled yachts sail in opposing directions, yet their white hulls and detailed sails form similar diagonal lines on the composition. *Colonia*, in a starboard-side view, is closest to the foreground and thus the larger of the two vessels. *Colonia's* sails display ripples perhaps indicating a recent tack or perhaps she may be preparing to tack to follow *Vigilant*, and so is dropping the sail to be reset on the starboard tack. *Vigilant*, in a portside view, casts similar light and shadows onto the water. *Vigilant* is shown at the lead, a position befitting the eventual winner of the race. In the distance across horizon line of the picture, we can make out at least ten more sailing vessels. The sky and the sea are expansive in this picture, with a strong contrast in color between the blue-green of the sea and the rosy tones of the sky fading to a more somber blue-gray at the top of the canvas. The color in this painting represents a style Buttersworth adopted towards the end of his career in the 1890s. The paintings produced in the 1890s have a much more pastel palette, and the crispness of detail is more diffused than in his earlier works.

American Yachts at Dusk, circa 1875 (Pl. 39), a 10 x 18 inch oil on panel painting from Buttersworth's later period, exemplifies the best attributes of this marine painter. The work depicts four schooner yachts sailing away from the viewer, being pushed by the wind into the late-day sun. On the left-hand side of the picture, also heading towards the horizon, is a square-rigged ship beside a steam tug spewing black smoke from its smokestack. Above them, a golden, dazzling sun peeks through the clouds low in the sky, casting a warm light across the picture and a dappled reflection onto the surface of the rich blue-green water at the left. The sky, a strong contrast of tone and shade from the rich sea, is a study of clouds in lavender, gold and pink solidified by shades of gray. The color of the sky is exceptional and emblematic of Buttersworth's best work.

In addition to his paintings, such as those we have examined in this chapter, James Buttersworth gained popularity and renown when he worked extensively with Nathaniel Currier and then for Currier & Ives beginning in the 1850s to produce many prints of yachting scenes as well as other subjects.²⁷⁶ He quickly developed a name for himself by producing prints of newsworthy and popular topics such as the clipper ships setting speed records on shipping routes.²⁷⁷ The works by James Buttersworth have been increasingly popular and are highly revered in both public and private collections. Buttersworth's paintings, more than most artists, have been reproduced to provide affordable public access to his images. Though many Buttersworth paintings remain in private hands, they appear in many important public collections and are available to the Buttersworth enthusiast. The largest publicly held collection of James Buttersworth paintings is at the Mystic Seaport Museum in Mystic, Connecticut, which has in

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excess of fifty examples of works by the accomplished artist. The second largest public collection is at the Penobscot Maritime Museum in Searsport, Maine.

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CHAPTER FOUR
ANTONIO JACOBSEN
(1850-1921)



The name most widely associated with American ship portraiture is Antonio Jacobsen. Born in Denmark, he emigrated to New York aboard the French Line steamship *Washington* in 1873. Soon after, 22-year-old Jacobsen found his life's work and fulfilled the American dream by way of his very prolific paintbrush.

Antonio Nicolo Gasparo Jacobsen was named by his violin-maker father, Thomas Jacobsen, for three Italian master violin makers - Antonio Stradivari, Nicolo Amati and Gasparo da Salo. From his musical home, the young Jacobsen could not help but glean musical talents. He played cello as well as violin and viola, but he did not make music his career even though he came to America supplied with a letter of introduction to Leopold Damrosch, an orchestra conductor.²⁷⁸

After a lonely first Christmas in America, Jacobsen passed his time on the Battery Park waterfront, a place where employers frequented for immigrant workers.²⁷⁹ Sketching the passing ships as he waited for work to come his way, he was quickly noticed for his artistic ability and landed a day job as a decorative artist for Marvin Safe Company.²⁸⁰ Jacobsen embellished safes

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with flower garlands and other decorations.²⁸¹

Jacobsen's first painting commission came after he was asked to paint a ship on a safe for a ship captain.²⁸² A sea of commissions for ship portraits then flowed to the young artist. Within three years of his immigration, Jacobsen was embedded in his professional niche. Jacobsen rose to become one of the most successful marine artists of the era. But, this voluminous work was not secured by chance. Jacobsen possessed three critical qualities for success: an unwavering passion for ships, adeptness at painting detailed works very quickly, and good marketing skills. Add to those traits the fact that the era, the golden age of sail and steam ships, presented a wide market with ports teeming with vessels and their captains and owners, and the result was a perfect storm of opportunity for the artist.

In the "1876 New York City Directory," Jacobsen is listed as an artist with the address of 257 Eighth Avenue. At this residence, he set up his studio and began to build his business, foremost by directly advertising to potential clients with inscriptions of his address on the front of his canvases.²⁸³ Upon delivery of the finished work, Jacobsen's contact information was thus prominently displayed for prospective clients who admired the work.²⁸⁴

It is interesting to note that throughout his career Jacobsen's signature appeared in various formats as seen throughout this chapter. For example:

Pl. 1: "Antonio Jacobsen 1875 N.Y."

Pl. 2: "Antonio Jacobsen N.Y. 1878"

Pl. 18: "Antonio Jacobsen 1882
705 Palisade Av. West Hoboken N.J."

Pl. 20: "A. Jacobsen 1889"

Pl. 31: "A. Jacobsen 1903
31 Palisade Av. West Hoboken N.J."

Ever personable, Jacobsen preferred to deliver commissions himself.²⁸⁵ In this way, he could gauge the client's reaction, build a rapport and perhaps garner another commission.²⁸⁶ He was at times painting two to three canvases per week, and often rendered two or more images of the same ship.²⁸⁷ The paintings were proudly displayed onboard, likely in the captain's quarters, and in offices or homes of the ship's owner, captain or master, officers, crew and other patrons. Word of mouth about the New York Harbor ship portraitist spread rapidly among the seafaring set. A frequent sight on the wharves, Jacobsen's location for sketching his subjects was rightly positioned to be approachable by potential clients.²⁸⁸

Jacobsen did little advertising beyond providing his address on some canvases and being openly accessible and personable with patrons, but Jacobsen did have an ally with the press. Particularly, the "Marine Journal" editor who wrote glowingly of his work (2 April 1887):

It is a question if there is another marine artist in the United States or the World that can do as satisfactory work in his line as Jacobsen. He has made himself so valuable as a producer of perfect pictures of steam and sail vessels that those who have been accustomed to patronize him would be 'at sea' as it were, should his hand cease to wield the brush.²⁸⁹

Jacobsen's Manhattan home studio came to include his Bostonian bride Mary Melanie Schmidt, the daughter of an Alsatian schoolmaster.²⁹⁰ The young couple married in 1878 and

Mary set up shop as a hairdresser in the same space.²⁹¹ Two years later they moved, for the remainder of their lives, to a large Victorian home across the Hudson River at 705 Palisade Avenue, West Hoboken, New Jersey.²⁹² The Jacobsen residence was comfortable and spacious with sweeping views over the river to the Manhattan skyline.²⁹³ Their well-furnished rooms hinted at affluence: a library filled with leather bound books and handsome parlors for entertaining.²⁹⁴ The ample upstairs afforded space for Jacobsen's studio, a refuge to paint after days spent sketching on the Battery, river or harbor.²⁹⁵ The sociable couple played host to lively musical nights with Jacobsen playing the cello in a string quintet of friends.²⁹⁶ They also befriended other marine artists in their West Hoboken neighborhood and from nearby towns; their daughter remembered evenings spent with Fred Pansing, James Bard, Fred Cozzens and James Buttersworth, among others.²⁹⁷

The Jacobsens had three children: Helen (b. 1890), Carl Ferdinand (b. 1892) and Alphonse Theodore (b. 1894).²⁹⁸ Helen was the only child to attend college, as Jacobsen's financial stability diminished after his wife's death in 1909.²⁹⁹ Son Carl was known as a handyman, cabinetmaker and commercial artist.³⁰⁰ He may have helped his father paint skies and water in the seemingly endless line of commissions, although there is no conclusive evidence.³⁰¹ A signed painting of the *Tampa*, a steamship so-named in 1923, two years after Antonio Jacobsen's death, is one example of Carl's few known works.³⁰²

The quantity of Jacobsen's body of work is staggering. Between 1873 and 1919 he may have painted more than 6,000 ship portraits,³⁰³ documenting thousands of sail and steam vessels during America's peak time of maritime activity. Jacobsen's oeuvre covered a sweeping variety of seaworthy subjects: elegant racing yachts, massive steamships, utilitarian side-wheelers, tugs, pilot boats, and an array of sailing vessels. The variety of subjects documented the transition from sailing to steam-powered vessels.

Such a singular devotion to subject matter was undoubtedly fueled by Jacobsen's love of ships, which dated back to his days as a Danish youth. His son Alphonse recounted to researcher Anita Jacobsen (no relation) that the artist as a young man spent much of his time examining ships and asking questions of crew members stationed in the port of Copenhagen.³⁰⁴ In addition, his ability as an artist to record each minute detail of a ship's architecture rapidly, based on careful renderings in the sketchbooks he kept,³⁰⁵ met the discerning standards of his original seafaring customers.

Jacobsen's legacy was that of a pictorial historian of the Republic, depicting her commerce and leisure on the high seas as she grew into a great nation, inasmuch as his work offers varied portraits of beauty from a magnificent era.

Yachting

Yacht depictions carry across Jacobsen's vast output to demonstrate his evolving style, expressed in compositional nuances and shifts in the treatment of water and sky, over the course of his five decades of painting. Jacobsen's earliest known works, dating from 1873 to 1875, exhibit a distinctive, wispy handling of water. The paintings of this period are among his rarest and display a primitive style. The dated 1875 oils, *Pointing into the Wind* (Pl. 1) and *Racing Schooners* (Pl. 2), are among the few examples known of his early, less-sophisticated brushwork. This pair of paintings, each measuring just 10 x 14 inches, depicts schooners under full sail on the open sea. The water in each work is painted with swathes of deep shades of brown and black. The sharp, precise lines of the vessels contrast strikingly against the loosely painted seas and foggy skies.

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Two eventful New York Yacht Club races are demonstrated in a pair of 1876 Jacobsen yachting scenes (Pl. 3) and (Pl. 4) which includes the Sandy Hook Lightship. The Sandy Hook Lightship for years served as a mark in many New York Yacht Club races as well as a mark for the America's Cup trials and races. In Plate 3, *Schooner Resolute*, and Plate 4, *Vision and Dauntless Off Sandy Hook Lightship*, Jacobsen illustrates that by 1876 his rendering of water is becoming very sophisticated with a wonderful translucence at the crest of the waves. For such diminutive works, 7 ½ x 11 ½ inches, both paintings are packed with great detail. In Plate 5, *Sappho Leads Past Sandy Hook Lightship*, 1876, the *Sappho* is featured at the head of the fleet flying the private signal of her owner from the foremast and the burgee of the New York Yacht Club, with a blue ground, a red cross and a white star at the center of the cross, from her mainmast. *Sappho's* owner, William Douglas, was a friend and competitor of *Dauntless's* owner, J. Gordon Bennett, Jr.,³⁰⁶ the commodore of the New York Yacht Club who was known for his quirky antics as much as for his publishing fortune.³⁰⁷ These famous yachts, and their legendary owners who flaunted their identities with swallowtail private signal flags, also competed in English waters and sailed in New York Yacht Club regattas.

Commissions came in from newly minted millionaires, tycoons of the post-Civil War industrial revolution, for portraits of their yachts, the symbols of their wealth and prestige. The artist responded to this growing demand with works such as *Schooner Resolute* (Pl. 3), which was owned by A.S. Hatch of New York. *Resolute* was one of the larger schooners registered to the New York Yacht Club having a length overall of 114 feet.³⁰⁸

Especially busy at his easel in the 1870s and 1880s painting yachts such as *Resolute* and *Sappho*, Jacobsen could sometimes paint a portrait in one day, earning a modestly priced \$5 per picture, which he made up for in the quantity of his work.³⁰⁹ Most works under 22 x 36 inches remained \$5 for Jacobsen's entire forty-plus-year career, possibly reflecting his need to appeal to the mariner's budget.³¹⁰ He likely was influenced by the economic depression in the 1890s that was followed by a dwindling demand for his ship portraits.³¹¹ His contemporaries did, however, charge at least five times as much for similar works. Jacobsen's friend James Bard (1815-1897), for example, priced paintings at \$20 and \$25 in the early 1860s.³¹²

Based on their rarity, depictions of yacht races are perhaps the most sought after by current collectors of Jacobsen.³¹³ Pairs of yacht racing scenes, especially of the America's Cup, a sporting event considered the ultimate challenge for yachtsmen, are at the top of the hierarchy of desirability. The America's Cup has come to symbolize more than the world's premier yachting event; the race is also seen as an extreme test of national and personal achievement. Historic importance weighs heavily on these highly prized oils as they act as titillating narratives.

From about 1876 to 1880, the translucent water marked Jacobsen's early and distinctive style. By the early 1880s, Jacobsen's water changed slightly and lost some of the translucent quality and his method of painting water changed subtly. An important America's Cup scene, dated 1887 and entitled *Puritan and Genesta* (Pl. 6), depicts the 1885 America's Cup. This painting embodies this stylistic shift in Jacobsen's handling of the sea. The dark water rigorously and substantially crests, the sky is a pleasant robin's-egg blue, and a reddish, cloudy backdrop directs the viewer's eye to the vessels. The scene extrapolates on the 1885 race when the defender *Puritan*, the yacht with the white hull in the lead, beat the Royal Yacht Squadron challenger *Genesta* in a 32-mile race from Bay Ridge Shore in Brooklyn to Sandy Hook Lightship (off New Jersey) and back.³¹⁴ She won again in a second race from Scotland Lightship during a very brisk wind that damaged the *Genesta*.³¹⁵ *Puritan* had been built expressly for the race by a Boston syndicate headed by General Charles J. Paine and J. Malcolm Forbes.³¹⁶ They

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entrusted the young Boston naval architect Edward Burgess to build them a competitive defender.³¹⁷ Burgess was just becoming known for his skill as a designer with technological know-how. The *Puritan*'s win put him on the map as the leading yacht designer of his era.³¹⁸ He went on to design additional Cup defenders in the next two consecutive years, including the *Mayflower* in 1886, which overtook *Puritan* in closely contested trials. Ultimately, Burgess became the only yacht designer in history to design three America's Cup defenders that were successful in three consecutive years.³¹⁹

Adding to the fullness of *Puritan and Genesta*, as a rich pictorial image, is the carefully rendered spectator fleet on the right. Prominently waving American flags, these vessels are a reminder of the national pride involved with the America's Cup, a race so-named for the schooner *America*, designed by George Steers, which sailed from New York to Cowes, England, to challenge the English in 1851.³²⁰ *America* was invited to compete with seventeen British yachts around the Isle of Wight in what was once called the Royal Yacht Squadron's Hundred Guinea Cup.³²¹ *America* won by a large margin. "Queen Victoria also plays a part in the best known of the myths concerning the *America*'s adventure, for it is said that when she asked which yacht was second, a seaman aboard the royal yacht responded somberly, 'Madame, there is no second.'"³²² And thus, the freshly coined America's Cup race rose to a prominent international sporting event with nations, teams and individuals vying for glory.

With the oldest continuous sporting trophy at stake, the America's Cup is ever more a high-profile race that combines technology, perseverance and competitiveness. The rewards are immense; the failures can be catastrophic, both financially and personally, for the owners and sailors involved.³²³ Defenders (namely, yachts defending their win of the most recent Cup series) and challengers (rivals who issue formal challenges to the defenders to compete for the trophy) came to include twenty-four successive winners from the New York Yacht Club.³²⁴ The last American to have won the Cup was art collector, Bill Koch (1992).³²⁵ The first America's Cup series held in Europe took place in 2007, off Valencia, Spain, with the Swiss defender *Alinghi* winning by a mere one second.³²⁶ The early days of this grand global event is best captured in Jacobsen's detailed work, and for collectors, the allure and excitement of bygone America's Cup races are undiminished in his representations.

Puritan and Genesta (Pl. 6) was painted two years after the race and is a narrative depicting both defenders, challengers and a spectator fleet. In 1885, the actual year of the race, however, Jacobsen painted a pair of ship portraits on separate canvases of *Puritan* (Pl. 7) and *Genesta* (Pl. 8). These paintings measure 22 x 36 inches, Jacobsen's most common and popular sized canvas. Pairs of America's Cup paintings by Jacobsen are extremely rare. Each portrait depicts the yachts under full sail with the *Puritan* displaying an American flag and the private signal of Edward Burgess. The deck details in *Puritan* are fastidious, including the crews flush against the starboard rail. *Genesta* is painted with the same skill and style as *Puritan*. Typical of Jacobsen's 1880s works, both paintings have bright blue skies and dark green, translucent seas. A band of clouds with a tint of red follows the horizon line. In the distance lie a length of land and a bevy of sailing vessels for added interest. Together, the pair presents an impressive side-by-side panorama of the racing yachts.

A rare pair of portraits of the 1887 America's Cup yachts *Volunteer* (Pl. 9) and *Thistle* (Pl. 10) are an unusual small size of 10 x 16 inches each. Importantly, these works are dated the year of the race, and they are signed and dated lower right in red, "A. Jacobsen, 1887." This indicates that Jacobsen was probably commissioned to do the work when the yachts were newly launched, and in the same year as the race. The works were probably painted for a member of

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the Eastern Yacht Club syndicate.

Volunteer is depicted against a pink-hued cloudbank, with her starboard side to the viewer. She plies the dark waves with her white painted hull and clipper bow. Jacobsen's attention to detail is evident on deck: the cabinetry is precise and the sailor's uniforms along the port rail are meticulously rendered. Even the sail seams and reef points are visible as she plows forward under full sail, flying a main, topsail, forestaysail, jib and balloon jibs. Below the main gaff is the red, white and blue flag of her designer, Edward Burgess. *Volunteer* was the third winning yacht designed by Edward Burgess; she followed after *Mayflower*, which won the year before in 1886, and *Puritan*, which claimed victory in 1885.³²⁷

Thistle (Pl. 10) is painted portside to the viewer, facing *Volunteer*, thus allowing more of the vessel's complex system of blocks and rigging to be visible. *Thistle*'s cool-to-warm-toned sky and emerald seas perfectly match the palette of the *Volunteer* canvas (Pl. 9). *Thistle* has a black hull with a clipper-style bow. The gentle blue sky and the deep blue sea are a perfect match with the painting of *Volunteer*. The late 1870s and 1880s represented most of Jacobsen's best work when elements of sky, water and ship's details came together seamlessly. However, only a few yachting works exist, and even less depict the America's Cup. The portraits of *Volunteer* and *Thistle* are thus extremely rare renderings of these historic America's Cup yachts.

While America's Cup pictures offer the thrill of the race, a handful of early, outstanding portraits present intriguing examples of yachts from the period. The 1879 *Steam Yacht* (Pl. 11) represents an early example of a steam yacht, a quite unusual subject. Measuring about 80 feet in length, the yacht exhibits a black hull with elaborate bow decoration. A steam engine is mounted between the two masts. The vessel sets three sails on her two masts. Four navy-clad seamen are busy on deck, with one peering through a spyglass towards a large vessel on the horizon. This work is also distinguished by the masterfully translucent water at the peak of the waves. Even the dimensions are atypical: 17 5/8 x 27 3/4 inches.

Jacobsen's late period began in the 1890s and ended with his death in 1921, although he stopped painting about nine months before.³²⁸ With the aid of his meticulous notebooks, he was able to paint vessels several times over, and years later he revisited ships he had long-ago painted.³²⁹ While he most frequently painted just-launched vessels, as commissions for the original owner or captain, new owners often asked for fresh paintings years later.

One such work, an oil on canvas titled, *The Dauntless in an America's Cup Trial of 1871* (Pl.12), signed and dated lower right, "Antonio Jacobsen, 1905," was painted thirty-four years after the actual race. This is an example of Jacobsen's most common picture size of 22 x 36 inches. While this work is on canvas, by the turn of the century many of Jacobsen's works were painted on composition board,³³⁰ a material which has become less popular with collectors. Jacobsen used board almost exclusively after 1906, and the hard, smooth surface altered his style, allowing more pressure to be used with the brush and resulting in greater detail.³³¹

The *Dauntless* scene is unusual for yachting pictures in general and Jacobsen in particular, for the quantity of vessels depicted (twelve) and for the amount of action portrayed. In the center, the yacht *Dauntless* bears down with her bow engagingly facing the viewer as she heels to port. The foremast displays the burgee of the New York Yacht Club, the mainmast shows the signal of Commodore James Gordon Bennett, Jr., and off the gaff flies the American flag. On her tail is either the *Sappho* or the *Columbia*, racing against *Dauntless* for the right to defend the America's Cup in 1871. This yacht, too, flies the New York Yacht Club burgee. Flying the American flag on the left are four vessels: two tugboats, a white-hulled side-wheeler and a steam yacht also flying the New York Yacht Club burgee. Three more tugs ply the waters

to the right, and three vessels dot the distant horizon.

In *Dauntless* (Pl.12), the scale and proportion of the yachts is beautifully presented. *Dauntless*, at the center of the canvas and closest to the picture plane, is the largest vessel with the others getting smaller as they recede into space to her left and right. Each vessel is also realistically positioned in the water, a testament to Jacobsen's gift for observation. The vessels' hulls, spars, rigging, and sails are shown in outstanding detail. Adding to the appeal is the expertly rendered water and the pale, blue sky punctuated by puffy, white clouds.

Known as one of the finest yachts of the era, *Dauntless* was built as *L'Hirondelle* in 1866 by Forsyth & Morgan at Mystic, Connecticut.³³² She was built for S.D. Bradford Jr., but passed through many owners before sinking at her mooring during a storm in Essex, Connecticut, in 1915.³³³ The dynamic and controversial James Gordon Bennett, Jr., publisher of the "New York Herald," commissioned John B. Van Deusen to redesign *Dauntless* in 1869.³³⁴ Bennett had gained fame as a yachtsman by winning the Great Ocean Race of 1866, the first transoceanic boat race, with his yacht, *Henrietta*.³³⁵ When he became Commodore of the New York Yacht Club in 1871, he defended the America's Cup with *Dauntless*.³³⁶

It is interesting to compare Jacobsen's 1876 *Sappho Leads Past the Sandy Hook Lightship* (Pl. 5) with his 1905 *The Dauntless in an America's Cup Trial of 1871* (Pl. 12). Despite the obvious differences in size, *Sappho's* 7 ½ x 11 ½ inches to *Dauntless's* 22 x 36 inches, the subject matter and composition of these two paintings are quite similar in that they each depict an important 1871 America's Cup qualifying race with the central vessel heading towards the picture plane under full sail, surrounded by other vessels, followed closely by their main competitor. The two works, however, are a study in contrasts between Jacobsen's early style of the late 1870s, exemplified by *Sappho*, with his later style of the early 1900s, as in *Dauntless*. The color and overall feeling of the two paintings are very different. In *Sappho*, the sea builds to nearly translucent peaks atop large waves with white caps frosting the largest crests. The water, though realistic in appearance, is depicted in gradations of green, brown, black and blue. The sails and rigging, in warm tones of off white and brown, gently contrast against fair-weather clouds in a light blue sky. In *Dauntless*, however, the overall effect is of a blue composition with strong elements of light and dark. The sea is dark blue with warm-toned highlights strewn across the rippled surface. The sky is blue, with puffy white clouds, which contrasts sharply against the brightly sunlit sails. Though the drama of the historic races is evident in each work, Jacobsen's evolution of style produced two decidedly different works.

Transitional Steam Sail

A period of great change on the high seas is well documented by Jacobsen in his numerous paintings of transitional steam sail vessels. The 1850s saw the introduction of steam sail and the slow exodus of the great sailing ships. Essentially, these vessels were powered by steam but used sails for auxiliary power and for security in case of engine failure. The word "transitional" in the phrase "transitional steam sail vessels" takes root from the adherence to sails when they were not wholly needed; seamen kept their faith in sails above steam as today an airline pilot might skeptically view a new type of plane without wings.

