

Image restricted
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for assistance

James Francis Cagney, Jr., 17 Jul 1899 - 30 Mar 1986

Two years after his breakthrough role in the gangster film *The Public Enemy* (1931), James Cagney was firmly ensconced in Warner Brothers' "Murderers Row," along with Edward G. Robinson, George Raft, and Humphrey Bogart. Cagney—who would win a Best Actor Oscar in 1942 for singing and dancing in *Yankee Doodle Dandy*—was first known as the movies' quintessential tough guy: in *The Public Enemy*, he had squashed half a grapefruit into Mae Clarke's face. One New York critic called his performance "the most ruthless, unsentimental appraisal of meanness" yet on film. In 1933 the multi-talented Cagney starred in Busby Berkley's *Footlight Parade*, which opened with Ginger Rogers singing "We're in the Money." Despite his stardom, Cagney's approach was down-to-earth: "Learn your lines, find your mark, look 'em in the eye and tell 'em the truth."

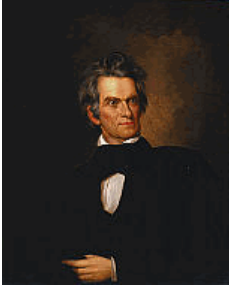
Edward Henry Weston, 24 Mar 1886 - 1 Jun 1958
Gelatin silver print, 1933
National Portrait Gallery, Smithsonian Institution
NPG.93.347
Image/Sheet: 11.7 x 9.2cm (4 5/8 x 3 5/8")

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Erskine Preston Caldwell, 17 Dec 1903 - 11 Apr 1987

Erskine Caldwell produced more than fifty books in the course of his long writing career, but he is best remembered for only two, *Tobacco Road* and *God's Little Acre*. Both published in the early 1930s, these two novels focused on the most impoverished segment of rural life in Caldwell's native Georgia, and in them, he depicted that world with a raw and earthy frankness that many found offensive. Others, however, applauded his candor and embraced him as a spokesman of the downtrodden. Caldwell's portrayal of southern rural poverty doubtless fed the Depression era's impulse to try to address that problem. But Caldwell always claimed that when he sat down to write, social change was not his goal. "I was never trying to prove anything," he said in 1982. "I was only trying to tell a story."

Frederick S. Wight, 1902 - 26 Jul 1986
Oil on canvas, 1934
National Portrait Gallery, Smithsonian Institution; gift of Frederick S. Wight
NPG.81.96
Stretcher: 63.5 x 74.3 x 2.5cm (25 x 29 1/4 x 1")



John Caldwell Calhoun, 18 Mar 1782 - 31 Mar 1850

South Carolina's John C. Calhoun was a formidable presence in American politics for nearly four decades. In that time, he served twice as vice president and sat in two cabinets. It was during his later years in the Senate, however, that he had his greatest impact as a champion of southern interests and formulator of a sectional dogma of states' rights. But even as he defended the South against attempts to curb slavery and argued for the right of states to reject federal policies, he sensed that he was fighting a losing battle. His dying words in 1850 were "The South, the poor South."

One of five known versions of the likeness that the artist, George P. A. Healy, made from sittings with Calhoun in 1844, this portrait originally belonged to Calhoun himself.

George Peter Alexander Healy, 15 Jul 1813 - 24 Jun 1894

Oil on canvas, c. 1845

National Portrait Gallery, Smithsonian Institution

NPG.90.52

Stretcher: 91.9 x 74.1 x 3.8cm (36 3/16 x 29 3/16 x 1 1/2")

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Cab Calloway, 25 Dec 1907 - 18 Nov 1994

Cab Calloway began performing in Chicago and New York in the late 1920s. The bandleader and singer became famous after recording "Minnie the Moocher" in 1931—the first jazz song to sell a million copies—and helped popularize "scat" singing during the Swing era. Calloway toured extensively, broadcast often on radio, and appeared in films ranging from *Stormy Weather* (1943) to *The Blues Brothers* (1980). He also appeared on Broadway as Sportin' Life in a 1950 revival of *Porgy and Bess* (he claimed the character was based on him), and with Pearl Bailey in the 1967 all-black revival of *Hello, Dolly!*

Domenico Facci, 1916 - 1994

Patinated hydrocal, 1959

National Portrait Gallery, Smithsonian Institution; gift of Penny Edwards-Facci

NPG.99.103

With Base: 45.7 x 18.1 x 17.8cm (18 x 7 1/8 x 7")

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Walter Chauncey Camp, 7 Apr 1859 - 14 Mar 1925

The undisputed "Father of American Football," Walter Camp introduced the innovative rule changes that transformed English rugby into a uniquely American game. Camp was a stellar player on the Yale football squad (1876-82), but his off-the-field contributions to the emerging sport were of even greater importance. A member of the Intercollegiate Football Association's rules committee for forty-eight years beginning in 1877, Camp spearheaded the initiatives that reduced teams from fifteen to eleven players and created the key position of quarterback. He instituted the line of scrimmage, suggested a system of downs to govern possession of the ball, devised the present-day point system, and is credited with developing the distinctive gridiron pattern of the playing field. In short, no one proved more influential than Walter Camp in shaping the structure of the modern game.

