

# Washington Crossing the Delaware

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“I do not hesitate to say to you, gentlemen, that I consider the picture of ‘Washington Crossing the Delaware,’ as one of the greatest productions of the age, and eminently worthy to commemorate the grandest event in the military life of the illustrious man whom all nations delight to honor. I am quite sure you will all join me in cordially wishing health and happiness to Mr. Leutze.” The occasion for this enthusiastic toast to Emanuel Leutze was a New York banquet given in his honor in September 1851, when he was accompanying his most recent and already most famous painting (Figure 2) on tour along the eastern seaboard. The gentleman offering the toast was Abraham M. Cozzens, a leading New York art collector, a patron of Leutze’s, and, most importantly, the president of the American Art-Union. The Art-Union, a public-spirited institution, had supported American artists since its founding in 1840 by purchasing their works and distributing them by lot. It was soon, in 1852, to be declared illegal in New York State for operating a lottery, but commendations from its president still carried considerable weight. Although his praise of Leutze’s painting, which now belongs to the Metropolitan and is on indefinite loan to the Washington Crossing State Park Commission in Pennsylvania, may seem fulsome, Cozzens was merely joining the chorus of American and European critics who had been lauding the picture for the almost two years since the project had been started. What the well-known artist did in his Düsseldorf studio was regarded as news: the intelligence in the fall of 1849 was that Leutze had completed his latest masterpiece, *The Attainder of Strafford*, for the Art-Union, and that he had begun work on sketches for *Washington Crossing the Delaware*, “the figures to be life size.” Bulletins came forth regularly from reporters, artists, friends, and Leutze himself, following the progress of the painting, and these were eagerly printed and reprinted in the art gossip columns of Europe and the United States. The artist Worthington Whittredge, who along with Eastman Johnson worked in Leutze’s studio, gave an eyewitness account of the preparation of the picture in his autobiography: “I had not been in Düsseldorf an hour before [Leutze] showed me a pencil sketch of this subject . . . a large canvas for it had been ordered . . . when it came he set to work immediately drawing in the boat and figures with charcoal, and without a model. All the figures were carefully corrected from models when he came to paint



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# Washington Crossing the Delaware

by Emanuel Gottlieb Leutze (1816-1868)

1. According to Eastman Johnson, this first version was exhibited in Leutze's Düsseldorf studio flanked by American and Prussian flags and several cannon. In a letter written after the fire, Leutze mentioned that the painting measured twenty feet four inches by nearly twelve feet. At the time of its destruction in 1942, it belonged to the Kunsthalle, Bremen. Photograph: Foto Marburg

2. The second version differs from the original only in minor details, the most noticeable being the treatment of the water, the placement of the chunks of ice, and the clear depiction of the flag as the one adopted in 1777. The painting is on indefinite loan from the Museum to the Washington Crossing State Park Commission, Pennsylvania. Oil on canvas, 12 feet 5 inches x 21 feet 3 inches. Signed and dated at lower right: E. Leutze. / Düsseldorf 1851. Gift of John Stewart Kennedy, 97.34

3. Popular paintings were circulated through engravings, and when the large size of an original made it difficult to transport it to the engraver's studio, a smaller replica was often made. Leutze's replica of the Metropolitan's painting is approximately one third its size. The replica was exhibited at the New York Exposition of 1853 and during the 1890s at this Museum. Oil on canvas, 40½ x 67⅞ inches. Signed at lower right: E. Leutze. Lent by Mr. and Mrs. J. William Middendorf II, SL 67.23.26. Photograph: Donald Brenn-wasser

4. The engraving by Paul Girardet after the replica was not published until 1853, but as early as 1851 it had been advertised by Goupil, Vibert & Co. as "the most beautiful and largest line engraving ever published." Although the claim is a doubtful one, the plate was large for its time - 22⅜ by 38½ inches. The eager public could buy different impressions on varying grades of paper for prices ranging from fifteen to forty dollars. Prints Division, The New York Public Library

