



Bayard Taylor, 11 Jan 1825 - 19 Dec 1878

Born Kennett Square, Pennsylvania

Exotically posed here in Bedouin costume, Bayard Taylor, the son of a sober Philadelphia Quaker family, was the first great American travel writer. By the 1820s, as the nation settled and prospered, Americans turned outward, becoming travelers and tourists to both the Old World and the new territories in the Pacific. Encountering new vistas with the eyes of the young nation, individuals' travel accounts filled the newspapers as Americans became avid consumers of news from elsewhere. Taylor was among the most peripatetic of these writer-journalists and was unusual because he wrote many of his travelogues in verse, a style that only added to his romantic allure. In 1853 he joined Commodore Matthew C. Perry in his mission to Japan and recorded his adventures in *Poems of the Orient* (1854), which included his most famous work, "The Bedouin's Song."

Thomas Hicks, 18 Oct 1823 - 8 Oct 1890

Oil on canvas, 1855

National Portrait Gallery, Smithsonian Institution

NPG.76.6

Frame: 76.2 x 88.6 x 6.4cm (30 x 34 7/8 x 2 1/2")



Edward Thompson Taylor, 1793 - 1871

Born Richmond, Virginia

Known for delivering inspirational sermons laced with nautical imagery to sailors and their families at Seamen's Bethel Church in Boston, Methodist preacher Edward Thompson Taylor earned the admiration of many beyond his congregation. Ralph Waldo Emerson described him as "the living Methodist, the Poet of the Church," and Walt Whitman spoke of his "inexhaustible fund of volcanic passion." This daguerreotype captures Taylor at the height of his fame and was created within a year or two of the publication of Herman Melville's *Moby Dick* (1851), for which "Father Taylor" served as the model for the fictional preacher Father Mapple.

Unidentified Artist

Half-plate daguerreotype, c. 1853

National Portrait Gallery, Smithsonian Institution

NPG.2010.4

Image: 11.4 x 8.6 cm (4 1/2 x 3 3/8")



Mary Church Terrell, 23 Sep 1863 - 24 Jul 1954

Born Memphis, Tennessee

Mary Church Terrell's determination to encourage the development of self-help and social service programs among black women resulted in her founding and presiding over the National Association of Colored Women in 1896. But her life was also dedicated to the achievement of equity for all. Terrell's influence quickly spread across the nation as she eloquently addressed audiences and composed numerous articles, poems, and short stories, which often embodied the themes of race and gender equity. Her autobiography, *A Colored Woman in a White World*, was published in 1940. In Washington, Terrell served on the D.C. Board of Education for more than ten years and participated in numerous protests to end segregation in restaurants, hotels, and theaters in the city.

Betsy Graves Reyneau, 1888 - 1964

Oil on canvas, 1946

National Portrait Gallery, Smithsonian Institution

NPG.96.92

Stretcher: 61.3 x 46.4 x 2.5cm (24 1/8 x 18 1/4 x 1")



James Armstrong Thome, 1813 - 1873

Born Augusta, Kentucky

Born into a slave-owning family, James A. Thome became convinced of the moral iniquity of slavery while a divinity student at Lane Theological Seminary in Cincinnati. Thereafter, he helped craft the radical abolitionist message that slaves had to be granted immediate and unconditional freedom. Thome worked as a traveling agent for the American Anti-Slavery Society, and he also investigated conditions in slave societies to provide documentary evidence against slaveholders' arguments that slavery was a positive good. In 1839 Thome fled Ohio, where he was teaching at Oberlin College, when he was threatened with arrest for assisting a runaway slave. He went to Connecticut, where he was portrayed by the artist and abolitionist Nathaniel Jocelyn. Thome is shown holding a copy of Theodore Weld's *American Slavery As It Is* (1839), to which he had contributed much of the primary research.

Nathaniel Jocelyn, 1796 - 1881

Oil on canvas, c. 1840

National Portrait Gallery, Smithsonian Institution

NPG.91.204

86.3cm x 68.6cm (34" x 27")



Jim Thorpe, 28 Mar 1888 - 28 Mar 1953

Of mixed Native American and white ancestry, Jim Thorpe was raised as a Sac and Fox and attended the Carlisle (Pennsylvania) Indian School, where in 1907 his all-around athletic skills began to be noticed. Thorpe excelled at football, baseball, and track and field, and in 1912 he won the intercollegiate ballroom dancing championship. At the 1912 Olympic Games in Stockholm, Sweden, he easily won gold medals in the pentathlon and the decathlon. Months later, it was discovered that Thorpe had previously played professional baseball and should have been ineligible to compete. Consequently, his medals were revoked. But in 1983, the International Olympic Committee reversed its decision, partly due to an earlier technicality, and Thorpe's medals were reinstated. In 1999, Thorpe was ranked third on the Associated Press's list of greatest athletes of the twentieth century, behind Babe Ruth and Michael Jordan.