Albert W. Hampson, 1910 - 1990

Copy after: Unidentified Artist

Oil on canvas, c. 1960

National Portrait Gallery, Smithsonian Institution; gift of Theodore M. Hampson
NPG.91.151

Stretcher: 71.1 x 91.4 x 2.5cm (28 x 36 x 1")

Image restricted
Contact NPG
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STOKELY CARMICHAEL AND H. RAP BROWN

Stokely Carmichael, 1941 - 1998

H. Rap Brown, born 4 Oct 1943

Frustrated by what they regarded as slow progress in the struggle for equality and angered by the repressive tactics employed by civil rights opponents, Stokely Carmichael and H. Rap Brown emerged in the mid-1960s as leaders of an increasingly militant faction of activists who called for black autonomy rather than integration. Carmichael's experiences as a Freedom Rider in the 1961 campaign to desegregate interstate transportation in the South and his subsequent work as a field organizer with the Student Non-Violent Coordinating Committee (SNCC) fueled his decision to abandon the long-favored tactic of passive resistance. Adopting "Black Power" as a rallying cry, Carmichael broke with SNCC and accepted a leadership role with the separatist Black Panther Party. He was soon joined by SNCC veteran H. Rap Brown, whose claim that "violence is as American as cherry pie" signaled a radical schism within the civil rights movement.

James E. Hinton, Jr., 1936 - 19 Feb 2006

Gelatin silver print, 1968 (printed 2001)

National Portrait Gallery, Smithsonian Institution
NPG.2001.47

Image: 34.2 x 23.4 cm (13 7/16 x 9 3/16")

Image restricted
Contact NPG
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William Carmichael, ? - Feb 1795

After brief service in the American diplomatic corps, William Carmichael represented Maryland in the Continental Congress for two years. In 1779 he accompanied John Jay to Spain as secretary of the legation. When he left Philadelphia, he took with him Charles Willson Peale's recently completed portrait, George Washington at the Battle of Princeton, which he successfully sold in Spain at the behest of the artist. When Jay left for Paris in 1782, Carmichael remained behind in Madrid as the chargé d'affaires. Never having been granted the title of minister and with his pay in arrears, Carmichael resigned his post in 1794. He died the following year in Madrid.

Después de servir brevemente en el cuerpo diplomático norteamericano, por dos años William Carmichael representó a Maryland en el Congreso Continental. En 1779 acompañó a John Jay a España como secretario de la legación. Cuando se fue de Filadelfia, llevó consigo el retrato recién terminado por Charles Willson Peale, George Washington at the Battle of Princeton, que a instancias del artista logró vender en España. Cuando Jay partió hacia Paris en 1782, Carmichael se quedó atrás en Madrid como encargado de negocios. Puesto que nunca recibió el título de ministro y el pago de su sueldo estaba atrasado, Carmichael se retiró de su cargo en 1794. Falleció al año siguiente en Madrid.

Unidentified Artist

Watercolor on ivory, 1770s

National Portrait Gallery, Smithsonian Institution; gift of Grace Carmichael Moore and Janet Moore Ewing

NPG.2010.49

Frame: 6 x 3.8cm (2 3/8 x 1 1/2")



Andrew Carnegie, 25 Nov 1835 - 11 Aug 1919

The individual who amasses great wealth, declared Pittsburgh steelmaker Andrew Carnegie in his 1889 essay "Gospel of Wealth," must in the end apply his fortune for the benefit of all. Having built one of the world's largest fortunes, Carnegie took his mandate seriously. During his lifetime, he turned over a staggering \$350 million, or nine-tenths of his total wealth, for benevolent purposes. Carnegie's unprecedented largesse was matched only by its social impact. His Teachers Pension Fund raised instructional standards in colleges; his many library endowments provided Americans with a national system of public libraries; and the Carnegie Corporation, established in 1911, became the prototype for the great philanthropic foundations of the modern day. During the last years of his life, Carnegie devoted his energies to world peace, encouraging the great powers to settle their conflicts through arbitration rather than war.

Unidentified Artist

Oil on canvas, c. 1905

National Portrait Gallery, Smithsonian Institution; gift of Margaret Carnegie Miller
NPG.74.44

Stretcher: 128.3 x 101.9 x 3.8cm (50 1/2 x 40 1/8 x 1 1/2")



Rachel Louise Carson, 27 May 1907 - 14 Apr 1964

Born Springdale, Pennsylvania

As a government scientist, Rachel Carson became concerned about the ecological impact of pesticides, especially DDT, and in 1962 she published the groundbreaking *Silent Spring*. Finely written and passionately reasoned, *Silent Spring* exploded into national consciousness and can be said to have started the modern environmental movement. Although some of its conclusions are still controversial today, the book was a warning that an active citizenry had to be skeptical of large institutions, an attitude that became a dominant theme of the 1960s and 1970s. Sculptor Una Hanbury, who met Carson shortly before her death, was struck by her tremendous vitality and incorporated that quality into her portrait.

