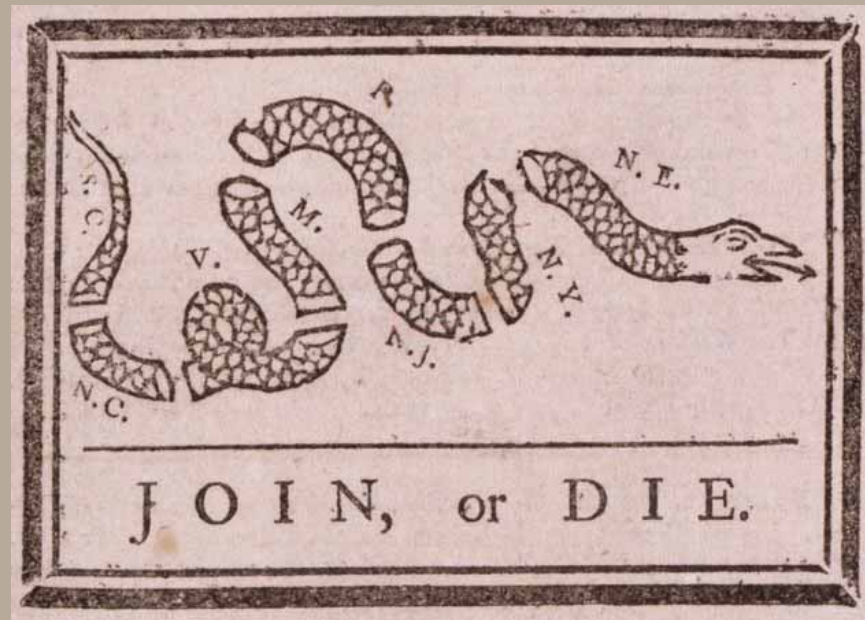


Art of the United States

Monday, September 19, 2022

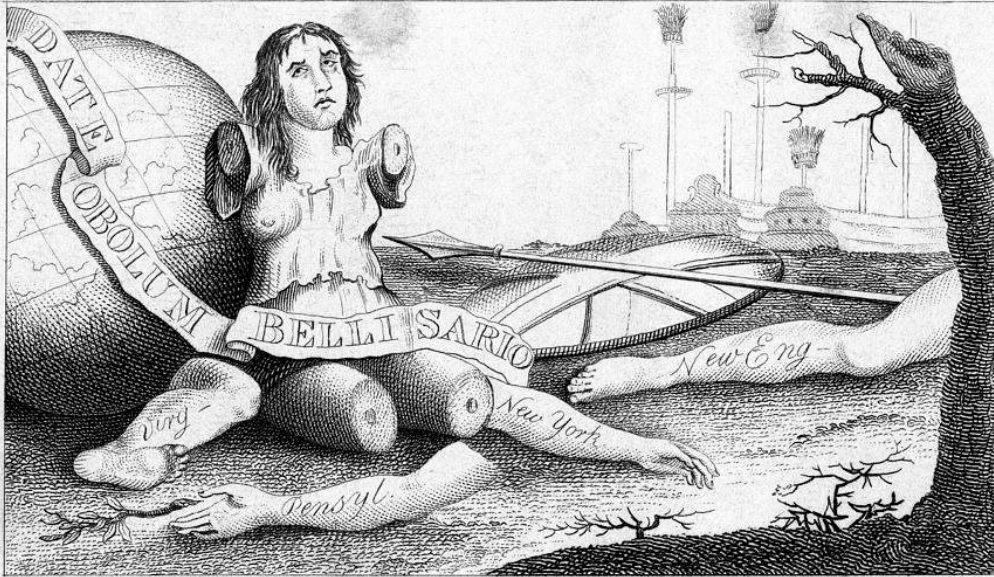
Bjelajac/Chapter 4:

*Revolutionary Icons and the
Representation of Republican
Virtue*



Benjamin Franklin, "Join or Die," from *Pennsylvania Gazette*, May 9, 1754. Newspaper.

MAGNA Britannia; her Colonies REDUCED.



Upper left: Benjamin Franklin, *Magna Britannia: Her Colonies Reduc'd*, c. 1766. Engraving. Lower left: Paul Revere, *The Able Doctor, or America Swallowing the Bitter Draught*, 1774. Engraving.



The able Doctor, or America Swallowing the Bitter Draught.



Left: John Downman, *Patience Wright*, 1777. Drawing. Right: Samuel Jennings, *Liberty Displaying the Arts and Sciences*, 1790-92. Oil on canvas.

Anonymous, *Liberty*, c. 1790-1800. Wood.



- I. The position for the different Social Classes and the different Trade Groups in cases of different changes they had to undergo has been studied, and the results of the study have been summarized, pointing out the most serious progress and the later prospects of the community in the various fields of industrial life and progress.
- II. Some of the causes of about a century ago have been traced, to reveal the causes, and to point out the progress and improvement in the whole of the progress of life, the last time. Attention has been paid to the progress of the leading branch of the most flourishing group in the community.
- III. The social and political conditions of the community have been traced, and the results of the study have been summarized, pointing out the most serious progress and the later prospects of the community in the various fields of industrial life and progress.

