

Breitenbach Canton Bern,
Charles Welsch, 1853



German artist Charles Welsch (1828–1904) presents an impressive view of a snow-capped Swiss mountain in *Breitenbach Canton Bern*. Welsch, a Romantic painter, captures the sense of awe, wonder, and even terror one experiences in the presence of nature. Through treacherous settings and operatic lighting, Welsch communicates the drama of the landscape.

Cazenovia Lake,
Dwight Williams, 1901



The view of Cazenovia Lake is a popular subject depicted in many of the mansion's works of art. After a 20-year career teaching at various art schools, Dwight Williams (1856–1932) returned to his hometown of Cazenovia and painted the beauty of his native hills. Although Williams was never associated with a particular circle or school of artists, he experimented with various techniques and styles. For example, *Cazenovia Lake* displays influences of the American Impressionists.

La Marina Grande, Capri,
Sanford R. Gifford, 1861



In a letter to Mrs. Ledyard Lincklaen regarding a painting they had commissioned, artist Sanford R. Gifford (1823–1880) stated, "If I may be allowed to express an opinion about the picture I can truly say I regard it as one of the best I have ever painted, in purity of color and quality of light." The painting, *La Marina Grande*, is characteristic of Gifford's luminist approach to landscape painting, which focused on capturing the brilliant effects of light and atmosphere. The Lincklaens purchased it for \$114.

New York Harborscape,
Edward Moran, late 1800s



At the time of his death in 1901, Edward Moran (1829–1901) was lauded as one of the most distinguished marine painters of his time. *New York Harborscape* is typical of Moran's late style, which focused almost exclusively on New York waterways. The golden age of sail would soon be eclipsed, however, by the birth of aviation. At the twilight of an era, late portrayals of the water such as *New York Harborscape*, have a sense of romantic nostalgia.

Native Americans

Depictions of Native Americans were popular in the 1800s, and were linked to a new American national identity. Though many early portrayals were caricatures that presented Native Americans as mere curiosities, later depictions sought to glorify individual Native people or tribes, convinced that they were memorializing a dying race.

Red Jacket (SA-GO-YE-WAT-HA),
Thomas Hicks, 1868



This portrait by Thomas Hicks (1823–1890), a copy of an 1828 original by Robert Wier, reveals a dignified and noble chief of the Seneca Nation. Helen Lincklaen Fairchild purchased *Red Jacket* in October 1899, for \$100. *Red Jacket* is shown wearing a large silver peace medal, which was awarded him by George Washington in 1792 for his significant role as a negotiator.



LORENZO State Historic Site

17 Rippleton Road, Cazenovia, NY 13035
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LORENZO FINE ARTS COLLECTION

Lorenzo, home to five generations of the Lincklaen/Ledyard family, boasts an impressive collection of fine art. The richness and variety of Lorenzo's paintings reflect the family's pride in its Dutch heritage, the distinctive American character of a young nation and typical trends in art collection by the upper class of the 1800s.



Cazenovia from West Hill,
William Boardman, 1848



In *Cazenovia from West Hill*, William Boardman (1817–1898) presents a peaceful relationship of humankind and nature. The village of Cazenovia appears small and non-threatening in its bucolic setting. Boardman was so successful locally that the *Madison County Whig* compared him to the famed Hudson River School artist Thomas Cole.

Portraits

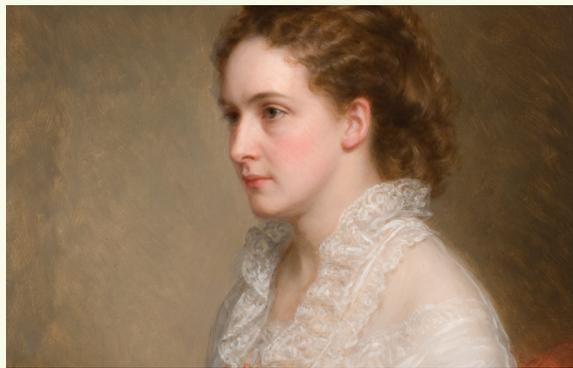
The most traditional genre of paintings for a wealthy family to collect, portraits of family members can be found all throughout Lorenzo. The two discussed here present a succinct comparison of the transition in aristocratic women's portraiture from the early to late 1800s.