Una Hanbury, 1904 - 9 Feb 1990

Bronze, 1965

National Portrait Gallery, Smithsonian Institution

NPG.66.19

With Base: 48.6 x 21 x 15.6cm (19 1/8 x 8 1/4 x 6 1/8")



Robert King Carter, 1663 - 4 Aug 1732

As befitting his nickname, Robert "King" Carter was arguably the most powerful Virginian during the first third of the eighteenth century. First elected to Virginia's House of Burgesses in 1691, Carter actively involved himself in politics, twice serving as Speaker of the House and once as governor. Like many Virginians, he was proud of his English heritage, yet was also passionate in defending Virginia's rights within the British empire. As a merchant and tobacco planter, Carter amassed one of the largest fortunes in colonial America. At his death he owned 300,000 acres of land—roughly half the size of Rhode Island today—and oversaw the operation of forty-five plantations and more than 700 slaves. In this portrait, he conveys the self-assured sense of independence that was characteristic of those Virginians who would later revolt against their English rulers.

Unidentified Artist

Oil on canvas, c. 1720

National Portrait Gallery, Smithsonian Institution

NPG.68.18

Stretcher: 126 x 99.4 x 3.8cm (49 5/8 x 39 1/8 x 1 1/2")

'Adopt a Portrait' - Adoptable Portraits C



This portrait adopted by Mr. and Mrs. Peter L. Malkin.

George Washington Carver, c.1864 - 5 Jan 1943

Born Diamond Grove (formerly Diamond), Missouri

Born into slavery, George Washington Carver overcame the obstacles of slender means and racial discrimination to seek an education. He believed that "when you can do the common things of life in an uncommon way, you will command the attention of the world." These words, coupled with his lifelong goal to help poor black farmers trapped in sharecropping and dependency on cotton as a crop, pervaded his work at Alabama's Tuskegee Institute, where he was director of agricultural teaching and research for nearly forty years. Carver's laboratory investigations led to the discovery of more than 450 new commercial products-ranging from margarine to library paste-that could be extracted from previously untapped sources such as the peanut and sweet potato. He demonstrated for southern farmers the wisdom of diversifying crops, instead of relying mainly on the soil-exhausting crop of cotton.

Betsy Graves Reyneau, 1888 - 1964

Oil on canvas, 1942

National Portrait Gallery, Smithsonian Institution; transfer from the Smithsonian American Art Museum; gift of the George Washington Carver Memorial Committee to the Smithsonian Institution, 1944

NPG.65.77

Stretcher: 114.9 x 89.5 x 2.5cm (45 1/4 x 35 1/4 x 1")

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This portrait adopted by Pete Claussen.

Johnny Cash, 26 Feb 1932 - 12 Sep 2003

Waylon Jennings, 15 Jun 1937 - 13 Feb 2002

Son of an Arkansas sharecropper, country music legend Johnny Cash (right)-the "Man in Black"-sold more than fifty million records and recorded more than 1,500 songs, including such hits as "Ring of Fire" and "I Walk the Line." In this 1974 photograph by Jim Marshall, Cash stands alongside his friend, collaborator, and one-time roommate Waylon Jennings, who himself enjoyed wide renown as a country music star with such albums as Honky Tonk Heroes. While both men contributed greatly to country music's rise to international importance beginning in the 1950s, it was Cash-the winner of eleven Grammys and the host of his own television show-who became the much-beloved face of this musical tradition. Although he sang "I shot a man in Reno/Just to watch him die," he began his concerts with the friendly greeting, "Hello, I'm Johnny Cash."

Jim Marshall, 3 Feb 1936 - 24 Mar 2010

Gelatin silver print, 1974

National Portrait Gallery, Smithsonian Institution

NPG.2004.155

Image: 20.5 x 31.4cm (8 1/16 x 12 3/8")



Mary Stevenson Cassatt, 22 May 1844 - 14 Jun 1926

The American impressionist Mary Cassatt spent her career in Europe, settling in Paris. Stifled by tradition, she regarded her exposure to the work of Edgar Degas in 1874 as a "turning point in my artistic life." After her rejection by the Paris Salon of 1877, Cassatt welcomed Degas's invitation to exhibit with the impressionists in 1879. Cassatt shared their interest in the depiction of modern life and their commitment to developing innovative methods to capture fleeting moments. A lifelong friend of Degas, she served as model for him on a number of occasions. Despite her high regard for his work, Cassatt later dismissed this portrayal, commenting: "It has artistic qualities but is so painful and represents me as a person so repugnant that I would not wish it to be known that I posed for it."

Edgar Degas, 19 Jul 1834 - 27 Sep 1917

Oil on canvas, c. 1880-1884

National Portrait Gallery, Smithsonian Institution; gift of the Morris and Gwendolyn Cafritz Foundation and the Regents' Major Acquisitions Fund, Smithsonian Institution
NPG.84.34

Stretcher: 73.3 x 60 x 3.8cm (28 7/8 x 23 5/8 x 1 1/2")



This portrait adopted by Jon and Lillian Lovelace.

Mary Stevenson Cassatt, 22 May 1844 - 14 Jun 1926

Mary Cassatt created this watercolor, one of her few self-portraits, around 1880, a year after she began exhibiting her work with the French impressionists. Cassatt used her art to address the many roles of the modern woman-as mother, as intellectual, and here, as professional artist. Although dressed fashionably, Cassatt is not content to be admired, but returns the viewer's gaze. Concealing her sketching surface from view, she playfully reverses expectations, suggesting that the artist is appraising the viewer. Strokes of green in the right background suggest wallpaper, while the wash of rich yellow at the left evokes the sunlight that pours over the artist's shoulders and casts her face into shadow. The bold strokes of Cassatt's drawing, emphasizing color, mood, and motion, celebrate her rapid touch and the modernity of her style.

