



This portrait adopted by Sally Chubb.

### **SCOTTSBORO BOYS**

**Clarence Norris, 1912 - 1989**

**Haywood Patterson, 1913 - 24 Aug 1952**

In the long struggle for civil rights and racial equality in America, few episodes had the impact of the infamous Scottsboro Boys case. When nine black teenagers falsely accused of raping two women on a freight train were tried in Scottsboro, Alabama, in 1931, white juries found eight of the nine guilty, and sentenced them to death. The widely condemned verdicts and the subsequent reversals, retrials, and hearings mobilized protests across the country and around the world.

In this pastel, Aaron Douglas, the leading visual artist of the Harlem Renaissance, portrayed Clarence Norris (left) and Haywood Patterson, whose convictions had been unanimously overturned by the U.S. Supreme Court because of Alabama's exclusion of blacks from the jury rolls. Focusing on the essential humanity and dignity of the subjects, Douglas's moving portrait suggests his profound response to this soul-chilling miscarriage of justice.

Aaron Douglas, 26 May 1899 - 2 Feb 1979

Pastel on paper, c. 1935

National Portrait Gallery, Smithsonian Institution

Conserved with funds from the Smithsonian Women's Committee

NPG.2004.6

Sheet: 41 x 37.1cm (16 1/8 x 14 5/8")



### **Jonas Edward Salk, 28 Oct 1914 - 23 Jun 1995**

Born New York City

Jonas Salk built his career on developing vaccines against influenza and polio. In the 1940s he helped revolutionize immunology by developing vaccines that did not expose recipients to the disease itself. In 1947, as America confronted a polio epidemic, Salk turned to finding a vaccine for the disease, reporting successful results by 1953; by 1955 the Salk vaccine was in widespread use and dramatically diminished the impact of polio, especially among children. Salk never claimed a patent for the vaccine, asking "Could you patent the sun?"

Edmond Romulus Amateis, 1897 - 1981

Bronze, 1966 cast after 1958 original

National Portrait Gallery, Smithsonian Institution; gift of the National Foundation

NPG.66.29

With Base: 42.5 x 17.8 x 20.3cm (16 3/4 x 7 x 8")

'Adopt a Portrait' - Adoptable Portraits S



**Carl Sandburg, 6 Jan 1878 - 22 Jul 1967**

Perhaps no figure in American letters has ever identified himself more readily and affectionately with grassroots America than Carl Sandburg. From his poem "Chicago," hailing that city as "Hog Butcher to the World," to his efforts to preserve American folk music and his six-volume biography of Abraham Lincoln, Sandburg seemed forever dedicated to enriching popular appreciation for his country's democratic experience. In the 1930s, as the Depression steadily eroded the optimism that had always been an underpinning of that experience, he concluded that what the public most needed from him now was a reminder of the country's resilient virtues. By 1936, he had completed *The People, Yes*, a long discourse in free verse admitting to America's failings but, more important, celebrating its overriding strengths. "A foreigner will find more of America" in it, one critic wrote, "than in any other book."

William Arthur Smith, 1918 - 1989

Oil on canvas, 1961

National Portrait Gallery, Smithsonian Institution; gift of the Kent-Lucas Foundation  
NPG.80.39

Stretcher: 99.1 x 91.4 x 2.5cm (39 x 36 x 1")

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**Margaret Higgins Sanger, 14 Sep 1879 - 6 Sep 1966**

Born Corning, New York

As a visiting nurse among New York City's immigrants in the early 1900s, Margaret Sanger was profoundly affected by the physical and mental toll exacted on women by frequent childbirth, miscarriage, and self-induced abortion. Faced with laws forbidding dissemination of contraceptive information, Sanger's crusade had much opposition. But by 1921, when Sanger founded the Birth Control League, her movement had begun to win adherents in respectable quarters. Adding to her life of controversy is her association with the eugenics movement-which included promotion of forced sterilization for those deemed mentally unfit-a movement that for a time was endorsed by many of the era's prominent thinkers.

Joy Buba, 1904? - 1998

Bronze, 1972 cast after 1964 original

National Portrait Gallery, Smithsonian Institution; gift of Mrs. Cordelia Scaife May  
NPG.72.70

With Base: 52.1 x 39.4 x 28.6cm (20 1/2 x 15 1/2 x 11 1/4")



**Fritz Scholder, 6 Oct 1937 - 10 Feb 2005**

Born Breckenridge, Minnesota

One of the foremost painters of his era, Fritz Scholder established his reputation developing "Indian Pop." One-quarter Luiseno, a California Mission tribe, Scholder became interested in Indian art in the early 1960s when he participated in a Rockefeller-sponsored project that eventually became the Institute of American Indian Art in Santa Fe, New Mexico. Scholder's work demythologized Native American life; he remarked, "I paint the Indian real, not red." Stylistically, he departed from genre conventions and built on the example of Francis Bacon, Richard Diebenkorn, and Scholder's teacher, Wayne Thiebaud. Scholder celebrated his fiftieth birthday in 1987, the year that Ken Rosenthal made this photograph of the artist in his Scottsdale, Arizona, studio. Rosenthal, a former assistant to portrait photographer Arnold Newman, celebrates Scholder's international reputation, capturing him with one of his paintings and seemingly in the midst of a brief break from working.

