Rembrandt Peale: A Chronology

Abbreviations

ReP Rembrandt Peale
CWP Charles Willson Peale
AAFA American Academy of Fine Art
APS American Philosophical Society
CHS Central High School
HSP Historical Society of Pennsylvania
NAD National Academy of Design
PAFA Pennsylvania Academy of the Fine Arts
SOA Society of Artists

1776
June
Charles Willson Peale moves family from Maryland to Philadelphia. Household includes CWP, wife Rachel Brewer Peale, two-year-old Raphaelle, six-month-old Angelica, niece and nephew Peggy and Charles Peale Polk, Grandmother Peale, cousin and nurse Peggy Durgan, and two slaves.

1777
October
CWP, now a militia officer, takes family to Van Ars-dalen farm north of Philadelphia as British occupy city.

1778
February 22
Rembrandt (ReP) is born to Rachel and CWP at farm. He is seventh child and third to survive.

June
Family returns to city when British evacuate the area.

August 29
ReP is baptised by the Rev. Dr. John Ewing at First Presbyterian Church.

1780
August 1
Titian Ramsay Peale is born.
1782 CWP enlarges his house at Third and Lombard to accommodate sky-lit exhibition rooms as he begins painting commemorative portraits for gallery of revolutionary heroes.

1784 Rubens Peale is born.

May 1

c. 1782-
1786 ReP amuses himself in CWP’s carpentry shop, learning to use tools. Builds easel, writing desk; stores discarded brushes and paint bladders in box he makes. Sorts CWP’s collections of engravings; copies Roman letters from broadsides. Reads lives of painters. [Lester.]

1786 Sophonisba Anguisciola Peale is born.

April 24

June Peale’s “Repository for Natural Curiosities” opens in Lombard Street house.

1 Peale wrote accounts of his experiences for C. Edwards Lester and for The Crayon. Although he had a poor memory for dates and sequence and a tendency to exaggerate, many of the events he mentioned have been verified and therefore are entered in this chronology without comment. Certain other statements cannot be documented fully, but are included here because they can be accepted as reasonably accurate versions of the events. As a reminder of incomplete verification, these entries are followed by one or both sources in brackets. See C. Edwards Lester, The Artists of America (New York, 1846), 199-231. For an annotated list of Peale’s contributions to and appearances in The Crayon from 1855 to 1860, see Carol Eaton Hevner, Rembrandt Peale, 1778-1860: A Life in the Arts (Philadelphia, 1985), 116-17.

Major sources for chronology entries are: Peale Papers and Charles Coleman Sellers Papers, APS; Peale Papers, HSP; and Lillian B. Miller, ed., The Collected Papers of Charles Willson Peale and His Family, microfilm (Millwood, New York, 1980). For extensive discussion of Rembrandt Peale’s painting, see Hevner, op. cit., passim.
c. 1785-1787  ReP is inspired to become a painter when CWP exhibts 130 old Italian paintings imported by local merchant. This desire is strengthened at gallery of Robert Edge Pine, where he is awed by that artist's large paintings. [Lester; Crayon]

Secretly and laboriously copies his sister Angelica's drawings, causing her to abandon lessons because of apparent ease with which he works. [Lester; Crayon]

Leaves madam's school for master's school and finds himself behind peers. Under Angelica's tutoring, moves ahead of class. [Crayon]

1787  ReP stands behind CWP's chair as he paints George Washington; later helps father prepare copper for mezzotint based on portrait.

1790  ReP's mother, Rachel Peale, dies.

April 12  ReP's young sister, Rosalba Carriera, almost two, dies.

October  n.d.  ReP leaves school to devote himself to art.

January  1791  Peggy Durgan, nurse for two generations of Peale children, dies.

May  Grandmother Margaret Triggs Peale dies after long illness.

May 30  CWP marries Elizabeth (Betsy) DePeyster of New York.

n.d.  ReP paints Self-Portrait (private collection), his first attempt in oil.

1792  Vandyke, first child of Betsy DePeyster Peale and CWP, is born but dies in infancy.
c. 1791-1794  ReP experiments with varied light sources to study effects: candle, fire, lamp, moon and daylight. Accepts first commissions, earning flute and shoes with portraits of wives of flutemaker and shoemaker. Copies CWP's portraits, prints, and landscapes. [Lester; Cray-on]

c. 1794  Teaches eleven-year-old boy to draw and then to write in successful test of own theory that good writing is easily mastered after drawing lessons. [Lester]

1794  Charles Linnaeus Peale is born.

March 20  Charles Linnaeus Peale is born.

April 24  CWP, planning to devote all his time to Museum, announces retirement from painting. Recommends Raphaelle and ReP to public as painters.

Summer  Museum and family move to Philosophical Hall owned by APS, of which CWP is a member.

December 26  Zion Lutheran Church, largest in city, is destroyed by fire. ReP paints scene.

1795  Gilbert Stuart has opened a Philadelphia studio; soon paints Washington and has orders for replicas by April.

Winter-Spring  John Vanderlyn arrives to assist Stuart.

January-June  ReP becomes member of newly organized Columbianum or American Academy of Painting, Sculpture, and Architecture. Attends classes and remains loyal as schism develops.

May-June  CWP, his brother James, Raphaelle and ReP display work at Columbianum exhibition. ReP's paintings are Child and Lap-Dog (Independence National Historical Park Collection at Deshler-Morris House), Lutheran Church on Fire (unlocated), and four portraits.

2 Peale was actively promoting Graphics, a system of drawing and writing instruction based on this theory, when he sent his autobiographical sketch to Lester in 1846.
n.d. CWP publishes Museum's first gallery catalogue. Some of ReP's work is listed.

October 15 Benjamin Franklin Peale, usually called Franklin, is born.

Late October ReP paints life study of Washington (HSP) in three morning sessions at Philosophical Hall with CWP painting beside him. James and Raphaelle join them for second and third sittings.

Fall ReP and Raphaelle prepare for southern trip, packing their copies of CWP's commemorative portraits and work of their own.

December Peale brothers advertise exhibition of "Portraits of Patriots" in Charleston. Catalogues are available.

1795-1796 ReP paints copies of his Washington for patrons (National Portrait Gallery; Detroit Institute of Arts; others unlocated). Paints portraits for CWP's gallery; travels to Savannah for other work.

n.d. Verses ReP enjoys composing become more accomplished. He writes poems of romance, nature, family life as well as humor and satire.

1796 May Returns to Philadelphia.

June Raphaelle proposes a Baltimore museum and gallery in partnership with ReP. CWP will provide some financial aid, some exhibits.

Fall-Winter New museum on Frederic Street, Baltimore, features 65 portraits, 200 preserved animals, Indian costumes. Brothers advertise durable portraits at reasonable prices.

1797 October In Philadelphia, CWP announces his return to portrait painting.

October 27 Sybilla Miriam Peale is born.
November  ReP requests that prospective sitters for portraits and miniatures apply promptly at Museum, 45 Charles Street, Baltimore, as he will leave city soon.

1798 “American Pantheon, Peale’s Collection of Portraits of American Patriots” is on display at 126 Broadway, New York, offering 70 portraits, still lifes, catalogues, and services of R. Peale, Portrait Painter.

June 12  ReP and Eleanor Mary Short are married by the Rev. Ustick at St. Joseph’s Catholic Church, Philadelphia.

June 26  ReP advertises portrait painting at new Baltimore address, 43 Charles Street. Later moves to Hanover Street.

September 19  Titian Ramsay Peale, 18, dies of complications from yellow fever. In October, ReP writes “Ode on the Death of Titian Peale.”

November  ReP announces he will paint portraits, miniatures and landscapes in Annapolis. Spends winter there.

1799  Now that Annapolis residents have seen and approved of his work, ReP raises portrait prices to their expected worth, $40. Through fall, travels and paints in Maryland.

3 Charles Coleman Sellers identifies R. Peale as Rembrandt. The brothers had dissolved their Baltimore partnership, date unknown, and Raphaelle helped manage CWP’s Museum during the 1798 summer.

Catalogues for the 1795-96 Charleston and 1798 New York exhibitions were issued but are unlocated. There probably was a Baltimore catalogue, as well. The New York exhibition list is known from Mercantile Diary and Advertiser (New York, 7 May 1798). The list of seventy portraits closely resembles that in CWP’s 1795 An Historical Catalogue . . . , even to similar order in which the names appear. It is believed the collection on view in New York was comprised of the brothers’ copies of CWP’s hero portraits previously taken to Charleston and Baltimore and augmented by newer work. Many of these paintings apparently were in Rembrandt’s new Baltimore Museum in 1814, but most are now unlocated. In 1857 the Maryland Historical Society purchased eight paintings from the last owner of that museum, five of which are on the New York list: Nathanael Greene, John Jay, Thomas Mifflin, Charles Thomson, William Washington. See Holland, Somerville, Colwill and Young, Four Generations of Commissions (Baltimore, 1975), 65-68. For CWP’s originals, see Sellers, Portraits and Miniatures by Charles Willson Peale (Philadelphia, 1952).

Fall  Titian Ramsay Peale is born to Betsy and CWP; is named for late half brother.

1800  Philadelphia directories for 1800 list ReP at 110 Walnut Street.

n.d.  ReP paints life portrait of *Thomas Jefferson* (*The White House*).

Fall  ReP, Portrait Painter on Mulberry Court, invites public to view his work.

