

## **Albany and the Civil War: Medicine on the Home and Battle Fronts**

### **Albany and the Civil War**

Abraham Lincoln visited Albany by train on two occasions. The first was on February 18, 1861 before his inauguration and the before the start of the Civil War. The second was on April 27, 1865 when his funeral train stopped in Albany on route to Springfield, Illinois. During the Civil War, Albany was designated as a military marshalling point. Troops from the northeast spent several days here before traveling south to battle and many returned to be cared for in a large military hospital. In addition, Albany County sent ten regiments and one artillery battery to the conflict.

### **Medicine on the Home Front**

President Abraham Lincoln authorized the formation of the United States Sanitary Commission in 1861 to raise private funds for the medical care of the Union Troops wounded in Civil War battles. In response, a group of Albany women organized the Albany Relief Bazaar and raised over \$117,189. This three-week event included ethnic booths, art exhibitions, tableaux, souvenir shops, lotteries, and a variety of publications.

### **Medicine on the Battle Front**

Two Albany brothers, Albert Vander Veer, who was to become an influential professor and nationally-known surgeon at Albany Medical College and the Albany Hospital, and Garrett Vander Veer, who was killed in action, wrote letters and journals describing first hand their experiences on Civil War battlefields. Albert, a doctor who served as a surgeon for the Sixty-Sixth at Gettysburg, kept detailed records of each of the soldiers he treated. He also used his battlefield experiences to advance the quality of medical practices when he returned to Albany. Garrett, who died from his wounds, wrote numerous poignant letters home describing his battlefield experiences.

### **Albany and the Civil War**

Abraham Lincoln visited Albany by train on two occasions. The first was on February 18, 1861 before his inauguration. The second was on April 27, 1865 when his funeral train stopped in Albany on route to Springfield, Illinois. During Lincoln's 1861 visit to Albany he arrived by train. Drawn by the engine *Erastus Corning, Jr.*, As the train passed the West Albany Railroad shops, a switch was thrown at the nearby Dudley Observatory, causing an electromagnet mounted on the roof of the New York State Capitol to release a metal ball that slid down a pole, signaling military officials to start a 21-gun salute in Capitol Park.

Lincoln addressed the New York State Legislature, dined with Governor Edwin D. Morgan and met with the citizens of Albany at the Delavan House, one of Albany's most fashionable hotels. Coincidentally, on the same evening actor John Wilks Booth performed at the New Gayety Theatre and stayed at Stanwix Hall, located several blocks away.

On April 14, 1861 just two months after Lincoln's first visit to Albany, news arrived that Fort Sumter had been fired upon and surrendered. That same day Lincoln called for the United

States' first military draft of "75,000 troops to suppress the insurrection from the southern states." Ten regiments and one artillery battery were raised in Albany County.

Albany was designated as a military marshalling point. Troops from the entire northeast, including upstate New York, east to Vermont, New Hampshire and western Massachusetts spent a day or two in Albany before being transported by train or steamboat to New York City and south to battle.

In April 1861, Albany's General John F. Rathbone took over Albany's Industrial School and converted it into a military hospital to house the sick and wounded. Soldiers were transported from the front lines to Albany by steamboat including the Silas O. Pierce operated by Captain Jeremiah J. Austin. The hospital, originally called The Barracks, was renamed the Ira Harris General Hospital, in honor of Ira Harris, a U.S. senator from Albany.

***Albany Waterfront with Stanwix Hall (left) and Delevan House (right)***

1869

Photographer C.S. Rabineau

Silver Gelatin Print

Albany Institute of History & Art Library, Wing Collection, 174

Lincoln dined with Governor Edwin D. Morgan and met with the citizens of Albany at the Delavan House, one of Albany's most fashionable hotels. Coincidentally, on the same evening actor John Wilks Booth stayed at Stanwix Hall, located several blocks away.

***Dinner Given by the Legislature of the State of New-York  
To Hon. Abraham Lincoln President Elect and Suite  
At the Delavan House Monday February 18, 1861***

Printed on silk

Albany Institute of History & Art, 2010.30

***Fort Albany from Arlington Heights***

E. F. Ruhl

Albany, 1862

Lithograph on paper

Albany Institute of History & Art,

Gift from William L. Thompson, 1977.58

The 25th Regiment, commanded by Col. Michael K. Bryan, included between five and six hundred men. They left Albany on April 22, and traveled to New York City then Annapolis, before marching to Washington. On May 23<sup>rd</sup> they were ordered to Arlington Heights, where they encamped on the 24<sup>th</sup> and built a fort which they named Fort Albany. The Regiment remained in the service until August 4, when it was mustered out.

***The 25<sup>th</sup> in Virginia***

Drawn by McElroy

Lewis & Goodwin, Albany, NY

Albany, 1861  
Lithograph  
Albany Institute of History & Art, u1977.98

This lithograph features 10 vignettes detailing humorous aspects of the 25<sup>th</sup> Regiment's camp in Virginia.

### ***Sculptures by John Rogers***

Prior to the Civil War, most sculpture was made of expensive materials such as marble or bronze. With industrial advancements and a rising middle class, sculptor John Rogers devised a way to create multiple plaster casts of his sculptures, which was more affordable to the middle class. His groups depicted popular scenes from everyday life including Civil War subjects and literature. Rogers patented his process, which enabled him to make multiple replicas in plaster. His work was popular and between 1860 and 1863, sold over 80,000 plaster sculptures, which he sold for \$3.00 to \$25.00 a piece, depending on size.

Rogers was characterized by his biographers as “staunchly Unionist, antislavery, and pro-Lincoln.” Although Rogers did not enlist in the Army, he volunteered in 1862 as a nurse for the United States Sanitary Commission, but was not accepted.

### ***Taking the Oath and Drawing Rations***

John Rogers (1829-1904)  
Painted plaster, 1866  
Signed “John Rogers New York”  
Benjamin Walworth Arnold Collection, gift of Dorothy Treat Arnold (Mrs. Ledyard, Jr.)  
Cogswell, 1945.94.6

On many occasions men and women in the south were asked to swear their allegiance to the United States on a Bible. This group was inspired by an actual incident in Charleston, Virginia.

### ***The Slave Auction***

John Rogers (1829-1904)  
Painted plaster, 1859  
Signed “John Rogers New York”  
Benjamin Walworth Arnold Collection, gift of Dorothy Treat Arnold (Mrs. Ledyard, Jr.)  
Cogswell, 1945.94.44

Rogers brought “The Slave Auction” to the market just two weeks after the execution of John Brown. It did not prove to be as popular as Rogers had hoped because stores chose not carry it because of its strong theme and a concern for offending Southern customers. According to Rogers in 1863, “The Slave Auction gave me probably more satisfaction to make than any other of my small groups, but I sell less of it than almost any other group. By taking a subject on which there is a divided opinion, of course, I loss half my customers.”

***The Picket Guard***

John Rogers (1829-1904)

Painted plaster, 1862

Signed "John Rogers New York"

Benjamin Walworth Arnold Collection, gift of Dorothy Treat Arnold (Mrs. Ledyard) Cogswell, Jr., 1945.94.40

When Rogers modeled *The Picket Guard*, the first of his Civil War subjects in June of 1861, just two months after the outbreak of the Civil War, he was surprised at its popularity and it was the first of his works to earn a profit. Subjects like this, blending drama with humor, brought him into the public eye during the Civil War era and were regarded as "truthful memorials of the war."

Garrett Vander Veer served with the Picket Guard. The Picket Guard worked in advance of the regiments serving as "scouts."

***Wounded to the Rear, One More Shot***

John Rogers (1829-1904)

Painted plaster, 1865

Signed "John Rogers New York"

Benjamin Walworth Arnold Collection, gift of Dorothy Treat Arnold (Mrs. Ledyard, Jr.) Cogswell, 1945.94.25

The Sanitary Fairs held in New York, Philadelphia, Boston and Albany in 1864 particularly helped John Rogers' business. He donated some of his groups to each event and as a result received "a flood of additional orders." Rogers "presented two beautiful works of art" to the United States Booth at the Albany Army Relief Bazaar. Both were Civil War subjects: *The Union Refugee* and *The Village Post Office News from the Army*.

***The Council of War***

John Rogers (1829-1904)

Painted plaster, 1865 check

Signed "John Rogers New York"

Benjamin Walworth Arnold Collection, gift of Dorothy Treat Arnold (Mrs. Ledyard, Jr.) Cogswell, 1945.94.32

The Council of War was among Rogers most popular works and he made three versions. This version features Lincoln reviewing General Ulysses S. Grant's plan of operations for the Union Army with Edwin M. Stanton Secretary of War standing on the other side, cleaning his glasses.

***Assassination of Lincoln***

Howard Hill

Oil on canvas, 1872

Gift of the American Legion, Capitol City Post No. 225, 1961.20

On the evening of April 14, 1865, during a theatrical performance at Ford's Theater in Washington, D.C., actor John Wilkes Booth shot Abraham Lincoln in the back of the head with a small derringer pistol. It was the first time in American history that a president had been assassinated.

The shooting of Lincoln has been an event immortalized in textbooks, television documentaries, and in pictorial representations such as prints and paintings. The scene depicted here by New York based artist Howard Hill, painted several years after the fateful incident, records three separate scenarios of the assassination, which he enhanced with nightmarish ghouls and demons: the dying Lincoln, the fleeing assassin and accomplice, and the later execution of five conspirators.

Most prominently, the painting centers upon Lincoln's body being carried out of Ford's Theater. Within minutes after the shooting, twenty-five men lifted Lincoln from the floor of his private theater box and carried him across the street to William Petersen's boarding house, where at 7:22 a.m. the following morning, Lincoln died. The scene vividly expresses the grief shared by much of the nation in the years following the assassination.

The Unconditional Republican Club, an organization that formed in Albany in 1868 to "promote the candidacy of nominees of the Republican Party," is noted as having owned the painting. Later, it belonged to the Capitol City Post No. 225 of the American Legion, who gave the painting to the Albany Institute.

***THE ASSASSINATION OF PRESIDENT LINCOLN,  
FORD'S THEATRE WASHINGTON, APRIL 14, 1865.***

***John Wilkes Booth, President Lincoln, Mrs. Lincoln, Major Rathbone, Miss Harris***

E.R & E.C. Kellogg, 245 Main St. Hartford, Conn

Photographic Reproduction

Courtesy of the Library of Congress, Washington, D.C.

