



*Francis Street, Annapolis*

By Frank Blackwell Mayer (1827-1899). Oil on canvas, 15-3/4" x 20-1/2".  
Signed and dated (lower right) F. M. 1876.

Collection of the Metropolitan Museum of Art, Rogers Fund, 1939. [39.175]  
Copyright © 1981 by the Metropolitan Museum of Art.



# Notes on the Contributions of Francis Blackwell Mayer and his Family to the Cultural History of Maryland

JEAN JEPSON PAGE

**F**RANCIS BLACKWELL MAYER (1827-1899) WAS A BALTIMORE PAINTER of complex mentality and decided talent. He was a good friend on equal footing with the more widely known Baltimore artistic figures, Richard Caton Woodville (1825-1856), Alfred Jacob Miller (1810-1874), William Rinehart (1825-1874), Andrew J. H. Way (1826-1888), Adalbert Johann Volck (1828-1912), and George Lucas (1824-1909). His grandfather, Christian Mayer (1763-1842), was the first in the immediate family line to come to this country and reside in Baltimore (1784). "Frank" (as he often signed himself) Mayer's father was Charles Frederick Mayer (1795-1864) and his uncle was Brantz Mayer (1809-1879).

In 1876, the year of the nation's Centennial, Frank Mayer, after ten years of living in Paris and many more in Baltimore where he was born, purchased his first and only permanent home in historic Annapolis, Maryland. He had visited Annapolis three years before in search of historic background for a painting commissioned by the Peabody Institute. Entitled "My Lady's Visit" or "Maryland 1750", this painting is now on loan to the Maryland Historical Society.<sup>1</sup> Mayer described his intent and his reaction to Annapolis in a letter to his uncle Brantz:

City Hall, Annapolis  
Aug. 3, 1873

My dear Uncle,

You behold me a denizen of the 'Ancient City,' where I have been stopping for 6 weeks. My purpose is to work up the studies for the picture which I am to paint for The Peabody Institute, and which I propose to make an illustration of the courtly days of Provincial Maryland, treating the subject with realistic truth, with the humor of genteel comedy, a Thackery like study of the manners and people of George II's time in Maryland. The old mansions and gardens, and the beautiful Bay give me locality and surroundings. . .

The History of Maryland certainly presents a great number of situations for the painter with my knowledge of costume, etc. I think I could make some good things thereof. . .

This old place is full of quaint bits of old architecture and if the [powers that be] had but the wisdom to preserve them, would become a place of great interest in the future. . .<sup>2</sup>

It is fitting that the house which Frank Mayer purchased as a combination

---

An account of Mayer's artistic career outside of Maryland is contained in Mrs. Page's article in the February 1976 issue of *Antiques*.

Christmas and birthday (December 27) present to himself is now the home of Historic Annapolis, Inc. It is also appropriate that the current process of restoring Annapolis' "old architecture", so ably spearheaded by the president of Historic Annapolis, Mrs. J. M. P. Wright, has been aided by several of the precise architectural renderings sketched by Frank Mayer while a resident of the old town.

As he settled down in his new abode, "built long before Annapolis had its streets laid out . . . the growth of the town having by then turned the house around with windows from which to view on all sides the ever varying views of cloud, city and water", the artist found congenial inspiration for the historical themes that occupied more and more of his time and attention. Frank Mayer painted both portraits and landscapes, but he was primarily a painter of genre, or 'figure painting' as it was then called.<sup>3</sup> Although he undertook 'history painting' partly because a market had developed for it following the Civil War, his interest in recording and perceiving history was part and parcel of his make-up, indigenous to his family's tradition as well as his Baltimorean heritage and the times into which he was born.

