

ORIGINAL WATER COLOR BY DARLEY

THE *Winter Farm Scene*, by F. O. C. Darley, is an original work by the great nineteenth century artist who illustrated more than one hundred books and who did as much as the writers themselves to visualize the characters of Cooper, Dickens, Hawthorne, Irving, Longfellow, and many more. He was self-taught, a distant relative of Sully, and came to New York in 1848 at the age of twenty-six to illustrate the works of Irving for the American Art Union. After that he never lacked commissions and even received an attractive offer from England, which he refused. His talent for bringing out the subtleties of a subject is evident in this water color, which is a clean cut piece of work representing the best American tradition in handling this medium.



11. WINTER FARM SCENE. Water color by Felix O. C. Darley, 1822-1888. In soft monotone wash frequently used by nineteenth century artists as an aid to the woodcut and steel engraver. Paper size, 11½ by 15 inches. Framed in narrow gilt molding. \$125.

*A Talk before the New Century Club on "Delaware Day"
December 8, 1925 -*

PAINTERS OF DELAWARE

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Jean Kane Foulke du Pont*

We all know, I suppose, that Delaware was the earliest state to ratify the Federal Constitution, so that she became the first state of the United States on December 7, 1787--one hundred and ^{forty}~~thirty-eight~~ years ago ~~today~~--but I think it is very interesting to find that she also has the honor of sheltering the first accredited portrait painter in America. His name was Gustavus Hesselius. He was born in Sweden in 1682, and in 1711 came with his brother to the Swedish settlement at Christiana where the latter was to be a missionary from Sweden to the little church erected twelve years before. Hesselius only remained here a very short time, going to Philadelphia to live, "the better to exercise his art" as it was quaintly written, but in 1716 he brought back his baby Andreas to be baptised at Christiana, showing that he recognized it at least in his heart, as his home. In 1721, Hesselius received a commission from the vestry of St. Barnabas Church in Prince George's County, Maryland, to paint a canvas of the Blessed Saviour and Twelve Disciples at the Last Supper, for which he received seventeen pounds. He also built and decorated an organ for the Moravian church at Bethlehem in Pennsylvania in 1735. He died in 1755.

It is interesting to note that a granddaughter of Hesselius, Elizabeth Henderson, became the wife of Adolph Ulric Wortmuller, another Swedish artist, and a bona fide resident of this state. He became the owner of a plantation on the Delaware at Neaman's Creek, and lived there until his death, October 5, 1811. Wortmuller, by reason of his artistic ability, not only in portrait but in historic painting, attained great fame in his own day. His education was the best the time afforded. He studied at first in Stockholm, afterwards in Paris under his cousin, Roslin, one of the chief portrait painters in France, and later received instruction from Vien in Paris. In 1783 he was

brevetted "First Painter of the King of Sweden". Upon his appointment he painted for Gustavus III, "Ariadne" and "Marie Antoinette with her two Children in the Garden of the Trianon"; both now in the National Museum at Stockholm. In 1787 he painted the famous "Danae Receiving Jupiter in a Shower of Gold", which for purity of conception and execution, entitles him to a commanding place among the painters of his time.

Wertmuller was admitted a member of the Royal Academy of Painting and Sculpture on July 30, 1784, upon the presentation of the portraits of Bachelier and Caffère.

Driven from France by the Revolution, he fled to America in 1794 and settled in Brandywine Hundred in 1800. It is some times said that after coming to Delaware he gave up his brush and devoted himself to farming, but in an old diary it is recorded that "His death occurred from the noxious effects of paint in his system". It is certain that he painted a portrait of George Washington from life. His journal records that "Washington sat for him in the Senate Chamber, attired in a black velvet coat", and that "This portrait is for myself". The portrait was sold at auction upon Wertmuller's death, and is now the property of Mr. John Wagner, of Philadelphia.

on the Green at Dover
I had the good fortune to find Judge Conrad in the Archivist's office and he very courteously accompanied me on my rounds through the State House, and gave me a snatch of history about each portrait, either the man who looked out from the canvas, or the hand that had affixed his image there. He told me that there had been a number of itinerant painters who had passed through Delaware, and he supposed that many of the unsigned pictures were the work of this group. They went from house to house and many portraits were made with little more compensation than a few night's lodging and an occasional meal. I suppose as one sowed, one reaped--a good dinner and a soft bed pre-supposed a fine likeness. What a fearful chance one took if the cook happened to be out of sorts!

There are perhaps half a dozen of these unsigned portraits which

belong to this period, and since it has long been the custom to ask only natives of a state to perpetuate her heroes, we are at liberty to hope that these are no exceptions.

There is one of Governor Caleb P. Bennett, exquisite coloring, clean even flesh tones, kind intelligent eyes, spotless white ruff, and dark dignified background, that needs no famous autograph to hold one's attention. The man's spirit shines from his face. Born and brought up a Quaker, he became a private in a Delaware regiment during the Revolution and came out with rank of Major. He lived at New Castle, and was elected Governor in 1832. He served only three years, then died in office and presented the anomaly of a Quaker buried with military honors. His body lies in the grounds of the Old Friends Meeting House at Fourth and West Streets in Wilmington.

To the right as one enters the Library is immortalized the figure of Col. Samuel B. Davis, U. S. N. of the war of 1812. He fought at New Orleans, came to the rescue of Lewes and saw many other hot engagements. His short blue coat is relieved by a grey "Sam Brown" belt. A scarlet sash, gold epaulettes, and buckskin trousers give evidence of his rank. His fine head is hatless and held erect with grey hair brushed forward over the temples and fierce blue eyes gaze out as if to dispute one's right to stand and look at him. It is said that he camped on the hill at Elm and Clayton Streets in Wilmington and looked across the meadows to the river. He was so impressed by the view that he exclaimed "If ever we finish this war I'll get out of the Navy and build a house here!" He did, and was the builder and owner of Delamore Place. He is buried where the road divides at the entrance gate near the great Cedar of Lebanon in the Wilmington and Brandywine Cemetery.

George Read Riddle is shown in a most interesting manner. He has a strong, virile face, fine ruddy coloring and thick ^{wavy} ~~heavy~~ brown hair in great contrast to the bewigged and powdered gentlemen who surround him on the Library walls. He lived on the site of the present City Building in Wilmington.

James Sykes in the corridor above, altho badly drawn, gives a feeling of strong likeness. His wine colored velvet coat and plaited ruff are carefully executed, and it is a pity that the painting is not in better order. It is in sad need of being restored.

The picture of William Cammon in the Governor's room, shows a strong face, intelligently treated. He was a life-long Democrat, but the Union Governor of Delaware during the war of the Rebellion. He was a man with strong convictions and great integrity. He separated from his Party on the Union issue and was elected by the Republicans. He died in office.

Col. John Stockton is placed near MacDonough and Jones in the corridor of the State House near the Governor's room. His fine yellow satin-faced coat and natural high coloring made him a splendid subject for a portrait. The picture is somewhat eclipsed by the Sully's which hang beside it, but even so, it is noteworthy and cleverly handled.

The next artist of any considerable repute who may be claimed by Delaware appears to be Felix O. C. Darley. Although he was born in Philadelphia in 1822, he settled in Delaware, near Claymont, and made his home there. His father was an English actor who came to America about 1790, and the son was trained for mercantile life, but while yet a youth his passion for sketching manifested itself and his caricatures were so humorous that he readily found a market for them with the current magazines. His outline drawings in an early edition of Irving's works attracted attention, and a little later he illustrated the works of J. Fenimore Cooper and Charles Dickens. No illustrator ranked higher in his time and although he worked somewhat in colors, painting some very characteristic portraits and some battle scenes made during the Civil War, it is for his pen and pencil sketches that we remember him. I think Darley would have been

proud to know that Howard Pyle acknowledged his influence and might almost be said to have followed in his footsteps during one phase of his own career.