Underwood & Underwood, active 1880 - c. 1950
Gelatin silver print, c. 1913
National Portrait Gallery, Smithsonian Institution
NPG.80.327
Image/Sheet: 18.3 x 24.1cm (7 3/16 x 9 1/2")

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

Rudolph Valentino, 6 May 1895 - 23 Aug 1926

In 1921 silent film actor Rudolph Valentino vaulted from bit player to matinee idol with his performances in two hugely popular melodramas. Appearing first as a dashing but ill-fated Argentine in *The Four Horsemen of the Apocalypse* and then as an exotic desert prince in *The Sheik*, Valentino set pulses racing with his smoldering love scenes and swashbuckling fight sequences. Critics praised him, and fans packed movie houses to see Hollywood's darkly handsome sex symbol. In subsequent films, including *Blood and Sand* (1922), Valentino burnished his reputation as a star of unrivaled box office popularity. His untimely death in 1926 only enhanced his legend, and Valentino is still regarded as one of the silver screen's greatest lovers. In this publicity image by Paramount Studios' photographer Donald Biddle Keyes, Valentino appears costumed for his role as Ahmed Ben Hassan in *The Sheik*.

Donald Biddle Keyes, 17 Feb 1894 - 17 Nov 1974
Gelatin silver print, 1921
National Portrait Gallery, Smithsonian Institution
NPG.95.81
Image/Sheet: 23.9 x 18.6cm (9 7/16 x 7 5/16")



Cornelius Vanderbilt, 27 May 1794 - 4 Jan 1877

"The Commodore," as he was dubbed for his domination of waterborne transportation, Cornelius Vanderbilt created one of the first great fortunes-and business dynasties-in American history. He began in the rough-and-tumble world of the New York port and by 1829 had parlayed several small shipping ventures into a stake in the lucrative Hudson River trade. He branched out to dominate the New England trade and seaborne travel to San Francisco. He next moved into railroads, eventually gaining control of the industry from New York to western Canada. Vanderbilt was a ruthless monopolist, driving out his competitors through rate wars, political muscle, and hostile takeovers. But in organizing America's fragmented transportation system, he facilitated national expansion and created the infrastructure on which an expanding economy could build.

Nathaniel Jocelyn, 1796 - 1881

Oil on canvas, 1846

National Portrait Gallery, Smithsonian Institution

NPG.78.281

Stretcher: 76.2 x 64.8 x 2.5cm (30 x 25 1/2 x 1")

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

Wernher Von Braun, 23 Mar 1912 - 16 Jun 1977

Born Wirsitz, Germany (now the Polish province of Poznan)

Although first attracted to the field of rocket science in the 1920s by his desire to make spaceflight a reality, Wernher von Braun spent his early career developing long-range missiles for military use. During World War II, he led Nazi Germany's successful effort to devise rocket weaponry, including the V-1 "flying bomb" and V-2 rocket-the world's first ballistic missile. After surrendering to American forces in May 1945, von Braun was contracted by the U.S. Army to apply his considerable expertise to the task of developing America's missile capabilities. A strong advocate for spaceflight development as well, he spearheaded planning in the 1950s for the nation's first manmade satellite. Following the creation of the civilian National Aeronautics and Space Administration (NASA) in 1958, von Braun became chief architect of the booster rocket program that led to the first U.S. manned space flights and ultimately put American astronauts on the moon in July 1969.

George Tames, 1919 - 1994

Gelatin silver print, c. 1960

National Portrait Gallery, Smithsonian Institution; gift of Frances O. Tames

NPG.94.217

Image: 26.6 x 34.1cm (10 1/2 x 13 7/16")



Lillian D. Wald, 10 Mar 1867 - 1 Sep 1940

Lillian Wald grew up in an affluent German-Jewish community, attending private schools and destined for a life of ease. A chance meeting with a nurse opened "a window on a new world" and a lifelong career. While teaching home-nursing to immigrants in lower Manhattan, she underwent another life-changing experience after visiting a student's home and seeing the poverty and filth of the tenements firsthand. In 1895 Wald established the "Nurse's Settlement House" and then a visiting nurse service, both becoming nationally known. During the first decades of the twentieth century, Wald became a spokesperson for reform, including women's issues and race relations. She joined pacifists to keep America out of World War I, thus incurring the wrath of patriot groups, but continued her work, serving with the Red Cross and as chairman of an emergency council for curbing the 1918 influenza epidemic. According to friends, this portrait captured Wald with remarkable accuracy.