Jacobsen himself viewed the period mournfully. According to researcher Anita Jacobsen, he wrote in one of his sketchbooks:

Gone is the clipper with her studding sails, and skysail, and moonsail, and ringtail, spanker and Jamie Greens and Jib-o-jibs. No more than a painted ship on a painted ocean remains of the great merchant marine. Still that painted ship is a challenge in this hour of

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helpless and hampered commerce, a challenge to a nation to remember its sea heritage and resume the independence on the waters of the world which it once risked its very existence to establish.³³⁷

Yet, Jacobsen embraced commissions for these new vessels with a certain enthusiasm evident by their meticulous details and splendid color palettes. An example is *City of Columbus* (Pl. 13), a 275-foot coastal steam sail built in Chester, Pennsylvania.³³⁸ Painted in 1878, this oil is an outstanding example of Jacobsen's early period water style, his seas crisp and dark with sharply cresting translucent waves peaked with white foam. The sky is a pleasing bright blue mixed with a host of white clouds and just a hint of gray to anchor the horizon. Plates 14 through 18 also demonstrate Jacobsen's use of a strong dark-to-light gradation in the composition of sky and water. This pattern was employed often in the 1870s and into the 1880s.

Inscribed with his signature and home studio address, "257 8 Av NY. 1879," his address from 1878 to 1880, is Jacobsen's *United States* (Pl. 14). This transitional steam sail vessel flies the American Union Jack (blue flag with white stars) at the peak of the foremast, indicating that she is an American ship in American waters. The ship's company flag waves from her mainmast, and the American flag off the stern signifies her country of origin. The vessel's black hull steers through the surface of fine, semi-transparent waves. A dramatic shift from light blue to dark gray gives the sky energy. The prominent flag generates a definite Americana appeal, as does her name on the quarter board: *United States*. She was 197 feet in length and 36 feet in breadth, and was owned by the Merchant's Line.³³⁹ She was built in Portland, Connecticut, though her homeport was New York.³⁴⁰ Two other paintings of the *United States* reside in the collections of the Peabody Essex Museum and the Mariners' Museum.³⁴¹

Jacobsen is perhaps most famous today for his transitional steam sail vessels. Though he was not as prolific during this period, he was painting at his best. One classic example in this genre, signed and inscribed with his New York address and dated, "1878," is the *Athens* (Pl. 15). This work is typical of his early style with its lucid water and blue sky. Overall, the painting is a superior work of draftsmanship. Jacobsen painted details from hull to deckhouses to lifeboats with great accuracy. The spars and rigging are clearly delineated. The vessel's three masts are depicted beautifully in full sail with sail seams and reef points. An American flag waves high from the foremast to denote her intended port of call. The house flag with the star hangs from her mainmast, followed by a red banner, and the British flag from her stern.

Another major work is the *Erin* of 1877 (Pl. 16), a classic 22 x 36 inch painting on canvas.³⁴² *Erin* sank in 1889,³⁴³ but not before Jacobsen captured her for posterity in glorious detail. *Erin* was a large transatlantic vessel measuring 418 feet in length.³⁴⁴ She was a steam sail vessel with three masts and was rigged as a bark with her square-rigged foremast and mainmast. Jacobsen portrayed *Erin* in undulating seas before a blue sky, peppered with white clouds, turning darker along the right-hand side of the canvas.

Jacobsen also painted the *Bermuda* (Pl. 17) shown flying the Canadian flag off her stern above a substantial, green sea.

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However, a sketch for this work is in the Mariners' Museum collection.³⁴⁵ *Bermuda* was a two-masted steam sloop shown here with most of her sails set. She flies the American flag on her foremast and her house flag from her mainmast. In this 1877 work Jacobsen rendered his famous cloud-studded blue skies, darkening with weather on the right-hand side of the canvas. The crests of the large waves appear almost translucent as in the artist's best 1870s works.

The grand-scale portrait of the *Servia* (Pl. 18) is one of Jacobsen's most impressive steam sails and considered among his masterworks. Measuring 32 x 60 inches, a rare size used only for very important commissions, this oil painting was likely commissioned by the Cunard Line, *Servia's* owner.³⁴⁶ The largest of three paintings of this vessel, this version was possibly meant to hang in the Cunard corporate offices. The work is signed, dated and inscribed with his address lower right: "A. Jacobsen, 1882. 705 Palisade Av. West Hoboken NJ."

Servia, measuring 515 feet in length, was built in 1881 in Glasgow, Scotland, and her homeport was Liverpool.³⁴⁷ Here, she flies the American flag from her foremast and at the mainmast is the house flag of the Cunard Steamship Company, in red with a yellow and brown lion. The elements that contribute to making this one of Jacobsen's best works include incredible translucent waves lapping vigorously, billowing sails, minute deck details and a bright sky banded below by a dark horizon. Between the waves along the hull, one can see *Servia's* orange bottom paint at four different points, a technique used in some of Jacobsen's finer works. Red highlights in the clouds evoke an ethereal, atmospheric effect.

Newport (Pl. 19) and *Gate City* (Pl. 20) are examples of classic Jacobsen paintings from the 1880s. As befits an oceangoing steamship, large seas (not found in the yachting pictures) roll the *Newport* in this beautiful example of Jacobsen's mastery of color and light from 1881. A dark marine layer is topped by a band of hazy pink clouds that perfectly set off the vessel's full sails. The blue "USM" flag signifies that the *Newport* carries the U.S. mail. Jacobsen imbues this work with an element of folk art naiveté through decoration. He painted the *Newport* flying various flags including the Union Jack, the mail flag and the American flag as well as wearing

her name on her bow and on a nameboard on the forward deckhouse. Also typical of Jacobsen's finest work, the *Newport's* red bottom paint is visible in three places between the waves, thus adding a richness of color to the painting and fine detail to the vessel.

Gate City, 1889, is another exemplary Jacobsen. This passenger ship was registered to the port of Savannah and also served to export cotton, leather and finished goods.³⁴⁸ *Gate City* is painted in fine detail, the crisp color palette in her black hull and white sails interspersed with touches of red in her window treatments, smokestack, hull and American flag. The fair sky is smoothly finished with a light gradation from blue to pink to dark grey on the right-hand side. The sea is richly painted as well, with a dark foreground and light, cresting waves surrounding the transitional steam sail vessel.

Gate City's appearance is very similar to the *City of Macon*, a ship from the same steamship company, and the cover image on the dust jacket of Harold S. Sniffen's definitive volume, "Antonio Jacobsen-The Checklist." Jacobsen later painted the wreck of the *Gate City*.

Another example of Jacobsen's fine attention to detail and documentation of steam sail vessels is his *Mississippi* (Pl. 32). An English ship with an American name, the *Mississippi* flies an American flag for her destination on her foremast and a British ensign at her stern. Jacobsen carefully detailed the three orange-and-white deckhouses, the central bridge with officers on duty and the simple fore-and-aft steadying sails flying from three of her four masts. The sky is mottled with clouds, transitioning from a pinkish hue at the upper left to a darker grey-blue at the right, with warm sunlight breaking through at the center. The dark, deep ocean lightens at the crests of the full waves.

Side-wheelers, Tugs, and Pilot Boats

In the 1880s Jacobsen went full steam ahead with portraits of steam-powered side-wheelers, tugs and pilot boats. The side-wheelers of this genre are considered quintessential Americana; similar to the banjo clock, this type of vessel is a pure American form. Elements such as the walking beam (the mechanism behind the stack that conveys the up-and-down motion of the engine piston to the crank that turns the side-wheels and is unique to American boats) and large American flags give these works added appeal for collectors of American folk art. These coast and river vessels evoke nostalgia for a bygone America as the majority were active before 1900.

The magnificent *Connecticut* portrait of 1889 (Pl. 21) was likely a commission, indicated by its unusual large size of 30 x 50 inches as well as the fact that the work was painted the year *Connecticut* was built for the Providence and Stonington Steamship Co.³⁴⁹ This portrait not only presents a rare, angled view of the vessel, it is also one of the only known oils of *Connecticut*, by Jacobsen or any other artist.³⁵⁰ Most Jacobsen's are port broadsides, but here he rendered the side-wheeler from a difficult front angle perspective. This perspective subtly conveys the majestic steamship's great size. (She was built 345 feet long³⁵¹ and held approximately 700 to 800 passengers.) Even her flags appear oversized from this perspective. In addition to the angle of the vessel, Jacobsen presented *Connecticut* very close to the viewer, further accentuating the grandeur of the vessel. The masterful waves are reminiscent of his best 1870s translucent green water and a gray cloudbank accentuates the white hull in a most flattering contrast. Even the wind is artfully conveyed by the flags waving at 90 degrees. Once part of the Fall River Historical Society collection in Fall River, Massachusetts, this work has since descended to the historic Griswold Inn (est. 1776) in Essex, Connecticut, a fine repository of some twenty Jacobsen steamship masterworks that have been collected by the inn's various owners since the

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early 1900s.³⁵² A sketch of the *Connecticut* is in The Mariners' Museum collection.³⁵³



An 1883 portrait of the side-wheeler *Providence* (Pl. 22), also measuring 30 x 50 inches, waves a red, white, and blue flag reading: "Fall River Line, Boston, Newport, Fall River." This wonderful starboard view, another rare departure from Jacobsen's usual portside profiles, exhibits a masterfully drawn paddlewheel box. This paddlewheel box is decorated in an almost trompe l'oeil architectural depiction of a cathedral dome. The colorful and elaborate vessel included 220 staterooms and carried 840 passengers.³⁵⁴ In this picture, dozens of figures are depicted on deck. The sky, as was typical of Jacobsen, is robin's-egg blue with a band of pink hued clouds above the horizon with a darker section just behind the *Providence*.

An exceptional example of Jacobsen's middle period captures the now infamous steamship *Portland* (Pl. 24). Bound from Boston to Portland, Maine, the night of November 26, 1898, she went down in a gale that was later dubbed the "Portland Gale" after the tragedy.³⁵⁵ Storm warnings went unheeded by the captain as the steamship set out from Rowe's Wharf.³⁵⁶ All 192 passengers and crew were lost when the ship took a pounding from the storm in Massachusetts Bay.³⁵⁷ In 1992, the wreck of the *Portland* was discovered twenty miles off the tip of Cape Cod.³⁵⁸ Not many side-wheelers were built for coastal excursions after the *Portland's* demise.

This 1891 portrait of *Portland* depicts the captain in the wheelhouse plus an unusually large number of figures on deck for a Jacobsen work. This was one of four images Jacobsen finished of the doomed vessel in the same year.³⁵⁹ Jacobsen's white-hulled paddlewheel steamboats are among the rarest and most desirable in his oeuvre. Of particular note in this example is the effervescent cloud bank.

The complementary pine sign from the ticket booth is painted, "The Steamship *Portland*," amid colorful, patriotic symbols and a simple portrait of the vessel (Pl. 23). A superb relic of maritime history and folk art, this circa 1890 piece of Americana adds color to the *Portland's* story.

Americana collectors are equally taken with images of tugboats as they are of side-

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wheelers. These hardworking vessels became an important subject in Jacobsen's work, in addition to the side-wheelers, because of the sheer number of them in existence. Among his best examples of the 1880s and 1890s is the *E.M. Millard* (Pl. 25), a work resplendent with details including a carved and gilded wood eagle perched on the pilothouse.



These sculptural maritime souvenirs in themselves are now highly collectible (see also Pl. 27, *C.K. Buckley*, and Pl. 28, *Hudson*). Jacobsen rendered the decoration at the bow as well as on the wooden paneling with great care. His sky is bright blue with characteristic rosy hued clouds gathering along the horizon and grey permeating the clouds to the right.

The *Frederick E. Ives* of 1892 (Pl. 26) is a crisp portrait of Jacobsen's middle period with fine, red shading beneath the clouds. The rhythmic waves are perfectly painted in translucent sea-green with white crests lapping at the black-hulled boat and revealing her red bottom paint. An American merchant flag waves from the bow, while the stars and stripes are partly obscured by the ship's name banner. A bright, white star adorns the smokestack. This presentation of overlapping flags also appears in the work of Jacobsen's friend, James Bard.

Portraits of the *C.K. Buckley* (Pl. 27) and *Hudson* (Pl. 28) date to 1891, and each shows a square-rigged ship in the distance behind the tugboats. The oceangoing tug *C.K. Buckley* displays furling steady sails used when necessary to help stabilize the vessel, plus a great American flag topped by an American banner, round like a wind sock, waving blithely. This is also an expressive action painting with two deckhands pulling a hawser, the heavy rope used for towing at the stern. Also finely detailed, the *C.K. Buckley* has a large white circle on her smokestack, a golden pilothouse eagle and exquisitely rendered railings, lifeboat and bow decoration. The sea crests to a translucent shade of blue at the left-hand side of the work while on the right-hand side the sea takes on the darkness of the sky with just a brilliant swathe of light at the stern.

The *Hudson* (Pl. 28) is a more brightly painted work with blue skies and atmospheric

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clouds in a band above the vessel. The sky slightly darkens to a blue-grey on the right-hand side of the canvas. The series of waves cresting along the side of the vessel grow diaphanous on their left sides. The vessel is brightly colored with a yellow side panel surrounded by blue and red borders whose colors are echoed in the flags and pennants. In this work, a figure stands on deck with his back to the viewer, looking out towards the square-rigger off the bow in the distance.

Another important class of workboats is the pilot boat. Pilot boats carried licensed pilots who were delivered to arriving or departing ships to navigate them in to their wharves or out to unobstructed waters. Jacobsen's 1897 portrait of *Philadelphia* (Pl. 29) depicts the first steam-powered pilot boat in that city's history and was considered by many the best ever put into service.³⁶⁰ *Philadelphia* was also the first pilot boat to be shared amongst the Delaware River Pilots Association, and therefore, she was busy around the clock.³⁶¹ Prior to her launch, local pilot schooners were owned by individuals who competed against each other. In 1898, the Board of Wardens presented the Pilots Association with a silver tureen engraved with an image of *Philadelphia* to commemorate their transition from sail to steam.³⁶² That same year the United States Navy purchased her for use as a gunboat in the Spanish-American War.³⁶³ The two-masted steam sail vessel is shown, her sails furled, in open waters. Her smokestack bears an orange "P," and her name is painted at the bow. Her bright white hull, pilothouse and yawlboat for delivering pilots make for a sharp contrast with the dark ocean in which she steams.

According to Anita Jacobsen, the artist Jacobsen (no relation) painted at least seven versions of the pilot boat *New Jersey*, including one that is in the Smithsonian.³⁶⁴ A 1903 work shows the pilot boat *New Jersey* juxtaposed with the transatlantic liner *New York* in the painting *New York and New Jersey* (Pl. 30). The work is signed, dated and inscribed lower left: "A. Jacobsen 1903 31 Palisade Av. West Hoboken NJ."³⁶⁵ This smaller than usual, 14 x 22 inch version stands out for its incredible detail and narrative action. The *New Jersey* pilot is shown boarding the *New York* on a ladder to take command of the bridge and guide her into port. Rare and desirable elements here include showing two boats in great detail (as opposed to Jacobsen's usual portrait of one vessel) and the complicated angle at which each vessel is positioned. A large blue flag atop *New Jersey* stands for the New York and New Jersey Pilots Association. Jacobsen's late-period sky is gray and forbidding, with just a hint of warmth at the horizon on the left-hand side of the work, rather than painterly as in works from previous decades, thereby adding to the sense of drama.

A magnificent late period example of Jacobsen's work depicts the *Oscar II* and other vessels in New York Harbor (Pl. 31).



The dynamic arrangement of approximately eight vessels flying forty-two flags in this dated “1910,” harbor scene elevates this work into the realm of Jacobsen masterworks. Here, the ocean liner, *Oscar II*, is presented majestically from a front angle and dressed with an array of signal flags. A Scandinavian-American Line passenger vessel, 500.8 feet in length,³⁶⁶ *Oscar II* had just sailed into New York after a voyage from Copenhagen.³⁶⁷ Her successful arrival is marked with an escort of four steam tugs, the Staten Island ferry, the side-wheel steamer, *Grand Republic*, and a commuter yacht flying the house flag of *Oscar II*. This work was a commission for the steamship company, and the image was reproduced on the company’s postcards.³⁶⁸ Shipping lines were Jacobsen’s best clients in financial terms because they often required several paintings of the same ship for marketing purposes.³⁶⁹

Sailing Vessels

Though Jacobsen painted fewer sailboats than other types of vessels, surely they were where his heart lay. The artist lamented the slow move from sail to steam vessels as a loss of the American seafaring life. As he noted in one of his sketchbooks: “Gone are the tribe of peerless mariners that fretted the uttermost sea with her spurning keel.”³⁷⁰ Recent collectors of Jacobsen’s work are often of the same mind as the artist. The late John J. McMullen, shipping magnate and sports team owner, collected nearly sixty Jacobsen paintings, among them a few schooner portraits, of which he commented, “Back in the day of the clipper ships they were gorgeous.”³⁷¹ Nevertheless, he had a clear fondness for Jacobsen’s later ships: “It’s the sail, steam and mechanical propulsion that make the lines of the ship, the curve of the bow, the shape of the transom and the general profile, that is the thing that attracts your attention.”³⁷²

An unsigned portrait of the American ship, *St. Mungo*, circa 1886 (Pl. 33), shows the vessel under full sail heeling to port allowing for a clear view of her highly detailed deck. The painting is of an unusually large size, measuring 29 ¼ x 48 inches. The vessel is flying most of her canvas, along with her house flag on the mainmast, her four signal flags from the mizzenmast

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and an American flag off the gaff. The painting has characteristics of Jacobsen's middle period in the shape and translucent crest of the heavy seas beside the vessel and the bright, blue sky scattered with puffy clouds tinged with red. This work was probably based upon a sketch from life. A later sketch of this vessel was executed in 1892 and is in the collection of The Mariners' Museum.³⁷³

Among the rarest of Jacobsen's are whaling vessel portraits. The 1888 rendition of the whaler, *Tamerlane* (Pl. 34), is aesthetically significant, but not as historically accurate as most of the artist's work. Perhaps this work was not painted from firsthand observation.³⁷⁴ Several key features are inconsistent with whalers of the period such as the inclusion of too many whaleboats (six hanging from the sides instead of the standard three to five), the rendering of a capstan instead of the usual brake windlass to hoist the anchor and strip the blubber from whales, and the absence of equipment needed for cutting in once a whale was captured.³⁷⁵ A period paper label affixed to the reverse reads: "1888/Whaling Bark 'Tamerlane' of New Bedford,/Built 1824/Known on a whaling voyage in the Arctic Ocean/Painted for Leighton Coggeshall, Newport R.I." Coggeshall was a schooner captain and Newport merchant who probably commissioned the portrait of the famous whaler.³⁷⁶ Jacobsen did deliver on his artistic trademarks of superb green, translucent waves and a dramatic, silver-clouded backdrop. The heavy seas and forbidding sky, as well as the bark's reduced rig of reefed topsails and jib, may hint at an oncoming squall as two sailors cling to the tops of the masts.

A beautifully painted three-masted schooner named *Fred. A. Small* (Pl. 35), dated 1888, combines Jacobsen's most desirable sky and sea attributes of the 1880s period in his most popular size of 22 x 36 inches. The vessel is depicted under full sail and in great detail. Further adding to its appeal are the stars and stripes joined by both an American merchant flag and a colorful row of signal flags atop the masts. In the distance is a spit of land with buildings and a lighthouse, possibly Sandy Hook, providing a backdrop not often seen in Jacobsen's work. An 1886 schooner portrait of the *Levinia F. Warren*, once in the collection of John J. McMullen, included a comparable shoreline with lighthouse.³⁷⁷

Charles A. Gilberg, 1893, (Pl. 36), is another fine example of Jacobsen's sailing vessel paintings. In this work, a portside portrait, Jacobsen fills the majority of the canvas with the vessel herself, identified by her two quarter boards and name flag. Beneath the bowsprit sails a second three-masted schooner. The sky is bright blue with a band of red hued clouds along the center of the work. The dark seas crest in translucent waves.

Sailing vessels also featured in Jacobsen's brief experimentation with painting on metal plate roundels.³⁷⁸ Around 1882, he painted a few of these highly detailed and unusual works. A *Roundel* (Pl. 37), measuring 8 ¾ inches in diameter, is significant for the quantity of vessels included and the angled perspective of the vessel providing both a portside and bow-on view of the vessel. This painting depicts an American bark hove to, with the sails on her mainmast backed to hold her stationary, perhaps to pick up a pilot. The vessel flies three brightly colored flags, an American flag off the gaff and an American merchant flag from the foremast with a swallowtail red house flag from the mainmast. Jacobsen surrounded his central vessel with a steam sail vessel in the distance to the right and a two-masted schooner to the left. Once again, Jacobsen painted a bright, blue sky with red tinged clouds lighting up the sky and the work. The sea is highlighted at the crests of the waves in the foreground.

One of Jacobsen's late works presents a narrative unseen in his usual ship portraits. The 1917 *Rescue at Sea* (Pl. 38), featuring the 1877 Downeaster *C.C. Chapman*, is a dramatic rendering of rescuers on their way to aid the distressed sailors on the left-hand side of the canvas.

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This work is unusual for Jacobsen for its lifelike and larger-scale figures that appear in the floundering white-hulled lifeboat. We can see one figure raising his arm overhead in a wave to the rescuers. While the ship is hove to, or positioned to hold steady in the sea, her American flag flies straight out giving the sense of brisk wind and high drama.

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CHAPTER FIVE INTERNATIONAL

In addition to the many American marine artists whose work we have examined thus far, there were many other marine painters who lived around the world who also made important contributions to the genre of Nineteenth Century marine painting. Although these artists did not live in America, they sometimes focused their subject matter on portraits of American vessels. Given the boom in international trade and the strong American shipbuilding capabilities which allowed American vessels to circumnavigate the globe with ease, American ships often came ashore in English and European ports such as Liverpool and Marseille as well as Asian cities such as Canton, Shanghai and Macao. Various local port artists in Europe and Asia were commissioned by the captains or ship owners to paint their vessels, and at other times, these artists painted such portraits in the hopes that these works of art would appeal to these prospective American buyers who were flush from just having unloaded their American cargo in their port.

British Artists

Although probably painted by an American artist, it is interesting to have a sea captain portrait still remaining with a period painting of his ship, such as *Portrait of Captain Smith* (Pl. 1). Captain Smith was the captain of the United States vessel, the *Pennsylvania*. This professional portrait accompanies a Samuel Walters painting of the same period of the *Pennsylvania* entering the port of Liverpool which will be discussed later in this chapter. (Samuel Walters, *American Ship Pennsylvania Approaching Liverpool* (Pl. 7)). Captain John P. Smith is shown confidently posing in formal attire in this half length portrait. The plain yet light-colored background of his interior location accentuates the importance of the captain himself as the background color picks up the colors of his skin and costume yet does not distract from his presence. This portrait and the Walters painting of his vessel are likely paired due to the historical interest in the eventual death of Captain Smith, who died attempting to save his vessel, the *Pennsylvania*, during the Great Hurricane of 1839 off Liverpool.³⁷⁹

Another rare and desirable combination is having a painting accompanied by documents providing first-hand information about the ship. By way of example, see *Logs & Letters from the American Ship Tropic* (Pl. 2), which accompany the painting of the vessel, *Tropic* (Pl. 47). Included among the documents are the *Tropic's* logbook with a portrait of its captain, Captain Eben Smith; a journal written by Captain Smith's son, Theo Smith, who accompanied his father on the voyage; an old court document; an insurance policy; and a list of nine men outfitted for the vessel *Tropic* at Liverpool, September 1857.

