

American battle painting, 1776-1918

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AMERICAN BATTLE PAINTING 1776-1918



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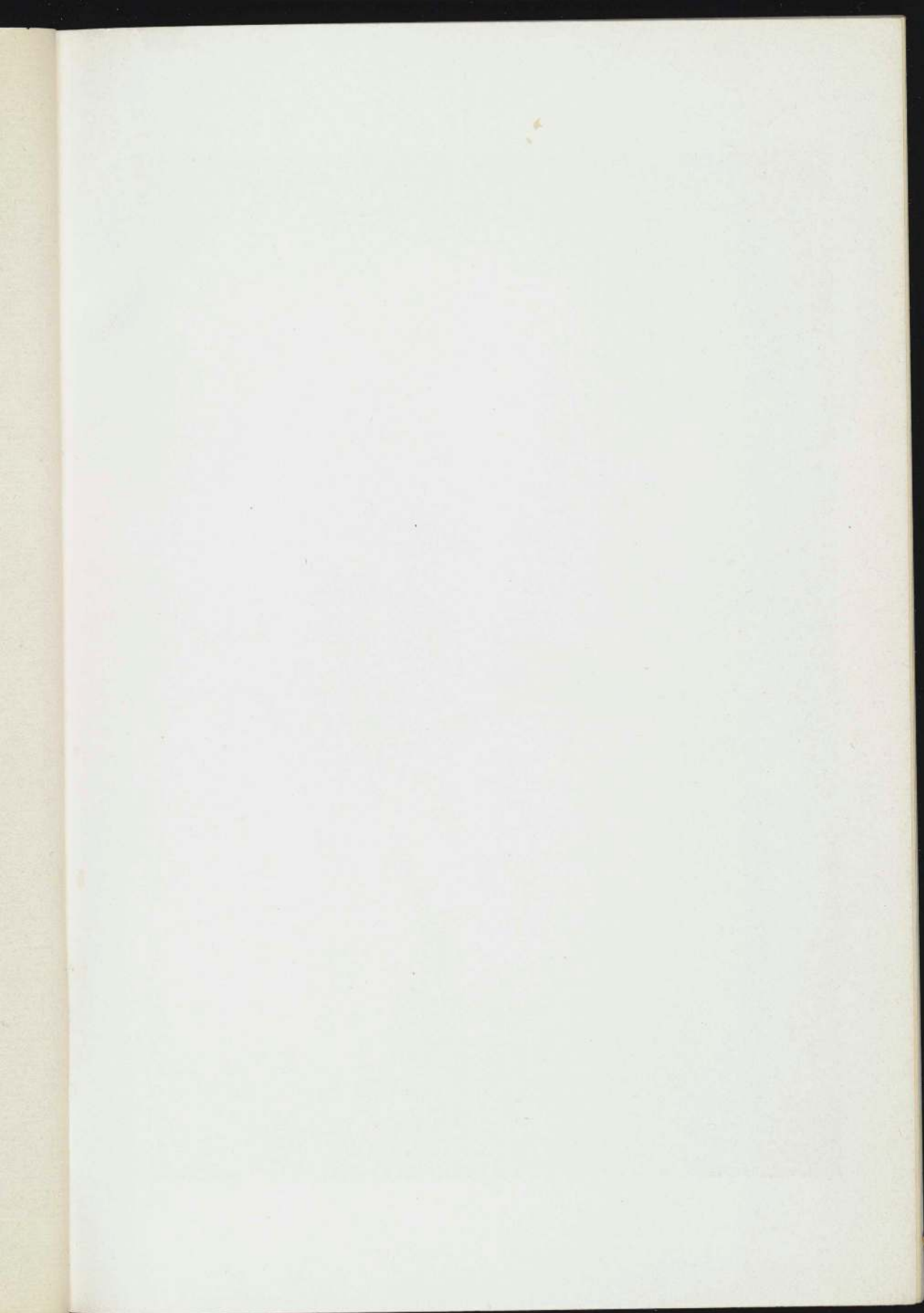
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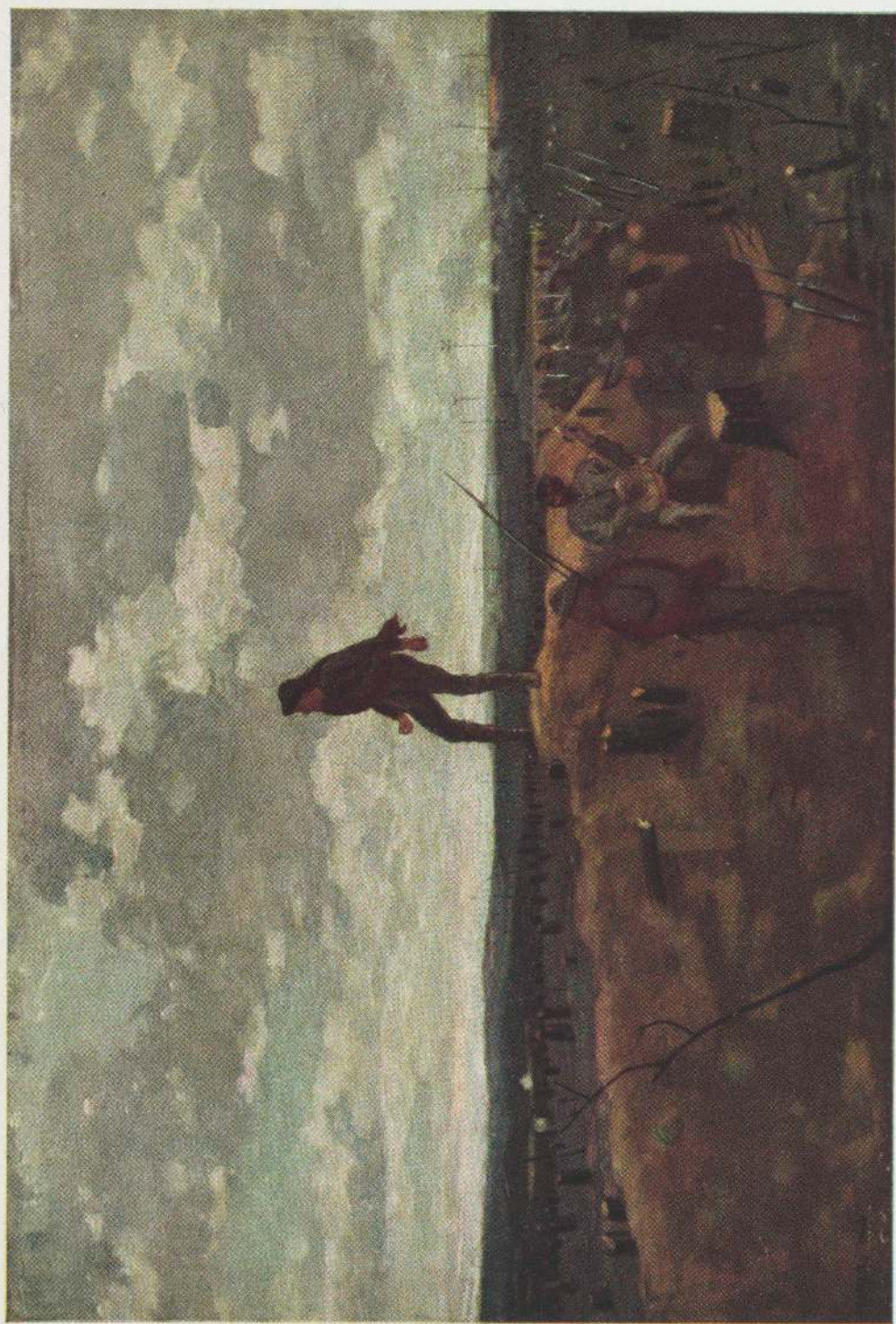
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DEFIANCE: INVITING A SHOT BEFORE PETERSBURG, VIRGINIA, 1864. By Winslow Homer. Oil, 12 x 18 inches. Whitney Museum of American Art.

AMERICAN
BATTLE
PAINTING

1776-1918

NATIONAL GALLERY OF ART

SMITHSONIAN INSTITUTION, WASHINGTON, D. C.

THE MUSEUM OF MODERN ART

NEW YORK

MOMA 261

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*The exhibition will be held at the
National Gallery of Art, Washington,
from July 4 to September 4, and at
The Museum of Modern Art, New
York, from Oct. 3 to Nov. 18, 1944.*

Foreword

SO FAR as is known, this exhibition is the first to present American Battle Painting as a continuous tradition, from the Revolution through the first World War. Art relating to the present war has been left to the judgment of a later day, when the pictorial records can be gathered and appraised with surer perspective (let us hope they will not be too widely scattered or carelessly preserved). Yet this exhibition is directly related to military art today: one of its main purposes is to emphasize the overwhelming precedent which history furnishes for the use and role of American artists in time of war. The precedent is not a matter of common knowledge. Indeed the range, variety and richness of American Battle Painting have astonished even those experienced archivists who assembled the exhibition.

The material included is of inestimable value as historical documentation. Moreover, among the works shown are several which could become national symbols of patriotism, even more moving and more sincere than Leutze's "Washington Crossing the Delaware," which so long has inspired millions of American school children. The exhibition's historical and educational worth is no small point in its favor. But this is not the point which decided the two museums to hold the exhibition. Viewed purely as works of art, a number of these paintings deserve high rank. Some of them—the battlepieces of West and Trumbull, the Civil War scenes of Winslow Homer—have held this rank for a long time. Others, like Glackens' sketches of the Spanish-American campaign, have been consistently neglected. And even those pictures in the show which are of journalistic rather than aesthetic interest, demand a more critical attention than they have thus far been given.

No one can foretell what direction art will take in the peace to come. A new dependence on outer reality, as opposed to inner vision, may or may not become common among our leading artists. But it seems unlikely that war as a subject for painters will again be so widely and summarily dismissed as it was during the decades between the first and second World Wars. Meanwhile, for the many American artists who are now interpreting their nation's most bitter struggle, it is hoped that this exhibition will provide encouragement. What these contemporary painters are trying to do has been done by innumerable Europeans from Uccello to Stanley Spencer. As the present exhibition makes clear, it has also been done, more modestly perhaps, but with heartening conviction, by almost every generation of American artists.

NATIONAL GALLERY OF ART
THE MUSEUM OF MODERN ART

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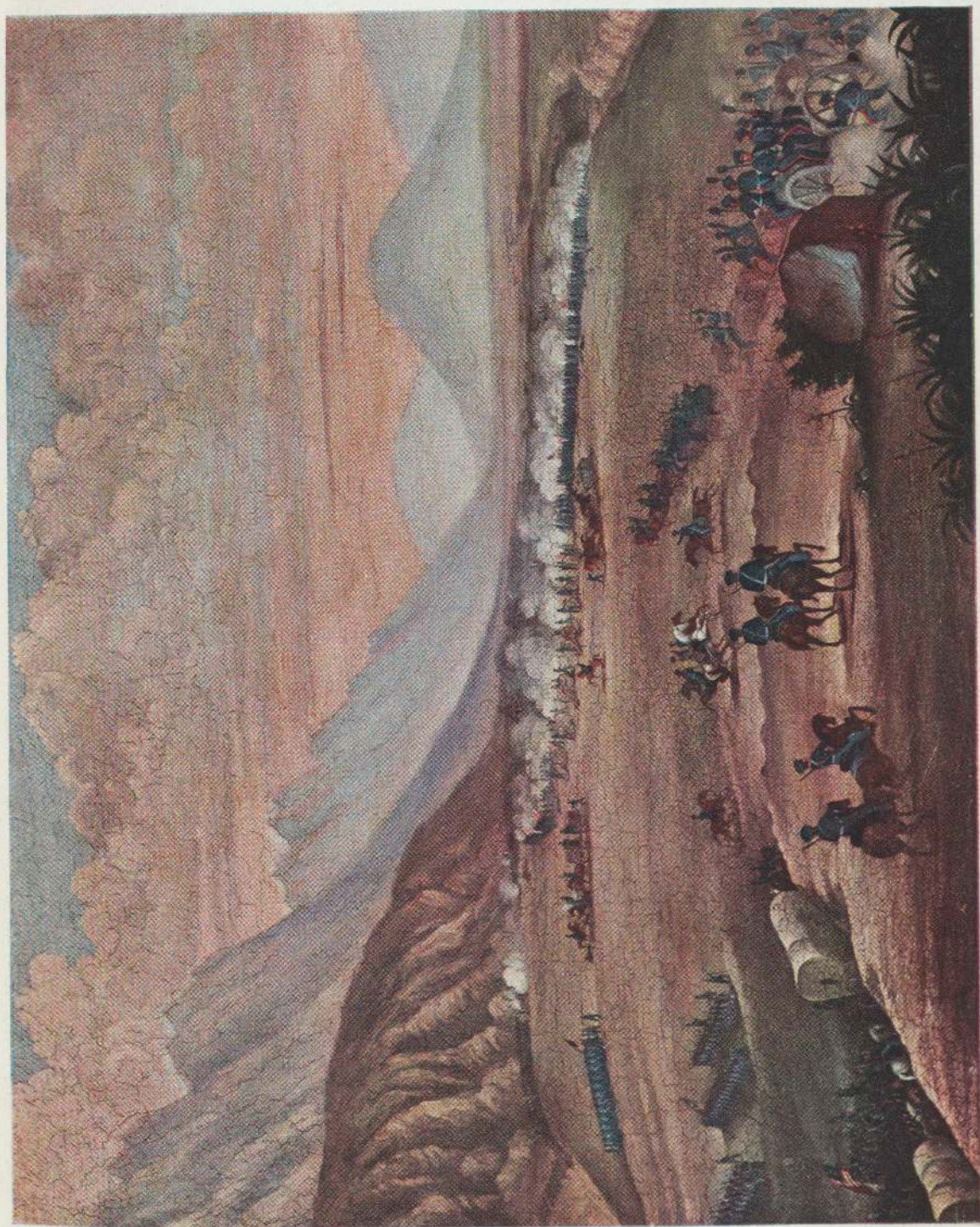
DEFIANCE: INVITING A SHOT BEFORE PETERSBURG by Winslow Homer	color frontispiece
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Acknowledgment

The National Gallery of Art and The Museum of Modern Art extend their thanks to the individuals and institutions whose generosity in lending has made this exhibition possible. In addition, many individuals and institutions in various parts of the country have provided valuable information and advice. The National Gallery and The Museum of Modern Art wish to thank them for giving so freely of their time and interest. Acknowledgment is made to the following for lending pictures from their collections:

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THE BATTLE OF BUENA VISTA. By an unknown artist. Oil, 27 x 34 inches. Collection Harry MacNeill Bland.

American Battle Painting

1776-1918

VIEWED as a type of Western descriptive art, battle painting roughly falls into three main categories—Close-up, Panorama, and a combination of the two, found mostly in murals or illustrations.

The Close-up shows us intimate scenes, usually of military rather than naval incident. Frequently it lacks any physical violence whatever. Even a civilian knows that a great part of a soldier's or sailor's time is spent, not in fighting, but rather in waiting, resting, training, in bivouac, barracks, or enemy prisons. Hence it is not strange that some of our most moving depictions of war are those by the young Winslow Homer, who in only two or three of his Civil War paintings, displayed that spectacular violence that is the popular notion of battle art.

The Panorama displays the bird's-eye aspect of an entire sector or a broad slice of action and is the favorite view of the marine painter whose stage is the broad main. Over the extended topography of a chosen field, the artist deploys his units, striving to synthesize tactics, terrain, weather, and the grand pattern of the fight.

No finished work of art showing military or naval incident was ever completed on the spot. Only the most rapid sketches have been made under fire, though these may have been mined for years as sources of inspiring fact.

