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Washington crossing the delaware painting analysis

Washington Crossing the Delaware

1851 painting by Emanuel Leutze This article is about the painting by Emanuel Leutze. For the actual event, see George Washington's crossing of the Delaware River. For other works, see Washington Crossing the Delaware.
Washington Crossing the DelawareArtistEmanuel LeutzeYear1851MediumOil on canvasDimensions378.5 cm × 647.7 cm (149 in × 255 in)LocationMetropolitan Museum of Art New York City, and Minnesota Marine Art Museum Winona, Minnesota
Washington Crossing the Delaware are three 1851 oil-on-canvas paintings by German-American artist Emanuel Leutze. The paintings commemorate General George Washington's crossing of the Delaware River with the Continental Army on the night of December 25 to December 26, 1776, during the American Revolutionary War. That action was the first move in a surprise attack and victory against Hessian troops at the Battle of Trenton in New Jersey on the morning of December 26. The original was part of the collection at the Kunsthalle in Bremen, Germany, and was destroyed in a bombing raid in 1942, during World War II. Leutze painted two more versions, one of which is now at the Metropolitan Museum of Art in New York City. The other was at the West Wing reception of the White House in Washington, D.C., but in March 2015, was exhibited at the Minnesota Marine Art Museum in Winona, Minnesota. History
Washington Crossing the Delaware (1849-1850), by Emanuel Leutze
Emanuel Leutze grew up in America and returned to Germany as an adult, where he came up with the idea for this painting during the Revolutions of 1848. Hoping to encourage Europe's liberal reformers through the example of the American Revolution, and with the help of American tourists and art students as models and assistants, including Worthington Whittredge and Andreas Achenbach, Leutze completed the first painting in 1850. Shortly after it was completed, the first version was damaged by fire in his studio.[1] later restored, and acquired by the Kunsthalle Bremen. On September 5, 1942, during World War II, it was destroyed in a bombardment by the Allies. [2] The second painting, a full-sized replica of the first, was started in 1850 and placed at the exhibition in New York in October 1851. More than 50,000 people watched it. The painting was originally purchased by Marshall O. Roberts for \$10,000 (at the time, a huge amount). After changing ownership several times, it was eventually donated to the Metropolitan Museum of Art by John Stewart Kennedy in 1897. Washington Rallying the Troops at Monmouth, Leutze's companion piece to Washington Crossing the Delaware is displayed in the Heyms (East) Reading Room of Doe Library at the University of California, Berkeley. The painting was borrowed at least twice in its history. In the early 1950s, it was part of a dallas, Texas. Then, starting in 1952, it was exhibited for several years at the United Methodist Church in Washington Crossing, Pennsylvania, not far from the scene of the painting. Today it can be seen in Metropolitan Museum of Art. In January 2002, the painting was daubed when a former Metropolitan Museum of Art guard taped a photo of the 9/11 attacks. No major damage was done to the painting. [3] The simple framework that had been with painting for over 90 years did not turn out to be the original framework that Leutze designed. A photo taken by Mathew Brady in 1864 was found in the New York Historical Society in 2007 with the painting in a spectacular eagle crested frame. The 12 ft x 21 ft carved replica frame was created using this photo by Eli Wilner & Company in New York City. The carved eagle-topped comb alone is 14ft wide. The third version of the painting, a smaller version of the original, was in the White House from 1979 to 2014. The painting was taken over by Mary Burrichter and Bob Kierlin, founders of the Minnesota Marine Art Museum in Winona, Minnesota, and exhibited as the centerpiece of the museum's American collection. [4] Composition
The painting is remarkable for its artistic composition. General Washington is highlighted by an unnaturally clear sky, while his face captures the coming sun. The colors consist of mostly dark shades, as is to be expected at sunrise, but there are red highlights repeated in the painting. Loathes, perspective and distant boats all lend depth to painting and emphasize the boat that Washington carries. The people in the boat represent a cross-section of the American colonies, including a man in a Scottish bonnet and a man of African descent facing back side by side in front, Western gunmen on the bow and stern, two belching in wide-brimmed hats near the back (one with bandaged head), and an androgynous rower in a red shirt , possibly intended as a woman in men's clothing. There is also a man at the back of the boat wearing what appears to be Native American garb to represent the idea that all the people in the new United States of America were represented as present in the boat along with Washington on their way to victory and success. According to the 1853 exhibition catalog, the man standing next to Washington holding the flag is Lieutenant James Monroe, the future President of the United States, and the man who leans over the side of General Nathanael Greene. [5] General Edward Hand is also shown sitting and with his hat in the ship. Historical inaccuracies
The flag depicted is an early version of the flag of the United States (the Stars and Stripes), the design of which did not exist at the time of the Crossing from Washington. The design of the flag was first specified in June 14, 1777, Flag Resolution of the Second Continental Congress, and first flew on September 3, 1777 - [citation needed] well after the crossing of 1776. A more historically accurate flag would have been the Grand Union Flag, hoisted by Washington on January 1, 1776, in Somerville, Massachusetts, as the standard of the Continental Army Army the first national flag. Washington's attitude, clearly intended to portray him in a heroic way, would have been very difficult to maintain in the stormy conditions of the crossing. Given that he's in a rowing boat, such an attitude would have taken the risk of capsizing the boat. [6] However, historian David Hackett Fischer has argued that everyone would have stood up to avoid the icy water in the bottom of the boat, while the actual Durham boats used were much larger with a flat bottom, upper edges, a wide radius (width) of some eight feet and a design of 24-30 inches deep. [7] Influence
The painting depicted at the New Jersey state quarter Washington Crossing the Delaware is a 1936 sonnet by David Shulman. It refers to the scene in the painting, and is a 14-line rhyming sonnet whose every line is an anagram of the title. In 1953, American pop artist Larry Rivers painted Washington Crossing the Delaware, which is part of the collection of The Museum of Modern Art in New York City. [8] The painting has also inspired copies of Roy Lichtenstein (an abstract expressionist variant painted c. 1951) and Robert Colescott (a parody titled George Washington Carver Crossing the Delaware painted in 1975). Grant Wood makes direct use of Leutze's painting in his own Daughters of the Revolution. The painting is a direct jab at the D.A.R., inquiring what Wood interpreted as their unfounded elitism. William H. Powell produced a painting that owes an artistic debt to Luetze's work, on which Oliver Perry transfers command from one ship to another during the Battle of Lake Erie during the War of 1812. The original painting now hangs in the Ohio Statehouse, and Powell later created a larger, more light-skinned representation of the same subject that hangs in the U.S. Capitol in Washington, D.C. In both of Powell's works, perry is shown standing in a small boat rowed by several people in uniform. The Washington painting shows the direction of the journey from right to left, and the Perry image shows an inverse direction of movement, but the two compositions are otherwise similar. Both paintings feature a resident of the boat with a bandaged head. See also The Passage of the Delaware, 1819 painting by Thomas Sully
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Wikimedia Commons heeft media gerelateerd aan Washington Crossing the Delaware.
Inleiding tot Washington's Crossing door David Hackett Fischer op de Oxford University Press blog.
Washington Crossing the Delaware at The Metropolitan Museum of Art Full-text of The painting Washington Crossing the Delaware on display in the Great Hall at the Metropolitan Museum of Art Retrieved from

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