Mary Stevenson Cassatt, 22 May 1844 - 14 Jun 1926

Gouache and watercolor over graphite on paper, c. 1880

National Portrait Gallery, Smithsonian Institution

NPG.76.33

Image: 32.7cm x 24.6cm (12 7/8" x 9 11/16")

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Irene Foote Castle, 7 Apr 1893 - 26 Jan 1969

The husband-and-wife dancing team of Irene and Vernon Castle launched the vogue for ballroom dancing in the early twentieth century. The Castles first came to fame in Paris, where they introduced such American dances as the turkey trot; in 1914, they had a huge Broadway success in Irving Berlin's musical, *Watch Your Step*, in which they popularized the foxtrot. After Vernon was killed during World War I, Irene appeared in several silent films and stage productions before retiring in the 1920s. In addition to her dancing, she was also known as a fashion innovator and was named "the best-dressed woman in America" in 1930. In 1939 she consulted on the film made of her life with Vernon, *The Story of Vernon and Irene Castle*, starring Fred Astaire and Ginger Rogers.

Baron Adolph de Meyer took this glamour portrait of Irene Castle in a stylish ostrich-feather hat for the April 1, 1919, issue of *Vogue* magazine.

Baron Adolph de Meyer, 1868 - 1949
Photogravure, 1919
National Portrait Gallery, Smithsonian Institution
NPG.94.10
Image/Sheet: 44.8 x 35cm (17 5/8 x 13 3/4")



Carrie Clinton Lane Chapman Catt, 9 Jan 1859 - 9 Mar 1947

Born Ripon, Wisconsin

Carrie Chapman Catt's organizational talents are credited with making the National American Woman Suffrage Association (NAWSA) an effective force in winning the struggle for women's right to vote. In NAWSA, she worked with such leaders as Susan B. Anthony to win the franchise state by state, and also for a constitutional amendment. Initially condemning America's flood of immigrants, whom she believed were influenced by their paternalistic Old World cultures to vote against women's suffrage, Catt eventually discarded such xenophobic simplifications, founded the International Woman Suffrage Alliance, and became a crusader for internationalism and world peace. In 1900 she replaced Anthony as president of NAWSA and was again elected president in 1915, leading the organization during the successful passage of the Nineteenth Amendment in 1920, which guaranteed all American women the right to vote.

Mary Eliot Foote, 25 Nov 1872 - 28 Jan 1968
Oil on canvas, 1927
National Portrait Gallery, Smithsonian Institution; transfer from the National Museum of American History; gift of the National American Woman Suffrage Association through Mrs. Carrie Chapman Catt, 1939
NPG.71.31
Stretcher: 120.7 x 89.5 x 2.5cm (47 1/2 x 35 1/4 x 1")

Image restricted
Contact NPG
Development Office
(202) 633-8295
for assistance

James Chaney, 30 May 1943 - 21 Jun 1964

Born in Meridian, Mississippi

James Chaney's mother was a domestic servant and his father was a plasterer. He became involved in the civil rights struggle while still in high school, and was suspended for a week from his Catholic school for wearing a paper badge with "N.A.A.C.P." on it. In October 1963 he volunteered at the Meridian office of CORE, and the following summer impressed Michael Schwerner, who had been made head of the office. Schwerner recommended Chaney for a full-time post with CORE. During that summer Chaney became involved with CORE's "Freedom Summer" campaign.

Ben Shahn, 12 Sep 1898 - 14 Mar 1969

Screenprint, 1965

National Portrait Gallery, Smithsonian Institution

NPG.2008.40.2

Sheet: 56.4 x 42.8 cm (22 3/16 x 16 7/8")



Sir Charles Spencer Chaplin, 16 Apr 1889 - 25 Dec 1977

Spotted while on tour in New York by moviemaker Mack Sennett, English vaudevillian Charlie Chaplin was signed to appear in Sennett's popular Keystone comedies in 1913. He quickly adapted the droopy trousers, derby hat, and cane-brandishing persona that made his "Little Tramp" a worldwide favorite in such classics as *The Tramp*, *The Kid*, *The Gold Rush*, *City Lights*, *Modern Times*, and *The Great Dictator*. In 1919 Chaplin joined Hollywood colleagues Mary Pickford, Douglas Fairbanks, and D. W. Griffith in founding United Artists, a movie production studio owned and operated by the artists themselves rather than the moguls.

Jo Davidson, 30 Mar 1883 - 2 Jan 1952

Foundry: C. Valsuani

Bronze, 1925

National Portrait Gallery, Smithsonian Institution

NPG.72.30

With Base: 48.3 x 17.8 x 22.2cm (19 x 7 x 8 3/4")



Salmon Portland Chase, 13 Jan 1808 - 7 May 1873

Born Cornish, New Hampshire

As a lawyer and antislavery leader in Ohio, Salmon P. Chase was known as the "attorney general" for runaway slaves. In 1855 he cast his lot with the new Republican Party and soon vied with William Henry Seward for its leadership. A candidate for the party's presidential nomination in 1860, he lost to Abraham Lincoln but was named secretary of the treasury in the new cabinet.