Another rare and interesting visual reference to American international shipping are the Liverpool jugs on which British artists created their designs, often incorporating scenes of American vessels or patriotic American design themes. The Plate 3 jug combines both an extremely rare hand-painted ship painting on the obverse and the much more common transfer printed imagery on the reverse. Original, hand-painted Liverpool jugs are extremely rare with perhaps less than thirty known examples in existence (as opposed to the far more numerous transfer-printed examples with hand coloring as decoration).³⁸⁰

Plate 3 is a creamware jug probably by the Herculaneum pottery factory of Liverpool, England, circa 1800-1807. Despite its Liverpool origin, this jug is laden with American patriotic

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imagery; Liverpool potters intentionally produced creamware with motifs that would appeal to the American merchant ships' officers and crew who frequented Liverpool, a busy international trading port on England's west coast.³⁸¹ On one side of the jug, the artist hand-painted a portrait in enamel of the *General Mercer*, a three-masted ship, flying the American flag as well as a yellow-and-blue house flag and an oversized stars and stripes pennant. The vessel herself, named after Revolutionary War hero General Hugh Mercer, transported Georgia cotton from New York City to Liverpool, England, where it was then conveyed to textile mills.³⁸² At the ship's bow, a figurehead of General Mercer is poised in uniform grasping a gun. The ship was built in 1799³⁸³ and was then in service until she ran aground and sank on May 14, 1807.³⁸⁴

On the reverse side of Plate 3, the jug presents a rich and highly patriotic group of visual elements. A transfer-printed oval medallion frames a portrait of George Washington, and a laurel wreath rests on an urn atop an obelisk. The inscription reads "GEORGE WASHINGTON/Born Feby 11, 1732 /Died Decr 14, 1799." The obelisk itself is decorated with an American shield and a crossed sword and olive branch, while at the base of the obelisk is an American eagle and an allegorical female figure representing America. Symbols of mourning, two weeping willow trees, appear in the background. Two banners read: "WASHINGTON IN GLORY./AMERICA IN TEARS."³⁸⁵ This image is based on the print, *America Lamenting her Loss at the Tomb of General Washington* by James Aikin and William Harrison, Jr., published in Philadelphia on January 20, 1800.³⁸⁶ Just under the spout an oval medallion bears the initials "HC", and just above the base is an American eagle, with an American shield at his breast, holding a banner in his beak which reads, "E PLURIBUS UNUM." The eagle holds an olive branch in his left talon and arrows in his right with thirteen stars above his head. Under the handle, another oval medallion reads: "A MAN without example A PATRIOT without reproach." The jug is further decorated with a painted monotone, neoclassical border at the rim, a design consistent with the few other known hand-painted jugs by the same artist.

The second Liverpool jug (Pl. 4), below, another baluster-shaped creamware jug, is likely from Staffordshire, England, circa 1800. This jug, with painted blue-green bands outlining her form, bears a portrait of a three-masted ship whose stern reads "*Vanilia*" and which flies the American flag, an American pennant and a name banner inscribed "*Venilia*." Such errors in spelling (as in the two different spellings of the vessel's name) and in facts (one common example is an incorrect number of stars on an American flag) were common in Liverpool pottery.³⁸⁷ This painted ship sails on a wavy, blue sea bordered by a gold scroll containing the design. On the reverse, the jug bears a transfer-printed medallion in purple depicting a woman, standing at the edge of the sea, waving her scarf in goodbye to a departing ship. Above the medallion, the jug reads, "PARTING WISHES," and below it is inscribed: "Pleasure with her Golden train shall Welcome thy Return."³⁸⁸

In addition to the hand-painted vessel and the sentimental transfer-printed scene, this jug is also decorated with patriotic imagery. Under the spout is an American eagle facing right with an arrow for a tongue, an American shield at its breast, an olive branch clutched in its left talon and arrows in its right talon. An arch of sixteen stars reaches over its head. Below the eagle, in brown, appears the name, "CALEB BATES." Mr. Bates was master of the *Vanilia* between 1798 and 1801 when he sailed on at least five voyages between Boston and Liverpool, Dublin and Cowes.³⁸⁹



In addition to these types of Liverpool jugs, Liverpool artists such as Miles and Samuel Walters, John and Frederick Tudgay and Duncan McFarlane also produced paintings on canvas to commemorate historical events or to memorialize a vessel by way of a portrait. In July 1824, regular transatlantic passenger service between New York and London began with the Fish & Grinnell and the Griswold ships working the London line, each with a monthly journey under the management of John Griswold.³⁹⁰ Captain Henry L. Champlin commanded the first vessel to establish the Griswold line of packet ships.³⁹¹ After three years, in 1827, the two lines separated and began a new sailing schedule with more trips per month.³⁹² The Griswold ships then flew a house flag bearing a black X on a red background.³⁹³ The Fish & Grinnell line flew a red and white swallowtail house flag.³⁹⁴ Packet ships were designed to carry cargo and to accommodate passenger cabins as well as to withstand the constant barrage of the open seas and so were said to be very well constructed.³⁹⁵ The Black X Line, as the Griswold packet ships became known, would continue to operate until the 1870s, when steamships took over transatlantic passenger service.³⁹⁶

Painter Miles Walters (1773-1855) commemorated the split of the two packet ship lines, a key historical event, in his *Packet Ship Hudson*, 1827 (Pl. 5), signed and dated lower right, “Walters 1827.”³⁹⁷ On the left-hand side of the canvas, the *Hudson*, flying the new Black X house flag sails past the cliffs of Dover, England, with her large American flag upright off the gaff. Another view of the *Hudson* appears on the right-hand side of the canvas, her stern to the viewer and her American flag semi-obscured by the spanker. In both views of the vessel, the striking black form and red lines of the hull, as well as the crisp warm tones of her sails, contrast strikingly against the jewel-toned blues and greens of the water and sky. The richly colored sea changes hue in a gentle gradation into darkness from the center of the canvas to the foreground of the work.

Miles Walters, originally a London ship painter, moved with his family, including his son Samuel (the future marine artist to be discussed later in this chapter) to Liverpool in 1827 where he soon became a fixture on the Liverpool ship-painting scene in this burgeoning port.³⁹⁸ Miles Walters and his son, Samuel (1811-1882), worked together on some paintings between 1826 and

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1831,³⁹⁹ such as *The American Packet Sheffield Approaching Liverpool* (Pl. 6), which is signed and dated lower right, “Walters & Son, 1832.” This work, too, presents dual images of the same vessel, one larger on the right-hand side of the composition and the other in a smaller, stern view off to the left, heading in towards shore. A variety of other, smaller vessels litter the undulating sea between the *Sheffield* and the land. The shore here is Holyhead, Wales, on the approach to Liverpool, with the South Stack Lighthouse visible on the left-hand side of the canvas.⁴⁰⁰ The *Sheffield*, was built in New York by Smith & Dimon and designed by Stephen Smith for the Red Star Line, and she was launched in 1831 under Captain W.G. Hackstaff.⁴⁰¹ At the time of her launch, the *Sheffield* was considered the fastest of the transatlantic packet ships, and she worked the Liverpool route on the Red Star Line for thirteen years.⁴⁰²

The passenger-laden *Sheffield* proudly displays a crisp red, white and blue American flag off the gaff, rippled with wind, with the stars in the blue portion of the flag aptly arranged in a five-pointed star formation. Nearly at the center of the canvas, providing a compass-like center to the painting, rests a bright, red star on the *Sheffield*'s foretopsail, signifying her shipping company. The artist imparts a sense of drama on the high seas in this work in the strong contrast between light and dark in the ship's dark hull and brightly sunlit sails, the strong positive and negative spaces in the sky's voluminous clouds and softer open spaces, and in the dark seas strongly lit by intruding sunlight just in front of and behind the main vessel.

Samuel Walters was a great success on his own, as well, as evidenced by works such as *American Ship Pennsylvania Approaching Liverpool*, 1836 (Pl. 7). Samuel Walters “had the cream of the commissions among the shipping fraternity.”⁴⁰³ Not only were his original paintings sought after and commissioned by international ship owners and merchants, but soon they became the subject of popular prints and photographs.⁴⁰⁴ In this painting, signed and dated lower right, “S. Walters 1836,” we see the carefully rendered *Pennsylvania* approaching Liverpool Harbor, with crew members scattered around the deck in various poses of labor. The vessel has a bright, yellow band with three narrower white stripes above it painted down her hull and elegant detailing on the nameboard, billethead and trail boards. A small sailing vessel has pulled up alongside the main vessel and appears to be off-loading a pilot to the *Pennsylvania*. Another stern view of the *Pennsylvania* sails into the harbor in the distance on the left-hand side of the canvas. Just below the bowsprit, Walters depicted the Perch Rock Lighthouse and, slightly further out, the Fort, in fine detail.

Overall, this composition has a muted palette of restrained beauty. The sky is light, almost creamy, with delicate highlights of pink and purple. The sea, almost sandy colored with white highlights at the crests of the waves and a very light area at the center of the composition, is broken up only by a buoy and two white seagulls. In contrast to this quiet beauty is the dramatic history of the ship. As we discussed with *Portrait of Captain Smith* (Pl. 1), in January 1839, Captain John P. Smith drowned attempting to save his vessel in a hurricane at Liverpool.⁴⁰⁵ The *Pennsylvania* rode out the Great Hurricane and spent two nights adrift in the Irish Sea before attempting to return to the Mersey River and the port of Liverpool where she hit the North Bank, lost fourteen crew members (including her captain) and sank.⁴⁰⁶

Another Samuel Walters painting, *American Ship Martha Coming into Liverpool*, circa 1845 (Pl. 8), provides a much more richly colored example of a similar scene. In this work as well, Walters shows two views of the central vessel, his protagonist. He presents her in portside view at the center of the canvas and in a second, distant stern view as she approaches the Perch Rock Lighthouse and Fort with her American flag flying gracefully off her port side. The larger version of *Martha*, in the center of the picture, is rendered in precise detail from her hull stripes

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and fine billethead and nameboard to the various figures on deck, elegant rigging and sails. Off the mainmast, *Martha* flies a swallowtail house flag in blue with a white circle at the center belonging to Thomas Wardle who was the agent for the *Martha*.⁴⁰⁷ Her American flag flies off the gaff, partially obscured by the spanker.

The pink-hued sky is cloud-filled in the lower portion, just behind the vessel, and that cloud formation almost echoes the form of *Martha*'s masts and bowsprit. The waves are delicately tipped in white, and the water is dramatically lit at the *Martha*'s bow. The foreground is broken up by a buoy and a pair of white gulls on the right-hand side. In the left foreground, perhaps influenced by the work of Robert Salmon, floats a skiff, manned by two figures. One figure wears a striking red shirt, which adds a touch of color and draws the viewer's eye into the foreground. (Salmon himself had worked in Liverpool twice, from 1806 to 1811 and then again from 1822 to 1825,⁴⁰⁸ perhaps influencing future Liverpool artists with his legacy of techniques and artistic conceits.) In the background, behind the two views of *Martha*, Walters populated the shoreline with architectural structures and the distant waters with various sail and steam vessels.

Samuel Walters' *Ship Fanchon, Arriving Off Liverpool*, 1843 (Pl. 9),⁴⁰⁹ demonstrates an even greater interest in the activity and structures on the shoreline. In this work, Walters paints an elaborate harbor scene, which provides considerable interest as a backdrop to the painting of the *Fanchon*. As was his style, Walters painted a second version of the central, American vessel closer to port, in stern view here on the right-hand side of the canvas. In addition to the detailed waterfront, Walters painstakingly painted the details of the vessel herself including the sails and rigging and the passengers on deck.

The work is successful as a result of the carefully crafted, compositional contrasts which enliven the picture plane. The densely populated shoreline, replete with domes and spires, cuts across the center of the work, running continuously from left to right, and it is painted primarily in neutral shades with highlights. This land acts as a sharp contrast to the crisp black and white tones of the *Fanchon* and her brightly colored flags and banners. The fair blue sky also contrasts with the green-brown hue of the water, which fades into darkness into the foreground. The water at the center of the canvas, at the bow of the *Fanchon*, is brightly lit in Walters' style providing a logical center to the painting. Such contrasts and opposites provide visual tension that creates a compelling visual scene.

In 1851, Walters returned to paint the same scene as in *American Ship Pennsylvania Approaching Liverpool*, 1836 (Pl. 7). In this version, *Ship Daniel Webster Entering Liverpool* (Pl. 10), signed and dated lower right, Walters zooms out to show a more expansive view of the scene. On the left-hand side of the composition, under the bowsprit and at the horizon, sit the Perch Rock Lighthouse and the Liverpool Fort. The *Daniel Webster* proudly sails across the center of the canvas looking powerful in the vast scene. The sea is lit at the bow, as is typical of Walters' work, and the green-grey of the water is gently tipped with white at the tops of the waves. The skies take on a sunset aura of purple and rose hues with the low-lying bands of clouds backlit by the fading sun. On the left-hand side of the canvas, Walters provides us with some secondary vessels in action; a tugboat pulls a merchant vessel and a steamer chugs towards the outside of our picture plane.

The details of the ship, such as the rigging and sails, are finely rendered in Walters' typical fashion. The black-hulled vessel has false gunports and the figurehead on the bow is of Daniel Webster himself, standing above a gilded platform. This figurehead was designed to represent Mr. Webster in a debate.⁴¹⁰ Remarkably, twenty-nine sailors are visible up in the rigging and on deck in various poses of labor. From the main truck flies the *Daniel Webster*'s

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house flag, a red flag with a white diamond, of Train & Co. A crisp American flag flies off the gaff and signal flags adorn the foremast.

Another version of this Liverpool coastal scene appears in Walters' *Ship Shakespeare*, 1843 (Pl. 11), signed and dated lower right. This work, done in Walters' more subdued color palette, depicts the vessel from the starboard side exiting the harbor almost under full sail. To better show the vessel's detailed bowsprit and figurehead, her bow is slightly angled. Off *Shakespeare's* stern are the Perch Rock Lighthouse, the Fort and a spit of land. A few coastal vessels are scattered along the shallow waters offshore and across the horizon of the work. In addition, in the distance on the right-hand side of the canvas, a vessel (possibly the *Shakespeare*) sails head-on at the viewer. The sky is an ethereal blend of atmospheric clouds with sunlight pouring from behind at their edges. The lightly wavy water is colored light brown and grows dramatically lighter at the bow of the vessel. The *Shakespeare* is brightly lit from the sun at her bow, causing a play of light and shadows to appear on her sails. At the bow, stands a white figurehead of William Shakespeare in a cloak. Details of the sailors at work are finely painted, as are the sails and rigging. Walters has been said to have rendered such shipboard features as the figureheads and sailors "with the care of a miniaturist."⁴¹¹

Another English father-son team, John & Frederick Tudgay (active 1857-1865), produced the *Collision of the Palestine and Progress*, 1861 (Pl. 12), which is signed and dated lower right, "J. & F. Tudgay, 1863." The painting depicts the April 15, 1861, collision of these two American packet ships off the coast of Liverpool.⁴¹² The 1,751-ton *Palestine* was built in New York in 1854, and the 1,391-ton *Progress* was built in Damariscotta, Maine, in 1851.⁴¹³ In this 1:30 a.m. collision between the two ships, the *Progress* sustained damage to her midsection, causing bad leakage, and her crew expected to lose the mainmast. While trying to secure their own vessel, the crew saw distress signals coming from the *Palestine*, which had lost her bowsprit and foremast in the collision and was to sink in a matter of four hours.⁴¹⁴ The captain and crew of the *Palestine* were forced to evacuate their sinking vessel, whereupon the crew of the *Progress* took all 53 refugees from the *Palestine* aboard ship, including the *Palestine's* captain, his crew and passengers.⁴¹⁵ Captain Lord of the *Palestine* would later thank Captain Woodward of the *Progress* for his "generous conduct shown them on board his vessel, and for the considerate attentions on the part of officers and crew to their comfort and safety throughout."⁴¹⁶

The rough sea and moody sky in this work accentuate the drama occurring at the center of the canvas. The sky is dark, with a grey cloud cover masking the blue sky of which we can see hints in the small cloud breaks. Sunlight seems to be pushing through in the upper right corner and casting a bright glow down onto the scene of the collision, here rendered in daylight rather than the darkness of night when the collision actually took place. The sea is rough, with strongly peaked waves forming, including a row of seven crests lined up across the foreground. The waves are tipped in rough, white water, which then recedes into an otherwise dark blue-green sea.

Duncan McFarlane (c. 1818-1865),⁴¹⁷ was another prominent though less-prolific Liverpool marine artist. McFarlane employed one of the same compositional techniques as Samuel Walters in rendering vessels entering Liverpool Harbor; he organized a painting by rendering multiple views of the same vessel in a single work. In *Young Brander*, circa 1853-1855 (Pl. 13), McFarlane depicts the American clipper ship in three detailed views. First, in the center of the canvas and the focal point of the composition, he depicts *Young Brander* from her starboard side at a slight angle to the viewer. To the left, McFarlane presents a bow view of the vessel. To the right, closest in to the harbor, the artist presents *Young Brander* in a stern view

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with her American flag proudly displayed off the gaff. Behind all three vessels (including just above the decks of the largest *Young Brander*), Liverpool Harbor teems with sailing vessels' masts, commercial buildings inherent to the sea trade and the bustle of the waterfront population. We can make out at least eight American flags flying in the harbor. In contrast to the populous shoreline, the gentle, golden brown sea and the fair, blue sky seem deceptively simple despite being expertly rendered. In the foreground, a seagull flies towards a piece of driftwood, another element of detail often found in McFarlane works.

McFarlane, a Scotsman who settled in Liverpool around 1845,⁴¹⁸ is well known for his meticulous rendering of accurate ship details, including banners and flags. This work is no exception. In each of the three renderings, the vessel's flags are repeated. *Young Brander's* foremast holds four red and white signal flags indicating her name in code,⁴¹⁹ and her name banner flies from the mainmast. From the mizzenmast, she flies four additional multicolored signal flags, again indicating her name,⁴²⁰ with a banner above and an American flag off the gaff. In addition, *Young Brander's* gilded nameboard and trail boards are expertly painted beside an intricate, full-figure, white figurehead. The deckhouses are painted in fine detail from their dental molding to the raised panels and windows. The sailors aboard are at work furling sails and laboring on deck, preparing to enter the harbor. One detail McFarlane did not often include, however, was his signature; the artist's work is often unsigned, as are two examples here (Pl. 13 and Pl. 14).

McFarlane's *Ship Continent Coming into Liverpool*, circa 1855 (Pl. 14), depicts the black-hulled American ship approaching the entrance to Liverpool Harbor at Point Lynas, with the Point Lynas Lighthouse visible in the distance on the left-hand side of the composition, just in front of the vessel's figurehead. The sky is light blue yet filled with puffy, white clouds, while the murky, brown Liverpool waves roll in turn across the canvas. This work is ripe with detail, deftly painted by this experienced Liverpool marine artist. *Continent* sails across the canvas in a portside view with her sails mostly set. The main course is being clewed up for furling and flaps actively in the wind. This is a typical attribute found in McFarlane's paintings. The other sails, brightly lit by the midday sun, cast occasional shadows amongst themselves. McFarlane painstakingly rendered the seams and reef points of the sails as well as the ratlines and standing rigging. Sailors work on the deck, which is painted a lively green. The vessel also has false (painted) gunports along her hull, which were often included on such ships out of a sense of custom.

At the bow, the artist rendered an elaborate gold-lettered nameboard, a scrolled trail board and a gleaming, white figurehead. Atop the foremast flies the Union Jack with its white stars on a blue background. The main truck carries a red, white and blue house flag with a central star, and off the gaff flies the bright American flag, its seventeen small stars arranged around a larger, five-pointed center star.

A multitude of other marine activity throughout the composition is also captured in great detail. On the right-hand side of the composition, behind the *Continent's* stern, a second American vessel, a large side-wheel steam sail vessel, heads into port under steam and sail power. This vessel is possibly the *Atlantic*, one of the first American transatlantic steam sailers to make the New York to Liverpool voyage. McFarlane is thought to have painted mainly for international clients, Americans in particular,⁴²¹ which may be the reason for his use of numerous American vessels in his work. We can make out at least five other sailing vessels in the far distance. In the right foreground, a brown and white seagull (often used by McFarlane in the foreground of his paintings) hovers. On the left-hand side of the work, three vessels are rendered

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in great detail and at different angles to the viewer: a pilot cutter (number “12”), a topsail sloop and a brig.

Ship portraitist McFarlane takes a closer look at the Port Lynas approach in *Francis A. Palmer Hove to for Pilot Off the Skerries*, 1864 (Pl. 15). This large work, signed and dated lower left, “D. McFarlane/1864,” measures 30 x 45 inches. McFarlane’s chosen perspective in this work also makes the vessel large, as here she fills the majority of the canvas. One scholar has remarked of McFarlane’s work that, “[c]haracteristically, his ships ‘loom large.’”⁴²² Once again the artist rendered the composition in great detail, however his color palette is more realistic than in the prior two examples. The dark sea, with its telltale brown of the Liverpool water visible only at the crests of the waves, and the fair, blue sky form a simple backdrop for the detail of the vessel and landscape at the center of the composition.

All of the intricacies of rigging and sails are visible, with a tantalizing play of light coming from the bow and shadows appearing on the twenty-four visible sails. The trail board and nameplate at the bow are finely painted, and we can make out the activity of the sailors on deck. This vessel, a play of black and white in her sails and on her hull, also has false gunports painted at her mid-section. The owner’s red, swallowtail house flag reading, “Chas S. Pennell,” blows straight out in the wind atop the mainmast as does the American flag off the gaff. Off the *Francis A. Palmer*’s stern we see another full-rigged ship and other smaller vessels coming into port as well. McFarlane’s hallmark, the lone gull, hovers above the water in the right foreground.

Another McFarlane painting, *Clara Wheeler*, 1864 (Pl. 16), measuring 24 x 36 inches, is signed and dated lower left, “D. McFarlane 1864.” The vessel is painted in the high detail typical of McFarlane. The *Clara Wheeler* has false gunports, intricately scrolled trail boards leading up to a gilt billethead, and a gilt nameboard. She also has a gilt, five-pointed star mounted on the cathead, a large timber at the bow that supports the anchor. Her sails and rigging are equally detailed, as are the crew members scattered about the deck. In this work, as in *Ship Continent Coming into Liverpool* (Pl. 14), the main course flaps as it is clewed up for furling, showing us the elaborate standing rigging beneath it. The crossjack on the mizzen is furled as well to show the viewer more of the rigging. The sun, hitting the bow, highlights the sails and throws graceful shadows towards the stern. Atop the foremast flies the American blue-and-white flag called the Union Jack, while off the stern, the *Clara Wheeler* flies her colorful signal flags and an American flag, which flies proudly off the gaff.

The colors of sea and sky are muted here in a more realistic color palette than in some of McFarlane’s other works. The sky is of pale blue with puffy, rose-tinged, white clouds scattered throughout. The water is a deep shade of green-blue with hints of the Liverpool brown tint evident in the lightened crests of the waves. The vessel is located off Port Lynas. Off the bow, on the left-hand side of the canvas, sails pilot boat number “3,” a two-masted schooner. A lone piece of driftwood bobs in the left foreground, pulling the viewer into the scene.

Sierra Nevada, 1864 (Pl. 17), is another portrait of an American vessel off Port Lynas with pilot schooner number “3,” a two-masted schooner, off her bow. As in previous paintings, the main course flaps as it is clewed up. This ship, the *Sierra Nevada*, was 230 feet in length with a beam of 44.4 feet and a 23-foot draft.⁴²³ On her first voyage in 1854, from Boston to Liverpool, she collided with the *Jane Leach* and lost her figurehead and bowsprit.⁴²⁴ Thereafter, she continued to travel between Liverpool and the United States and then between Boston, New York and San Francisco.⁴²⁵

McFarlane’s fine attention to detail is evident in this painting as well. This dark-hulled

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vessel, which takes up the majority of this canvas, flies the Union Jack off her foremast and the American flag off the gaff. The crew is busily furling the course and working on deck. The rigging, sail seams and reef points are rendered with extreme care and accuracy, as are the mustard-yellow painted decks with deckhouses, doors and windows in full detail. At the bow, *Sierra Nevada*'s scrolled trail board leads to a figurehead of a standing male figure. A gilt nameboard is mounted above the trail board, and she also has a gilt, five-pointed star mounted on the cathead. A seagull with white-tipped wings hovers over the dark water in the right foreground breaking up the dark surface and leading the viewer's eye into the composition.