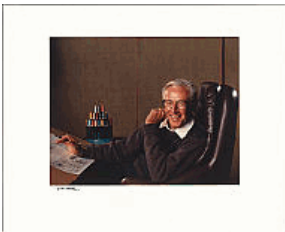
Ken Rosenthal, born 1964

Gelatin silver print, 1987

National Portrait Gallery, Smithsonian Institution; gift of Ken Rosenthal

NPG.2003.11

Image: 23.7 x 23.5cm (9 5/16 x 9 1/4")



**Charles Schulz, 26 Nov 1922 - 12 Feb 2000**

Born Minneapolis, Minnesota

Creator of the beloved comic strip Peanuts, cartoonist Charles M. Schulz gave millions of newspaper readers something to look forward to each day. From the strip's debut on October 2, 1950, until its final original installment on February 13, 2000, Schulz delivered humor, warmth, and wisdom with the help of an endearing ensemble of characters that included Charlie Brown, Lucy, Linus, Schroeder, and the irrepressible beagle, Snoopy. The strip's appeal extended well beyond the funny pages, inspiring a plethora of Peanuts offerings such as books, greeting cards, television specials, and toys that continue to reach new audiences.

In this portrait by renowned photographer Yousuf Karsh, Schulz is seen in his studio with pen in hand. On the drawing board before him is a partially completed Peanuts Sunday comic featuring the latest episode in the continuing saga of Charlie Brown, Lucy, and the snatched football.

Yousuf Karsh, 23 Dec 1908 - 13 Jul 2002

Chromogenic print, 1986

National Portrait Gallery, Smithsonian Institution; gift of Estrellita Karsh in memory of Yousuf Karsh

NPG.2009.116

Image/Sheet: 26.4 x 33.8 cm (10 3/8 x 13 5/16")

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

**Michael Schwerner, 6 Nov 1939 - 21 Jun 1964**

Born New York City

An early civil rights activist, Michael Schwerner integrated Cornell University's chapter of Alpha Epsilon Pi fraternity while still a student. While attending Columbia University's School of Social Work, he headed a local chapter of CORE on Manhattan's Lower East Side. Schwerner and his wife Rita volunteered for CORE's 1964 "Freedom Summer" campaign to register black voters in Mississippi. They were assigned to head a field office near Meridian, where they set up a library for blacks denied access to the town library. Michael Schwerner's murder took place on June 21, 1964, near Philadelphia, Mississippi, where he and fellow CORE workers James Chaney and Andrew Goodman had gone to hold voter registration rallies.

Ben Shahn, 12 Sep 1898 - 14 Mar 1969

Screenprint, 1965

National Portrait Gallery, Smithsonian Institution

NPG.2008.40.1

Sheet: 56.1 x 42.5 cm (22 1/16 x 16 3/4")



**Winfield Scott, 13 Jun 1786 - 29 May 1866**

Winfield Scott was about twenty-eight years old and at the beginning of a long and distinguished military career when he was portrayed by America's first native-born sculptor, William Rush. A hero after the Battle of Chippewa—one of the few land victories of the War of 1812—Scott posed in Philadelphia, where he was recuperating from wounds that he received through his reckless bravery at the Battle of Lundy's Lane. "Put him down a major general. I have done with objections to his youth," President James Monroe declared.

William Rush, 4 Jul 1756 - 17 Jan 1833

Plaster, c. 1814

National Portrait Gallery, Smithsonian Institution

NPG.73.19

Object w/out socle: 61 x 54.6 x 34.3cm (24 x 21 1/2 x 13 1/2")



**Winfield Scott, 13 Jun 1786 - 29 May 1866**

Born Dinwiddie County, Virginia

A veteran of the War of 1812 and a hero of the Mexican War, General Winfield Scott, the Union's senior commander at the start of the Civil War, had served under fourteen presidents, beginning with Thomas Jefferson. Yet Scott, seventy-five, once known as "Old Fuss and Feathers" for his strict attention to military codes of dress and conduct, was now in declining health; gout and dropsy, coupled with the corpulence of his six foot, five inch frame, had reduced him to being an armchair general, no longer able to ride a horse.

Still, Scott's mind was alert and focused on military matters. Although his "Anaconda Plan"-which would blockade the enemy's seaports and divide the Confederacy in two by taking control of the Mississippi River-was seen to be largely impractical at the start, it ultimately proved to be a winning strategy for the Union.

Robert Walter Weir, 1803 - 1889

Oil on canvas, c. 1855

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

NPG.95.52

Frame: 121.9 x 98.4 x 21cm (48 x 38 3/4 x 8 1/4")

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**Pete Seeger, born 3 May 1919**

Pete Seeger has been the voice and conscience of American folk music since the 1930s. Born into a prominent musical family, Seeger went to Harvard, but left to hitchhike and ride freight trains around the country, learning and collecting American folk music and playing his five-string banjo. At the center of the folk music revival in the 1950s, Seeger often performed at festivals and "hootenannies" and wrote (or co-wrote) several popular folk songs: "Where Have All the Flowers Gone," "If I Had a Hammer," "Kisses Sweeter than Wine," and "Turn, Turn, Turn." His version of "We Shall Overcome" (with Guy Carawan), based on a spiritual, became the anthem of the civil rights movement. Seeger has also been a prominent political activist, and his membership in the Communist Party, USA, led to his being blacklisted in the 1950s.