Sitting with the President and Mrs. Lincoln were two Albanians: US Army Major Henry Rathbone and his fiancée, Clara Harris, daughter of US Senator and Albany attorney Ira Harris. Mrs. Lincoln invited the couple to the theater after General Ulysses S. Grant and his wife could not attend. After the shooting, Major Rathbone struggled with Booth who stabbed Rathbone in the arm. Rathbone also yelled, "Stop that Man," when Booth leaped from the balcony to the stage. Severely wounded, Rathbone spent two months recuperating. Rathbone and Harris were married and lived in Loudonville. Rathbone was extremely depressed and in 1883 during an extended trip to Europe he shot and killed Clara and stabbed himself. Rathbone was tried for murder, but later found insane and sent to an asylum where he died in 1911.

***Abraham Lincoln (1809-1865)***

William Edgar Marshall (1837-1906)

Engraving on paper, 1865

Albany Institute of History & Art Bequest of Mrs. Henry M. Sage, 1972.65.5

President Abraham Lincoln's goal was to preserve the Union and abolished slavery. Over 600,000 Americans lost their lives in this war, more than the total number of fatalities for all other wars in which America has fought.

***President Lincoln's Funeral April 1865***

Julian DeVaux O'Brien (1856-1929)

Drawing on paper, 1865

Gift of J. King Rosendale, 1998.27

Julian DeVaux O'Brien, the nine year old son of John A. and Caroline O'Brien witnessed and recorded Abraham Lincoln's funeral procession in Albany, April 25, 1865. His father was a dealer in millinery good at 45 N. Pearl Street from 1857 through 1876. The O'Brien family resided at 101 Clinton Avenue.

***Lincoln's Coffin on a Catafalque Stands in Front of the New York State Capitol***

April 27, 1865

Photographic Reproduction

Courtesy of the New York State Division of Military & Naval Affairs

On April 27 Lincoln's body returned to Albany by train and lay in state for thirteen hours at the Assembly Chamber of the old Capitol. Over 50,000 people paid their respects. Eight white horses pulled the coffin on its catafalque (a raised bier or platform used to support a coffin) trimmed in white silk.

***Albany in Mourning for President Lincoln: View Looking up State Street from Broadway***

Unidentified photographer

Albumen Print

Original photograph taken on April 27, 1865

Albany Institute of History & Art Library, PC19No.00036\_166

**Major Dix [Charles Temple Dix], (1840-1873)**

George Gerhard (1830-1902)

1865

Oil on canvas

Signed lower right: *G. Gerhard, NY*

Albany Institute Purchase, 1975.18

Charles Dix was born in Albany and graduated from Union College in 1858, where he first became interested in art. Dix studied painting in New York City until the outbreak of the Civil War. He served as a First Lieutenant, 14<sup>th</sup> Infantry, beginning on May 14, 1861 and on June 20, 1862, was promoted to Major and appointed as an Aide de Camp. He resigned from the Regular Army on Feb. 7, 1863, but joined the United States Volunteers. When he left service in March 1865, he was given the brevet rank of Lieutenant Colonel as a way of thanking him for his service. After the war Dix settled in Rome, Italy and continued to exhibit his work in Europe and New York City.

## ***Medicine on the Home Front***

In 1861, President Abraham Lincoln authorized the formation of the United States Sanitary Commission to raise private funds for the care of Union troops wounded in Civil War battles. In response, a group of Albany women formed the Army Relief Association. They organized a major fundraising fair in February 1864 called the Albany Army Relief Bazaar. This three-week long event included booths named for Albany's diverse ethnic groups, an art exhibition, three tableaux's, a curiosity shop, military trophies of the past and present, and a number of important lotteries. The Bazaar raised \$117, 189 and presented over \$80,000 to the United States Sanitary Commission for the medical care of the Union troops.

The most significant item offered at lottery was a preliminary draft of the *Emancipation Proclamation* donated by President Lincoln. The winner of the lottery was Gerrit Smith, an abolitionist leader and strong supporter of John Brown, who donated it back to the Sanitary Commission, which then sold it to the New York State Education Department for \$1,000.00.

Albany photographers Churchill & Denison, Jordan H. Abbott and Samuel J. Thompson documented all of the activities and sold photographic sets in various sizes. Publications included *The Canteen*, the daily newspaper of the Bazaar, *Catalogue of the Rare and Valuable Curiosities*, and the *Catalogue of Painting and Sculpture exhibited at Palmer's Studio in Aid of the United States Sanitary Commission*. A souvenir lithograph by Charles Knickerbocker of the interior and exterior of the Bazaar building was also published.

### ***Albany Army Relief Bazaar, February 22, 1864***

Charles E. Knickerbocker

Albany, 1864

Lithograph

Albany Institute Purchase, James Dufty Fund, 1995.19

The Albany Army Relief Bazaar building in Academy Park is surrounded by four vignettes featuring telescopic views of its interior. The corners of the print are marked with four marble sculptures, which Erastus Dow Palmer donated to the Bazaar: *Alexander Hamilton*, *Good Morning*, *Peace in Bondage* and *Little Peasant*.

### ***Layout of the Army Relief Bazaar, February 22, 1864.***

Published by Churchill & Denison, 522 Broadway, Albany

Albany Institute of History & Art Library, MG 192

Gift of Isabelle T. Redfield, Julia W. Redfield, and Mary W. Redfield

The layout and theme of Albany's Sanitary Fair centered on tableaux-like booths staffed with costumed salespeople representing various ethnic groups set against coordinated backdrops and thematically related sales goods. The international theme was probably derived from the country-by-country arrangement used at international expositions.

### ***Indian Wigwam Booth***

*Mr. S. Karlslake, Miss Little, Miss Wilson, Miss Groot, and Mrs. Clinton Ten Eyck*

J. H. Abbott

Albany, February 1864

Albumen photograph mounted on cardboard

Albany Institute of History & Art Library

Gift of Isabelle T. Redfield, Julia W. Redfield, and Mary W. Redfield

The Indian Booth was noted as one of the most attractive features of the exhibition with attendants named "Pocahontas" "Minnehaha" and "Nokomis" dressed in "correct and beautiful costumes." The word "WIGWAM" spelled out in lights of gas jets over the entrance beckoned the public to purchase \$1,541.71 worth of ethnographic and souvenir articles including Indian dolls, moccasins, bows and arrows, pipes, stuffed birds and animals, belts of wampum, scarves, head ornaments, snow shoes, beadwork and baskets.

### ***Japanese Booth***

*Julia Douw, John Hoff, Kitty Johnson, Susy Barnum,*

*Miss Johnson of Utica, Hattie Elmendorf (Mrs. John) Gould*

S. J. Thompson & Co., Albany, February 1864

Albumen print mounted on cardboard

Albany Institute of History & Art Library

Gift of Isabelle T. Redfield, Julia W. Redfield, and Mary W. Redfield

Chinese lanterns lent an exotic eastern air to the Japanese Booth. Attendants were dressed in "authentic" Asian garments including (at right) Harriet Elmendorf (1844-1920) of Cherry Hill, Albany. She was the niece of Catherine Van Rensselaer Bonney (1817-1890) of Albany, then a missionary in the Orient, who may have supplied the costumes. Mrs. O. M. Alden of San Francisco sent Japanese fancy goods from the west coast.

### ***Yankee Booth***

*James Benton, Mary Tallman, Annie Cook, Mary Cook, Mrs. Eli Perry, Frank King, Miss Jane Loveridge, and Miss Maud of Utica*

Church & Denison

Albany, February 1864

Albumen print mounted on cardboard

Albany Institute of History & Art Library

Gift of Isabelle T. Redfield, Julia W. Redfield, and Mary W. Redfield

This booth highlighted New England as the birthplace and home of the genuine Yankee. It included a "monster tower of popcorn in the shape of the Bunker Hill monument and mountains of doughnuts, barrels of apples, cider and popcorn."

### ***Shaker Booth***

*Mary Carpenter, Miss Emerson, Mrs. Frank Townsend, Miss Barnes of New York, Abby W. Redfield.*

Churchill & Denison

Albany, February 1864

Albumen print mounted on cardboard

Albany Institute of History & Art Library

Gift of Isabelle T. Redfield, Julia W. Redfield, and Mary W. Redfield

The women who staffed the Shaker Booth were not Shakers. However, the Niskayuna Shakers and Watervliet Shakers donated 17 barrels of Potatoes, 2 barrels of turnips, 2 barrels of dried apples, 1 barrel of parsnips, one barrel of sauerkraut, 4 dozen cans of apple butter, 50 heads of cabbage and sold many items at cost the Bazaar to be sold at the booth including straw brooms, herbs, baskets, bonnets fans, armchairs, and rugs.

### ***Military Trophies***

Churchill & Denison, Albany, February 1864

Albumen print mounted on cardboard

Albany Institute of History & Art Library

Gift of Isabelle T. Redfield, Julia W. Redfield, and Mary W. Redfield

Lieutenant Frank E. Brownell of Troy aided in the installation of items in this booth.

Brownell was known as "Ellsworth's Avenger," because he shot the murderer of Colonel Elmer Ellsworth of Mechanicville, the first Union officer killed in the War. President Lincoln awarded Brownell the Medal of Honor and made him an officer. Brownell is standing in front of Ellsworth's military uniform and the accoutrements worn at the time of his death. Ellsworth's father deposited these relics with the Bureau along with the large rebel flag that Ellsworth had pulled off the Marshall House in Alexandria, Virginia when he was shot.

### ***Curiosity Shop at Army Relief Fair, Albany, N. Y***

Churchill & Denison

Albany, February 1864

Albumen print mounted on cardboard

Albany Institute of History & Art Library

Gift of Isabelle T. Redfield, Julia W. Redfield, and Mary W. Redfield

One of the most popular exhibitions was "A Cabinet of Curiosities" that featured "things strange and curious from every corner of the earth representing every phase and period of history." Pictured here is a display of specimens "from every clime" (turkeys, peacocks, cranes, falcons, songbirds, chickens, Canada geese, mallards, deer, bear, mountain lions, beaver, otter, turtles and monkeys from the personal collection of James A. Hurst, New York State Taxidermist and keeper of the State Cabinet of Natural History. It cost 25 cents to see and rose over \$2,500.

### ***Army Relief Bazaar, at Albany, N. Y.***

Churchill & Denison, Albany, February 1864

Albumen print mounted on cardboard  
Albany Institute of History & Art Library  
Gift of Isabelle T. Redfield, Julia W. Redfield, and Mary W. Redfield

To house the bazaar activities and events, including thirty booths spaces and services, a giant temporary structure, designed by Walter Dickson, Esq. was erected on a 170 x 80' space in Academy Park next to the Albany Academy and opposite the New York State Capitol near the intersection of Washington Avenue and State and Eagle streets. Billed as the largest hall in the State covering 32,000 square feet, it was constructed of wood plank walls and a tar paper-covered roof punctured with flues from the many cast iron stoves. Gas fixtures were used to light the windowless space, day and night.