McFarlane adds a depth of color to this composition. His sky is moody, with the bright blue opening at the upper left corner changing to a dark grey cloudbank centered over the vessel's mainmast. The layers of clouds build throughout the sky creating some areas of light pink and white clouds and others of stormy, steel grey. Sunlight seems to stream through a break in the clouds under the American flag off the stern. The pilot boat, at left, is silhouetted against a break in the clouds and a white sky. The water is evocative as well with touches of red, white and brown highlighting its inky blue-green depths.

The *City of Montreal*, circa 1862 (Pl. 18), depicts the American ship, *City of Montreal*, sailing in the Rock Channel approaching Perch Rock Lighthouse and Fort at the entrance to Liverpool Harbor.



McFarlane placed the tip of the lighthouse at the same height as the tip of the vessel's bowsprit, just inches from one another as if they are about to cross paths. This visual effect links the vessel with the structures in the background and leads the viewer's eye across the canvas. Buildings are visible along the shore, and various vessels sail through the water in the background. However, the main focus is on the *City of Montreal* herself, rendered with exactitude.

A smaller boat has drawn up in front of the main vessel and appears to be loading something onto the *City of Montreal* (perhaps a pilot). On deck and up the masts, eighteen figures are visible working in various capacities including furling the sails, and we can also make out every detail of the deckhouses. The vessel carries a golden eagle figurehead at its bow as well as beautifully rendered gilt trail boards. A blue house flag with three red stars flies off the

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mainmast, and an American flag waves in the strong wind off the gaff. Originally built by Tobey and Littlefield in Portsmouth, New Hampshire, in 1862 for Page, Richardson & Co of Boston, the *City of Montreal* was purchased in 1863, the year before this painting was executed, by Thomas Dunham of New York City.⁴²⁶

The dark water is lit up by the sun at the bow and reflects delicately off the black hull in the bow section. The sun glints off the white sails and fades to grey shadows on their rounded right-hand edges, thus emphasizing the sails' volume and form. McFarlane's signature lone gull hovers once again in the right foreground, its wings echoing the arches of the waves and the *City of Montreal's* sails. The pretty, mid-day sky encompasses various shades of blue permeated by some light clouds with purple hued shadows beneath them.

The unsigned *Samuel Lawrence*, circa 1855 (Pl. 19), is likely the work of John Hughes (1806-1878), though it could be the work of Joseph Heard (1799-1859), who moved to Liverpool in 1834.⁴²⁷ This colorful painting depicts the *Samuel Lawrence* preparing to leave bustling Liverpool Harbor (via the Mersey River) for Boston.⁴²⁸ Perch Rock Fort and Lighthouse are visible on the distant horizon beneath the bowsprit. On the right-hand side of the canvas stands Victoria Clock Tower marking Salisbury Dock.⁴²⁹ To the left of the clock tower is a second view of the *Samuel Lawrence*, this time in a bow-on view, whose mast is just off the tip of the *Samuel Lawrence's* bowsprit as if she were pointing the viewer's eye to this smaller version of herself. This compositional technique adds fluidity to the canvas and unites its elements. Various other sail and steam sail vessels tipped in red sails or smokestacks populate the distant harbor as well.

A launch is pulled up beside the vessel to load passengers aboard. Two additional launches loaded with brightly clothed passengers, including both men and women, approach the *Samuel Lawrence*, presumably to come aboard for a transatlantic passage to America. This ship, named after the revolutionary from Massachusetts of the same name, was built in Medford, Massachusetts, in 1851 and was initially used for trips between New York and California.⁴³⁰ From 1855 to 1858, however, *Samuel Lawrence* was used as a packet ship to carry mail, cargo and passengers between Boston and Liverpool.⁴³¹

The sharp black-and-white vessel is decorated with gilt accented nameboards, one each upon the bow and stern, elaborate gilt trail boards and a figurehead. Brightly colored flags adorn each of her three masts, upon which the courses are furled, and an American flag flies off the gaff. The five signal flags atop the mizzenmast confirm the vessel's identity as the *Samuel Lawrence*. The sky is a bright blue with puffy, white clouds, turned violet in the shadows on their undersides, reaching across the sky. The deep blue-green water is calm and lit up in a large swathe at the bow of the *Samuel Lawrence*.

Like Duncan McFarlane, marine artist John Hughes painted many American vessels, having a strong relationship with his American clientele.⁴³² Hughes, a native of Liverpool, received positive local press there for his various renderings of the American ship *Guy Mannering* even though it was not a British subject.⁴³³ Hughes' *Yacht America & Guy Mannering*, circa 1851 (Pl. 20), a version of his *Guy Mannering* works, celebrates two iconic American vessels, the Black Star Line packet ship and the famed racing yacht. The scene is set in Beaumaris Bay in North Wales, with Point Lynas to the west and Great Orme, a prominent headland, to the east.⁴³⁴

In this work, the *Guy Mannering* is foreshortened, coming as she is at a strong angle towards the viewer and seemingly about to burst from the picture plane in the right foreground. Her masts are cut off, extending beyond the top of the canvas, thus emphasizing her size. Her mass fills half of the canvas, and her white, sunlit sails and ebony hull with false gunports exude

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solidity and strength. *Guy Mannering* was, according to her builders, the first three-decker ship built in the United States.⁴³⁵ She was also known for her speed, having crossed the Atlantic on two separate occasions in under ten days' time.⁴³⁶ To the left, the yacht *America* sails directly at the *Guy Mannering*'s stern as if she were to pass behind the vessel at a sharp angle. The famed sailing yacht, herself black-hulled with sunlit sails, is dwarfed beside the enormous packet ship. Hughes aptly captured the details as well as the scale of the two vessels.

The angle and proximity of the *Guy Mannering* to the viewer allowed Hughes to paint the gilded figurehead and trail boards as well as the details of the deck, crew and rigging with precision and on a scale not possible in typical ship portraits. Aboard *America*, too, Hughes depicted a few crew members at work as well as the fine details of the lines and yacht features. The color palette is full of contrast and sharp colors in this work as was typically the case with Hughes.⁴³⁷ The vessels are rendered in black and white with accents of gold and brown. The sky is a delicate shade of light blue, with puffy clouds catching the golden hue of the sun, and a touch of purple and grey form the shadows. The water is a brilliant green capped in white in the foreground but fades to a rich, deep blue before the horizon.

William G. York(e) (1817- circa 1888) moved with his family from New Brunswick to Liverpool in 1855 where he worked as a shipwright and marine painter, primarily of North American ships, until he emigrated (alone) to New York in 1871.⁴³⁸ In New York, he continued to paint ships as well as local yachting scenes.⁴³⁹

The American ship *Weston Merritt* (Pl. 21) is an example of a work from York's Liverpool period. The painting is signed and dated lower right, "Wm York L'pool/June 1867." William York signed his canvases in many ways. While in England, he usually signed his paintings in printed letters, interchanging the spelling of his last name, "York" and "Yorke." Occasionally, he would add "L'pool" following his signature. Upon arriving in America, York's style changed considerably. His work became more primitive, and his color palette changed. Also, most of his paintings of this period were signed with script lettering, though still interchanging the spelling of his last name by sometimes adding the letter "e" at the end.⁴⁴⁰

In this work, the *Weston Merritt* sails across the center of the canvas with the Skerries rocks and Lighthouse below her bowsprit. Just in front of the *Weston Merritt* sails a two-masted steam sailer, while behind her a graceful three-masted ship plies the waters. In the distance, behind the ship, we can make out many other masts and vessels on the horizon in this busy port.

The *Weston Merritt*, under nearly full sail, carries her name banner on the mainmast, the Union Jack on her foremast and an American flag high off the gaff. Her black hull is decorated with a nameplate at the bow and stern, a full figure, white figurehead of a man and gilded trail boards on the bow. The painting shows extensive rigging in the sails and on deck and various crew members engaged in their tasks throughout the ship. A white seagull flies over the water in the right foreground, and a piece of driftwood floats on the left-hand side of the foreground. The sea is dark, almost as dark as the hull towards the stern, but lightens on the left half of the canvas and especially at the ship's bow. The lighter sections at the crests of the waves reveal the muddy color of the Liverpool water.

York took another American vessel as his subject in *Enoch Train* (Pl. 22). This work is signed and dated lower left, "W. York L'Pool, 1871." The large, dark-hulled vessel with a yellow band at the water line and creamy sails cast with light and shade dominates the composition. The *Enoch Train* approaches Liverpool Harbor with a three-masted sailing vessel off in the distance to her right and a steam sailer heading to port in the distance on the left-hand side of the canvas, each contrasted against a fair sky. Under the bowsprit is the Holyhead Signal

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Station with the South Stack Lighthouse below. The sea is a rich, deep blue which is almost as dark as the hull on the portside (at the stern of the vessel) and lightens both directly behind the stern and towards the bow, where white wash from breaking waves cups the bow. A pair of white gulls fly off the bow in sharp contrast to the dark color of the water, and we can make out the shape of others in the distance under the bowsprit. The sky is awash with shades of light blue, pink and violet in delicate clouds. At the horizon, across the canvas, a low-lying band of yellow warms the sky as it touches the sea and land. The details of the rigging, deck and crew are intricately rendered.

The *Enoch Train* was named after the founder, principal owner and manager of Boston's best packet line, Train's White Diamond Line, which ran from Boston to Liverpool. She did a great deal of North American trading, and despite York's rendering of her off the English coast, *Enoch Train* was never either a real packet or a pseudo-packet and would not have been found in the location depicted in this painting.⁴⁴¹ Originally built in 1854 by Paul Curtis at East Boston for Isaac Rich & Company, the vessel was resold to W.F. Weld & Company of Boston.⁴⁴² In this painting, *Enoch Train* flies the house flag of W.F. Weld & Co. from her mainmast. Her signal pennants display her name in code. Off the gaff flies an American flag.

The same year York(e) completed the *Enoch Train*, he moved to the United States where his style changed from such formal ship portraiture with traditional coloration to a more primitive style, perhaps influenced by American folk art. The year following his arrival in New York, Yorke executed *Widgeon* (Pl. 23), one of the finest American Yorke pictures we have examined. The painting is signed in script lower left, "W Yorke" and dated, "1872." *Widgeon*, the elegant two-masted schooner known as New York pilot boat number "10" (and identifiable by the large number "10" painted on her mainsail), sails parallel to what is likely the New Jersey coastline. On the left-hand side of the painting, Yorke has delicately rendered a series of waterfront structures and a long stretch of sandy beach. On the right-hand side of the canvas, sailing behind the *Widgeon*, is another sailing vessel heading towards the viewer. This is the only Yorke painting of a pilot boat of which we are aware.

The work is outstanding both for its level of detail and its rendering of scenic, natural beauty. Yorke conveyed the deck and the crew with delicacy. The crew is in various stages of activity stretched along the vessel from the five sailors near the stern, one of whom is steering *Widgeon*, to the four sailors near the bow attending to the rigging and the lone sailor in the vessel's midsection near the launches. The forms and details of the hull, spars, sails and rigging are exact and accurately rendered. Her clipper bow is decorated with a gilded eagle. The classic, elegant style of *Widgeon's* hull and rigging add to the sense of beauty in this picture and was typical of 1850s yachts, the most beautiful ever designed, such as yacht *America*. The *Widgeon's* sails are crisp and gently shadowed on their bottom right corners by the fading sun. The pale, blue sky is rendered as gracefully as is the vessel, with a band of puffy clouds, tinged pink, purple and grey by the late day light, extending across the canvas just above the seashore and behind the *Widgeon's* sails. The undulating sea is deep blue and lightly capped with highlights of white at the crests. The water brightens at the bow of the vessel and again in her wash but otherwise fades into an inky, dark blue in the right foreground. Two seagulls fly low to the water on the left-hand side of the canvas.

Though we are unaware of any yachting scenes painted in Liverpool, William G. York painted many of them while in America. One example is *New York Yacht Club Race Off Sandy Hook Light*, 1882 (Pl. 24) signed lower left in script, "WG York." The work is dated, "March 24, 1882," on the top stretcher bar. Here, the yacht *Dauntless* is prominently shown just ahead

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of the vibrant, red Sandy Hook Lightship which is decorated with a garland of multicolored signal flags and her name painted in large, white lettering on her hull. In this active racing scene, there are three schooner yachts, a tugboat, a steam sailer and two other large sailing vessels. Each of these vessels cuts across the water at a different angle, thus creating many different diagonal lines and compositionally enlivening the picture plane. We can make out at least nine seagulls, their white feathers contrasted against the dark sea water, flying into the foreground amidst the swells of the sea. The large, central schooner is heeled at such an angle that we have a great view of her teak decks, deckhouses and crew. Her sails gleam in the bright sun, their right edges dark with shade, and the body of sails as a whole casts a shadow down onto the water.

Following in the tradition of Liverpool father-son ship painters, William Howard Yorke (1847-1921), the son of William G. York(e), followed the senior Yorke into the family art business. The junior Yorke, too, painted many American vessels through a network of relationships with American ship owners and merchants likely developed from his father's contacts.⁴⁴³ One example, W.H. Yorke's *Mariposa* (Pl. 25), shows a delicately painted American vessel approaching Liverpool Harbor. "American Lloyds" for 1879-80 indicates that this was the 221-foot British ship *Jessie Osborne*, built at Dumbarton, Scotland, in 1874. She was apparently badly enough damaged at San Francisco in 1878 that she was salvaged and could be registered as the American ship *Mariposa* (normally foreign-built ships could not obtain U.S. registry).⁴⁴⁴ This 28 x 44 inch work is signed lower right, "W.H. Yorke Liverpool." The black-hulled vessel has a wide grey band painted down the side and a red bottom peeking out at the bow. The details of the deck, including trim and lower masts, are painted bright white as are the sun-dappled sails. The vessel flies the American flag, the Union Jack, her house flag and her signal flags in blue, yellow and white. The rigging is finely painted, and we can make out the activity of a few sailors on deck. Off the bow, Yorke painted at least five vessels, including a pilot boat, her number barely visible on her two large sails, heading towards the viewer. On the right-hand side of the canvas, off the *Mariposa's* stern, sails another black-hulled ship with white trim heading in the opposite direction (probably another view of the *Mariposa*). The generally blue sky has delicate, white clouds touched with pink and a violet glow spreading across the top of the canvas. The water is deep blue but brightly lit from above in a wide swathe between the viewer and the *Mariposa* allowing the vessel to cast her shadow onto the sea at the bow.

W.H. Yorke's *F. L. Carney*, 1878 (Pl. 26), painted a bit earlier than *Mariposa* (Pl. 25), depicts the bark (a three-masted vessel with square rigging on the fore and main masts and gaff rigging on the rear mast) approaching Liverpool Harbor. The work is signed and dated lower right, "W.H. Yorke/L.Pool 1878." The *F. L. Carney* was built in Sheepscott Falls, Maine, and launched October 31, 1874.⁴⁴⁵ She measured 580 tons and was 178.1 feet long.⁴⁴⁶

This work is highly detailed in its rendering of ships and sea. In the distance, just off the bowsprit, Yorke painted Holyhead Signal Station with the South Stack Lighthouse below (see also Pl. 22). Before the shoreline, on the left-hand side of the canvas, we see a variety of vessels including a red-sailed vessel and a paddlewheel steamer, and on the right-hand side we see a steamsailer, another profile view of a bark (possibly the *F.L. Carney*) and a third sailing vessel. The *F.L. Carney* proudly waves her house flag on the mainmast, bright signal flags on the mizzenmast and a vibrant American flag off the gaff. This painting is also highly colorful with luminous shades of rose and lavender spread across the sky from the top of the canvas deep into the horizon at either side of the picture. The swells on the sea, highlighted in white, reflect the warm tones of the sky in the foreground as well as the warm, brown tones of the Liverpool

water. At the bow of the *F.L. Carney*, the sea is almost completely white with the sunlight's reflection. The vessel casts a shadow down on the water at her stern.

Arthur Wellington Fowles' *The America Racing Off Cowes in the Solent*, circa 1851 (Pl. 27), is a depiction of the famous American racing yacht by an international artist. Fowles (1815-1883) depicted *America* properly rigged as she was in 1851 when she won the America's Cup. Born at Ryde on the English Isle of Wight, Fowles was a well-known and productive marine artist.⁴⁴⁷ In this view of *America*, Fowles presents her cutting across the Solent (the sea separating the Isle of Wight from mainland England) with her starboard side to the viewer, while a bevy of other vessels sail in various directions in the distance. She flies her Union Jack and American flags proudly while sailors work on deck. Fowles painted a promontory of land on the left-hand side of the canvas and another lower spit of land at the right-hand side of the canvas which are identifiable as Cowes (on the Isle of Wight) and the English mainland. *America's* sails glow bright white with sunlight against the sky and her black hull and bowsprit form a precise silhouette against the background. Fowles used a somewhat subdued color palette to render the sea, a dark blue at the center of the canvas fading to a light brown and green tone at the foreground. A white seagull echoes the form of the waves in the foreground. The blue sky is nearly filled with rose and purple clouds, which provide a soft background to the work.

Richard Henry Nibbs's *Yacht America at Spithead* (Pl. 28), signed lower right, "R.H. Nibbs," is another wonderful example of the American yacht in a British port.⁴⁴⁸ The American vessel is clearly in an international port as she is surrounded by vessels flying various international flags. Nibbs, like Fowles, here depicts *America* properly rigged as she was in 1851. Though Nibbs (1816-1893), a native of Brighton, England,⁴⁴⁹ presented a highly articulate composition, replete with multiple vessels and fine attention to detail throughout, the composition remains pleasingly simple and balanced by his use of soothing background colors and balanced geometry. An accomplished though little-known artist, Nibbs originally was a violinist and cellist and is believed to have been a self-taught painter who went on to exhibit frequently between 1841 and 1888.⁴⁵⁰

Nibbs painted *America* in a busy harbor brimming with all varieties of naval vessels, ships, schooners and steam sailers, yet Nibbs painted her closest to the viewer (and thus the largest vessel due to the rules of perspective) as a visual reminder of her prominence in yachting circles. Her black hull and ivory toned sails punctuate the center of the canvas with crispness. On each side of *America* is a simple triangular shaped form comprised of three to four secondary vessels in the background to steady the composition on either side of the central triangle shape formed by *America*.

Nibbs further conveys harmony in his rendering of the natural elements of the composition and in his color choices. Although the harbor is busy with commercial activity, the sea is flat calm with barely a ripple appearing on the surface of the water other than the wash behind *America*, which conveys a sense of control and serenity around her. A single seagull flies across the surface of the water in the foreground. *America* proudly sails across the canvas in a portside view with her Union Jack on the mainmast and her American flag flying off the gaff and waving gently in the light wind. The cloudy, blue skies glow softly with purple and pink tones in gentle contrast to the calm, green seawater. The cream and white sails of the multiple vessels on the right-hand side of the canvas are easily distinguished against such a soft background.

Other European Artists

In addition to these Liverpool and other British artists, various other European artists

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depicted American vessels at sea, spotlighting either American naval or merchant marine interests. One such artist was Belgian painter Petrus Cornelis Weyts (1799-1855) who executed a reverse glass painting entitled *Shannon & Chesapeake*, circa 1840 (Pl. 29), which is the only known example of a reverse glass painting of an American vessel in a War of 1812 engagement.⁴⁵¹ Reverse glass painting is a technique whereby an artist paints on one side of a piece of glass and then reverses the glass to show the painting through the back (clean) side of the glass pane. The surface is very smooth due to the texture of the glass, and the image itself is technically reversed as in some print-making techniques. The black legend below the battle scene identifies the vessels by their names, *Shannon* and *Chesapeake*, with a five-pointed gold star between the two names and a decorative gold line at the top of the legend. Despite her best efforts, the *Chesapeake* was captured by the *Shannon* in this engagement on June 1, 1813.⁴⁵²

In this work, the *Shannon*, a British frigate sails across the painting in a portside view, while the American brig *Chesapeake* points at an angle facing the viewer with her bowsprit and figurehead facing front. *Shannon* is rendered in fine detail, shown flying two British flags and with her courses clewed up to show us the bevy of sailors streaming towards the *Chesapeake*. These sailors line up along the *Shannon*'s bowsprit and climb over onto the *Chesapeake*'s ratlines to board the vessel. The *Chesapeake* flies three flags, a Union Jack, and American flag and a black-and-white banner reading: "FREE TRADE & SAILORS RIGHTS." Brightly colored gunfire erupts from the *Chesapeake*'s gunports, and a cloud of billowing, grey smoke engulfs her deck. Despite the battle being waged in the picture, the sky and sea are rendered in bright, jewel tones of blue and green with accents of white in the crests of the waves and the puffy, white clouds.

Petrus Weyts' son, Carolus Ludovicus Weyts (1828-1876) carried on the family tradition with an 1868 reverse glass painting, *Bark Arizona*, attributed to him (Pl. 30) below. This work bears a gold-on-black inscription beneath a decorative line in the lower legend: "BARK Arizona. of Stockton. Capt. T.S. Conant. Passing Beachy Head, 1868." The *Arizona* fills nearly the entire picture plane with her bowsprit nearly touching the left-hand side of the picture plane. Beneath this bowsprit, at the tip of a promontory of land, is East Sussex's Beachy Head Lighthouse. At the rear of the vessel, in the distance, sails another vessel in the fog. The pattern of the waves, capped at their crests by white lines, mirrors the regular, almost scalloped pattern in the clouds, thus unifying the composition in patterns of grey and blue. The black-hulled vessel flies sharp, cream-colored sails with an American flag off the gaff, which punctuates the black, white and grey composition with color and reaches nearly to the right-hand edge of the picture plane.

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Another father-son team to maintain an artistic family tradition were Antoine and Frederic Roux. Working in watercolor, these men specialized in painting portraits of American vessels in the busy trading port of Marseille.⁴⁵³ The pair is considered among the most talented of these Marseille artists, who often painted on commission and otherwise in hopes of selling a scene or portrait to a captain or crew member, for their technical proficiency and accurate representations.⁴⁵⁴

The elder Roux, Ange-Joseph Antoine (1765-1835), who was known as Antoine, painted American merchant ships in the port of Marseille. One excellent example is *Brig Barbara*, 1822 (Pl. 31). This 16 $\frac{3}{4}$ x 23 $\frac{1}{4}$ inch work is signed and dated lower right, “Ante Roux à Marseille 1822.” The black legend at the bottom of the picture bears the name *Barbara* in gold lettering. Off the bow, we can see the Marseille coastline with two vessels sailing before it. Off the stern, we see the port entrance busy with seafaring vessels. *Barbara* flies a windswept American flag off the gaff, and her courses are furled. The vessel’s rigging is intricately rendered. We can view sailors throughout the deck set to various tasks. The rich blue-green sea at the foreground is delicately painted. The vessel, at that time under Captain William Stevenson, was built in Boston and registered there.⁴⁵⁵ She measured 260 tons and was 94 feet 6 inches long and 24 feet 9 inches wide and drew twelve feet four and one half inches.⁴⁵⁶

Neptune (Pl. 32) is an excellent example of such a watercolor executed by the son, Francois Joseph Frederic Roux (1805-1870), also a painter at the port of Marseille. This 16 $\frac{1}{2}$ x 22 $\frac{3}{4}$ inch work on paper is signed lower right, “Frederic Roux à Marseille.” The work is inscribed in the black legend along the bottom of the paper, “Neptune Capt. Barton.” *Neptune*, a hermaphrodite brig, sails a large American flag off the gaff. The small American vessel, built in Duxbury, Massachusetts, was only 197 tons and measured just over ninety feet in length with twenty-two feet in breadth and drew eleven feet.⁴⁵⁷ *Neptune* was engaged in transatlantic trade as evidenced by this portrait of her just outside the port of Marseille, her crew busy on deck preparing to enter the harbor. Just under the bowsprit, we can make out a variety of vessels receding into the distance, entering and exiting the harbor, as well as a spit of land signaling the approach to the harbor. Just a suggestion of land is visible through the fog on the right-hand side of the painting with a pair of sailing vessels before it. Off the foremast, *Neptune* flies a blue flag

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with white stars arranged to form a large five-pointed star. The wind has hijacked the topgallant sail on the foremast and elegantly curled it into an s-curve shape that mirrors the shape of the waves in the foreground and visually unifies the small composition.