The best American battle paintings have been modest. They are filled with the quiet, well observed reporting of the conscientious correspondent, whose note-books reflect the words of Walt Whitman's great inscription—"I was the man, I suffered, I was there."

REVOLUTIONARY WAR (1775-1781)

Though less frequent even than engravings of this sparsely documented epoch, a number of interesting paintings have survived. Christian Remick, a Boston limner who worked with Paul Revere, painted careful panoramas in water color of the arrival of the British troops in Boston Harbor, and their subsequent encampment on the Common.

Just out of Harvard, John Trumbull served as Washington's aide and made maps for him to show the Congress. Stationed at Roxbury during the Battle of Bunker's Hill, he observed with awe how

"the roar of artillery, the burst of shells (whose track, like that of a comet was marked on the dark sky by a long trail of light from the burning fuse)—and the blazing ruins of the town—formed altogether a sublime scene of military magnificence and ruin."

Five years later, he recorded an event of the battle in his picture of the death of Warren (Plate 2). In the London studio of Benjamin West, Trumbull painted his series of

small early scenes, now at Yale. In these, he resolved key incidents, selected with the approval of Jefferson, into scenes of historical significance. By focussing attention on a single stricken or fallen figure, he expressed the idea of mortality in an individual collapse. His little panels give us clear visions of symbolic events as if seen through the wrong end of an opera-glass.

Charles Willson Peale, the portraitist, passed the hard winter at Valley Forge and made portraits of Washington, whom he had been the first to paint, as a Colonel of Virginia Militia, years before. In command of a Pennsylvania Volunteer Company, Peale followed Washington across the Delaware, on whose icy shores he encountered a figure who lurched out of a passing file of soldiers.

"He had lost all his clothes. He was in an old, dirty, blanket jacket, his beard long, and his face so full of sores he could not clean it, which disfigured him in such a manner that he was not known by me at first sight."

Then Peale recognized him as his own brother James, the miniaturist, painter of the meeting of the Generals after Cornwallis' surrender at Yorktown (Plate 6).

The most famous memorial to Washington's crossing of the Delaware was Emanuel Leutze's painting, executed some seventy-five years later in Düsseldorf (Plate 5). Discontented with local models, Leutze persuaded the young American art students, Eastman Johnson and Worthington Whittredge, to pose for him. Later they described what pains he had taken to obtain verisimilitude in uniforms and accessories.

In spite of impatience with posing, Washington allowed several artists to paint him. An early nineteenth-century Russian traveler wrote that pictures of Washington were as ubiquitous as the holy icon of his own land. One of the last to be done of the General in uniform was the equestrian portrait of him, reviewing the Western Army at Fort Cumberland on October 18, 1794 (Plate 7). This interesting panorama shows detachments of New Jersey, Pennsylvania, Maryland and Virginia militia, called out to quell the Whisky Rebellion in western Pennsylvania. The picture has been attributed to Edward Savage, but is done in a less tutored manner than the contemporary style of that painter.

There was a considerable amount of naive work done from the eye-witness accounts of veterans, such as the picture of the mounted commanders at the Brandywine. Adaptations from prints were also frequent, such as the "Battle of Bunker's Hill and Burning of Charlestown" (Plate 3), which seems to repeat an earlier view by a British officer.

The memorial painting of the Revolution began with Trumbull's commission from Congress for enlargements of his early small panels. Executed for the Rotunda of the National Capitol when it was rebuilt after being burned by the British in 1814, the pictures were not improved by enlargement.

WAR OF 1812 (1812-1815)

Our second war with Britain was not documented by paintings of great distinction, except perhaps for a few English and American marine pictures, done not by eye-witnesses, but generally adapted from sketches by ships' officers. Thomas Birch of Philadelphia was inspired to turn from landscape to seascape by Horace Vernet's views of European ports and a voyage in a pilot-boat down the Delaware capes. Though British born, he became a Yankee patriot and was commissioned to paint the engage-

ments between the *Wasp* and the *Frolic*, the *Constitution* and the *Guerrière*. Realizing that it was impossible to recapture the epic of a running sea-fight in a single painting, he made four elaborate treatments of the latter subject, in its successive stages.

Paintings were frequently done for print publishers, who had the originals engraved in line or aquatint and sold from their bookshops. The Havells, who later were responsible for the popularization of Audubon's birds, published in this manner handsome views of the fight between the *Constitution* and the *Java* (Plate 9). From sketches provided by a Lieutenant Buchanan, the original paintings for these prints were executed by Nicholas Pocock, one of the foremost British marine painters of his time. As he himself commanded ships and was with Admiral Hood in the West Indies, Pocock worked from first-hand knowledge.

Land operations were also depicted. The unsuccessful attack against Baltimore in September, 1814, was naively rendered by a local veteran, Thomas Ruckle, and the bombardment of Fort McHenry, which inspired the National Anthem, was painted by at least two eye-witnesses. The more accurate of the two left a vivid linear account of the event, on parchment.

An early amphibious operation was handsomely recorded by T. L. Hornbrook in his "Capture of the American Flotilla on Borgne Bay", twelve miles east of New Orleans, on December 14, 1814 (Plate 8).

UNITED STATES MILITARY ACADEMY

It is impossible to outline the story of American military art without indicating the contribution of West Point. The Academy has an honorable tradition of appreciation of the Fine Arts, particularly in landscape and portraiture. In addition to being proficient mechanical draftsmen, a number of graduates were also artists of interest and talent.

Ever since it was founded in 1802, the Academy has provided instruction in drawing, first by French miniaturists and engravers, later by such American artists as Charles Leslie and Robert Weir, Whistler's first teacher and father of the distinguished impressionist, J. Alden Weir. Whistler, of the Class of 1855, excelled in drawing, as his father had before him. But he failed in chemistry, and did not graduate. Always devoted to the Academy, he later remarked, "Had silicon been a gas, I would have been a major general."

In the early days, cadets were taught topography and the method of plotting elevations and sections of star-shaped fortifications, in the manner of Vauban. Later, free-hand drawing was given. Cadets then learned sketching landscapes for field-reconnaissance, the raising of maps, and rendering of topography in wash and tints. Eight years after his graduation in 1829, Lieutenant Seth Eastman published a textbook comprising the basis of his instruction at the Academy.

It is interesting to inspect the work of some of the distinguished graduates—of Jefferson Davis, '28, Robert E. Lee, '29, William T. Sherman, '40, and Ulysses S. Grant, '43. George Gordon Meade, '35, the hero of Gettysburg, made a careful sketch of a peaceful little town.

Eastman and Alfred Sully, the painter's son, will be mentioned later as Indian Frontier artists. James Gilchrist Benton, '42, did a fine set of pen-and-wash drawings of arsenals all over the East, on a tour of inspection the year following his graduation. His firm, delicate line reveals the admirable training received by young artillerymen, who produced many commendable ordnance drawings.

MEXICAN WAR (1846-1848)

Lithographers rather than painters left the most complete documentation of this war. It precipitated a burst of patriotic fervor expressed in picture and song. Lithographs on paper and chintz immortalized for farm and city fireside the heroic death of Major Ringgold, the barbarities of Santa Ana, and the storming of the Vice-Regal Palace on Chapultepec.

The capture of Mexico City was made possible through our landings at Vera Cruz and the investment of that port, after successful attacks against Tobasco and San Juan de Ulloa. These operations were beautifully recorded in water color, later lithographed, by Lieutenant Henry Walke, then Executive Officer of the Bomb-Brig *Vesuvius*. Looking at "The Landing at Tobasco" (Plate 11), we are reminded of an assault on some South Pacific atoll.

James Walker, an English painter forced to leave Mexico City by the edict against Anglo-Saxons, came through our lines and served in the campaign as interpreter. He made a number of fine immediate oil sketches which he used as models for later compositions (Plate 10). In 1857-58, he was commissioned to paint his vast "Battle of Chapultepec", now in the National Capitol in Washington.

WAR BETWEEN THE STATES (1861-1865)

The visual record of the War between the States is remarkably complete. It was the first war that was covered at all satisfactorily by photography, though this medium had been used, more or less accidentally in the Mexican War, and tentatively in the Crimean. It was the first American war in which such national weeklies as "Harper's" and "Frank Leslie's", following the example of "The Illustrated London News" (which had dispatched Constantin Guys to Balaklava), employed artist-correspondents in the field on a permanent schedule. As in previous wars, but now on an enormously augmented scale, commercial print-makers, often using eye-witness sketches as sources, produced a huge body of popular lithographic material.

On March 4, 1861, in front of the unfinished dome of the National Capitol, Winslow Homer, a young illustrator for "Harper's", sketched the arrival of Lincoln's inaugural procession. Also in the crowd was Thomas Nast, who had just returned from Garibaldi's campaigns in Sicily and Italy. He had followed the President-elect from New York, to draw him ambushed by office-seekers in Willard's Hotel.

William Morris Hunt, called by the events to Boston from pleasant Newport, painted an excited drummer boy, which he inscribed "To Arms! To Arms!" His friend, John LaFarge, whose weak eyes kept him out of the Army, abandoned his plans for going to France for further study and became absorbed in the war.

In New York, the landscape painters Worthington Whittredge and Sanford Gifford went to the Seventh Regiment Armory to enroll. Both were given uniforms, but only Gifford left for the front. He painted with considerable freshness various encampments of his regiment.

A German-born dentist resident in Baltimore (one of the first, incidentally, to use porcelain inlays), was about to start on his drawings for a famous set of Confederate etchings which were issued here and in London. Johann Adalbert Volck, like so many of his talented compatriots, had come to America after the revolution of 1848. His caricatures in outline venomously attacking Lincoln are less impressive than Nast's cartoons which they were intended to counteract, but his quiet scenes of autobio-

graphical subjects, such as smuggling medicines to the beleaguered South (Plate 13), are interesting and authentic. Another Baltimore Confederate was Allen C. Redwood, who served as General Lomax's courier and painted, for years after, his own recollections of the war.

In the state of Missouri, a public-minded patriot and painter, George Caleb Bingham, enlisted in the Union Army as a private soldier. Later he accepted a captaincy with reluctance, and was captured with his entire command at Lexington, Kentucky. He painted the equestrian portraits of Generals Lyon and Blair setting out to save Missouri for the Union. But his most famous military picture was done in protest against General Thomas Ewing's arbitrary edict depriving all Southerners in Missouri of their estates. Bingham threatened that unless Order Number 11 were rescinded, he would, "as far as his pen and brush were capable", make Ewing a figure for hatred. Unhappily, his painting (Plate 24), done in the white heat of indignation, seems stiff and strained.

Eastman Johnson received from his brother Reuben a long and exciting account of the first Union disaster at Bull Run. Soon the painter himself was in the vicinity, at nearby Manassas. Later he did "A Ride for Liberty" (Plate 20), which he described as "a veritable incident in the Civil War, seen by myself at Centreville, on the morning of McClellan's advance." In monumental silhouette, a Negro family escapes on horseback to the Union lines. At Antietam, Johnson found the inspiration for his "Wounded Drummer Boy".

On April 1, 1862, the Provost Marshal in Washington issued Winslow Homer a pass, permitting him to accompany McClellan's army from its embarkation at Alexandria, down the Potomac to Fortress Monroe. Of the many drawings he made during the Peninsular Campaign, some were engraved on wood for "Harper's", while others were to serve him for his admirable early oils. He was nominally attached to the staff of Colonel Francis C. Barlow, whose portrait he included in "Prisoners from the Front" (Plate 23). Homer saw action from the breastworks of Yorktown, through Seven Pines and Fair Oaks, only returning to New York after the bloody action at Malvern Hill.

Homer's subjects show the domestic rather than the sanguinary side of war—the recruit sticking his perfectly healthy tongue out for the eternally suspicious medical officer, a rainy day in camp, Zouaves pitching quoits, two hungry soldiers drawing their skimpy rations. Though he chiefly saw the war as an endless series of dull days, Homer did show once the angry snap of hidden rifles in the Wilderness. Again in the summer of 1864, he painted the sturdy silhouette of a Union soldier in a gesture of exasperated defiance, precipitated by boredom with the deadlock of trench warfare around Petersburg (Frontispiece).

There were a number of artists, now forgotten, who served in the war and painted many pictures which were long prized by veterans. Two Vermont volunteers did a few paintings which are as memorable for their quality of paint as for the event depicted. Julian Scott worked with increasing skill right through the century. The most impressive pictures of James Hope, in addition to his "Army of the Potomac" (Plate 16), are three microscopic panoramas of what he saw in the holocaust of Antietam. Today these appear to exist only in photographs in the files of the Library of Congress.

David Blythe, the eccentric poet-painter and sculptor, followed the Thirteenth Pennsylvania Volunteers for three months, making sketches to incorporate into a huge projected panorama. Past fifty, a mixture of oddity and impishness, he was forever

being arrested on general suspicion. His masterpiece shows General Abner Doubleday's men crossing the Potomac in June, 1863 (Plate 17). Personal and expert, Blythe painted with the wry irony of an American Bruegel. His small Dantesque vision of Libby Prison was done from the accounts of escaped soldiers, and has not been seen for many years until the present exhibition (Plate 25).

Of the several soldier-painters of the Confederacy, certainly the finest was Conrad Wise Chapman, whose tiny detailed views of the fortifications in Charleston Harbor were executed for General Beauregard (Plates 14 and 15).

Chapman's Union equivalent, perhaps, was Edward Lamson Henry, in 1864 a clerk on a transport carrying supplies to Grant at City Point. For taking such infinite trouble with innumerable drawings for his painting (Plate 26), Henry was almost shot by a sentry. Years later, when asked to the White House, he was told by Grant that he should have come to him for a blanket permit. "We are the men who make history, Mr. Henry, but you are the men who perpetuate it."

The final review of the Grand Armies of the Republic was held after Lincoln's death under the shadow of the Capitol dome, the completion of which during the four terrible years of war he had felt was a cultural obligation. The event was recorded by James Walker, the veteran of Chapultepec (Plate 27).

INDIAN CAMPAIGNS

When Benjamin West, the first American painter to be well received abroad, was shown the Apollo Belvedere, he said it recalled a Mohawk warrior. West's first two successes were figure compositions including savages. "The Death of Wolfe" (Plate 1) and "Penn's Treaty with the Indians" were not, as is often repeated, the first groups to employ contemporary rather than antique garments, nor were they factually accurate. They established, however, a new style of vivid historical painting which was to affect the whole course of nineteenth-century art.

Numerous European travelers rode across the plains on military and scientific expeditions, embodying their observations in finely colored lithographic plates. Among the native-born, one of the most interesting was Seth Eastman, West Point, 1829, who painted on the Frontier. Later, he executed a series of Indian murals for the Indian Affairs Committee Room in the National Capitol. General Alfred Sully, son of the portraitist, also did scenes of the Frontier (Plate 29), where he served after graduating from West Point in 1841.

Towards the end of the century, Frederic Remington left the Yale School of Fine Arts to become a rancher. He painted the West as if it were his property, which, in the minds of generations of young Americans, he made it. He was with General Nelson A. Miles on the last campaign against the Navajo, and he rendered horses and men in violent action more intensely than any of his European contemporaries.

The Indians themselves drew the battles, too. The story of Sitting Bull, in a series of graphic sketches, and the detailed pictures on muslin by White Bird (Plate 30), recall the simplified pictographs of the Aztec codices.

SPANISH-AMERICAN WAR (1898)

The fifteen weeks' war with Spain in the Caribbean and the Philippines produced hardly an oil painting of distinction. To be sure, Remington's work as a war-correspondent resulted in a number of studies, one of which is unusual for showing the psy-

chological effect of gunfire on ordinary soldiers (Plate 33). George Luks earlier had covered the Cuban Revolt for a Philadelphia paper. He escaped from Cuba after being condemned to be shot. Howard Chandler Christy also made some lively pictures for the magazines.