Sid Grossman, 1913 - 1955

Gelatin silver print, 1946-1948

National Portrait Gallery, Smithsonian Institution

NPG.94.85

Image/Sheet: 33.5 x 26.9cm (13 3/16 x 10 9/16")

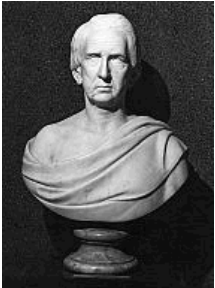


**Sequoyah, c. 1770 - Aug 1843**

Sequoyah, the son of a Cherokee chief's daughter and a fur trader from Virginia, was a warrior and hunter and, some say, a silversmith. For twelve years he worked to devise a method of writing for the Cherokee language. His syllabary of eighty-five symbols, representing vowel and consonant sounds, was approved by the Cherokee chiefs in 1821, and the simple utilitarian system made possible a rapid spread of literacy throughout the Cherokee nation. Medicine men set down ceremonies for healing, divination, war, and traditional ball games; missionaries translated hymns and the New Testament into the native language; and in 1828 the Cherokee Phoenix, a weekly bilingual newspaper, began publication at New Echota, Georgia.

The original portrait of Sequoyah, painted by Charles Bird King, was destroyed by the fire that swept through the Smithsonian Castle building in January 1865.

Henry Inman, 28 Oct 1801 - 17 Jan 1846  
Copy after: Charles Bird King, 1785 - 1862  
Oil on canvas, c. 1830  
National Portrait Gallery, Smithsonian Institution  
NPG.79.174  
Stretcher: 76.8 x 64.1 x 2.5cm (30 1/4 x 25 1/4 x 1")



**William Henry Seward, 16 May 1801 - 15 Oct 1872**

When William Henry Seward lost the Republican nomination in 1860 to Abraham Lincoln, many people felt it was a "sacrifice of commanding ability in favor of respectable mediocrity." But Seward's belief that the struggle between the slave and free states was "an irrepressible conflict between opposing and enduring forces" had made him some unforgiving enemies. In the end, Seward supported Lincoln actively and became his secretary of state. So closely was he associated with Lincoln's policies that he was attacked on the night the president was assassinated, in an unsuccessful attempt to cripple the government.

Giovanni Maria Benzoni, 1809 - 1873  
Marble, 1872  
National Portrait Gallery, Smithsonian Institution; transfer from the Smithsonian American Art Museum; bequest of Sara Carr Upton in memory of Olive Risley Seward, 1931  
NPG.65.39  
With Socle: 72.1 x 48.3 x 27.3cm (28 3/8 x 19 x 10 3/4")

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

**Ben Shahn, 12 Sep 1898 - 14 Mar 1969**

Ben Shahn, a painter, photographer, and graphic artist, infused his works with a passion that made them both works of art and political statements. In 1932 he created a famous series on the Italian-American anarchists Sacco and Vanzetti, whose trial was widely criticized for its denial of due process. Shahn, a staunch New Dealer, painted murals and did other commissions for the government arts and public works programs. In this photograph by Ronny Jaques, Shahn, a strong supporter of labor, is shown with his poster, commissioned by the Congress of Industrial Organizations, urging workers to register to vote. Shahn's later work became more abstract and allegorical, although still politically charged, and in his last years he turned to religious themes, creating illustrated versions of books from scripture and the Torah.

Ronny Jaques, born 1910  
Gelatin silver print, c. 1945  
National Portrait Gallery, Smithsonian Institution  
NPG.2002.105  
Image: 25.4 x 26.9cm (10 x 10 9/16")



**Lemuel Shaw, 9 Jan 1781 - 30 Mar 1861**

Born Barnstable, Massachusetts

As chief justice of the Massachusetts Supreme Court from 1830 to 1860, Lemuel Shaw ruled on a wide range of issues, but his greatest impact was in the field of laws affecting business and industry, where his decisions influenced commercial law interpretation in courts throughout the nation. Shaw also passed judgment in several key cases concerning the fate of fugitive slaves. Although personally opposed to slavery, Shaw believed that it was "too deeply interwoven in the texture of society to be wholly or speedily eradicated," and in 1851 he issued an opinion supporting the constitutionality of the Fugitive Slave Law of 1850.