November  Museum launches new series of natural history lectures with discourse by CWP, musical selections by family friend John Hawkins, and lyrics by ReP. Speech and sheet music are printed in pamphlet.

December 4  Citing public confusion over four Peale painters, ReP begins to advertise tongue-in-cheek as “Rembrandt.” Discontinues this by spring.

December 6  Angelica is born to Eleanor and ReP.

December  ReP seeks federal post in France, England, or Italy so he can study European art. Speaks French, he adds. Such a post does not materialize.

February  *Jefferson* engravings by Cornelius Tiebout after ReP are issued: bust by Mathew Carey; full length by Augustus Day. With David Edwin’s 1800 engraving from same source, these prints inspire unauthorized versions at home and abroad.

May 18  Income from painting is undependable; this time ReP applies unsuccessfully for a bank position.

Summer  American scientists await completion of CWP’s excavation of ancient animal skeletons in Ulster and Orange Counties, New York; species is known only from isolated discoveries of a few bones.
July-September  ReP joins project, sketching Hudson landscapes en route and scenes at site. (Sketches unlocated.) Devises probe to locate bones in swamp. Group unearths two giant skeletons but cannot classify elephant-like creature.

Fall  With William Rush, ReP carves wooden bones to complete skeleton #2 which he plans to exhibit in London, on continent. Will study art, paint, arrange exchanges for Museum.

December  Skeleton #1 debuts at Museum with great fanfare. Although CWP announces animal’s real identity is still unknown, “mammoth” label he uses captures public fancy.

1802 Winter?  ReP attends Dr. Woodhouse’s chemistry lectures to learn properties of pigment.

January-June  Prepares for trip: assembles Museum duplicates for exchanges; makes bone casts at APS; receives advice from Jefferson; obtains CWP’s letters of introduction to Benjamin West, Sir Joseph Banks.

February 17  Hosts well-publicized dinner for twelve beneath skeleton #2. Lighthearted toasts and lively music by Hawkins entertain the company.

March 27  ReP and brother Rubens arrive in New York to raise travel funds with skeleton exhibition.

April 16  Elizabeth DePeyster Peale, CWP’s seventeenth child, is born in Philadelphia.

April 5-June 19  Profitable mammoth show at Adams Hotel, New York, earns nearly $2000, making tour to other American cities unnecessary.


Summer  Philadelphia Museum expands into State House.
September  ReP and Rubens rent and prepare London exhibition rooms. Family lives at 12 Fludyer Street.

ReP finishes *Account of the Skeleton of the Mammoth...*; dedicates it to Banks. (Paints Sir Joseph Banks [Academy of Natural Sciences of Philadelphia] in spring, 1803.)

October  Public opening of exhibition at 118 Pall Mall follows private showing for scientists. ReP has begun a view of mammoth site with thunderstorm background (unlocated).

1802-1803  ReP studies in West's gallery; draws at Royal Academy; meets Lawrence, Allston, other artists.

Brothers meet scientists; establish modest exchanges for Museum. ReP contributes scientific essays to British journal.

Exhibition receipts are discouraging.

1803  ReP publishes longer mammoth pamphlet dedicated to CWP.

n.d.  Exhibits two portraits at Royal Academy.

Spring  London mammoth exhibition closes.

July-August  Peales are in debt despite successful show in Reading Council Room. England fears invasion by Napoleon so brothers abandon plan to tour Scotland, the continent. Instead, mammoth show moves to Bristol.

Late August  ReP visits London; discusses accounts with bookseller E. Lawrence. Lawrence willing to wait for payment if he can go to Pennsylvania.
September 1  ReP's third daughter, Augusta, is born in Reading.

September 1804  ReP and Raphaelle arrive in Savannah to open mammoth exhibition designed to pay debts to E. Lawrence, others.

February  ReP and Raphaelle arrive in Savannah to open mammoth exhibition designed to pay debts to E. Lawrence, others.

February  Specially built room opposite Old Fort holds mammoth. ReP sells pamphlets; Raphaelle takes profiles with Hawkins's invention, physiognotrace. Brothers are available to paint portraits.

February 19  CWP's wife, Elizabeth DePeyster Peale, dies in childbirth in Philadelphia; infant does not survive.

March  Mammoth show moves to Charleston; ReP considers plan to sell skeleton by lottery. Paints; sends money to repay Lawrence, temporarily working at Museum.

May 2  ReP returns to Philadelphia.

May-June  Brothers exhibit mammoth and demonstrate physiognotrace and another Hawkins invention, the polygraph, in Baltimore. Brother-in-law there objects; considers such spectacles degrading. Free profiles of Jefferson and other enticements fail to popularize the show, which had done well in the south.

July  ReP returns to painting full time in new studio on first floor of State House. Opens painting room to visitors on Tuesdays.

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4 This English baby is listed as Virginia in some printed genealogies but two manuscripts recently studied indicate the child actually was Augusta. The source of the information printed earlier is unknown; no reference to a child who died in infancy or to the possible use of "Virginia" as a second name has been located. See "Genealogy Notes-Peale Family-Rembrandt Peale," (n.d.), MsD #52c; Joseph M. Peale, "[CWP] Genealogy and Descendants," (1931), 69-94. Both: Peale-Sellers Papers, APS. These documents and others reduce the number of children from the traditional ten to nine, and the number of twin births from three to a less formidable one, Mary and Henry, b. 1812. Augusta and Eleanor were single births, as were Michael Angelo and Emma, formerly listed as twins.
Fall Lack of commissions discourages ReP; he considers moving to Baltimore.

December ReP, hoping for important commissions, leaves for Washington with CWP, who plans to sell polygraphs. ReP spends ten days in Baltimore, delayed by infection.

1805 In Washington, Peales stay at Miss DeShield’s; dine with President Jefferson; spend morning with Stuart. ReP’s infection returns.

January CWP begins *Gilbert Stuart* (New-York Historical Society) which ReP finishes.

January At White House, ReP paints second life portrait of *Jefferson* (New-York Historical Society); returns home by mid-February.

March 3 New *Jefferson* is featured attraction at evening Illumination at Museum. “Illuminations” are popular social occasions at Museum, with candlelit rooms open for leisurely visiting.

April CWP writes compact guide to Museum, telling that ReP’s account of mammoth hangs in ninety-two gilt frames near skeleton #1 in Philosophical Hall. ReP’s mammoth pamphlets are for sale. In other building rented by CWP, the State House, Long Gallery has a double row of portraits by CWP and ReP above bird display cases.5

5 Rembrandt’s 1803 *An Historical Disquisition on the Mammoth, or Great American Incognitum* had ninety-one numbered pages so it is assumed that these pamphlet pages and cover occupied the ninety-two gilt frames. CWP employed framed labels for some of his exhibits. When Rembrandt brought home his portraits of French luminaries in 1808 and 1810, CWP framed brief biographies of sitters for the edification of Museum visitors who might miss a portrait’s significance.
Spring  ReP circulates subscription list for thirty portraits at half price; exhibits them. Business increases; ReP’s spirits rise.

Dutch merchant suggests that ReP purchase paintings he’s selling; proposal spurs interest in forming a local art academy.

Summer  CWP hosts organizational meetings for what becomes the Pennsylvania Academy of the Fine Arts (PAFA). Leadership passes to Joseph Hopkinson and local business and professional community; ReP and father participate with enthusiasm.

July 10  Eleanor, fourth daughter, is born to Eleanor and ReP.

August 4  ReP buys property on corner of Swanwick Alley and Walnut Street; plans small brick house with painting and exhibition rooms on top floor.

August 12  Hannah Moore and CWP marry.

1806  ReP cannot meet all demands for portraits; raises prices.

February  Attempts to establish correspondence with Stuart, hoping for occasional advice; expresses his admiration. Tells of his studies by lamplight, as recommended by Reynolds; believes his work now more like Stuart’s than West’s. Mentions new painting room; portrait prices are $30. (Stuart’s response, if any, is unlocated.)

c.  Helps Adolph Wertmüller prepare to exhibit his 1787 Danaë. [Crayon] The controversial Danaë, first nude painting shown publicly in America, is displayed profitably until the artist’s death in 1811.

September  Eminent French scientist Georges Cuvier publishes “Sur le grande mastodonte . . . ,” quoting ReP’s second pamphlet generously but disputing some conclusions and reclassifying animal as mastodon. Peales eventually hear this, but mammoth name is too popular to change in America.
Fall  ReP has raised his price to $40; good business continues.

1807 ReP’s fifth child, Henrietta, is born.

April 13

May  $50 is now ReP’s portrait price.

May 22 ReP delivers six *Miller* family portraits to stone cutter and mason John Miller, per agreement made in June 1805. Miller pays some cash and cancels bills for steps, chimney pieces. (*Helen Miller McLean*, Indianapolis Museum of Art; others, private collections.)

Late July-August Pale and weak from overwork, ReP travels to New York for health and new ideas. Observes friend Robert Fulton’s steam navigation experiments on East River.

November Fulton’s collection of European paintings is hung at new PAFA building by CWP, who places ReP’s 1801 *Rubens Peale and the Geranium* (National Gallery of Art) among them. ReP repairs West’s *King Lear* from the Fulton collection.

Late Fall ReP hopes to study in Paris. CWP believes son’s paintings would excite admiration there for high finish, excellent and permanent color, truth in likeness.

1808 Thomas Sully arrives in Philadelphia; gets few commissions at $50. Follows ReP’s advice and example by opening subscription list for thirty $30 portraits. Lifelong friendship begins.