### ***Scotch Booth***

*Margaret MacNaughton (Mrs. David A.) Thompson, Margaret Boyd, Katharine Wilson, Elizabeth Brown, Eliza B. Davidson (Mrs. Isaac V. W.) Grant, Earle Stimson, Wilhelmina Dickson, Sarah B. Potts, Annie Stimson (Mrs. Archibald) McIntyre, Jennie MacNaughton (Mrs.) Wright, Mary Frances Cochrane (Mrs. S. Edward) Stimson*  
Churchill & Denison, Albany, February 1864  
Albumen print mounted on cardboard  
Albany Institute of History & Art Library  
Gift of Isabelle T. Redfield, Julia W. Redfield, and Mary W. Redfield

In the Scottish Booth, "...the air smacks of the fragrance of heather..." and is framed by castle turrets. A portrait of St. Andrew, the patron Saint of Scotland, and pictures of ancient armor and national emblems adorned the walls. The arms of Scotland hung above the entry. Tartans, kilts, Scottish bonnets and St. Andrew's scarves were worn by the attendants.

### ***Needlework Case and Sewing Tool***

Unidentified Manufacturer  
c. 1864  
Wood, paper, ivory and steel  
Inscribed on inside of case in ink: "Bought at the Army Relief Bazaar Feb. 25 1864"  
Albany Institute of History & Art  
Gift of Sandra Markham in honor of James Gwynn's 80<sup>th</sup> birthday, 2001

### ***The Canteen, No. 7, Albany, February 29, 1864***

Albany Institute of History & Art Library, [MG 192](#)

The Canteen contained a record of everything of interest pertaining to it including descriptions of the various booths, lists of donations, the membership of committees, and results of raffles. It also featured poetry, prose and war news and propaganda and tongue-in-cheek "letters to the editor."

***Autographs Contributed by General Officers of the Army & Navy of the United States Sold At The Army Relief Bazaar at Albany, N. Y. For the Benefit of the United States Sanitary Commission. February 22<sup>nd</sup> 1864.***

Title page printed by Charles E. Knickerbocker  
Albany, 1864  
Chromolithograph on paper  
Gift of Georgina H. (Mrs. David) Williams

The autograph booth featured a number of these leather-bound albums each containing about one hundred official signatures of General Officers of the Army, netting over \$600 in sales. Among the signatures are those of Roscoe Conkling, Ulysses S. Grant, John E. Wool, Abner Doubleday, Philip H. Sheridan, George McClellan, Gideon Welles, and David H. Faragut.

***Catalogue of Rare and Valuable Curiosities, Contributed For Exhibition in the Curiosity Shop of the Albany Army Relief Bazaar***

Weed, Parsons and Company, Printers  
Albany, 1864  
Albany Institute of History & Art  
SpC 340.70

The Curiosity Shop was among the most popular booths at the fair. The shop included loans from area residents and ranged from historical objects. A descriptive catalogue, which sold for 25 cents, highlighted the objects lent by Albanians.

***Program for the GRAND TABLEAUX In Aid of The Sanitary Commission, At Tweddle Hall, Monday, Feb. 1<sup>st</sup>, 1864***

Albany, January 1864  
Engraving on paper

Tableaux, three-dimensional, “living” works of art or scenes from literature or history, and other costumed enactments were popular during the Civil War era. In Albany three formal tableaux performances, enacted by “the cream of Albany society” were held at satellite locations

***Catalogue of Painting and Sculpture Exhibited at Palmer’s Studio In the Aid of the United States Sanitary Commission***

February 22, 1864  
Van Benthuyzen’s Steam Printing House  
Collection of Albany Institute of History Art  
SpC973.704

The Art Gallery of the Army Relief Bazaar included a loan exhibition of one hundred and forty eight paintings by Hudson River school artists including Frederic Church, Jasper Cropsey, George Inness, William Hart and John Kensett, Sanford Gifford and genre and portrait artists including Charles L. Elliot, Eastman Johnson and James Freeman. It was held in the studio of the nationally-known sculptor Erastus Dow Palmer. Admission fees realized almost \$1,500.

In addition, Palmer donated the following four sculptures: The Angel of Peace in Bondage for \$2,450 (later donated to the Albany Institute); the bust of Alexander Hamilton (later donated to the Albany Institute), the bust of the Peasant Girl, and the alto-relievo Good Morning, each for \$1,000 apiece raising a total of \$5,450 for the fair.

### ***Miss Kitty Van Antwerp***

Churchill & Denison, Albany, February 1864

Albumen print mounted on cardboard

Albany Institute of History & Art Library

Gift of Isabelle T. Redfield, Julia W. Redfield, and Mary W. Redfield

The famous line from the ever popular Mother Goose nursery rhyme “There was an old Woman – she lived in a shoe She had so many children; she didn’t know what to do!” inscribed above this photograph aptly describes the costumed Kitty Van Antwerp, daughter of Mr. and Mrs. John E. Van Antwerp of Albany. Wearing a shawl, lappets and lace cap and child-sized spectacles atop her head, Kitty, every bit the Lilliputian Dutch matriarch, is perched in her paper shoe prop surrounded by an extended family of seventeen dolls.

### ***Dolls***

Unidentified Maker

Germany, c. 1860

Porcelain head and cloth bodies

Albany Institute of History & Art

Gift of Mr. and Mrs. Mathew Bender IV, 1976.58.3 & .4

These dolls were purchased at the Albany Army Relief Bazaar by Mr. and Mrs. Thurlow Weed as a gift for Kitty Van Antwerp. They descended to her daughter Martha Van Antwerp Stanton Easton, and her grand-daughter Phoebe Powell Bender, the donor. The female doll’s wardrobe is comprised of 58 sets of outerwear, underwear and matching accessories (hats, shoes, parasols, etc.). The clothes, made by Kitty’s aunt Amelia King (died 1867) who married John McMurray in, are miniature reproductions of Mrs. McMurray’s trousseau.

### **Medicine on the Battle Front**

A combination of a better understanding of medicine coupled with more destructive weapons forced the advance of medicine and health care during and mostly after the Civil War. More written records on medical and surgical procedures were kept during this war than ever before, doctors became more adept at surgery and the use of anesthesia, and perhaps most importantly, there was greater understanding of the relationship between cleanliness, diet and disease. The field of nursing expanded significantly to include women.

Approximately 620,000 men died in the Civil War, of these over 204,000 died of wounds received in battle, while the remainder died from disease. The most common battle wound was caused by the “Minnie” ball. An injury to the head or abdominal was almost always fatal. Limbs were often shattered and amputation was the quickest and most effective treatment. When available, surgeons used Chloroform and ether during amputations.

Infection and disease caused the greatest number of deaths. Frequent water shortages meant that surgeons did not wash their hands or instruments between surgeries. The common “surgical fevers” as they were described were caused by Staph, Strep, or tetanus infections, which released deadly toxins into the blood stream for which there were no known antibiotics at the time. Gangrene, caused by the obstruction of blood flow was also common.

About half the deaths from disease were caused by intestinal disorders, such as typhoid fever, diarrhea and dysentery. Others died from pneumonia and tuberculosis. Malaria was common and other contagious diseases such as measles, chickenpox, mumps and whooping cough frequently swept through camps.

### **Medical Training, Facilities and Supplies**

Prior to the Civil War the average medical student in the United States received two years of training and minimal clinical or laboratory experience. Whereas in Europe, four-year medical schools were common, laboratory training was widespread, and there was a much greater understanding of infections and disease.

When the Civil War began the Federal army had about 100 medical officers to the Confederacy’s 25. By 1865, 13,000 Union doctors served in the field compared to 4,000 Confederate doctors. Both sides were supported by a large number of volunteers and both men and woman helped to treat the wounded. Dorothea Dix and Clara Barton led the national effort to organize a nursing corps to care for the wars’ wounded and sick. Dix was appointed Superintendent of Women Nurses and after the war and Barton was instrumental in the creation of an American branch of the International Red Cross

Operations and the treatment of the severely wounded were done in the field near the battle lines or patients were transported in ambulance wagons to pavilion hospitals, which were long wooden buildings with ample ventilation and beds for 80 to 100 patients. Many soldiers moved to hospital ships, steamboats retro-fitted as floating hospitals, and transported to cities as far away as Albany, New York.

Surgical instruments were furnished by the Government to each medical officer who was responsible for their return. They were contained in four cases, one for major operations, one for minor operations, one a pocket-case, and one a field-case to be carried by the surgeon on his person into action.

### ***Albert Vander Veer (1841-1929)***

#### ***Civil War***

When the Civil War broke out, Albert Vander Veer was attending Albany Medical College but withdrew to volunteer for the Army medical division. His first post was the Ira Harris Hospital in Albany. In May 1862, he was assigned to complete his medical training at Columbian College Hospital, now George Washington University, in Washington D.C., where he had enrolled as one of the first hundred medical cadets called to Civil War service by the surgeon general.

After receiving his medical degree, Vander Veer was assigned to the 66<sup>th</sup> Regimental New York Volunteers as Assistant Surgeon. In June 1864, at the age of 24, Vander Veer became one of the youngest regimental surgeons of the war. During his time with the 66<sup>th</sup> Regiment, Vander Veer was engaged in the battles of Fredericksburg, Chancellorsville, and Gettysburg.

Materials in this exhibition include Vander Veer's medical college notes, which he brought with him to the battlefields, patient notes including treatments, and prescription records. Like many physicians of the period Vander Veer's battlefield experience helped to make him a quick and dexterous surgeon, skills that proved useful in his private practice and on the faculty of Albany Medical College where he taught between 1867 and 1904.

### *After the War*

Vander Veer continued his education with post-graduate courses at the College of Physicians and Surgeons in New York. After a tour of medical colleges and hospitals of Europe, he returned to Albany and opened a private practice. Vander Veer's experiences in private practice led to an interest in public health issues. He served on Albany's first Board of Health and Water Board, fighting for closed city sewers, clean drinking water, and other sanitary improvements.

Vander Veer was particularly concerned with qualifications for practicing physicians and helped to draft legislation designed to create statewide standards for medical practitioners. As part of his commitment to medical education, Vander Veer served as a professor for over 35 years, and dean at Albany Medical College from 1896 to 1905. Vander Veer also played a key role in the founding of the Albany Hospital, served on its board of governors, and was chief surgeon from 1904 to 1908.

Vander Veer was elected President of the American Surgeons Association in 1905 and President of the American Medical Association in 1916. He was honored for his achievements as a surgeon, educator, and pioneer of public health by being granted membership within the French Legion of Honor.