Albert Sands Southworth, 12 Mar 1811 - 3 Mar 1894  
Josiah Johnson Hawes, 20 Feb 1808 - 7 Aug 1901  
Southworth & Hawes, active 1843 - 1862  
Whole-plate daguerreotype with silver-plated copper sheet support, c. 1851  
National Portrait Gallery, Smithsonian Institution  
NPG.99.61  
Plate (sight): 21.5 x 16 cm (8 7/16 x 6 5/16")



**Philip Henry Sheridan, 6 Mar 1831 - 5 Aug 1888**

Placed at the head of Ulysses S. Grant's cavalry in 1864, General Philip H. Sheridan faced his greatest challenge on October 19 in the Shenandoah Valley. Informed that his troops were being overrun at the Battle of Cedar Creek, he leapt on his horse and galloped some twenty miles at breakneck speed to rally them. He arrived on the field in two hours and turned an almost certain defeat into a victory.

News of this event excited the imaginations of northerners. President Lincoln was pleased because he could not afford any setbacks on the battlefield with the presidential election only weeks away. Artist Thomas Buchanan Read visited Sheridan's camp to make preliminary sketches for a painting of the general's legendary ride. After the war, Read completed several versions of the work, including this one, which Grant's family owned for many years.

Thomas Buchanan Read, 12 Mar 1822 - 11 May 1872

Oil on canvas, 1871

National Portrait Gallery, Smithsonian Institution; transfer from the National Museum of American History; gift of Ulysses S. Grant III, 1939

NPG.68.51

Stretcher: 137.2 x 98.7 x 3.8cm (54 x 38 7/8 x 1 1/2")



**William Tecumseh Sherman, 8 Feb 1820 - 14 Feb 1891**

"War is war and not popularity-seeking." With these words to his Confederate opponent at Atlanta, General William T. Sherman suggested the attitude that made him both a successful commander and a bitterly hated figure in the South. He stripped war of glory and chivalry. His destructive march through Georgia and his later campaign in the Carolinas dismantled the economic base of the Confederacy and shattered the morale of its citizens. His methods anticipated twentieth-century "total war."

Influenced perhaps by Sherman's reputation for severe tactics in the field, artist G. P. A. Healy once noted that he found the Union general a forbidding portrait subject at first. But as the posing progressed, he found the general quite friendly.

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

Oil on canvas, 1866

National Portrait Gallery, Smithsonian Institution; transfer from the Smithsonian American Art Museum; gift of P. Tecumseh Sherman, 1935

NPG.65.40

Stretcher: 158.8 x 95.3 x 3.8cm (62 1/2 x 37 1/2 x 1 1/2")



**William Shirley, 1694 - 24 Mar 1771**

Appointed colonial governor of Massachusetts in 1741, William Shirley spent much of the next fifteen years in military and diplomatic engagements with the French. After war broke out between England and France in 1744, Shirley won an important victory by orchestrating a successful attack on the French stronghold at Louisbourg, Nova Scotia. This portrait by distinguished English painter Thomas Hudson—with a background that recalls this famous naval conquest—was painted in London while Shirley was participating in boundary negotiations with the French following the war's end in 1748. In 1755, at the outset of the French and Indian War, King George II promoted Shirley to commander of British forces in North America. He lost this position and his governorship a year later, however, after failing to halt French advances.

Thomas Hudson, 1701 - 1779  
Oil on canvas, 1750  
National Portrait Gallery, Smithsonian Institution  
NPG.80.11  
Stretcher: 127 x 101.6 x 3.8cm (50 x 40 x 1 1/2")

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

**William Lee Shoemaker, 19 Aug 1931 - 12 Oct 2003**

Only four feet, eleven inches tall and weighing just ninety-eight pounds, Bill Shoemaker was one of horse racing's smallest and lightest jockeys; he was also one of the most successful riders in the history of the sport. During a career that spanned four decades, Shoemaker tallied more than 40,000 starts and 8,833 winning rides, with repeat victories in the Kentucky Derby, the Preakness, and the Belmont Stakes. Just twenty-three when he won the derby crown in 1955, Shoemaker was fifty-four when he rode to his fourth and final derby victory in 1986. Unlike some jockeys who whipped and harried their mounts to the finish line, "The Shoe" was admired for his ability to guide his horses through his skillful use of the reins and bit. As a contemporary observed, "If one needed the blueprint for the perfect jockey, [Shoemaker] would be it."

Zbigniew Nyczak, born 1955  
Oil on canvas, 1994  
National Portrait Gallery, Smithsonian Institution; gift of Zbigniew Nyczak and the Shoemaker Foundation  
NPG.96.11  
Stretcher: 61 x 91.4 x 1.9cm (24 x 36 x 3/4")



**Eunice Kennedy Shriver, 10 Jul 1921 - 11 Aug 2009**

Born Brookline, Massachusetts

Eunice Kennedy Shriver was the creative force and organizer of Special Olympics, Inc., a nonprofit charitable organization that provides training and competition in Olympic sports for children and adults with intellectual disabilities. In 1957 Shriver became director of the Joseph P. Kennedy Jr. Foundation, which was created to deal with issues of mental retardation, and several years later she established a summer day camp at her home that became the basis for Special Olympics. In 1968 the Kennedy Foundation, working with the Chicago Park District, organized the First International Special Olympics Summer Games. Currently more than 1.3 million children and adults from more than 150 countries participate in the program.