Winter-Spring ReP plans trip. Will study at Louvre and Vatican, copy history paintings, paint portraits and arrange Museum exchanges.

March 13 President Jefferson supplies list of suitable Parisian sitters and unofficial passport requesting courteous treatment for ReP.
April  CWP sends requests for sittings to Baron Cuvier, Geoffroy St. Hilaire, General Armstrong, Talleyrand. ReP collects letters of introduction from Joel Barlow, John Vaughan, others.

ReP borrows $1280 from John Moore, local bricklayer; receives $500 advance from CWP. Deeds his Swanwick-Walnut property for $1498 to Rubens, who assumes debts owed on it.

June  Embargo limits commercial shipping, so ReP arrives in France on government dispatch ship out of Baltimore. Stays at Hotel d'Orleans in Paris.

Summer  ReP paints eight portraits for Museum, among them Baron Georges Cuvier (College of Physicians of Philadelphia) and Bernardin de Saint-Pierre (Corcoran Gallery); considers latter his finest. Studies in galleries; sees Paris sights. Plans to exhibit at fall Salon.

Late August  European news is ominous; Peninsular War has begun. ReP fears America, too, will go to war. Longs for family; has heard nothing from home.

Early September  Leaves Paris, knowing he has profited by studies of Old Masters despite short time in France. Hasty packing, however, ruins Count Fourcroy portrait, not yet dry.

c. October  Schooner Hope, ReP aboard, arrives in New York after several weeks of detention by British at Isle of Wight.

n.d.  ReP hurries to Philadelphia. Acquaintances are surprised his Paris venture so brief.

1809 Winter  ReP intends to return to Europe with family, perhaps permanently.

Spring  Visits Baltimore and Washington to arrange passage; embargo is still in effect. Seeks President Madison's help.

Paints in Baltimore, Philadelphia.

Late August  Family sails from New Castle, Delaware.
Fall Peales rent rooms from Mme. Duval; three older girls attend school.

ReP has painting room next to Duval’s. Renews contacts with scientists, artists, diplomats. Despite their cordial welcome, has difficulty getting sitters. Tells prospects portraits are for “The Great American Gallery”; business improves slightly.

1810 Winter Confined to house by sore leg and poor weather, ReP spends two months perfecting encaustic method with which he has experimented nine years.

In Philadelphia, Rubens assumes management of Museum; starts reorganizing displays, programs. Begins gradual removal of exhibits from Philosophical Hall to State House. CWP buys farm for retirement.

Spring ReP’s family enjoys return of good weather and festivities accompanying Napoleon’s marriage, other pleasures of Paris. ReP’s reputation grows; number of sitters increases.

n.d. ReP resumes gallery studies and visits to artists’ studios; paints Jacques Louis David (PAFA). Paints members of Academie des Sciences, including François André Michaux (APS). Director of Louvre urges him to settle in France.

September Presents encaustic portrait to Academie des Sciences.6


Encaustic painting using wax as a vehicle for pigments is an ancient method which interested French artists. Peale was enthusiastic when his experiments bared its secret in 1810, but after 1811 references to his use of this medium disappear. He continued to use wax for special purposes for a time, as conservation of c. 1813 oil paintings at Maryland Historical Society revealed. Stephen Decatur, Oliver Hazard Perry, and Nathan Towson portraits have a highlighting glaze probably containing wax. Peale himself describes a wax solution treatment for certain raw canvas but does not mention encaustic painting. See “Notes of the Painting Room,” manuscript [1844-1850?], 18, Harriet Sartain Collection, HSP. Peale’s exact encaustic techniques, the problems he obviously encountered, and reasons he returned to painting in oils are unknown. For a discussion of his use of encaustic in Paris, see Hevner, op. cit., 48-9.
September  *Port Folio*, Philadelphia, prints extracts of ReP's personal letters to Rubens and CWP, causing ReP embarrassment later.

October  Family sails from Bordeaux on *Sally* with portraits for Museum and other work ReP painted for himself. Also on board are John Vanderlyn's *Marius* and *Antiope*.

November  Ship docks in New York after stormy voyage, near wreck off coast. ReP borrows money to get home.

December  ReP is elected to new Society of Artists (SOA).

5  1811  ReP becomes First Class Fellow, Second Vice President and Professor of Painting of SOA. Serves actively on various committees 1811-1812.

n.d.  Teaches encaustic method to CWP, who begins series of family portraits following ReP's instructions.

April-May  Exhibits life-size *Napoleon on Horseback* at Philosophical Hall; distributes printed bill describing painting's appearance and character of subject. (Painting and handbill unlocated.)

May  B. Henry Latrobe, at ReP's invitation, delivers oration at opening of SOA exhibition. Latrobe admires most Paris portraits by ReP, but tells friend equestrian *Napoleon* was waste of ReP's time.

May-June  ReP exhibits six portraits, but not *Napoleon*, at SOA. Catalogue lists 525 paintings, figures, busts, prints, models; exhibition receipts are more than $2000.

June 8  ReP is elected to PAFA board.

August-September  Exhibits equestrian *Napoleon* in Baltimore over objections of brother-in-law. Visits Harper's Ferry; paints landscapes.

Fall  Does encaustic landscapes (unlocated) at CWP's farm. Builds exhibition room over stable at Walnut-Swanwick property by raising roof, adding skylights.
December 31  "Rembrandt's Picture Gallery" opens with Harper's Ferry (oil: Walker Art Gallery; watercolor: Peale Museum), equestrian Napoleon, others.

1812 Makes frequent trips to CWP's farm; helps father correct "Essay on Domestic Happiness" for publication.


March With Sully, William Rush, others, resigns from SOA as factions develop.

Spring Completes large history painting, Roman Daughter (National Gallery of American Art). CWP posed for limbs of father in April.

May Exhibits Roman Daughter, four others at PAFA-SOA show.

May 18 Bids unsuccessfully for Wertmüller's Danaë as contents of late artist's studio are auctioned.

n.d. Hears critic's opinion that no American artist can equal Danaë's coloring. [Crayon] Paints Jupiter and Io (destroyed, 1823) after Monnet print but finished from live models.

June Port Folio praises design and execution of Roman Daughter but considers subject inappropriate.

June 30 ReP's exhibition rooms, now called Apollodorian Gallery, have new paintings on display. Gallery shows ReP's paintings and some work of European artists.

Summer Learns that Russian diplomat-artist Pavel Svinin accuses him of copying Roman Daughter from Gérard. With Sully, confronts Svinin, who retracts, stating painting so fine he had not believed it original.

Summer-Fall  ReP refuses Rubens's offer to turn over Philadelphia Museum to him; believes it unfair to Rubens. CWP approves; then campaigns for abandonment of ReP's Baltimore plan. Cites effort, expense, potential problems and animosity of Baltimore brother-in-law.

September 29  Eleanor and ReP have twins, Henry and Mary.

October  ReP has decided to move to Baltimore.


1813  March  ReP resigns from PAFA Board of Directors; continues PAFA committee work.

April  Announces purchase of objects from Mr. Boyle's Baltimore Museum, formerly owned by Mr. Savage, and his intention to establish new Scientific Institution and Museum of Arts and Sciences in that city.

n.d.  Issues prospectus for his new "encyclopedia of visible objects, school of universal knowledge, means of rational amusement."

Summer  ReP paints in Delaware, leaving Rubens in charge of Apollodorian. George Miller makes life-size wax *Venus* (unlocated, presumed destroyed) for ReP; Mr. Forsyth makes couch for figure.

n.d.  Copies Hoppner portraits of Richard Bache and Mrs. Richard Bache (private collection) to demonstrate mastery of that artist's style.

1813-1814  ReP provokes controversy by exhibiting nude *Jupiter and Io* and by issuing descriptive pamphlet. One faction calls painting unchaste; another defends it as voluptuous but not lascivious.

1814  March  ReP works on *Ascent of Elijah* (unlocated); teaches daughter Rosalba to draw so she can assist in drawing academy he proposes for new museum.

Spring  Exhibits seven paintings at PAFA.
June 8 Philadelphia Museum accession book lists James Peale copies of ReP’s *Commodore Bainbridge*, *Commodore Perry* and *General Harrison*. Originals soon will be in Baltimore gallery.⁷

Summer ReP’s building, designed by Robert Carey Long, Sr., nears completion. Rubens contributes mammoth #2, other Museum duplicates to augment collections ReP purchases; advances funds.

August 14 Peale’s Baltimore Museum and Gallery of Paintings opens on Holliday Street—“an elegant rendezvous for taste, curiosity and leisure.” Admittance 25¢, daily except Sunday.

Late August Baltimore mobilizes as British threaten region. ReP writes anguished letter to Rubens: he’s unable to bear arms—could not shoot at another, cannot join in defense.

September Battle of Baltimore saves city.

12-14

October 18 City celebrates Day of Thanksgiving; ReP donates day’s receipts to relief fund.

October 25 Second son, Michael Angelo, is born in Baltimore.

December ReP has adopted Philadelphia Museum attraction, evening Illuminations twice per week. Advertises Saloon of Paintings, mammoth, new Music Gallery with piano for use of patrons. December is busiest month of five since opening, with $918.59 in receipts for 1814 total of $1755.09 ½.

⁷ Rembrandt’s original Perry belongs to the Maryland Historical Society; Bainbridge to Detroit Institute of Arts. Which of several ReP Harrison portraits James copied is uncertain.