Although Chase helped to write the Emancipation Proclamation, his relations with Lincoln became strained. The personal antagonism between Chase and Secretary of State Seward weakened the cabinet, and that, combined with Chase's insatiable desire to become president, eventually led to his replacement. In 1864 Lincoln appointed him chief justice of the Supreme Court, where he showed political wisdom in handling constitutional problems created by the Civil War and Reconstruction.

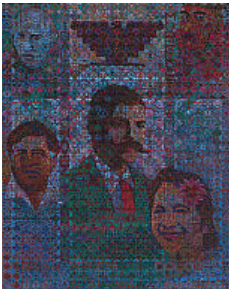
Francis Bicknell Carpenter, 1830 - 1900

Oil on canvas, 1861

National Portrait Gallery, Smithsonian Institution; gift of David Rockefeller

NPG.69.47

Stretcher: 30.5 x 25.7 x 2.5cm (12 x 10 1/8 x 1")



THE RETURN TO AZTLAN

César Estrada Chávez, 31 Mar 1927 - 23 Apr 1993

Dolores Huerta, born 1930

Miguel Hidalgo, 1753 - 1811

... and additional sitters - contact National Portrait Gallery for more information

Born North Gila Valley, near Yuma, Arizona

Encouraged by the civil rights movement, labor organizer César Chávez began in the early 1960s to protest the unfair treatment of farm workers in California and the Southwest, the majority of whom were Mexican or Mexican American. In 1962 he and Dolores Huerta founded the forerunner of the United Farm Workers of America (UFW), which launched a boycott of California table grapes in 1965 as part of a movement to improve working conditions for field laborers. This eventually resulted in a national boycott of grapes by many sympathetic Americans.

This painting links modern-era activists Chávez and Huerta to historic figures Miguel Hidalgo and José María Morelos (leaders in Mexico's War of Independence) and Emiliano Zapata (Mexican revolutionary and champion of agrarian reform), who shared their Mexican heritage and a commitment to justice. The painting's title refers both to the mythical homeland of the Aztec people and to the cultural realm of greater Mexico.

Alfredo Arreguin, Born 1935

Oil on canvas, 2005

National Portrait Gallery, Smithsonian Institution; gift of Felix Arreguin Velez and

Catalina Toledo de Arreguin

NPG.2007.214

Stretcher: 152.4 x 121.9cm (60 x 48")



Sir Winston Leonard Spencer Churchill, 1874 - 1965

As Great Britain's prime minister during World War II, it fell to Winston Churchill to cement his country's wartime alliance with the United States. The son of an American mother and an English father, he ultimately came to personify that alliance, and his wartime eloquence and shrewdness endeared him nearly as much to Americans as to his own countrymen. In recognition of his special place in the story of Anglo-American relations, Congress made him an honorary citizen in 1963.

Early in 1945 Churchill met with his two allies, Franklin Roosevelt and Joseph Stalin, at the Russian town of Yalta, where they reached agreements on strategies for the last phases of World War II. To commemorate the event, Roosevelt suggested that artist Douglas Chandor portray the trio at the conference table. The painting was never completed, however, because Stalin refused to sit for it.

Douglas Granville Chandor, 20 Aug 1897 - 13 Jan 1953

Oil on canvas, 1946

National Portrait Gallery, Smithsonian Institution; gift of Bernard Mannes Baruch
NPG.65.76

Frame: 151.1 x 125.7 x 7.6cm (59 1/2 x 49 1/2 x 3")

**Image restricted
Contact NPG
Development Office
(202) 633-8295
for assistance**

This portrait adopted by Lois and Richard England.

Mark Wayne Clark, 1 May 1896 - 17 Apr 1984

General Mark Clark acquired his first distinction of World War II by leading a reconnaissance mission to Morocco in preparation for the Allied invasion of North Africa in late 1942. As Fifth Army commander and then as head of all Allied forces in Italy, he went on to play a central role in finally overcoming the stiff German resistance there; in May 1945 he had the satisfaction of accepting the surrender of German forces in Italy. Clark never let rank keep him from the front lines, and his frequent ventures into combat zones earned him the deep affection of many an enlisted man.

At one point, Clark lost his temper with Pietro Annigoni's progress on this picture and stormed out of the studio, leaving his army jacket. Although Annigoni ultimately delivered the portrait, he kept Clark's jacket for use as a painting coat.

Pietro Annigoni, 1910 - 28 Oct 1988

Oil on canvas, 1946

National Portrait Gallery, Smithsonian Institution; gift of General Mark W. Clark
NPG.71.51

Sight: 101 x 73.7cm (39 3/4 x 29")

'Adopt a Portrait' - Adoptable Portraits C



This portrait adopted by Dr. and Mrs. R. Ted Steinbock.

William Clark, 1 Aug 1770 - 1 Sep 1838

This portrait shows William Clark stoutly respectable as the governor of the Missouri Territory, concerned with organizing the government, normalizing relations with Indian tribes, and settling the vast area of the trans-Mississippi West. But Clark had cut a far different figure when he first entered the territory in 1804 as the co-leader, with Meriwether Lewis, of the government expedition that bore their names. Then, Clark was only briefly removed from an army career spent fighting Indians in the border wars that followed the end of the American Revolution. Clark provided the expedition with much-needed practical savvy about the logistical and political obstacles it faced as it trekked northwest to the Continental Divide and then to the Pacific Ocean. The speed with which Clark went from scout to governor embodied the speed with which the United States explored and settled western lands.