David Lenz was commissioned to paint this portrait as part of the first prize in NPG's inaugural Outwin Boochever Portrait Competition. Lenz embraced the idea of making a portrait of Eunice Shriver that would also include five persons with intellectual disabilities who have been involved in Special Olympics and in the Best Buddies program: (left to right) Airika Straka, Katie Meade, Andy Leonard, Loretta Claiborne, and Marty Sheets.

David Lenz, born 14 Aug 1962

Oil and acrylic on canvas, 2009

National Portrait Gallery, Smithsonian Institution; Commissioned as part of the First Prize, Outwin Boochever Portrait Competition 2006

NPG.2009.11

Stretcher: 91.8 x 178.4cm (36 1/8 x 70 1/4")



**Benjamin Silliman, 8 Aug 1779 - 24 Nov 1864**

Appointed Yale College's first professor of chemistry and natural history in 1802, Benjamin Silliman (trained in the law) went to Philadelphia, London, and Edinburgh for exposure to the world of science. Over the next fifty years, Silliman became renowned as an educator, influential as the founder and editor of the American Journal of Science and a popular national figure on the lecture circuit, entertaining audiences with drawings and demonstrations and providing assurances that discoveries in science need not threaten biblical teachings.

Silliman's portrait was painted in New York, where he was engaged in the fatiguing work of raising money to keep the finest mineral collection in America at Yale. He posed before breakfast-at six o'clock in the morning-for one and a half hours, and recorded that John Trumbull, his friend and uncle by marriage, "painted very rapidly."

John Trumbull, 6 Jun 1756 - 10 Nov 1843

Oil on wood, 1825

National Portrait Gallery, Smithsonian Institution; gift of Alice Silliman Hawkes

NPG.68.6

Panel: 48.9 x 40 x 1.3cm (19 1/4 x 15 3/4 x 1/2")

Image restricted  
Contact NPG  
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(202) 633-8295  
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**Frank Sinatra, 12 Dec 1915 - 14 May 1998**

Beaming at the audience of 4,000 teenagers jammed into the Paramount Theatre on October 12, 1944, singing phenomenon Frank Sinatra said, "the crowd is swell, but I am always afraid of someone getting hurt." One newspaper described the 25,000 who had lined up to get in as "squealing, shoving-yes, even fainting-youngsters, mostly of the bobby socks persuasion." The "Columbus Day Riot" marked the peak of Sinatra's early career, when his hits included "I'll Never Smile Again," "All or Nothing at All," and "I'll Be Seeing You." Signed by Harry James in 1939, he sang with the Tommy Dorsey band from 1940 to 1942 before going out on his own. Sinatra's appeal to bobby-soxers marked a sea change in the broadcast and recording industry, which had previously marketed pop music mainly for adults.

Arthur H. Fellig, 1899 - 1968  
Gelatin silver print, c. 1944  
National Portrait Gallery, Smithsonian Institution  
NPG.93.77  
Image: 31 x 27.2cm (12 3/16 x 10 11/16")



**Upton Beall Sinclair, Jr., 20 Sep 1878 - 25 Nov 1968**

After an early career writing pulp fiction and several failed idealistic novels, Upton Sinclair became a socialist and published *The Jungle*—one of the most influential novels of its day—in 1906, the year this photograph was taken. Intending to expose corruption and wretched conditions for workers, Sinclair had spent seven weeks living in Chicago's meatpacking district. But *The Jungle* also revealed the appalling sanitary conditions of the industry. "I aimed at the public's heart," he later recalled, "and by accident I hit it in the stomach." The book, an international sensation, prompted Theodore Roosevelt to invite Sinclair to the White House; the president signed the Pure Food and Drug Act and the Meat Inspection Act shortly afterward. Motivated by his concern for social justice, Sinclair continued to write historical novels and exposés, becoming one of the Progressive Era's best-known muckrakers.

This photograph was taken at Sinclair's small farm near Princeton, New Jersey, in 1906, the year he ran for Congress as a socialist.

Unidentified Artist  
Gelatin silver print, 1906  
National Portrait Gallery, Smithsonian Institution  
NPG.99.62  
Image: 11.4 x 9.6cm (4 1/2 x 3 3/4")

## 'Adopt a Portrait' - Adoptable Portraits S



### Isaac Merrit Singer, 27 Oct 1811 - 23 Jul 1875

An actor turned inventor, Isaac Singer democratized clothing production with the sewing machine he patented in 1851. Although not the first (Elias Howe introduced a design in 1846), Singer's machine was more reliable and capable of continuous stitching. Hailed two years after its appearance as "one of the most efficient labor-saving devices ever introduced to public notice," Singer's machine could sew 900 stitches per minute, more than twenty times as many as a skilled seamstress. Aiming the product at women and putting it within reach of a wide range of buyers, Singer and his business partner Edward Clark established an international commercial empire.

Singer commissioned this portrait while living in Paris, after scandals about his private life forced him to relocate to Europe. American artist Edward Harrison May painted him in clothing that reflects his wealth and trademark extravagance.