Marginalia in one of HSP’s copies of the 1854 Philadelphia Museum auction catalogue identifies the portraits of these men as the work of Rembrandt, not James. These attributions were made by ReP himself, but Charles Coleman Sellers urges caution in accepting such pronouncements from him. With two of ReP’s three originals located, it may be assumed that the Perry, Bainbridge and Harrison sold at auction were the James Peale copies. Copying, of course, was an honorable practice in Rembrandt’s era. It complicates the attribution of unsigned canvases and is a special problem with some of the Peale family work.
1815 January
Circulates proposal to paint private portraits; thanks citizens for support of Museum.

May 5
*Jupiter and Io* and wax *Venus*, still at Apollodorian, will leave for Baltimore soon, papers announce.

Late June
*Io*, now *Dream of Love*, and *Venus*, now *Grecian Beauty*, are on view in separate Baltimore Museum room for 50¢ charge. ReP’s ad features poetry and news that life-like coloring on reclining wax figure is his work. CWP frets that exhibition will damage ReP’s reputation.

July 4
ReP helps architect Robert Mills prepare for cornerstone ceremonies for latter’s Washington Monument in Baltimore. Adds hastily painted full-length *Washington* to display depicting Mills’s column; supplies one of his own portraits of president (unidentified) for exhibit.

August
Publicizes first anniversary of Museum with long list of contributions and donors in newspaper. Music Gallery now has four-stop organ. Saloon of Paintings features *Ascent of Elijah*, new portraits, others.

Late Summer
CWP and Hannah pay first visit to ReP’s Museum.

September
ReP helps make movable mounted display for Maximilian Godefroy’s Battle Monument cornerstone ceremonies.

Fall
Back at farm, CWP resumes painting, pleased with new techniques just learned from ReP. Writes for more instructions.

December
Final accounting for year shows receipts totaled $4871.04; October best month at $605.

1816 Winter-Spring
ReP corresponds with Rubens and CWP about Benjamin Kugler’s system for manufacturing illuminating gas; wants to be first to introduce it in Baltimore.
March Visit Philadelphia; considers buying Washington Allston's *Dead Man Restored* . . . , which goes instead to PAFA.

Spring City Council commissions portraits of Battle of Baltimore heroes: *Generals Samuel Smith, John Striker, Lieutenant Colonel George Armistead, Mayor Edward Johnson*. By early 1819 Council adds *Commodore Joshua Barney* and *General Andrew Jackson* (City of Baltimore Collection, Peale Museum).

Museum now offers physiognotrace profiles and services of taxidermist.

May ReP issues Museum stock to give city finer museum than his "limited means will permit."

ReP, Robert Mills, John Pendleton and Dr. Kugler install gas apparatus in Museum. ReP writes "On Gas Lights" for June *Portico*.

June 13 Ring of gas lights now illuminates ReP's Saloon of Paintings nightly. Philadelphia Museum gas lighting was in operation several weeks earlier.

June 17 City Council issues ReP permit to lay gas pipes for street lights. ReP's Baltimore Gas Light Company partners are: William Gwynn, editor; William Lorman, banker and street commissioner; James Mosher, banker and council president; Robert C. Long, architect.

Late August Emma, ninth child and seventh daughter, is born.

n.d. Stier and Peeters Collections, crated for two decades, are unpacked and displayed for two weeks at Maryland home of Belgian-born Rosalie Stier Calvert, a Rubens descendant. By invitation, ReP, other artists, collectors see Rubens's *Chapeau de Paille*, Titians, Van Dycks. Combined collections of 200 or more paintings are returned to Europe for eventual sale.
December Museum grosses $7195 for year; June-July gas light debut accounts for nearly $2000 of total.

1817 North Carolina seeks price quotation for large Washington portraits. ReP expresses cautious interest; names $1500 fee, more for equestrian portrait. Commission does not materialize for him.

January 19 Baltimore's first gas street light is demonstrated but company's progress is slow and costly for partners.

Spring Aging CWP is concerned about his museum's future. Spends three weeks in New York on its behalf; writes ReP of city's growth, opportunities.

August ReP visits Philadelphia with Eleanor, baby Emma. Daughter Angelica is in charge of Baltimore household during devastating flood; ReP can't return until health improves. May go to New York.

November Makes special trip to Philadelphia to see West's large Christ Healing the Sick.

Museum receipts have been good enough, but ReP's debts are large. Building costs were more than anticipated; museum and gas company expenses are high.

December Baltimore Museum trustees are appointed; authorized to issue $20,000 in shares, principal to be repaid by ReP within eight years, 8% annual interest.

c. 1818 ReP begins to wear spectacles. [Crayon]

1818 Winter ReP introduces blowpipe demonstrations and chemical experiments as evening attractions at Museum.

June Announces completion of paintings for annual addition to gallery; advertises Phantasmagoric Images (magic lantern) on Illumination evenings.
August  CWP sends ReP mock-serious deed to mammoth #2, in Baltimore since 1814, in return for ReP’s system of color and honorable discharge of filial duties. CWP continues writing to family, friends, expressing pleasure he derives from ReP’s system; has reworked background of his 1805 *Rembrandt Peale* (National Portrait Gallery) to symbolize future fame for ReP.

Fall     Among Baltimore Museum novelties is contrivance of mirrors called “Trial by Jury” which shows many views of visitor’s head at once.

November  ReP’s young cousin, budding painter Sarah Miriam Peale, arrives for Baltimore visit.

1819  
January  ReP exhibits his copy of Lawrence’s *Duke of Wellington* (Boston Museum of Fine Arts).

February  John Trumbull’s *Declaration of Independence* competes with Museum, attracts nearly 3000 visitors in Baltimore. Trumbull nets over $4000 in seven month tour of painting commissioned for Capitol.

Spring  George Schley is ReP’s pupil, one of few outside family he instructs.

June  Regional economic problems compound ReP’s financial woes. Cancels advertisements in one paper; pays another editor with Museum tickets.

November  Spends week in Philadelphia; while there, arranges Sarah Miriam’s winter stay in Baltimore.

December  ReP’s accounts record worst year since Museum opening: $2475.75, with September receipts of only $47.

1820  
Winter?  ReP builds large painting room at Museum; begins work on *Court of Death* (Detroit Institute of Arts), almost 12 by 24 feet.

February  Removes wax figure and *Dream of Love* to exhibit Vanderlyn’s *Marius* and nude *Ariadne*, sharing profits with artist who is again friendly with ReP. For this show, Mondays are reserved for ladies.
March  Vanderlyn’s paintings leave; wax lady and *Dream return, joined by West’s *Musidora*. Mondays for ladies continue.

April 25  William Dunlap visits ReP; is unimpressed by ReP’s paintings. Prefers work of Sully, then in city. Notes that Jacob Eicholtz, painting at $30 per head, has more Baltimore business than either Sully or ReP.

Spring- Summer  Family and friends model for *Court of Death* figures. ReP borrows Flaxman tracings from Sully, gets advice from C.B. King and John Neal.

July 12  ReP begins promoting *Court* in Philadelphia papers, explaining concept of “Great Moral Picture.” Such notices appear in eastern papers July-September.

Late August  ReP finishes *Court*. Prepares exhibition room, frame, handbills. Handbills quote Bishop Bielby Porteus, whose poem “Death” inspired the painting.

September  Shows *Court*, first American work painted expressly for traveling exhibition. Generates much publicity in city, elsewhere. Ticket sales at Baltimore Museum are over $1200 for month, and will account for nearly one-third of 1820 receipts.

October 17-25  *Court*, twenty patent lamps and press releases move to Mr. Labbe’s Ballroom, Philadelphia. Ballroom burns in November, but painting has already left for New York.

December 26  New York Common Council votes to visit *Court* in a body; recommends that fellow citizens see painting. Exhibition room is at American Academy of Fine Arts (AAFA); John Pendleton is tour manager.

1821  ReP announces showing of *Death of Virginia* (unlocated), started in 1812 and just completed. Has commenced another large history painting, *Christ’s Sermon on the Mount* (never completed) because of favorable reception of *Court*. 
May  Court is on exhibit at 16 Market Street, Boston; clergymen received passes in advance. ReP and cousin, miniaturist Anna Peale, are in city.

Summer  Titian Peale spends several months in Baltimore; refuses ReP's offer of share in Museum in lieu of pay—would mean share of debts as well. Titian wants to paint, work at Philadelphia Museum for fair salary.

August 4  ReP writes Titian that he and CWP have learned natural history and painting are incompatible; suggests Titian could become portraitist with study and practice but should not combine careers.

September  Court is in Albany.

October 10  Hannah Moore Peale dies.

November  William Dunlap calls on ReP; sees painting he dislikes (from description, ReP's unlocated  Lysippa on the Rock).

December  Pendleton takes Court to Charleston after stop in Baltimore.

Late 1821  In Philadelphia, Titian and Franklin are eager to run Museum; CWP wants to be active again. Rubens considers leaving Museum to them, moving to Washington.

In Baltimore, ReP wishes to paint full time; suffers poor health from overwork with gas company and Museum; owes large sum to Rubens. Offers his Museum to Rubens.

1822  ReP urges Rubens to visit Baltimore, examine books; decide soon.

January 5  Explains delay in paying $100 debt to Robert Gilmor, Jr.: Court tour expenses are high, profits low. Believes artists are better advised to paint smaller subjects of history and poetry.

