As to style, I content myself by quoting that here is "a fascinating style combined with a scrupulous regard for fact." Good history and good writing join to make this an outstanding book.

The reader should be warned that this biography will not be read at a gallop. It's a browser's book, good for many quiet hours of pleasant reading in the late evening. And the enticingly written chapter and section titles make it difficult for even an insomniac to lay it down!

As to the book itself: It is a credit to its publishers as well as to its author. (As a lifelong enthusiast for good typography I here restrain myself!) Beautifully and readability designed and bound, carefully printed in type large enough for bi-focals, and handsomely illustrated with twenty-four pages of portraits and sketches by the best artists of Bingham's day, this volume is a pleasure to hold in the hand, and even better, to read. It would make an excellent present for your spouse, best friend, boss, or a wealthy relative; and the price, impressive but not exorbitant, is right — even if you weaken and decide to keep The Golden Voyage for your own bedside shelf, as you are very likely to do.

Robert Alberts may well be in line for another book club award.

Pittsburgh C. V. STARRETT


A handsome and invaluable book written by Pittsburgh resident Rebecca J. Beal has just been published by The Historical Society of Pennsylvania. Beyond the pleasure imparted by the very existence of a well-made book — and this book is beautiful in every detail — the special value of Jacob Eichholtz 1776-1842, Portrait Painter of Pennsylvania is that it illuminates territory in early nineteenth century American art that has been until now terra incognita. Prior to its publication scant information on Eichholtz was available in even the best stocked library. Mrs. Beal's thorough monograph now becomes, and undoubtedly will remain, the standard Eichholtz reference work.
Of special interest to Pittsburghers is the fact that the author (a member of The Historical Society of Western Pennsylvania) is a great-granddaughter of Jacob Eichholtz.

The bulk of the book consists of a catalogue of paintings by Eichholtz that runs to 924 entries followed by a section of photographic reproductions of some of the artist's works. The photographs are arranged chronologically making it convenient for one to follow the development in the artist's style as his career progressed. The catalogue is arranged alphabetically according to the names of the subjects of the portrait paintings with the very last entries devoted to Eichholtz's small number of works that are not portraits. Each catalogue entry is wonderfully full in that it includes, if these things are knowable, the date of the painting, medium, size, signature and inscription information, biography of the sitter, references (including citations from Eichholtz's ledger), explanation, if necessary, of attribution, physical description (including comments on present condition), exhibitions, former owners, with explication of family relationships, and present owner. The author is to be commended especially for her diligence in ferreting out the biographies of the people Eichholtz painted and for the completeness of her description of each painting for it is very important if one must identify a painting without a photograph to know if the man is wearing a watch chain or the woman gloves. The genealogy of the extensive Eichholtz family which the author established (Jacob was one of fourteen children and he himself had thirteen children) is completely crucial since the artist's paintings of his own family, whether signed or not, are the incontrovertible center of his oeuvre.

Besides the catalogue and reproductions; the book includes an introduction, an essay on Jacob Eichholtz by E. P. Richardson, notes on the life of Jacob Eichholtz, Eichholtz correspondence, a note on the painter's techniques by Theodor Siegl, comments on his style by Mrs. Beal, and a bibliography.

The brief essay by Mr. Richardson, former director of the Henry Francis du Pont Winterthur Museum, relates Eichholtz to the broader panorama of American art and life in the early nineteenth century. Mr. Richardson distinguishes Eichholtz from the cosmopolitan painters of the coastal cities, such as Stuart and Sully, who cultivated an aura of European elegance. Eichholtz, Mr. Richardson suggests, is part of the first generation of American trained portrait painters — painters such as Jarvis and Inman in New York, Neagle in Philadelphia, and the painters of the inland towns, Ezra Ames in Albany, New York,
Chester Harding in Springfield, Massachusetts, and Jouett in Lexington, Kentucky. Typically, these artists were craftsmen, saddlemakers or tinsmiths who aspired to record their impressions in paint and felt their way to competence as painters through a process of self-teaching. As a group their work exhibits a directness and truth that is congenial to the mid-twentieth century.