Darley died at the "Wren's Nest" near Claymont, in 1888. (There is a portfolio with a number of his sketches in it in the art gallery in the Library Building, which Mrs. du Bois will be glad to show to any one who is interested.)

James Hamilton was born in Belfast in 1824, but as his name indicates was of Scotch-^{Irish} parentage. He was brought to America in early childhood, and spent some years in Wilmington. His education and training were exclusively American. I can't resist a fairly close paralleling of the old magazine (Sartains Magazine 1851) in which I found a sketch of his life. It seems that as soon as his first teacher of chirography placed a pen in his hand, instead of devoting himself to the forming of his letters, he made a caricature of a neighbor's apprentice who had excited his dislike, and sad to relate, was more moved by his schoolmates applause than by his master's disapproval.

Young Hamilton indulged constantly in depicting blood and thunder conflicts. His books were margined and interlined with pictures of duels and beautiful damsels in distress. At last his hope of becoming an artist deepened into such a fixed determination that his parents consented to his making it his profession. The best instruction in drawing was sought in Philadelphia and elsewhere. He was very impatient of his own efforts and many of his canvas's were covered with four or five complete layers of pictures which had not come up to his standard, and over which he had spread another and yet another scene. In 1844 he exhibited a large "Scene on the Delaware" at an exhibition of the Artists Fund Society, ^{at Philadelphia} where it attracted much attention on account of the skill in color and composition which it showed. After this he rapidly rose to prominence and the Art Unions, as the Societies of Fine Arts were then called, of Philadelphia, New York, and Cincinnati, distributed his paintings among their members as prizes. Hamilton did some excellent marines, much influenced by Turner, and many charming land-

scapes in the best manner of the English school. I have not been able to ascertain the exact time of his death, but it must have been about 1870.

Henry ^L Tatnall was born in Wilmington, December 31, 1829. He served an apprenticeship as clerk in his father's mill, but was restless and unhappy, and turned his attention to farming. This was still not to his liking, and at last he returned to Wilmington and established himself in the lumber business which he conducted successfully for a number of years. He had early shown an aptitude for music and ^{evinced} ~~evidenced~~ much interest in musical instruments. It was not until middle life, however, that his desire to be a painter developed. Just after the Civil war James Hamilton, of whom I have written above, spent some years in Wilmington engaged in the making of Marine studies. Mr. Tatnall and Mr. Hamilton became warm personal friends, and before long it was found that he, too, could transfer a landscape to canvas with considerable spirit. He was a very handsome man and very good company, and I have often been told how my mother and her companions when they were little girls, were fascinated by his charm and picturesque appearance. They would slip up to watch him seated at an easel along the Brandywine with palet and brush in hand, the sun shining in his face, and a view of the surrounding hillside growing upon his canvas. He used to wear a black velvet jacket and strolled about his garden in the evenings, completing the picture of a traditional artist. His work was very popular, and examples of his painting are to be seen in many old homes in Wilmington, and they are still much prized. Mr. Tatnall was the first native Delaware artist, and Robert Shaw was the second. He was born at Rockland, Brandywine Hundred, the county seat of Joseph H. Shipley, where his father David Shaw, had been a trusted employee for nearly fifty years. Robert Shaw was sent to the old schoolhouse near Shellpot for an education. A severe attack of rheumatism in his childhood unfitted him for heavy work on a farm. He early showed an aptitude for drawing, first making pen and ink sketches which were followed by more intricate etching on copper. He had no instruction and succeeded through

his native ability and perseverance. His first successful etching was of Old Swedes' Church, and its success was instantaneous--the first edition struck from the copper plate was promptly taken up and copies now are rare and expensive. Another well-known plate is that of the Old Hanover Presbyterian Church and flower market, and one of the Old Barley Mill. His work was painstaking and thorough and it is interesting to see how courage and talent prevailed in spite of illness and infirmity.

There lived at Claymont from 1893 to 1903 an artist names Frank F. English. He gave his entire time to the production of landscapes in water colors. He lived in the old house formerly known as the Swan Tavern, and he made charming views of the river and surrounding country side, which found ready sale.

Jefferson D. Chalfant was born in Philadelphia, November 6, 1856. He is a pupil of Bouguereau, Robert Fleury and Le Febvre, in Paris. He might be called a super-realist. His brush work is very close. He once painted a facsimile of a dollar bill which can scarcely be detected from a real note, and also a postage stamp, but fortunately he has not restricted himself to this type of work, but has made use of his ability as a portrait painter as well. He has followed the antique method of the Old Dutch group by painting on wood panels, and has made some exquisite copies of old pictures. Two of these are in the collection of the late Mr. Samuel Bancroft at Rockford, and are of great interest and beauty. Mr. Chalfant still resides in Wilmington at Ashley, on the Newport Pike in a fine old colonial house with rare furniture to match.

Clawson S. Hammitt was born in Wilmington, November 7, 1857. He was a pupil of Eakins and William M. Chase in this country, and of Constant and Le Febvre in Paris. He holds a fellowship in the Pennsylvania Academy of Fine Arts, is a member of the American Art Association and the Philadelphia Sketch Club. His brush has been very prolific, and his work is noteworthy. It has an

almost photographic integrity in spite of the number of pictures he has turned out. One need never ask whom the painting represents, although in the State House at Dover alone, there are twenty-five portraits signed with his name. It is interesting to see how he emerges at times from a rather pallid phase of expression into a more vigorous method of painting with ruddier color and livelier quality.

Claude Schuyler, or Schreyler, as he was generally known, was born in Albany, N. Y., about 1860. Descended from Peter Schyler and brought up in an aristocratic household, his following of the arts was much frowned upon--in fact caused him to be practically disowned. He studied abroad in Dusseldorf and in Paris, where he met Mrs. Schuyler and married her. She had been a Miss Price from Still Pond, near Betterton in Maryland, and they decided to return to America and settled in New Castle. He painted a number of portraits--many of them in the State House in Dover, but was more successful in his studies from still life and landscapes. Some of the best of the latter were "The Old Tile House" at New Castle, and the "Presbyterian Church" and "Court House" there. His first teacher had been named Schreyler. As young Schuyler grew more skillful he often helped the old man out by completing and assisting him at his orders, even signing the pictures when his master was indisposed. When his own parents disowned him he continued to sign his work "Schreyler", and gradually adopted it entirely. He died in New Castle about 1920. Mrs. Schuyler who had also done some work in oils, followed him a few days later. Mrs. Schuyler was the first woman to be mentioned as an artist here, and there is another who like Mrs. Schuyler was born within a few miles of the state, and who lived here for some years. Charlotte Y. Pyle was born just over the border in Pennsylvania, (Miss Yeatman of West Chester), married Dr. Pyle, and spent a part of her life near Eighth and West Streets. She must have had some talent, but had a very tragic

life, and except for the portraits of John M. Clayton and James Asheton Bayard in the State House at Dover, I can find little record of her work. After Dr. Pyle's death she married the Honorable Mr. Heyburn, U. S. Senator from Colorado, and since his death has lived in West Chester.

There are five distinct phases of art in Delaware:- the very early school, Hesselius, Wertmuller, Darley, and Hamilton; a second phase, the itinerant group; a third in which Tatnall, Chalfonte, Schuyler, English, and Hammitt, may be placed; the Howard Pyle school, and later a group of men who have come here after Mr. Pyle's day who were drawn to Wilmington by the spirit that the Pyle school engendered.

Howard Pyle was born in Wilmington, March 5, 1853. He was the son of William and Margaret Churchman Painter Pyle. He was educated at private schools and studied art for three years in Philadelphia, and for a short time at the Art Students League in New York. His mother had kept from childhood a lively fondness for fairy tales, and had also a deeply religious strain. She trained her children in the mystical paths of Swedenborg and instilled in them a permanent interest in the indefinably mystic. She kept continually before them those fairy tales and traditional myths to be found in Percy's Reliques, Malory's Morte d'Arthur and collections of folk and fairy tale. From this early training much inspiration was evidently drawn for their later work.

one of her children
Katherine Pyle, a much younger ~~daughter~~, shows the same unbounded imagination and great gift for telling fairy stories as did Howard Pyle himself.