February  Pendleton, Court are in Savannah.
March 16 Rubens will take over Museum; ReP announces his impending move. Shows portraits, inviting prospective sitters to apply soon.

May Rubens, now proprietor of Baltimore Museum, begins repairing, refurbishing, reorganizing.

Spring ReP and family move into large rented house at 345 Broadway, New York. ReP will do portraits, history paintings.

n.d. ReP joins AAFA; exhibits there. Has little work.

Fall Has painted portraits for both family museums; at last has other commissions. Rosalba helps her father.

1823 Court attracts visitors in Washington.

Winter

January ReP determines he must go to London, believing serious artists are better patronized there. CWP, surprised, can offer no monetary help; also fears friends will think ReP of unsettled mind, a rover.

January-February ReP begins efforts to finance trip by offering subscription for twenty portraits at reduced price.

April ReP is busy with $50 portraits; has new style he hopes will impress London. Has painted DeWitt Clinton (HSP) in this new manner for CWP.

Late April Court returns to Philadelphia; occupies temporary building erected at Tenth and Chestnut.

August ReP's fund raising lags; living expenses in New York are high.

Fall To save money, rents Philadelphia house with son-in-law for family. To earn money, offers Roman Daughter, others for sale. Will travel for portrait work, then will paint a fine equestrian portrait of Washington that Congress is certain to buy.
Early November Rejoins family in Philadelphia, bringing unfinished
New York portraits. Has sold Daughter in Boston; has
borrowed money in New York, leaving Court as secu-

n.d. Dream of Love and another picture (unidentified) ReP
had sold recently are destroyed in New York fire.

Late November Completes New York portraits, examples of his new
style, to exhibit in his old gallery, now owned by
CWP. Family is sick; ReP has serious foot injury.

December 6 Invitations are sent, gallery is open, prices are posted
for prospective sitters.

December 23 ReP has no applications for portraits. Has started a
new Washington.

December Portrait underway pleases ReP; now calls it Standard
Likeness of Washington. Announces he will take portrait
to Capitol when completed; will also take an “eques-
trian design” he has made.\\n\\n1824 Winter ReP invites Philadelphia contemporaries of Wash-
ton to see new portrait as he works. In late February
he invites influential officials, others, to see it on dis-
play in Capitol. Announces portrait is based on his
1795 life portrait, bust by Houdon, work by CWP
and his own vivid memories.

\\n\\n8 “Standard Likeness” became “The National Portrait of Washington” and finally
“Peale’s Washington” in public and “My Washington” to intimates. To distinguish it from
others Peale painted, it is labeled Patriae Pater or Pater here. The Latin phrase appears in
this portrait incised on a simulated stonework surround behind which sits Washington in
dark senatorial dress. The surround is embellished with an oak leaf wreath and has a classical
head of Jove on its keystone.

The 1823 “equestrian design” Peale took to Washington is probably the oil study Peale
sold to Peter Cornell in 1858, now privately held. The title of the large painting he made
from his “design” during 1824 evolved from “Equestrian Portrait of Washington” to
Washington before Yorktown. It is written Yorktown in its frequent appearances in this chro-
nology.
February-March  Lobbies for equestrian commission; campaigns for extension of copyright law to works of artists. Collects letters attesting to Pater's faithful likeness to the living Washington from Chief Justice Marshall, Bushrod Washington, Samuel Smith, others who had known him.

March 25  Resolution to commission equestrian portrait, introduced by Senator Johnson March 23, is tabled. Copyright extension bill favored by ReP does not reach vote after Senate debate several weeks later.

April 1-May 5  ReP exhibits Pater and three other portraits at Baltimore Museum.

Late Spring  Returns to Philadelphia; displays Pater at old Apollo-dorian Gallery, announcing he has retouched and improved portrait since Philadelphians saw it.

Summer  Undaunted by failure of Congress to vote equestrian commission, begins the large work; believes finished painting will sell better than mere design. In Washington Before Yorktown (Corcoran Gallery), the Pater likeness reappears, this time as full-length uniformed mounted figure. Generals Lafayette, Knox, Lincoln, Hamilton and Rochambeau, after CWP portraits, accompany Washington.

August  Rubens, discouraged over future of Baltimore Museum and its debts, opens small New York gallery as experiment. ReP exhibits Pater in New York while Lafayette visits city.

September
Declaration Chamber of State House, Philadelphia, is decorated for September 27 arrival of Lafayette, in America for year as “National Guest.” *Pater* hangs opposite William Rush’s *Washington* sculpture; CWP’s revolutionary hero portraits borrowed from Museum upstairs grace walls.

October
ReP is elected to PAFA Council of Academicians.
With Sully and William Strickland, serves as Fine Arts judge for Franklin Institute’s first annual exhibition in Philadelphia.

1824-1825
ReP competes with Sully, Vanderlyn, Jarvis, Inman, Morse and others for New York Lafayette commission, which is awarded to Morse.

1825
ReP displays *Yorktown* in Capitol rotunda; lobbies for its sale to Congress.

February
Senate debates appropriation for *Yorktown*, reducing amount recommended by committee from $6000 to $4500. Bill is engrossed for third reading, but Congress will adjourn before final action can be taken.

March 5
Raphaelle Peale dies in Philadelphia.

May 16-
June 30
*Yorktown* is at Baltimore Museum.

Summer
ReP works in New York; exhibits at AAFA.

August 10
Mentions his own life portrait of *Lafayette* (Metropolitan Museum of Art) painted recently in Washington as he endorses John Browere’s bust of the Marquis.

September 12
ReP’s son Henry, 13, is struck and killed by runaway horse and cart in Philadelphia.

November 4
Rubens Peale opens his New-York Museum, 252 Broadway, on same day city celebrates opening of Erie Canal; Baltimore Museum operates under manager he appoints.
December  Thomas Jefferson gently rejects ReP's application to teach landscape painting at new University of Virginia; considers position too minor for ReP's qualifications.

1826  From New York, ReP sends offers of Pater replicas to governors and state legislatures.

January-February  ReP is one of the thirty founding members of National Academy of Design (NAD).

May  Travels to Boston, stopping for business in New Haven.

Summer  CWP, now making porcelain teeth, sends partial dentures to ReP with instructions for fitting them. Eleanor, still in Philadelphia, sells her furniture; will join ReP soon.

September  Family is reunited in Boston. ReP exhibits Pater in his painting room.

Fall  Franklin Institute, Philadelphia, awards medal to William and John Pendleton for their examples of lithographic work, including ReP's Lord Byron lithograph.9

1827  ReP continues portrait work; is busy with projects at the Pendleton Boston lithography establishment.

February  Rubens will sell Sketch Book and other ReP lithographs from Pendleton press at Baltimore and New York Museums, charging 50¢ to $1.50.

February 22  Charles Willson Peale dies in Philadelphia.

9 The enterprising Pendleton brothers were William, engraver, and John, gas light installer and first Court tour manager. They had lithography studios in New York and Boston. Peale worked with both establishments but did his finest drawing on stone in Boston, 1826-27. See John A. Mahey, "Lithographs by Rembrandt Peale," The Magazine Antiques (February 1970), 236-241, for illustrations and discussion.
ReP exhibits *Pater* at Boston Athenaeum where Stuart's *Washington at Dorchester Heights* is also on view; critics contrast the two.

ReP travels to Philadelphia with new lithographs based on *Pater*. Presents a few to leading citizens; sells others for $5.

Philadelphia Museum is reorganized under new trustees; ReP, Rubens and their brother-in-law Coleman Sellers are among them.

Museum moves from State House into leased Philadelphia Arcade. Franklin is manager; Titian is curator.

*Court of Death* opens for return engagement at Baltimore Museum.

*Pater* lithograph wins silver medal, highest award, at Franklin Institute exhibition.

Philadelphia Museum board accepts resignation of trustee ReP; soon replaces him with Reuben Haines.

ReP enjoys good patronage in Boston, nearby towns.

James Thatcher's *Americal Medical Biographies* . . . , published in Boston, is illustrated by Pendleton lithographs; several are by ReP.

ReP again plans European trip, this time to Rome and Florence, to be financed by subscription for copies of Old Masters he will paint to order. Italian study has been his dream for decades.

Fall
Baltimore court rules for ReP but payment of monies awarded is delayed indefinitely by appeal.

Only seven patrons respond to ReP's subscription circular for Old Master copies. Offers Court, his Pater replica (PAFA), Lafayette for sale. Hopes to sell Yorktown to City of New York. Considers lottery, other schemes.

Late October
Paintings remain unsold. ReP assigns Yorktown, stored at AAFA, to New York patron as security for $700 loan.

October 28 Transfers his Philadelphia Museum stock to trusteeship of Coleman Sellers and Reuben Haines; instructs them on responsibilities to Museum. Haines has agreed to provide funds for trip; allowance for family at home.

October 31 Signs bill of sale for Baltimore Museum to Rubens, relinquishing nominal ownership he retained when Rubens took charge in 1822.

November 26 ReP, son Angelo and Pater arrive in Le Havre.

December 25 Peales sail for Naples after week in Paris, ten days in Marseille.


February ReP has painting room built; Angelo will study art at Rome's French Academy.

n.d. Visits studios of painters and sculptors, painting some of these men. Copies from Correggio, Domenichino at Borghese Palace. Is awed by Pieta in St. Peter's, but saddened by condition of frescoes, antique marbles, paintings in churches, museums he visits.