### *Garrett Vander Veer (1836-1864)*

Garrett Vander Veer married Margaret Kline on December 18, 1861. They had one son, John, who died at an early age. Garrett joined the army and was mustered in as Captain of Company A of the 115<sup>th</sup> Infantry (a.k.a. "The Iron Hearted Regiment) on August 21, 1862. He participated in the following Civil War battles: Siege of Harper's Ferry, W.Va., - September 12-15, 1862, Bolivar Heights- September 14-15, 1862, Pamunkey River, Va.- January 8, 1863, Bluffton, S.C. – June 4, 1863, Jacksonville, Fla.- February 7, 1864, Camp Finnigan, Fla.- February 8, 1864, Baldwin, Fla.- February 9, 1864, and Olustee, Fla.- February 20, 1864.

Garrett was articulate and a keen observer. He wrote extensively about the division of people concerning the need for war, the fanatical regard for the welfare of Negro, the mismanagement of the army and its fort building mania, and a reoccurring lament about the infestation of fleas.

In a letter dated December 11 he mentions that he is...still doing Picket duty and will stay out until the 21<sup>st</sup> and all quiet.” On March 10, 1863 he writes, “I was over to St. Helena Island yesterday for to see the Monitors...long sharp tapering iron decks with ropes on the edge to keep men from falling overboard the...the confeds don’t own a gun that she sail by without injury...

Garrett was shot four times at the battle of Olustee, Florida, but refused to be removed for treatment until the battle was over. He was then transported to Beaufort, South Carolina where he died of his wounds on February 24, 1864. At the time of his death he was a newly promoted lieutenant-colonel.

***Photograph of Dr. Albert Vander Veer***

Studio of Sterry, 520 & 522 Broadway, Albany, NY  
Albumen photographic print, c. 1887  
Albany Institute of History & Art Library  
Albert Vander Veer collection, DB560, Box 4, 71

***Garrett Vander Veer***

Unknown Photographer  
Photograph, 5 1/2" x w. 4"  
c. 1864  
Albany Institute of History & Art Library,  
Albert and Garrett Vander Veer Collection, MG148, Box 2, Folder 2

***Dr. Albert Vander Veer’s Medical Journal including his Patients Notes for Gettysburg***

1863-1864  
Albany Institute of History & Art Library  
Albert Vander Veer Collection, DB560, Box 1, F-4, 189

This journal includes Vander Veer’s notes from medical school including exam questions. The exam questions are on the pages immediately proceeding his patients notes on the battlefield at Gettysburg on July 2, 3, & 4 1863

***Register and Prescription Book for the 66<sup>th</sup> Regiment of NY***

April 3, 1864  
Albany Institute of History & Art Library  
Albert Vander Veer Collection, DB560, Box 2, F-1

Among the common ailments listed throughout the book include syphilis, gonorrhea, and diarrhea.

***Passbook for Ambulance Train for the 66<sup>th</sup> Regiment of NY***

January 29, 1865  
Albany Institute of History & Art Library  
Albert Vander Veer Collection, DB560, F-2

The first listing indicates that the soldier was transported to a hospital because of “Frost bite of the feet.”

***Journal of Patients from the 66<sup>th</sup> Regiment treated by Albert Vander Veer  
1863-1864***

Albany Institute of History & Art Library,  
Albert Vander Veer Collection DB560, Box 1, Folder 3

It is interesting to note that most of the soldiers were treated for “minnie ball,” a new type of bullet used in the Civil War that was generally fatal in head or abdominal injuries or required limb amputations.

Entry on John Potter:

*Ball entered below the spine of the left scapula, lodging in the angle between the spinous and the transverse processes of the eighth dorsal vertebra, fracturing but not displacing the spinous process. He was 28 years of age, was wounded July 1<sup>st</sup>, walked off the field without assistance and was able to walk and help himself until a few hours before he died. July 6<sup>th</sup> clonic spasms of abdominal muscles began which continued steadily increasing in intensity until the night of the 7<sup>th</sup> when he slept well. When he awoke spasms returned, continually increasing (except when under the influence of chloroform) until 11 p.m. when he died. He had no difficulty in passing urine, bowels moved once after he was wounded, but he had little inclination for food. His mind was clear and he was cheerful until just before death.*

***Invoice for Hospital Property Transferred to A. Vander Veer Assistant Surgeon 66<sup>th</sup> NY by G.  
S. Wood Surgeon of the 66<sup>th</sup> at camp near Culpepper, Virginia***

September 22, 1864

Albany Institute of History & Art Library,  
Albert Vander Veer Collection, DB560, Box 2, Folder 7

***Letter from Albert Vander Veer to his Father and Mother***

Re: Death of Brother on Battlefield

April 7, 1864

Albany Institute of History & Art Library

Albert and Garrett Vander Veer Collection, MG148, 2005.018

Camp 66 N.Y. V.V.  
Near Germania Ford, Virginia  
April 7, 1864

*Dear Father and Mother –*

*I can hardly write you it seems as though I ought to offer you words of consolation in this your hours of sorrow – and yet how can I. You have lost a dear brave son I am noble alas. The dearest brother God ever gave to man. Friends may tell us that he died nobly in defiance of his country, a patriot. A soldier, but oh, they can salsify? but little that longing to see his dear cheerful countenance once again. Perhaps it is not the part of a soldier in me to lament his death but I cannot help it, his kind welcome letters that have cheered and comforted me during the past year while in camp and on the long weary march are now taken from me, the hand that wrote them with a brothers' love he's now buried in the --- and silent grave. Never again to join in those happy family meetings we have planned for the future when peace had been once more*

***Letter from Albert Vander Veer to Sister***

Albany Institute of History & Art Library

Albert and Garrett Vander Veer Collection, MG148, 2005.018

Epps House, VA  
October 21, 1864

*“...I have a Surgical and Medical Ward under my charge, also the Officer's Ward. You say you have some thoughts of studying medicine particularly if you were five years younger. I cannot agree with you that it is a proper sphere for a female to act in. We have had several in our hospital but they always disappointed us in the end. My love for the profession increases daily. The practice I have had during the past three years has tended to develop that love rapidly...I have lately had quite a number of cases of Typhoid Fever have not lost a patient as of yet but have some very sick ones on hand...Lincoln and Johnson are gaining more votes every day...Sherman seems to be all right, Grant is only waiting for Butler to complete his canal so as to be able to use the gunboats and then we shall make a bold strike for Richmond...”*

***Garrett Vander Veer to Craig***

December 11, 1863

Albany Institute of History & Art Library

Albert and Garrett Vander Veer Collection, MG148, 2005.018

*Dear Bro,*

*"...Yesterday a nigger and his wife came through with bloodhounds after them, they lay in the salt water marshes between this Island and the main land 24 hours with the tide coming in and going out so that their heads were just above the water, the nigger had nothing on but his shirt and the wench nothing but his pants. Liberty, I never knew the meaning of the word until I saw the poor devils and heard their story..."*

*Gar*

***Garrett Vander Veer from Beaufort to Albert Vander Veer***

July 20, 1864

Albany Institute of History & Art Library

Albert and Garrett Vander Veer Collection, MG148, 2005.018

*Dear Bro,*

*"...I could send you the word that Fort Sumter had fallen but it has been put off...an attack on the remaining batteries of Morris Island resulted in taking Fort Wagner...the 54<sup>th</sup> Mass Vols Niggers led the charge and made a clean sweep...they have suffered terribly especially among the officers, my boys say they saw Dr. Broderick's Nigger Sam....Wounded with two bullets, one in the fleshy part of the thigh and one in the knee, these Niggers fight like devils and I for one am quite willing they should..."*

*Gar*

***Loving Cup***

Gorham Manufacturing Company

Providence, Rhode Island

1907

silver with ivory handles, ht.15 1/4", diam.(base) 7 1/8", wt.93.0 oz. troy

Albany Institute of History & Art, gift of the sons of Dr. Albert Vander Veer, x1940.445

Dr. Vander Veer, one of the legendary figures at Albany Medical College and Albany Hospital, was presented with this cup on May 2, 1907, during a testimonial banquet held at the Hotel Ten Eyck in Albany. The banquet, described as one of the largest ever held in the city, was hosted by over one hundred of his former students from the Albany Medical College, where Vander Veer taught for between 1867 and 1904.

This loving cup, decorated with naturalistic plant life including water lilies, cattails, iris and tulips, features three ivory snake handles, which recall sacred serpents that knew all of the secrets of the earth including the causes and cures for diseases. One of three panels shows the façade of the Albany Hospital, designed by Albert W. Fuller (1854-1934) in 1898-99 with the seal of the city of Albany. The second panel features a view of the Albany Medical College and its seal and the third panel includes the following testimonial to Dr. Vander Veer:

FROM HIS  
GRATEFUL STUDENTS  
TO THE BEST OF TEACHERS  
PRESENTED TO ALBERT VANDERVEER, MD  
MAY 2 AD 1907  
ALBANY, N.Y.

***Albany Hospital***

Hoffman & Knickerbocker

Albany, 1855

Print

U1990.19

Founded in 1849, the Albany Hospital originally stood on the corners of Madison and Dove Streets; then 1854 it moved the Eagle Street near the Medical College. In 1872 it was enlarged to accommodate 150 patients.

***Albany Medical College and Albany Hospital***

Hughson Hawley (1850-1936)

Watercolor on paper, c. 1898

Albany institute of History & Art

Gift of Mrs. Sally Potter and Prescott E. Nead, Jr., 1974.87.3

Albany Medical College was organized in 1838 by Dr. Alden March. In 1898 Drs. Vander Veer, Hun, and Merrill proposed building a new hospital since in the physicians' opinion, "It will be

impossible to light, ventilate, and cleanse this old building as modern sanitary requirements show to be necessary.” The new building complex located on New Scotland Avenue included the hospital and medical college designed by architect Albert Fuller, for the firm of Fuller & Robinson.

## **First in the Hearts of His Countrymen: George Washington**

Land surveyor, farmer, military leader, first President of the United States—George Washington was admired and respected by his fellow Americans throughout his lifetime. Following his death on December 14, 1799, Washington transcended mortal existence to become a symbol for the United States, a symbol that endures to the present day.

*First in the Hearts of His Countrymen: George Washington* is a visual exploration of America's fascination with Washington's image, and it demonstrates how Americans have used it to convey a sense of patriotism and shape a national identity. The objects and printed materials included here have been drawn from the collections of the Albany Institute and those of private collectors. These few items represent only a small part of the total number of times Washington's likeness has been reproduced since his death.