William Valentine Schevill, 1864 - 1951

Oil on cardboard, 1919

National Portrait Gallery, Smithsonian Institution; gift of the Visiting Nurse Service of New York

NPG.76.37

Board: 72.7 x 72.4 x 0.3cm (28 5/8 x 28 1/2 x 1/8")



Henry Agard Wallace, 7 Oct 1888 - 18 Nov 1965

Born into a prosperous Iowa farm family (his grandfather was Theodore Roosevelt's "country life commissioner"; his father, Harding's secretary of agriculture), Wallace was a leader in the fight against low farm prices in the 1920s. As Franklin Roosevelt's secretary of agriculture during the Great Depression, Wallace developed the controversial policy of limiting production, paying farmers to destroy crops and slaughter livestock. Wallace's policies failed to raise prices as high as they had been, but they achieved some success and became a model for later secretaries of agriculture. He became Roosevelt's running mate in 1940 but was dropped from the ticket in 1944.

Jo Davidson, 30 Mar 1883 - 2 Jan 1952

Bronze, 1942

National Portrait Gallery, Smithsonian Institution; gift of Mrs. Jean Wallace Douglas, Robert Wallace, and Henry B. Wallace

NPG.75.44

With Base: 55.9 x 19.7 x 22.9cm (22 x 7 3/4 x 9")



Thomas Ustick Walter, 4 Sep 1804 - 3 Oct 1887

Born Philadelphia, Pennsylvania

Architect Thomas U. Walter won the competition to enlarge the United States Capitol and moved to Washington from Philadelphia in 1851 to supervise construction of his design for the building's new wings and cast-iron dome. Walter undertook other architectural projects for the federal government as well. He replaced Robert Mills as supervising architect of the Patent Office Building from 1851 to 1855, and was responsible for constructing the building's west and north wings. Despite claims to the contrary, Walter's system of construction was not fireproof, which had disastrous consequences when his Patent Office wings were consumed by fire in 1877.

Unidentified Artist

Half-plate daguerreotype, c. 1851

National Portrait Gallery, Smithsonian Institution

NPG.91.62

Image/Sight: 12.1 x 8.9 cm (4 3/4 x 3 1/2")



John Quincy Adams Ward, 1830 - 1910

John Quincy Adams Ward was the first distinctly American sculptor. His work resonates with the spirit of the age, rejecting Victorian sentimentality in favor of a hard-edged realism in representing forthrightly masculine figures. Even his allegorical subjects were remarkably realistic. For instance, Ward created Indian Hunter (1868), his first commission for Central Park, only after making an extensive study of Indians of the Northwest. His style appealed to the thrusting self-image of America's business and political leaders, as well as a public confident that America was emerging as an industrial and political power in the world.

Charles Henry Niehaus, 1855 - 1935

Foundry: Jno. Williams Inc. Bronze Foundry

Bronze, 1911 cast after pre-1901 original

National Portrait Gallery, Smithsonian Institution; transfer from the Smithsonian American Art Museum; gift of the National Sculpture Society, 1957

NPG.70.34

Without Base: 86.4 x 53.3 x 54.6cm (34 x 21 x 21 1/2")

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

Earl Warren, 19 Mar 1891 - 9 Jul 1974

Born Los Angeles, California

When President Dwight Eisenhower appointed Earl Warren as chief justice of the United States in 1953, no one had any idea of the far-reaching impact Warren would have on the Supreme Court. But with the Court's historic 1954 decision requiring school desegregation, Americans soon had an indication. The unanimous findings in *Brown v. the Board of Education* disallowed the right of local jurisdictions to segregate their public school systems by race. In words carefully chosen to ensure everyone would understand his meaning, Warren declared on behalf of his fellow justices: "In the field of public education the doctrine of 'separate but equal' has no place. Separate educational facilities are inherently unequal." Despite attempts by many southern states to block forced integration in ensuing years, the *Brown* decision ultimately prevailed.

Emil Jean Kosa, Jr., 1903 - 1968

Oil on canvas, 1963

National Portrait Gallery, Smithsonian Institution

NPG.97.5

Stretcher: 125.1 x 97.8cm (49 1/4 x 38 1/2")

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

Robert Penn Warren, 24 Apr 1905 - 15 Sep 1989

Robert Penn Warren is one of the most gifted and prolific American authors of the latter twentieth century; his Pulitzer Prize-winning novel, *All the King's Men* (1946) is one of the most significant books in American literature. Educated at Vanderbilt, Warren first gained attention as one of the "Agrarians," a group of conservative southern writers who wanted to slow social change, especially in race relations. Warren was too progressive for the group and subsequently recanted his early support for racial segregation, becoming an important voice for integration. Warren made the South the theme of his writings, which were voluminous. A major novelist, he was also an important poet, one whose combination of the vernacular and modernism achieved the fusion of the old and the new, which he had attempted to find-unsuccessfully-with the Agrarians. He was twice poet laureate of the United States.