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them. But he found a great difficulty in finding American types for the heads and figures, all the German models being either too small or too closely set in their limbs. . . . He caught every American who came along. . . . Mr. John Groesbeck of Cincinnati . . . called to see me at Leutze's studio and was taken for one of the figures. . . . My own arrival and that of my friend were a god-send to him. The friend . . . was seized, a bandage put around his head, a poor wounded fellow put in the boat with the rest, while I was . . . made to do service . . . for the steersman and again for Washington himself. . . . Clad in Washington's full uniform, heavy chapeau and all, spy-glass in one hand and the other on my knee, I was nearly dead when the operation was over. They poured champagne down my throat and I lived through it. This was all because no German model could be found anywhere who could fill Washington's clothes, a perfect copy which Leutze, through the influence of Mr. Seward, had provided from the Patent Office in Washington. The head of Washington in this picture was painted from Houdon's bust [actually a full-length statue, now in the Virginia State House, Richmond. Leutze owned several casts taken from the face]. . . . A large portion of the great canvas is occupied by the sky. Leutze mixed the colors for it overnight and invited Andreas Achenbach [the leading landscape painter of the Düsseldorf school] and myself to help him cover the canvas the next day, it being necessary to blend the colors easily, to cover it all over in one day. It was done; Achenbach thought of the star, and painted it, a lone almost invisible star, the last to fade in the morning light."

Misfortune interrupted the final stages of the work on the huge picture. In a letter dated November 10, 1850, and published in the December *Bulletin of the American Art-Union*, Leutze reported: "I write to you with a heavy heart. . . . My picture of Washington is so much injured that I must give up all hope of being able to finish it without commencing it entirely anew. Five days ago, having just put down my palette to leave for

dinner, I was startled by a crackling noise behind me, and on turning, saw the flames bursting through the floor of my studio. The apartments below were all on fire. All hopes to extinguish it seemed vain. Nothing else was left but to cut the picture from the frame. . . . It was the last thing we did – the rooms were already cleared of everything. We succeeded perfectly in getting the canvas down, cutting it from the frame and rolling it, but the good people outside in their zeal to assist, seized it so roughly that it was broken in more than five places, and no chance of restoring it left.

"I am particularly grieved to think how much longer I shall be detained from going to America. I have even thought of going at once and painting the picture there. Already, I have ordered another canvas, and shall go to work upon it at once as soon as I receive it. Nothing shall deter me."

And, of course, nothing did. Leutze received the equivalent of about \$1,800 from an insurance company, which thereby became the owner of the picture. In spite of his statement that there was "no chance of restoring it," Leutze did repair the picture for the company, and it was subsequently raffled off. Eventually the first version (Figure 1) was placed in the Kunsthalle, Bremen, where it was destroyed during a bombing raid in 1942.

Leutze kept the damaged painting for about six months for restoration and to use as a model for a replica. By April he had progressed so far with the new painting that Adolphe Goupil of the Paris art firm of Goupil, Vibert & Co. traveled to Düsseldorf especially to buy it. Under the title of The International Art-Union, Goupil, Vibert & Co. had recently appeared on the New York art scene as an aggressive commercial competitor of the American Art-Union, selling memberships that entitled the subscribers to engravings of pictures owned by the firm. The *Bulletin of the American Art-Union* for April 1851 could not hide its displeasure with Leutze over his willingness to deal with Goupil, reminding its readers that the Amer-

ican Art-Union had “done a great deal to advance Mr. Leutze to the position he now occupies.” The *Bulletin* went on to comment dryly: “Mr. Goupil, it is said, is one of the best judges of art in Europe. He visited Düsseldorf on purpose to see this picture, and bought it immediately upon Leutze’s own terms, viz., 10,000 thalers – about \$6,000 of our money.”