Mr. Pyle has had a tremendous influence in illustration. He was the originator of and the inspiration of the present impulse in American Art which restored to the printed page something of the glory of the medieval illuminated manuscript. He scoured the past for tradition and fact. With a

stroke of his brush King Arthur and his Court stand before us, or Robin Hood and Little John, or a tragic marooned pirate, a Spanish galleon or perhaps the Continental Army, or Peter Stuyvesant and the British fleet. Undoubtedly the dean of American illustrators, with a reputation as an author almost as assured as his reputation as a painter, Howard Pyle is also to be considered as an historian. It is said that Mr. Pyle began to draw and paint because there were so many things he could make clearer in writing after he had first made them clear in drawing.

His training was a practical one. It tended toward compositions that would be commercially successful and still artistically true. He had a passion for seeing straight, for depicting the truth, for honest unadulterated art, and he felt that illustration stood high among the arts. Having the desire to make the best possible illustration compels the illustrator to be an artist. Mr. Pyle's pupils are a demonstration of the truth of this theory, for surely the work of ^{N.C.}Wyeth, Stanley M. Arthurs, F. E. Schoonover, Violet Oakley, Harvey Dunn, Clifford Ashley, Elizabeth Shippen Green, Jessie Wilcox Smith, etc., more than approach finished painting.

While Mr. Pyle was successful commercially, we must never forget his generous spirit. He was never even shadowed by commercialism. He never refused to see a student seeking help--but money could not buy admission to his classes. Only those people were invited that Mr. Pyle felt would be helped by his influence.

Imagination was the vital part of Mr. Pyle's theory. Whether depicting a character of one's own or that of another, Mr. Pyle insisted that before a pupil attempted to draw he must have something to draw, must visualize it.

To show how he practised what he preached I think I shall tell a story which may be old to some of you, but which is so delightful that it bears repetition. Howard Pyle must have been very tiny, and it was Spring. There was a great rock by the garden wall covered with ferns and ivy. The afternoon

sun was warm and bright, he was inspired to write a poem. His mother gave him some gilt-edged paper and a lead pencil, and he went out to this rock that he might be alone with his inspiration. It was not until he had wet the pencil in his mouth preparatory to putting down the thoughts that surged through his heart that he realized he could neither read nor write!

He ^{taught} ~~preached~~ that the basis of a good picture is the clear intellectual conception of the thing to be expressed. The clearer the mental conception, the more convincing its expression on canvas.

Howard Pyle's extraordinary ability as a teacher lay primarily in his intuitive understanding. He could read beneath the crude lines on paper the true purpose, detect therein the real, underlying impulse. He recognized the ability and individuality of others and strengthened each man to develop and follow his own road in turn.

Though Howard Pyle belonged essentially to Delaware, it seems sometimes as if the best part of him was called forth at the Summer School at Chadd's Ford, ^{gathered about him there} ~~where~~ for five years he had a group of twenty or thirty students. ~~gathered there.~~ An old grist mill was the studio and such a friendly light-hearted comradeship was engendered during the long walks among the Brandywine Hills, and the evenings spent about the open fire as only a mind as great as his could conceive. I have already said he was not commercial, but he was more than that, for he would find places for his pupils to live in the neighboring farmhouses and instead of receiving payment himself, he would help the more impecunious to pay for their lodging and food so that all might share in the great holiday.

Mr. Pyle had such faith in the part which imagination should play in art that he did not go abroad until 1911. Perhaps he would have become inhibited by this or that place or scene and no longer free to spin a dream of what it should have been, but it seems almost treason to think that anything temporal could have dimmed that great spirit. I shall not attempt to

criticise his work--author--artist--historian--educator--only the future can decide how great he ~~was~~ ^{is}.

Many of the pupils of Howard Pyle are famous. What one of us is not familiar with nearly every name on the list?

John Wolcott Adams, W. J. Aylward, Mrs. Aylward, Mrs. C. Yarnall Abbott, Eleanore Abbott, Clifford W. Ashley, Mrs. Daniel M. Bates, Arthur E. Becher, Anna Whelan Betts, Ethel F. Betts Bains, Elizabeth Bonsall, Charlotte Harding Brown, Ethel Pennewill Brown, George Barratt, Harold Brett, William V. Cahill, Sidney M. Chase, Eads Collins, Eleanor F. Crownfield, Clyde O. DeLand, Douglas Duer, Louis Dougherty, Alfred L. Demorest, Walter P. Everett, Elizabeth Shippen, Green Elliot, Edward Edwards, Anton Otto Fisher, Virginia W. Garber, Philip R. Goodwin, George Harding William M. Hekking, Gayle Hoskins, Percy V. E. Ivoy, Oliver Kemp. W. H. D. Koerner, Gertrude A. Kay, Mrs. Balfour Ker, Balfour Ker, Winfield S. Lukens, Robert Lindsay Mason, James E. McBurney, Gordon McConch, Emlen McConnell, Charles A. MacLellan, Herbert Moore, Francis Newton, Violet Oakley, Thornton Oakley, Katherine Pyle, Mrs. Walter Pyle, H. J. Peck, E. C. Peixotto, Louise Pernitt, Samuel M. Palmer, Katherine Pierson, Maxfield Parrish, Olive Rush, Walter Russell, Robt. E. Robinson, Frances Rogers, Theodore L. Rosin, Thornton D. Skidmore, E. Roscoe Schrader, Remington Schyler, Wanita Smith, C. Clyde Squires, Frank Stick, Herbert D. Stitt, Honora Everett Smith, S. K. Smith, Jessie Wilcox Smith, F. E. Schoonover, Allen Tupper True, Leslie Thrasher, Griswold Tyng, H. E. Townsend, William F. Weed, Herman C. Wall, Walter Whitehead, Sarah Stillwell Weber, Mrs. Wireman, Eugenie Wireman, Isabel R. Whitney and N. C. Wyeth.

There may be even more than I have set down here, for the ^{records} ~~lists~~ were scattered and I was forced to depend on word of mouth for ^{many} ~~much~~ of ^{them} it, but even as ^{the list} ~~it~~ stands is it not one to be proud of? May we not all rejoice

that such a group has been assembled, and especially proud that it once belonged to Delaware?

I have taken out a few names which are especially identified with Wilmington. These men and women have really lived here for years at a time. Many of them still use the studios that once were associated with Howard Pyle himself.

Stanley M. Arthurs was born at Kenton, Delaware, November 27, 1877. He studied with Mr. Pyle and has followed closely the Pyle tradition. He is a decorator and illustrator. He has specialized in American Historical subjects and landscapes. He has the rare ability to carry into painting realism of a period that is passed. ^{Mr Arthurs} He uses one of the studios at 1305 Franklin Street. He is especially well known to Delawareans on account of his fine series of murals in the State House at Dover--"The Crusaders", "Troops leaving ^{the} Dover Green", and the "Surrender of Lee".

Clifford W. Ashley was born in New Bedford, Mass., December 18, 1881. He was a pupil of Howard Pyle and also studied with George L. Noyes. He is a painter and writer. He shifted from Illustration to Marines, in which latter field he distinctly belongs. He is ~~a realist~~, a connoisseur of old furniture, and a leading authority on the Whaling Industry. He has published a book entitled "A Corner in Four Posters" and also one called "The Blubber Hunters". ^{Although a realist} ~~that~~ he is gifted with imagination ^{as} no one who has seen "The Mermaid" can doubt--a beautiful woman's body, ^{wound with sea weed & pearls,} streaming golden hair, fish's scaly tail and tragic, frantic, motion of shutting out from her sight the form of a half clad man who has been washed ashore on the beach beside her. The color and treatment is unique. The situation becomes positively haunting.