George Catlin, 26 Jul 1796 - 23 Dec 1872

Oil on canvas, 1832

National Portrait Gallery, Smithsonian Institution

NPG.71.36

72.4 x 59.7cm (28 1/2 x 23 1/2")



Henry Clay, 12 Apr 1777 - 29 Jun 1852

His admirers called him "Gallant Harry," and his impetuous charm made him quite possibly the most beloved politician of his generation. But the real legacy of Kentucky's Henry Clay was his unstinting devotion, in the House of Representatives and later in the Senate, to maintaining a strong American union. In the early 1830s, as southern states threatened to nullify federal authority over a tariff bill that would have hurt plantation economies, Clay set aside his own preference for the new law to orchestrate a compromise. In 1850, with the North and South on the verge of armed conflict over the extension of slavery into the new western territories, Clay again stepped in with proposals that, temporarily at least, satisfied both sections. This last act of his career earned him the title of Great Pacificator.

John B. Neagle, 1796 - 1865

Oil on canvas, 1842

National Portrait Gallery, Smithsonian Institution; Frame conserved with funds from the Smithsonian Women's Committee

NPG.93.476

Stretcher: 70.5 x 55.2 x 3.8cm (27 3/4 x 21 3/4 x 1 1/2")

'Adopt a Portrait' - Adoptable Portraits C



This portrait adopted by Anthony and Dolores Beilenson.

Samuel Langhorne Clemens, 30 Nov 1835 - 21 Apr 1910

Using the pen name Mark Twain, Samuel Clemens had become one of this country's favorite satiric writers by the early 1870s, routinely making light of everyday human foibles. But it was the publication of *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884) that assured him a lasting place in American letters. Inspired in part by his own boyhood, these two tales set along the Mississippi River did more than capture the rhythms of youth in antebellum America. In both novels, Clemens examined with sardonic wit various tensions that underlay contemporary society, including, most importantly, the question of race. In later years, his success in this country and abroad was tempered by financial and personal setbacks and by a contempt for American and British imperialism.

John White Alexander, 7 Oct 1856 - 31 May 1915
Oil on canvas, 1912 or 1913
National Portrait Gallery, Smithsonian Institution
NPG.81.116
Stretcher: 192.4 x 92.1 x 3.8cm (75 3/4 x 36 1/4 x 1 1/2")



DeWitt Clinton, 2 Mar 1769 - 11 Feb 1828

De Witt Clinton, masterful politician of New York-in and out of office as mayor of the city and governor of the state-was a man who saw America with the potential for unlimited progress. His great dream was for a canal linking the Great Lakes with the Hudson River. When expected federal financing did not materialize, Clinton set out to put public pressure for funding on the state legislature. A bond issue was approved just in time for Clinton, newly elected as governor, to preside over the groundbreaking ceremonies on July 4, 1817. Eight years later, Clinton, returned to office, directed the great celebration of the Erie Canal's completion. "Clinton's Ditch" was a popular and immediate financial success and contributed enormously to the growth and prosperity of New York and the Northwest Territory as well.

John Wesley Jarvis, 1781 - 1840
Oil on canvas, c. 1816
National Portrait Gallery, Smithsonian Institution; transfer from the National Gallery of Art; gift of the A.W. Mellon Educational and Charitable Trust, 1942
NPG.65.53
Stretcher: 122.9 x 92.7 x 2.5cm (48 3/8 x 36 1/2 x 1")

'Adopt a Portrait' - Adoptable Portraits C



William Frederick Cody, 26 Feb 1846 - 10 Jan 1917

Born Scott County, Iowa

William Cody did more than any single American to popularize the myth of the American West. Before achieving international fame as a showman, he worked a variety of short-term jobs, including serving as a Pony Express rider, an army scout, and a hunting guide. Nicknamed "Buffalo Bill" because of his prowess in hunting buffalo, Cody entered the world of entertainment after a dime novelist in New York wrote a story about his exploits in the West. A subsequent offer to appear on stage led first to a theatrical career and ultimately to the creation of his touring Wild West Show in 1882. For the next thirty years he was the centerpiece of this wildly popular display that combined rodeo, historical reenactment, and other western-themed performances. This photograph dates from the period when Cody first appeared in such plays as *The Scouts of the Prairie*.

José Maria Mora, 1849 - 1926

Albumen silver print, c. 1875

National Portrait Gallery, Smithsonian Institution

NPG.77.155

14cm x 10cm (5 1/2" x 3 15/16"), Accurate



Thomas Cole, 1 Feb 1801 - 11 Feb 1848

Bolton-le-Moors, Lancashire, England

Artist Thomas Cole was a founder of the Hudson River School of American painting, which sought to record the sublime grandeur of the nation's natural landscape. Convinced that the highest art was that which conveyed a moral lesson, Cole achieved his greatest fame with two series of allegorical paintings entitled *The Course of Empire* (1836) and *The Voyage of Life* (1841). When the introduction of the daguerreotype led some to worry about the possible demise of painting, Cole dismissed such concerns by declaring, "The invention will undoubtedly be one of great value-to the artist as a means of accumulating material."