Spring Paints scenic views on four-day excursion to Tivoli.
July-August
Moves to Florence; receives permission to copy in galleries. Sees novelist James Fenimore Cooper, artists, acquaintances from Rome. Becomes friendly with young American sculptor, Horatio Greenough.

September
Exhibits Greenough (National Portrait Gallery) and Paten at Academia; press praises the latter for coloring and truth.

Fall
ReP is busy, content in Florence; health, poor for ten years past, is now mended, he believes. ReP’s copies are much admired; his finest is from Raphael’s Madonna della Seggiola (ReP 1829 copy unlocated). He lives frugally, but money is short.

November
ReP devises new plan: copies will become permanent gallery; he will sell replicas of copies. Will publish journal he is keeping; will finish his Drawing Books. Such enterprises should pay for trip.

1829-1830
Copies from Titian, Raphael, Guido Reni, Salvator Rosa, others at Ducal Palace and National Gallery. Duplicates techniques, palettes, but occasionally varies details of composition.

1830
Ships paintings to New York patrons; leaves Florence for six week trip through northern Italy.

June 5
ReP and Angelo reach Paris; stay at Hotel d’Orleans now operated by family’s landlady of twenty years earlier. ReP again will study at the Louvre.

July-August

October 7
Angelo and ReP arrive in New York on Hannibal in good health and spirits.

Late October
Madonna is at Rubens’s New-York Museum.
November  In Philadelphia, ReP paints; awaits arrival of his other Italian paintings. Feels optimistic despite debt of over $6000.

1831  ReP varnishes Italian pictures; arranges framing; begins replicas.

January  Gas company lawsuit drags on; money to repay creditors does not arrive.

Winter-Spring  "Peale’s Italian Pictures" exhibition opens at Sully and Earle’s Gallery, Philadelphia. ReP’s catalogue lists twenty-seven paintings: French and Italian copies, his original portraits from Italy and England; CWP, Lafayette and Pater.

February  Now in New York, ReP proposes that Boston Athenaeum purchase Italian collection for $5000 through subscription. Plan is not accepted.

April  Busy with commissions, ReP has painting room in building housing Rubens’s New-York Museum.

Carey and Lea, Philadelphia, publish ReP’s Notes on Italy. . .

Late April  Italian picture exhibition is not making expenses; ReP asks Franklin to ship collection to New York for possible show at Rubens’s Museum.

May  Boston Athenaeum will buy the late Gilbert Stuart’s George Washington and Martha Washington for $1500.

Fall  ReP ships CWP portrait to Philadelphia so James Longacre can engrave it for Doughty’s Cabinet of Natural History . . .; writes CWP biography for Doughty.

October  Paints landscapes on trip to Niagara Falls. (Lyman Allyn Museum; Lowe Museum at University of Miami have examples.)

Rents painting room in Philadelphia for portrait commissions; works there several months.
November 12 Court decides in ReP's favor in Baltimore suit; he may exercise certain stock options; gas company is responsible for suit costs. Company soon appeals decision.

1831-1832? ReP sends handwritten invitations to influential New Yorkers, announcing that his painting room is open for their pleasure now that his Italian exhibition is closed.

April 19 Hosts Sketch Club at his home; William Dunlap attends.

Late April-May Debts, recent illness discourages ReP. Might move to country or to England.

Spring Exhibits at PAFA, NAD.

July 2 Senate passes resolution introduced June 23 by Senator Frelighuysen to purchase Pater for $2000, to be paid from contingency fund. Yorktown remains unsold. (Pater is in Senate Wing, Capitol.)

Fall ReP, in New York and Boston, prepares for return to England. Family will stay in Massachusetts until sent for; Angelo goes to sea.

November ReP sells five Italian copies to Benjamin Bussey, Boston collector.

Late Fall Arrives in Liverpool with Pater replica, other portraits.

1833 ReP stays with congenial Sandersons in Sheffield; paints five family portraits; later does more. (None located; presumed to be in English collections.) Visits other families; basks in hospitality and the admiration his pictures earn.

March 13 ReP has moved to London.

March 19 Angelo dies suddenly in Philadelphia.

Spring ReP cleans paintings brought from home to exhibit at Royal Academy. Shows CWP, large 1826 The Sisters, Eleanor and Rosalba (Brooklyn Museum), and two others. ReP's address: 74 Charlotte Street, London.
Late Spring?  Eleanor and daughters Rosalba, Mary and Emma join ReP in London.

Late August?  Family leaves for home.

November 21  William Dunlap writes to ReP. Dunlap, collecting material for art history, has already recorded ReP anecdotes from Thomas Cole, John Neagle, others.

n.d.  ReP abandons old plan to compile an American art history after learning of Dunlap’s efforts. [Lester]

Early December  John Quincy Adams sits for ReP in Washington.

January 1834  Baltimore Museum problems continue to plague absentee owner Rubens. Museum has survived move from Holliday Street, fire; is now almost free of debt, but trustees want to force sale.

1834-1835 Winter  ReP paints John Calhoun (Gibbes Art Gallery), others in Washington. Continues work on John Quincy Adams (unlocated).

Late March  Still in Washington, ReP applies for drawing teacher position to replace C.R. Leslie at West Point; learns Mr. Weir has already filled vacancy.

Summer  ReP paints in New York.

September  Creditors want payment; no money is forthcoming from gas company as Court of Appeals has modified earlier favorable judgment.

ReP calls on Dunlap in New York; leaves Notes on Italy, CWP biographies he wrote, other materials for Dunlap’s book.


December  Philadelphia creditors now press more firmly for payment.
December 27 ReP takes exception to "facts" and opinions published by Dunlap in *Rise and Progress of the Arts of Design in the United States*, with special attention to inaccurate history of *Pater* and testimonial letters. Sends letter to New York newspaper.

December 31 ReP delivers copy of *Graphics* and newspaper containing letter to Dunlap, who records his intention to thank ReP for criticism in his diary after their visit.


January 5 Dissatisfied with Philadelphia Museum's rented facilities, writes plea for building worthy of Museum—one combining advantages of light, objects and company; sends to directors.


Spring ReP exhibits *Madonna, Calhoun*, two landscapes, five other paintings at AAFA; shows four portraits at NAD. ReP's address: Broadway and Lispinard.10

Fall Serves on gasification committee, AAFA.

November ReP sends copies of newly published second edition of *Graphics* to leading educators, officials, influential citizens, urging adoption of system in schools. Continues this practice as new editions appear in next decades; continues collecting endorsements from principals, teachers, artists.

1836 ReP succeeds John Trumbull as president of AAFA; January 12 holds position for three years.

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10 Peale exhibited work at Annuals and other shows in New York, Philadelphia and elsewhere more often than indicated here. These entries are representative, not inclusive. See Anna Wells Rutledge, *Cumulative Record . . . PAFA* (Philadelphia, 1955). See also Mary Bartlett Cowdrey, *NAD Exhibition Record, 1826-60* (New York, 1943); *AAFA . . . Exhibition Record* (New York, 1953); and Perkins and Gavin, eds., *Boston Athenæum Art Exhibition Index 1827-1874* (Boston, 1980).
January-March  Sends three designs (unlocated) to United States Mint in Philadelphia; receives $50 honorarium from director, old friend. Writes to Franklin, also at Mint, about machinery, methods.

April 3   ReP's wife, Eleanor Short Peale, dies in Philadelphia.

May 5   In Philadelphia, ReP writes another letter to President Nathan Dunn and Directors of Museum, outlining urgent need for suitable building.

Early June   From New York, Rubens reports ReP has been so ill all were certain he would die. Rubens's family was too sick to help. Rosalba has arrived to nurse her father.

1837   Paints in Boston.

Winter   From Boston, ReP applies without success for manager's position, Philadelphia Museum; feels responsible for Museum; wants to move back to Philadelphia. Titian, present manager, will join Wilkes Expedition.

October 30   ReP advertises public exhibition of newly cleaned and retouched *Court of Death* and *Yorktown*, twenty-eight other works at his Painting Room, Walnut and Fifth, Philadelphia. Has now made the city his home.

December  Sends *Graphics* to Pennsylvania official, emphasizing its economy, utility. Urges its statewide adoption; implies he's available to help. Address: 13 Sansom Street.

1838   ReP exhibits fancy piece, two portraits at Artists' Fund Society.


Fall   Franklin Institute awards Certificate of Honorable Mention to ReP for *Chief Justice Marshall* (c. 1826; United States Supreme Court).
October  Apollo Art Association, New York, exhibits ReP's *Still Life* marked "for sale." (Painting unidentified; examples are rare.)

Winter  ReP's debt is still over $4000.

1839  ReP's *Portfolio of an Artist* is published; four of his own poems are included in this anthology of inspirational prose and poetry.

January 3  ReP speaks on "The Fine Arts" to inaugurate Museum's new lecture hall.

Spring  Gives up idea of permanent Gallery of Paintings he had had for some years; everything is for sale, reasonable prices.

Fall  Travels to New York, New England; hopes to sell *Court of Death*. Considers returning to England or France. Hard times have followed the Panic of 1837 in America.

Late 1839-1840  ReP and Alexander Dallas Bache devise program of drawing and writing instruction for Central High School (CHS). Bache has returned from two year study of European educational methods to reorganize CHS; views *Graphics* with favor.

1840  ReP becomes Professor Peale of the Drawing and Writing Department, CHS; salary $800 per annum. His classes begin in February.

