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org for details. and Historic Preservation. See www.olana. Vew York State Ottice of Parks, Recreation signed landscape, is owned and operated by es' Persian-inspired home and 250-acre de-Olana State Historic Site. Olana, the Churchnership, the not-for-profit support arm of -freq enelo and y line Olana Part-

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Chas A. Miller III Miller Jr. Foundation The Lois H. and Charles A. .aura and David Grey

The Ann and Arthur Grey Foundation Mr. and Mrs. Brock Ganeles obeveca xelA bus eiol by the generous gifts from the following:

This brochure and the accompanying exhibition were made possible in part

military service. Nonetheless, the painter's conscience, Calvinist piety-and perhaps his entrepreneurial spirit-were raised. As the troops strode past Church's exhibition venue, its title changed from The Icebergs to The North-a clear allusion to the Union-and its advertisements began announcing the donation of all gate receipts to the Patriotic Fund, newly founded to aid families of the enlisted breadwinners.

The war fever of those weeks also prompted what must be the most topical "landscape" Church ever made. Union outrage at the Confederate assault on Fort Sumter had been stoked by the insult to the nation's flag, torn by shell fire even after the white cloth of surrender went up. In reaction, a massive rally was held in New York's Union Square, where the battle-worn Sumter banner was raised aloft and indignant crowds waved the Stars and Stripes. Weeks later Church dashed off a celestial vision of a miraculous Union flag composed of parallel bars of scarlet clouds, parting in a corner to reveal a starry firmament. He developed the image from a series of crepuscular portraits, such as Twilight, a Sketch, in this gallery, which he painted in the 1850s. His picture dealer had the painting, ti- (1862; unlocated) and the fuming Cotopaxi

two of his most tumultuous or brooding images, the tsunami-like Under Niagara

0261.0861.10 John S. Jameson, Landscape, c. 1860, 741.4861.JO ,(sblaif & nd Other Papers, 1863 (Boston: Ticknor I heodore Winthrop, Lite in the Upen Air SZ9.2891.10 ,1781 .5 ,2016 And Man

4681.0861.JO ,0881 ,200 ,0881 ,000 A Isaac Hayes, Church's Peak, Arctic

Horace Wolcott Robbins, Sketch of Trees

ment Robert Burns; Director of Administratance. We thank Vice President for Develop-Heath and Julianna White for their assistor her research and curatorial interns Mina the exhibition, Archivist/Librarian Ida Brier ciate Curator Valerie A. Balint for organizing ship's Curator Evelyn D. Trebilcock and Asso-We are also grateful to The Olana Partner-

Conservator Sarah Stevens, and Photogra-

Susan Winokur and Paul Leach Verdigris Art & Tea **TD Bank** Richard I. Sharp Gary Schiro and Robert Burns **Questroyal Fine Art**

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vator Mary Beteljewski; Associate Textile Conservator Joyce Zucker, Painting Conser-Conservator Eric Price; Former Paintings Paper Conservator Michele Phillips; Frames her staff Ronna Dixson and Mary Zaremski; Collections Manager Anne Ricard Cassidy and ervation Peebles Island Resource Center staff: Office of Parks, Recreation and Historic Preschester. We are grateful to the New York State Interpretative Program Assistant Carri Man-

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Drug noitididx3 enelO adT Henry and Sharon Martin Museum Program The New York State Council on the Arts

Frederic Edwin Church, Aurora Borealis, 2001.2861.0L, 1865, 0L, 1985, 1003 for "Rainy Season in the Tropics," c. Frederic Edwin Church, Two Sketches

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John S. Jameson, Saranac Lake, uoi1091100 Landscape, 1860, Richard T. Sharp John S. Jameson, Mountain thoughtful editing and proofreading.

Private Collection

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John S. Jameson, untitled, 1861,

1861, Laura and David Grey

eqde figine koss and lory frankei tol theil Avery for his wonderful essay and acknowl-York Press & Graphics. We thank Dr. Kevin J. weW vd noitenob tneoitingie a tuohtiw eldie hibition closes. It would not have been friends during the Civil War long after the exas Church's artistic career and those of readers about the collections at Ulana as well that this prochure will serve to enlighten Curatorial Advisory Committee. We hope enalo ant scingoos of the want to recognize the Ulana ment of the exhibition and the accompanying For their advice, support, and encourage

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Richard T. Sharp Collection.