Mathew B. Brady, 1823? - 15 Jan 1896

Half-plate daguerreotype on silver-coated copper plate, c. 1845

National Portrait Gallery, Smithsonian Institution; gift of Edith Cole Silberstein

NPG.76.11

Plate: 13.7 x 10.2 cm (5 3/8 x 4")

Image restricted
Contact NPG
Development Office
(202) 633-8295
for assistance

COLTRANE #24

John William Coltrane, 23 Sep 1926 - 17 Jul 1967

Born Hamlet, North Carolina

Regarded as one of the greatest jazz saxophonists of all time, John Coltrane (1926-1967) initially performed in the late 1940s and 1950s with small ensembles fronted by musicians such as Dizzy Gillespie and Miles Davis. He also struggled with drug and alcohol addiction before successfully overcoming these twin demons. In 1960, the year he scored a huge popular hit with his recording of "My Favorite Things," Coltrane established his own group-one that played his music and arrangements on albums including *Giant Steps*, *A Love Supreme*, and *Ascension*. Coltrane was a great breaker of musical forms, and by the end of his career he was playing long, improvisational compositions that sought an almost religious transcendence of the performer. Coltrane's style-both in the bebop era and in his later improvisations-continues to influence new generations of musicians.

Titled *Coltrane #24*, Roy DeCarava's photograph uniquely conjures the mood and intensity of a Coltrane performance.

Roy DeCarava, 9 Dec 1919 - 27 Oct 2009

Gelatin silver print, 1961

National Portrait Gallery, Smithsonian Institution

NPG.2009.102

Image: 33.1 x 23 cm (13 1/16 x 9 1/16")



Aaron Copland, 14 Nov 1900 - 2 Dec 1990

A pioneering figure in twentieth-century American music, Aaron Copland first rooted his work in jazz during the 1920s to showcase its divergence from European traditions. By the thirties, he used the flourishing mass media of radio and movies to create a large music-loving audience with film scores for *Of Mice and Men* and *The Heiress*, for which he won an Academy Award in 1949. Copland also composed scores for such ballets as Agnes de Mille's *Billy the Kid* and Martha Graham's *Appalachian Spring*, winning a Pulitzer Prize in 1944 for the latter. His symphonic compositions include *A Lincoln Portrait* and *Fanfare for the Common Man*.

Rhoda Sherbell, born 1933

Bronze, 1977

National Portrait Gallery, Smithsonian Institution

NPG.94.30

With Base: 52.7 x 25.4 x 28.9cm (20 3/4 x 10 x 11 3/8")

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Development Office
(202) 633-8295
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William Henry Cosby, Jr., born 1937

Born Philadelphia, Pennsylvania

Comedian, producer, author, actor, and civic activist Bill Cosby has had one of the most successful careers in the history of American entertainment and public culture. Starting out as a comedian, Cosby crossed over to television in the 1960s. Becoming one of the first African American television stars in the series *I Spy*, he later spun off other projects such as the cartoon *Fat Albert* and the *Cosby Kids*. He achieved his greatest success as Cliff Huxtable, becoming "America's dad" on *The Cosby Show* (1984-92), the first television sitcom to feature an upper-middle-class black family. While humorous and entertaining, the show also was intended by Cosby to demonstrate the achievements of African Americans in society as they express pride in their race and heritage. As an education and civic reformer, Cosby has taken a public stance-and drawn controversy- against cultural practices that he feels damage the black community.

James VanDerZee, 29 Jun 1886 - 15 May 1983

Gelatin silver print, 1980

National Portrait Gallery, Smithsonian Institution; gift of Donna Mussenden Van Der Zee

NPG.94.38

Image: 25 x 20.1cm (9 13/16 x 7 15/16")



Kenyon Cox, 27 Oct 1856 - 17 Mar 1919

A conservative painter trained in the academic style, Kenyon Cox was best known for the murals he created for such institutions as the Library of Congress and Bowdoin College. For some twenty-five years he was also one of the nation's leading art critics. In that capacity he argued against much of the innovative modernism found in early twentieth-century art. Cox liked the work of sculptor Augustus Saint-Gaudens and published an article about its merits in 1887, the same year he painted a portrait of Saint-Gaudens. Two years later, Saint-Gaudens returned the compliment by executing this bas-relief of Cox.

Augustus Saint-Gaudens, 1 Mar 1848 - 3 Aug 1907

Bronze relief, 1889

National Portrait Gallery, Smithsonian Institution; bequest of Allyn Cox

NPG.83.120

Other: 26 x 21.2cm (10 1/4 x 8 3/8")

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Leonard Crow Dog, born 1942

Born Rosebud Indian Reservation, South Dakota

Regarded by many as the spiritual leader of the American Indian Movement (AIM), Leonard Crow Dog played an influential role, beginning in the 1960s, in the effort to secure greater rights for Native peoples. A member of the Oglala Lakota, Crow Dog participated in numerous rallies and demonstrations across the country, and was often jailed in the process. He was also responsible for redirecting AIM's emphasis, speaking out not only for justice and tribal sovereignty, but also for the revitalization of traditional rituals and ceremonies that had waned in the recent past. His priorities shaped the Native American Self-Determination and Education Act, a landmark bill signed in 1975 that swung the pendulum away from acculturation and toward greater respect for cultural traditions. Crow Dog continues to write and give speeches and remains a conspicuous leader in the larger Native American community.