Conrad A. Albrizio, 1894 - 1973

Oil on canvas, 1935

National Portrait Gallery, Smithsonian Institution; gift of Robert Penn Warren

NPG.75.39

Other: 81.3 x 75.2 x 2.5cm (32 x 29 5/8 x 1")



Booker T. Washington, 5 Apr 1856 - 14 Nov 1915

In the face of racial hatred, segregation, and disenfranchisement following the Civil War, it was unrealistic, Booker T. Washington contended, to expect African Americans to gain entry into America's white-collar professions. Instead, he suggested they establish themselves as a skilled and indispensable laboring class. With that accomplished, racial discrimination would gradually disappear. In 1881 Washington put this theory to the test, becoming the director of the newly created Negro Normal School in Tuskegee, Alabama. As the school grew, Washington became viewed as the nation's leading spokesman for African Americans. Yet by the century's end, many critics began to challenge his "get along" philosophy.

Richmond Barthé, 28 Jan 1901 - 6 Mar 1989

Foundry: Modern Art Foundry

Bronze, 1973 cast after 1946 original

National Portrait Gallery, Smithsonian Institution

NPG.73.22

With Socle: 80 x 63.5 x 34.3cm (31 1/2 x 25 x 13 1/2")



Martha Dandridge Custis Washington, 2 Jun 1731 - 22 May 1802

Born New Kent County, Virginia

In 1749, Martha Dandridge married Daniel Parke Custis, the wealthiest planter in the colony. Seven years and four children later, she was a very wealthy widow. She married George Washington in 1759, pulling him upward in Virginia's social and economic strata. Martha was viewed by contemporaries as a quiet, reserved woman capable of managing an estate, a comfortable fit for an ambitious planter. She contributed to her husband's climb to national leadership in numerous ways. During the Revolutionary War, Martha stayed with her husband in the army's winter encampment; she was a great comfort to George and a major factor in his being able to keep the army intact. She was also, along with her husband, influential in setting the atmosphere and tone of the presidency, which was so important to the new republic.

Rembrandt Peale based his portrait on his father's (Charles Willson Peale's) 1795 likeness, adding a "porthole" as he did in his George Washington on view across the room.

Rembrandt Peale, 22 Feb 1778 - 3 Oct 1860

Oil on canvas, c. 1853

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

NPG.75.3

91.5cm x 73.5cm (36" x 28 15/16"), Accurate



John Waters, born 1946

Born Baltimore, Maryland

Independent filmmaker John Waters, dubbed the "pope of trash," draws the subject matter for his outrageous, shocking, and often X-rated films—including *Mondo Trasho* (1969), *Pink Flamingos* (1972), and *Desperate Living* (1977)—from life in his native Baltimore. Their offbeat and earthy grittiness has influenced many other filmmakers. Waters says he purposely stooped low for the sake of "shock humor," which he described as "making people laugh at things they would never laugh at if it were real." However, in a surprising turn of events, his 1988 film *Hairspray* received a PG rating and then became a prize-winning Broadway musical.

This portrait by Waters's neighbor Joseph Sheppard shows the filmmaker seated in front of the Italian poster made for *Desperate Living*, which depicts two of the movie's stars, Jean Hill (left), and Mink Stole.

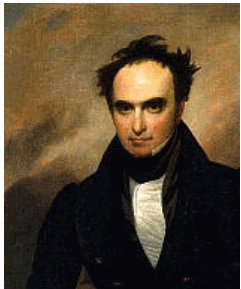
Joseph Sheppard, born 1930

Oil on canvas, 1995

National Portrait Gallery, Smithsonian Institution; gift of Rita St. Clair

NPG.2003.40

Stretcher: 89.2 x 74.6cm (35 1/8 x 29 3/8")



Daniel Webster, 18 Jan 1782 - 24 Oct 1852

If John C. Calhoun was the South's leading advocate of states' rights, New England's Daniel Webster was easily its most celebrated opponent. Endowed with an imposingly broad brow that seemed to underscore his eloquence in the Senate and courtroom, Webster was unmatched in his gift for speaking. In 1830 he held his audience enthralled as he turned an exchange with South Carolina senator Robert Hayne into a debate over states' rights. Ending his oration with "Liberty and Union, now and forever, one and inseparable," he left his listeners spellbound, and it was many minutes before any dared to speak. From that moment, Webster was for many a living emblem of national unity.

Francis Alexander painted this portrait in 1835 to commemorate Webster's role in an 1818 Supreme Court case that protected Dartmouth College's charter from being negated.