The light and flesh tones are such that you feel as though, should you ~~the~~ touch her, you would feel a living form and you can positively hear the surf as it pounds on the hard sand.

Mr. Ashley has done the set of paintings known as the "Whaling Industry" in the Public Library at New Bedford, and "Outfitting the Whaler" in the Brooklyn Museum. "The Battle of Lepanto" depicting the conflict of the allied Christian fleet with the Turks in 1571, is of great historical value. "Don John" of Austria, commanded the fleet. It was only after infinite research that models of the Galleys were found and a trip^{was} made to Barcelona to verify the legends of the fight.

Ethel Penniwell Brown was born in Wilmington and lives now in Frederica, Delaware. She studied with Gwachtman and with Howard Pyle. She is a member of the Philadelphia Plastic Club, holds a Fellowship from the Pennsylvania Academy of Fine Arts, is a member of the Society of Independent Artists, Wilmington Fine Arts Society, and the Philadelphia Art Alliance. Her best work has been in water color. Her pictures have a considerable charm, "The Lighthouse at Lewes" shown in the ~~present~~ ^{of the Wilmington Society of Fine Arts, in 1925} Exhibit ^{ON} at the Library is very convincing. She has also done some work in portraiture. Outstanding in the latter group is a painting of Martin F. Bates in the State House at Dover. It is humorous, witty, alert. The brush work is close, and the treatment of light interesting. Miss Brown was fortunate, perhaps, in her subject for the old gentleman radiates personality and character. ^{This is the} ~~It was of~~ ^{of whom} Martin Bates that John Clayton is reported to have said "If Robert Frame looked up the law and I had Martin Bates to cry before the Jury, I could clear the Devil".

Miss Eleanor Crownfield was born at Roland Park, Baltimore, Maryland. She lived ~~here~~ ^{in Wilmington} for many years with ~~Mr.~~ ^{Colonel} William ^{A.} LaMotte and his sister. She studied under Howard Pyle, also at the Academy of Fine

Arts in Philadelphia, and with Hugh H. Breckenridge, J. Alden Weir and Cecelia Besux, and later with William M. Chase.

She is a water colorist, skillful in the use of pastels, and is now doing considerable portraiture and copying of old portraits. She has a gift for teaching and for many years taught at the Misses Hebb's School. How eagerly ^{her pupils} ~~we~~ looked forward to that class! Thursday was always a gala day because of it.

Harvey Dunn was born at Manchester, South Dakota, ~~He~~ is a product of the great wheat belt of the West. He was considered by many the most promising pupil that Pyle ever had. The artist works better with back to the wall, and perhaps Dunn would have gone further if he had not early met prosperity, however, we must recognize his decided influence on illustration and the way in which he ties text and illustration together, making the picture as much part of the story as the printed page. ^{Mr. Dunn} ~~He~~ has quite a following of his own, Dean Cornwall being one of his outstanding pupils.

Anton Otto Fisher was born abroad, ^{but} ~~and had~~ a position ~~for many years~~ with the du Pont Company, ^{transfer him to Wilmington where} ~~he~~ studied with Howard Pyle, and a few years ago decided to devote himself exclusively to painting. He specializes in Naval pictures. "The Air Raid", and "The Rescue" ^{shown in the 1925} ~~in the present~~ Exhibition ^{of the Wilmington Society of Fine Arts} ~~at the library~~ are good. His "Maine Coast" shows his growing power in landscapes. *He specializes in Naval pictures.*

George Harding was born in Philadelphia, October 2, 1882. ^{and} ~~He~~ lived for a number of years in Wilmington. He studied with Mr. Pyle, ~~and~~ at the Pennsylvania Academy of Fine Arts, and abroad. ~~He is preeminently a mural painter and historian. He was special artist for Harpers "Around the World in 1912". He did the mural decorations in the Hotel Traymore in Atlantic City; "Sourabaya Harbor" for the Philadelphia Art Club; the Mural~~

decorations in the Stanley Theatre in Philadelphia; the Capital Theatre in Trenton; the War Department collection at the Smithsonian Institute in Washington, and the Imperial War Museum Library in London. ^{He was special artist with} Mr. ^{Harpers' "around the}

Harding is a member of the Faculty of the Architectural Department of the University of Pennsylvania; Official artist A. E. F. 1918; and a member of the Faculty of the Pennsylvania Academy of Fine Arts. His work is strong + ^{has done} He ~~did~~ a great deal with his war material. He has had an exhibit of the latter in Wilmington at the Union National Bank. ^{He is pre-eminently}
a mural painter and historian.

Gayle Hoskins came from Denver, and lived in Wilmington for twenty years. He studied with Howard Pyle, and at the Chicago Art Institute, where he ranked with C. C. Chambers and I. M. Phoenix at the head of his class. ^{Mr. Hoskins} ~~He~~ has great pictorial sense. He specializes in black and white, has confined his work to illustration and does it well.

Charles A. MacLellan was born in Trenton, Ontario, June 22, 1885. He studied with Howard Pyle and uses one of the studios at 1305 Franklin Street. He has the ability to transcribe and is a commercial success, but I wonder sometimes, if the very enthusiasm with which his work is received is not a backward step to those days of "He and She" illustrations from which Mr. Pyle rescued us.

Mrs. Walter Pyle is a Philadelphian by birth, but has long been a resident of Delaware. She was a member of the summer school at Chadd's Ford. ~~She is a good draughtsman, has great pictorial ability, and is skillful in arranging color designs.~~ She married Howard Pyle's brother, Walter Pyle, some 20 years ago, and practically gave up

painting until his death, when she resumed her work with conspicuous

^{Mrs. Pyle is a good draughtsman, has great pictorial ability & is} success. ^{She is particularly fortunate in her studies of children.}

^{skillful in arranging color designs.}

Miss Katherine Pyle is, like her brother, an inventive genius.

She has boundless imagination and has written a number of delightful

books for children. She does excellent work with pen and ink--"Fairy Tales" and "Iola Combs her Hair" ~~in the present Art exhibition, being~~ ^{are} good examples of her work. She has a strong personality and is particularly gifted as a story teller. She is also clever in her presentation of animals, puppies and kittens become immortal through her brush. She writes good poetry as well as prose, and collaborated much with Howard Pyle, -- "The Wonder Clock" is one of the most successful of the books which they brought out together.

Olive Rush was born in Fairmount, Indiana. She came east to study with Howard Pyle, and lived in Wilmington for a number of years. The Alter panel at St. Andrews Church in Wilmington is hers and she has pictures in the Herron Art Institute and Nathaniel Hawthorne School at Indianapolis. She has done some charming portraits--a particularly graceful example of this is ^{the one} of Mrs. Felix du Pont and her children. Miss Rush has lately gone to Santa Fe, where she lives entirely alone in a picturesque adobe cottage a little way out from the town.

She is interested in Fresco painting and is doing a good deal of it in the middle west. Frescoes are made in wet plaster, and effects can be gained in this medium which cannot be achieved in any other. It seems rather futile to do them in America ^{however} since in our climate they cannot last. ^{mistake} She follows the modernistic trend of painting and has produced some ^{truly} remarkable ~~unique~~ canvasses.

Frank E. Schoonover was born in Oxford, N. J., August 19, 1877. He was a pupil of the Drexel Institute in Philadelphia under Howard Pyle. Mr. Schoonover and Stanley M. Arthurs were the first of Mr. Pyle's pupils to follow him to Wilmington. Mr. Schoonover is a member of the Society of Illustrators and holds a fellowship in the Pennsylvania Academy of Fine Arts. His name is inseparably associated with pictures of the frozen north,

Hudson Bay Country, American Indians and Canadian Trappers. He strives essentially to bring home the truth of the thing he represents. "If you paint a battle, you must smell the smoke; if you portray a blizzard, the snow must be sharp in your face--you can't sit in a studio and get atmosphere," he said to me when I admired a tremendously silent view of a lake with an Indian fishing in a birch-bark canoe. The unruffled surface reflects the great hills surrounding it; the Indian sits in the slightly tipped canoe, every muscle alert, every nerve awake, eternal silence beating in one's ears. "I walked 1200 miles on snow shoes" he added, "and traversed more than that by canoe, before I could feel that Indian".