Work continued, and the picture was finished on schedule in July 1851. After exhibition in Düsseldorf, the painting was shipped to New York to receive the commendations of Mr. Cozzens and a wide press, including the *New York Evening Mirror*, which went somewhat further than Cozzens, calling it “the grandest, most majestic, and most effective painting ever exhibited in America.” In a period of four months, over fifty thousand paying visitors saw the picture at the Stuyvesant Institute in New York, and it was then that the New York collector, financier, and shipping magnate, Marshall O. Roberts, bought what was to be the largest picture in his collection. By an agreement between Roberts and Goupil the painting resumed its tour; it was shown in Washington to acclaim so great that certain Congressmen urged the purchase of the picture or a replica for exhibition in the White House. Leutze offered to paint the replica and a companion piece, Washington at the Battle of Monmouth. Nothing came of the White House project, but Leutze subsequently painted the large Monmouth picture, which is now owned by the University of California at Berkeley. Leutze did prepare another, reduced, version of the Goupil-Roberts picture (Figure 3). This one, now in the collection of Mr. and Mrs. J. William Middendorf II, is presently on exhibition at the Metropolitan. The picture was prepared for the use of the Paris engraver Paul Girardet, who had been commissioned late in 1851 by Goupil, Vibert & Co. to produce a plate after the painting (Figure 4). It is through this widely distributed print that the picture achieved its greatest fame and became one of the most generally recognized of all American pictures.

The rise of Emanuel Gottlieb Leutze to the heights of international fame as an artistic *Wunderkind* was rapid. Born in Gmünd, Württemberg, Germany, in 1816, he was a small boy when brought with his family first to Fredricksburg, Virginia, and then to Philadelphia, by his father, a political refugee and comb manufacturer. In his youth, Leutze studied with the well-known Philadelphia drawing master John Rubens Smith; afterward he worked intermittently in Philadelphia, Washington, and Virginia as a portrait painter and draughtsman. The young artist returned to Philadelphia, and in 1840 won praise with the exhibition at the Artist’s Fund Society of his Indian *Contemplating the Setting Sun*. This and other works brought Leutze the support of the leading Philadelphia collector, Edward L. Carey, and with Carey’s help Leutze was given sufficient commissions to make a European trip possible. He went directly to Düsseldorf, arriving early in 1841, and quickly established himself as a promising young member of the local artists’ circle. He wrote to his sister: “When I arrived here, I was happy to be immediately admitted by the best society and soon was showered with evidences of friendship. I feel that I am becoming very proud . . . suddenly to have conquered the years I expected to spend in Germany as a student, and . . . when I did not know how I would make a living. So I have already achieved my goal and, once having won a name in Europe as an artist, I need have no fear in America. Now just a short time of patience and the years of trial are past. My innermost wishes and hopes would never have placed me in the position which I have attained now and soon, very soon, a new dawn will open for us.” Leutze had good reason to feel pleased. Karl Friedrich Lessing, the leading history painter of the Düsseldorf Academy, had accepted him as a private pupil, making it unnecessary for Leutze to endure the drudgery of the regular academic classes. Also, in 1841, Leutze’s painting *Columbus before the Council of Salamanca* was bought for the Düsseldorf Art-Union by Friedrich Wilhelm von Schadow, director of



5. *The Martyrdom of Jan Huss*, by Karl Friedrich Lessing (1808-1880), German. This painting by Leutze's Düsseldorf master was bought by the American Art-Union and exhibited in New York early in 1851. Critics compared it to *Washington Crossing the Delaware* and decided that the *Washington* "produced a grander, freer, more humane feeling." Lessing's picture was considered to be "German-idealistic," while Leutze's was called "American-naturalistic." Oil on canvas. Dated 1850. Nationalgalerie, Berlin

the Academy. Such early success persuaded Leutze that history painting would be his profession.