Artistically, the war produced little else save for a brilliant series of drawings by William Glackens, who was under contract to supply illustrations for "McClure's Magazine". However he became ill, the drawings arrived too late for topical interest and were not publicly seen for over thirty years. They represent, nevertheless, one of the finest and most complete records of a consecutive American military action. Though never used by Glackens for more complete transcription into oil, they are in themselves quite consistent and realized works of art (Plates 31, 32, and 34).

Glackens embarked from Tampa with Shafter's Fifth Army Corps. The sixteen thousand men were crowded into thirty-two transports, with eighty-nine war-correspondents and no satisfactory system of supply. Glackens saw everything from the arrival of the mule drivers to handle the Rough Riders' ponies at Tampa Station and the recruiting of Cuban volunteers, to the unloading at Daiquiri and the final capitulation of the Spanish at Santiago. His panoramic sketch of the last act is almost a parody of pompous French military painting, with General Toral offering the grandee's feudal sword to Shafter, and he, with equal gallantry, refusing it.

WORLD WAR I (1914-1918)

A number of Americans in France and England started painting the French front and British industry before our entrance into the war. The work of Lester Hornby and Joseph Pennell was largely graphic. In spite of his almost life-long English residence, John Singer Sargent was still an American citizen, and was requested officially to paint a subject no less inclusive than the cooperation of the British and American arms. He said that he knew it existed, but that he couldn't put his finger on it. Sargent was quite a problem to the officers detailed to aid him. His ideas of personal equipment involved, among other innovations, a non-camouflageable large white parasol. He innocently inquired whether there was fighting on Sundays, never understood that shrapnel was lethal or that a colonel outranked a corporal. In the Arras sector he made some elaborate studies, a number of which are remarkably vivid (Plate 39).

After our entrance into the war, the Division of Pictorial Publicity of the Committee on Public Information was indirectly responsible for awarding captains' reserve commissions in the Corps of Engineers to eight illustrators. They were actually chosen by the dean of their profession in this country, Charles Dana Gibson. Among them, George Harding, Wallace Morgan, Ernest Peixotto, and Harvey Dunn did some excellent work (Plates 35, 36, 37, and 38). Modest, accurate and sensitive, with little violence or heroics, their sketches possess that sense of immediacy that is to be found in the work of Homer and Glackens. They all saw considerable action from Chateau-Thierry to Saint Mihiel and into occupied Rhineland. Peixotto, an early camouflage expert, stayed on after the war to supervise an art school at Belleville under the auspices of the War Department's educational program.

Also under arms but with less time to paint, were George Picken and the Negro artist, Horace Pippin (Plate 41). Henry Varnum Poor worked as a regimental artist, but unhappily lost all his drawings in the demobilization. Thomas Benton and Louis Bouché served in the Navy, Henry Schnakenberg in the Medical Corps. Kerr Eby,

an enlisted Engineer, later composed his large panoramic drawing (Plate 40) from sketches made at the front.

Meanwhile at home, the easel painters, Luks, Sloan, Bellows, were no more violently moved to paint the war than the painters of the School of Paris, hardly one of whom left a military subject. Bellows wanted to go to California to paint in peace. Give him the summer, he said, and he would come back and "do his stunt for Democracy", which he did, in a dozen lithographs of German atrocities, based on Lord Bryce's report. Recently writing of our important easel painters' contribution to the Great War, Guy Pène du Bois observed, "Certainly the last war did not touch us very deeply at the time. It has left its mark since."

* * *

In the present conflict, a large number of American artists in the various theaters of war are painting battle. That much of their work is interesting and some of it beautiful, we know from the exhibitions of soldier, sailor and marine art, presented by the two museums responsible for this exhibition. Not until the war is over will we be able to judge the quality and particular significance of this work. Now, however, we can say that the American artist is active as ever, with his appetite for fact, his respect for the exactness of his subject, his frank and detached eye.

As in past wars, the great publishing houses are commissioning illustrative pictures, some of which, doubtless, will be found to have a residual value. Sooner or later, there must be a national repository for this material, which aside from any artistic significance, has considerable historical and social value. The Imperial War Museum in London contains the admirable selection of work commissioned from artists in the last war. At present, the British contribution, officially sponsored, offers a useful model. We also have seen the reporting from the Chinese, Russian, and Australian fronts. It contains the essence of the best contemporary popular art.

Out of war's waste and boredom, tension and bitterness came the clear prose and verse of Whitman, the narrative of Lawrence of Arabia, the stupendous panorama of Tolstoi. We cannot claim the equivalent for our painters. But their sincere work comprises a monument of human experience that is impossible to ignore.

LINCOLN KIRSTEIN

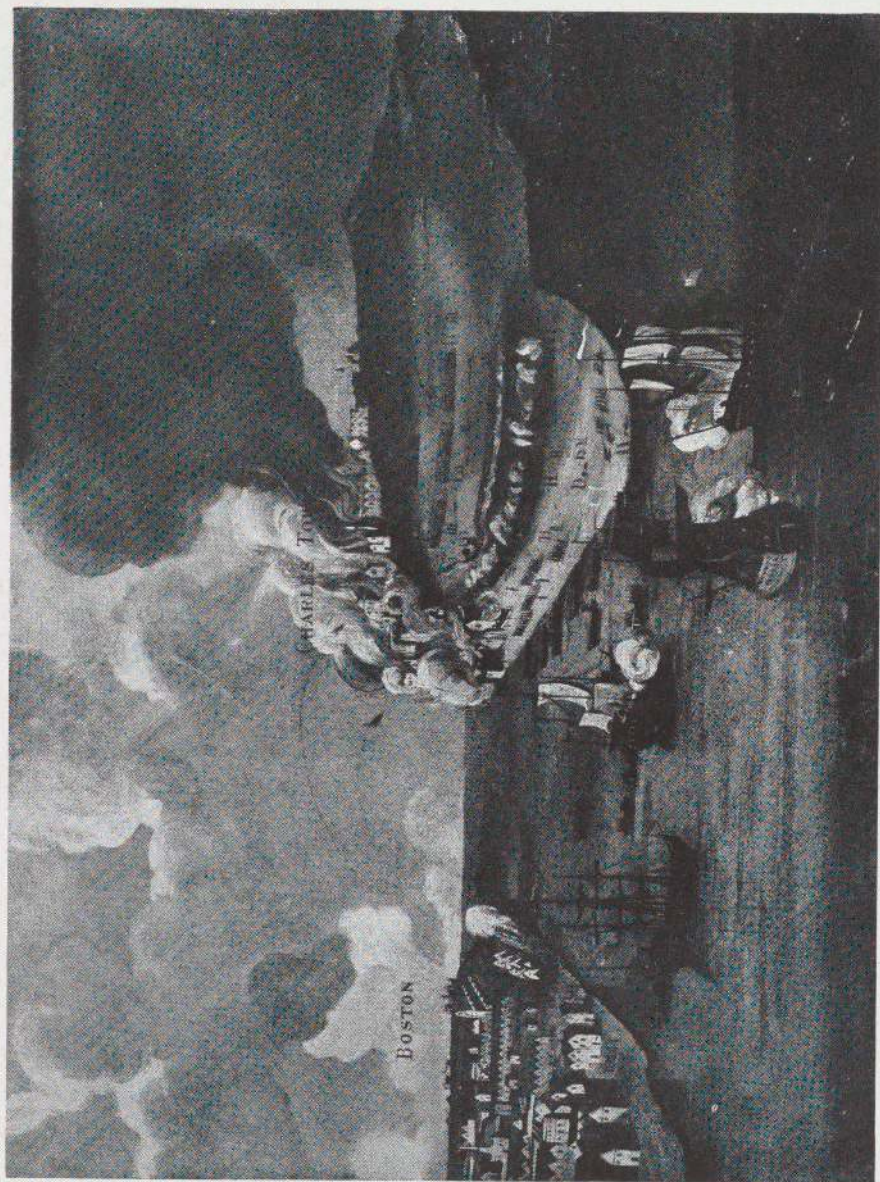
Plates



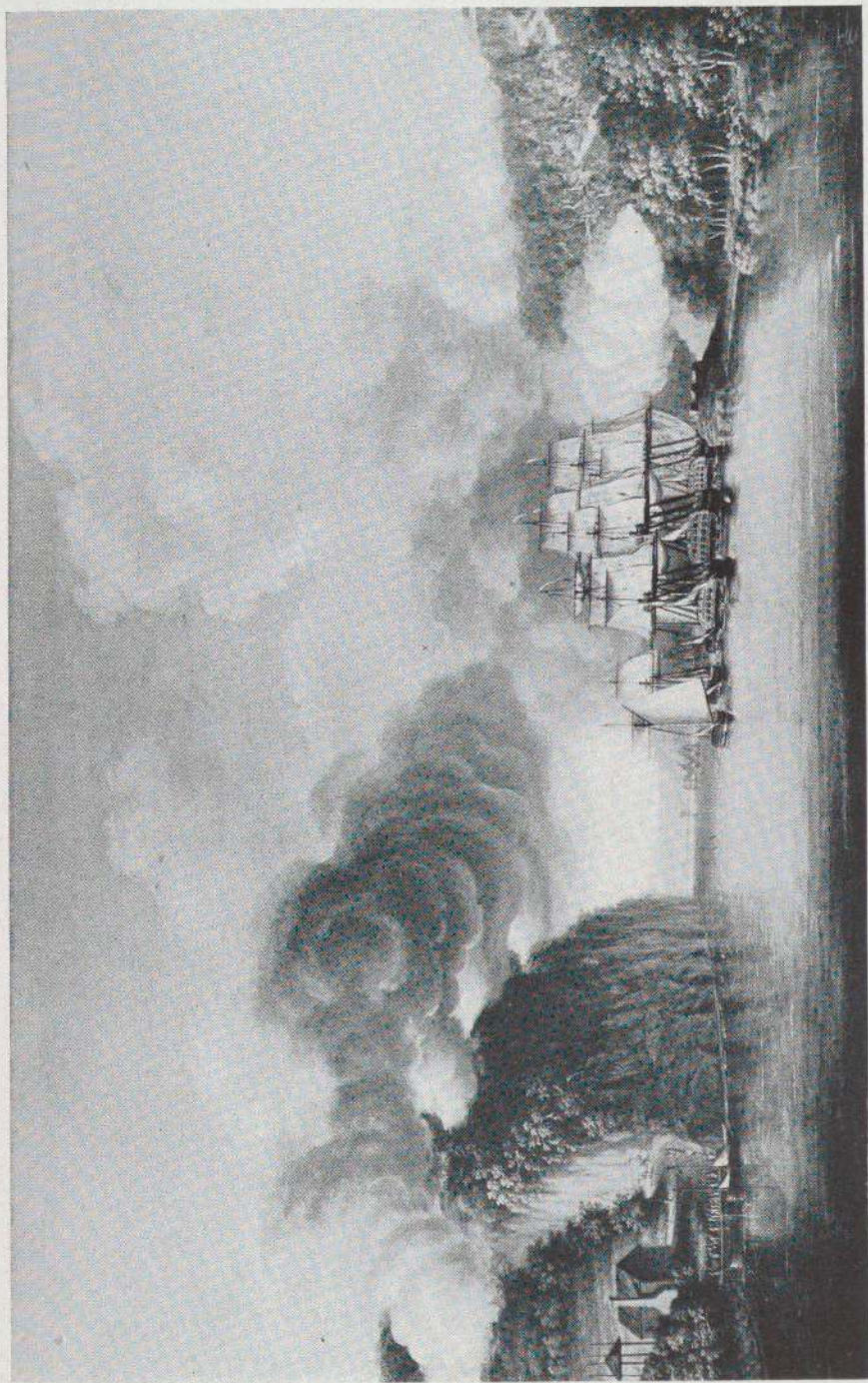
1. THE DEATH OF GENERAL WOLFE. c. 1780. By Benjamin West. Oil, 47 x 53".
William H. Coverdale Collection.



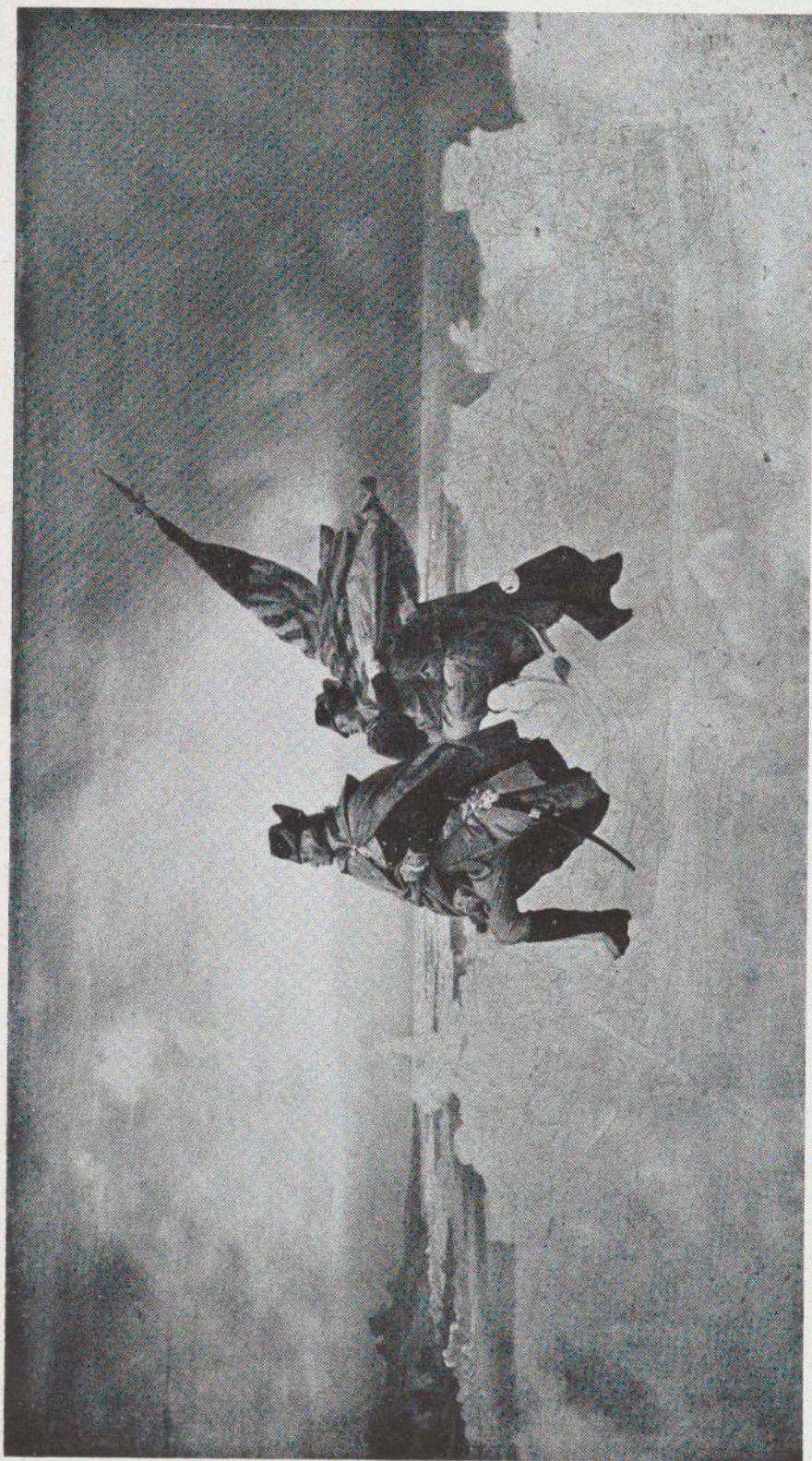
2. THE BATTLE OF BUNKER'S HILL. c. 1785-86. By John Trumbull. Oil, 19 $\frac{3}{4}$ x 29 $\frac{3}{4}$ ". Estate of Joseph Warren.