He is a fine illustrator. ~~His specialty is stories of adventure by such men as Jack London where the North is at its height.~~ I liked his black and whites, but he has an unusual gift for composition. His color falls invariably into decorative masses, and entitles him to be ranked as a painter as well as an illustrator.

There is one other man who is associated so strongly in spirit with Howard Pyle that I shall speak of him, although for a great many years he has not lived in Delaware.

N. C. Wyeth was born in Needham, Mass. Painter, Illustrator, Mural Artist, he was a pupil of Howard Pyle, both here and in summer classes at Chadd's Ford.

Wyeth is, without question, the most important dramatic illustrator of the day. He recently has been engaged on large mural paintings in Boston and New York. His murals in the Missouri State Capital, Reading Museum of Fine Arts, Federal Reserve Bank of Boston, New York Public Library and Hotel Utica in New York are fair examples of his work.

He has gone ahead with leaps and strides. He has passed beyond illustration, and is among the foremost men in America in landscape murals.

A piece of canvas under his brush takes on such vivid character that it becomes a living record. Who, having seen his Kidnapped scenes, in the Children's room of the Public Library in New York, could resist the text?

I have had a great deal of pleasure in getting the data for this paper. ^a ~~One of the~~ most delightful afternoons was ~~the~~ one in which, the Lord having kindly sent us a rainy season and there not being enough light to paint, Mr. Wyeth invited me to come to his studio and talked about Mr. Pyle and the men who had worked with him. When I came in I felt as though I had been transplanted over 100 years. Franklin stood before me, Washington on one side, Jefferson on the other, a tower that must have been Independence Hall, rose behind them, the sun fell upon them and on the great trees which made a golden autumn background. They were surrounded by such men as Robert Morris and John Hancock. The figures were life size or nearly so; each man's individuality was complete-- Washington short, more heavily set, Jefferson raw-boned, angular and with red hair. There was no suggestion of sameness about them, although there were perhaps a dozen represented. I could not help exclaiming, and was much interested to find that Mr. Wyeth does not use a model. Where indeed should we find a man with the spirit of Washington--where a Franklin, where a Jefferson, in these degenerate days? It would be almost folly and sacrilege to think that one could buy the services of a model who would fit all three! In order to get the thing that meant the man, Mr. Wyeth has thought and studied and visualized the times and the exigencies of the times, and evolved the men who met those times.

~~The mural in question is to be placed in the Franklin bank in New York.~~ Integrity of subject, integrity of purpose, and integrity of workmanship, shine upon you from this great painting. *which is to be placed in the Franklin Bank in New York--*

I could not help thinking how simple and unaffected Mr. Wyeth ^{is} ~~was~~. As he bid me goodby he said slowly, "The Howard Pyle School has developed successful men from the point of earning a living, but as to being prophets in art, there have been none—all of us still have to be proved".

He pointed to a charcoal sketch by one of his younger daughters, and to a newly started study of a Mexican half breed who lives in the neighborhood, done by the talented Henriette. "Look to the future" said he, "there's time ahead for all of us, otherwise I wouldn't work, I'd give up!"

I came back to the present exhibition in the Library with an entirely new feeling. The old and proved are there and also the "youngsters". The exhibition is essentially the product of Delaware. The work of the pupils of Howard Pyle supplement such names as Branton, Barkedale, Berle, Chadwick, Corkrin, Harris, Howard, Hallowell, Anne Garrett Hudgins, Koyee, Leach, Meeds, Munn, Royman, Riley, Schafer, Simmons, Stadelman, Souton, Walker, Henriette Wyeth,—in short the future; but there are at least three names which do not belong in the Pyle group, and yet they should not be classed with the others. They are A. W. Barber, Laussat Richter Rogers, and Edward Redfield.

Mr. Barber is professor and Superintendent of Art in Delaware's schools. His teaching absorbed his time so that for years he did no painting, but of late he has resumed this branch of his work, and has done some very creditable things.

Laussat Richter Rogers is a Delawarean by inheritance and choice. He lives at Boothurst, ^{near New Castle, Delaware} and is descended from Daniel Rogers, who settled here in 1797. The original grant ^{for this land} has been in the family since the time of William Penn. Mr. Rogers was born in San Francisco, and studied first

at the San Francisco Academy of Design under Virgil Williams. He received a degree of Bachelor of Arts at the University of California, and took a post-graduate course in Architecture at Columbia. He was a pupil in water color painting of E. Crowninshield, and worked in Paris at the Academy Julian with Constant and Laurens, at the Academy Colorossi and at the Academy of Applied Design. He has made a study of our Delaware country landscape, and especially delights in catching the evanescent glory of the autumn and spring in the marshes and thickets and woodlands. *While he has done some pure allegorical work & a few portraits* His creed *is the exact opposite of the* Pyle School. He paints *little* ~~nothing~~ from imagination or memory. *It is the most I've seen to be* If the wind

comes up at night and carries off the autumn leaves before he has finished a canvas, he lays it by until nature shall again sketch for him her reds and browns and yellows. If the soft spring mist dissolves in rain, altho half an hour might finish the work, he will not defile his Goddess by putting perhaps a light, a shadow, that she did not herself trace.

He has the gift of making one feel *Nature's* ~~his~~ moods. "The ~~Hayfield~~ *ripe for* harvest with July sun pulseing upon it, *"The Last of Winter," melting snow & budding willows,* ~~in his painting at the present exhibit;~~ the loveliest silvery *"Dawn of Spring,"* or the glorious *"Autumn Woods,"* are equally moving beneath his brush. It is a pity that he is so little known.

Edward Redfield was born at Bridgeville, Delaware, December 19, 1868. He has been awarded 38 medals and prizes including medals from the Paris Salon, Pan-American Exposition, Buenos Aires Exposition, twice Palmer Gold Medal (\$1000) and (\$1500), the Hors Concours (Jury Award) at San Francisco, and so on.

The list of his work is almost as imposing. He has pictures in the Luxembourg, Corcoran Art Gallery, Cincinnati Museum, Carnegie Institute, Pennsylvania Academy, Boston Museum, Harvey Art Institute at Indianapolis, Detroit Art Institute, Art Institute of Chicago, Buffalo Fine Arts Academy,

Rhode Island School of Design, Metropolitan Museum, and many others.

He is considered the ^{most eminent} ~~greatest~~ landscape painter in America. He specializes in sparsely forested snow-covered hills and valleys, with perhaps a stream cutting its way along icy banks below. "The Upper Delaware", ~~which he exhibited at the Library in the spring~~ is very characteristic.

And so I pass from the acknowledged pinnacle to the "youngsters". I do not dare to prophesy. You who have seen the ^{recent exhibitions} ~~demonstration now at the~~ ~~Library must~~ know as well as I that Mr. Wyeth is right--we must all rejoice that "there is still time"--and wonder ^{whom} ~~which~~ of these the future will forget and ^{whom} ~~which~~ she will call great.

IMAGES OF THE GREAT WAR

BY PETER HARRINGTON A MONTHLY SERIES OF GRAPHICALLY DETAILED ILLUSTRATIONS PUBLISHED IN *THE LADIES' HOME JOURNAL* IN 1918-19 BROUGHT THE REALITY OF WWI TO THE AMERICAN PEOPLE.