Leutze chose the Düsseldorf Academy because it was the best-known training ground in Europe for history painting. The Academy was founded in 1767 and originally taught artists to paint in the rococo style; but the disruptions of the revolutionary and Napoleonic wars caused the removal from Düsseldorf to Munich of the important picture collection belonging to the Grand Dukes of Berg. The Academy, which had little to offer except the collection, was of small importance thereafter until 1815, when the Grand Duchy of Berg was annexed by Prussia, and it was decided to rehabilitate the school. Peter Cornelius, a leading member of the Brotherhood of Saint Luke, generally known as the Nazarenes, came as the first new director, but he was quickly followed in 1826 by a fellow

Nazarene, Wilhelm von Schadow. The Nazarenes, a radical group of German Roman Catholic artists who gathered in Rome during the opening decades of the century, attempted to revive the greatness and religiosity of Italian fifteenth-century painting and to revive the studio practices of that time. According to their theory, the artists, including fledglings, worked together in a master's atelier, learning the craft by direct imitation of one another and the master. Such an anti-academic approach was contrary to the current and dominant French method of training beginners to draw from plaster casts and live models before they were allowed to use paint itself under the direction of a master. Schadow combined both methods of training in his new rules for the Düsseldorf Academy, published in 1831: beginning students drew before casts and sculptures; they then graduated to drawing live models as well; after this they could join more advanced classes that taught the use of paint and the organization of large compositions. Only a few of the best students were admitted to the *Meisterklassen*, where the professors worked closely with them. The Schadow system flourished and became the pattern for mid-nineteenth-century academies.

In the *Artist-Life or Sketches of American Painters*, 1847, Henry Tuckerman quoted a letter from Leutze that provided an accurate description of the Academy as it operated, and of Leutze's attitude toward it: "For the beginner in the arts, Dusseldorf is probably one of the very best schools now in existence, and has educated an uncommon number of distinguished men. The brotherly feeling which exists among the artists is quite cheering, and only disturbed by their speculative dissensions. Two parties divide the school—the one actuated by a severe and almost bigoted Catholic tendency, at the head of which stands the Director of the Academy; and the other by a free and essentially Protestant spirit, of which Lessing is the chief representative. The consistency and severity in the mechanical portion of the art taught at this school, are carried into theory, and have led, by order and arrangement, to a classifi-

cation of the subjects, which is of essential service; and soon confirmed me in the conviction that a thorough treatment of a picture required that the anecdote should not be so much the subject, as the means of conveying some one clear idea, which is to be the inspiration of the picture. But the artist, as a poet, should first form the clear thought as the groundwork, and then adopt or create some anecdote from history or life, since painting can be but partially narrative and is essentially a contemplative art." Leutze was also clearly dissatisfied with the stylistic characteristics of the school—as seen in the work of such nearly forgotten artists as Hildebrandt, Clasen, Hasenclever, Achenbach, Boser, Camphausen, or Leu—which were then boasted of by school representatives: "perfect fidelity to nature, in form, color, and expression: minuteness in detail, delicacy of finish, and perfectness in rendering the language of every subject." Leutze, contrary to these practices, was notable among this company for the rapidity with which he worked and the relatively little attention he lavished on detailed finish.

In his search for a grander and freer style than was taught in Düsseldorf, Leutze went to Munich in 1842 to study the grandiose religious and historical productions of Peter Cornelius and Wilhelm von Kaulbach. More important than their stylistic example or that of Michelangelo, which he subsequently encountered in Italy, was the gradual realization of what type of history pieces he wanted to paint. During a six-month sojourn in the Swabian Alps after leaving Munich, Leutze articulated his dream: "There [the Alps] the romantic ruins of what were once free cities . . . in which a few hardy, persevering burghers bade defiance to their noble oppressors . . . led me to think how glorious had been the course of freedom from those small isolated manifestations of the love of liberty to where it has unfolded all its splendor in the institutions of our own country. . . . This course represented itself in pictures to my mind, forming a long cycle, from the first dawning of free institutions in the middle ages, to the reformation and revolution in England, the causes of

emigration, including the discovery and settlement of America, the early protestation against tyranny, to the Revolution and Declaration of Independence." And thus, in the years before the Washington Crossing the Delaware, the painter turned out a seemingly endless succession of history pieces: *The Parting of Sir Walter Raleigh and His Wife*, *The Mission of the Jews to Ferdinand and Isabella*, *Cromwell and His Daughter*, *John Knox Preaching to Queen Mary*, *The Court of Henry VIII*, *The Escape of the Puritans*, *The Capture of Teocalli*, *Columbus Received at Barcelona*, and others, including an additional group of Columbus pictures. By the time Leutze had returned to Düsseldorf in 1845, he was a famous painter and was accepted as