3. BATTLE OF BUNKER'S HILL AND BURNING OF CHARLESTOWN. By an unknown artist. Oil, 21 x 28". Collection Harry Stone.



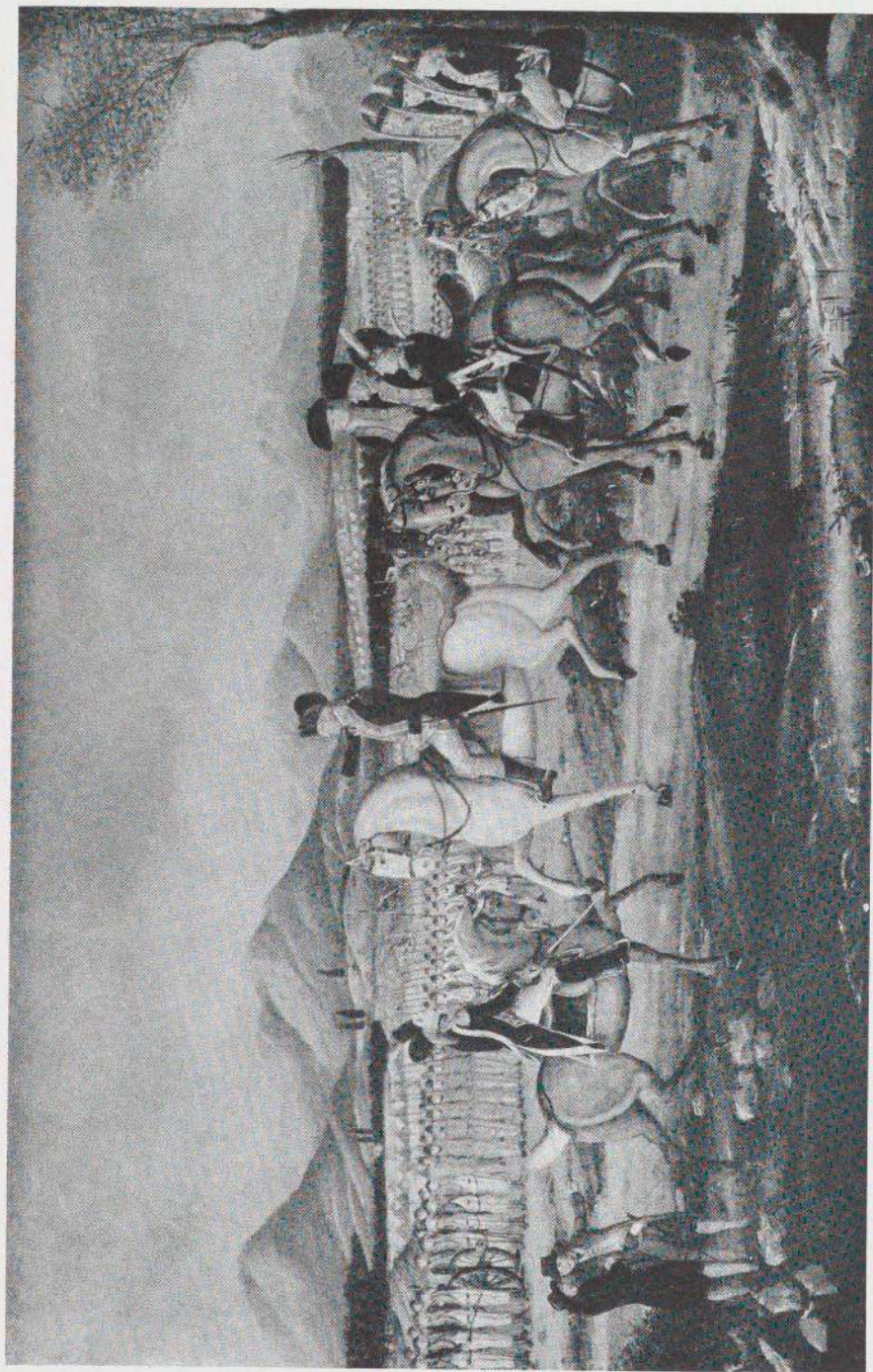
4. NAVAL ACTION OFF SPUYTEN DUYVIL. By Dominique Serres, the Elder. Oil, 29 x 45". Collection Sir Harry Hague.



5. STUDY FOR "WASHINGTON CROSSING THE DELAWARE". c. 1850. By Emanuel Leutze. Oil, 15 x 24". Collection Hall Park McCullough.



6. MEETING OF THE GENERALS OF THE AMERICAN AND FRENCH ARMIES AT YORKTOWN AFTER THE SURRENDER. By James Peale. Oil, $21\frac{3}{4} \times 29$ ". The Maryland Historical Society.



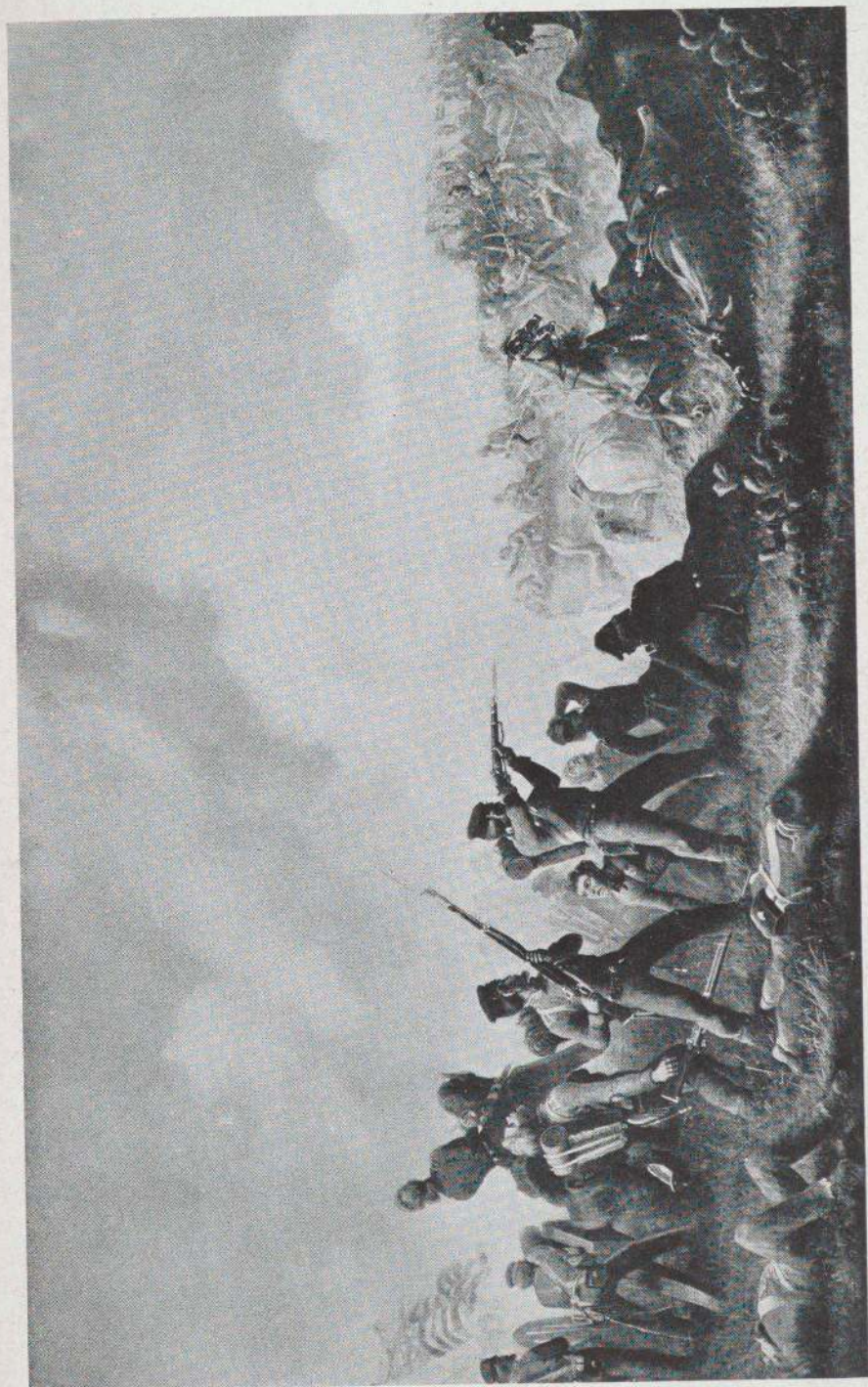
7. GEORGE WASHINGTON REVIEWING THE WESTERN ARMY AT FORT CUMBERLAND, MD., ON OCTOBER 18, 1794.
Attributed to Edward Savage. Oil, 24 x 37½". Collection Victor D. Spark.



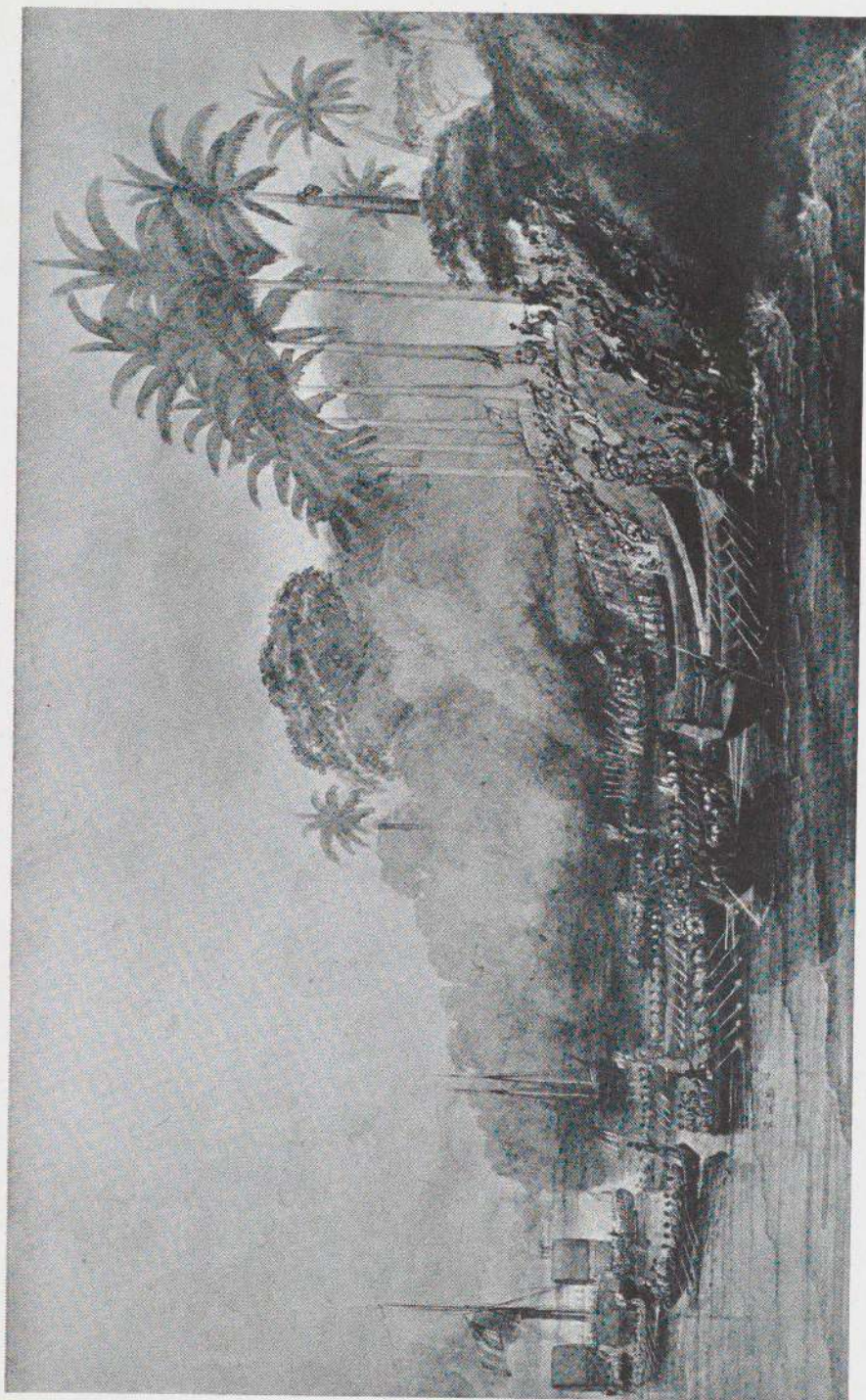
8. THE VALIANT ATTACK AND CAPTURE OF THE AMERICAN FLOTILLA ON BORGNE BAY, DECEMBER 14, 1814.
By T. L. Hornbrook. Oil, 23½ x 35½". Chicago Historical Society.



9. THE FIGHT BETWEEN THE "CONSTITUTION" AND THE "JAVA" (THE "JAVA" IN A SINKING STATE).
c. 1813. By Nicholas Pocock. Oil, 24 x 32". Collection Harry Shaw Newman.



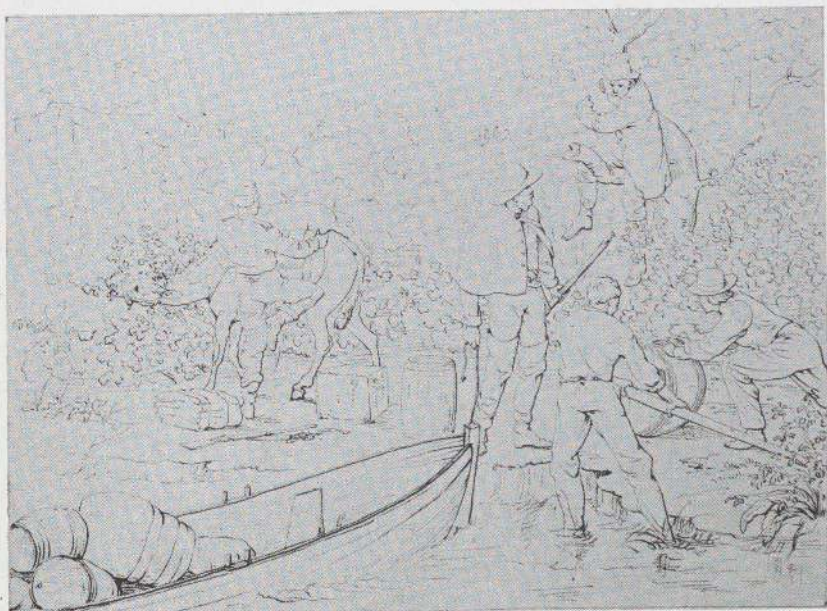
10. THE BATTLE OF BUENA VISTA. By James Walker. Oil, 24 x 40". Collection Victor D. Spark.



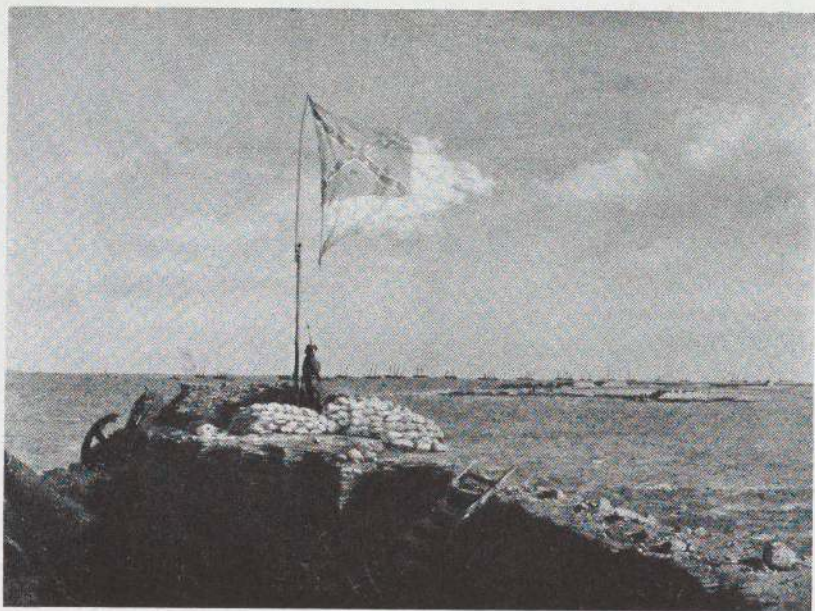
11. THE LANDING AT TOBASCO, 1847. By Henry N. Walke. Water color, 18 x 25 1/2". Collection Mrs. Henry G. Bartol.