Edward Harrison May, 1824 - 1887

Oil on canvas, 1869

National Portrait Gallery, Smithsonian Institution; gift of the Singer Company

NPG.75.37

Stretcher: 130.8 x 98.7 x 3.2cm (51 1/2 x 38 7/8 x 1 1/4")



### Sitting Bull, c. 1831 - 15 Dec 1890

Born near the Grand River, in present-day South Dakota

Beginning in the 1860s, Sitting Bull gained a reputation as one of the most formidable warriors during the three-decade-long conflict between the Lakota nation and the United States. On repeated occasions he led campaigns to rid the growing American presence from traditional tribal lands. In 1874, when officials tried to persuade a group of chiefs to cede the Black Hills-where George Armstrong Custer had recently discovered gold-Sitting Bull intervened to stop the transaction. Two years later, his forces would rout Custer's Seventh Cavalry at the Battle of the Little Big Horn, an event that prompted American officials to expand their military commitment in the West. Sitting Bull and a group of followers eluded authorities until 1881, when defections and a dwindling food supply compelled him to surrender. In 1885 Sitting Bull traveled for four months with William Cody's Wild West Show, during which time this photograph is believed to have been taken.

William Notman, 1826 - 1891

Albumen silver print, c. 1885

National Portrait Gallery, Smithsonian Institution

S/NPG.77.185

13.6cm x 10.2cm (5 3/8" x 4"), Image

'Adopt a Portrait' - Adoptable Portraits S



**Gerrit Smith, 6 Mar 1797 - 28 Dec 1874**

Born Utica, New York

An avid reformer and philanthropist who used his own considerable fortune to support charitable causes, Gerrit Smith became one of the nation's leading abolitionists after joining the antislavery movement in 1835. Smith was a friend to radical abolitionist John Brown, who brought his family to live in a settlement that Smith had founded in the Adirondacks as a refuge for free blacks and fugitive slaves. In 1859 Smith secretly helped to finance Brown's raid on the federal arsenal at Harpers Ferry, but in the aftermath of the raid's failure, he denied knowledge of Brown's plans and briefly suffered a mental breakdown.

Ezra Greenleaf Weld, 1801 - 1874

Two-thirds plate daguerreotype, c. 1854

National Portrait Gallery, Smithsonian Institution; gift of an anonymous donor

NPG.80.118

Image: 14 x 10.8 cm (5 1/2 x 4 1/4")

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**John Philip Sousa, 6 Nov 1854 - 6 Mar 1932**

Known as the "March King," John Philip Sousa created the brass band music that set the tempo for America's red-blooded parade into the twentieth century. As director of the Marine Band from 1880 to 1892, and then of the Sousa Band from 1892 to the end of his life, Sousa sought to compose and perform music that would capture a "true American national air" to express "genuine American feeling," as he did in such marches as "Semper Fidelis" (1888), "The Washington Post March" (1889), and "Stars and Stripes Forever" (1897), and in the popular operetta *El Capitan* (1895). A brilliant showman, Sousa used his influence to help organize the American Society of Composers and Publishers (ASCAP) in 1914 to protect against copyright infringement. He also invented the sousaphone, a bass tuba with an upright bell.

Harry Franklin Waltman, 1871 - 1951

Oil on canvas, 1909

National Portrait Gallery, Smithsonian Institution; gift of the Sousa Corporation;

Frame conserved with funds from the Smithsonian Women's Committee

NPG.69.24

Stretcher: 68.9 x 56.5 x 2.5cm (27 1/8 x 22 1/4 x 1")



**Edwin McMasters Stanton, 19 Dec 1814 - 24 Dec 1869**

Born Steubenville, Ohio

With the war costing the federal government a million dollars a day, Edwin M. Stanton proved ideal for the vital cabinet post of secretary of war. In January 1862, he replaced the inefficient and politically motivated Simon Cameron, who left the department mired in waste and scandal. Stanton immediately brought about an effective reorganization, establishing strict procedures for negotiating war contracts and vigorously investigating fraudulent ones. Although many officials in Washington found Stanton irascible and arrogant, he maintained good relations with generals in the field, and Lincoln grew to rely upon his precision and vigor in administering the war effort.

Henry Ulke, 1821 - 1910

Oil on canvas, 1872

National Portrait Gallery, Smithsonian Institution; transfer from the Smithsonian American Art Museum; gift of Sophy Stanton to the Smithsonian Institution, 1923  
NPG.66.69

Stretcher: 73.3 x 58.1 x 2.5cm (28 7/8 x 22 7/8 x 1")

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**ELIZABETH CADY STANTON AND SUSAN B. ANTHONY**

**Elizabeth Cady Stanton, 12 Nov 1815 - 26 Oct 1902**

**Susan Brownell Anthony, 15 Feb 1820 - 13 Mar 1906**

Elizabeth Cady Stanton and Susan B. Anthony were two of America's most important leaders in the initial quest for women's rights in the nineteenth century. Both women had been active in other aspects of antebellum reform (including the antislavery and temperance movements) before meeting in 1851. The meeting confirmed their own views that the "maleness" of the nation's laws needed to be challenged and intensified their determination to build a mass movement for women's rights. Although they did not live to see the passage of the Nineteenth Amendment, which gave women the vote, Stanton and Anthony built the foundation for women's suffrage in the twentieth century.