Francis Alexander, 3 Feb 1800 - 27 Mar 1880

Oil on canvas, 1835

National Portrait Gallery, Smithsonian Institution; bequest of Mrs. John Hay Whitney

NPG.98.71

Stretcher: 76.2 x 63.5 x 3.8cm (30 x 25 x 1 1/2")



Daniel Webster, 18 Jan 1782 - 24 Oct 1852

Born Salisbury, New Hampshire

In a period when American federalism faced increasing challenges from states'-rights supporters, Daniel Webster emerged as one of the Union's most eloquent defenders. Having gained acclaim as a lawyer who argued some of the young republic's pivotal Supreme Court cases, Webster became a major force in national politics through his service in the House and the Senate. There, his brilliant orations on behalf of the indivisibility of the Union marked him as one of the greatest public figures of his generation. Southworth & Hawes daguerreotyped Webster on numerous occasions. This portrait is a vintage copy of an original plate whose whereabouts is unknown.

Southworth & Hawes, active 1843 - 1862

Albert Sands Southworth, 12 Mar 1811 - 3 Mar 1894

Josiah Johnson Hawes, 20 Feb 1808 - 7 Aug 1901

Whole-plate daguerreotype, c. 1846

National Portrait Gallery, Smithsonian Institution

NPG.76.93

Image: 21.5 x 16.5 cm (8 7/16 x 6 1/2")



Noah Webster, 16 Oct 1758 - 28 May 1843

A new nation required a new language. Or so thought the editor and writer Noah Webster, who devoted his lifetime to the idea of a specifically American language, one "as independent in literature as in politics." Webster began his project to create a unified national culture with his "blue-backed spellers" that standardized American spelling. He supplemented the speller with a grammar that relied not on abstract rules but on the observation of actual American usage. The work was an example of the pragmatism and rejection of traditional precedents that characterized American antebellum thinking in fields ranging from law to manufacturing. Webster's great task was the completion of his American Dictionary of the English Language (1828), a reference book whose title announces its intentions to create a lexicographic declaration of independence.

James Herring, 12 Jan 1794 - 8 Oct 1867

Oil on wood, 1833

National Portrait Gallery, Smithsonian Institution; gift of William A. Ellis

NPG.67.31

Panel: 81.3 x 69.9 x 1.3cm (32 x 27 1/2 x 1/2")



Gideon Welles, 1802 - 1878

Born Glastonbury, Connecticut

For Gideon Welles, the job of secretary of the navy was daunting from the start because the United States had almost no effective navy to speak of, and what vessels were in existence were mostly old and scattered around the globe. Moreover, many senior officers resigned during the secession crisis. In spite of these difficulties, Welles succeeded in building a navy that played a vital role in winning the war. His implementation of the Union's blockade of the Confederate coast was typical of the challenges he faced with a makeshift fleet. Yet in time, this grand strategy eventually proved effective. Welles's endorsement of ironclad vessels was also ambitious for its day and had many influential detractors, but it anticipated the direction of the modern navy.

This photograph by Mathew Brady's studio is perhaps the best existing view of Welles's ill-fitting wig, which received ample notice in his day.

Mathew B. Brady, 1823? - 15 Jan 1896

Albumen silver print, 1865

National Portrait Gallery, Smithsonian Institution; gift of Robert L. Drapkin

NPG.85.111

Image/Sheet: 22.2 x 17.5cm (8 3/4 x 6 7/8")



Orson Welles, 6 May 1915 - 10 Oct 1985

For actor-director Orson Welles, the impulse to innovate was second nature. By 1937, his unconventional stagings of such works as Shakespeare's Julius Caesar had established him as live theater's boy wonder. When he turned to radio directing, Welles proved no less inventive, and in the late 1930s he raised radio drama to new levels of sophistication. The most celebrated testament to Welles's genius, however, was Citizen Kane, a movie that he starred in, co-authored, and directed. Based on the life of news mogul William Randolph Hearst, Kane ranks today among the finest films ever made. Welles is pictured here in a radio studio about the time he produced "The War of the Worlds" for Mercury Theatre on the Air. He made that drama about aliens invading Earth so convincing that it sent many of his listeners into a panic.

Unidentified Artist

Gelatin silver print, c. 1938

National Portrait Gallery, Smithsonian Institution

NPG.2004.159

Image/Sheet: 35.3 x 27.8cm (13 7/8 x 10 15/16")



Eudora Alice Welty, 13 Apr 1909 - 23 July 2001

Born Jackson, Mississippi

Writer Eudora Welty devoted the bulk of her novels and short stories to portraying her native South. The originality of her work led critics to rank her with such literary giants of the twentieth century as William Faulkner and Flannery O'Connor. Some feel that only southerners can fully appreciate Welty's command of local idiom and her painstaking attention to time and place. According to one admirer, however, Welty demonstrated "that the deeper one goes into the heart of a region, the more one transcends its . . . boundaries." Among Welty's best-known works is *The Optimist's Daughter*, for which she received a Pulitzer Prize in 1973. Welty and the artist who painted her portrait, Mildred Wolfe—both residents of Jackson, Mississippi—knew each other for many years. The writer posed for the likeness seated in her favorite chair in her own living room.