6. *The Düsseldorf Artists—Lunchtime in the Forest*, by Friedrich Boser (1809-1881), German. This group portrait—almost a "corporation piece"—was exhibited in New York by the Düsseldorf Gallery for a number of years after 1850. The artists are shown at the end of a shooting match won by Lessing, the white-coated figure in the center, who also painted the landscape. Leutze inspects his rifle to the right of the central group. The whereabouts of the picture is unknown. From *Gems from the Düsseldorf Gallery* (New York, 1863)



a leader in the school. He was free to paint his political ideals into his pictures, which he did; but he went further than that during those turbulent times, as James Flexner relates in *That Wilder Image*: “During the troubles of 1848, he led in organizing the artists’ club, *Der Malkasten* (the palette), that subsequently dominated Düsseldorf life, and he was a captain of the mob from the studios that had broken the town’s ancient quiet with cries urging a united and democratic Germany.” The August 1849 *Bulletin of the American Art-Union* alluded to Leutze’s activities: “He has been somewhat interrupted in his pursuits by the political difficulties which for a year or two past have

disturbed the community of Düsseldorf.” The artist’s political leanings, made so clear through his actions and his art, again manifested themselves during Leutze’s visit to New York in 1851. In November he led a committee of artists, including John F. Kensett, Louis Lang, T. Addison Richards, Thomas Hicks, T. P. Rossiter, and Sanford R. Gifford, in honoring the radical Hungarian nationalist Louis Kossuth, a recent exile to this country. The group offered to lend its aid in designing for the room where a civic banquet was to be given for Kossuth “a tableau, allegorical and typical of the occasion, or in decorating the hall in such a way as they [the artists] may deem most suitable and

7. *The Death of Wolfe*, by Benjamin West (1738-1820), American. West depicted the dying moments of the British general at the Battle of Quebec in 1759, when the British dashed French hopes for the control of Canada. Critics said the picture was “very ridiculous to exhibit heroes in coats, breeches, and cocked hats,” rather than in classic Roman garb. The artist convinced George III that his treatment was appropriate, and when the king ordered a copy, the fashion for modern dress in history paintings was set. Oil on canvas, 59½ x 84 inches. Signed and dated at lower right: B. West. PINXIT. / 1770. The National Gallery of Canada, Ottawa. Canadian War Memorials Collection





proper for the time.” Against such a background Leutze takes on the appearance of a political activist, especially from the viewpoint of the European governments of the day. The Prussian governors of Düsseldorf and Berg must have felt a certain uneasiness as Leutze’s fame and the fame of his Washington Crossing the Delaware spread, while in this country his sentiments and those of his painting seemed highly commendable. Indeed, the obvious acceptability of the ideas represented in the Washington have helped make it the political icon that it is.

The painting depicts the pivotal action on Christmas night, 1776, when Washington led his dispirited army from across the Delaware River to Trenton to attack the Hessian encampment early on December 26. Colonel Henry Knox (who was in direct command of the troops, and later became Washington’s Secretary of War) wrote to his wife about the crossing two days later: “. . . a party of the army consisting of about 2,500 or 3,000 passed the river on Christmas night, with almost infinite difficulty, with eighteen field pieces. The floating ice in the river made the labor almost incredible. However, perseverance accomplished. About two o’clock the troops were all on the Jersey side; we then were about nine miles from the object. The night was cold and stormy; it hailed with great violence; the troops marched with the most profound silence and good order.” The army completely surprised the groggy Hessians, and the ensuing battle lasted only forty-five minutes. The Hessian commander, Colonel Rall, was mortally wounded in the action and almost one thousand of his men were taken prisoner, while the Americans suffered only two deaths from freezing and three wounded. The importance of the victory at Trenton, and one shortly after that at Princeton, was more psychological than military, for morale soared within the American army. Nicholas Cresswell, an Englishman, wrote about the Americans in his diary: “The minds of the people are much altered. A few days ago they had given up the cause for lost. Their late successes have turned the scale and now they are all liberty mad again . . .