Napoleon Sarony, 9 Mar 1821 - 9 Nov 1896

Albumen silver print, c. 1870

National Portrait Gallery, Smithsonian Institution  
S/NPG.77.48

Image/Sheet: 15.1 x 9.8cm (5 15/16 x 3 7/8")

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**Elizabeth Cady Stanton, 12 Nov 1815 - 26 Oct 1902**

Elizabeth Cady Stanton was a feminist from the start, refusing to include "obey" in her marriage vows to her husband; and when she spoke of God, she used the female pronoun. Stanton helped organize the Seneca Falls Convention of 1848, which was the founding moment of the American women's rights movement, and she was the longtime president of the National Woman Suffrage Association. Although Stanton's goal was to give women political power through the ballot, she also spearheaded other feminist goals, such as liberalizing divorce laws and reforming child-rearing methods. But unlike other early feminists, she always insisted on the primacy of women's right to vote over other reform objectives, including abolition. She wrote, "Our 'pathway' is straight to the ballot box with no variableness nor shadow of turning."

Anna Elizabeth Klumpke, 1856 - 1942

Oil on canvas, 1889

National Portrait Gallery, Smithsonian Institution; transfer from the National Museum of American History; gift of the National American Woman Suffrage Association through Mrs. Harriet Stanton Blatch, 1924

NPG.71.30

Stretcher: 101 x 81.9 x 2.5cm (39 3/4 x 32 1/4 x 1")



**Lincoln Steffens, 6 Apr 1866 - 9 Aug 1936**

Davidson met reformist journalist Lincoln Steffens, author of *The Shame of the Cities* (1904), at the beginning of World War I in New York. They became lifelong friends, traveling to France on the same ship in 1918. While Davidson made portraits in Paris, Steffens went to Moscow as a member of a secret mission sent to observe and report on the new Bolshevik government. Steffens told Davidson, "I have seen the future, and it works!" Steffens later wrote about Davidson's portrait sessions with world leaders, saying that the artist brought back "more than a likeness. He had conversations to repeat, and such conversations!"

Jo Davidson, 30 Mar 1883 - 2 Jan 1952

Bronze; brown patina with slight verdigris, 1920

National Portrait Gallery, Smithsonian Institution

NPG.75.19

With Base: 50.2 x 19.1 x 21.6cm (19 3/4 x 7 1/2 x 8 1/2")



**Gertrude Stein, 3 Feb 1874 - 27 Jul 1946**

Gertrude Stein's experimental writing style impressed Davidson. "While I was doing her portrait, she would come around to my studio with a manuscript and read it aloud. The extraordinary part of it was that, as she read, I never felt any sense of mystification. 'A rose is a rose is a rose,' took on a different meaning with each inflection. When she read aloud, I got the humor of it. We both laughed, and her laughter was something to hear. There was an eternal quality about her-she somehow symbolized wisdom."

Jo Davidson, 30 Mar 1883 - 2 Jan 1952  
Terra cotta, 1922-1923  
National Portrait Gallery, Smithsonian Institution  
NPG.68.8  
With Base: 44.5 x 17.8 x 22.9cm (17 1/2 x 7 x 9")

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**John Ernst Steinbeck, 27 Feb 1902 - 20 Dec 1968**

In politics, mention of the Great Depression evokes Franklin Roosevelt's New Deal; in painting, it summons up images of federally funded WPA murals depicting the nation's workforce. And in American letters, the work most synonymous with those hard times is *The Grapes of Wrath*, John Steinbeck's best-selling novel portraying the spirit-breaking poverty that overtook so much of the country's rural economy in the wake of prolonged drought and falling crop prices. When the book appeared in 1939, Steinbeck had already tasted popular success with his two novels *Tortilla Flat* and *Of Mice and Men*. *Grapes of Wrath*, however, earned him an acclaim that few American writers have enjoyed. No recent novel, one critic said at its publication, was "better calculated to awaken the humanity of others." In 1962, Steinbeck's literary accomplishments earned him the Nobel Prize for Literature.

Sonya Noskowiak, 1900 - 1975  
Gelatin silver print, 1935  
National Portrait Gallery, Smithsonian Institution  
NPG.2006.74  
Image/Sheet: 22.6 x 19.4cm (8 7/8 x 7 5/8")

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This portrait adopted by proof restaurant.

### **Charles Dillon "Casey" Stengel, 30 Jul 1890 - 29 Sep 1975**

Casey Stengel built his reputation as one of baseball's greatest managers by guiding the New York Yankees to ten American League pennants and seven World Series championships in just twelve seasons (1949-60). But it was during his stint as the charismatic shepherd of the fledgling New York Mets (1962-65) that Stengel earned a place in the hearts of baseball lovers everywhere. Unable to budge his hapless team from the National League's cellar, Stengel nonetheless helped the Mets amass legions of loyal fans, thanks to his memorable quips, his tireless zest for the game, and his confident prediction that "the Mets are gonna be amazing."