Another French watercolorist to portray American merchant vessels was Honore Pellegrin (1793-1869). Though perhaps best known for his watercolors, Pellegrin also occasionally worked in other media such as in this oil on board example, *Barque Pilgrim* (Pl. 33). The work, measuring 18 x 23 $\frac{3}{4}$ inches, is inscribed in the legend at the bottom of the picture: "Barque Pilgrim, Robert Robertson Commander, Entering the Port of Marseilles July 3, 1852." On the back of the picture is an artist's label measuring 1 $\frac{7}{8}$ x 3 $\frac{1}{8}$ inches (Pl. 34). It is rare for such a label to have survived such a length of time. The black-bordered label reads, amidst decorative scrolls:

"Hre. PELLEGRIN,/Dessinateur de Navires./Rue Thiars, 46,/3ine Etage./MARSEILLE." The 298-ton, 104-foot bark *Pilgrim* was built at North Yarmouth, Maine, in 1844.⁴⁵⁸ Her captain and owner was R. Robinson.⁴⁵⁹

In this work, Pellegrin depicts the bark in a starboard side view sailing towards what is now known as the Old Port of Marseille with its fortress-like structures built along the waterfront. Her rigging and masts are clearly visible behind her sails as are the figures atop the deckhouse just in front of the rear mast. These figures appear to be a family, with the tallest male figure, presumably the father, holding the smallest child's hand and pointing into the harbor. A lady, presumably the mother, rests her parasol on her shoulder, and another child flanks the father. Atop the foremast flies the American Union Jack, and a large, red name banner flies off the mainmast. Her American flag, flown off the gaff, is partially obscured by the spanker.

Another French painter of American ships in French ports was Louis Roux (1875-1891) (no relation to Antoine and F.G. Roux above). His work, exemplified by the watercolor *Florence L. Genovar*, 1877 (Pl. 36), depicting the American barkentine under full sail, is also finely detailed from the sails and spars to rigging and hull. The vessel, with her crisp sails perfectly filled with wind, is square-rigged on the foremast and gaff rigged on the mainmast and mizzenmast. The vessel carries a gilded trail board on her bow and a nameboard at the stern as well as finely articulated deckhouses. Details abound such as the red band painted down the side of the vessel's hull and the red anchor at the bow, just below a sailor whose clothing is easily distinguished. The artist has even delineated the individual planks which form the hull. Two flags proudly proclaim the *Florence L. Genovar*'s origin; atop the foremast flies a Union Jack and a brightly colored American flag flies off the mizzenmast. Her mainmast carries a name banner in patriotic red, white and blue. In the distance off the bow, on the left-hand side of the picture, a three-masted schooner sails in the opposite direction as the *Florence L. Genovar* with a couple of smaller vessels in the background. On the right-hand side of the picture, a tall, white lighthouse protrudes into the sky with some outbuildings and land beside her. The work is signed and dated lower right, "Louis Roux 1877." The inscription in the black legend at the bottom of the picture reads: "Florence L. Genovar. New York. Capt. E.W. Simmons 1877." The vessel measured 144 four feet in length, 32 feet in breadth, and she drew 12 feet.⁴⁶⁰

Accompanying the portrait of the *Florence L. Genovar* is a half-hull model of the vessel (Pl. 35). This rare model, made by the original shipbuilder, bears a label at the back identifying her as the *Florence L. Genovar*. Also on the back is the inscription, "the Florence L. Genovar Waldeboro," indicating the vessel's origin; she was built in Waldeboro, Maine in 1875.⁴⁶¹ She was owned by Henry James of New York.⁴⁶² Such a model represents the first step in the

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shipbuilding process and is highly desirable when, as here, it is paired with the painting. The half hull is mounted on its original green painted, pine backboard with a decorative, molded edge. The model has eight lifts and applied keel, caprail and nameboard. Of the lifts, the top three are grain painted followed by alternating lifts of grain painting and mahogany. The bottom two lifts retain their original old copper paint. This is the only example of a half hull that we have seen with grain-painted wood. The model measures ten inches in height, 58 inches in length and seven and one half inches in depth.

The watercolor *Brig Ottoman of Boston* (Pl. 37), by French watercolorist Rafaele Corsini (1830-1880), depicts the *Brig Ottoman*, flying the American flag off her mainmast, sailing across a harbor, below. This work is signed, dated and inscribed in the black bottom margin: "Brig Ottoman of Boston Commanded by Capt. John Atkins. march 28th 1839. Rafaele Corsini P.T." The *Ottoman*'s lower courses are furled, thus allowing us a view past the vessel and into the harbor. The work is highly detailed in its rendering of myriad vessels at anchor in the port, all facing left with their sails furled allowing us to see past them to the shoreline, as well as the rigging of the central vessel herself. In the distance, nearly in the center of the work and behind the *Ottoman* herself, a hilltop town populates a ridge. Such hills fill the horizon line in the distance across the entire picture and recede into the distance. Below, many architectural structures cling to the land along the shore and rise slightly up the hillside to populate the slope. Aboard the *Brig Ottoman*, its rigging darkly colored and thus keenly contrasting against the light colored sails, crew members work with the sails atop both masts and on the tip of the bowsprit. At the right-hand side of the work, a small sloop sails along, also towards the left-hand side of the work, in the distance behind the *Ottoman*, leading the viewer's eye towards her. To the right of the sloop, just along the right-hand edge of the picture, a fortress protrudes out into the calm, blue water.



D.A. Teupken (1801-1845), a Dutch marine artist, also captured two views of a single American vessel in a European port in his *Two Views of Ship Trident*, circa 1840 (Pl. 38). The work measures 26 5/8 x 17 3/4 inches and is signed lower left in the waves, "noor DA.Teupken ta Amsterdam." On the right-hand side of the canvas, the *Trident* sails powerfully through the

water towards the port visible in the distance under the bowsprit. The *Trident* was built in New York in 1805.⁴⁶³ Originally a whaling vessel, she went out on various whaling voyages from the port of New Bedford, Massachusetts, between 1828 and 1871.⁴⁶⁴ *Trident* was likely also used as a merchant vessel at times, for we see in this picture that she has no whaleboats or whaleboat davits on her sides.

In the larger view of the *Trident* at the right-hand side of the canvas, her American flag, with its multiple stars arranged in a circle surrounding a central star, flies proudly behind her and extends off the right-hand side of the canvas. The stern reads, “TRIDENT-CARDINER” indicating the vessel’s name and possibly that of her owner. Her name appears once again on her port side just below a lifeboat. At the bow, a crew member clad in a blue shirt extends his right arm towards a sail. Her bowsprit overlaps with the sails in the second view of the *Trident* on the left-hand side of the work, thus visually linking the two views of the vessel. Both versions of the *Trident* fly the Union Jack, and the second, slightly smaller depiction of *Trident* also carries her name banner. Just between the two vessels, in front of the lighthouse and spit of land, sails another vessel. The sky is light and fair with fluffy clouds hovering in a band across the center of the canvas, behind the views of the *Trident*. The blue sea is generously tinged with white highlights indicating the motion of the sea, and a series of waves crest along the hull of the *Trident* as she breaks through the water.

China

Like the American, English and European artists, Chinese artists also received commissions to paint American ships in their harbors. These paintings are often referred to as China Trade paintings. Paintings of the China Trade by identifiable artists are extremely rare, however, and most works depicting merchant ships in Chinese ports are unsigned and as a result are by anonymous artists. Of the known Chinese marine painters, Sunqua (Active 1830-1870) is undoubtedly one of the best and most well-regarded. His oil on canvas *Ship at Whampoa* (Pl. 39), depicting an American merchant ship at anchor in Whampoa Harbor, is a wonderful and early example of his work. The picture is signed in block letters lower right, “SUNQUA.” The American ship is painted in high detail, from her hull painted with orange and white stripes to her boats and crisply-rendered spars and rigging. There are no figures on deck. Flying from the mainmast is an oversized house flag, and an American flag flies off the gaff. The shape and coloring of the hull are typical of American merchant vessels of the 1830s and 1840s period, and thus the work likely dates to circa 1835. In trading with Canton, the only Chinese port open to foreign traders, foreign vessels would first enter the Macao Roads and then sail up the Pearl River past Boca Tigris. Fifty miles upstream from Macao, the vessels would enter the Whampoa Anchorage where they would unload their cargo, pay taxes and bribes and then reload with food, necessities and new cargo bound for America.⁴⁶⁵ This picture depicts the American ship having made the long voyage to China.

The scene is utterly tranquil with glass-like water in a vertical gradient from deep blue in the foreground to lighter blue, white (reflecting the highlights of the sun) and green just beside the ship. The bands of color, echoing the bands of color painted on the ship’s hull, continue unbroken in horizontal lines across the canvas. The sky is fair, with light rose and golden touched grey clouds on the left-hand side of the canvas and clear, pale blue skies opening at the right-hand side. This subtlety of sky and color is typical of Sunqua’s early work.⁴⁶⁶ Behind the vessel, along the shoreline, rests a nine stage pagoda on the left and on the right, another architectural form tops a small promontory. In the water in front of each of these structures are

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various small, Chinese vessels which appear to be moving across the water.

Painted a bit later, Sunqua's *American Ship Joshua Bates Off Whampoa Anchorage* (Pl. 40) depicts a busy harbor rife with small, man-powered Chinese vessels and an American vessel in the midst of it all. The *Joshua Bates*, a pre-clipper vessel with false gunports, measured 620 tons and was part of Enoch Train's White Diamond Line. She was built by the famed shipwright Donald McKay in 1844.⁴⁶⁷ She was used in the China Trade, sailing to Canton and Shanghai on both the Atlantic and Pacific routes.⁴⁶⁸ The vessel's namesake, Joshua Bates, was a successful partner at Baring Bros. Bank from 1828 to 1864. He is credited with expanding U.S. business in India and China in the 1830s and 1840s when the firm bought and managed seven cargo ships.⁴⁶⁹

The work is filled with detail from the structures on the shoreline to the figures at work on the water. We can make out a pagoda on the right-hand side of the canvas standing tall against the light sky. A series of low-slung buildings line the shore just under the *Joshua Bates*' bowspit. In the distance, heading deeper into the harbor and with their sterns to the viewer, Sunqua placed three other large merchant ships. The foreground is packed with seven smaller Chinese vessels manned by local mariners and fishermen while many others are visible in the distance closer to shore.

The composition, busy with the number of vessels, figures and structures present, is surprisingly structurally balanced and tranquil. Behind the *Joshua Bates*, a rocky outcropping, forming a peak in the center and descending lower on each side, echoes the peaked form of the vessel's sail structure, thus creating a visual reference between the ship and the shore. The water is calm, with bands of color radiating out in horizontal bands from the *Joshua Bates*, where it is lightest, providing contrast with the ship's dark hull. In the foreground, the water is a darker blue-green shade giving a sense of depth to the picture. The water's surface bears touches of white atop the ripples at the surface, uniting the entire composition and providing a serene backdrop for the busy harbor activity. The sky, though more pronounced and colorful in this work than in *Ship at Whampoa* (Pl. 39), is fair and warmly lit with clouds of pink and violet scattered across the bright, blue sky. Structurally, the sky, too, is in harmony with the rest of the painting as the majority of the clouds hover over the *Joshua Bates* and the similarly shaped rocky landmass.

A pair of Sunqua paintings, *Macao* (Pl. 41) and *Canton* (Pl. 43), circa 1850, depicts different ports and provides even more visual evidence of the booming China Trade. Each work bears a paper label reading:

SUNQUA
SHIP & PORTRAIT PAINTER
ALSO
CHART & DAGUERROTYPE
COPYIST
FROM CANTON
HO NAM.

These labels are reproduced at Plate 42 and Plate 44. In addition to the rare labels identifying the works as by Sunqua, each work is framed in its original Chinese Chippendale mahogany frame. Each painting measures 18 x 31 inches unframed and 23 x 35 ³/₄ inches framed.

Macao (Pl. 41) depicts a bustling and expansive Chinese harbor. On the right-hand side of the canvas, the highly detailed and developed shoreline of the city arches back from the right foreground into the distance at the left-hand side of the canvas. The buildings' architectural

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elements such as doors, windows, roofs and balconies are keenly recreated in this picture with numerous figures populating the boardwalk along the water. Just to the right of center is a yellow and white building flying a bright American flag high off its roof. A park, replete with benches and trees, lines the bottom right corner of the canvas. In the distance, we can make out the mountains of this island. The harbor forms the center of the canvas, embraced by its shoreline. In the water, we see various local vessels filled with local people including a flower boat filled with musicians and their instruments. The water forms two distinct bands of color as determined by the light and shadow cast upon it; the water of the foreground is dark blue and in the middle distance it fades to a much lighter band of light blue and violet from a bright sun. This use of color further draws our eye into the center of the canvas. The sky is fair and blue with rose-toned clouds gracing the right-hand side of the composition.

Canton (Pl. 43), features the harbor at the center of the work, with the packed shoreline in the middle ground. On the right-hand side of the work many colonial structures fly international flags, including the American flag just to the right of center. These colonial structures are the factories or hongs, the trading houses along the Pearl River where the foreign merchants were confined by the Chinese while they negotiated the purchase of tea, silk and Chinese goods through their Hong Kong merchants. St. Paul's Church sits on the hill in front of these other international buildings. In front of this, a walkway winds its way around the harbor with pedestrians scattered about, involved in various activities from fishing to strolling. The water is cluttered with low-lying, local craft and the figures aboard them engaged in work. Note the two-man scull manned by western oarsmen in the water beneath the American flag. Once again, the water is darkest in the foreground and then fades to a dramatically lighter shade in the center of the work. The fair weather sky contains a line of pinkish-grey clouds, which follow the horizon before the blue sky brightens towards the top of the canvas.

An anonymous artist created the shadow box model *Ship Staghound* (with hand-painted background) (Pl. 45). The model of the American clipper ship, *Staghound*, was likely made by a captain or crew member aboard the vessel and then finished and framed in China where it received its pierced, carved Chinese picture frame. Such frames were common in China at the time and were often quite elaborate. This work is inscribed on its legend at the bottom of the work: "Presented by E.P. Johnson to S.B. Hussey. Hong Kong. January 10th 1859." Samuel B. Hussey was captain of two clipper ships built by Donald McKay, the *Westward Ho* and the *Staghound*.⁴⁷⁰ The *Staghound* traveled from Boston to San Francisco, departing on February 8, 1858, and then sailed on to Hong Kong, arriving on September 17, 1858, where she stayed for a time.⁴⁷¹ This diorama is likely to have been made during or shortly after that voyage.

The hand-painted background is mainly of a brilliant, blue sky lit up with glowing, late day sunshine and some graceful, reflective clouds. This style and the color palette of the sky are similar to other Chinese export paintings of the period. At the base of the diorama, there is a one-inch-thick board with painted blue water as well as a small, applied island with a lighthouse. The large central vessel is a half model of *Staghound*. The vessel's white figurehead is of a running dog. The sails of this model are carved of wood and painted white. At the right, a smaller model of a two-masted schooner sails in the opposite direction of the large, central vessel, also with carved, painted sails.

Another active port was captured by Chow Kwa in *A View of Shanghai*, 1860 (Pl. 46) measuring 20 ½ x 38 ½ inches. In this work, a broad, expansive view of Shanghai Harbor, the artist presents all varieties of sailing vessels and even a side-wheel steam sailer on the left-hand side of the canvas with the city in the background along the horizon. The sky and water are calm

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and form simple backgrounds for the complex rendering of the harbor. At the top of the canvas, the work is inscribed: "A.A. Frazar & Co., Boston, Mass./Complts of Frazar & Co./Shanghai/Jan 14 1860." There is also a legend, painted on top of the sky on the left-hand side of the canvas, to identify thirty-five numbered locations or items in the harbor. Included in the legend is the American black-hulled clipper ship, *Northern Light*, flying the Frazer Company's banner in the center foreground.⁴⁷² The inscriptions and legend make this China Trade painting one of the most historically significant. Also included are various international consulates, Trinity Church and Souchon Bridge among other things.⁴⁷³ The painting is framed in its original carved, Chinese teakwood frame.



Tropic, circa 1855 (Pl. 47), by an anonymous Chinese painter, depicts the *Tropic* coming into port at Hong Kong, confidently flying her American flag off the gaff. The black-hulled vessel, shown from her windward side fully rigged, also flies her name banner off the mainmast and her signal flags off the mizzenmast. Her crisp, white sails capture shadows in their centers, turning them light grey in areas. The details of the rigging and spars are expertly rendered. Several figures appear across the *Tropic*'s deck. On the right-hand side of the canvas, a portion of the Hong Kong coast, with its steeply pitched landscape, is visible and fronted by a distant view of another American ship at anchor, her sails furled but her American flag flying, as well as smaller, local vessels. A variety of buildings dot the shoreline. The sky is a pleasant light blue with light, white clouds spread throughout. The water is typically in the Chinese style in that it is calm but for a few white highlights indicating the tops of waves, and the color radiates in horizontal bands from dark in the foreground to light in the center of the work. This painting is framed in its original Chinese carved Chippendale frame.

Another excellent oil painting of an American vessel in Hong Kong Harbor is *What Cheer*, 1860 (Pl. 48), depicting the bark under full sail with her American flag flying proudly off the gaff. A label attached to the back of the painting reads:

Ship "What Cheer" 344 tons built in 1851 in Providence under same ownership until 1858 Captain Baker Owner in the China trade often wanted a Ship Portrait done when the ship reached the Orient. This, in Hong Kong harbor qualifies as a Ship Portrait because of the exactness of detail, rigging, etc.

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This vessel is said to have belonged to the port of Shanghai.⁴⁷⁴

What Cheer flies her name banner, written backwards, off the mainmast. Her name, *What Cheer*, comes from “What Cheer! Welcome Englishmen!” a phrase used by Native Americans greeting Englishmen Roger Williams and others when they landed at Providence.⁴⁷⁵ The bark’s bowsprit leads the eye to the right-hand side of the canvas where it just about touches a peak of Hong Kong’s mountainous shoreline. Various buildings are clustered along the shoreline and local vessels including a junk ship (an ancient form of Chinese sailing vessel with multiple masts and a raised bow and stern), tipped in red, mix with darker steam-powered vessels and a few other western ships at anchor. On the left-hand side of the painting, we see other sailing ships and a few Chinese junks. The water is a bit wavier at the surface than the other Chinese paintings included here (as perhaps this vessel is further out at sea rather than in the inner harbor as the other pictures have shown⁴⁷⁶), but it changes from dark to light, moving into the center of the canvas as one would expect with a Chinese work of this era and subject matter. The sky is delicate blue with a wash of pink clouds forming on the left-hand side and washing across the sky.

Lastly, we come to *Large View of Canton*, circa 1850 (Pl. 49), attributed to Youqua (Active 1850-1885). Youqua, who is widely recognized, was one of the most prominent Chinese port painters of the Nineteenth Century.⁴⁷⁷ He captures port scenes such as this one with the scale, precision and detail of Eighteenth Century Italian paintings by Canaletto. Youqua emphasizes that scale and proportion in his use of a long, horizontal canvas perfect for a panoramic view; this canvas measures 25 x 50 5/8 inches. In this panoramic picture of Canton, the scene is set by a large and lustrous sky with a tonal band of clouds just above the horizon line and behind the city, which adds majestic pink and yellow to the otherwise light blue space. The water in the harbor is serene, which is one of Youqua’s signature elements. The darkest water in the foreground and a much lighter band of blue water stretches across the center of the canvas. The water turns almost golden and pink in the center, mimicking the sky’s treatment.

Against that backdrop, the bustle and activity of the port takes shape. On the left-hand side of the canvas, the tightly packed hong (or business houses) line up along the waterfront. Just off center to the right a high flagpole flies the American flag from one of the waterfront buildings and other flags of other nations fly to its right. A row of green and golden trees grows on the right half of the painting between the buildings and the water. A small road between the trees and the water is filled with pedestrians. On the left-hand side of the canvas, swarms of small, flat Chinese fishing boats gather along the edge of the water before a group of brown shacks. Vessels of every size and description, from Chinese to Western forms, cross the Pearl River and run horizontally across the canvas. Two American side-wheelers, one named the *Spark*, fly American flags in the foreground of the painting.

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- ¹ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth* (New York: South Street Seaport Museum in association with Rizzoli, New York, 1994), p. 9.
- ¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter* (Mystic, CT: Mystic Seaport, 1975), p. 18.
- ¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 9.
- ¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 18.
- ¹ *Lloyd's Register*, 1846, N136.
- ¹ *Lloyd's Register*, 1846, L325.
- ¹ This picture is illustrated in Schaefer's book *J. E. Buttersworth, 19th-Century Marine Painter* at Color Plate II, p. 40.
- ¹ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, p. 30.
- ¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, pp. 9-11.
- ¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 9.
- ¹ James Buttersworth had his first named print with Nathaniel Currier in 1852, though he likely did other unsigned work for the lithography company prior to that date. Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 12.
- ¹ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, pp. 25-26.
- ¹ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, p. 20.
- ¹ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, pp. 25-27.
- ¹ Octavius T. Howe and Frederick C. Matthews, *American Clipper Ships 1833-1858* (Salem, MA: Marine Research Society, Volume I, 1926), p. 256.
- ¹ Octavius T. Howe and Frederick C. Matthews, *American Clipper Ships 1833-1858*, p. 256.
- ¹ Octavius T. Howe and Frederick C. Matthews, *American Clipper Ships 1833-1858*, p. 256.
- ¹ Richard C. McKay, *Some Famous Sailing Ships and Their Builder Donald McKay* (Riverside, CT: 7 C's Press, 1928), p. 211.
- ¹ The figurehead has been described as "one of the best and most beautiful head[s] we have yet seen upon any clipper." Richard C. McKay, *Some Famous Sailing Ships and Their Builder Donald McKay*, p. 211.
- ¹ Octavius T. Howe and Frederick C. Matthews, *American Clipper Ships 1833-1858*, p. 33.
- ¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 23.
- ¹ Carl Cutler, *Greyhounds of the Sea, The Story of the American Clipper Ship* (New York, G. P. Putnam's Sons, 1930.)
- ¹ Octavius T. Howe and Frederick C. Matthews, *American Clipper Ships 1833-1858*, p. 35.
- ¹ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, p. 34.
- ¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 23.
- ¹ Octavius T. Howe and Frederick C. Matthews, *American Clipper Ships 1833-1858*, pp. 43-44.
- ¹ William Armstrong Fairburn, *Merchant Sail* (Center Lovell Maine: Fairburn Marine Educational Foundation, Volume 3, 1945-1955), pp. 1751-1752.
- ¹ William Armstrong Fairburn, *Merchant Sail*, Volume 3, p. 1735.
- ¹ William Armstrong Fairburn, *Merchant Sail*, Volume 3, pp. 1751-1752.
- ¹ William Armstrong Fairburn, *Merchant Sail*, Volume 3, pp. 1751-1752.
- ¹ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, pp. 19, 27.
- ¹ Essay by John Rousmaniere sent to Alan Granby entitled "Comments on James Buttersworth's painting titled 'Yacht America overtaking the Aurora in the race for the Royal Cup off the Isle of Wight, 1852,'" January 4, 2006, p. 2.
- ¹ Essay by John Rousmaniere sent to Alan Granby entitled "Comments on James Buttersworth's painting titled 'Yacht America overtaking the Aurora in the race for the Royal Cup off the Isle of Wight, 1852,'" January 4, 2006, pp. 9, 12.
- ¹ Essay by John Rousmaniere sent to Alan Granby entitled "Comments on James Buttersworth's painting titled 'Yacht America overtaking the Aurora in the race for the Royal Cup off the Isle of Wight, 1852,'" January 4, 2006, p. 5.
- ¹ Essay by John Rousmaniere sent to Alan Granby entitled "Comments on James Buttersworth's painting titled 'Yacht America overtaking the Aurora in the race for the Royal Cup off the Isle of Wight, 1852,'" January 4, 2006, p. 10.
- ¹ Essay by John Rousmaniere sent to Alan Granby entitled "Comments on James Buttersworth's painting titled

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“Yacht *America* overtaking the *Aurora* in the race for the Royal Cup off the Isle of Wight, 1852,” January 4, 2006, p. 2.