Mrs. John Lincklaen,
Samuel F. B. Morse, 1827



This portrait of Helen Ledyard Lincklaen was completed under commission by Samuel F.B. Morse (1791–1872) in 1827 for \$25, the equivalent of about \$550 today. Painted in simple dress and with a solemn expression, Morse portrays his sitter as a woman of conservative refinement and of a sensible disposition.

Mrs. Charles S. Fairchild,
George A. Baker, 1875



George Baker (1821–1880) painted Helen Fairchild as the ideal Victorian woman, who was considered to be more in touch with the world of imagination and the spiritual realm. The soft, subdued palette and painterly quality of the portrait reflect the Victorian era's desirable feminine qualities. Compared to the mature sensibilities and somber colors of her great aunt's portrait, Mrs. Fairchild appears delicate and girlish, keeping in fashion with Victorian trends.

European Paintings

The great schools of painting in Europe were idealized by American aristocrats and avidly collected throughout the 1800s. Distinctly "American" painting styles were still in their infancy and many collectors saw European painting as the pinnacle of fine art. Additionally, wealthy Americans often engaged in grand European traveling tours, purchasing art along the way.

The Knitting Lesson,
Meyer of Dresden, before 1861



Attributed to German artist Meyer of Dresden, *The Knitting Lesson* features a scene of a grandmother lovingly teaching her granddaughter to knit. The quiet domestic space and the rich textures of fabric both reference the Golden Age of painting in Holland during the 1600s.

Going For a Walk,
J.A.B Stroebel, mid-1800s



Dutch artist, J.A.B. Stroebel (1821–1905) depicts a mother and daughter descending a stairway to go for a walk. He draws the viewer into a characteristically Dutch setting, the intimate interior of a home, and tenderly records this daily event. The Fairchilds purchased this painting in February 1897 for \$36, likely in homage to the Lincklaen family's Dutch heritage.

Sailing Vessels in a Harbor,
Abraham Storck, 1644–1708



One of the oldest paintings in the Lorenzo collection, this work by Dutch draftsman and painter Abraham Storck (1644–1708) was purchased by the Fairchilds c. 1895, who had an interest in Dutch art. Marine paintings, including scenes of naval battles, shipwrecks, and more idyllic harbor scenes such as this, were popular in the Dutch Golden Age as the water was a source of military power and economic success for the Netherlands. The ship towards the center of the canvas with the recognizable name *Eendracht Maeckt Macht* (*Unity Makes Power*) reflect the wealth and power of the Dutch Republic.

The Young Pilgrim
Niccolo Cecconi, ca. 1879



This painting, a copy of an original by Alexis Grimou, was purchased in Florence, Italy by Mrs. Ledyard Lincklaen in 1879. The little girl is identified as a pilgrim by her pilgrim's staff and scallop shell, symbols of the shrine of St. James in Compostela, Spain.

American Romantic Landscapes

Exemplified in the works of the Hudson River School painters (several of which are here in the Lorenzo collection), a distinctly American style of landscape painting developed in the 1800s, defined by the Romanticism movement and the artistic use of emotion, drama, and the glorification of nature. The fledgling American nation sought a sense of identity in the wild, untamed qualities of the native landscape. The Lincklaens were great admirers and collectors of both famous Hudson River School artists and local Romantic landscape painters.

Hudson River Sunset,
Jasper Francis Cropsey, ca. 1874



Jasper Francis Cropsey (1823–1900) composed *Hudson River Sunset* in his characteristic gold and coppery hues. He painted a sweeping vista of the quiet river surrounded by the glory of fall. As a Hudson River School artist, Cropsey used direct observation to capture precise naturalistic details and documented the moral power of nature with exceptional exactness.

The Hops Pickers
William Hart, 1861



William Hart (1823–1894) depicts the mundane activities of country life in *The Hop Pickers*, a charming painting of women and children harvesting hop plants within a grand landscape. The painting was commissioned by Ledyard Lincklaen at a cost of \$227.50.