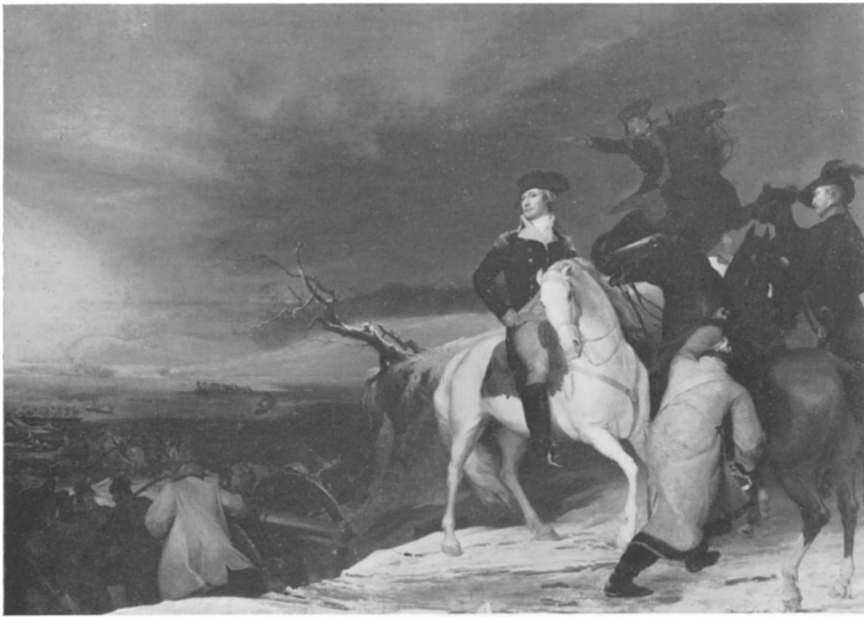


8. *Capture of the Hessians at Trenton*, by John Trumbull (1756-1843), American. This is one of the series of oil sketches, done during the 1780s and 90s, of important Revolutionary War scenes that established Trumbull as a pioneer of history painting in America. The acute observation of detail and sophisticated composition were characteristic of these paintings, which were circulated as engravings and thus would have been available to the aspiring Leutze. Oil on canvas, 21 x 31 inches. Yale University Art Gallery

they have recovered their panic and it will not be an easy matter to throw them into that confusion again.”

Such was the event and its deeper significance that Leutze attempted to portray. The artist has often been criticized by some for lack of accuracy in depicting the scene, and by others for being too photographic. As a document the picture is inaccurate, and it has provided considerable amusement to generations of American history students and others who take pleasure in counting the errors: the Durham iron-ore boats used in the crossing were far larger and clumsier than the light craft shown by Leutze; Washington should be shown seated, not “rocking the boat”; the officers and men are too well dressed and the uniforms they are wearing are incorrect; the horses and fieldpieces were brought over after, not with, the men; and the flag shown was not adopted until six months later.

Listing the inaccuracies and criticizing him



9. *Passage of the Delaware*, by Thomas Sully (1783-1872), American. Completed in 1819, this is possibly the largest and most successful representation of the subject before Leutze produced his. Although he may have seen the painting or the print after it, Leutze was apparently not influenced by it, and chose not to de-emphasize the soldiers as Sully did. Leutze's composition lacks the beauty of Sully's, but he attempted a newer, less aristocratic interpretation, closer to the political realities of 1850. Oil on canvas, 12 feet 5 inches x 17 feet 4 inches. Museum of Fine Arts, Boston. Gift of owners of Boston Museum