Every good and perfect thing, and every principal element in, such as the communication of *Gratia*.
 Possible but not, *Gratia* being in an object in health, and thus desired.

| | |
|---|-----|
| 30 feet in ground and not there | 30' |
| 30 feet in ground and not there | 30' |
| 30 feet in the middle for <i>Compassing</i> | 30' |

Therefore, they are of the following elements in

| | |
|---|-----|
| They belong to public things or markets | 30' |
| Other | 30' |
| | 30' |

[illegible][illegible]

They found several red, red intended for use of all religious communities on which they were places of worship, and were
 prepared to be used in the same as the other churches in the different States of the Union, but religious grounds were located
 within the limits of the city, and were being intended for that purpose, and
 N.B. There is a number of houses in some of the streets, and in the suburbs of the city, and of which many of the houses are
 in the city, and are being intended for that purpose, and are being intended for that purpose, and are being intended for that purpose.

[illegible]

NI

Pierre-Charles L'Enfant, *Plan of the City of Washington*. Engraving after the original 1791 drawing.



Left: Charles Bulfinch, *Domed rotunda of the United States Capitol*, Washington, D.C. 1818-1826. Right: Thomas Jefferson, *Monticello*, Charlottesville, Virginia, 1770-82 and 1796-1809.



Matthew Pratt, *The American School*, 1765. Oil on canvas.



Paul Revere (after Henry Pelham), *The Bloody Massacre*, 1770. Hand-colored engraving.



Benjamin West, *The Death of General Wolfe*, 1770. Oil on canvas.



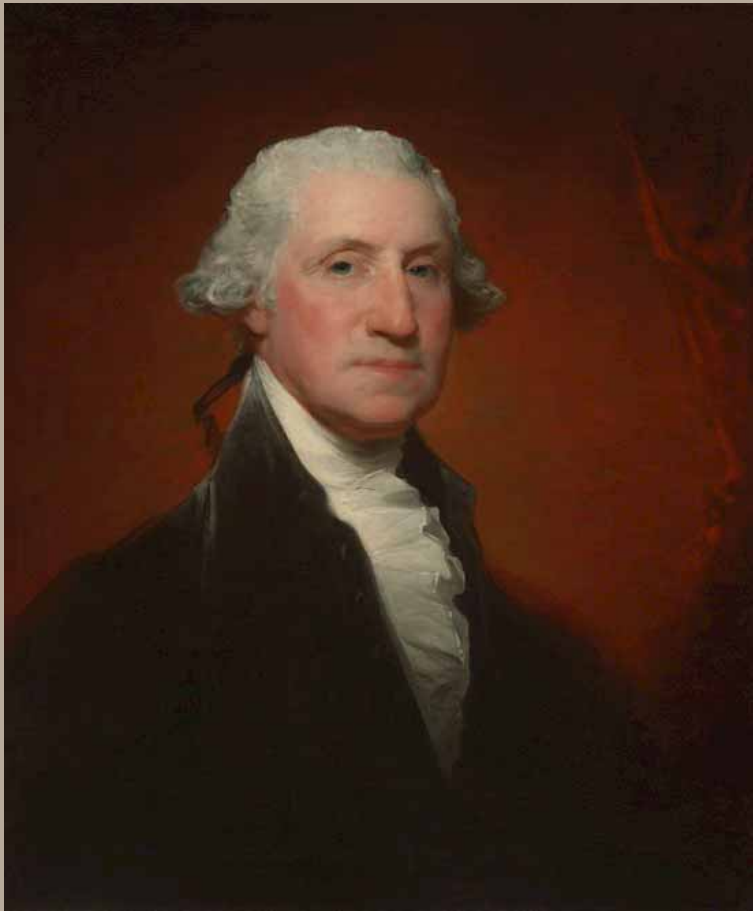
John Trumbull, *The Death of General Joseph Warren at the Battle of Bunker's Hill, June 17, 1775*, 1786.
Oil on canvas.



John Trumbull, *The Declaration of Independence 4 July 1776*, 1787-1820. Oil on canvas.



Left: Charles Willson Peale, *George Washington*, c. 1779-81. Oil on canvas. Right: Jean-Antoine Houdon, *George Washington*, 1788. Marble.



Above: Gilbert Stuart, *George Washington* (Vaughan-Sinclair portrait), 1795-96. Oil on canvas. Right: Gilbert Stuart, *George Washington* (Lansdowne portrait), 1796. Oil on canvas.



Horatio Greenough, *George Washington*, 1840.
Marble.





John Singleton Copley, *Watson and the Shark*, 1778. Oil on canvas.



John Vanderlyn, *The Death of Jane McCrea*, 1804. Oil on canvas.



Left: John Vanderlyn, *Marius amid the Ruins of Carthage*, 1807. Oil on canvas. Right: John Vanderlyn, *Ariadne Asleep on the Island of Naxos*, 1809-14. Oil on canvas.



Washington Allston, *Elijah in the Desert*, 1817-18. Oil on canvas.

Charles Willson Peale, *The Artist in his Museum*, 1822. Oil on canvas.