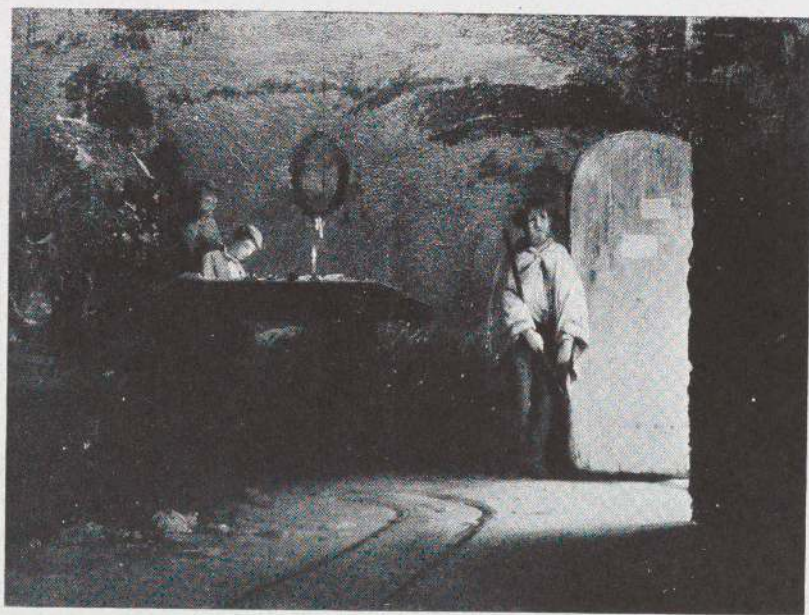
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Drawing, 7 x 9". Collection George M. Anderson.



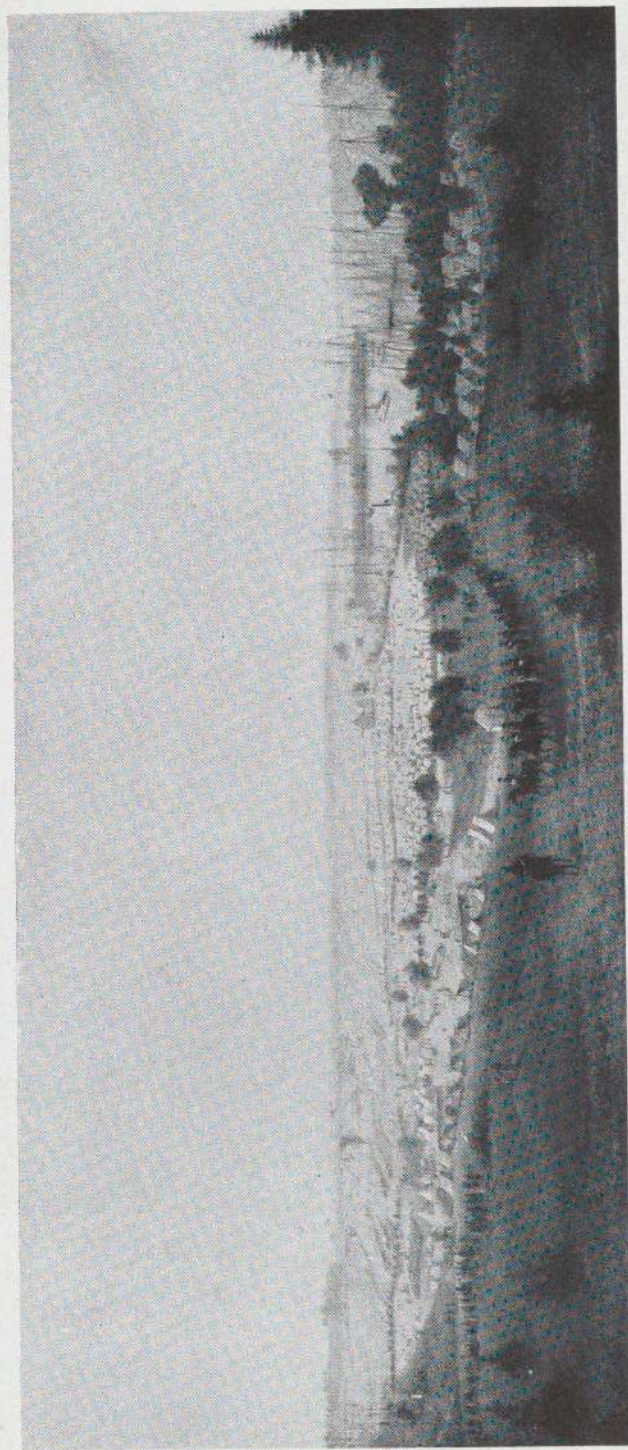
13. STUDY FOR "SMUGGLING MEDICINES". 1861-63. By A. J. Volck.
Drawing, 7 x 9". Collection George M. Anderson.



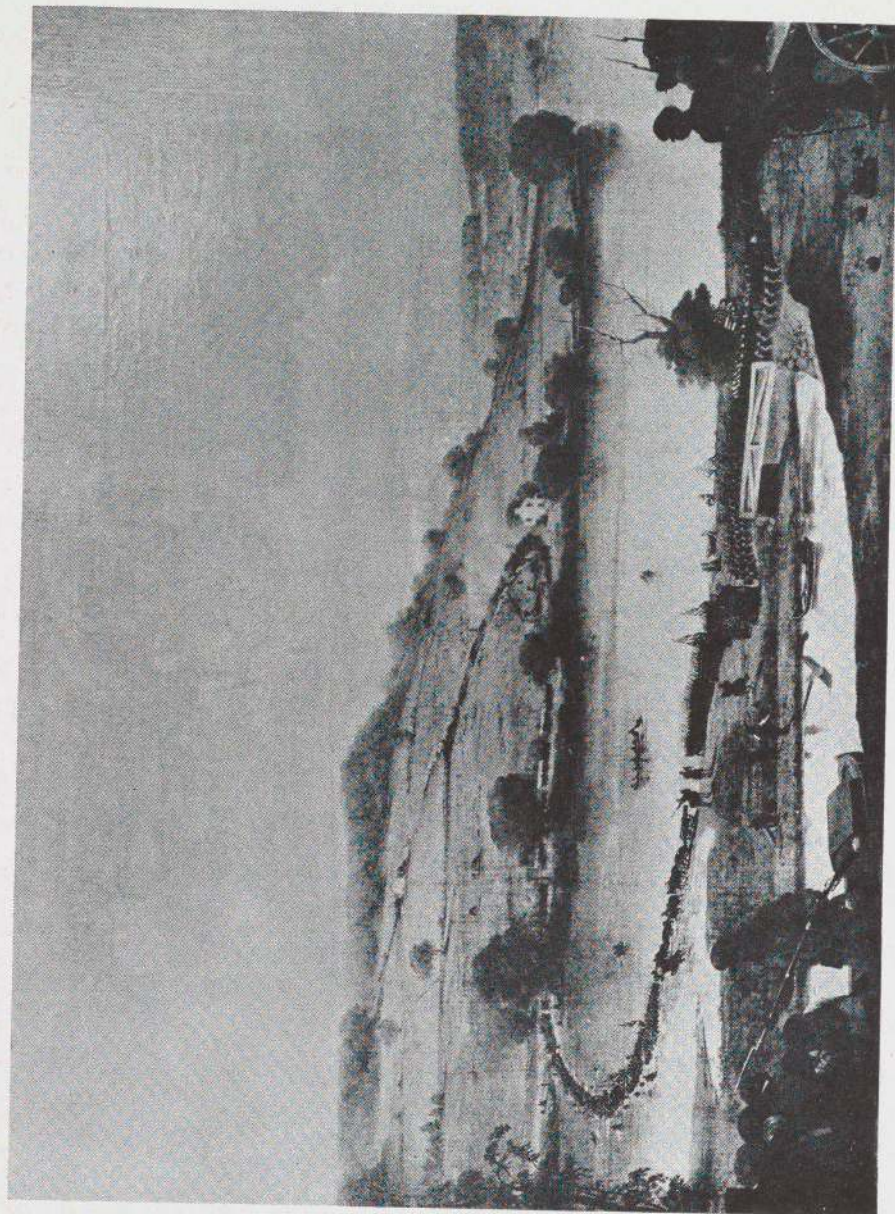
14. THE FLAG OF SUMTER. 1863. By Conrad Wise Chapman. Oil, 10 x 14". Confederate Memorial Literary Society.



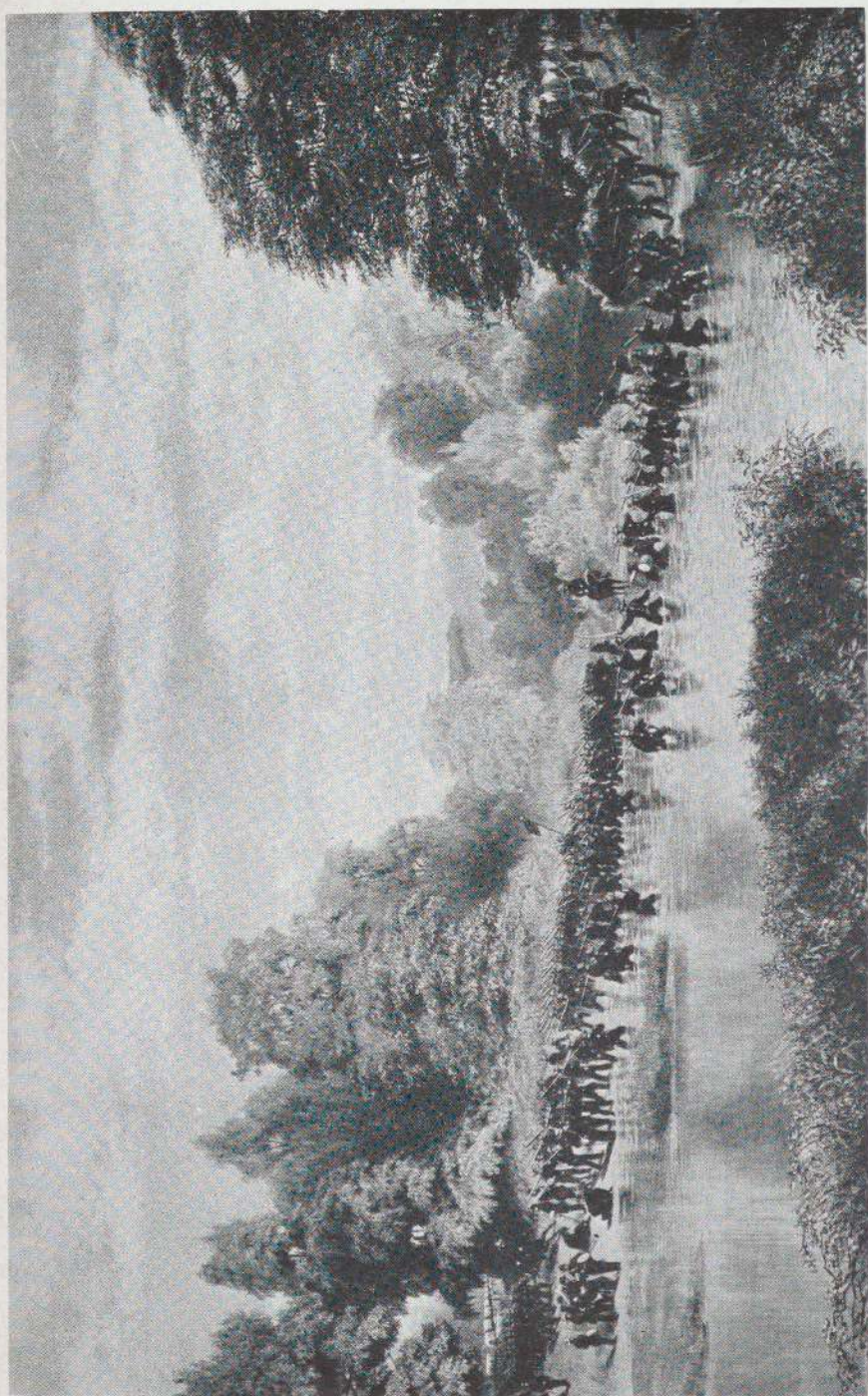
15. ENTRANCE TO FORT SUMTER. 1863. By Conrad Wise Chapman. Oil, 10 x 14". Confederate Memorial Literary Society.



16. THE ARMY OF THE POTOMAC. 1865. By James Hope. Oil, 18 x 41 $\frac{3}{4}$ ". Private collection.



17. GENERAL DOUBLEDAY WATCHING HIS TROOPS CROSS THE POTOMAC. 1863. By David G. Blythe. Oil, $30\frac{1}{4} \times 40$ ". National Museum of Baseball.



18. THE SEVENTEENTH PENNSYLVANIA VOLUNTEERS CROSSING THE MONOCASSIE RIVER. By Alexander Lawrie. Oil,
13 $\frac{3}{4}$ x 22". Collection Victor D. Spark.