Mildred Nungester Wolfe, 23 Aug 1912 - 11 Feb 2009

Oil on canvas, 1988

National Portrait Gallery, Smithsonian Institution

NPG.88.163

Frame: 100.3 x 85.1 x 5.1cm (39 1/2 x 33 1/2 x 2")



Edward Henry Weston, 24 Mar 1886 - 1 Jun 1958

Edward Weston took up photography when he was six years old and went on to become one of the most important photographic artists of the century. A high school dropout, he described his passion: "I needed no friends now—I was always alone with my love." Weston's long and productive career saw him range across the history of American photography, moving from soft-focus romantic attempts to replicate painting to the maturing of a modernist aesthetic that emphasized stark, sharply focused images. Weston's personal life was as tempestuous as his artistic engagements, and he left a detailed record of both in his daybooks, a running commentary on his life. Such was Weston's temperament that he destroyed his earlier work when he made the shift to a modernist emphasis on pure form, seeking "the very substance and quintessence of the thing itself."

Peter Krasnow, 1890 - 1979

Oil on canvas, 1925

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

NPG.77.35

Stretcher: 127 x 96.5 x 2.5cm (50 x 38 x 1")

'Adopt a Portrait' - Adoptable Portraits T-Z



This portrait adopted by Daniel Okrent chairman of Commission (2004-2008).

Edith Newbold Jones Wharton, 24 Jan 1862 - 11 Aug 1937

Before embarking on her celebrated writing career, Edith Newbold Jones Wharton led a privileged life as a member of New York society. Edward Harrison May, a British-born artist working in Paris, painted her portrait during an extensive family sojourn in Europe. Wharton, who would become famous for her critical depictions of the New York upper class, as in the Pulitzer Prize-winning *Age of Innocence*, was strongly influenced by these European trips of her youth. As an adult she chose to spend much of her life abroad, forming friendships with other American expatriates, such as Henry James. Despite Wharton's cheerful demeanor in this portrait, she would later chronicle the frustrations of her childhood. Yet it was during this time that she came to enjoy "making up," occupying the fictional worlds she would write about as an adult.

Edward Harrison May, 1824 - 1887

Oil on canvas, 1870

National Portrait Gallery, Smithsonian Institution

NPG.82.136

Stretcher: 73 x 60.3 x 3.8cm (28 3/4 x 23 3/4 x 1 1/2")



James Abbott McNeill Whistler, 11 Jul 1834 - 17 Jul 1903

An innovative painter, designer, and printmaker, James McNeill Whistler frequently identified his landscapes and portraits as "symphonies," "nocturnes," and "arrangements," demonstrating his interest in atmosphere, color, and line. Though often neglected in his native United States, Whistler was lionized by the avant-garde of Europe, and his most productive years were spent in London and Paris. The artist's wit and self-fashioning further heightened his celebrity.

Joseph Edgar Boehm sculpted this bust in 1872, the year in which Whistler exhibited his now-famous *Arrangement in Grey and Black: Portrait of the Artist's Mother* at the Royal Academy in London.

Joseph Edgar Boehm, 1834 - 1890

Terra cotta, 1872

National Portrait Gallery, Smithsonian Institution; transfer from the National Gallery of Art; bequest of Albert E. Gallatin, 1952

NPG.65.74

With Socle: 68.6 x 43.2 x 25.4cm (27 x 17 x 10")



Walter Francis White, 1 Jul 1893 - 21 Mar 1955

Born Atlanta, Georgia

Walter White headed the NAACP from 1931 to 1955. During these difficult years, he directed an unsuccessful struggle for an anti-lynching bill and implemented a long-range campaign of legal actions culminating in the 1954 Supreme Court decision outlawing discrimination in the nation's schools. White's tenure at the NAACP saw it through the Depression, when membership and donations declined precipitously and it faced a strong challenge from the Communist Party-USA, which actively competed for African American members. After World War II and during the beginning of the Cold War, White remained a staunch anti-Communist and stressed the need for racial justice in America to compete with the Soviets in winning third-world allies. Due in part to White's urging, Harry Truman ran on a civil rights platform in the 1948 presidential election.