Rhoda Sherbell, born 1933  
Bronze, 1981 cast after 1965 original  
National Portrait Gallery, Smithsonian Institution  
NPG.81.67  
With Base: 111.8 x 52.7 x 50.8cm (44 x 20 3/4 x 20")



This portrait adopted by her cousin, Dr. Betsee Parker.

### **Harriet Elizabeth Beecher Stowe, 14 Jun 1811 - 1 Jul 1896**

Excluded from public professions, cultivated women sought other avenues for their talents. From discussing the issues of the day in informal salon gatherings, it was a short step for women to become writers, especially since the antebellum period saw a burgeoning number of magazines catering to women. So Harriet Beecher Stowe started a career that made her one of the most popular novelists of the nineteenth century. Stowe's place in American history was sealed with her novel *Uncle Tom's Cabin* (1851-52), which sold 300,000 copies in its first year. *Uncle Tom's Cabin* was a reform novel; Stowe was motivated to write it by the Fugitive Slave Law and the effect that slavery had in destroying the African American family. No more effective charge could be made in a nation that, both North and South, revered the family as the foundation of society.

Alanson Fisher, 1807 - 1884  
Oil on canvas, 1853  
National Portrait Gallery, Smithsonian Institution  
NPG.68.1  
Stretcher: 86.4 x 68.6 x 2.5cm (34 x 27 x 1")



**John Summerfield, 1798 - 1825**

In 1821, John Summerfield, a young Methodist evangelist, arrived in New York from England to preach a gospel of salvation. A religious revival was stirring in the United States, and Summerfield found a receptive audience. In Washington the crowds that came to hear him were so great that he was forced to move outside and preach on the steps of the Capitol. "When he becomes animated," a newspaper account reported, "he appears as if the very breathings of the Spirit were on him and his countenance is lighted with a fire bright and holy."

Summerfield was painted by his fellow Methodist William Jewett before "disease marred his youthful beauty." He died of tuberculosis at the age of twenty-seven, a month after he helped found the American Tract Society, established to carry the gospel across the expanding country.

William Jewett, c. 1790 - 1874

Oil on panel, c. 1821-1825

National Portrait Gallery, Smithsonian Institution; gift of Joan B. Anderson

NPG.86.214

Panel: 26 x 20.6 x 0.6cm (10 1/4 x 8 1/8 x 1/4")

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**Charles Sumner, 6 Jan 1811 - 11 Mar 1874**

Born Boston, Massachusetts

In the decade before the Civil War, Massachusetts senator Charles Sumner numbered among the most vehement critics of slavery in Congress. In fact, the harshness of his antislavery speeches led to one of the most dramatic events in Senate history—a physical attack on him in the Senate chamber by a southerner, which left him gravely injured. After the Civil War, Sumner became an ardent champion of the effort to ensure a full measure of rights for the South's newly freed slaves.

Edgar Parker, 1840 - 1892

Oil on canvas, 1874

National Portrait Gallery, Smithsonian Institution

NPG.69.39

Stretcher: 137.2 x 86.4cm (54 x 34")

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**Billy Sunday, 19 Nov 1862 - 6 Nov 1935**

In 1891, Billy Sunday, the star left-fielder for the Philadelphia Phillies, was offered a contract paying him considerably more money per month than an industrial worker would earn in a year. But he left the game-for considerably less money-to become an evangelist and Bible teacher for the YMCA. Converted four years previously and having heard the call, he would go on to become one of America's most popular evangelists. Although his career waned in the 1920s, he was still in demand, and he traveled and preached until his death, eventually reaching more than 100 million people. Ironically, his gifts as an orator and preacher eventually earned him more fame and money than baseball.

George Bellows, one of the preeminent illustrators in the early twentieth century, made a drawing of Sunday for Metropolitan Magazine in 1915; this 1923 lithograph reproduces his magazine illustration in reverse.

George Wesley Bellows, 12 Aug 1882 - 8 Jan 1925

Lithograph on paper, 1923

National Portrait Gallery, Smithsonian Institution

NPG.74.69

Image: 22.9 x 41.3cm (9 x 16 1/4")



This portrait adopted by Daniel B. Brewster, Jr. in honor of Alexandra W. Brewster's 21st Birthday.

**Sojourner Truth, c. 1797 - 26 Nov 1883**

In 1843 ex-slave Isabella Van Wagener obeyed God's personal command to her, changed her name to Sojourner Truth, and became an itinerant preacher. Quickly becoming a major attraction on the revival circuit for the power and ingenuity of her prophetic speeches, she was drawn into abolitionism and entranced antislavery audiences with her personal testimony. Like Frederick Douglass, Truth was a charismatic figure because she was not a victim but a leader. She was also a powerful example of African American womanhood. As she concluded in a compelling oration on women's rights, "I could work as much . . . and bear the lash as well [as a man]-and aren't I a woman?"

Unidentified Artist

Albumen silver print, 1864

National Portrait Gallery, Smithsonian Institution

NPG.78.207

Sheet: 8.3 x 5.7cm (3 1/4 x 2 1/4")