Summer Afternoon, 1862,

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Krulik, Loie and Alex Acevedo, and Frederic Patricia Everett, Laura and David Grey, Betty we would like to express our appreciation to Sharp. For their assistance with these loans (two), Laura and David Grey, and Richard I. trom the private collections of Anonymous bition is greatly enriched by generous loans Executive Assistant Mary Curran. The exhition and Public Affairs Nelson Sterner and The Olana Partnership and

NY 12534 or visit us at www.olana.org. The Olana Partnership. PO Box 199, Hudson, help, please contact The Development Office, tuture. For more information on how you can others to enjoy Olana both now and into the tion will make a real difference and enable and to foster scholarly research. Your donaviewshed, to sponsor educational programs, for the enhancement of Olana and its integral and public sector sources-to tund our work ers-individuals, foundations, companies, the year. We rely on a number of support-Site, which is open to the public throughout and improvement of the Olana State Historic the conservation, preservation, development of Olana, The Olana Partnership supports York State in the restoration and preservation WeW froque bus taises of 1701 ni bebruo-Supporting Olana

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Unless otherwise noted images are by Frederic Edwin Church and

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daily from 8 am until sunset, guided tours are

the Rip Van Winkle Bridge. Grounds are open

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Rally 'round the Flag: Frederic Edwin Church and the Civil War

May 26-October 30, 2011 The Evelyn and Maurice Sharp Gallery • Olana | Hudson NY

Rally 'round the Flag: Frederic Edwin Church and the Civil War has been mounted in conunction with the 150th anniversary of the commencement of America's bloodiest conflict, the one it fought with itself. Oddly, the war coincided with the richest and most successful phase of the career of nineteenth century America's most renowned landscape painter, Frederic Edwin Church (1826–1900).

Born into the family of an affluent businessman in Hartford, Connecticut, Church cultivated inborn sympathies for art and science, first as the prodigious student of Thomas Cole, the founding figure of the Hudson River School, then as a devotee of the writings of Alexander von Humboldt, a German naturalist who had explored the equatorial New World at the turn of the nineteenth century. In 1853 and 1857, Church followed Humboldt's trail in Colombia and Ecuador. Back in his studio in New York City, he fashioned monumental vistas of jungle, plain, and snowbound mountains, such as The Heart of the Andes (1859; The Metropolitan Museum of Art, New York), whose small preparatory study is included in this exhibition. At the New York premier of the work, 12,000 people flocked to see the dramatically framed and lit painting. Not content with the natural variety ambitions, not unlike those of the wealthy he found at the Equator, in 1859 Church hired a boat and journeyed to the north Atlantic near the Arctic Circle to sketch icebergs, expensive landscape paintings, precluded

which he rendered on another vast canvast and dubbed, simply, The Icebergs (1861; Dallas Museum of Art). To augment his business Church began having his major works repro duced in black and white or color, such as the lithograph of The lcebergs on view here.

The New York showing of The Icebergs in April 1861 marked the beginning of Church's engagement with the war effort. Just outside the exhibition gallery on Broadway, newly mustered regiments tramped in parade before cheering crowds down to the harbor, where boats and trains bore them to Baltimore, Washington, D.C., and Virginia. Among them were several of the painter's friends and acquaintances, most especially the ardent young author and attorney Theo dore Winthrop, who had penned a colorful account, displayed here, of a long sketching excursion he made with Church to Maine and later published a descriptive program for The Heart of the Andes. Unlike Winthrop and other of the enlistees the painter knew, Church was married, and only since the year before, to the beautiful Isabel Carnes. He had just purchased farm property along the Hudson River, on which to build a cottage for his prospective family. His art-business manufacturers, merchants, railroad executives, and financiers who bought his large





tled Our Banner in the Sky, made into scores of lithographs, one shown here, which sold briskly in the months to come. The broadside for the lithograph is also on view.

Only once more, for a special request from a private collector, did Church venture any thing so baldly patriotic as Our Banner in the Sky. Yet his subsequent major landscape paintings can read expressively as a barom eter of the conflict's lows and highs. To be sure, if the artist did not literally join the fight he suffered war-related losses and privations that may be subtly manifest in his paintings. His dear friend and advocate Winthrop fell the war's first major land engagement (Big Bethel, Virginia). His artist colleague Louis Rémy Mignot, a South Carolinian who joined Church on his second expedition to Ecuador in 1857, abandoned the Union for England in 1862. Many of Church's own farmhands deserted his employ to join the cause, which looked increasingly dark as unexpected Southern resistance and Northern irresolution early in the fight led to multiple Union defeats. During this period the artist painted

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> — Kevin J. Averv Kevin J. Avery is a senior research scholar at The Metropolitan Museum

of Art and an adjunct professor at Hunter College, City University of New York

The exhibition is funded by The Olana Partnership, the not-for-profit support arm of Olana State Historic Site. Olana, the Churches' Persianinspired home and 250-acre designed landscape, is owned and operated y New York State Office of Parks, Recreation and Historic Preservation See www.olana.org for details.