The salient biographical facts about Jacob Eichholtz, as gleaned from Mrs. Beal's notes, comments, and catalogue entries, can be quickly recounted. Born in Lancaster, Pennsylvania, in 1776, he was apprenticed as a young man to a coppersmith and by 1802 had established, with his brother, a coppering business of his own. By his own account Eichholtz was more interested in painting than in tinplating, and in 1808 bought space in the Lancaster newspaper to advertise his talents as a profile and portrait painter. Eichholtz's early paintings, and the earliest known are dated to circa 1805, are typically unadorned heads painted on small wooden panels.

The year 1808 also saw Eichholtz's first contact with the wider world of art in the person of Thomas Sully who came to Lancaster to paint the portrait of Governor Simon Snyder. Eichholtz lent Sully his painting room and in turn received some instruction. In the year 1810 are recorded Eichholtz's first large portraits, and in the following year the young painter took his portrait of Nicholas Biddle to Boston for a critique from Gilbert Stuart himself. An indication of Eichholtz's diligence and progress is that in 1811 he exhibited three portraits at the Pennsylvania Academy of the Fine Arts, an institution where he was to exhibit often throughout his career. By the middle of the second decade of the century Eichholtz had given up tinplating and devoted himself completely to portrait painting. The pursuit of his profession took him to Harrisburg, Baltimore, and Philadelphia, and earned him a position of some importance in his native city — he was one of fifteen persons elected to the Common Council of Lancaster in 1818 and served as a warden and later an elder in Trinity Lutheran Church there.

Eichholtz secured greater scope for his activities by removing to Philadelphia about 1823 where he lived more or less continuously until 1832. Although established in Lancaster again after that date, he continued to travel to fulfill commissions, journeying to Harrisburg, Philadelphia, and Mercersburg.

Of particular interest to people who live in Western Pennsylvania is Eichholtz's visit to Pittsburgh in 1834 to paint portraits of the family of Dr. Peter Shoenberger, a man less famous for his activities
as a physician than for his success as an ironmaster. After working five days in Pittsburgh Eichholtz removed, because of a cholera scare, with the Shoenberger family to another of the Shoenberger residences at Rebecca Furnace in Huntingdon County. A man who had traveled with Eichholtz to Pittsburgh, Henry Keffer, an Alderman from Lancaster, remained behind in Pittsburgh to pursue his scheme of exhibiting some large Eichholtz paintings. We know from the Pittsburgh Daily Advocate and Advertiser that three paintings were exhibited in Concert Hall in Pittsburgh, but evidently as a money-maker the plan was a complete failure as Eichholtz had feared from the beginning.

Despite the goodly amount of traveling Eichholtz did, he was in no sense the traditional itinerant American limner since he always worked on commission, sometimes traveling to do his heads from life while finishing the paintings in his studio. Although landscapes often formed the background of his paintings and still-life elements such as books and flowers enhanced his sitters, Eichholtz was nearly exclusively a painter of the human physiognomy. Portraits were his craft, his livelihood, his absorption. In the course of his admirable and diligent career — he died in Lancaster in 1842 — his subjects included such well-known Americans as James Buchanan, Thaddeus Stevens, Andrew Ellicott, and The Rev. G. H. E. Muhlenberg as well as hosts of the less famous.

Carnegie Institute
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Fred A. Myers


When one considers the necessarily close relationship between writers and printers, and the many writers who have served an apprenticeship in printing, it is strange that writers have done so little to acclaim the mechanics of the craft which gives their work permanence. Few printers have been accorded biographies. And fewer novelists have employed printing as background or the printer as protagonist. Is it that writers look down on printing as merely a faintly contemptible vessel to carry their great thoughts? Since the printer has so