10. *Washington and Lafayette at Mount Vernon*, 1784, by Thomas P. Rossiter (1818-1871) and Louis R. Mignot (1831-1870), American. Washington is shown here in the role of country gentleman, welcoming Lafayette during his visit to the United States in 1784. Rossiter did the figures, and Mignot spent months gathering accurate sketches of the subjects and of the grounds at Mount Vernon. It was painted as part of a campaign to establish Mount Vernon as a historic shrine. Oil on canvas, 7 feet 3 inches x 12 feet 2½ inches. Signed at lower right: ROSSITER 1859; at lower left: MIGNOT. Bequest of William Nelson, 05.35



for over-attention to niggling detail, misses the whole intention of the artist and the meaning of the picture, particularly in view of Leutze's insistence that a picture should revolve about one central idea rather than concern itself with minutiae. Leutze had no desire to paint a thorough reconstruction of the scene – he was trying to capture the spirit of a great leader and the importance of a great event. In this respect Leutze returns to an earlier type of heroic history painting in America, as exemplified by West, Copley, Trumbull, the Peales, and Sully.

Benjamin West can be given more credit than any other artist for the revival of history painting in Europe, England, and America. West attempted to combine the compositional and stylistic methods of High Renaissance painting with historical subject matter. Through such works as the *Death of Wolfe*, which he regarded as a symbol of the English conquest of North America, West introduced contemporary events and dress into the genre, and made them acceptable. As expounded by West, the value of history painting lay in its ability to record accurately the noblest acts of man. From this attitude grew the largest number of history paintings, which came to be regarded as the highest form of art in the first half of the nineteenth century.

While Leutze's picture belongs to this heroic tradition (just as it shared in the later developments around Lessing and Kaulbach), it ran countercurrent to the type of history painting dominant in America in the 1850s. These "homey" compositions, which became very popular just before the Civil War, domesticated the hero, took him from the battlefield, and placed him in a setting that recalled the eighteenth-century conversation piece. It is in such subdued works as Junius Brutus Stearns's *Marriage of Washington to Martha Custis* and Rossiter and Mignot's *Washington and Lafayette at Mount Vernon* that the nonheroic trend reached its epitome in the United States.

When compared to such mild paintings as these, it is not hard to understand why

Leutze's Washington Crossing the Delaware generated such excitement. Its impact is summed up in the catalogue of its first New York showing in 1851: "This is a picture by the sight of which, in this weary and exhausted time, one can recover health and strength. . . [it] has power to work upon the hearts, and inflame the spirits of all that behold it."

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"No impression here, however, was half so momentous as that of the epoch-making masterpiece of Mr. Leutze, which showed us Washington crossing the Delaware in a wondrous flare of projected gaslight and with the effect of a revelation to my young sight of the capacity of accessories to 'stand out.' I live again in the thrill of that evening - which was the greater of course for my feeling it, in my parents' company, when I should otherwise have been in bed. We went down, after dinner, in the Fourteenth Street stage, quite as if going to the theatre; the scene of exhibition was near the Stuyvesant Institute (a circumstance stirring up somehow a swarm of associations, echoes probably of lectures discussed at home, yet at which my attendance had doubtless conveniently lapsed), but Mr. Leutze's drama left behind any paler proscenium. We gaped responsive to every item, lost in the marvel of the wintry light, of the sharpness of the ice-blocks, of the sickness of the sick soldier, of the protrusion of the minor objects, that of the strands of the rope and the nails of the boots, that, I say, on the part of everything, of its determined purpose of standing out; but that, above all, of the profiled national hero's purpose, as might be said, of standing up, as much as possible, even indeed of doing it almost on one leg, in such difficulties, and successfully balancing. So memorable was that evening to remain for me that nothing could be more strange, in connection with it, than the illustration by the admired work, on its in after years again coming before me, of the cold cruelty with which time may turn and devour its children. The picture, more or less entombed in its relegation, was vividly dead - and that was bad enough. But half the substance of one's youth seemed buried with it."

HENRY JAMES, *A Small Boy and Others*