¹ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, p. 24.

¹ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, pp. 30, 39.

¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 23.

¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, pp. 35-36.

¹ Various other drawings by Buttersworth which appear quite similar to *Schooner America 170 Tons* are reproduced in Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, pp. 74-80. These drawings also identify the name of the vessel pictured followed by her tonnage and are signed and dated, many also on the lower left.

¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 74.

¹ One of the Dauntless Club Drawings, *Cutter Volante 48 Tons*, also has rounded edges at the top as does our *Schooner America 170 Tons*. Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 76.

¹ Dauntless Club Drawings, *Cutter Volante 48 Tons*, also has such a legend at the bottom. Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 76.

¹ Similar works are reproduced in Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, pp. 74-80.

¹ Paul Forsythe Johnston, *Steam and the Sea* (Salem, MA: Peabody Museum of Salem, 1983), p. 70.

¹ Paul Forsythe Johnston, *Steam and the Sea*, p. 70.

¹ Ralph Whitney, “The Unlucky Collins Line”, *American Heritage*, February 1957, on-line edition, page 4 of 7.

¹ Ralph Whitney, “The Unlucky Collins Line”, page 4 of 7.

¹ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, pp. 30-31. See also Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, pp. 20-21.

¹ Francois Chevalier and Jacques Taglang, *America’s Cup Designs 1851-1986* (Paris: Francis Chevalier & Jacques Taglang, 1987), pp. 68-69.

¹ Francois Chevalier and Jacques Taglang, *America’s Cup Designs 1851-1986*, pp. 68-69.

¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 154.

¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 154.

¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 154.

¹ Francois Chevalier and Jacques Taglang, *America’s Cup Designs 1851-1986*, Technical Data section, p.1.

¹ Francois Chevalier and Jacques Taglang, *America’s Cup Designs 1851-1986*, Technical Data section, p.1.

¹ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, pp. 10-11.

¹ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, p. 10.

¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 14.

¹ The Battery Conservancy on-line, <http://www.thebattery.org/castle/history.html>.

¹ The Battery Conservancy on-line, <http://www.thebattery.org/castle/history.html>.

¹ Information about lower Manhattan gathered on-line at:

http://www.lowermanhattan.info/news/the_many_faces_of_63432.aspx.

¹ Information about lower Manhattan gathered on-line at:

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¹ Information about lower Manhattan gathered on-line at:

http://www.lowermanhattan.info/news/the_many_faces_of_63432.aspx.

¹ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, pp. 98-99.

¹ Herbert L. Stone and William H. Taylor, *The America’s Cup Races* (Princeton, N.J.: D. Van Nostrand Company, Inc., 1958), Appendix, “Record of America’s Cup Matches”.

¹ Herbert L. Stone and William H. Taylor, *The America’s Cup Races*, Appendix, “Record of America’s Cup Matches”.

¹ Herbert L. Stone and William H. Taylor, *The America’s Cup Races*, Appendix, “Record of America’s Cup Matches”.

¹ Herbert L. Stone and William H. Taylor, *The America’s Cup Races*, Appendix, “Record of America’s Cup Matches”.

¹ Herbert L. Stone and William H. Taylor, *The America’s Cup Races*, Appendix, “Record of America’s Cup Matches”.

¹ Herbert L. Stone and William H. Taylor, *The America’s Cup Races*, Appendix, “Record of America’s Cup Matches”.

¹ Herbert L. Stone and William H. Taylor, *The America’s Cup Races*, Appendix, “Record of America’s Cup Matches”.

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- ¹ Herbert L. Stone and William H. Taylor, *The America's Cup Races*, Appendix, "Record of America's Cup Matches".
- ¹ Herbert L. Stone and William H. Taylor, *The America's Cup Races*, pp. 50-55.
- ¹ Herbert L. Stone and William H. Taylor, *The America's Cup Races*, pp. 50-55.
- ¹ Official America's Cup website, AC-Clopedia, 1876, <http://www.americascup.com>.
- ¹ Herbert L. Stone and William H. Taylor, *The America's Cup Races*, p. 67.
- ¹ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, p. 24.
- ¹ Official America's Cup website, AC-Clopedia, 1871, <http://www.americascup.com>.
- ¹ Francois Chevalier and Jacques Taglang, *America's Cup Designs 1851-1986*, pp. 88-89.
- ¹ Francis Herreshoff, *An Introduction to Yachting* (Rudder Publishing Company, 1958), p. 70.
- ¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 36.
- ¹ Essay about this pair of paintings written by Erik A.R. Ronnberg, Jr. and sent to Alan Granby on February 3, 2008, p. 1.
- ¹ Essay about this pair of paintings written by Erik A.R. Ronnberg, Jr. and sent to Alan Granby on February 3, 2008, p. 1.
- ¹ Essay about this pair of paintings written by Erik A.R. Ronnberg, Jr. and sent to Alan Granby on February 3, 2008, p. 2.
- ¹ Essay about this pair of paintings written by Erik A.R. Ronnberg, Jr. and sent to Alan Granby on February 3, 2008, p. 2, citing Howard I. Chapelle, *American Small Sailing Craft*, p. 478.
- ¹ Essay about this pair of paintings written by Erik A.R. Ronnberg, Jr. and sent to Alan Granby on February 3, 2008, p. 2.
- ¹ Essay about this pair of paintings written by Erik A.R. Ronnberg, Jr. and sent to Alan Granby on February 3, 2008, p. 2.
- ¹ Essay about this pair of paintings written by Erik A.R. Ronnberg, Jr. and sent to Alan Granby on February 3, 2008, p. 2, citing John Rousmaniere, *The Low Black Schooner: Yacht America, 1851-1945* (Mystic, CT: Mystic Seaport Museum Stores, 1986), pp. 48-51.
- ¹ *The Eastern Yacht Club Ditty Box 1870-1900*, p. 233.
- ¹ *The Eastern Yacht Club Ditty Box 1870-1900*, p. 233.
- ¹ John Parkinson, Jr., *The History of the New York Yacht Club From Its Founding Through 1973* (New York: New York Yacht Club, 1975), pp. 85-88.
- ¹ John Parkinson, Jr., *The History of the New York Yacht Club From Its Founding Through 1973*, pp. 85-88.
- ¹ New York Yacht Club Yearbook 1875.
- ¹ John Parkinson, Jr., *The History of the New York Yacht Club From Its Founding Through*, p. 88.
- ¹ *The American Yacht List 1887* (New York, E.P. Coby and Company, Book and Job Printers 93 and 95 William Street, 1887). *Active's* burgee is shown in the "Sloops, Cutters and Yawls" section, and the vessel is listed as number seven.
- ¹ Of the known Buttersworth paintings, all are horizontal with the exception of three paintings that are vertical and two that are round. Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 23. Another round painting has recently been discovered and will appear in the new edition of the Schaefer book.
- ¹ Official America's Cup website, AC-Clopedia, <http://www.americascup.com>.
- ¹ John Rousmaniere, *America's Cup Book 1851-1983* (New York: W.W. Norton and Company, 1983), pp. 44-47.
- ¹ Official America's Cup website, AC-Clopedia, <http://www.americascup.com>.
- ¹ Official America's Cup website, AC-Clopedia, <http://www.americascup.com>.
- ¹ Official America's Cup website, AC-Clopedia, <http://www.americascup.com>.
- ¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, pp. 148, 149.
- ¹ Email about this painting from Ben Simons, Curator at the Nantucket Historical Association, to Alan Granby on November 28, 2007.
- ¹ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, p. 10.
- ¹ Official America's Cup website, AC-Clopedia, <http://www.americascup.com>.
- ¹ Lucia del Sol Knight and Daniel Bruce MacNaughton, *The Encyclopedia of Yacht Designers* (New York: W.W. Norton, 2006), pp. 65-68, 216-221.
- ¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 14.
- ¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 81.

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- 1 John Wilmerding, *A History of American Marine Painting* (Boston and Toronto: Peabody Museum of Salem in association with Little, Brown and Company, 1968), p. 103; See also Philadelphia Maritime Museum, *Thomas Birch* (Philadelphia, PA: Philadelphia Maritime Museum, 1966), p. 12.
 - 2 Philadelphia Maritime Museum, *Thomas Birch*, p. 25.
 - 3 William Armstrong Fairburn, *Merchant Sail* (Center Lovell, ME: Fairburn Marine Educational Foundation, Inc., Facsimile Ed., 1992), Vol. 5, p. 2761.
 - 4 Philadelphia Maritime Museum, *Thomas Birch*, p. 14.
 - 5 Philadelphia Maritime Museum, *Thomas Birch*, p. 37.
 - 6 Philadelphia Maritime Museum, *Thomas Birch*, p. 37.
 - 7 Philadelphia Maritime Museum, *Thomas Birch*, p. 37.
 - 8 Previous scholarship indicated that Robert Salmon died in the mid to late 1840s. See John Wilmerding, *Robert Salmon, Painter of Ship & Shore* (Salem, MA: Peabody Museum of Salem in association with the Boston Public Library, 1971), pp. 56-57. Recent scholarship has indicated, however, that he died, instead, in 1856. James A. Craig, *Fitz H. Lane, An Artist's Voyage Through Nineteenth-Century America* (Charleston and London: History Press, 2006), p. 65, and n. 170 at p. 186.
 - 9 Wilmerding, *Robert Salmon, Painter of Ship & Shore*, p. 12.
 - 10 Wilmerding, *Robert Salmon, Painter of Ship & Shore*, p. 12.
 - 11 Wilmerding, *Robert Salmon, Painter of Ship & Shore*, Chronology, p. XV.
 - 12 Craig, Fitz H. Lane, *An Artist's Voyage Through Nineteenth-Century America*, pp. 57, 63.
 - 13 Salmon, in his hand, painted the number 632 on the reverse of the panel. This work is described in Salmon's Catalogue: "In Boston finished April the 16, Storm, Boston lite house and ship ashore, boats and figers in for ground. 26 x 16. 6 day. First picture painted in America soldd auction in Boston. 17." Wilmerding, *Robert Salmon, Painter of Ship & Shore*, Appendix A, p. 91. (Please note that the spellings in this quotation are reproduced "as is" from the original document.)
 - 14 Wilmerding, *Robert Salmon, Painter of Ship & Shore*, Appendix A, p. 97.
 - 15 Craig, *Fitz H. Lane, An Artist's Voyage Through Nineteenth-Century America*, p. 56.
 - 16 Wilmerding, *Robert Salmon, Painter of Ship & Shore*, Appendix A, p. 95.
 - 17 Craig, *Fitz H. Lane, An Artist's Voyage Through Nineteenth-Century America*, p. 57. See also Wilmerding, *Robert Salmon, Painter of Ship & Shore*, p. 16.
 - 18 This work is signed, dated and inscribed (on the reverse) "R.S.A.T." (Robert Salmon, Artist, Teacher) "No. 120/1843." Salmon's Catalogue is not consecutively numbered. Wilmerding, *Robert Salmon, Painter of Ship & Shore*, p. 12. Further, Salmon seemed to produce limited works in the years 1840-1843, and his last known dated paintings are from 1845. Wilmerding, *Robert Salmon, Painter of Ship & Shore*, p. 12.
 - 19 Wilmerding, *Robert Salmon, Painter of Ship & Shore*, Chronology, p. XVI.

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- 20 Craig, *Fitz H. Lane, An Artist's Voyage Through Nineteenth-Century America*, p. 38.
- 21 John Wilmerding, *American Light: The Luminist Movement 1850-1875* (Washington, D.C.: Harper & Row in association with the National Gallery of Art, 1980), Barbara Novak, "On Defining Luminism," pp. 23-29.
- 22 Wilmerding, *American Light: The Luminist Movement 1850-1875*, pp. 23-29, 108.
- 23 John Wilmerding, *Fitz Hugh Lane* (New York, Washington, London: Praeger Publishers, 1971), pp. 19-23.
- 24 Craig, *Fitz H. Lane, An Artist's Voyage Through Nineteenth-Century America*, pp. 78, 148-149.
- 25 April 16, 2008 email from John Wilmerding (Author, Curator and Professor of Art History at Princeton University and a noted Lane expert) to Alan Granby noting such attribution.
- 26 May 2008 essay by Eric A.R. Ronnberg, Jr. about this particular painting.
- 27 For example, Lane depicted a similar lumber brig in his 1849 painting, *Twilight on the Kennebec*, reproduced in John Wilmerding's *Paintings by Fitz Hugh Lane* (Washington, DC: National Gallery of Art, and New York: Harry N. Abrams, Inc., 1988), p. 132. May 2008 essay by Eric A.R. Ronnberg, Jr. about *Lumber Brig*.
- 28 May 2008 essay by Eric A.R. Ronnberg, Jr. about this particular painting.
- 29 Such texture in the sails is in keeping with several of Lane's all-time best paintings, such as his *Becalmed off Halfway Rock*, 1860 (in the collection of the National Gallery of Art, Washington, DC) and *Boston Harbor at Sunset*, 1850-1855 (Museum of Fine Arts, Boston). April 14, 2008 email from James C. Craig, *An Artist's Voyage Through Nineteenth-Century America*, to Alan Granby discussing this particular work.
- 30 April 14, 2008 email from James C. Craig, author of *Fitz H. Lane, An Artist's Voyage Through Nineteenth-Century America*, to Alan Granby discussing this particular work.
- 31 May 2008 essay by Eric A.R. Ronnberg, Jr. about this particular painting.
- 32 May 2008 essay by Eric A.R. Ronnberg, Jr. about this particular painting.
- 33 May 2008 essay by Eric A.R. Ronnberg, Jr. about this particular painting.
- 34 "The ground swell as depicted here is typical of offshore wave patterns generated by distant storms and well known to New England fisherman as a 'banks swell.' It often presages the approach of a severe storm, but can also be the remainder of a bygone weather system or a far-off disturbance. The distances between waves in this picture... is about right for bottom depths of just over 100 feet, a depth commonly found within a mile off New England shores." May 2008 essay by Eric A.R. Ronnberg, Jr. about this particular painting.
- 35 May 2008 essay by Eric A.R. Ronnberg, Jr. about this particular painting.
- 36 April 14, 2008 email from James C. Craig, author of *Fitz H. Lane, An Artist's Voyage Through Nineteenth-Century America*, to Alan Granby discussing this particular work.
- 37 Report by James Craig on Fitz Henry Lane's oil on board painting, *A Lumber Brig in Light Wind*, sent to Alan Granby on May 13, 2008.
- 38 Craig, *Fitz H. Lane, An Artist's Voyage Through Nineteenth-Century America*, p. 60.
- 39 Craig, *Fitz H. Lane, An Artist's Voyage Through Nineteenth-Century America*, pp. 59-60.

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- 40 John Wilmerding, *Paintings by Fitz Hugh Lane*, Contribution by Earl A. Powell III, "The Boston Harbor Pictures," p. 47.
- 41 Wilmerding, *Paintings by Fitz Hugh Lane*, Contribution by Elizabeth Garrity Ellis, "Cape Ann Views," p. 19.
- 42 Wilmerding, *Fitz Hugh Lane*, p. 75.
- 43 Craig, *Fitz H. Lane, An Artist's Voyage Through Nineteenth-Century America*, pp. 114-115.
- 44 Craig, *Fitz H. Lane, An Artist's Voyage Through Nineteenth-Century America*, p. 116.
- 45 Craig, *Fitz H. Lane, An Artist's Voyage Through Nineteenth-Century America*, p. 120.
- 46 Wilmerding, *Fitz Hugh Lane*, p. 72.
- 47 This work is also illustrated in John Wilmerding's book *Fitz Henry Lane and Mary Blood Mellen: Old Mysteries and New Discoveries* (Gloucester, MA: Cape Ann Historical Museum, 2007), p. 57.
- 48 Craig, *Fitz H. Lane, An Artist's Voyage Through Nineteenth-Century America*, pp. 127-130.
- 49 J Craig, *Fitz H. Lane, An Artist's Voyage Through Nineteenth-Century America*, pp. 130-131. See also John Wilmerding, *Fitz Henry Lane and Mary Blood Mellen: Old Mysteries and New Discoveries*, p. 42.
- 50 Craig, *Fitz H. Lane, An Artist's Voyage Through Nineteenth-Century America*, p. 130.
- 51 Craig, *Fitz H. Lane, An Artist's Voyage Through Nineteenth-Century America*, pp. 128-130. See also John Wilmerding, *Fitz Henry Lane and Mary Blood Mellen: Old Mysteries and New Discoveries*, pp. 40-43.
- 52 John Wilmerding, *Fitz Henry Lane and Mary Blood Mellen: Old Mysteries and New Discoveries*, p. 41.
- 53 This information comes from research and writing done about this painting by Erik A.R. Ronnberg in 2008.
- 54 This information comes from research and writing done about this painting by Erik A.R. Ronnberg in 2008.
- 55 This information comes from research and writing done about this painting by Erik A.R. Ronnberg in 2008.
- 56 This information comes from research and writing done about this painting by Erik A.R. Ronnberg in 2008.
- 57 Octavius Howe, and Frederick C. Matthews, *American Clipper Ships 1833-1858* (Salem, MA: Marine Research Society, 1927), Volume II, pp. 610-612.
- 58 See, e.g., Richard C. Kugler, *William Bradford, Sailing Ships & Arctic Seas* (Seattle and London: New Bedford Whaling Museum in association with The University of Washington Press, 2003), Preface, p. 14.
- 59 Kugler, *William Bradford, Sailing Ships & Arctic Seas*, Erik A.R. Ronnberg, Jr., "William Bradford: Mastering Form and Developing a Style, 1852-1862," p. 60.
- 60 This information comes from a letter written by Eric A.R. Ronnberg to auctioneers Skinner, Inc. of Boston, Massachusetts, regarding this particular picture.
- 61 Kugler, *William Bradford, Sailing Ships & Arctic Seas*, pp. 6-7.
- 62 Kugler, *William Bradford, Sailing Ships & Arctic Seas*, pp. 6-7, 19, 21.

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- 63 Kugler, *William Bradford, Sailing Ships & Arctic Seas*, p. 64.
- 64 Tom Cunliffe, *Pilots: The World of Pilotage Under Sail and Oar* (Brooklin, ME: Wooden Boat Publications, 2001), Vol. 1, p. 73.
- 65 This information comes from an April 24, 2000 letter about this painting written by Richard C. Kugler.
- 66 This information comes from an April 24, 2000 letter about this painting written by Richard C. Kugler.
- 67 Cunliffe, *Pilots: The World of Pilotage Under Sail and Oar*, p. 73.
- 68 John I. H. Baur, "Francis A. Silva, Beyond Luminism," *The Magazine Antiques*, November 1980, beginning at p. 1018.
- 69 Wilmerding, *American Light: The Luminist Movement 1850-1875*, Lisa Fellows Andrus, "Design and Measurement in Luminist Art," p. 49.
- 70 Baur, "Francis A. Silva, Beyond Luminism," beginning at p. 1018.
- 71 Baur, "Francis A. Silva, Beyond Luminism," beginning at p. 1018.
- 72 Baur, "Francis A. Silva, Beyond Luminism," beginning at p. 1018.
- 73 Mary Jean Blasdale, *Artists of New Bedford: A Biographical Dictionary* (New Bedford, MA: The Old Dartmouth Historical Society, 1990), p. 82.
- 74 Blasdale, *Artists of New Bedford: A Biographical Dictionary*, pp. 82-83.
- 75 Jeffrey R. Brown assisted by Ellen W. Lee, *Alfred Thomas Bricher, 1837-1908* (Indianapolis, IN: Indianapolis Museum of Art, 1973), pp. 13-14.
- 76 Brown, *Alfred Thomas Bricher, 1837-1908*, p. 15. See also Wilmerding, *A History of American Marine Painting*, p. 203.
- 77 Brown, *Alfred Thomas Bricher, 1837-1908*, p. 17.
- 78 Brown, *Alfred Thomas Bricher, 1837-1908*, p. 17.
- 79 We estimate the date of this work based upon its striking similarity to a dated Bricher painting entitled *Along the Cohasset Shore*, 1894, oil on canvas, 18 x 39 inches, signed lower right. For an image of that work see Brown, *Alfred Thomas Bricher, 1837-1908*, pp. 79-80, Image no. 71.
- 80 We estimate the date of this work based upon its similarity to a dated Bricher painting entitled *Bright Afternoon, Manchester-by-the-Sea*, 1879, oil on canvas, 20 x 40 inches, signed lower right. For an image see Brown, *Alfred Thomas Bricher, 1837-1908*, p. 65, Image no. 47.
- 81 Brown, *Alfred Thomas Bricher, 1837-1908*, p. 23.
- 82 Brown, *Alfred Thomas Bricher, 1837-1908*, pp. 11, 20.
- 83 Brown, *Alfred Thomas Bricher, 1837-1908*, pp. 20-21.
- 84 The signature on this painting is equivocal: "H. Forshaw", "H. Furshaw" or possibly "H. Fanshaw." In preparation for the second edition of *Dictionary of Sea Painters*, E.H.H. Archibald and Dr. Pieter van der Merwe

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endeavored unsuccessfully to identify the artist either by name or style. This information comes from a letter by Dr. Stuart Frank, Senior Curator, New Bedford Whaling Museum, New Bedford, Massachusetts, regarding this particular painting.

85 This information comes from a letter by Dr. Stuart Frank regarding this particular painting.

86 This information comes from a letter by Dr. Stuart Frank regarding this particular painting.

87 This information comes from a letter by Dr. Stuart Frank regarding this particular painting.

88 Pamela J. Belanger, *Maine in America, American Art at the Farnsworth Art Museum* (Rockland, ME: The Farnsworth Art Museum, 2000), p. 224.

89 Belanger, *Maine in America, American Art at the Farnsworth Art Museum*, p. 224.

90 Michael David Zellman, *300 Years of American Art* (Secaucus, NJ: The Wellfleet Press, 1987), p. 398.

91 Zellman, *300 Years of American Art*, p. 398.

92 Belanger, *Maine in America, American Art at the Farnsworth Art Museum*, p. 224.

93 Zellman, *300 Years of American Art*, p. 398.

94 Belanger, *Maine in America, American Art at the Farnsworth Art Museum*, p. 224.

95 Linda S. Ferber, *William Trost Richards, American Landscape & Marine Painter 1833-1905* (Brooklyn, NY: The Brooklyn Museum, 1973), pp. 31, 37.

96 Ferber, *William Trost Richards, American Landscape & Marine Painter 1833-1905*, p. 72.

97 Ferber, *William Trost Richards, American Landscape & Marine Painter 1833-1905*, p. 72.

98 Ferber, *William Trost Richards, American Landscape & Marine Painter 1833-1905*, p. 72.

99 Vivien Reynor, "Art: Paintings of America and Photos of Mexico," *The New York Times*, April 26, 1992, internet edition.

100 George C. Groce, and David H. Wallace, *The New York Historical Society's Dictionary of Artists in America 1564 -1860* (New Haven, CT: Yale University Press, 1957), p. 350.

101 Sotheby's Catalogue, *The Barbara Johnson Whaling Collection: Part IV*, December 16 & 17, 1983, Lot 461.

¹⁰² Letter written by Samuel H. Herrup, indicating information was based upon Durrie's journal.

¹⁰³ Several great examples of Sheffield's paintings of whaling captains and their families are in the collection of Lyman Allyn Art Museum in New London, Connecticut.

¹⁰⁴ Jean Lipman, *Rediscovery: Jurgan Frederick Hugel* (New York: Archives of American Art, 1973), pp. 3-5.

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¹⁰⁵ Jean Lipman, *Rediscovery: Jurgan Frederick Huger*, p. 3.

¹⁰⁶ Jean Lipman, *Rediscovery: Jurgan Frederick Huger*, p. 5.

¹⁰⁷ This information comes from a January 2008 letter to Alan Granby about Huger's work from Niles Parker, Director of the Penobscot Maritime Museum, Searsport, Maine.

¹⁰⁸ This information comes from a January 2008 letter to Alan Granby about Huger's work from Niles Parker, Director of the Penobscot Maritime Museum, Searsport, Maine.