19. GUERRILLA WARFARE, CIVIL WAR. 1862. By Albert Bierstadt. Oil, 15 x 17 $\frac{3}{4}$ ". The Century Association.



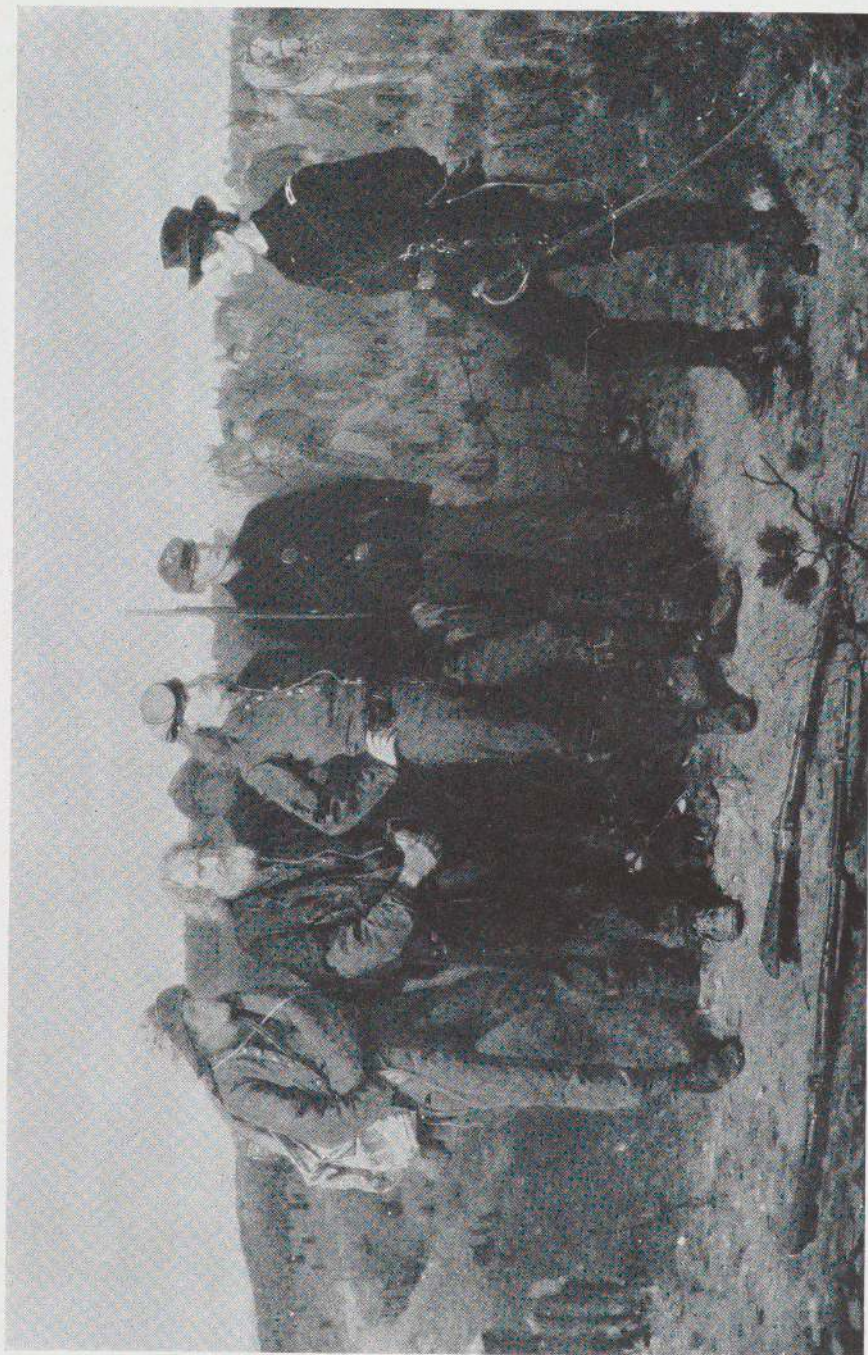
20. A RIDE FOR LIBERTY—THE FUGITIVE SLAVES. c. 1862-63. By Eastman Johnson. Oil, $21\frac{3}{4} \times 26\frac{1}{4}$ ". The Brooklyn Museum.



21. OFFICERS AT CAMP BENTON, MARYLAND. c. 1861. By Winslow Homer. Oil, 21 x 33". The Public Library of the City of Boston.

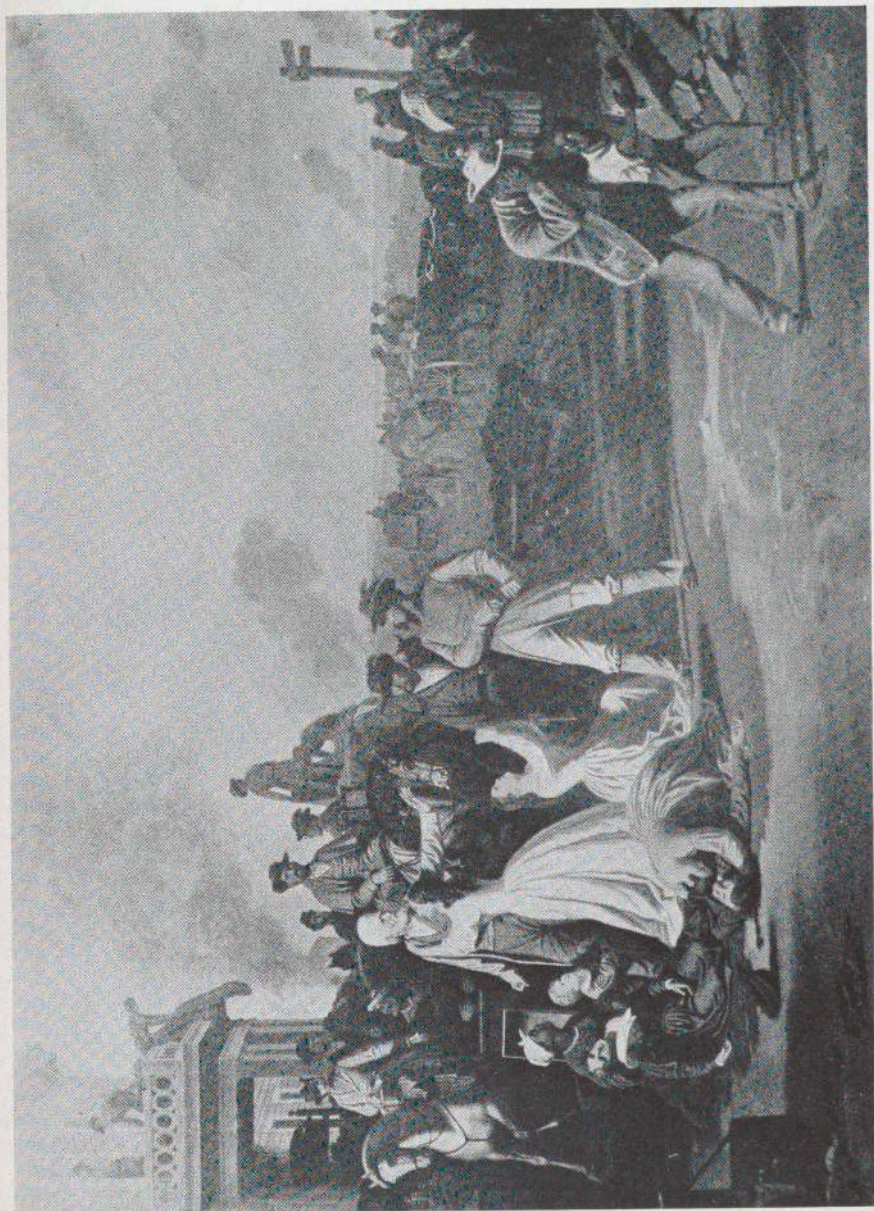


22. ARMY TEAMSTERS, 1866. By Winslow Homer. Oil, $17\frac{3}{4} \times 28\frac{1}{2}$ ". Collection Harold T. Pulsifer.



23. PRISONERS FROM THE FRONT. 1866. By Winslow Homer. Oil, 24 x 38". The Metropolitan Museum of Art.

23. PRISONERS FROM THE FRONT. 1866. By Winslow Homer. Oil, 24 x 38". The Metropolitan Museum of Art.

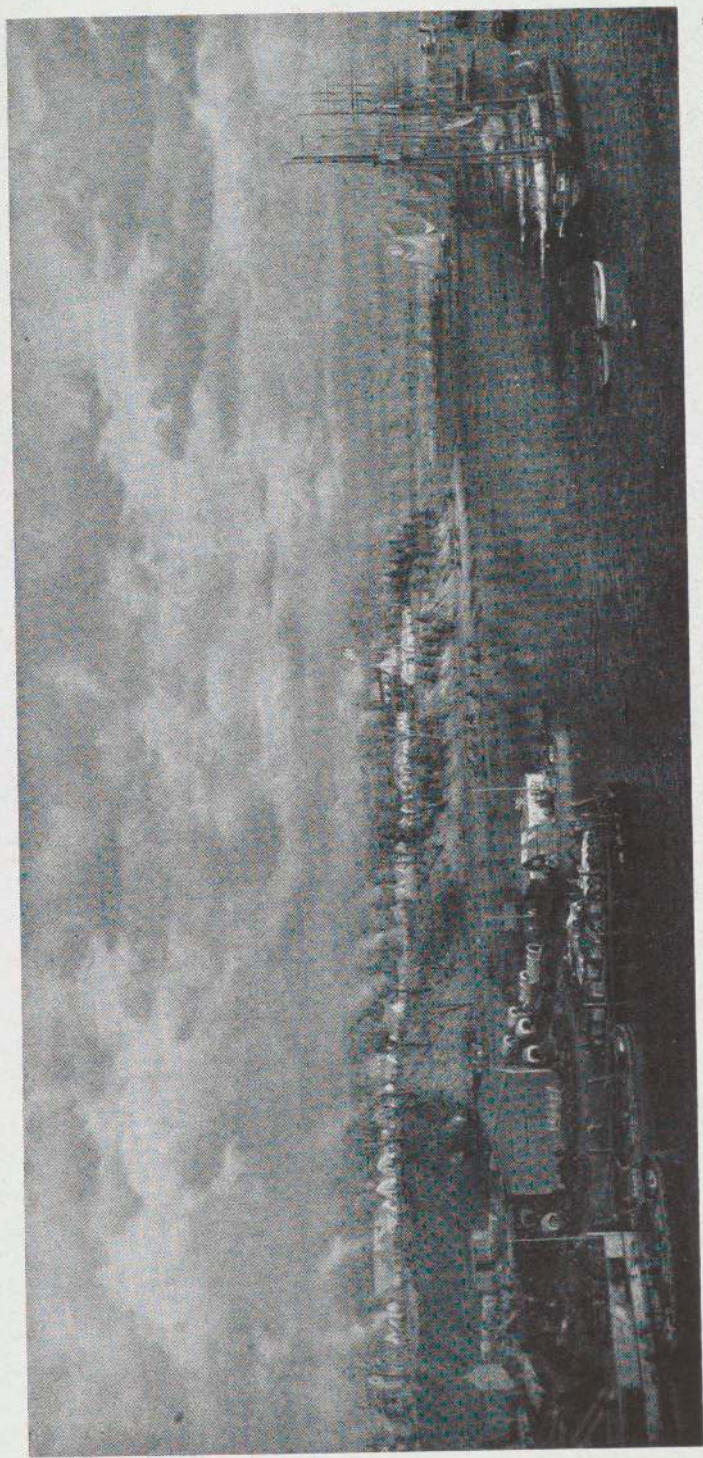


24. ORDER NUMBER ELEVEN. c. 1868. By George Caleb Bingham. Oil, 56½ x 78". Heirs of George Bingham Rollins.



25. LIBBY PRISON. 1863. By David G. Blythe. Oil, 24 x 36". Collection Alfred E. Meyer, Sr.

25. LIBBY PRISON. 1863. By David G. Blythe. Oil, 24 x 36 . Collection Alfred E. Meyer, Sr.



26. CITY POINT, VIRGINIA, HEADQUARTERS OF GENERAL GRANT. 1865-72. By Edward Lamson Henry. Oil, 29 $\frac{3}{4}$ x 61".
Addison Gallery of American Art.



27. REVIEW OF THE GRAND ARMY OF THE REPUBLIC. 1865. By James Walker. Oil, 25 x 30". Collection Victor D. Spark.



28. THE TREATY OF GREENVILLE. c. 1795. By a member of General Anthony Wayne's staff. Oil, 22 x 27". Chicago Historical Society.



29. THE BATTLE OF WHITE STONE HILLS, DAKOTA. c. 1865. By Alfred Sully. Oil, 22 x 29 $\frac{3}{4}$ ". Collection Mrs. Albert Walter Sully.



30. RENO'S RETREAT, JUNE 25, 1876. 1894-95. By White Bird. Water color, 30 x 25". U. S. Military Academy Museum.



31. DRIVING GOVERNMENT MULES TO CORRAL, TAMPA. 1898. By William J. Glackens. Drawing, $11\frac{3}{4} \times 15\frac{1}{2}$ ". Collection Henry E. Schnakenberg.



32. TROOPS LANDING AT DAIQUIRI. 1898. By William J. Glackens. Drawing, 12¼ x 18". Collection Charles W. Kraushaar.



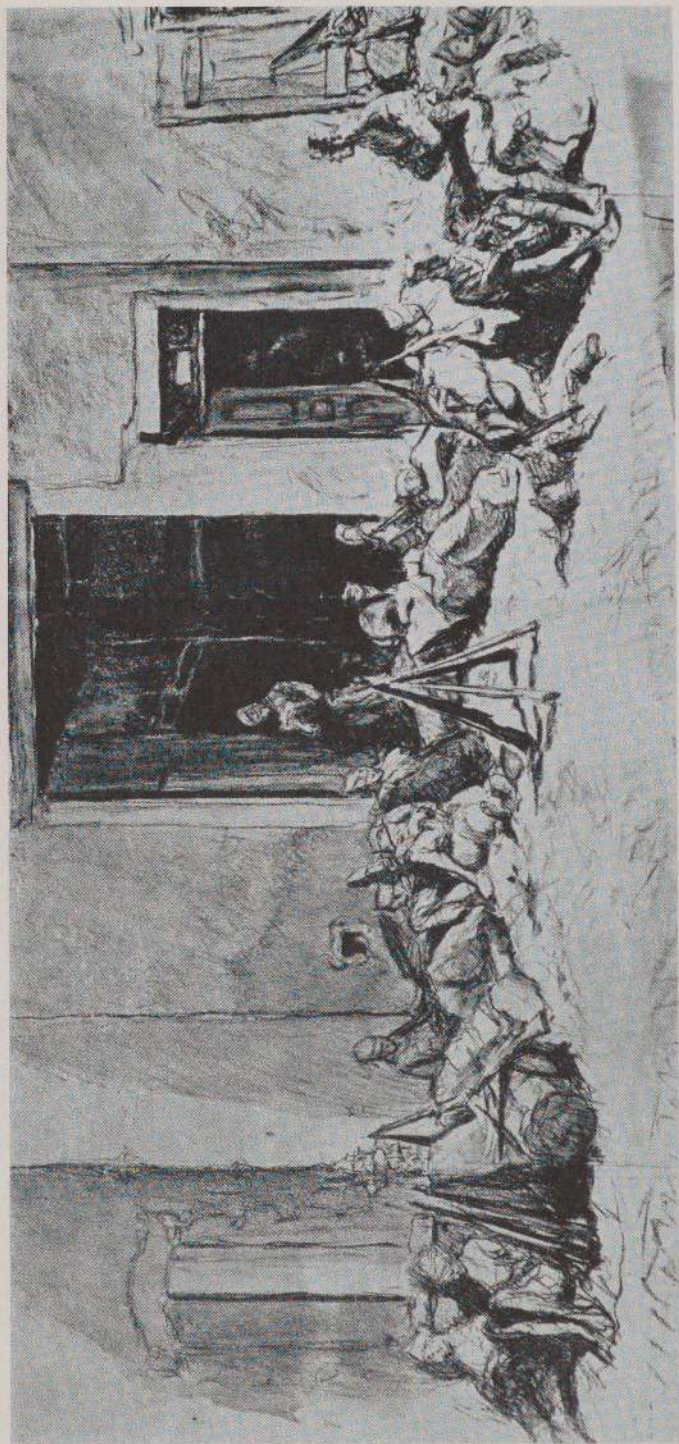
33. THE SCREAM OF SHRAPNEL AT SAN JUAN HILL, CUBA, JULY 1, 1898. 1898. By Frederic Remington. Oil, 35¼ x 60¾". Yale University Art Gallery.