The Civil War years also coincided with Church's early married life, marked in late 1862 and 1864 by the births of a boy and a girl, Herbert and Emma. Moreover, the tide of the war began turning decisively for the Union after the Battle of Gettysburg in July 1863, and with it the complexion of the artist's major pictures: Chimborazo (1862-64; Huntington Library, Art Collections and Botanical Gardens, San Marino, California), of a massive Andean summit floating above the jungle like an angelic cloud; Rainy Season in the Tropics (1863-66; The Fine Arts Museums of San Francisco), with its providential double rainbow arcing over a mountainscape; and its portentous sister-painting, Aurora Borealis (1864-65); Smithsonian American Art Museum, Washington, D.C.), with its eerie iris of ionized air. That picture was painted following several years of the most spectacular and southerly occurrences in the United States of the northern lights, which were sometimes interpreted by both sides as omens of victory. Displayed here is a drawing by the Arctic explorer (and a Church pupil), Dr. Isaac Hayes, which Church used to compose the landscape in Aurora Borealis.

Whatever Church intended to convey in those

renderings of dread and smiling natural fea-

tures and effects, he could not insulate him-

self from the personal cost that thousands of

(1862: Detroit Institute of Arts), of the Ecuadorean volcano in eruption. A sketch of the former and drawings related to the latter are seen here.



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Broadside for The North, 1862,

Frederic Edwin Church, Iceberg

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Springs, New York

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dwin Church's The Icebergs

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and Naval Affairs, Saratoga

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Flag, New York State Military

useum and Veterans Research

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Exhibition Check List

to preserve and restore Olana.

Together these two institutions are working

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Partnership and the New York State Office of

nificant joint effort on the part of The Olana

at Olana. This exhibition represents a sig-

tion in the Evelyn and Maurice Sharp Gallery

and the Civil War is the third annual exhibi-

Rally 'round the Flag: Frederic Edwin Church

one of the countless, faceless young men

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subject of extensive study. The examination

very gifted young artist who has yet to be the

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brought together for the exhibition, allowing

by the public. All the paintings have been

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who gave their life in the conflict.

families paid with lost kinsmen-to say noth

ing of their slain president, Abraham Lincoln,

assassinated just days after the Confederate

surrender in Virginia on April 9. Three weeks

earlier, Church and his wife had buried both

their children, victims of diphtheria. Later

John S. Jameson, a young artist, musician,

and studio neighbor who enlisted in 1864

died in the notorious Confederate prison

camp at Andersonville, Georgia. Jameson's

mother sent the artist one of her son's early

landscapes, present in this gallery. In Janu-

ary 1867, his beloved sister Charlotte died in

Hartford, months before Church departed for

Europe and the Middle East with Isabel and

their infant son, Frederic, on the artist's last

great trip abroad. With Scripture in hand, the

Churches sojourned first in the Holy Land; as

they were leaving there for Europe they con-

ceived young Frederic's brother, Theodore

Winthrop Church, the namesake of the artist's

fallen friend, born in Rome in 1869. Arriving

home later that year, Church started the hill-

top citadel to crown his Hudson River prop-

erty, Olana, a fortress for the four children the

couple would raise.

1865, he learned that a former acolyte

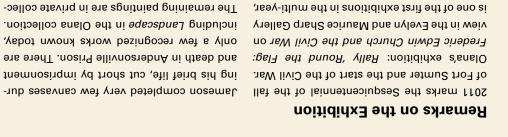
the conflict. egional and national commemoration of

mains at Olana in the artist's own collection. source material for these epic paintings reof the war. During the next five years, flag which the artist created in the first weeks a sensational sunrise resembling a Union most patriotic work, Our Banner in the Sky, The exhibition features Frederic Church's

son River School artist and Civil War soldier. 1864) a brilliant and little recognized Hudnosemel. 2 ndol, teits wollet bre ed through a retrospective of Church's triend The devastating affect of the war is also relat-

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1861 to 1866. gnantly tell the story of Church's career from These rarely seen oil and pencil sketches poithe turbulence of the war. The varied artistic ot his most important works. Many reflected Civil War raged on, Church produced some