DURING 1919, representatives of the victorious allied nations gathered in the mirrored halls of the Palace of Versailles to hammer out a lasting peace with Germany, the final act of the "war to end all wars." In America, from small towns in the Midwest to the great cities of the eastern seaboard, it was a time of joy and thanksgiving, as families welcomed doughboys home from "over there." A feeling of pride prevailed throughout the land; the United States had finally emerged from decades of isolation to take its place among the world's great nations.

For a year and a half, the American Expeditionary Force (AEF) under General John J. Pershing had fought alongside its British and French allies in France and the lowlands of Flanders. This khaki-clad army, with its strange broad-rimmed hats reminiscent of bygone days, had answered the call to arms, bent on ending the militaristic ambitions of Kaiser Wilhelm II's Germany and its struggling cohorts—Austria-Hungary, Turkey, and Bulgaria.

From the time the war began late in the summer of 1914—even before the United States had entered the fray—the illustrated press fed the American public a steady diet of images of the fighting. Thousands of sepia-colored photographs were reproduced alongside specially created drawings and paintings that more graphically captured the intensity of the actual fighting.

While the Germans embraced artists, inviting them to partake of the "visual feast" the war had to offer, the same was not true among the allies, except for the French who, in the spirit of Napoleon, actively encouraged numerous artists to travel with their army. The British general staff, by contrast, was openly skeptical about artists and discouraged them from straying too near the front.

Some American artists, such as Frederick Yohn and Gilbert Gaul, did get caught up in the fury, while others—Charles Dana Gibson, for one—turned to painting propaganda posters as a means of serving their country in the cause. But, except for the numerous pictures bearing the statement "drawn from a sketch sent by a soldier at the front" or "from official information supplied to the artist," actual representations of the front, drawn by eyewitnesses, were absent from the illustrated press in the United States.

In 1917, however, some leading British politicians, and newspaper magnates such as Lord Beaverbrook, came to realize the importance of artistic representations of the war as a lasting record; even the general staff began to share their sentiments. Accordingly, several young artists whose names are closely associated with the term "war art" today—Christopher Nevinson, Eric Kennington, William Orpen, and John Nash, among others—were commissioned into the army and sent to the

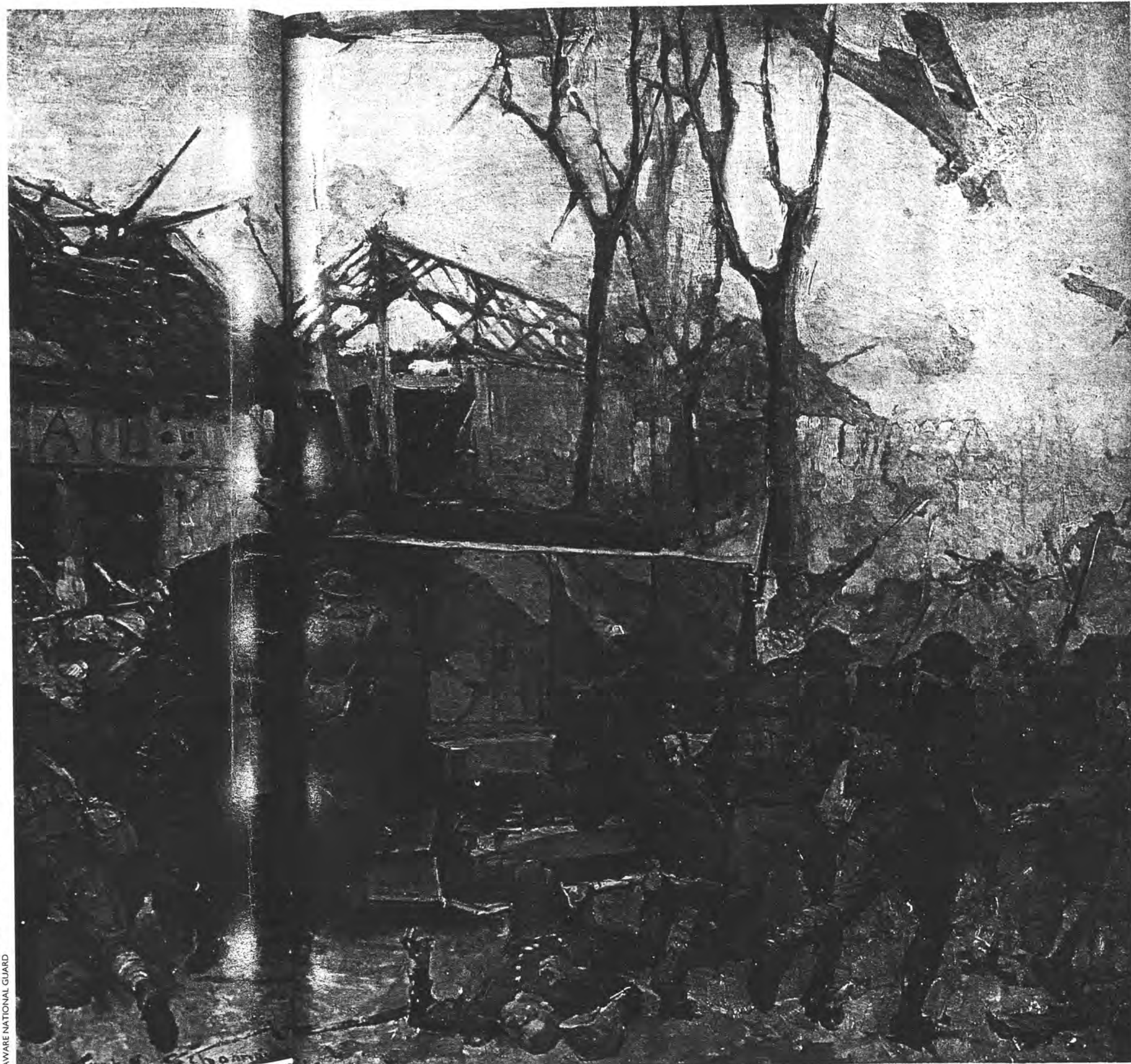


FIGURE 1—CANTIGNY: WHERE THE AMERICANS WON THEIR FIRST LAURELS, F. E. SCHOONOVER.



FIGURE 2—BACK TO GOD'S OWN COUNTRY, C. O. DELAND.



FIGURE 3—WHEN PEACE CAME: THE KING OF THE BELGIANS WENT HOME . . . , F. E. SCHOONOVER.

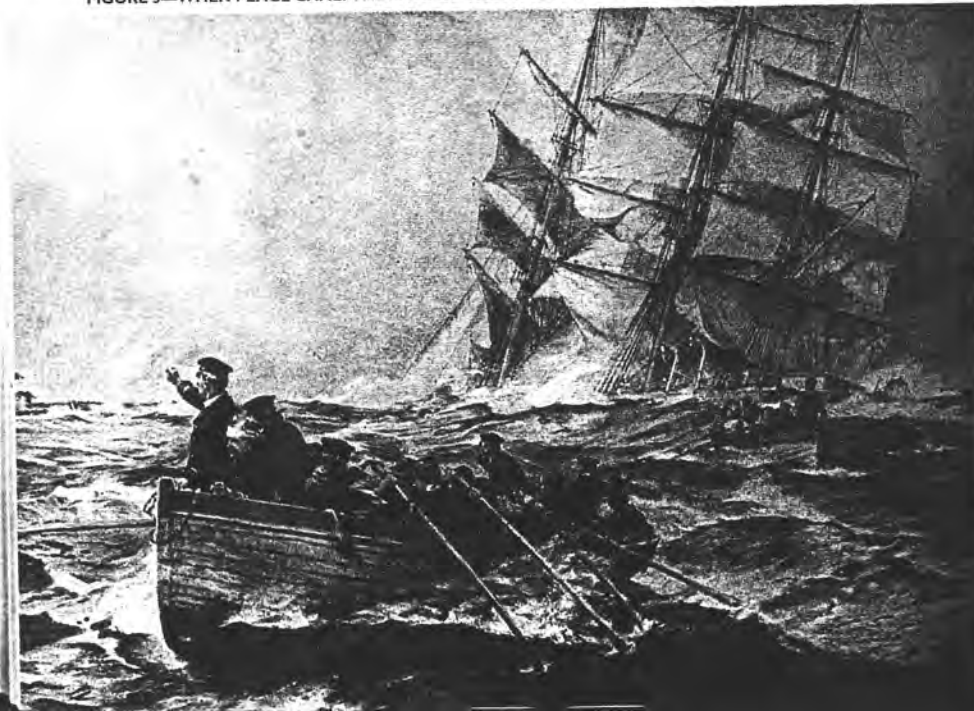


FIGURE 4—THE WORK OF THE HUN, BERNARD GRIBBLE.

various fronts. The Canadians and the Australians likewise commissioned artists to accompany their forces.

