

Looking Close and Seeing Far: Samuel Seymour, Titian Ramsay Peale, and the Art of the Long Expedition, 1818–1823. By KENNETH HALTMAN. (University Park: Pennsylvania State University Press, 2008, xxiii, 278 pp. Illustrations, notes, bibliography, index. \$60.)

In this handsomely produced book, Kenneth Haltman takes the reader into the psyches of Samuel Seymour and Titian Ramsay Peale to show how each artist reacted to the landscape that surrounded him and to the Indians and the wildlife encountered on the Long Expedition to the Rocky Mountains of 1819–20. Haltman's book is divided into two parts that give each artist full treatment. It is a scholarly work that may be of more interest to the art historian than to the layman.

Haltman states that after 1810, new modes of representation emerged to replace the portraiture and history painting that had dominated eighteenth-century art. The artists diligently followed Secretary of War John C. Calhoun's instructions to the expedition members: "to acquire as thorough and accurate knowledge as may be practicable" of the unknown country they were to cross. Though the Enlightenment had called for paying close attention to facts and detail, the new Romanticism encouraged imagination. The images Seymour and Peale executed, according to the author, could be termed a hybrid of scientific illustration and fine art.

Samuel Seymour came to Philadelphia from England in the 1790s and was employed by William Russell Birch to engrave plates for Birch's *The City of Philadelphia* (1800). He was soon allied with the city's prominent painters, sculptors, architects, and engravers. Especially interested in landscape, it was said that he accompanied Thomas Birch on sketching tours along the Schuylkill River and Thomas Sully on various country excursions.

Haltman begins his chapters on Seymour with a discussion of the artist's triple portrait: *Kaskaia, Shienne Chief, Arrappaho*, ca. 1820–22. In the *Account of an Expedition from Pittsburgh to the Rocky Mountains* (1823), compiled after the men returned in 1820, the zoologist and ethnologist Thomas Say described the central figure in the picture, the Shienne Chief, as "endowed with a spirit of unconquerable ferocity." Seymour, however, revealing his feelings of empathy, depicts the chief half clad in a blanket without any of his warlike accouterments and with a deeply sad expression, as if anticipating the vanishing way of life that was soon to come for his people.

Perhaps looking too close and seeing too far, Haltman superimposes a Freudian interpretation on Seymour's *View of the Chasm through which the Platte Issues from the Rocky Mountains* (1823) by comparing its topography to Gustave Courbet's graphic nude female, *L'origine du monde* (1866). Although associating topographical features such as rounded mountains with female anatomy can be traced back to the Greeks, the comparison here seems over determined.

As Thomas Jefferson said, "The moment a person forms a theory, his imagination sees in every object only the traits that favor that idea."

Titian Peale, the youngest son of the renowned Philadelphia painter and naturalist, Charles Willson Peale, was born only a year after the death of his eighteen-year-old half brother and namesake. The first Titian had great promise as an artist-naturalist and was apparently his father's favorite, a fact that hovered over the second Titian and adversely affected his filial relationship; he felt constrained under parental authority, an influence which Haltman deftly uncovers in Peale's art.

There is excellent integration of Haltman's descriptions with the illustrations. In an otherwise fascinating and in-depth look at two important early artists of the American West, two errors stand out. William Bartram, a bachelor, was Say's great uncle, not his grandfather; and in the *Account*, Say, as Haltman incorrectly and surprisingly asserts, did not inspect "one native woman's 'clitoris and labia.'" Instead, in a footnote in the Philadelphia edition, Say quotes a written source concerning ethnographic practices among certain tribes.

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PATRICIA TYSON STROUD

Race to the Polar Sea: The Heroic Adventures of Elisha Kent Kane. By KEN MCGOOGAN. (Berkeley, CA: Counterpoint Press, 2008. 320 pp. Illustrations, maps, bibliography, index. \$26.)

It is good to be Kane, at least if historians are to be believed. The eldest son of a well-connected antebellum Philadelphia family, Elisha Kent Kane sought, and attained, national prominence on his own adventurous terms. Today, that fame has been rekindled. Among other recent writers, David Chapin, Mark Sawin, and Matthew Grow have drawn upon the Kanes to probe into Victorian American culture, and with his fast-paced, well-written new book, *Race to the Polar Sea*, Ken McGoogan takes a narrative look at Kane's biography and, particularly, his remarkable arctic career.

This flowering of the Kanes may be one of the most interesting legacies of their lives, a product of their extraordinary efforts to create and control their public image. With the aid of his brothers and their father, Elisha, in particular, might be considered an early exemplar of celebrity in the modern mode, marketing a vision of American manhood to the antebellum nation. McGoogan's Kane is nothing if not a marketer: clever and calculating, living a life of greatness on Victorian terms. Perhaps in compensation for a sickly childhood and an overbearing father, Kane became a driven young man, spending his brief life in exotic travel and public service, roaming from Caleb Cushing's diplomatic mission to China to a daring descent into the active caldera of a Philippine volcano, from a