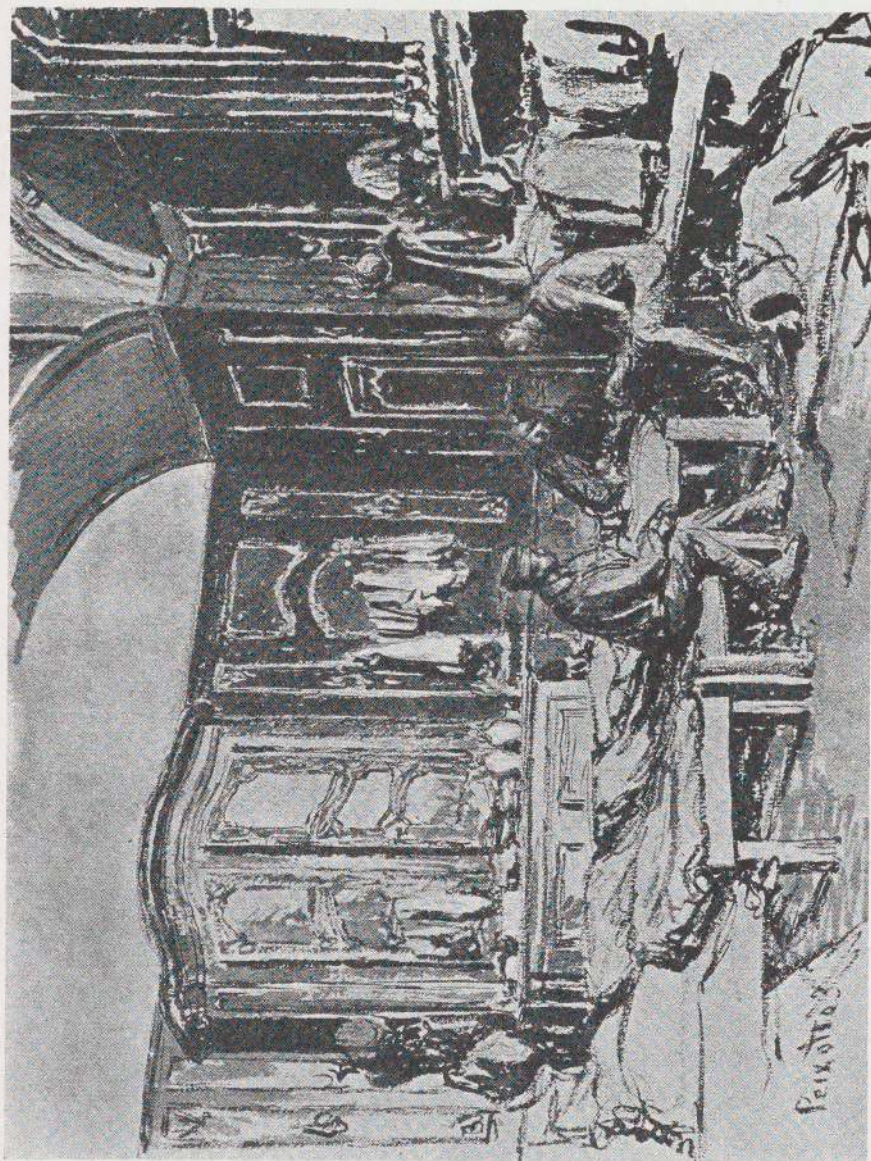
34. SANTIAGO DE CUBA. JULY 17, 1898. 1898. By William J. Glackens. Drawing, $18\frac{1}{4} \times 20\frac{1}{2}$ ". Collection Charles W. Kraushaar.



35. AMERICAN WOUNDED MAKING THEIR WAY TO THE FIRST-AID STATION IN A VILLAGE ON THE MARNE. 1918. By George Harding. Drawing, 18 x 26". U. S. National Museum.



36. TROOPS RESTING AFTER A LONG MARCH, NEAR SANZEY. 1918. By Wallace Morgan. Drawing, 18½ x 45". U. S. National Museum.



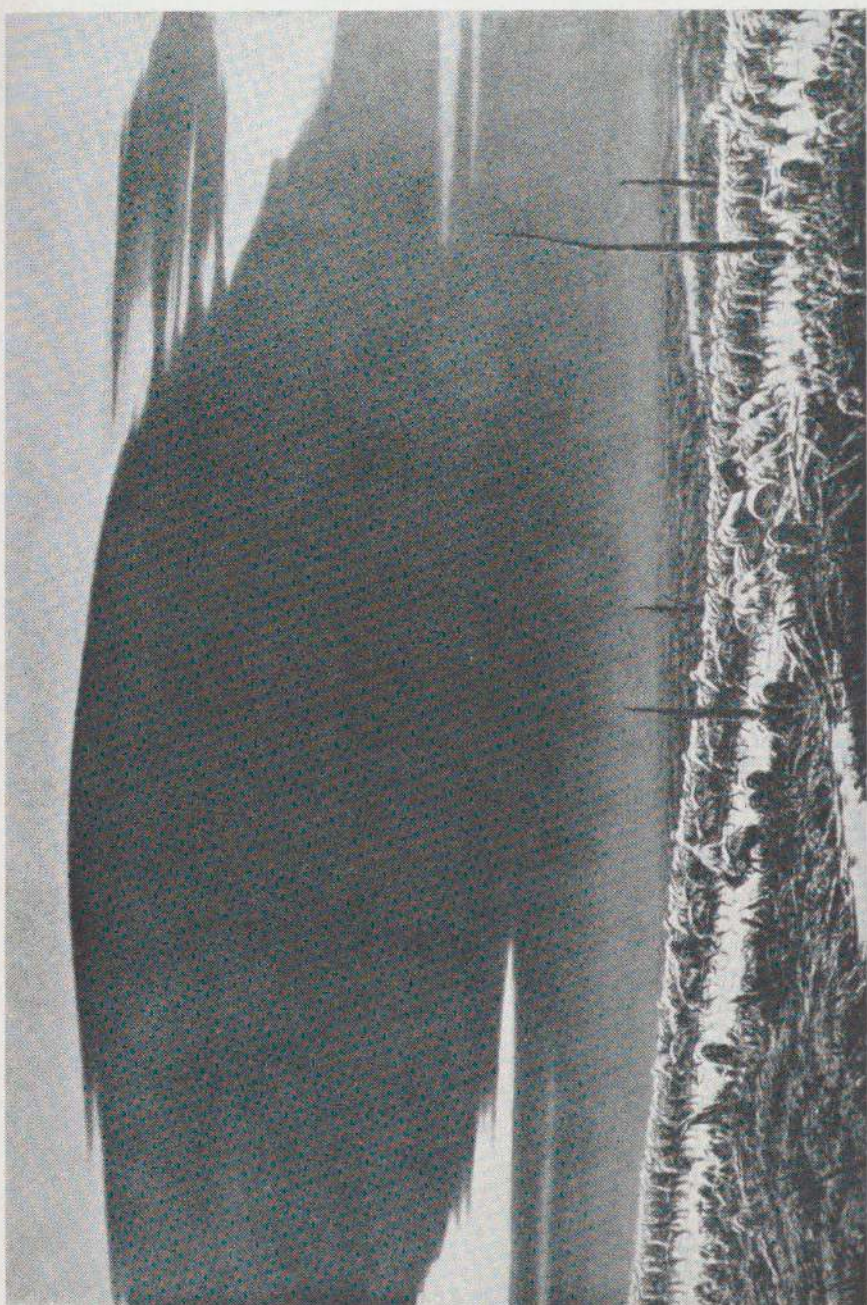
37. AMERICAN SOLDIERS BILLETED IN AN OLD BENEDICTINE MONASTERY, TOUL SECTOR. 1918.
By Ernest Peixotto. Water color, 12 x 14". U. S. National Museum.



38. MORNING ON THE MARNE. 1918. By Harvey T. Dunn. Drawing, 23 x 29". U. S. National Museum.



39. THE ROAD, NEAR ARRAS. 1918. By John Singer Sargent. Oil, 15 x 29½". Boston Museum of Fine Arts.



40. SEPTEMBER 13, 1918. SAINT MIHIEL. 1935. By Kerr Eby. Drawing, 58 x 85". Owned by the artist.



41. THE END OF THE WAR: STARTING HOME. 1930-33. By Horace Pippin. Oil, 25 x 32½". Philadelphia Museum of Art.

Catalogue of the Exhibition

Catalogue of the Exhibition

An asterisk (*) indicates that the work is illustrated. Dimensions are given in inches and height precedes width.

REVOLUTIONARY WAR

*THE DEATH OF GENERAL WOLFE. c. 1780

By *Benjamin West* (1738-1820)

Oil, 47 x 53"

Lent from the William H. Coverdale Collection,
Murray Bay, Quebec

PROSPECT OF THE CITY OF ALBANY IN THE PROVINCE OF NEW YORK. c. 1758

By a British Officer

Water color, 16¾ x 27¾"

Lent by Hall Park McCullough, North Bennington,
Vt.

*THE BATTLE OF BUNKER'S HILL. c. 1785-86

By *John Trumbull* (1756-1843)

Oil, 19¾ x 29¾"

Lent by the Estate of Joseph Warren, Boston

A PERSPECTIVE VIEW OF BOSTON HAR- BOUR, ISLANDS AND MEN OF WAR AND LANDING YE 29 & 14TH REG(I)- M(EN)TS ON YE 1ST OF OCTR. '68. (AS TAKEN FROM YE END OF LONG WHARFF). 1768

By *Christian Remick* (born 1726)

Water color, 10 x 54"

Lent by the Club of Odd Volumes, Boston

*BATTLE OF BUNKER'S HILL AND BURNING OF CHARLESTOWN

By an unknown artist

Oil, 21 x 28"

Lent by Harry Stone, New York

A VIEW OF TICONDEROGA TAKEN FROM THE SAND-REDOUBT, SHEWING THE PIERS FOR A BRIDGE CONSTRUCTED BY THE AMERICANS IN THE YEAR 1776. 1788

By *Henry Rudyerd* (active 1788)

Water color, 13 x 24"

Lent from the William H. Coverdale Collection,
Murray Bay, Quebec

A VIEW OF TICONDEROGA. 1788

By *Henry Rudyerd* (active 1788)

Water color, 13 x 24"

Lent from the William H. Coverdale Collection,
Murray Bay, Quebec

THE UNSUCCESSFUL ATTACK ON THE FORT ON SULLIVAN'S ISLAND. 1776

By *Henry Gray* (died 1824)

Water color, 11¾ x 29½"

Lent by the Carolina Art Association, Charleston

THE MORNING AFTER THE ATTACK ON SUL- LIVAN'S ISLAND. 1776

By *Henry Gray* (died 1824)

Water color, 11¾ x 29½"

Lent by the Carolina Art Association, Charleston

*NAVAL ACTION OFF SPUYTEN DUYVIL

By *Dominique Serres, the Elder* (1722-1793)

Oil, 29 x 45"

Lent by Sir Harry Hague through courtesy of M.
Knödler & Co., Inc.

*STUDY FOR "WASHINGTON CROSSING THE DELAWARE." c. 1850

By *Emanuel Leutze* (1816-1868)

Oil, 15 x 24"

Lent by Hall Park McCullough, North Bennington,
Vt.

WASHINGTON AND LAFAYETTE AT THE
BATTLE OF THE BRANDYWINE

By an unknown artist

Oil, 21 x 31 $\frac{1}{4}$ "

Lent by Colonial Williamsburg

*MEETING OF THE GENERALS OF THE
AMERICAN AND FRENCH ARMIES AT
YORKTOWN AFTER THE SURRENDER

By *James Peale* (1749-1831)

Oil, 21 $\frac{3}{4}$ x 29"

Lent by The Maryland Historical Society, Baltimore

*GEORGE WASHINGTON REVIEWING THE
WESTERN ARMY AT FORT CUMBER-
LAND, MARYLAND, ON OCTOBER 18,
1794

Attributed to *Edward Savage* (1761-1817)

Oil, 24 x 37 $\frac{1}{2}$ "

Lent by Victor D. Spark, New York

WAR OF 1812

THE U. S. FRIGATE "CONSTITUTION" CHASED
BY THE BRITISH FLEET. c. 1823

By *J. Font Mahon* (active c. 1823)

Oil, 18 $\frac{1}{2}$ x 25 $\frac{1}{2}$ "

Lent by Miss Ellen A. Jarvis, Maplewood, N. J.

*THE VALIANT ATTACK AND CAPTURE OF
THE AMERICAN FLOTILLA ON BORGNE
BAY, DECEMBER 14, 1814

By *T. L. Hornbrook* (active 1836-1864)

Oil, 23 $\frac{1}{2}$ x 35 $\frac{1}{2}$ "

Lent by the Chicago Historical Society

*THE FIGHT BETWEEN THE "CONSTITU-
TION" AND THE "JAVA" (THE "JAVA"
IN A SINKING STATE). c. 1813

By *Nicholas Pocock* (1740-1821)

Oil, 24 x 32"

Lent by Harry Shaw Newman, New York

THE FIGHT BETWEEN THE "CONSTITUTION"
AND THE "JAVA" (THE "JAVA" TO-
TALLY DISMASTED). c. 1813

By *Nicholas Pocock* (1740-1821)

Oil, 24 x 32"

Lent by Harry Shaw Newman, New York

THE FIGHT BETWEEN THE "CONSTITUTION"
AND THE "GUERRIERE" (DROPPING
ASTERN). c. 1813

By *Thomas Birch* (1779-1851)

Oil, 32 x 48"

Lent by the U. S. Naval Academy Museum, Annapolis

THE DEFENCE OF BALTIMORE, SEPTEMBER
12, 1814

By *Thomas Ruckle* (c. 1777-1853)

Oil, 38 x 63"

Lent by The Maryland Historical Society, Baltimore

BOMBARDMENT OF FORT McHENRY, SEP-
TEMBER 13, 1814

By an unknown artist

Water color, 15 $\frac{1}{2}$ x 23 $\frac{1}{2}$ "

Lent by The Municipal Museum of the City of
Baltimore

MEXICAN WAR

ARMY MARCHING ON MONTEREY, 1846

By *Alfred Sully* (1820-1879)

Water color, 12 $\frac{1}{2}$ x 14 $\frac{3}{4}$ "

Lent by Mrs. Albert Walter Sully, New York

*THE BATTLE OF BUENA VISTA

By *James Walker* (1819-1889)

Oil, 24 x 40"

Lent by Victor D. Spark, New York

TWELVE SCENES OF THE MEXICAN WAR

By *James Walker* (1819-1889)

Oil, 37 x 76"

Lent by the U. S. War Department, Washington

*THE BATTLE OF BUENA VISTA

By an unknown artist

Oil, 27 x 34"

Lent by Harry MacNeill Bland, New York

*THE LANDING AT TOBASCO. 1847

By *Henry N. Walke* (1808-1896)

Water color, 18 x 25 $\frac{1}{2}$ "

Lent by Mrs. Henry G. Bartol, New York

THE NAVAL EXPEDITION UNDER COMMO-
DORE PERRY ASCENDING THE TO-
BASCO RIVER. 1847

By *Henry N. Walke* (1808-1896)

Water color, 18 x 25 $\frac{1}{2}$ "

Lent by the U. S. Naval Academy Museum, Annapolis

A LANDING PARTY IN MEXICO. 1847

By *Henry N. Walke* (1808-1896)

Water color, 18 x 25 $\frac{1}{2}$ "

Lent by the U. S. Naval Academy Museum, Annapolis

THE BOMBARDMENT OF VERA CRUZ. 1847

By *Henry N. Walke* (1808-1896)

Water color, 18 x 25 $\frac{1}{2}$ "

Lent by the U. S. Naval Academy Museum, Annapolis

THE INVESTMENT OF VERA CRUZ. 1847

By *Alfred Sully* (1820-1879)

Water color, 12 $\frac{1}{2}$ x 14 $\frac{3}{4}$ "

Lent by Mrs. Albert Walter Sully, New York

THE AMERICAN FLAG IN VERA CRUZ. 1847

By *Alfred Sully* (1820-1879)

Water color, 12 $\frac{1}{2}$ x 14 $\frac{3}{4}$ "

Lent by Mrs. Albert Walter Sully, New York

WAR BETWEEN THE STATES (CONFEDERATE)

PRESIDENT LINCOLN AND SOME OF HIS CABINET. 1861

By *Adalbert Johann Volck* (1828-1912)
Drawing, 9 x 12"
Lent by George M. Anderson, Baltimore

*STUDY FOR "VICKSBURG CANAL." 1861-63

By *Adalbert Johann Volck* (1828-1912)
Drawing, 7 x 9"
Lent by George M. Anderson, Baltimore

STUDY FOR "GENERAL STUART'S RETURN FROM PENNSYLVANIA." 1861-63

By *Adalbert Johann Volck* (1828-1912)
Drawing, 6½ x 10¼"
Lent by The Maryland Historical Society, Baltimore

*STUDY FOR "SMUGGLING MEDICINES." 1861-63

By *Adalbert Johann Volck* (1828-1912)
Drawing, 7 x 9"
Lent by George M. Anderson, Baltimore

THE DEFENCE OF CORPUS CHRISTI. 1862

By *D. R. Gambel*
Water color, 19 x 29"
Lent by the Confederate Memorial Literary Society,
Richmond

*THE FLAG OF SUMTER. 1863

By *Conrad Wise Chapman* (1842-1913)
Oil, 10 x 14"
Lent by the Confederate Memorial Literary Society,
Richmond

BATTERY BEE. 1863

By *Conrad Wise Chapman* (1842-1913)
Oil, 10 x 14"
Lent by the Confederate Memorial Literary Society,
Richmond

*ENTRANCE TO FORT SUMTER. 1863

By *Conrad Wise Chapman* (1842-1913)
Oil, 10 x 14"
Lent by the Confederate Memorial Literary Society,
Richmond

FORT SUMTER. 1863

By *Conrad Wise Chapman* (1842-1913)
Oil, 10 x 14"
Lent by the Confederate Memorial Literary Society,
Richmond

LT.-COL. E. M. MORRISON IN THE TRENCHES AT THE HOWLETT HOUSE LINE. 1864

By *Newman*
Drawing, 15 x 10"
Lent by the Confederate Memorial Literary Society,
Richmond

CONFEDERATE BATTERY IN ACTION. 1899

By *Allen Carter Redwood* (1844-1922)
Water color, 17 x 24"
Lent by Mrs. Bartow Van Ness, Jr., Baltimore

WAR BETWEEN THE STATES (UNION)

"TO ARMS! TO ARMS!" c. 1861

By *William Morris Hunt* (1824-1879)
Oil, 36¼ x 26"
Lent by Samuel H. Wolcott, Milton, Mass.