From hand-stitched needlework, published sermons, and earthenware dishes to commemorative medals, prints, and original portrait paintings, these material objects show a genuine reverence and emotional outpouring for America's hero and leader. Other objects, like glass flasks, parlor statues, a mantle clock, and a cast iron stove reveal how Americans have appropriated Washington's image and his home, Mount Vernon, for commercial purposes. Equating consumer products with George Washington has been a marketing strategy used repeatedly throughout American history. Even foreign manufacturers in England and France understood the selling power of Washington's image and included it on punch bowls and cotton upholstery fabric.

This exhibition is about George Washington, the individual, only indirectly. The objects and images displayed here reveal facets of his life, his activities and accomplishments; yet there are none of Washington's personal belongings, no letters signed by his hand, no revered relics touched by the great leader. This exhibition is mainly about Americans and how we as a people have commemorated and memorialized George Washington over the last 200 years.

## **George Washington: A Brief Biography**

### **Early Years**

George Washington was born on February 22, 1732, at the family plantation on Pope's Creek in Westmoreland County, Virginia. Within a few years the family moved to Little Hunting Creek Plantation on the Potomac River (later renamed Mount Vernon) and eventually to Ferry Farm on the Rappahannock River near Fredericksburg, Virginia, where Washington spent most of his childhood.

While little is known about Washington's childhood, his life as an adult is well documented since the events and actions in which he participated were inherently linked with the foundation and development of the young United States. In 1748, Washington joined a surveying expedition to western Virginia and the following year was appointed surveyor of Culpepper County, Virginia. His surveying activities took him into the American backcountry, land yet unsettled by European colonists but rich in forests, wildlife, and abundant, fertile soil. Washington saw land that promised growth and expansion of the American colonies. His surveying also gave him the financial means to acquire land of his own, which he did in Virginia and as far away as the hills of western Pennsylvania.

### **Early Military Career**

Following the death of his half-brother Lawrence, Washington inherited Mount Vernon; he also took Lawrence's position in the Virginia militia. It was the beginning of his military career. As the French pushed south from Canada and established military outposts in the trans-Appalachian West, land claimed by the British, Virginia governor Robert Dinwiddie sent Washington with a letter in the Fall of 1752 to the French at Fort Le Boeuf in western Pennsylvania, demanding that they vacate the area. With no compliance by the French, Dinwiddie sent Washington and a force of 150 militiamen to western Pennsylvania the following year. Washington and his small force ambushed the French in a wooded area, killing 10, including the French commander. Washington retreated and established a small palisade called Fort Necessity. Ultimately, Washington was forced to surrender to the French, and the incident led to the French and Indian War.

### **Mount Vernon**

Between 1759 and 1775, Washington returned to Mount Vernon and assumed the life of a gentleman farmer. In 1759, Washington also married Martha Dandridge Custis. Throughout these years, Washington increased agricultural production at Mount Vernon. He eventually owned 8,000 acres of land and had more than 3,000 under cultivation. He also increased the number of slaves living on his plantations. At his death in 1799, Washington owned 316 slaves. He arranged to have all freed following Martha's death.

### **American Revolution**

In June 1775, as conflict between England and its American colonies escalated into war, the Continental Congress commissioned George Washington to command the American Army. Although Washington had military experience in the Virginia militia, nothing prepared him for the several years of warfare and the harsh conditions of camp life that he and his troops faced. His most important task was to keep the British from advancing beyond New York City, a city they captured in 1776. Humiliating losses were interspersed with strategic wins for Washington. In the autumn of 1781, he confronted the British at Yorktown, Virginia. To the surprise of many, Washington led American forces to victory and accepted the surrender of the British Army under General Charles Cornwallis on

October 19, an event that led to peace negotiations and the end of the war. While headquartered at Newburgh, New York, in 1782 and 1783, during the peace negotiation process, Washington visited Albany, New York.

### **President**

Once the Treaty of Paris officially ended the war in 1783, Washington once again returned to Mount Vernon where he initiated new developments that included a pleasure park and experimental gardens. He was called back into public service in 1789 as he accepted the honor of serving as the first president of the United States. During his first term, Washington worked to establish a protocol for the new government and the respect of the young nation. He adopted measures drafted by Alexander Hamilton, his Secretary of the Treasury, to reduce America's debt. He made peace treaties with American Indians and designated the site of Washington, D. C. as the nation's permanent capital. Washington was reelected for a second term in 1793, but by this time growing partisan politics began impede upon Washington's administration even though he personally attempted to remain non-partisan. Foreign and domestic uprisings, most notably the French Revolution and the Whiskey Rebellion in western Pennsylvania shadowed Washington's last few years in office. When he made the decision not to run for a third term, he established a precedent that most other presidents followed. (President Franklin Delano Roosevelt was the only American president elected to a third term in office. The 22<sup>nd</sup> Amendment to the Constitution, ratified in 1951, officially set a limit of two terms for the President.)

### **Retirement**

Washington retired to Mount Vernon in 1797, his last return from public duty. During these years, Washington and Martha entertained guests and foreign dignitaries, and spent time with family and friends. Washington enjoyed inspecting his plantations and overseeing the production of crops and other goods produced by his slaves and hired workers. In December 1799, while riding across his lands, Washington was caught in a sleet and snowstorm that ultimately led to illness. His condition worsened rapidly, and on December 14, 1799, Washington died at Mount Vernon. News of his death spread during the ensuing weeks and a period of deep mourning enveloped the nation.

### **George Washington**

Ezra Ames (1768-1836) after Gilbert Stuart (1755-1828)

Albany

Oil on canvas, 1826

Gift of the Albany Gallery of Fine Arts, 1900.5.2

Albany artist Ezra Ames painted this portrait of George Washington based on Gilbert Stuart's well-known, but unfinished, "Athenaeum" portrait. Stuart's painting of 1796 has been the most frequently copied and reproduced image of Washington, appearing prominently on the U.S. one dollar bill. Washington sat for fifteen artists, sometimes more than once. He never wore a wig but simply

powdered his red-brown hair and tied it in a queue. His slightly bulging mouth is the result of ill-fitting dentures made of gold, lead, carved hippopotamus ivory, and human and animal teeth.

### **George Washington**

Wedgwood, Burslem, Staffordshire, England

Basalt stoneware, c.1865

Gift of James Ten Eyck, 1911.5.128

The famous English pottery, Wedgwood, produced black basalt stoneware busts of George Washington from the plaster life cast originally done by French sculptor Jean Antoine Houdon (1741-1828). The October 2, 1785, entry in Washington's diary records: *Mr. Houdon, sent from Paris by Doctr. Franklin and Mr. Jefferson to take my Bust, in behalf of the State of Virginia.* Copies of the original Houdon bust were popular in the United States and France during Washington's lifetime and continued to adorn private homes and public buildings throughout the nineteenth century. Wedgwood manufactured this bust in at least two sizes: life-size, and the smaller version shown here.

### **Washington and His Generals**

Drawn and engraved by Alexander Hay Ritchie (1822-1895)

New York

Steel engraving on paper, 1870

Gift of Dr. and Mrs. Stanley L. Raub, 1997.23

The Continental Army was authorized by the Continental Congress in June 1775. George Washington assumed command on July 3, 1775 in Cambridge, Massachusetts. This print places all the officers in one place at the same time, an unlikely occurrence since a few had resigned during the war, others had died, and one, Benedict Arnold, turned traitor. After the War, Washington bid his officers a fond farewell on December 4, 1783 at Fraunces Tavern, New York City, and on December 23 he submitted his resignation of his military commission as commander in chief and returned to private life. The Continental Army was disbanded by Congress in 1784.

### ***Obstructions to the Navigation of Hudson's River***

By E. M. Ruttenber

Published by Joel Munsell, Albany

Map lithographed by Hoffman & Co., Albany

1860

Letterpress and lithograph on paper in  $\frac{3}{4}$  morocco leather and marbled paper binding

Courtesy of A. J. Gambino

### **Iron Link from the Great Chain**

Sterling Iron Works, Orange County, NY

Wrought iron, 1778

Gift of Charles R. Webster, 1831.1

During the American Revolution, both George Washington and British General William Howe recognized the immense value of controlling the Hudson River. In 1778, with the British already in possession of New York, Washington ordered Polish engineer Thaddeus Kosciuszko to design and construct a massive iron chain across the Hudson River at West Point to block British ships from sailing north and capturing Albany. The link here is one of the 1,200 that comprised the chain. In total it stretched 1,700 feet in length and weighed 65 tons. More than 80 years later, the Albany printer Joel Munsell published E. M. Ruttenber's history about the making of the chain and added a map showing its location across the Hudson from West Point to Constitution Island.

### **Washington's Headquarters**

Unidentified artist

Oil on canvas, c. 1886-1901

Gift of Ledyard Cogswell, Jr., 1949.1.8

While diplomats negotiated a peace treaty in Paris between the Americans and the British during 1782 and 1783, General Washington maintained headquarters on the Hudson River at Newburgh, in the Hasbrouck house. In 1850, the house, by then known as Washington's headquarters, became the first historic-house museum open to the public. Washington's short residence in the building guaranteed its later success as a tourist attraction.

### **George Washington**

John Rogers (1929-1904)

New York

Painted plaster, 1875

The Benjamin W. Arnold Collection, gift of Mrs. Ledyard Cogswell, Jr., 1945.94.77

The sculptor John Rogers is best known for his popular mass-produced genre scenes called Rogers' Groups. These sculptures graced many middle-class homes and were sold by mail-order catalogue. The statue of Washington sold for \$10 and was designed to meet the rising interest in colonial America prior to the 1876 centennial.

### **Colonial Revival Clock**

General Electric

Wood, metal, plastic, 1942

Courtesy of Tom Nelson

### **N.W. View of the Mansion of George Washington, Mount Vernon**

Engraved by P. Haas (active 1837-1845)

In *Monuments of Washington's Patriotism*

Published by the Trustees of Washington's Manual Labour School and Male Orphan Asylum, Washington, D. C.

Lithograph on paper, 1841

Gift of Mrs. Thomas J. Van Alstyne, SpC OV 973.3092 WAS 1841

Upon the death of Washington's older half-brother, Lawrence, in 1752, Washington inherited the rights to the 2,100 acre Mount Vernon, Virginia farm. He enlarged the house, added acreage, and developed the estate into a successful 8,000 acre plantation that included a greenhouse, mills, fisheries, and a distillery. In 1858 the Mount Vernon Ladies' Association purchased the home in order to preserve it. Depictions of Mount Vernon have appeared in prints, on ceramic dishes, and even as decoration on mantle clocks. Washington's white pillared house has become as recognizable as Washington, himself.

### **Martha Washington**

Alonzo Chappel (1828-1887)

Published by Johnson, Fry & Co., New York

Steel engraving on paper, 1872

Albany Institute of History & Art, u1990.341

On January 6, 1759, Washington married Martha Dandridge Custis (1732-1802), a young widow and mother. The approaching Centennial of American Independence in 1876 inspired numerous artists to create romantic versions of the Washington family. Images of Martha alone also became gain popularity during this period.