¹⁰⁹ This information comes from a January 2008 letter to Alan Granby about Huger's work from Niles Parker, Director of the Penobscot Maritime Museum, Searsport, Maine.

¹¹⁰ Jean Lipman, *Rediscovery: Jurgan Frederick Huger*, p. 28-32. In addition to the forty-seven works listed in *Rediscovery: Jurgan Frederick Huger* approximately another ten works have been discovered since the publication of that reference book.

¹¹¹ A.J. Peluso, Jr., *J & J Bard, Picture Painters* (New York: Hudson River Press, 1977), p. 85.

¹¹² A.J. Peluso, Jr., *J & J Bard, Picture Painters*, pp. 88, 95.

¹¹³ *Chrystenah* was named after the mother of her two owners, David and Tunis Smith. A.J. Peluso, Jr., *Painting America Under Steam and Sail* (New York: Harry N. Abrams in association with The Mariners' Museum, 1997), p. 80.

¹¹⁴ A.J. Peluso, Jr., *Painting America Under Steam and Sail*, pp. 119-120.

¹¹⁵ A.J. Peluso, Jr., *J & J Bard, Picture Painters*, p. 95.

¹¹⁶ Until 1845 all the works done by James and John Bard were done in watercolor on paper. A.J. Peluso, Jr., *J & J Bard, Picture Painters*, p. 88.

¹¹⁷ A.J. Peluso, Jr., *J & J Bard, Picture Painters*, p. 93.

¹¹⁸ This information comes from a letter about this painting from Dr. Norman Cary of the Naval Historical Center in Annapolis, Maryland.

¹¹⁹ Information provided by Eric W. Baumgartner, Department of American Art, Director, Hirschl & Adler Galleries, Inc., New York City, New York.

¹²⁰ The *Cutler Files* in the G.W. Blunt White Library at Mystic Seaport confirm that the 298-ton, 104-foot bark *Pilgrim* was built at North Yarmouth, Maine, in 1844.

¹²¹ This information comes from a letter about this painting from Dr. Norman Cary of the Naval Historical Center in Annapolis, Maryland.

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- ¹²² This information comes from a letter about this painting from Dr. Norman Cary of the Naval Historical Center in Annapolis, Maryland.
- ¹²³ John Parkinson, Jr., *The History of the New York Yacht Club* (The New York Yacht Club, 1975), pp. 521-522.
- ¹²⁴ John Parkinson, Jr., *The History of the New York Yacht Club*, p. 555.
- ¹²⁵ *The American Yacht List*, 1887 (New York: E.P. Coby & Co.), No. 2015, p. 152. The private signal is also illustrated alphabetically under Schooners.
- ¹²⁶ *The American Yacht List*, 1891 (New York: Thomas Manning Publishers), No. 658, p. 131.
- ¹²⁷ *The New York Times*, “Warren Sheppard, Painter, Dies at 81,” February 23, 1937, p. 27.
- ¹²⁸ *The New York Times*, February 23, 1937, p. 27.
- ¹²⁹ *Fannie* was New York pilot boat number “17” and John Hobbs was her captain. J.C. Summers, *Third Year. Who Won? The Official Yacht Record and Illustrated Pocket Register for 1889*.
- ¹³⁰ Historical research by Tony Peluso.
- ¹³¹ Citings of Freitag paintings by Alan Granby; It is likely that there are others.
- ¹³² *List of Merchant Vessels in the United States - 1890*, (Washington, D.C.: Treasury Department, Bureau of Navigation), Document No. 1377, p. 77.
- ¹³³ Connecticut History Online, “Caldwell Colt,” information from Mystic Seaport records, <http://www.cthistoryonline.org>, February 29, 2008.
- ¹³⁴ Connecticut History Online, “Caldwell Colt,” information from Mystic Seaport records, <http://www.cthistoryonline.org>, February 29, 2008.
- ¹³⁵ Herbert L. Stone and William H. Taylor, *The America’s Cup Races* (Princeton, N.J.: D. Van Nostrand Company, Inc., 1958), p. 27.
- ¹³⁶ J. Stuart Rankin, Jr., “Maritime History of the Town of Essex, Connecticut, The Ship ‘Dauntless’” (quoting the Hartford Courant, February 15, 1915), Connecticut River Museum, <http://ctrivermuseum.org/content/maritimeessex/dauntless.html>, February 29, 2008.
- ¹³⁷ James V. Coulter, *W.A. Coulter: Marine Artist* (San Francisco: James V. Coulter in association with the Sausalito Historical Society, 1981), p. 2.
- ¹³⁸ James V. Coulter, *W.A. Coulter: Marine Artist*, p. 1.
- ¹³⁹ Marcus De Chevrieux, *William A. Coulter: A Master’s Brush with the Sea* (San Francisco: The San Francisco Maritime National Historical Park in association with The Paul and Linda Kahn Foundation, 2006), p. 13.

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- ¹⁴⁰ James V. Coulter, W.A. *Coulter: Marine Artist*, p. 2.
- ¹⁴¹ James V. Coulter, W.A. *Coulter: Marine Artist*, p. 4.
- ¹⁴² Essay written by Erik A.R. Ronnberg, Jr. and sent to Alan Granby on February 3, 2008, p. 1, citing Howard I. Chapelle, *American Small Sailing Craft* (New York: W.W. Norton & Company, 1949), pp. 195-199.
- ¹⁴³ Historical research by Tony Peluso.
- ¹⁴⁴ *Goodly Ships on Painted Seas: Ship Portraiture by Penobscot Bay Artists William P. Stubbs, James G. Babbidge and Percy A. Sanborn* (Searsport, ME: Penobscot Bay Marine Museum in association with the William A. Farnsworth Library and Art Museum, Rockland, ME, 1988), Phillip Chadwick Foster Smith, "American Marine Painting Overview," p. 10.
- ¹⁴⁵ Philip F. Purrington, *4 Years A-whaling: Charles S. Raleigh, Illustrator* (Barre, MA: Barre Publishers in association with the Whaling Museum, New Bedford, MA, 1972), p. 45.
- ¹⁴⁶ Philip F. Purrington, *4 Years A-whaling: Charles S. Raleigh, Illustrator*, p. 45.
- ¹⁴⁷ *A Testimonial to Charles J. Paine and Edward Burgess, From The City of Boston, For Their Successful Defense of the America's Cup* (Boston: Printed By Order of the City Council, 1887), pp. 127, 135, 146.
- ¹⁴⁸ *A Testimonial to Charles J. Paine and Edward Burgess, From The City of Boston, For Their Successful Defense of the America's Cup*, pp. 105-150.
- ¹⁴⁹ *Goodly Ships on Painted Seas: Ship Portraiture by Penobscot bay Artists William P. Stubbs, James G. Babbidge and Percy A. Sanborn*, A.J. Peluso, Jr., "Stubbs Sanborn, and Babbidge: Ship Portrait Painters of Penobscot Bay," pp. 30-31.
- ¹⁵⁰ *Goodly Ships on Painted Seas: Ship Portraiture by Penobscot bay Artists William P. Stubbs, James G. Babbidge and Percy A. Sanborn*, A.J. Peluso, Jr., "Stubbs Sanborn, and Babbidge: Ship Portrait Painters of Penobscot Bay," p. 31.
- ¹⁵¹ Jasper Jacob Stahl, *History of Old Broad Bay and Waldoboro* (Portland, ME: Bond Wheelwright Co., 1956).
- ¹⁵² *Goodly Ships on Painted Seas: Ship Portraiture by Penobscot bay Artists William P. Stubbs, James G. Babbidge and Percy A. Sanborn*, A.J. Peluso, Jr., "Stubbs Sanborn, and Babbidge: Ship Portrait Painters of Penobscot Bay," p. 30.
- ¹⁵³ *List of Merchant Vessels in the United States – 1905* (Washington, Government Printing Office), p. 152.
- ¹⁵⁴ Thomas Hull, *The T.W. Lawson, The Fate of the World's Only Seven-Masted Schooner* (Charleston, London: History Press, 2006), pp. 41, 55, 58, 65, 68.
- ¹⁵⁵ Tom Cunliffe, *Pilots: The World of Pilotage Under Sail and Oar*, p. 72.
- ¹⁵⁶ Tom Cunliffe, *Pilots: The World of Pilotage Under Sail and Oar* (Brooklin, ME: Wooden Boat Publications, 2001), Vol. 1, pp. 72, 79.

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- ¹⁵⁷ Herbert L. Stone and William H. Taylor, *The America's Cup Races* (Princeton, N.J.: D. Van Nostrand Company, Inc., 1958), pp. 47-57.
- ¹⁵⁸ Anita Jacobsen, *Frederic Cozzens: Marine Painter* (New York: Alpine Fine Arts Collection, Ltd., 1982), p. 42.
- ¹⁵⁹ J.D. Jerrold Kelley, *American Yachts, Their Clubs and Races* (New York: Charles Scribner's Sons, 1884).
- ¹⁶⁰ Anita Jacobsen, *Frederic Cozzens: Marine Painter*, p. 106.
- ¹⁶¹ Halsey C. Herreshoff, "History of Americas Cup Racing", Herreshoff Maritime Museum website, <http://www.herreshoff.org>, February 29, 2008.
- ¹⁶² Herbert L. Stone and William H. Taylor, *The America's Cup Races*, pp. 153-165.
- ¹⁶³ This work is illustrated in the definitive reference source on Frederic Cozzens, *Frederic Cozzens: Marine Painter* by Anita Jacobsen at page 157.
- ¹⁶⁴ The print, entitled "Victorious Volunteer," depicts the September 30, 1887 race off Sandy Hook. The image measures 17 x 25 ¼ with an overall print size of 21 ¼ x 28 inches. The prints are signed on the image lower left, "J. G. Tyler" and again below the image also on the lower left, "J.G. Tyler." The prints are inscribed below the image at lower right, "Copyright 1887 by L. Prang & Co."
- ¹⁶⁵ *Lloyd's Register of American Yachts, 1909*, No. 853, Flag No. 191, p. 15.
- ¹⁶⁶ Scott Cookman, *Atlantic: The Last Great Race of Princes*, John Wiley & Sons, Inc., pp. dustjacket, 256, 263.
- ¹⁶⁷ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth* (New York: South Street Seaport Museum in association with Rizzoli, New York, 1994), p. 9.
- ¹⁶⁸ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter* (Mystic, CT: Mystic Seaport, 1975), p. 18.
- ¹⁶⁹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 9.
- ¹⁷⁰ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 18.
- ¹⁷¹ *Lloyd's Register*, 1846, N136.
- ¹⁷² *Lloyd's Register*, 1846, L325.
- ¹⁷³ This picture is illustrated in Schaefer's book *J. E. Buttersworth, 19th-Century Marine Painter* at Color Plate II, p. 40.
- ¹⁷⁴ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, p. 30.
- ¹⁷⁵ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, pp. 9-11.
- ¹⁷⁶ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 9.
- ¹⁷⁷ James Buttersworth had his first named print with Nathaniel Currier in 1852, though he likely did other unsigned work for the lithography company prior to that date. Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 12.
- ¹⁷⁸ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, pp. 25-26.
- ¹⁷⁹ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, p. 20.
- ¹⁸⁰ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, pp. 25-27.
- ¹⁸¹ Octavius T. Howe and Frederick C. Matthews, *American Clipper Ships 1833-1858* (Salem, MA: Marine Research Society, Volume I, 1926), p. 256.
- ¹⁸² Octavius T. Howe and Frederick C. Matthews, *American Clipper Ships 1833-1858*, p. 256.
- ¹⁸³ Octavius T. Howe and Frederick C. Matthews, *American Clipper Ships 1833-1858*, p. 256.
- ¹⁸⁴ Richard C. McKay, *Some Famous Sailing Ships and Their Builder Donald McKay* (Riverside, CT: 7 C's Press,

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1928), p. 211.

¹⁸⁵ The figurehead has been described as “one of the best and most beautiful head[s] we have yet seen upon any clipper.” Richard C. McKay, *Some Famous Sailing Ships and Their Builder Donald McKay*, p. 211.

¹⁸⁶ Octavius T. Howe and Frederick C. Matthews, *American Clipper Ships 1833-1858*, p. 33.

¹⁸⁷ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 23.

¹⁸⁸ Carl Cutler, *Greyhounds of the Sea, The Story of the American Clipper Ship* (New York, G. P. Putnam’s Sons, 1930.)

¹⁸⁹ Octavius T. Howe and Frederick C. Matthews, *American Clipper Ships 1833-1858*, p. 35.

¹⁹⁰ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, p. 34.

¹⁹¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 23.

¹⁹² Octavius T. Howe and Frederick C. Matthews, *American Clipper Ships 1833-1858*, pp. 43-44.

¹⁹³ William Armstrong Fairburn, *Merchant Sail* (Center Lovell Maine: Fairburn Marine Educational Foundation, Volume 3, 1945-1955), pp. 1751-1752.

¹⁹⁴ William Armstrong Fairburn, *Merchant Sail*, Volume 3, p. 1735.

¹⁹⁵ William Armstrong Fairburn, *Merchant Sail*, Volume 3, pp. 1751-1752.

¹⁹⁶ William Armstrong Fairburn, *Merchant Sail*, Volume 3, pp. 1751-1752.

¹⁹⁷ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, pp. 19, 27.

¹⁹⁸ Essay by John Rousmaniere sent to Alan Granby entitled “Comments on James Buttersworth’s painting titled ‘Yacht *America* overtaking the *Aurora* in the race for the Royal Cup off the Isle of Wight, 1852,’” January 4, 2006, p. 2.

¹⁹⁹ Essay by John Rousmaniere sent to Alan Granby entitled “Comments on James Buttersworth’s painting titled ‘Yacht *America* overtaking the *Aurora* in the race for the Royal Cup off the Isle of Wight, 1852,’” January 4, 2006, pp. 9, 12.

²⁰⁰ Essay by John Rousmaniere sent to Alan Granby entitled “Comments on James Buttersworth’s painting titled ‘Yacht *America* overtaking the *Aurora* in the race for the Royal Cup off the Isle of Wight, 1852,’” January 4, 2006, p. 5.

²⁰¹ Essay by John Rousmaniere sent to Alan Granby entitled “Comments on James Buttersworth’s painting titled ‘Yacht *America* overtaking the *Aurora* in the race for the Royal Cup off the Isle of Wight, 1852,’” January 4, 2006, p. 10.

²⁰² Essay by John Rousmaniere sent to Alan Granby entitled “Comments on James Buttersworth’s painting titled ‘Yacht *America* overtaking the *Aurora* in the race for the Royal Cup off the Isle of Wight, 1852,’” January 4, 2006, p. 2.

²⁰³ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, p. 24.

²⁰⁴ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, pp. 30, 39.

²⁰⁵ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 23.

²⁰⁶ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, pp. 35-36.

²⁰⁷ Various other drawings by Buttersworth which appear quite similar to *Schooner America 170 Tons* are reproduced in Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, pp. 74-80. These drawings also identify the name of the vessel pictured followed by her tonnage and are signed and dated, many also on the lower left.

²⁰⁸ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 74.

²⁰⁹ One of the Dauntless Club Drawings, *Cutter Volante 48 Tons*, also has rounded edges at the top as does our *Schooner America 170 Tons*. Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 76.

²¹⁰ Dauntless Club Drawings, *Cutter Volante 48 Tons*, also has such a legend at the bottom. Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 76.

²¹¹ Similar works are reproduced in Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, pp. 74-80.

²¹² Paul Forsythe Johnston, *Steam and the Sea* (Salem, MA: Peabody Museum of Salem, 1983), p. 70.

²¹³ Paul Forsythe Johnston, *Steam and the Sea*, p. 70.

²¹⁴ Ralph Whitney, “The Unlucky Collins Line”, *American Heritage*, February 1957, on-line edition, page 4 of 7.

²¹⁵ Ralph Whitney, “The Unlucky Collins Line”, page 4 of 7.

²¹⁶ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, pp. 30-31. See also Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, pp. 20-21.

²¹⁷ Francois Chevalier and Jacques Taglang, *America’s Cup Designs 1851-1986* (Paris: Francis Chevalier & Jacques

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Taglang, 1987), pp. 68-69.

²¹⁸ Francois Chevalier and Jacques Taglang, *America's Cup Designs 1851-1986*, pp. 68-69.

²¹⁹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 154.

²²⁰ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 154.

²²¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 154.

²²² Francois Chevalier and Jacques Taglang, *America's Cup Designs 1851-1986*, Technical Data section, p.1.

²²³ Francois Chevalier and Jacques Taglang, *America's Cup Designs 1851-1986*, Technical Data section, p.1.

²²⁴ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, pp. 10-11.

²²⁵ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, p. 10.

²²⁶ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 14.

²²⁷ The Battery Conservancy on-line, <http://www.thebattery.org/castle/history.html>.

²²⁸ The Battery Conservancy on-line, <http://www.thebattery.org/castle/history.html>.

²²⁹ Information about lower Manhattan gathered on-line at:

http://www.lowermanhattan.info/news/the_many_faces_of_63432.aspx.

²³⁰ Information about lower Manhattan gathered on-line at:

http://www.lowermanhattan.info/news/the_many_faces_of_63432.aspx.

²³¹ Information about lower Manhattan gathered on-line at:

http://www.lowermanhattan.info/news/the_many_faces_of_63432.aspx.

²³² Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, pp. 98-99.

²³³ Herbert L. Stone and William H. Taylor, *The America's Cup Races* (Princeton, N.J.: D. Van Nostrand Company, Inc., 1958), Appendix, "Record of America's Cup Matches".

²³⁴ Herbert L. Stone and William H. Taylor, *The America's Cup Races*, Appendix, "Record of America's Cup Matches".

²³⁵ Herbert L. Stone and William H. Taylor, *The America's Cup Races*, Appendix, "Record of America's Cup Matches".

²³⁶ Herbert L. Stone and William H. Taylor, *The America's Cup Races*, Appendix, "Record of America's Cup Matches".

²³⁷ Herbert L. Stone and William H. Taylor, *The America's Cup Races*, Appendix, "Record of America's Cup Matches".

²³⁸ Herbert L. Stone and William H. Taylor, *The America's Cup Races*, Appendix, "Record of America's Cup Matches".

²³⁹ Herbert L. Stone and William H. Taylor, *The America's Cup Races*, Appendix, "Record of America's Cup Matches".

²⁴⁰ Herbert L. Stone and William H. Taylor, *The America's Cup Races*, Appendix, "Record of America's Cup Matches".

²⁴¹ Herbert L. Stone and William H. Taylor, *The America's Cup Races*, pp. 50-55.

²⁴² Herbert L. Stone and William H. Taylor, *The America's Cup Races*, pp. 50-55.

²⁴³ Official America's Cup website, AC-Clopedia, 1876, <http://www.americascup.com>.

²⁴⁴ Herbert L. Stone and William H. Taylor, *The America's Cup Races*, p. 67.

²⁴⁵ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, p. 24.

²⁴⁶ Official America's Cup website, AC-Clopedia, 1871, <http://www.americascup.com>.

²⁴⁷ Francois Chevalier and Jacques Taglang, *America's Cup Designs 1851-1986*, pp. 88-89.

²⁴⁸ Francis Herreshoff, *An Introduction to Yachting* (Rudder Publishing Company, 1958), p. 70.

²⁴⁹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 36.

²⁵⁰ Essay about this pair of paintings written by Erik A.R. Ronnberg, Jr. and sent to Alan Granby on February 3, 2008, p. 1.

²⁵¹ Essay about this pair of paintings written by Erik A.R. Ronnberg, Jr. and sent to Alan Granby on February 3, 2008, p. 1.

²⁵² Essay about this pair of paintings written by Erik A.R. Ronnberg, Jr. and sent to Alan Granby on February 3, 2008, p. 2.

²⁵³ Essay about this pair of paintings written by Erik A.R. Ronnberg, Jr. and sent to Alan Granby on February 3, 2008, p. 2, citing Howard I. Chapelle, *American Small Sailing Craft*, p. 478.

²⁵⁴ Essay about this pair of paintings written by Erik A.R. Ronnberg, Jr. and sent to Alan Granby on February 3, 2008, p. 2.

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²⁵⁵ Essay about this pair of paintings written by Erik A.R. Ronnberg, Jr. and sent to Alan Granby on February 3, 2008, p. 2.

²⁵⁶ Essay about this pair of paintings written by Erik A.R. Ronnberg, Jr. and sent to Alan Granby on February 3, 2008, p. 2.

²⁵⁷ Essay about this pair of paintings written by Erik A.R. Ronnberg, Jr. and sent to Alan Granby on February 3, 2008, p. 2, citing John Rousmaniere, *The Low Black Schooner: Yacht America, 1851-1945* (Mystic, CT: Mystic Seaport Museum Stores, 1986), pp. 48-51.

²⁵⁸ *The Eastern Yacht Club Ditty Box 1870-1900*, p. 233.

²⁵⁹ *The Eastern Yacht Club Ditty Box 1870-1900*, p. 233.

²⁶⁰ John Parkinson, Jr., *The History of the New York Yacht Club From Its Founding Through 1973* (New York: New York Yacht Club, 1975), pp. 85-88.

²⁶¹ John Parkinson, Jr., *The History of the New York Yacht Club From Its Founding Through 1973*, pp. 85-88.

²⁶² New York Yacht Club Yearbook 1875.

²⁶³ John Parkinson, Jr., *The History of the New York Yacht Club From Its Founding Through*, p. 88.

²⁶⁴ *The American Yacht List 1887* (New York, E.P. Coby and Company, Book and Job Printers 93 and 95 William Street, 1887). *Active's* burgee is shown in the "Sloops, Cutters and Yawls" section, and the vessel is listed as number seven.

²⁶⁵ Of the known Buttersworth paintings, all are horizontal with the exception of three paintings that are vertical and two that are round. Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 23. Another round painting has recently been discovered and will appear in the new edition of the Schaefer book.

²⁶⁶ Official America's Cup website, AC-Clopedia, <http://www.americascup.com>.

²⁶⁷ John Rousmaniere, *America's Cup Book 1851-1983* (New York: W.W. Norton and Company, 1983), pp. 44-47.

²⁶⁸ Official America's Cup website, AC-Clopedia, <http://www.americascup.com>.

²⁶⁹ Official America's Cup website, AC-Clopedia, <http://www.americascup.com>.

²⁷⁰ Official America's Cup website, AC-Clopedia, <http://www.americascup.com>.

²⁷¹ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, pp. 148, 149.

²⁷² Email about this painting from Ben Simons, Curator at the Nantucket Historical Association, to Alan Granby on November 28, 2007.

²⁷³ Richard B. Grassby, *Ship, Sea & Sky, The Marine Art of James Edward Buttersworth*, p. 10.

²⁷⁴ Official America's Cup website, AC-Clopedia, <http://www.americascup.com>.

²⁷⁵ Lucia del Sol Knight and Daniel Bruce MacNaughton, *The Encyclopedia of Yacht Designers* (New York: W.W. Norton, 2006), pp. 65-68, 216-221.

²⁷⁶ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 14.

²⁷⁷ Rudolph J. Schaefer, *J. E. Buttersworth, 19th-Century Marine Painter*, p. 81.

²⁷⁸ The orchestra later became the New York Philharmonic. Jacobsen likely played in an orchestra by night for a small living even though he later proved that his heart was in art. Scholars have discussed the possibility that Jacobsen may have studied art for a short time at the University of Copenhagen. He came to New York with knowledge of mixing paints and with artistic talent. Harold S. Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans* (Newport News, VA: The Mariners' Museum, 1994), pp. 2, 92.

²⁷⁹ Anita Jacobsen, *From Sail to Steam, The Story of Antonio Jacobsen, Marine Artist* (Staten Island, NY: Manor Publishing Company, 1972), p. 12.

²⁸⁰ Jacobsen, *From Sail to Steam, The Story of Antonio Jacobsen, Marine Artist*, p. 12.

²⁸¹ Jacobsen, *From Sail to Steam, The Story of Antonio Jacobsen, Marine Artist*, p. 12.

²⁸² Jacobsen, *From Sail to Steam, The Story of Antonio Jacobsen, Marine Artist*, p. 12.