Clara Sipprell, 1885 - 1975

Gelatin silver print, c. 1950

National Portrait Gallery, Smithsonian Institution; bequest of Phyllis Fenner

NPG.82.197

Image: 24.5 x 19.5cm (9 5/8 x 7 11/16")



Gertrude Vanderbilt Whitney, 9 Jan 1875 - 18 Apr 1942

Sculptor Gertrude Vanderbilt Whitney commissioned this portrait and a statuette of herself in New York in 1916. Davidson wrote: "This was her way of helping me carry on. . . . Her enthusiasm did much to help sustain my courage in this period." She funded Davidson's return to Paris after World War I to make portraits of the Allied leaders and continued to support his career, commenting about his posthumous portrait of her husband Harry Payne Whitney, "Everything he touches is like magic." An important early collector of modernist American art, she founded the Whitney Museum of American Art in 1931.

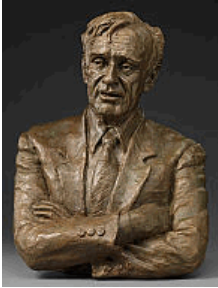
Jo Davidson, 30 Mar 1883 - 2 Jan 1952

Bronze, 1968 cast after 1916 original

National Portrait Gallery, Smithsonian Institution

NPG.68.7

With Base: 58.4 x 38.1 x 24.1cm (23 x 15 x 9 1/2")



Elie Wiesel, born 30 Sep 1928

Born Sighet, Romania

"Never again." Elie Wiesel embodies the necessity of bearing continual witness against the Holocaust so that future genocides might be prevented. Prisoner number A-7713, Wiesel survived the concentration camps and wrote a powerful memoir, *Night* (1960), in an attempt to convey the nightmare of the camps to the world. He was awarded the Nobel Peace Prize in 1986, both for his testimony about the Holocaust and his work for peace and human dignity.

Miriam Baker, born 1939

Bronze, 2007 cast from 2001 original

National Portrait Gallery, Smithsonian Institution; gift of Miriam and Arthur Baker

NPG.2007.224

Without Base: 57.2 x 40 x 31.8cm (22 1/2 x 15 3/4 x 12 1/2")



Edward Osborne Wilson, born 1929

Born Birmingham, Alabama

Biologist Edward O. Wilson—two-time winner of the Pulitzer Prize for general nonfiction—has been a leader of the biodiversity movement since the 1980s. Trained as an entomologist specializing in ant biology, Wilson has ranged from New Guinea and Sri Lanka to the Smithsonian Institution for his work. His groundbreaking *Sociobiology: The New Synthesis* (1975) was a controversial study that examined the biological basis of social behavior in all kinds of organisms, including vertebrates, with links to evolutionary biology. A hallmark of his later work has been an attempt to bridge the gap between science and the culture at large, as in *Consilience: The Unity of Life* (1998).

Artist Jennie Summerall posed Wilson in a setting reminiscent of the landscape on Lignum Vitae Key in Florida, which he helped preserve. Based on photographic images, the painting references Wilson's earlier studies on ant populations, while depicting him as he looks today.

Jennie Summerall, born 1959

Oil on canvas, 2006

National Portrait Gallery, Smithsonian Institution

NPG.2007.4

Stretcher: 147 x 116.8cm (57 7/8 x 46")



John Winthrop, 1587/8 - 1649

John Winthrop led the effort to found an English colony in the New World where he and other Puritans of the Massachusetts Bay Company could practice their religion free of the oppressive regime of King Charles I. Born to a socially prominent family and trained as a lawyer at Cambridge University, Winthrop was elected the colony's first governor in 1629 and dominated Massachusetts politics for many years thereafter. Although he proclaimed just prior to landing in the New World that his godly community would be a "city upon a hill" for other nations to admire, dissenters in the Puritan colony had no more religious freedom than in England. Despite his charm and modesty, Winthrop could be forceful in argument. He distrusted democracy, however, and believed that God intended him to govern according to his best judgment.

Unidentified Artist

Oil on canvas, c. 1800, after an original likeness probably painted in England before 1630

National Portrait Gallery, Smithsonian Institution, gift of Dr. and Mrs. R. Ted Steinbock

NPG.2004.1

Stretcher: 74.6 x 62.2cm (29 3/8 x 24 1/2")



John Witherspoon, 5 Feb 1723 - 15 Nov 1794

Taking his seat as one of New Jersey's delegates to the Second Continental Congress on June 28, 1776, the Reverend John Witherspoon, president of the College of New Jersey at Princeton, was quick to answer a colleague who thought the country was not ready for independence. "Sir, in my judgment the country is not only ripe for the measure," said Witherspoon in his heavy Scots burr, "but in danger of rotting for the want of it." A month earlier Witherspoon, a Presbyterian minister, had changed his mind about the propriety of the clergy preaching about politics, proclaiming from his pulpit, "I willingly embrace the opportunity of declaring my opinion without any hesitation, that the cause in which America is now in arms, is the cause of justice, of liberty, and of human nature."