Although Washington had no children of his own, he helped raise Martha's son, John Parke (Jacky), and daughter, Martha (Patsy), and later Jacky's children. Martha remained his devoted and dearly beloved wife for 40 years. After Washington's death, Martha burned the letters they had written to each other. Only two such letters survive today.

### **Martha Washington**

Painted by Charles François Jalabert (1819-1901)

Engraved by William Wellstood (1819-1900)

Steel engraving on paper, c. 1865

Albany Institute of History & Art, u1990.340

The engraver William Wellstood used a crayon portrait of Martha Washington by French artist Charles François Jalabert as the source for this print. Jalabert, in turn, copied an earlier portrait painted by Gilbert Stuart. In 1927, the U. S. Postal Service issued a 4¢ stamp that pictured the head of Martha based on Wellstood's print, but it was soon replaced in 1930 by a stamp depicting President William H. Taft.

**Lady Washington**

Nathaniel Currier (1813-1888)

New York

Hand-colored lithograph, c. 1845

Gift of Mary Alice Mackay

This lithograph is a variation on artist John Wollaston's 1757 portrait of Martha Dandridge Cutis painted during her first marriage to Daniel Park Custis. Wollaston was born and formally trained in England before becoming the portrait painter to America's most affluent families upon his arrival in the colonies in 1749. His portrait is considered to be the first known image of Martha. Nathaniel Currier, founder and later partner in the New York printmaking firm of Currier & Ives, was famous for making colored lithographs of American images available to the public at affordable prices. Currier & Ives labeled themselves as publishers of "Colored Engravings for the People," and their business model allowed famous images, like Wollaston's, to be displayed in homes and business throughout the country.

**Bowl**

Unidentified maker

Liverpool, England

Transfer-printed earthenware, c.1780

Bequest of James Ten Eyck, 1911.5.115

The image of Washington on the side of this bowl is one of the earliest known portraits of General Washington. Washington's profile was engraved in Europe from drawings by the Swiss artist Pierre Eugene Du Simitière (c. 1736-1784), who was sketching in America by 1779. The other side depicts Washington on horseback.

**Pitcher**

Unidentified maker

Liverpool, England

Transfer-printed earthenware, c.1795

Bequest of James Ten Eyck, 1911.5.116

The image printed on this pitcher was engraved by F. Morris of Shelton, Staffordshire, England. The key to the design clarifies the symbolism and explains that the uniformed George Washington is securing liberty for America while wisdom and justice are dictating to Benjamin Franklin (1706-1790). A poem printed on the opposite side pays tribute to American military heroes.

**Pitcher**

Unidentified maker

Liverpool, England

Transfer-printed earthenware, c.1804

Bequest of James Ten Eyck, 1911.5.109

George Washington convinced Congress to locate the permanent capital of the United States on the banks of the Potomac River, in the area now known as Washington, D. C., in honor of Washington himself. English potters in Liverpool produced and printed many ceramics with images of Washington, but on this pitcher they chose to depict the “Plan of the City of Washington” by architect and city designer Pierre L’Enfant. The map is held by a figure on the left representing Britannia, or England, and one on the right representing America.

**Washington’s Reception by the Ladies**

Nathaniel Currier (1813-1888)

New York

Hand-colored lithograph in original frame, 1845

Gift of A. J. Gambino

Upon hearing news that he had been unanimously chosen by the Electoral College to become the first President of the United States, George Washington embarked on a week-long journey from Mount Vernon home to New York City, where he was inaugurated on April 30, 1789. Along the way, he traveled through cities like Alexandria, Georgetown, Baltimore, and Philadelphia, and was welcomed by a large reception in Trenton, New Jersey. This lithograph by Nathaniel Currier depicts Washington welcomed by the ladies of Trenton during his inaugural trip.

**Order of Procession, In Commemoration of the Funeral Obsequies of Lieutenant-General Washington**

Albany, 1800

Albany Institute of History & Art Library, PB 0010

The residents of Albany began planning a funeral procession for Washington after learning of his death on December 23, 1799. Printed two days before the actual memorial celebration, this broadside arranges the citizens and various organizations into an orderly procession. Washington’s last wish was that he be interred in a private manner, without parade or funeral oration.

**Order of Divine Service in the North Dutch Church, February 22, 1800**

Albany, 1800

Albany Institute of History & Art Library, PB 0009

**Account of George Washington’s Funeral Procession, Albany**

Published as a supplement to the *Albany Centinel*, January 17, 1800

Albany Institute of History & Art Library, PB 0011

A detailed account of Washington’s memorial funeral procession held in Albany on January 9, 1800 appears on this broadside, which was printed about one week after the occasion. The day began with a sixteen gun salute followed by a procession to the North Dutch Church.

**Saucer**

Enoch Wood and Sons  
Burslem, Staffordshire, England  
Transfer-printed earthenware, c. 1830  
Gift of C. Otto von Kienbusch, 1975.30.34

The French nobleman Marie-Joseph Paul Yves Roch Gilbert du Motier, Marquis to Lafayette, offered his services for the American cause during the Revolution. He served as major-general in the Continental Army and assisted George Washington and American troops at Yorktown in 1781. Here, on this saucer, he is shown mourning at Washington's tomb. Lafayette included Mount Vernon on his farewell tour of the United States in 1824 and 1825. During the year-long journey he visited his Washington's estate on two separate occasions with his son, George Washington Lafayette.

**Plate**

Herculaneum Factory  
Liverpool, England  
Transfer-printed earthenware, c.1805  
Bequest of James Ten Eyck, 1911.5.63

A barefooted figure of Liberty holding a shield stands near an obelisk that reads "Sacred to the Memory of Washington." The allegorical figure of Liberty frequently appears standing beside Washington or his grave, enforcing the perception of Washington as defender of liberty.

**Sampler**

Unidentified maker  
Albany, New York  
Cotton on wool, c.1800  
Albany Institute of History & Art Purchase, 1991.16

News of Washington's death on December 14, 1799 reached Albany nine days later on December 23. Most likely a young girl stitched the needlework as an expression of her grief. According to the verse, the poem stitched on the cotton fabric was composed "during the ringing of the Bells and the discharge of Cannon at the news of his death."

**The Arts Serving Virtue**

Drawn by Robert Walter Weir (1803-1889)  
Engraved by Asher Brown Durand (1796-1886)  
New York, New York, 1831

Steel plate engraving  
Gift of Miss Jane E. Rosell  
1987.20.33

This allegorical print depicts a bust of Washington being crowned by Minerva, the Roman goddess of wisdom. Goddesses representing the arts sit nearby and an eagle rests at the base of the pedestal. Niagara Falls and two Indians make up the background. Washington had truly become a revered deity in this print, which was published in *The New-York Mirror: A Weekly Journal. Devoted to Literature and the Fine Arts*.

### **Painted Postcards of George Washington**

Michael Vinson Clark (b. 1946)  
Hand-painted postcards of Michael Vinson Clark's *George Washington*, 1981  
Courtesy of Christine M. Miles

Michael Vinson Clark, also known as Clark Fox, is most widely known for his colorful portraits of George Washington, which are adaptations of the portraits done by Gilbert Stuart in the late 18<sup>th</sup> century. These postcards are miniature versions of Clark's larger portraits and are hand-painted by the artist himself. Clark's other famous subject is Mr. Peanut. His portrayal of pop icons serves to redefine our ideas about social and political identity, including that of George Washington.

### **Fourth of July Still Life**

Audrey Flack (b. 1931)  
United States  
color photo screen print with laminated foil, 1975  
Gift of the Lorillard Tobacco Company, Kent Bicentennial Portfolio, 1976.24.5

Painter and sculptor Audrey Flack created a festive and patriotic assemblage in her offset lithographic print for the Lorillard Tobacco Company's Kent Bicentennial Portfolio. The iconic image of Washington based on the portrait by Gilbert Stuart looks across the scene. The prints from the series were distributed to museums and galleries in all 50 states. The Albany Institute of History and Art was one of the recipients.

### **Washington First in War, First in Peace and First in the Hearts of His Countrymen**

Nathaniel Currier (1813-1888)  
New York, New York  
Hand-colored lithograph, c.1850  
Albany Institute of History & Art, x1940.330.66

Gilbert Stuart's full-length portrait of Washington, known as the Lansdowne portrait, served as the model for Nathaniel Currier's print. Senator and Mrs. William Bingham of Pennsylvania gave the portrait as a gift to the Marquis of Lansdowne, an English

supporter of American independence. Currier's prints could appease the widespread interest in Washington by reaching a large portion of the population.

The United States Congress asked Congressman General Henry (Light-Horse Harry) Lee (1756-1818) of Virginia to write a funeral oration to his former commander. General Henry (Light-Horse Harry) Lee wrote a lengthy eulogy praising Washington and his former commander. It was read on December 19, 1799 in the House of Representatives. The print includes Lee's famous words

*First in War, First in Peace, and First in the Hearts of His Countrymen, he was second to none in the humble and endearing scenes of private life. Pious, just, humane, temperate, and sincere; uniform, dignified, and commanding, his example was edifying to all around him, as were the effects of that example lasting.*

### **George Washington Printed Textile**

Printed by John Hewson, Philadelphia

Indigo on linen, c. 1806

Courtesy of Norman S. Rice

In 1773, the British textile printer John Hewson arrived in Philadelphia with the experience, supplies, equipment, and journeymen necessary to establish a "Calicoe Printing Manufactory and Bleach-Yard," a business in direct violation of British law, which forbade the exportation of any printmaking tools or materials for muslin, calico, cotton, or linen print making in the colonies. Hewson was no stranger to dissent, having descended from Col. John Hewson who espoused revolutionary views during the English Civil War. Shortly before his retirement, Hewson and his son created the two juvenile kerchiefs exhibited here, entitled "Love of Truth...Mark the Boy" and "The Effect of Principle...Behold the Man." The former recalls the famous cherry tree story, and the latter, Washington's resignation from the Presidency.

### **Teapot**

Enoch Wood and Sons

Burslem, Staffordshire, England

Transfer-printed earthenware, c.1830

Gift of C. Otto von Kienbusch, 1975.30.77

By owning a teapot like this one, decorated with a full-length portrait of Washington based on Gilbert Stuart's 1796 painting, the American hero became a constant presence in the home.

