

From left to right:

Attributed to John Brewster, Jr.

American, 1766-1854

Portrait of a Girl, 1810-20

Oil on canvas

Portrait of a Boy, 1810-20

Oil on poplar panel

Painted in Maine

These portraits by John Brewster, Jr. contain elements based on firmly established gender roles of the period. Several years older than the young boy, the girl holds a rose, an emblem of youth and innocence. The boy's red leather wallet may foretell his worldly future and fortune.

After working in Connecticut from about 1790 to 1795, John Brewster, Jr. moved to Buxton, Maine. Buxton was the base from which he traveled over the next four decades in search of portrait commissions throughout Massachusetts, Connecticut and New York.

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Attributed to John Hilling

American, 1822-1894

The Old South Church, circa 1854

Looting the Old South Church, circa 1854

Burning the Old South Church, circa 1854

Oil on canvas

Painted in Bath, Maine

This trio of paintings by John Hilling depicts an attack on Old South Church in Bath, Maine. The attack occurred on June 6, 1854, during a time when a wave of anti-Irish Catholic sentiment swept the eastern United States.

Hilling painted the destruction of the church unfolding before the viewer, much like popular panoramas of the time that showed scenes in sequence on a single canvas. The clock in the tower advances in each painting. The sky changes from sunny afternoon to an evening lit by the flames consuming the church. Hilling's almost contemporaneous depiction of a newsworthy event reveals both imagination and ingenuity.

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Attributed to Edward Hicks

American, 1780–1849

The Peaceable Kingdom with the Leopard of Serenity, 1835–40

Oil on canvas

Painted in Newtown, Pennsylvania

The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together; and a little child shall lead them.

—Isaiah 11:6

Few artists were as dedicated to a single subject as Edward Hicks. It is believed that he painted more than 100 versions of the *Peaceable Kingdom*. Although he took inspiration from the work of the British artist Richard Westall (see the engraving reproduced below), Hicks made the theme his own. The background of this painting features a scene depicting William Penn's treaty with the Lenni-Lenape Indian tribe of the American northeast. This vignette underscores Hicks's desire for peace and harmony motivated by his Quaker faith.



Richard Westall (1765–1836), *The Peaceable Kingdom of the Branch*. Engraving from *The Holy Bible*, Vol. 2 (London, 1815), n.p. Courtesy of Yeoman's in the Fork.

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Attributed to the “Record Book Artist”

Laing Family Record Book, circa 1804

Ink and watercolor on wove paper

Painted in the Winchester, Virginia, area

The Laing family record book provides information about individual family members’ key life events from 1801 to 1821. The unidentified artist who created this book found inspiration in a variety of sources. Its design and inscriptions connect the Laing family’s Scottish heritage with Germanic culture.

The birds, stylized trees, flowers, butterflies, suns and moons that decorate these pages also appear on German-American *fraktur* (decorated manuscripts). Unlike traditional *fraktur*, however, this book commemorates deaths as well as births and marriages. Documenting the end of life in books like this was a common practice among Anglo-American families.

The Laing family lived in Winchester, Virginia, which also had a large Germanic community. This might be the reason the Laing book includes a mix of traditions from both cultures.

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Jurgan Frederick Huger

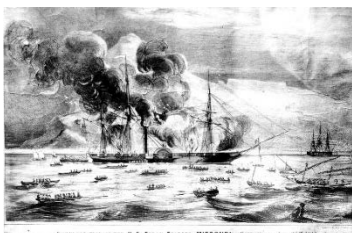
American (born Germany), 1809–1878

Conflagration of the U.S. Steam Frigate "Missouri," 1851

Watercolor on paper

Probably painted in Bridgeport, Connecticut

On August 5, 1843, the USS Missouri caught fire. Its crew was saved just before the steamship's powder magazines exploded. Printmakers soon capitalized on the event by marketing images of the steamship ablaze. A lithograph produced by Thayer & Co. (see below) inspired Jurgan Frederick Huger, a painter and grocer from Bridgeport, Connecticut. Instead of depicting the ship's dramatic end, both the print and the painting evoke the terror felt by the sailors awaiting rescue. Huger departed from the print, however, by arranging the rescue boats in a radiating pattern. This decision directs the eye toward the doomed vessel.



Lithograph by Thayer & Co. *Burning at Gibraltar, 26 August 1843*. The original print bears the text "Conflagration of the U.S. Steam Frigate Missouri, Gibraltar, Aug. 26th 1843. At the moment the order was given to abandon the ship. From a drawing taken on the spot by Geo. B. Souder." Collection of the New York Naval Shipyard

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Jewelry owned by Emily and Clara Lamb:

Earrings, circa 1850

Gold and pearl drop

Necklace, circa 1850

Coral

Gold Brooch, circa 1850

Cut citrine and seed pearl mounted in gold

Ring, circa 1850

Citrine and gold

Mechanical pencil, circa 1850

Gold

All probably made in the United States

This collection of heirloom jewelry was passed down in the Lamb family. It appears in the portraits of Emily and Clara Lamb, attesting to the family's wealth. Emily holds the mechanical pencil and wears the citrine (yellow quartz) brooch, ring and pearl earrings. Clara wears the coral necklace.

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Attributed to the Dentzel Company

Manufacturer, American, 1867–1927

Rabbit Carousel Figure, circa 1910

Basswood and paint

Made in Philadelphia, Pennsylvania

Attributed to the workshop of Charles I. D. Looff

American (born Denmark), 1852–1918

Elephant Carousel Figure, circa 1882

Basswood and paint

Made in Brooklyn, New York

Although horses were the most familiar animals used in carousels, more unusual animals were also included in these popular family attractions. The large elephant here was part of a carousel in Sulzer's Harlem River Park in New York City.

The Dentzel Company was well-known for using steam power so that many of the figures went up and down as well as around. Like many carousel carvers, Charles I. D. Looff and Gustav Dentzel emigrated from Germany. They brought with them traditional German carving techniques.

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