Copy after: Charles Willson Peale, 15 Apr 1741 - 22 Feb 1827

Rembrandt Peale, 22 Feb 1778 - 3 Oct 1860

Oil on canvas, 1794

National Portrait Gallery, Smithsonian Institution; partial gift of Mrs. Samuel Matthews

NPG.91.81

Stretcher: 76.2 x 64.8 x 3.8cm (30 x 25 1/2 x 1 1/2")

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This portrait adopted by Gay and
Tony Barclay.

Thomas Clayton Wolfe, 3 Oct 1900 - 15 Sep 1938

Journalist Alexander Woolcott urged his friend Soss Melik to make portraits commemorating American writers, and he helped to arrange a sitting with Thomas Wolfe, the renowned author of *Look Homeward, Angel*. Melik later wrote that "since [Wolfe] seemed to rest his massive shoulders and arms by holding on to his suspenders . . . it was a logical and characteristic gesture." At the time the portrait was made, the young writer was agitated over his professional separation from longtime friend and editor Maxwell Perkins, who had helped wrestle his voluminous manuscript into publishable form. Melik captured the intensity and emotional energy of this giant of a man, who later that year would suffer a fatal illness. Although Melik's deft charcoal sketching does not suggest modern style, the candor of the sitter's informal pose and defiant attitude seems quite contemporary.

Soss Efram Melik, 1914 - 2003
Charcoal on paper, 1938
National Portrait Gallery, Smithsonian Institution

Conserved with funds from the Smithsonian Women's Committee
NPG.74.34
Other: 63.5 x 48.2cm (25 x 19")



Leonard Wood, 9 Oct 1860 - 7 Aug 1927

Born Winchester, New Hampshire

During the Spanish-American War, military officer Leonard Wood, together with his friend Theodore Roosevelt, founded the First Volunteer Cavalry Regiment, popularly known as the Rough Riders. Their success in Cuba propelled Roosevelt toward the White House and led Wood to be appointed the provisional governor of Cuba. Although Wood ruled with an iron fist, effectively disenfranchising the majority of Cuban citizens, he initiated a number of important projects, including a successful campaign to eradicate the deadly yellow fever epidemic. In 1902 he stepped down from his post, having presided over the adoption of a new constitution and the peaceful turnover of authority. He served a similar position in the Philippines before being selected army chief of staff in 1910. John Singer Sargent admired Wood and in 1903 sought out the opportunity to paint his portrait.

John Singer Sargent, 1856 - 1925
Oil on canvas, 1903
National Portrait Gallery, Smithsonian Institution
NPG.96.50
76.5 x 63.8cm (30 1/8 x 25 1/8")



Patience Lovell Wright, 1725 - 23 Mar 1786

Born Oyster Bay, Long Island

Patience Wright, a Quaker widow from Bordentown New Jersey, looked to support her children by modeling in wax to produce lifelike figures of celebrities, exhibiting them with success in Philadelphia and New York. After a fire destroyed much of her collection, she went to England in 1772, where her artistic skill and engaging bluntness won her a following that included the king and queen-George and Charlotte she called them. Proclaiming that "Women are always useful in grand events," Wright fancied herself, when war broke out, to be an American spy, and sent intelligence to Benjamin Franklin in Paris.

Wright is seen here working on "a busto" under her apron. Her full-length effigy of William Pitt, Earl of Chatham, still exists and is on view at Westminster Abbey's museum.

Former attribution: John Hoppner, 1758 - 1810

Robert Edge Pine, c. 1720 - 1788

Oil on canvas, Indeterminable

National Portrait Gallery, Smithsonian Institution

NPG.86.168

125cm x 101.6cm (49 3/16" x 40"), Accurate

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Florenz Ziegfeld, 21 Mar 1869 - 22 Jul 1932

Master showman Florenz Ziegfeld brought a razzle-dazzle to live performance that signaled a new era in mass entertainment at the turn of the twentieth century-the production of grand-scale extravaganzas glittering with spectacle and opulence that "glorified the American girl." Like P. T. Barnum before him, Ziegfeld understood the pulse of popular culture and had the promotional wizardry to capitalize on it. But unlike Barnum, Ziegfeld came to the fore when the entertainment industry was no longer a small-scale venture but a national commercial phenomenon. For the first three decades of the twentieth century, Ziegfeld's Follies characterized American popular culture at its glitziest.

Cesare Stea, 1893 - 1959

Bronze, c. 1927

National Portrait Gallery, Smithsonian Institution; gift of Mrs. A. Sandor Ince

NPG.66.44

With Base: 52.1 x 17.1 x 20.3cm (20 1/2 x 6 3/4 x 8")