THE SEVENTH REGIMENT ENTRAINING FOR THE CIVIL WAR. 1869

by *Edward Lamson Henry* (1841-1919)
Oil, 10½ x 15½"
Lent by The Seventh Regiment, New York

*THE ARMY OF THE POTOMAC. 1865

By *James Hope* (1818-1892)
Oil, 18 x 41¾"
Lent anonymously

*GENERAL DOUBLEDAY WATCHING HIS TROOPS CROSS THE POTOMAC. 1863

By *David G. Blythe* (1815-1865)
Oil, 30¼ x 40"
Lent by the National Museum of Baseball, Coopers-
town, N. Y.

LETTERS FROM HOME. 1861

By *James Walker* (1819-1889)
Oil, 11½ x 15½"
Lent by The Seventh Regiment, New York

*THE SEVENTEENTH PENNSYLVANIA VOL- UNTEERS CROSSING THE MONOCASSIE RIVER

By *Alexander Lawrie* (1828-1917)
Oil, 13¾ x 22"
Lent by Victor D. Spark, New York

*A RIDE FOR LIBERTY—THE FUGITIVE SLAVES. c. 1862-63

By *Eastman Johnson* (1824-1906)
Oil, 21¾ x 26¼"
Lent by The Brooklyn Museum, New York

STUDY FOR "THE WOUNDED DRUMMER BOY." c. 1870

By *Eastman Johnson* (1824-1906)
Oil, 26¼ x 21½"
Lent by the Fine Arts Society of San Diego

*GUERRILLA WARFARE, CIVIL WAR. 1862

By *Albert Bierstadt* (1830-1902)
Oil, 15 x 17¾"
Lent by The Century Association, New York

THE DISPATCH RIDER

By an unknown artist
Oil, 14¼ x 10½"
Lent by Harry MacNeill Bland, New York

YOUNG SOLDIER IN A FIELD CAPE. c. 1862

By *Winslow Homer* (1836-1910)
Oil, 13¾ x 6¾"
Lent by the Cooper Union Museum for the Arts of
Decoration, New York

***OFFICERS AT CAMP BENTON, MARYLAND.**
c. 1861

By *Winslow Homer* (1836-1910)

Oil, 21 x 33"

Lent by The Public Library of the City of Boston

PLAYING OLD SOLDIER. 1863

By *Winslow Homer* (1836-1910)

Oil, 16 x 12"

Lent by the Museum of Fine Arts, Boston

***ARMY TEAMSTERS. 1866**

By *Winslow Homer* (1836-1910)

Oil, 17 $\frac{3}{4}$ x 28 $\frac{1}{2}$ "

Lent by Harold T. Pulsifer, Brunswick, Me.

***PRISONERS FROM THE FRONT. 1866**

By *Winslow Homer* (1836-1910)

Oil, 24 x 38"

Lent by The Metropolitan Museum of Art, New York

***ORDER NUMBER ELEVEN. c. 1868**

By *George Caleb Bingham* (1811-1879)

Oil, 56 $\frac{1}{2}$ x 78"

Lent by the Heirs of George Bingham Rollins, Columbia, Mo.

CAMP OF THE SEVENTH REGIMENT, N. G. S. N. Y., NEAR FREDERICK, MARYLAND, 1863

By *Sanford Robinson Gifford* (1823-1880)

Oil, 17 $\frac{1}{2}$ x 29 $\frac{3}{4}$ "

Lent by The Seventh Regiment, New York

***LIBBY PRISON. 1863**

By *David G. Blythe* (1815-1865)

Oil, 24 x 36"

Lent by Alfred E. Meyer, Sr., Carnegie, Pa.

CIVIL WAR BATTLE SCENE

By *Julian Scott* (1846-1901)

Oil, 24 x 44"

Lent by the U. S. National Museum, Washington

***CITY POINT, VIRGINIA, HEADQUARTERS OF GENERAL GRANT. 1865-72**

By *Edward Lamson Henry* (1841-1919)

Oil, 29 $\frac{3}{4}$ x 61"

Lent by the Addison Gallery of American Art, Andover, Mass.

THE HALT. 1864.

By *Thomas Nast* (1840-1902)

Oil, 26 x 36"

Lent by Cyril Nast, New Rochelle, N. Y.

***DEFIANCE: INVITING A SHOT BEFORE PETERSBURG, VIRGINIA. 1864**

By *Winslow Homer* (1836-1910)

Oil, 12 x 18"

Lent by the Whitney Museum of American Art, New York

THE SURRENDER AT APPOMATTOX

By *Alonzo Chappel* (1828-1887)

Oil, 21 x 28"

Lent by Harry MacNeill Bland, New York

***REVIEW OF THE GRAND ARMY OF THE REPUBLIC. 1865**

By *James Walker* (1819-1889)

Oil, 25 x 30"

Lent by Victor D. Spark, New York

INDIAN CAMPAIGNS

***THE TREATY OF GREENVILLE. c. 1795**

By a member of General Anthony Wayne's staff

Oil, 22 x 27"

Lent by the Chicago Historical Society

FORT SNELLING ON THE UPPER MISSISSIPPI. c. 1838

By *Seth Eastman* (1808-1875)

Oil, 22 x 30"

Lent by John Gordon Campbell, Madison, N. J.

***THE BATTLE OF WHITE STONE HILLS, DAKOTA. c. 1865**

By *Alfred Sully* (1820-1879)

Oil, 22 x 29 $\frac{3}{4}$ "

Lent by Mrs. Albert Walter Sully, New York

ENGAGEMENTS BETWEEN WHITE SOLDIERS AND INDIANS (4 sketches). c. 1870

By *Sitting Bull* (c. 1834-1890)

Water color, each 10 x 12"

Lent by the U. S. National Museum, Washington

***RENO'S RETREAT, JUNE 25, 1876. 1894-95**

By *White Bird* (born c. 1861)

Water color, 30 x 25"

Lent by the U. S. Military Academy Museum, West Point, N. Y.

THE RUSHING RED LODGES PASSED THROUGH THE LINE OF BLUE SOLDIERS

By *Frederic Remington* (1861-1909)

Oil, 28 x 41"

Lent from The George F. Harding Collection, Chicago

SPANISH-AMERICAN WAR

ARRIVAL OF ARIZONA COWBOYS, TAMPA. 1898

By *William J. Glackens* (1870-1938)

Drawing, 19 x 18"

Lent by Charles W. Kraushaar, New York

GENERAL LECRET AND COLONEL FIGUETTI INSPECTING CUBAN RECRUITS. 1898

By *William J. Glackens* (1870-1938)

Drawing, 14 x 22 $\frac{1}{2}$ "

Lent by Charles W. Kraushaar, New York

***DRIVING GOVERNMENT MULES TO CORRAL, TAMPA. 1898**

By *William J. Glackens* (1870-1938)

Drawing, 11 $\frac{3}{4}$ x 15 $\frac{1}{2}$ "

Lent by Henry E. Schnakenberg, New York

*TROOPS LANDING AT DAIQUIRI. 1898

By *William J. Glackens* (1870-1938)

Drawing, 12¼ x 18"

Lent by Charles W. Kraushaar, New York

*THE SCREAM OF SHRAPNEL AT SAN JUAN HILL, CUBA, JULY 1, 1898. 1898

By *Frederic Remington* (1861-1909)

Oil, 35¼ x 60¾"

Lent by the Yale University Art Gallery, New Haven

THE NIGHT AFTER SAN JUAN: ATTENDING THE WOUNDED. 1898

By *William J. Glackens* (1870-1938)

Drawing, 22 x 15"

Lent by Charles W. Kraushaar, New York

THE SURRENDER OF GENERAL TORAL TO GENERAL SHAFTER. 1898

By *William J. Glackens* (1870-1938)

Drawing, 18¼ x 20¾"

Lent by Charles W. Kraushaar, New York

*SANTIAGO DE CUBA, JULY 17, 1898. 1898

By *William J. Glackens* (1870-1938)

Drawing, 18¼ x 20½"

Lent by Charles W. Kraushaar, New York

WORLD WAR I

*AMERICAN WOUNDED MAKING THEIR WAY TO THE FIRST-AID STATION IN A VILLAGE ON THE MARNE. 1918

By *George Harding* (1882-)

Drawing, 18 x 26"

Lent by the U. S. National Museum, Washington

AMERICAN OFFICERS' MESS, CHATEAU-THIERRY. 1918

By *W. J. Duncan* (1881-1941)

Drawing, 17 x 13"

Lent by the U. S. National Museum, Washington

AMERICAN TROOPS' SUPPLY TRAIN. 1918

By *W. J. Aylward* (1875-)

Water color, 20 x 28"

Lent by the U. S. National Museum, Washington

THE ROAD TO ESSEY. 1918

By *J. André Smith* (1880-)

Drawing, 23 x 25"

Lent by the U. S. National Museum, Washington

ROAD TO THE FRONT, NORTHWEST OF CHATEAU-THIERRY. 1918

By *Harry E. Townsend* (1879-)

Drawing, 17¾ x 23¾"

Lent by the U. S. National Museum, Washington

*TROOPS RESTING AFTER A LONG MARCH, NEAR SANZEY. 1918

By *Wallace Morgan* (1873-)

Drawing, 18½ x 45"

Lent by the U. S. National Museum, Washington

*AMERICAN SOLDIERS BILLETED IN AN OLD BENEDICTINE MONASTERY, TOUL SECTOR. 1918

By *Ernest Peixotto* (1869-1940)

Water color, 12 x 14"

Lent by the U. S. National Museum, Washington

NEUFMAISON, A TYPICAL VILLAGE OF THE LORRAINE FRONT IN WHICH THE AMERICAN TROOPS WERE BILLETED. 1918

By *Ernest Peixotto* (1869-1940)

Water color, 15 x 21"

Lent by the U. S. National Museum, Washington

*MORNING ON THE MARNE. 1918

By *Harvey T. Dunn* (1884-)

Drawing, 23 x 29"

Lent by the U. S. National Museum, Washington

*THE ROAD, NEAR ARRAS. 1918

By *John Singer Sargent* (1856-1925)

Oil, 15 x 29½"

Lent by the Museum of Fine Arts, Boston

RUINED FRENCH VILLAGE IN THE SNOW. 1918

By *Henry E. Schnakenberg* (1892-)

Oil, 20 x 24"

Lent by Charles W. Kraushaar, New York

SHADOWS

By *Kerr Eby* (1889-)

Drawing, 16 x 22"

Lent by the artist

*SEPTEMBER 13, 1918. SAINT MIHIEL. 1935

By *Kerr Eby* (1889-)

Drawing, 58 x 85"

Lent by the artist

ATTACK AT DAWN. 1925

By *George A. Picken* (1898-)

Oil, 22 x 36"

Lent by the artist

*THE END OF THE WAR: STARTING HOME. 1930-33

By *Horace Pippin* (1888-)

Oil, 25 x 32½"

Lent by the Philadelphia Museum of Art

UNITED STATES MILITARY ACADEMY

Unless otherwise stated, the following works are lent by the United States Military Academy, West Point, N. Y.

COPY FROM THE ANTIQUE

Drawing. By Jefferson Davis (Class of 1828)

MAP OF LA SIERRA GORDA, MEXICO

Drawing. By Robert E. Lee (Class of 1829)

Lent by the Confederate Memorial Literary Society, Richmond

COPY OF "A VIEW OF WEST POINT ON HUDSON'S RIVER" BY MAJOR L'ENFANT, 1780

Drawing. By Richard S. Smith (Class of 1834)

VIEW OF A TOWN

Drawing. By George G. Meade (Class of 1835)

COPY FROM THE ANTIQUE

Drawing. By Charles F. Wooster (Class of 1837)

COPY FROM THE ANTIQUE

Drawing. By William T. Sherman (Class of 1840)

U. S. ARSENALS

Two drawings. By James G. Benton (Class of 1842)

TRADING WITH INDIANS

Drawing. By Ulysses S. Grant (Class of 1843)

A CADET PICNIC AT WEST POINT

Drawing. By James A. McNeill Whistler (Class of 1855)

Lent by Philip B. Perlman, Baltimore

FORT SHAW ON THE SUN RIVER, MONTANA

Drawing. By a member of General I. V. D. Reeve's staff (1868)

A VIEW OF THE HUDSON FROM WEST POINT, 1869

Oil. By Robert W. Weir (Professor of Drawing, 1846-76)

Lent by Victor D. Spark, New York

FIELD HOWITZER

Drawing. By Isaac W. Littell (Class of 1883)

GATLING GUN

Drawing. By Edmund S. Wright (Class of 1886)

GATLING GUN

Drawing. By Wirt Robinson (Class of 1887)

GRUSON TURRET

Drawing. By Peyton C. March (Class of 1888)

PERSPECTIVE VIEW—SEACOAST GUN

Drawing. By Sidney S. Jordan (Class of 1889)

10-HORSE BAXTER ENGINE

Drawing. By Lawson M. Fuller (Class of 1891)

LOCK ON L & P CANAL

Drawing. By James B. Cavanaugh (Class of 1892)

ROAD SKETCH—THE INDEPENDENT BRIGADE VI CORPS FROM SIBONEY, 1898

Drawing. By Horace M. Reeve (Class of 1892)

EMPLACEMENTS FOR TWO 12-INCH B. L. RIFLES

Drawing. By Francis F. Longley (Class of 1902)

FRANKLIN FURNACE MAP

Drawing. By Roger G. Alexander (Class of 1907; Professor of Drawing, 1920-)

From July fourth to September fourth, a special exhibition of American Battle Art will be on view at the Library of Congress. From its rich collections of maps, prints, and illustrated books, the Library has made an admirable selection of graphic material pertaining to our military and naval history. This exhibition not only represents the important contribution of the print-makers to the pictorial documentation of our wars, but also affords an interesting parallel to the present survey of American Battle Painting.

The Museum of Modern Art



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