Paul Davis, born 1938

Color halftone poster, 1977

National Portrait Gallery, Smithsonian Institution; gift of Jack Rennert

NPG.2007.186

Sheet: 101.8 x 68.8cm (40 1/16 x 27 1/16")

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ELY AND JOSEPHINE DILLON CULBERTSON

Ely Culbertson, 22 Jul 1891 - 27 Dec 1955

Josephine Dillon Murphy, 1898 - 23 Mar 1956

During the 1920s and 1930s, the glamorous husband-and-wife team of Ely and Josephine Culbertson succeeded in transforming bridge from a parlor game into an international phenomenon. Already accomplished players when they married in 1923, the duo enjoyed spectacular success on the tournament circuit with their unconventional bidding methods and playing strategies pioneered by Ely. When contract bridge was introduced in 1926, Ely seized the opportunity to establish himself as the new game's foremost expert and practitioner. After launching *The Bridge World* magazine in 1929 and publishing his bestselling *Contract Bridge Blue Book* the following year, Culbertson partnered with his wife to score victories in a series of high-profile matches at home and abroad. The unprecedented media coverage of these contests made the Culbertsons international celebrities and ignited a contract bridge craze that remained unabated for more than a decade.

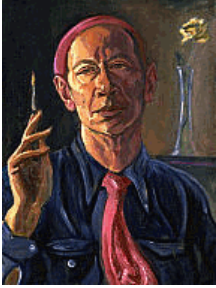
Nikol Schattenstein, 10 Aug 1877 - Sep 1954

Oil on canvas, c. 1930

National Portrait Gallery, Smithsonian Institution

NPG.90.42

127cm x 102.3cm (50" x 40 1/4"), Accurate



Edward Estlin Cummings, 14 Oct 1894 - 2 Sep 1962

Poet E. E. Cummings, who famously avoided uppercase letters in his writings, declared that "poetry and every other art was and is and forever will be strictly and distinctly a question of individuality." Believing that poetry was visual as well as verbal, Cummings defied rules of punctuation, capitalization, and arrangement of words on the page in his poems of the 1920s and 1930s, offering a new literary experience for Americans. For some, he demonstrated the rich possibilities for self-expression; others he left feeling uncomfortable and annoyed. In either case, his radicalism made an indelible mark on twentieth-century letters and, in the words of one critic, extended "the capabilities of poetry" well beyond its traditional limits. As this self-portrait indicates, Cummings was also a competent painter. After serving in World War I, he studied painting in Paris and exhibited his work in New York.

Edward Estlin Cummings, 14 Oct 1894 - 2 Sep 1962

Oil on canvas, 1958

National Portrait Gallery, Smithsonian Institution

NPG.73.26

Stretcher: 50.8 x 38.1 x 2.5cm (20 x 15 x 1")



Merce Cunningham, 16 Apr 1919 - 26 Jul 2009

Born Centralia, Washington

A seminal choreographer of the twentieth century, Merce Cunningham revolutionized dance by embracing everyday movement and devising new ways to integrate choreography, music, and visual effects. A protégé of Martha Graham, Cunningham performed with her company from 1939 to 1945. He then began a long partnership with composer John Cage, merging his own abstract choreography with Cage's austere modernism to produce works of unstructured randomness. In 1953 Cunningham formed his own company, where he showcased abstract dance focused on pure movement and also collaborated with avant-garde visual artists. He had met Elaine and Willem de Kooning while teaching at Black Mountain College. Although Elaine incorporated some of her husband's abstract brushwork into her art, she was "addicted" to portraiture. Interested in expressing character through stance and gesture, she depicted Cunningham's compact body in a static but intense pose.

Elaine de Kooning, 20 Mar 1918 - 1 Feb 1989

Oil on canvas, 1962

National Portrait Gallery, Smithsonian Institution; gift of the Foundation for Contemporary Performing Arts, Inc.

NPG.96.127

Stretcher: 243.8 x 122.2 x 5.1cm (96 x 48 1/8 x 2")

'Adopt a Portrait' - Adoptable Portraits C



Charlotte Saunders Cushman, 23 Jul 1816 - 17 Feb 1876

Charlotte Cushman was an actor in the same vein as Edwin Forrest, exemplifying the vigor, passion, and emotional fervor that were prized both by the Romantics and by Americans eager to assert their cultural distinctiveness from Europe. Cushman's formal training in London enhanced the emotional directness of her performances. She debuted as Lady Macbeth in 1836 and thereafter went from strength to strength in a range of widely praised performances. Because of Cushman's commanding, supposedly masculine appearance, she also took on male roles such as Romeo and Hamlet, winning praise for these performances as well. The Romantic English poet Elizabeth Barrett Browning commented that this portrait by William Page "is really wonderful-soul and body together."

William Page, Jan 1811 - 30 Sep 1885

Oil on canvas, 1853

National Portrait Gallery, Smithsonian Institution

NPG.72.15

Stretcher: 71.1 x 56.8 x 3.8cm (28 x 22 3/8 x 1 1/2")