²⁸³ Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 19.

²⁸⁴ Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 19.

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- 285 Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 19.
- 286 Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, pp. 19, 22.
- 287 Scholarship to date on Jacobsen has been exhaustive. Firsthand accounts of the artist are included in the aforementioned publications by Anita Jacobsen and Harold S. Sniffen, Curator Emeritus of The Mariners' Museum. Sniffen's research also includes *Antonio Jacobsen - The Checklist* (New York: Sanford and Patricia Smith Galleries, Ltd., in Association with The Mariners' Museum, Newport News, VA, 1984), a compilation of 4,000 known works by the artist with addendum available from The Mariners' Museum, Newport News, VA. There are others who believe that Jacobsen painted as many as two to three paintings per day.
- 288 Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, pp. 22, 34.
- 289 Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 20.
- 290 Jacobsen, *From Sail to Steam, The Story of Antonio Jacobsen, Marine Artist*, p. 13.
- 291 Jacobsen, *From Sail to Steam, The Story of Antonio Jacobsen, Marine Artist*, p. 13.
- 292 Anita Jacobsen wrote, based on interviews with Alphonse Jacobsen, that half the house was destroyed by fire in 1917, and it was later torn down for use as a park. Jacobsen, *From Sail to Steam, The Story of Antonio Jacobsen, Marine Artist*, p. 13.
- 293 Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 13.
- 294 Jacobsen, *From Sail to Steam, The Story of Antonio Jacobsen, Marine Artist*, p. 14.
- 295 Jacobsen, *From Sail to Steam, The Story of Antonio Jacobsen, Marine Artist*, p. 13.
- 296 Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 11.
- 297 Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 12.
- 298 Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 14.
- 299 Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 16.
- 300 Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 15.
- 301 Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 15.
- 302 Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 15.
- 303 Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 31.

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- ³⁰⁴ Jacobsen, *From Sail to Steam, The Story of Antonio Jacobsen, Marine Artist*, p. 11.
- ³⁰⁵ Seventy-three of his sketchbooks are in the collections of The Mariners' Museum. Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 163.
- ³⁰⁶ A.J. Keneally, *Yacht Races for the America's Cup 1851-1893* (New York: The Outing Company Limited, 1894), p. 34.
- ³⁰⁷ D.A. Rayner and Alan Wykes, *The Great Yacht Race* (London: Peter Davies, 1966), pp. 7-8.
- ³⁰⁸ This information was provided by Norman Brouwer, formerly of the South Street Seaport Library, New York.
- ³⁰⁹ Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, pp. 17, 29.
- ³¹⁰ Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 29.
- ³¹¹ Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 29.
- ³¹² Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 29.
- ³¹³ "Jacobsen had a freer mood to impart as a painter of sailing yachts, almost half of which were famous cup racers. He composed at least twenty canvases showing America's Cup yachts, and more must be represented among unidentified ones." Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 150.
- ³¹⁴ G.D. Dunlap, *America's Cup Defenders* (New York: American Heritage Press), "Fifth Defense, Puritan – Genesta, 1885", p. 32.
- ³¹⁵ G.D. Dunlap, *America's Cup Defenders*, p. 32.
- ³¹⁶ G.D. Dunlap, *America's Cup Defenders*, p. 31.
- ³¹⁷ G.D. Dunlap, *America's Cup Defenders*, p. 31.
- ³¹⁸ G.D. Dunlap, *America's Cup Defenders*, p. 31.
- ³¹⁹ *A Testimonial to Charles J. Paine and Edward Burgess, From The City of Boston, For Their Successful Defense of the America's Cup* (Boston: Printed By Order of the City Council, 1887), pp. 105-150.
- ³²⁰ Winfield M. Thompson, Williams P. Stephens and William Swan, *The Yacht America* (Boston: Charles E. Lauriat Co., 1925), p. 45.
- ³²¹ Winfield M. Thompson, Williams P. Stephens and William Swan, *The Yacht America*, p. 85.
- ³²² John Rousmaniere, *The Low Black Schooner: Yacht America, 1851-1945* (Mystic, Connecticut: Mystic Seaport Museum, 1986), p. 38.

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- ³²³ For more on the America's Cup history see Alan Granby and Janice Hyland, *Maritime Maverick, the Collection of William I. Koch* (Boston: David R. Godine, 2006), Chapter 4.
- ³²⁴ John Parkinson, Jr., *The History of the New York Yacht Club* (The New York Yacht Club, 1975), Appendix XIII, pp. 593-595.
- ³²⁵ Granby and Hyland, *Maritime Maverick, the Collection of William I. Koch*, p. 120.
- ³²⁶ Information taken from the official America's Cup website, <http://www.americascup.com>.
- ³²⁷ *A Testimonial to Charles J. Paine and Edward Burgess, From The City of Boston, For Their Successful Defense of the America's Cup*, pp. 105-150.
- ³²⁸ Jacobsen, *From Sail to Steam, The Story of Antonio Jacobsen, Marine Artist*, pp. 19-20.
- ³²⁹ Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 33.
- ³³⁰ Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, pp. 67, 92.
- ³³¹ Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 92. See also *Antonio Jacobsen, The Last 25 Years, 1897-1921* (New York: Schillay & Rehs, Inc., 1990), p. 3.
- ³³² Sniffen, *Antonio Jacobsen-The Checklist*, p. 88.
- ³³³ J. Stuart Rankin, Jr., "Maritime History of the Town of Essex, Connecticut, The Ship 'Dauntless'" (quoting the *Hartford Courant*, February 15, 1915), Connecticut River Museum, <http://ctrivermuseum.org/content/maritimeessex/dauntless.html>, February 29, 2008.
- ³³⁴ Francois Chevalier and Jacques Taglang, *America's Cup Yacht Designs 1851-1986* (France: F. Chevalier & J. Taglang, 1987), p. 90.
- ³³⁵ A.J. Keneally, *Yacht Races for the America's Cup 1851-1893*, pp. 38-43.
- ³³⁶ Winfield M. Thompson and Thomas W. Lawson, *The Lawson History of the America's Cup* (Boston, Massachusetts, 1902), p. 60.
- ³³⁷ Jacobsen, *From Sail to Steam, The Story of Antonio Jacobsen, Marine Artist*, dust jacket.
- ³³⁸ *American Lloyd's*, 1879-80, p. 14.
- ³³⁹ Sniffen, *Antonio Jacobsen-The Checklist*, p. 290.
- ³⁴⁰ Sniffen, *Antonio Jacobsen-The Checklist*, p. 290.
- ³⁴¹ Sniffen, *Antonio Jacobsen-The Checklist*, p. 291.

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³⁴² “Paintings in size 22 x 36 are so abundant that some think Jacobsen worked only in that size. Not at all.” Sniffen, *Antonio Jacobsen-The Checklist*, p. 92.

³⁴³ Sniffen, *Antonio Jacobsen-The Checklist*, p. 104.

³⁴⁴ Sniffen, *Antonio Jacobsen-The Checklist*, p. 104.

³⁴⁵ Sniffen, *Antonio Jacobsen-The Checklist*, p. 45.

³⁴⁶ Sniffen, *Antonio Jacobsen-The Checklist*, p. 274.

³⁴⁷ Sniffen, *Antonio Jacobsen-The Checklist*, p. 274.

³⁴⁸ *Ship Registry and Transfer Records* (Washington D.C.: Library of Congress).

³⁴⁹ Sniffen, *Antonio Jacobsen-The Checklist*, pp. 82-83.

³⁵⁰ This information comes from a letter from A.J. Peluso to Alan Granby about this work.

³⁵¹ Sniffen, *Antonio Jacobsen-The Checklist*, pp. 82-83.

³⁵² The inn’s twenty Jacobsen paintings, along with a major group of Currier & Ives maritime prints, and other paintings by artists such as Norman Rockwell, William Stubbs and James Bard, are owned by the Griswold Inn Collection, Paul Foundation, Essex, CT. Many works are on view throughout the inn and its dining rooms.

³⁵³ Sniffen, *Antonio Jacobsen-The Checklist*, p. 82.

³⁵⁴ Roger Williams McAdam, *Floating Palaces: New England to New York on the Old Fall River Line* (Providence, RI: Mowbray Company, 1972), p. 25.

³⁵⁵ Fred Freitas and Dave Ball, “Warnings Ignored! The Story of the Portland Gale - November 1898,” 1995.

³⁵⁶ Freitas and Ball, “Warnings Ignored! The Story of the Portland Gale - November 1898.”

³⁵⁷ Freitas and Ball, “Warnings Ignored! The Story of the Portland Gale - November 1898.” Note that another source states a total of 176 passengers and crew were lost but the authors have used the statistic found in the newest source and available online articles.

³⁵⁸ Freitas and Ball, “Warnings Ignored! The Story of the Portland Gale - November 1898.”

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- 359 Sniffen, *Antonio Jacobsen-The Checklist*, pp. 246, 247.
- 360 James E. Marvil M.D., *Pilots of the Bay and River Delaware and Lewes Lore* (Laurel, DE: The Sussex Press, 1965), p. 47.
- 361 James E. Marvil M.D., *Pilots of the Bay and River Delaware and Lewes Lore*, p. 87.
- 362 James E. Marvil M.D., *Pilots of the Bay and River Delaware and Lewes Lore*, p. 47.
- 363 James E. Marvil M.D., *Pilots of the Bay and River Delaware and Lewes Lore*, p. 44, 45.
- 364 Jacobsen, *From Sail to Steam, The Story of Antonio Jacobsen, Marine Artist*, p. 16.
- 365 The city of West Hoboken re-numbered Palisade Avenue by 1896 thereby changing the Jacobsen's street address number from 705 to 31. Jacobsen, *From Sail to Steam, The Story of Antonio Jacobsen, Marine Artist*, p. 18.
- 366 Sniffen, *Antonio Jacobsen-The Checklist*, p. 230.
- 367 Norway-Heritage, Hands Across the Sea, *S/S Oscar II*, Scandinavian America Line, <http://www.norwayheritage.com>.
- 368 An example of one such postcard is reproduced at Norway-Heritage, Hands Across the Sea, *S/S Oscar II*, Scandinavian America Line, <http://www.norwayheritage.com>.
- 369 Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, pp. 22, 30-31. Jacobsen painted ships for 250 different transatlantic cargo shipping lines. The artist painted or sketched six or more ships for seventeen of those companies, thus indicating that the shipping lines were, indeed, good customers. Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 139.
- 370 Jacobsen, *From Sail to Steam, The Story of Antonio Jacobsen, Marine Artist*, dust jacket.
- 371 Margo Nash, "Child's Love of Ships Becomes Man's Passion for Marine Artwork," *The New York Times*, September 17, 2000.
- 372 Nash, "Child's Love of Ships Becomes Man's Passion for Marine Artwork."
- 373 Sniffen, *Antonio Jacobsen-The Checklist*, pp. 264, 265.
- 374 Kendall Collection 0-500, Artworks on Exhibition, Kendall Institute, December 2002.
- 375 Kendall Collection 0-500, Artworks on Exhibition, Kendall Institute, December 2002.
- 376 Kendall Collection 0-500, Artworks on Exhibition, Kendall Institute, December 2002.
- 377 Harold S. Sniffen, *The Collection of John J. McMullen, Antonio Jacobsen Paintings* (John J. McMullen, 1994),

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p. 41.

378 Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, p. 93.

379 Richard Greenhalgh Albion, *Square-Riggers on Schedule: The New York Sailing Packets to England, France and the Cotton Ports* (Princeton, NJ: Princeton University Press, 1938), pp. 209-210.

380 Facts based upon observations by Alan Granby.

381 Robert H. McCauley, *Liverpool Transfer Designs on Anglo American Pottery* (Portland, ME: The Southworth-Anthoensen Press, 1942), pp. 3, 15.

382 Letter researched by Patricia Halfpenny, Director of Museum Collections, Winterthur.

383 Letter researched by Patricia Halfpenny, Director of Museum Collections, Winterthur.

384 *Lloyd's List* for June 5, 1807, published in the *Alexandria Advertiser*, Alexandria, VA, August 15, 1807.

385 This transfer design has been identified by Robert H. McCauley as number 65 in his "List of Liverpool Transfer Designs". Robert H. McCauley, *Liverpool Transfer Designs on Anglo American Pottery*, p. 90.

386 Letter researched by Patricia Halfpenny, Director of Museum Collections, Winterthur.

387 Robert H. McCauley, *Liverpool Transfer Designs on Anglo American Pottery*, p. 42.

388 Romantic farewells to sailors from their sweethearts on shore were an interesting theme in what are known as "presentation pieces" of Liverpool pottery, or pieces that were made to be given to friends which would incorporate personal significance into their designs. Such scenes would show women waving goodbye to their sailors accompanied by words of farewell or, in other instances, welcoming them home after a long journey. Robert H. McCauley, *Liverpool Transfer Designs on Anglo American Pottery*, pp. 47-49.

389 A letter researched by Patricia Halfpenny, Director of Museum Collections, Winterthur.

390 Thomas A. Stevens, *Old Lyme – A Town Inexorably Linked to the Sea* (Essex, CT: Connecticut River Museum, 1979) pp. 18, 20.

391 Thomas A. Stevens, *Old Lyme – A Town Inexorably Linked to the Sea*, p. 20.

392 Thomas A. Stevens, *Old Lyme – A Town Inexorably Linked to the Sea*, p. 21.

393 Thomas A. Stevens, *Old Lyme – A Town Inexorably Linked to the Sea*, p. 21.

394 Thomas A. Stevens, *Old Lyme – A Town Inexorably Linked to the Sea*, p. 21.

395 Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists* (Salem, Massachusetts: Peabody Essex Museum, 1995), Contribution by A.S. Davidson, p. 10.

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- ³⁹⁶ Thomas A. Stevens, *Old Lyme – A Town Inexorably Linked to the Sea*, p. 22.
- ³⁹⁷ Miles Walters signed his paintings with just his surname, Walters. Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists*, Contribution by A.S. Davidson, p. 18.
- ³⁹⁸ Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists*, Contribution by A.S. Davidson, pp. 16-17.
- ³⁹⁹ Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists*, Contribution by A.S. Davidson, p. 18.
- ⁴⁰⁰ This information comes from a December 18, 2007 letter from Marine Art Curator Marcus de Chevrieux to Alan Granby.
- ⁴⁰¹ This information comes from a December 18, 2007 letter from Marine Art Curator Marcus de Chevrieux to Alan Granby.
- ⁴⁰² This information comes from a December 18, 2007 letter from Marine Art Curator Marcus de Chevrieux to Alan Granby.
- ⁴⁰³ A.S. Davidson, *Samuel Walters – Marine Artist: Fifty Years of Sea, Sail, & Steam*, p. 86.
- ⁴⁰⁴ Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists*, Contribution by A.S. Davidson, p. 18.
- ⁴⁰⁵ Richard Greenhalgh Albion, *Square-Riggers on Schedule: The New York Sailing Packets to England, France and the Cotton Ports*, pp. 209-210.
- ⁴⁰⁶ A.S. Davidson, *Samuel Walters – Marine Artist: Fifty Years of Sea, Sail, & Steam*, p. 147.
- ⁴⁰⁷ *American Lloyd's*, 1865, p. 29.
- ⁴⁰⁸ A.S. Davidson, *Marine Art & Liverpool: Painters, Places & Flag Codes 1760-1960* (Wolverhampton, UK: Waine Research Publications, 1986), p. 21.
- ⁴⁰⁹ This work was included in the Peabody Essex Museum's exhibition, *Across the Western Ocean: American Ships by Liverpool Artists* and illustrated in the accompanying catalogue. Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists*, Plate 11, p. 49. It is also illustrated in A.S. Davidson's *Samuel Walters – Marine Artist: Fifty Years of Sea, Sail, & Steam*, p. 157.
- ⁴¹⁰ Richard McKay, *Some famous Sailing Ships and Their Builder Donald McKay* (New York: G.P. Putnam's Sons, 1928), pp. 91-96.
- ⁴¹¹ A.S. Davidson, *Samuel Walters – Marine Artist: Fifty Years of Sea, Sail, & Steam*, p. 123.
- ⁴¹² Marine Intelligence, *The New York Times*, May 9, 1861, p. 8.

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⁴¹³ This information comes from Dr. Daniel Finamore, curator of maritime art and history, Peabody Essex Museum, Salem, MA.

⁴¹⁴ *The New York Times*, May 9, 1861, p. 8.

⁴¹⁵ *The New York Times*, May 9, 1861, p. 8.

⁴¹⁶ *The New York Times*, May 9, 1861, p. 8.

⁴¹⁷ In an email from Dr. Sam Davidson to Alan Granby, Dr. Davidson indicated that Duncan McFarlane's death certificate states, death to be March 24, 1865, and that he was forty-seven years of age at date of death.

⁴¹⁸ Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists*, Contribution by A.S. Davidson, p. 20.

⁴¹⁹ This information comes from author and scholar Dr. Sam Davidson. He stated that these red and white signal flags were those of the American or Boston Elford Code reading "6455" which signifies *Young Brander*.

⁴²⁰ This information comes from author and scholar Dr. Sam Davidson. He has stated that these multicolored flags represent the English Marryat Code and read "9870" or "*Young Brander*".

⁴²¹ Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists*, Contribution by A.S. Davidson, p. 20.

⁴²² Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists*, Contribution by A.S. Davidson, p. 20.

⁴²³ Octavius T. Howe and Frederick C. Matthews, *American Clipper Ships, 1833-1858* (Salem, MA: Marine Research Society, 1927), pp. 573-575.

⁴²⁴ Octavius T. Howe and Frederick C. Matthews, *American Clipper Ships, 1833-1858*, pp. 573-575.

⁴²⁵ Octavius T. Howe and Frederick C. Matthews, *American Clipper Ships, 1833-1858*, pp. 573-575.

⁴²⁶ *American Lloyd's*, 1865, p. 19.

⁴²⁷ "Being the only professionals in the port [of Liverpool] Heard and Walters took the lion's share of the market in marine painting." Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists*, Contribution by A.S. Davidson, p. 18.

⁴²⁸ A similar painting attributed to Francis Hustwick is illustrated in *Marine Art & Liverpool – A Postscript: Fifty Ship Paintings by Francis Hustwick* by A.S. Davidson and Anthony Tibbles. Mr. Davidson points out that the location is the Mersey River, the artist having his back to Liverpool and is looking towards the Mersey entrance.

⁴²⁹ A Letter from A.S. Davidson to Alan Granby.

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- 430 The Maritime History Virtual Archives, *Boston Daily Atlas*, September 23, 1851.
- 431 The Maritime History Virtual Archives, *Boston Daily Atlas*, September 23, 1851.
- 432 Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists*, Contribution by A.S. Davidson, p. 21.
- 433 Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists*, Contribution by A.S. Davidson, p. 21.
- 434 Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists*, Contribution by A.S. Davidson, p. 21.
- 435 Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists*, “Color Plates and Checklist”, p. 57.
- 436 Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists*, “Color Plates and Checklist”, p. 57.
- 437 “His works generally possess a distinctly clear and crisp atmospheric effect.” Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists*, Contribution by A.S. Davidson, p. 21.
- 438 Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists*, Contribution by A.S. Davidson, p. 21.
- 439 Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists*, Contribution by A.S. Davidson, p. 21.
- 440 In this discussion of the work of William G. York, the authors have chosen to refer to the artist as York or Yorke (alternatively) depending upon how the artist signed the particular work being discussed.
- 441 William Armstrong Fairburn, *Merchant Sail* (Center Lovell, Maine: Fairburn Marine Educational Foundation, 1947), Volume III, p. 1681.
- 442 William Armstrong Fairburn, *Merchant Sail*, p. 1681.
- 443 Daniel Finamore, *Across the Western Ocean: American Ships by Liverpool Artists*, Contribution by A.S. Davidson, p. 21.
- 444 *American Lloyd’s*, 1879-80, p. 65.
- 445 *American Lloyd’s*, 1879-80, p. 110.
- 446 *US Merchant Vessel Records*, 1878, p. 79.
- 447 Alan Granby, *A Yachtsman’s Eye, The Glen S. Foster Collection of Marine Paintings* (Philadelphia, PA: Independence Seaport Museum in association with W.W. Norton & Company, New York, 2004), p. 102.

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448 Nibbs is also known to have painted another picture of yacht *America* entitled *HMS Vengeance at Spithead and Yacht America 1851*. E.H.H. Archibald, *Dictionary of Sea Painters* (England: Antique Collectors' Club Ltd., 1982), p. 150.

449 E.H.H. Archibald, *Dictionary of Sea Painters*, p. 150.

450 E.H.H. Archibald, *Dictionary of Sea Painters*, p. 150.

451 Author has only seen one other naval engagement painting by Weyts entitled, *Trafalgar. Shannon and Chesapeake* remains the only American naval battle engagement painting author has seen by Weyts. Based upon observations by Alan Granby.

452 Alan Granby and Janice Hyland, *Maritime Maverick, the Collection of William I. Koch* (Boston: David R. Godine, 2006), p. 68.

453 John Swain Carter, *American Traders in European Ports* (Salem, MA: Peabody Museum of Salem, 1982), pp. xvii-xix.

454 John Swain Carter, *American Traders in European Ports*, p. xix.

455 Phillip Chadwick Foster Smith, *The Artful Roux: Painters of Marseille* (Salem, MA: Peabody Museum of Salem, 1978), pp. 22.

456 Phillip Chadwick Foster Smith, *The Artful Roux: Painters of Marseille* (Salem, MA: Peabody Museum of Salem, 1978), pp. 22.

457 Phillip Chadwick Foster Smith, *The Artful Roux: Painters of Marseille* (Salem, MA: Peabody Museum of Salem, 1978), pp. 43.

458 *Bureau Veritas*, 1854, p. 1224.

459 *Bureau Veritas*, 1854, p. 1224. *Cutler Files* in the G.W. Blunt White Library at Mystic Seaport confirm this information.

460 *American Lloyd's*, 1879-80, p. 116.

461 *American Lloyd's*, 1879-80, p. 116.

462 *American Lloyd's*, 1879-80, p. 116.

463 *American and Foreign Shipping for the Year 1869*, p. 57.

464 Alexander Starbuck, *History of the American Whale Fishery* (reprint Secaucus, New Jersey: Castle Books, 1989, Original Washington, DC, Government Printing Office, 1878).

465 Carl L. Crossman, *The China Trade* (Suffolk, England: Antique Collectors Club, 1991), p. 16.

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⁴⁶⁶ “Sunqua’s earliest works are easily identifiable by their distinctive compositions and palette tonalities.” Carl L. Crossman, *The China Trade*, pp. 124-125.

⁴⁶⁷ Northeast Auctions, *Marine & China Trade* auction catalogue, August 18-19, 2007, Lot 969.

⁴⁶⁸ Northeast Auctions, *Marine & China Trade* auction catalogue, Lot 969.

⁴⁶⁹ Northeast Auctions, *Marine & China Trade* auction catalogue, Lot 969.

⁴⁷⁰ Richard C. McKay, *Some Famous Sailing Ships and Their Builder Donald McKay*, p. 133.

⁴⁷¹ Richard C. McKay, *Some Famous Sailing Ships and Their Builder Donald McKay*, p. 133.

⁴⁷² Richard Bourne Auction Gallery, Hyannis, MA, Americana Sale, November 24, 1984, Lot 108, p. 24.

⁴⁷³ Richard Bourne Auction Gallery, Hyannis, MA, Americana Sale, November 24, 1984, Lot 108, p. 24.

⁴⁷⁴ *American Lloyd’s*, 1865, p. 238.

⁴⁷⁵ Titus Mooney Merriman, *The Pilgrims, Puritans, and Roger Williams Vindicated: And His Sentence of Banishment, Ought to be Revoked* (Boston: Bradley & Woodruff, 1892), pp. 113-14.

⁴⁷⁶ “[T]he port painters were meticulous in defining water and were careful to differentiate between river and sea water, and the water of the inner and outer harbours of Macao.” Carl L. Crossman, *The China Trade*, p. 133.

⁴⁷⁷ Carl L. Crossman, *The China Trade*, p. 132. “Youqua is unquestionably the finest painter of this period on a grand scale.” Carl L. Crossman, *The China Trade*, p. 138.