### **George Washington**

Based on painting by Gilbert Stuart

Border designed by William Momberger (1829-1888)

Engraved by John Chester Buttre (1821-1893)  
Published by National Chromo Co., Philadelphia, Pennsylvania  
Steel engraving on paper, 1866  
Albany Institute of History & Art, u1989.8

The four corner vignettes of this print depict Washington's most significant military battles and victories of the American Revolution: Trenton, Princeton, Valley Forge, and the Surrender of Cornwallis at Yorktown. The upper center figure shows Washington as President, while the bottom center figure represents him as plantation owner. Although Washington accomplished many other important deeds throughout his life, images like those on this print reinforced popular perceptions of the man as great military leader, selfless public official, and humble private citizen.

### **George Washington**

Based on painting by Gilbert Stuart  
Engraved by John Sartain (1808-1897)  
Mezzotint on paper, c. 1865  
Courtesy of Paul Twardy

John Sartain (1808-1897) was born in England where he apprenticed as an engraver. Seeking to establish himself as a printmaker, he emigrated in 1830 to Philadelphia. He remained there for the rest of his life. Sartain has been called the 'father of mezzotint engraving in the United States'. As a painter in oil and watercolor as well as a printmaker, he was involved in art education, serving as a director of the Pennsylvania Academy of Fine Arts and on the board of the Philadelphia School of Design for Women, now Moore College of Art and Design. Sartain also served as art director for the Centennial Exposition of 1876.

### **George Washington Needlework Picture**

Unidentified artist  
Albany, New York, late 19<sup>th</sup> century  
Wool, paper, fried plant material, cardboard, chromolithograph  
Gift of Ellen Jabbur and Marion Galib, 1992.69

A chromolithograph of Washington set amidst nineteenth century fancywork that combine embroidery, pressed ferns, and fabric forms a distinctive home shrine to the American leader.

### **General George Washington**

Based on portrait by Rembrandt Peale  
Engraved by David Edwin (1776-1841)  
Philadelphia, Pennsylvania, 1800  
Albany Institute of History & Art, x1940.330.68

To meet the growing demand for images of the recently deceased George Washington, engravers turned to well-known portraits for inspiration. The young artist Rembrandt Peale accompanied his father Charles Wilson Peale to a portrait sitting granted by Washington in 1795. While there, he also painted Washington's likeness. The English engraver, David Edwin, who arrived in Philadelphia in 1794, chose Rembrandt's portrait for the subject of his imposing engraving.

### **George Washington**

Drawn by Benjamin Trott (c.1770-1843)  
Engraved by Christian Gobrecht (1785-1844)  
Philadelphia, Pennsylvania, c.1810  
Gift of Simeon DeWitt Bloodgood, 1830.1.2

Benjamin Trott painted a miniature of George Washington based on Gilbert Stuart's well-known portrait, which served as the model for this stipple engraving. Throughout the nineteenth century popular prints with Washington as the subject served to inspire patriotism in American citizens. The donor of this print, Simeon DeWitt Bloodgood (1800-1866) was one of the original members of the Albany Institute and private secretary to New York Governor DeWitt Clinton (1769-1828).

### **George Washington**

Charles Calverley (1833-1914)  
New York, New York  
Bronze bas-relief, 1877  
Albany Institute of History & Art, 1979.146

Inscribed "From Houdon's Bust/By/C. Calverley Sc. 1877" this bronze bas-relief shows the first President in profile. According to a letter by Charles Calverley, the sculptor Augustus Saint Gaudens "brot the mask a few casts [Houdon's life mask of Washington] over with him—allowed a few casts to be made from it, and I secured one of them—it was made from life—that is all I know about it."

### **Young Washington**

Alex Katz (b. 1927)  
New York, New York  
Lithograph, 1975  
Gift of Lorillard Tobacco Company, Kent Bicentennial Portfolio, 1976.24.10

In preparation for celebrating the United States' bicentennial, the Lorillard Tobacco Company commissioned 12 contemporary American artists to create original prints that commemorated themes in American history. Artist Alex Katz chose to portray George Washington, a familiar subject included in his 1961 stage set of Washington Crossing the Delaware.

### **Executed with American Materials**

Printed by Robert Packard, Albany  
Letterpress on paper, c. 1812  
Albany Institute of History & Art Library, PB 0035

As war erupted between Great Britain and the United States, Robert Packard, an Albany printer, expressed his patriotism by printing this broadside made from American materials. Images of the first four Presidents, including Washington, decorate the top portion. The woodcut portrait of Washington reappeared the following year as the frontispiece to a history of Washington by Jonathan Clarke (see book to your right).

### ***Life of General Washington, Late President of the United States***

By Jonathan Clarke  
Printed and Published by Packard & Van Benthuyssen, Albany  
Letterpress and woodblock print on paper, 1813  
Albany Institute of History & Art Library, SpC 973.41 CLA 1813

The first biography of George Washington was published in 1800 by Mason Locke Weems who introduced the fictitious story of young George and the cherry tree. During the first half of the nineteenth century, at least 300 books and essays about Washington were published. The author of this volume adds a quotation by the great French orator and political mind, Honore-Gabriel Riqueti, comte de Mirabeau (1749-1797) to the title page: "Begin with infant in his cradle; let the first word he lips be Washington." Washington's reputation had reached Europe where he was especially beloved by the French as a symbol of liberty.

### **Silhouette**

Published by William Annesley (1768-1842)  
Boston, Massachusetts  
Woodblock on laid paper, 1796  
Gift of Richard Annesley, 1898.7

Most silhouettes are either painted or cut from paper. This example, however, was printed and portrays the strong profile of the 64-year-old president. In the same year that this silhouette was printed, newspapers published Washington's famous Farewell Address which announced his retirement from public office and his desire to return home to Mount Vernon. The Irish born Annesley, the publisher of this silhouette, settled in Albany where he worked as a gilder. In 1802 he founded a family firm specializing in the manufacture of looking glasses, which later became Annesley and Company.

### **Presidents Printed Textile**

Unidentified printer  
Probably France

Roller-printed cotton in brown madder, c. 1829  
Courtesy of Norman S. Rice

Different versions of this upholstery fabric was produced in both England and France to celebrate Andrew Jackson's first-term presidential inauguration in 1829. Jackson is accompanied by preceding presidents including George Washington. An earlier French pattern titled "Les Presidents des Etats-Unis" does not include Andrew Jackson and was therefore probably produced prior to Jackson's election in 1828.

**An Oration, Commemorative of Washington**

By Hooper Cumming (1788-1825)

Published by Daniel Steele, Albany

Printed by Packard & Van Benthuyesen, Albany

Letterpress on paper, 1821

Albany Institute of History & Art Library, Gift of Pam and John Landers, SpC  
973.41 CUM 1821

Hooper Cummings, pastor of the Third Presbyterian Church in Albany, delivered an oration on February 22, 1821, George Washington's birthday, commemorating the great leader's personal life, deeds, and moral character. According to Cummings, "Washington was called into existence at an epoch, and reared amid circumstances, in all respects most conducive to the prosperity of that cause of which he was the destined champion."

**Washington, Freeman of Albany**

Published by Albany Institute of History & Art

Letterpress on paper, 1932

Albany Institute of History & Art Library, 973.3092 AIHA WAS 1932

The U.S. Congress appointed a special commission to plan programs in honor of the 200<sup>th</sup> anniversary of the birth of George Washington. Festivities were scheduled throughout the country beginning on February 22, 1932 and ending at Thanksgiving. The Albany Institute of History & Art took part in the nationwide commemoration with an exhibition and the publication of the booklet shown here.

**Mount Vernon Wood Frame and Engraving**

Designed by H. Billings

Engraved by the American Bank Note Company, New York

Frame by J. Crutchett, Mount Vernon, Virginia

Engraving on paper applied to wood, 1859

Courtesy of Norman S. Rice

The looking glass and frame manufacturer Horace Barnes & Company marketed this wood relic exclusively from their Boston store. According to the label on the reverse, the wood that framed the circular engraving of Washington was grown at Mount Vernon and manufactured at the Mount Vernon factory. Relics such as this allowed patriotic Americans to possess a part of their national hero and it kept alive his memory long after his death.

### **Cane**

Unidentified maker

United States

Wood, horn, silver, and brass, c. 1800

Bequest of Sarah Walsh DeWitt, 1924.1.22

The silver tag on the head of this cane is engraved "From the grave of Washington. RV to RVDW." The branch used for this walking stick was cut from a tree near the Mount Vernon grave site. Colonel Richard Varick (1753-1831) gave it to his nephew Richard Varick DeWitt (1800-1868). Varick, a New York lawyer, was appointed by George Washington as his recording secretary to transcribe, organize, and file his letters, military proceedings, and other documents. The project took two years and resulted in twenty-eight volumes. Relics such as this were popular mementos handed down through generations.

### **George Washington Bank**

Home Savings Bank of Albany

Bronze painted cast white metal, c. 1930

Gift of the Estate of Ruth and William Streets, 2002.39.3

Made as a marketing give-away, the bust of George Washington shown here is bank used to encourage savings and thrift during the years of the Great Depression. The front is cast with an alleged quote from Washington, "I do not keep money to look at," while the back is cast with the name of the Home Savings Bank of Albany. Other examples are known cast with the names of different banks, indicating the bust could be personalized and widely distributed.

### **Flask**

Kensington Glass Works

Philadelphia, Pennsylvania

Aqua colored mold brown glass, c.1825

Gift of Mrs. Marjorie Herrick in memory of her mother Mrs. Edward N.

Waterman, 1935.2.6

"Drink not nor talk with your mouth full; neither gaze about you while you are drinking." This was rule number 98 in young George Washington's copy book of *The Rules of Civility and Decent Behavior in Company and Conversation*. Washington's portrait appears on one side of the flask and an American eagle

decorates the other. The Mount Vernon estate included a distillery, where, according to Washington's ledger book, almost 11,000 gallons of whiskey were produced in two years.

### **Flask**

Keene-Marlboro-Street Glass Works

Keene, New Hampshire

Olive-amber colored mold brown glass, c. 1832

Gift of Mrs. Marjorie Herrick in memory of her mother Mrs. Edward N.

Waterman, 1935.2.4

The centennial of George Washington's birth may have been toasted with the spirits from a flask like this one. Lengthy patriotic toasts extolling his virtues were commonplace at celebratory birthday balls in the years following Washington's death. This example portrays Andrew Jackson (1767-1845) on the opposite side. Jackson was President of the United States in 1832 during the festivities commemorating Washington's 100<sup>th</sup> Birthday.