August 28  Inquires about availability of an exhibition hall; wants to unroll, retouch, and exhibit *Court*.

November 6  ReP marries Harriet Cany at St. Mary's Church. Harriet has been in her family's fancy goods business; enjoys painting, music.

1841  In election for directors of Philadelphia Museum, ReP places fifth in field of nine named to Board. Nathan Dunn continues as president.
February 3 ReP and others on committee investigating tangled Museum affairs report building lot lacks clear title; debts are more than $120,000.

July CHS catalogue lists topics covered by ReP’s course; adds that pupils’ work is displayed in Drawing School, South Wing.

ReP is unanimously elected acting president of Museum Company as Dunn notifies Board he is taking his Chinese Museum abroad. Bank trustees demand settlement of Museum debt.

August Dunn sells Museum land and building to APS. APS agrees Museum may continue renting second floor; must eliminate entertainments, operate only as scientific institution. APS will move into building, too; City is buying its Philosophical Hall.

n.d. City withdraws offer of Hall purchase, ending hope Museum can be salvaged by APS.

1842 Professor George T. Becker is appointed to assist ReP at CHS, teaching plain and ornamental writing; ReP continues to teach *Graphics* and pencil drawing from engraved models seventeen hours per week.

ReP receives largest number of votes cast for Museum directors; is elected president.

n.d. Rubens leaves New York to live on Pennsylvania farm owned by wife’s family; economic depression has cost him New-York Museum, his investments.

Summer ReP conducts entrance examinations in writing, orthography, punctuation for CHS.

November Titian Peale, back from four-year Wilkes Expedition, again manages Museum. Board lacks capital he needs to resurrect institution’s sound reputation.
1842-1843  ReP's attempt to introduce _Graphics_ to primary schools prompts investigation of course at CHS by anti-graphics group on school board. Committee sends questionnaires to experts: six educators, four men in industry and engineering, two artists, including Sully.

1843  ReP is re-elected Museum Company president.

January

February  Experts contacted by school board commend ReP's system of teaching _Graphics_ as desirable, efficient introduction to writing. School controllers vote to continue ReP's system at CHS. Vote is not unanimous, but controversy diminishes.


May 2  Building occupied by Philadelphia Museum is sold at sheriff's sale. Museum will occupy premises at high rent, all ticket receipts going to new owner.

1844  ReP, still Museum president, will oversee its operation with Franklin. Titian has moved to Washington.

February

n.d.  ReP conducts Saturday _Graphics_ classes for ninety elementary teachers as part of the CHS program for training local teachers in modern methods.

October  ReP resigns from CHS to devote his time to art, writing.

Fall?  Begins to systematize memoranda, notebook contents, etc. into early drafts of "Notes of the Painting Room." When manuscript is completed some years later, he credits Harriet, his wife and pupil, for encouraging this work.

1845  Corresponds about possible exhibition of _Court of Death_; will sell for $750. Large _Marshall_ available at $500.

Spring

November 5  Philadelphia Museum contents are scheduled for sheriff's sale; newspaper editorial urges citizens to save Museum.
November 8  Nephew Edmund Peale buys Museum contents at auction for exact amount still owed bank by Museum Company. Edmund leases Masonic Hall for collection and for musical and dramatic performances.

December  ReP writes C. Edwards Lester to comment on Lester’s use of Dunlap’s *Arts* as source in recent book. Encloses copy of his 1834 letter of protest to Dunlap; explains he incurred that author’s wrath by defending Vanderlyn years ago.

Late 1845-1846 Sixteen-page pamphlet promoting *Court of Death* is published.

1846 ReP agrees to furnish biography and self-portrait to C. Winter Edwards Lester. *Court* is in New York; Lester visits exhibition often.

February 26 ReP expresses willingness to undertake large painting for Capitol Rotunda, now that death of Henry Inman has left commission open.

April Distributes new Washington portrait pamphlet offering three foot copies of *Pater* in military costume, $100 unframed. Address: 506 Vine, west of Broad Street. 

Spring  Lester’s *Artists of America* is published, with biography ReP wrote, several pages of quotations from latest *Court* pamphlet and ReP’s “Love of an Artist” poem.

Spring ReP exhibits *Marshall*, two others at NAD.

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11 These paintings are reduced versions of the 1823-24 *Patriae Pater* with no embellishment on the mock stone oval. The appearance of this stonework earned them the inappropriate “Porthole Washington” label early in this century. They are called *GW copies* here. As Peale marketed these *GW copies*, he renewed his interest in Washington portraits by others. Henceforth, any of the latter will be identified by the artist’s name combined with the GW abbreviation.

Peale’s preoccupation with Washington was not constant, although he revered the man’s memory. He produced *GW copies* only during his last years. These late copies represent his third generation of Washington paintings, separated from his earlier groups by time and other endeavors.
June  Court has moved to Boston.
August  American Review judges Court poor example of native art; criticizes simulated stonework of Marshall portrait.
October  Court is in Troy; G.Q. Colton manages current tour.
November 29  ReP asks nephew Charles Sellers for report on his sales of prints; wants to settle old account with John Pendleton.
1847  ReP recovers from rheumatism bout; Harriet reports he weighs 160 pounds, looks fine now and is handsome. ReP's life with the devoted Harriet is happy, busy.
March  Raises GW copy price to $125.
Spring  ReP and Harriet enjoy extended visit with his sister Angelica Robinson in Baltimore. They display paintings; sell some.
June 14  PAFA nominates twenty-four artists, among them ReP, Sully, Neagle, Sartain, as it reactivates its Academician group.
Summer  Colton exhibits Court in Buffalo, Cincinnati, Detroit.
1848  ReP visits New York; sees NAD exhibition.
Spring  At PAFA, Harriet exhibits three paintings; ReP shows six.
May  ReP is making six foot oval "transcript" of Yorktown; will be suitable for public buildings. Yorktown itself is unrolled in parlor, ready for retouching.
Summer  Yorktown falls to floor, cracking paint badly, as ReP and Harriet try to raise it to frame in parlor.
July  ReP has upper floor painting room enlarged, adding large window to give high light he likes for working.
Fall  Bank has claimed Philadelphia Museum paintings to satisfy Edmund Peale's debt. Reluctant to separate collection, bank offers it to Smithsonian regents who are unable to buy it.
October 17  Nephew Escol Sellers suggests that Art Union, Cincinnati, purchase collection of approximately 270 paintings. More than thirty are by ReP.

1849  ReP works full time at painting; regrets years away from it devoted to public education.

January  Harriet and ReP each exhibit one painting at PAFA.


c. 1850?  ReP paints grisaille equestrian Washington combining mounted Yorktown figure with Pater’s embellished stonework (Dietrich Brothers Americana Corporation). Portrait is meant to be engraved but print is never made despite advance publicity.

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n.d.  ReP’s seven PAFA exhibition paintings include Transcription of the Artist’s Historical Equestrian Portrait of Washington (Independence National Historical Park). Harriet shows From R. Peale’s Madonna, two others.

October  Sketches Castle Garden, Catskills, Palisades, others (APS) on Hudson River trip.

November-December  ReP sends niece Mary Jane Peale color charts, color mixing instructions, hints for sittings, complexion tint suggestions.

1851  Fire damages Earle’s Gallery, destroying ReP’s Miserdora, one of the fancy pieces he now enjoys painting.


February  ReP works on two GW copies (unidentified) ordered by Western Art Union, Cincinnati; learns group may want Madonna replica.
April 8  Acknowledges commission from Mrs. DeBonneville for twelve leading figures of colonial government on copper. Is pleased she appreciates his ivory Jefferson miniature—thinks it his best. (All unlocated.)

April  ReP works on a Madonna (unlocated), a St. Cecilia (probably version at Peale Museum).

June 2  Sends set of Graphics to Mary Jane, urging her to study them to gain confidence in painting as Harriet did.

September  Edmund dies suddenly in Cincinnati. Exhibition of Philadelphia Museum Collection continues there in “Independence Hall.”

December  Spectacular fire in Barnum’s Museum, Philadelphia, destroys much of CWP’s collection Barnum had acquired when Edmund’s museum failed.¹²

1852  With other artists, ReP signs petition to Congress on behalf of history painter Peter Rothermel. Plans are underway to decorate Capitol.

Spring  ReP inquires indirectly: Is Congress now interested in Yorktown?

June  Sends prospectus for “Notes of the Painting Room” to Asher B. Durand, suggesting that painter’s New York friends may be interested. Durand and Sully have endorsed “Notes.”

1853  ReP joins Historical Society of Pennsylvania.

January 10

¹² P.T. Barnum sold this establishment, complete with his name, shortly before the fire. Between 1842 and c. 1849, he had acquired most of the collections from all three Peale family museums, with the important exception of the Philadelphia paintings. Some remnants of the other Philadelphia exhibits are at Peabody Museum, Harvard. Mastodon skeleton #1 is on display at a West German museum which owned it since 1854. For P.T. Barnum’s tactics, roles of the Peale brothers and nephew Edmund, other details, see Charles Coleman Sellers, Mr. Peale’s Museum (Philadelphia, 1980), 304 ff. ReP’s well-traveled #2 mastodon, now dismounted, is part of the vertebrate study collection of the American Museum of Natural History, with several impressive bones on permanent loan to the Peale Museum.
n.d. During year, ReP is busy with GW copies. Offers patrons choice of military or senatorial costume; military version is more popular. Patrons may order pendant Martha Washington, a copy of CWP 1795 MW to which ReP adds simulated stonework to match that on GW copies (1856 Martha Washington example at HSP).