And in May 1917, less than a month after the U.S. entered the war, the Committee on Public Information in Washington, D.C., inducted eight artists into the Corps of Engineers to record the exploits of the AEF. Among this select group were Harvey Dunn, William Aylward, Harry Townsend, and George Harding; together they produced more than five hundred pieces of war art.

When peace came in November 1918, the illustrated press began to seek out and publish less violent scenes from the war alongside celebratory and patriotic images. The work of the "official" artists came to an end, and their pictures were deposited in Washington's National Museum of American History. Some artists, George Bellows among them, continued to create works that depicted the fighting, while others returned to more peaceful, war-related themes.

There was a market for these works. The fighting may have been over, but the atmosphere in America was still ripe with patriotic sentiment. Several magazines embraced the popular enthusiasm for the victory by issuing souvenir pictures created by leading illustrators. One of the largest such projects was *The Ladies' Home Journal's* "Souvenir Pictures of the Great War," a monthly series of 36 images that appeared between November 1918 and October 1919. In all, the *Journal* reproduced the work of 13 artists—Gayle Porter Hoskins, Frank E. Schoonover, Clyde O. DeLand, Arthur I. Keller, Harold Brett, Bernard Gribble, Richard Jack, Fortunino Matania, F. Luis Mora, J. H. Gardner Soper, Karl Anderson, Victor C. Anderson, and George Harding—in full color plates. At least 11 of the works were painted especially for the magazine.

Of this group, only George Harding, in his capacity as one of eight official war artists, witnessed the war from the vantage point of a participant. The *Journal*, along with other magazines such as *Collier's*, *Town and Country*, and *World's Work*, had contacted the Committee on Public Information about reproducing colored plates of some of the drawings done by the official artists but decided



FIGURE 5—AN ALL-AMERICAN SECOND ELDER, F. E. SCHOONOVER.

against this on the grounds that their images were not dramatic enough and lacked inspirational interest. Instead, these magazines commissioned their own portrayals of the war. Harding's single *Journal* work, therefore, is the only piece created from some personal experience of the fighting.

Harding's *Journal* picture, which he selected from a group of his wartime works, was entitled *With the 78th Division at Grand Pré*. The scene, published in 1919's September issue, represented an incident that occurred during the bitter-fought advance on the Kriemhilde Line.

One other illustrator had visited the front, albeit in the early days of the war, as an artist with *The Sphere*, a British illustrated paper. Fortunino Matania, an exceptionally gifted illustrator born in Italy, was a prolific artist throughout the war, and his pictures appeared extensively in American publications. His *When Peace Came* was originally reproduced in *The Sphere* in black and white, but the *Journal* commissioned Franz Lesshaft to redraw it in color for the May 1919 issue.

Matania's picture was in stark contrast to the Harding piece. Instead of recreating another battle scene, he captured a

moment during the peace celebrations in London on November 11, 1918, when jubilation could be seen amidst the hustle and bustle of the crowds of servicemen and civilians. The Italian-born artist even chose to include a young soldier waving the Italian tricolor as he rode on the back of a civilian.

The works of two other British-based artists were included among the souvenir pictures. Both Bernard Gribble and Richard Jack were academic artists; indeed, they were members of Britain's prestigious Royal Academy of Arts. Gribble's picture, which appeared in the *Journal* in February 1919, was one of the few naval scenes in the group. *The Work of the Hun* represented the aftermath of a successful U-boat attack upon a British merchantman (Figure 4). It depicts the crew of the forlorn ship rowing to safety in a lifeboat as the captain raises a defiant clenched fist at the departing Germans. The original canvas had been shown at The Royal Academy's summer exhibition of 1916.

Jack had spent part of the war as an official artist on behalf of the newly-founded Canadian War Museum in Ottawa, so naturally many of his pictures had a Canadian theme. His canvas of an

incident in the Battle of Ypres was reproduced as a souvenir plate in the March 1919 *Journal*.

By far the majority of the *Journal's* souvenir pictures came from the brushes of leading American illustrators. Two, Clyde O. DeLand and Victor C. Anderson, chose themes close to the hearts of the folks on the home front. Their pictures appeared in the March and July 1919 issues of the *Journal* respectively, but apparently were not commissioned by the periodical. Anderson's piece—*For Those Who Did Not Return*—tapped the emotions of many with its depiction of a hometown memorial service, the "stars and stripes" wafting softly in the spring breeze. DeLand adapted another popular peace-time theme of a veteran recounting his experiences to an attentive audience. Again, the scene is small-town America; a young doughboy sits in the shade of an old oak tree, his listeners, young and old, hanging on his every word as he describes his experiences fighting the Hun. DeLand aptly titled his picture *Back to God's Own Country* (Figure 2).

In the spring of 1919, all eyes were turned to Paris and the treaty negotia-



FIGURE 6—HOW TWENTY MARINES TOOK BOURESCHES, F. E. SCHOONOVER.



FIGURE 7—OUR FAMOUS "LOST BATTALION" IN ARGONNE FOREST, F. E. SCHOONOVER.



FIGURE 8—THE OLD AND YOUNG OF ST. MIHIEL GREETING THE LIBERATORS, F. E. SCHOONOVER.

tions. Americans took pride in knowing that their president was helping to shape the post-war world. Woodrow Wilson had received a hero's welcome upon his entry into the French capital, and illustrator Arthur I. Keller captured the moment when the president triumphantly rode down the Champs Elysées past cheering crowds of Parisians and soldiers. These were heady times and the artist caught the excitement, allowing the *Journal's* readers to revel in the moment.

That image was one of four with a similar theme—all bearing the title *When Peace Came*. In addition to the pictures by Matania and Keller, there were scenes by F. Louis Mora and Frank E. Schoonover, the latter's representing the triumphal return of King Albert to Belgium after four years in exile (Figure 3).

Schoonover was the artist featured most often in the series. He and Gayle Porter Hoskins accounted for 24 of the 36 pictures. These artists, furthermore, were the only ones to be actually commissioned by John E. Parker, the art editor of *The Ladies' Home Journal*, to create suitable patriotic images for the series.

Schoonover painted everything from heroic battle scenes and valiant acts to more peaceful moments of prayer and repose. In the latter spirit, he depicted the great French Marshal Ferdinand Foch at peace with himself, kneeling before a rail in a church as a wounded American soldier, arm in sling, looks on reverently. Schoonover began the painting, which he called *The Gray Man of Christ*, in December 1918 and finished it, according to his daybook, during the first week of January 1919.

Another scene, which was painted over a period of 17 days in February and March of 1919 and published as a souvenir picture in June, captures President Wilson's meeting with Pope Benedict XV at the Vatican on January 4, 1919. The colorful armor of the Swiss Guards contrasts with the white cassock and mossetta of the pope and the president's black formal suit.