### **Cup Plate**

Enoch Wood and Sons

Burslem, Staffordshire, England

Transfer-printed earthenware, c.1825

Bequest of Marjorie Doyle Rockwell, 1995.30.36

Hanging from a ribbon held by an American eagle are medallion portraits of George Washington and his dear French friend, the Marquis de Lafayette (1757-1834). These two men were often paired together on ceramics made for the American market. A portrait of Washington accompanied Lafayette to France in 1779 and was the first authentic picture of him to reach Europe. Between 1792 and 1797, when Lafayette was imprisoned in Prussian and Australian jails, his wife Adrienne sent their first born son, George Washington Lafayette (1779-1849) to Mount Vernon for safekeeping. Lafayette was greeted as a hero throughout the United States during his farewell tour of 1824-1825. He visited Albany twice during this period. Upon his death, he, too, was deeply mourned by Americans.

### **Plate**

Ralph Stevenson

Cambridge, England

Transfer-printed earthenware, c.1826

Bequest of James Ten Eyck, 1911.5.67

Washington's portrait is placed above Columbia College and a scene of the Aqueduct Bridge at Little Falls on this English-made plate. After the Revolutionary War, King's College in New York City was re-chartered as Columbia College. Although Washington had no formal education, he strongly believed in the value gained by studying and bequeathed 50 shares of the Potomac Company for a university to be built in Washington, D.C. and 4,000 shares for the academy town of Alexandria, Virginia, for orphans.

### ***Time Magazine***

August 15, 2011

Images of George Washington are frequently used to represent United States as a geographical, economic, and political entity. Washington literally becomes the embodiment of the nation he helped form. Recently, *Time* magazine used a bruised George Washington to symbolize the economic and financial struggles currently confronting the United States.

### **Printed Centennial Fabric**

American Printing Company, Fall River, Massachusetts

Roller-printed cotton, 1875-1876

Courtesy of Norman S. Rice

To celebrate the U.S. Centennial in 1876 and demonstrate America's emergence as an industrial power, the United States held the Centennial Exposition in Philadelphia. Images of George Washington appeared throughout the exhibitions of manufactured goods. His likeness was displayed on American-made glass, ceramics, plaques, furniture, wallpaper, and textiles, such as this example, a product of the American Printing Company, which became the largest producer of printed cotton cloth in the U.S. by the early 20<sup>th</sup> century.

### **Pitcher and Basin**

Unidentified maker

England

Transfer-printed earthenware, c. 1826

Bequest of James Ten Eyck, 1911.5.15.1&. 2

The 50<sup>th</sup> anniversary of American Independence was celebrated in 1826 and this pitcher and basin, part of a toilet set may have been made to mark the occasion. Washington is depicted alone on the pitcher, while he is joined by Thomas Jefferson (1743-1826), New York Governor DeWitt Clinton (1769-1828), and the Marquis de Lafayette (1757-1834) on the bowl. The New York State Capitol Building at Albany is illustrated on both pieces with a classically gowned figure of Liberty and small portraits of the New York jurist James Kent (1763-1847) and the English legal philosopher Sir Edward Coke (1552-1634).

**Model of Washington Stove, Design Patent No.8**

Patented by Alonzo Blanchard

Albany, New York

Cast lead, c. 1843

Albany Institute of History & Art Purchase, 1983.34.14

**Parian Statue of George Washington**

Unidentified maker, probably English

Parianware, c. 1860-1875

Courtesy of Peter Lacovara

Parianware, a type of stoneware made to imitate the texture and appearance of marble, was used in both England and America to make copies of important and popular statues. The small scale of this George Washington statue, based on a much larger marble by Sir Francis Chantrey, made it appropriate for home display.

***Washington's Farewell Address, to the People of the United States***

Published for the Washington Benevolent Society

Printed by J. Seymour, New York

Letterpress on paper with silk ribbon, 1809

Albany Institute of History & Art Library, SpC 973.3092 WAS FAR 1809

**Washington Benevolent Society Vellum Ribbon**

Copy of engraving by Abner Reed (1771-1866)

United States

Stipple engraving on vellum, c. 1810

Albany Institute of History & Art

**Washington Benevolent Society Silk Ribbon**

Engraved by Abner Reed (1771-1866)

United States

Stipple engraving on silk, 1812

Albany Institute of History & Art, u1978.374

The Washington Benevolent Society was founded in New York in 1808 for the purpose of popularizing and strengthening the Federalist Party. Local chapters throughout the state held celebrations on the anniversaries of Washington's birth and inauguration. Fame with her trumpet and laurel wreath floats above this

portrait, engraved by one of the earliest American banknote engravers, Abner Reed, who worked in Lansingburgh, New York, in the late eighteenth century.

### **Washington Before Boston Medal**

Designed by Pierre Simon Duvivier (1728 – 1819)

Bronze, struck by the Philadelphia Mint using copy dies since 1863

Albany Institute of History & Art, u1978.574.9

On March 17, 1776, the Continental Army took siege of Boston, forcing the British to evacuate. In celebratory response, Congress ordered that General Washington be given a gold medal to commemorate the occasion. It was the only medal of Washington to be ordered by Congress and was commissioned by a committee consisting of John Adams, John Jay, and Stephen Hopkins. The original gold coin, designed in 1786, was purchased from Washington's descendants by citizens of Boston in 1876 and now resides in the Boston Public Library. The French Mint and the U.S. Mint periodically re-struck the medal and five different restrikes exist in addition to the original. The original medal showed four legs beneath Washington's horse, but some restrikes by the French Mint showed only three legs.

### **Washington Si Quaeris Monumentum Medal**

Designed by Charles Cushing Wright (1796 – 1854)

Bronze, 1883

Albany Institute of History & Art, u1978.355

The eulogistic slogan on the reverse, "Si Quaeris Monumentum Circumspice," means, "If you seek a Monument, Look about you." It is surrounded by thirteen rings, each encircling the initials of one of the thirteen original states. The slogan is an adaptation of an epitaph to Sir Christopher Wren, architect of St. Paul's Cathedral in London. Just as St. Paul's is a monument to Wren, the unity of the original thirteen states and the formation of a nation served as a monument to Washington. This medal commemorates Washington's role in linking together separate states into a cohesive country. The bust of Washington on the obverse (shown here) is modeled after the one by Jean Antoine Houdon, a renowned French sculptor.

### **George Washington Cabinet Medal**

Designed by Anthony C. Paquet (1814 – 1882)

Copper Bronzed, 1860

Gift of Gilbert Tucker

The U.S. Mint struck this medal with the date of February 22, 1860, to commemorate the installation of the Cabinet of Washington Medals in the United

States Mint in Philadelphia. The reverse side shows a bust of Washington atop the cabinet (shown here), which displays the collection of Washington medals in their original arrangement. George Washington enacted important coinage legislation while serving as the first President of the United States, including the Coinage Act of April 2, 1792 (the Mint Act), which established the United States Mint at Philadelphia, the Nation's capital at the time. His accomplishments as General during the Revolutionary War, his leadership as "Father of his Country," and his role in founding the U.S. Minting system have all been honored in a vast number of coins and medals.

### **George Washington Inaugural Centennial Medal**

Augustus Saint-Gaudens (1848-1907) and Philip Martiny (1858-1927)

Bronze, 1889

Albany Institute of History & Art, u1978.574.1

On April 30, 1789, George Washington was inaugurated as the first President of the United States. The momentous occasion took place at Federal Hall, in New York City. A hundred years later, the nation celebrated the anniversary with special events. Philip Martiny, a studio assistant, modeled the relief, which was copyrighted by the American sculptor Augustus Saint-Gaudens. To the right of the bust are the fasces of magistracy (a bundle of sticks with the protruding blade of an ax) symbolizing Washington's status and authority. Thirteen stars border the edge. The reverse of this medal is inscribed: "To Commemorate the Inauguration of George Washington as First President of the United States of America at New York April XXX/MDCCLXXXIX By the Authority of the Committee on Celebration New York April XXX/MDCCLXXXIX."

### **Souvenir Medal from Centennial of George Washington's Inauguration**

Unidentified maker

White metal, 1889

Albany Institute of History & Art, u1977.545.2

### **Souvenir Badge from Centennial of George Washington's Inauguration**

Unidentified maker

Printed celluloid, 1889

Albany Institute of History & Art, u1977.545.3

In 1889, one hundred years after Washington's first inauguration, the occasion was commemorated by three days of parades, music, pageantry, and festivities in a centennial celebration in New York City. President Benjamin Harrison even followed Washington's itinerary, traveling as Washington did from his home to New York, and landing ashore at Wall Street on April 29. Souvenirs, such as this badge and medal, were used to honor Washington and remember his historic

inauguration. The reverse of the medal shows Federal Hall, which served as the first U.S. Capitol and the site for the first meeting of the U.S. Congress.

### **Letter with 1847 Issue 10¢ Washington Stamp**

Stamp engraved by Asher B. Durand

Engraving on paper, c. 1847

Albany Institute of History & Art Library, Gift of Mrs. W. L. L. Peltz, BC 256

The United States issued its first adhesive, pre-paid postage stamps in 1847. A 5¢ stamp depicting Benjamin Franklin was used for letters weighing less than ½ oz. and traveling less than 300 miles. A 10¢ stamp showing a fine steel-plate engraving of George Washington, done by the American landscape painter and engraver Asher B. Durand, was used for letters weighing more than ½ oz. and for all letters traveling more than 300 miles. Two apprentices applied the adhesive gum by hand to the backs of the stamps. The U.S. issued new stamp designs beginning in 1851 and the Postmaster General declared that no 1847 issue stamps would be valid after June 30, 1851. He also ordered the destruction of the original printing plates and any unused 1847 issue stamps.

### **George Washington Dumb Stove**

Designed by Alonzo Blanchard (1799-1864)

Albany, New York

Cast Iron, c.1843

AIHA Purchase, Rockwell Fund, 1992.7

Alonzo Blanchard, the designer of this stove carefully described it in his patent application.

*My design is an erect figure of Washington, the hair being dressed in the peculiar fashion of his age and queued behind, the coat is of the fashion of the times in which he lived and his whole person is enveloped in a flowing mantle except the head, left breast, and arm and hand which are placed horizontally across the breast, and the other arm hangs straight down by his side and in that hand there is a scroll partly unrolled, below which the drapery hangs in full folds and the mantle hangs down so as to bunch the pedestal all around thus making the statue as large at that point as it is above or larger. This design can be placed on a high or low base to suit the taste or convenience of the purchaser.*

Blanchard's design was probably modeled after the widely published, full-length marble statue of Washington made for the Massachusetts State Capitol Building in 1826 by Sir Francis Chantrey (1781-1841). Chantry combined typical eighteenth century fashion with a hint of classical Roman garb as befits a man of Republican dignity who was constantly venerated.

Referred to as “radiators” and “heating drums,” dumb stoves like this one were connected by a stovepipe to a cast-iron stove situated on a floor below. It is believed this particular stove radiated heat in a “federal building” in Albany, where Washington would have towered over the furnishings and provided warmth to the people of the country he loved.