Summer ReP visits New York. Admires unfinished Crystal Palace; hopes to exhibit there.

November Accepts commission from James Lenox, New York, for replica of his 1829 copy of Raphael Madonna (private collection).

1854 GW copy's price is now $150.


July 5 Building erected for Philadelphia Museum in 1838 burns to ground. Since Museum collections moved out, large hall was used for balls, public entertainments.

c. Cincinnati organization was unable to finance purchase of Museum gallery paintings; pictures are back in Philadelphia to be auctioned.

September ReP visits auction house of Moses Thomas to view pre-sale display; discovers his name does not appear with any of his pictures.

n.d. Identifies his paintings with initials in copy of sale catalogue (Peale Papers, HSP); says catalogue is full of blunders.
October 6  Throng attends Museum gallery sale; receipts are less than $12,000 for 271 paintings. City of Philadelphia buys largest number of portraits; these will be placed in State House, now called Independence Hall. (Second Bank of the United States, Independence National Historical Park.)

December  ReP subscribes to *The Crayon* to be published in New York.

c. 1854?  Revises “Fine Arts” lecture he delivered January 1839.

1855  ReP corresponds with W. J. Stillman and John Durand, *Crayon* editors. Sends articles, occasional advice, December requests for extra copies during the year.

January 10  *Crayon* publishes ReP’s “Reminiscences,” the first of fourteen to appear under this title 1855-1856. His 1857 essays will have other titles.

February  Editor Stillman reports ReP’s recent visit to office; praises his youthful spirit and notes his devotion to Washington. *Crayon* later prints ReP’s response to these complimentary remarks; he attributes his good health and spirit to love of Art and temperance.

July 12  ReP, recovering from severe illness, writes Rubens that he wishes to spend his remaining years painting *GW copies*.

Fall  Reads borrowed copy of Dunlap’s *Arts*; repeats earlier comment that it is untrustworthy but admits second volume is better than first.
1855-1860 ReP responds to occasional queries regarding dates, painters, and ownership of various GW portraits and volunteers information on history of GW portraiture when he notes errors or misinformation in print. He remains vigorous and active but suffers at times from rheumatism and "colic." During this period, he is asked for autographs of famous people he has known and, increasingly, for his own signature. He becomes "the venerable Mr. Peale" or "America's oldest living artist" in newspapers and "gentle" or "kindly" in third person correspondence.

1856 ReP's correspondence with Crayon editors continues.
Winter-Spring He collects his articles in scrapbook.
June 20 ReP finishes Self-Portrait (HSP) for Ferdinand J. Dreer's personal gallery of American artists. Then adds more age and character lines to portrait at patron's request.
November? ReP draws GW portrait on lithographic stone but is dissatisfied with resulting prints made by Duval, although his latest Washington pamphlet ends with advertisement for new GW lithograph.

1857 When lithographs made from second and third stones fail to please ReP, he "finishes" prints with dark Italian crayon. Calls them "Monochrome of Washington." Designs frame which James Earle makes and sells with prints.
May Distributes Monochrome circulars.
June 16 ReP lectures at New-York Historical Society; displays GW portraits including a Monochrome decorated with cord and tassel; uses gas fixture he devised for lighting. Members give unprecedented standing vote of thanks after two hour program.
Summer  ReP wants to copy *CWP 1772 GW* in militia uniform but owner George Washington Parke Custis is unwilling to send it. C.B. King offers to locate studio for ReP in Washington if Custis agrees to let it be copied closer to his home.

August-September  Travels to Boston to copy *Stuart GW* at Athenaeum; to New Haven to copy *Trumbull GW*. (ReP made several copies of the 1796 Athenaeum portrait; one is at Philadelphia Union League. His Trumbull copy belongs to American Scenic and Historical Preservation Society.)

October 7  *Ballou's Pictorial Drawing Room Companion*, Boston, prints article on ReP following his visit to copy Stuart painting.

Fall  ReP's lowest price for smallest portrait is now $100, like Sully's. Posts price card above fireplace but prefers doing fancy pieces and color experiments rather than private commissions.

1858  ReP exhibits three paintings at Washington Art Association.


n.d.  ReP accepts appointment by PAFA as delegate to convention of artists called by Washington Art Association. James Lambdin is other PAFA delegate; Sully declines.

March 20-23  In Washington, ReP is elected president of convention, now called National Art Association. Among objectives is promotion of work of native artists to decorate federal buildings.

March 20  ReP gives Washington lecture to large audience at Smithsonian; repeats it March 24.

March-April  *Yorktown* is in Capitol Rotunda with other patriotic works; ReP renew efforts to sell it to Congress. Tries again in December.
Mid-April  Interrupts Washington stay with week in home of Baltimore nephew.

Late April  Leaves for Richmond; will deliver lecture illustrated by seven portraits. Then intends to lecture in Baltimore after Washington stopover.

May  *Court of Death*, on the road again, is in Charleston.

Summer-Fall  Corresponds with New-York Historical Society regarding possible sale of *Pater replica* for $2000. *GW copy* is $200.

September 21  ReP lectures at Musical Fund Hall, Philadelphia. Shows “successively in the same frame” his *Pater replica*, copies of CWP 1772 *GW* (private collection), *Trumbull GW*, *Stuart Athenaeum GW*, *Colossal Head*, *Martha Washington after CWP*, and *Colossal Monochrome*. His *St. Cecilia* occupies frame before lecture begins; paintings are illuminated by a range of gas lights.

October 24  Papers publish letter signed by forty leading Philadelphians urging ReP to repeat lecture. He complies; lectures at same hall November 2 and 9.

November 9  Son-in-law John Griscom sells *Court of Death* to G.Q. Colton, New York. Later ReP certifies this is his original—no copies made.

November  ReP contacts Virginia governor about large *Marshall* portrait he left there in May. Will sell it and companion *Pater replica* for $500 each; wishes to settle his affairs.

1859 January  Mary Jane Peale poses for ReP, who instructs her during sittings. She has bought old portrait studies and borrowed his pictures to copy to improve own work. (Finished portrait: private collection.)

February 22  ReP’s printed circular invites public to view his paintings, now for sale at moderate prices. Still loves his art but he is 81.
March 25  ReP and Sully are honored guests at large reception given by patron Joseph Harrison, for whom they painted portraits of each other. (Both portraits at PAFA.)

May  ReP finishes his seventy-fifth GW copy.

Late June- July  ReP and Harriet enjoy five week trip to New York, taking steamer up Hudson to visit Lossing family and stage for Catskill excursion. In Brooklyn, ReP traces Robert Edge Pine GW belonging to Carson Brevoort.

August  ReP sends GW Monochrome to one of their New York hosts, N.P. Willis. Monochromes ReP and agents sell are $25.

Fall  ReP paints copy of Pine GW (National Portrait Gallery) using engraving, his tracing, and photos supplied by Lossing and Brevoort.

Mid- November  Leaves for Boston to lecture; ships five cases of paintings and apparatus. Now has ten lecture paintings; has added Pine GW, a 1795 Stuart [Vaughan]GW (New York Public Library) and his latest GW copy. Believes his two faithful Stuart copies will do him credit in that artist’s home city.

November 21  Circulars notify public ReP will lecture at the Meion-aon, Boston.

n.d.  G.Q. Colton announces publication of Court of Death chromolithograph made by Sarony and Knapp, New York; prepares pamphlets and certificates of ownership of original painting. Each chromo purchaser will own share of Court.

Late November  ReP and Harriet will stay in Boston longer than they anticipated. ReP plans a Cambridge lecture.

December 15  Meion-aon is again booked for ReP lecture; he will leave Boston the 19th.

Late December  ReP is critically ill in Stonington, the Connecticut home of Harriet’s sister.
1860 January
Family fears there is little hope, but ReP rallies and returns home by mid-February.

Late January ReP convalesces. Pain and leg swelling abate; he gains strength. Believes he has given final lecture, but thinks he will paint again.

March 20 Spring ReP writes to fellow Pennsylvanian, President Buchanan, about Yorktown, still in Capitol.

June Court of Death is exhibited for a week in Philadelphia.

October 4 Rembrandt Peale dies in his home after a two day illness.

October 5 Family gathers: Harriet, Mary Jane and her father Rubens, ReP’s daughters Mary Peale, Rosalba Underwood, Augusta Barker, Eleanor Jacobs, Henrietta Griscom. Emma Peabody Barton is too ill to come; Angelica Godman died in 1858. ReP is buried at St. Andrews Episcopal Church; later reinterred at Woodland Cemetery where Augusta, Rosalba, Mary and Henrietta were later buried.

Fall Eastern papers print long obituaries, often noting ReP was the last of the artists who painted Washington from life.

November 16 Thomas Sully and John Devereaux appraise ReP’s paintings and possessions at $15,438.66.

Winter Family hopes to have “Notes of the Painting Room” published; Crayon prints ReP’s 1852 Introduction to Notes of the Painting Room in December issue.

1862 November PAFA. Unpublished “Notes” manuscript (Harriet Sartain Collection, HSP), is among the 100 lots sold.

After 1862 Harriet Cany Peale lived until 1869. The last surviving daughter of Eleanor and Rembrandt Peale was Henrietta Griscom, who died in 1892. There were grandchildren in the Godman, Jacobs, Griscom and Peabody families.

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