All of Schoonover's other pictures for the *Journal* focused on the war itself. His *Cantigny: Where the Americans Won Their First Laurels* depicts the engagement at which the American troops won their first victory, on May 28, 1918 (Figure 1). The image included all the elements of modern warfare—troops attacking the

enemy amidst the rubble of a village; an abandoned tank; and aerial combat filling the sky overhead. The canvas, measuring thirty-by-fifty inches, was started on August 3, 1918, while the war was still in progress. The artist dispatched it to the offices of the Curtis Publishing Company, publishers of the *Journal*, in Philadelphia just ten days later. According to the caption printed below the plate in the magazine's November issue, Schoonover recreated the scene from official photographs and descriptions by participants.

Nine days after the Cantigny engagement, 20 U.S. Marines—out of the original 250!—wrested the small French village of Bouresches from a force of three hundred Germans (Figure 6). Attracted to the subject, Schoonover set to work on the painting in May 1919. He depicted members of the 6th Marines wading through the waist-high wheat, still green and dotted with bright red poppies, that was their only protection from enemy fire. One mortally-wounded Marine eerily stands, his head hung down, on the verge of collapse.

This attack had been part of the larger campaign to capture Belleau Wood, where four German divisions were entrenched. It took almost a month to clear them from the dense forest, at a cost of almost ten thousand American casualties. The *Journal* reproduced the picture the following April.

Two of the artist's compositions focused on particular heroic actions that had already passed into the mythology of the war. The "Lost Battalion," a unit of seven hundred men of the 77th Division, had been cut off for 36 hours from the main force in the Argonne forest without food. Sensing the inevitability of the moment, the Germans sent in a messenger under a white flag with an offer to spare the doughboys if they would surrender. The artist caught the moment when the commanding officer of the Americans, Lieutenant Colonel Charles Whittlesey, is said to have roared his famous reply, "Go to hell!" (Figure 7)

Another American hero, Sergeant Alvin York of the 327th Infantry, also fought in the Argonne forest, earning the Medal of Honor for his bravery on October 8, 1918, when he destroyed an entire German battalion that was poised to attack the AEF near Châtel-Chéhéry on Hill 223 (Figure 5). Schoonover



FIGURE 9—UNDER THE WHITE FLAG, F. E. SCHOONOVER.



FIGURE 10—THE GREATEST AMERICAN MOMENT IN THE WAR, G. P. HOSKINS.

painted the scene in June 1919, using as a model for York a young school teacher named Russell Ashbach, who posed for many of the artist's figures in the *Journal* series. Another close combat scene was published in December 1918 under the title *When the Whine of "Kamerad" Lifts Above the Clamour*. In it, U.S. Marines are shown entering a dug-out, surprising and capturing its German occupants.

The subjects of Schoonover's paintings at the end of the war included a scene of New York's 27th Division smashing the Hindenburg Line on September 29, 1918; U.S. soldiers escorting refugees through a devastated village as French soldiers looked on; and the German retreat back across the Rhine on a road in the Compi gne sector.

The task of graphically reconstructing the American liberation of the town of St. Mihiel, France, on September 13, 1918, occupied the artist for 13 days in his studio in an old Pennsylvania saw mill, with Ashbach as usual serving as his main model. The artist based his work on accounts written by Walter Durranty in *The New York Times* during September 1918 and on details provided to him about the reception that awaited America's Secretary of War Newton D. Baker and Generals Pershing and Henri-Philippe P tain when they entered St. Mihiel soon after its capture. The crowd, he was told, consisted "of women and children and old men, because of forcible removal of practically every male of military age . . ." As these grateful women and girls surrounded Secretary Baker to express their thanks, a military band brought up from the rear played "Marsellaise." The houses in the drawing were taken from actual photographs of St. Mihiel (Figure 8).

The artist recorded the beginning of the surrender talks in *Under the White Flag*. Issued in March of the next year, the picture captures the scene at 10 P.M. on November 7, 1918, when an officer of the French army examined the credentials of the German negotiators who had driven into La Capelle, France (Figure 9). In *Doughboys First*, Schoonover portrayed the Allied entry into Germany by depicting American troops crossing a bridge over the Moselle River (Figure 11).

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FIGURE 11—DOUGHBOYS FIRST, F. E. SCHOONOVER.



FIGURE 12—"THEY SHALL NOT PASS!"—THE SECOND BATTLE OF THE MARNE, G. P. HOSKINS.



FIGURE 13—ONE WATER BOTTLE FOR FORTY MEN, G. P. HOSKINS.

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IMAGES OF THE GREAT WAR

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While Schoonover was the more prolific of the two artists commissioned by the Curtis Company, Gayle Porter Hoskins nonetheless produced nine striking pictures of the fighting and related events. Like Schoonover, Hoskins studied under Howard Pyle, who instilled in his pupils a sense of history and the heroic that they carried into their own works. Schoonover and Hoskins also worked out of the same locales, first in Bushkill, Pennsylvania, and later in Wilmington, Delaware.

Hoskins' first effort for the *Journal*—"They Shall Not Pass!" *The Second Battle of the Marne*—was published in the magazine in November 1918. The ferocious hand-to-hand combat shown symbolized the bitter fighting that characterized the 1918 offensive planned by Germany's General Erich Ludendorff, in what was that country's last effort to push back the strengthened allies (Figure 12).

For his next piece, Hoskins chose an encounter in the St. Mihiel salient—brilliantly executed by General Pershing and his troops on September 13, 1918—in which the American cavalry entered the fray for the first time. The picture was published in the *Journal's* January issue, along with another by the artist that depicted an event at sea.

In *One-Hundred-Per-Cent Heroism, and Every Man a Yankee*, which appeared in February 1919, the artist showed doughboys doggedly hauling guns through thick Flanders mud over a three-mile stretch of shell-swept road, their artillery horses having been killed by German shells.

For his April effort, Hoskins took a break from violent images to recreate the March 28, 1918 meeting between General Pershing and France's General Foch at which the Americans offered their European allies all the resources of the AEF. The picture was aptly titled *The Greatest American Moment in the War* (Figure 10).

Hoskins also chose particular moments or incidents on the battlefield that portrayed gallantry. In one moving scene that took place in July 1918 as the AEF pursued the enemy across the Marne River and toward the Ourcq River, a group of American troops found the body of their

16-year-old comrade, Scotty, beside his beloved machine-gun. The youth had done more than his share, killing thirty Germans by a woodland road.

In his July picture, taken from the Meuse-Argonne campaign, which witnessed some of the bitterest fighting of the war, Hoskins illustrated an example of selflessness that occurred as the American troops repelled the German counterattack. In *One Water Bottle for Forty Men*, the entrenched Americans are shown passing a single canteen down the line; on receiving it, the last soldier discovers that there was more left for him than any of the others had enjoyed (Figure 13).

Hoskins' final image appeared in the October 1919 issue, eleven months after the war's end. This picture demonstrated the valor of the soldiers' canine friend. A regiment in the Argonne, finding itself cut off with no telephone, dispatched a golden collie to traverse three bullet-riddled miles to the supporting column. Hit by gunfire, the dog nonetheless continued on, sustaining more wounds as he went, until a bullet in his spine forced him to crawl the final distance to the general to whom he had been sent. Then, in his last act, the canine hero touched the general's outstretched hand with his nose before collapsing in death. "He had saved the whole regiment," read the final line of the caption.

The Ladies' Home Journal souvenir pictures have been all but forgotten, overshadowed by the scenes that were painted by the official artists. Yet they have a sobering effect on those who view them today. Far from glorifying the war, they dwell upon moments of patriotism and valor, of pride in one's country, and of self-sacrifice. They speak of country boys and street-hardened city men brought together in the horror that was the Western Front, who found common ground and a sense of camaraderie. The images deserve to be remembered if only for their value in rekindling our feelings of pride and gratitude toward those in all wars who have laid down their lives so that the world might be a better place. ★

Peter Harrington is the curator of the Anne S. K. Brown Collection at Brown University in Providence, Rhode Island.