Mayer wrote several journals—'memoirs' they might be called, as distinct from 'histories'—<sup>4</sup> and simultaneously filled approximately 60 small sketchbooks with simple and eloquent depictions of the life and habit, manner and mode of his time and circumstance.<sup>5</sup> In 1877 he began to write the story of his own life, "Bygones and Rigamaroles." "Our desire," he said, "is to avoid an autobiography, for to describe oneself so we must pay the penalty of an exposure which our merits cannot sustain." Still, he ascertained, "Posterity will value any precise statement of fact or impression of [one's time] and the most uneventful life furnishes the material if it be recorded honestly."<sup>6</sup>

This was the nub of the matter. In an age when the history of heroism had, largely for political purposes, become central to the American historical approach, starting with Jared Sparks' *A Life of Washington*<sup>7</sup> and perpetuated mostly by New Englanders, Frank Mayer and his family subscribed to the view that "history that is hereafter to be written is not to be merely the history of government and politics, but of the history of man in all his relations and interests, the history of science, of art, of religion, of social and domestic vein."<sup>8</sup> Somewhat Southern in aspect, this approach viewed with disdain history that consisted only of "kings and soldiers, . . . the mere skeleton of history."<sup>9</sup>

Frank Mayer's observations and experiences, in any case, had not disposed him to think kindly of all the nation's 'heroes,' George Washington being a distinct exception. The conclusion of his introduction exclaims in rather bitter and uncharacteristic, terms:

This world is an e-nor-mous jack-ass! . . . more foolish than wicked. Mankind moves on, a tumultuous crowd swayed by the jangle of the fool's bauble and bells, mingling the sadness of the wise, the mirth of the thoughtless and the stupidity of the selfish. With the eyes of the genial jester to look on the passing show and to regard life as comedy seems to us commendable wisdom.<sup>10</sup>

It was said of Frank's grandfather, Christian Mayer, that he had read every valuable book obtainable from the library of Baltimore by the time of his death

in 1843, and was highly respected for his general knowledge, conversational powers and urbanity by all his mercantile brethren.<sup>11</sup> He also collected and carefully preserved “many chronicles and cultural Papers” sent to him by his father in Ulm, Württemberg, which were subsequently kept and added to by his son Brantz Mayer.<sup>12</sup> The charming wooden statue of a domestic group that once graced the downstairs foyer of the Maryland Historical Society was first proposed by Christian Mayer to his father in Württemberg in a letter written on August 15, 1793. Frank Mayer quotes from this letter in “Rigamaroles:” “Christian originally wished the piece to represent ‘domestic Quiet and Happiness’”, to be portrayed by

a matron with distaff in her hand and a child playing before her. . . If [however] the Image of Order and Simplicity could be procured cheaper, that might be chosen. A grave female Figure in well arranged robes, and plaited hair, a Plumrule in her hand, might be no bad representation of Order and Simplicity.<sup>13</sup>

Order and simplicity, domestic quiet and happiness, were underlying family values—premises really—which, to Frank’s dismay, the political tensions of the nineteenth century managed to divert.

Shortly after Christian had commissioned this statue, his wife, Anna Katherine Baum (1767–1843), herself a learned woman whom he married in 1785, gave birth to their third child and second son Charles,<sup>14</sup> on October 15, 1795. Charles achieved eminence as a well known and able lawyer at a time when the Baltimore bar was recognized as the best in the country and, as his friend John Neal reminisced, “by far the haughtiest.”<sup>15</sup> Charles, however, was remembered as a man of “modest and retiring ways,” “a scholar deeply read” whose reputation rested on his analytical facility and who was recognized as having identified himself with “every movement for the advancement of the city.” Like his senior, Roger Taney, he graduated from Dickinson College in Pennsylvania. Upon entering the bar he won his first case against William Wirt.<sup>16</sup> In 1819 he married Susan Theresa Pratt, who died in 1822 after bearing him one son, Henry Christian Mayer (1821–1846). On April 4, 1827, he married for the second time, Eliza Caldwell Blackwell (1803–1885).<sup>17</sup>

Of Scotch-Irish descent, Eliza was described by one of her grandsons as “a woman in whose veins there flowed the blood of a Huguenot and like a ripple over a placid lake there came a change in the spirit of her descendants.”<sup>18</sup> Frank Mayer himself said of her, “My mother’s Irish inheritance, a sense of the ridiculous, was never subdued.”<sup>19</sup> From her he felt that he too had inherited a lively sense of humor. Moreover, he credited her with conveying to him her artistic inclinations. She had taken art lessons from the esteemed architect Maximilian Godefroy, a “French refugee of rank,” noted Mayer

who resided in Baltimore during Napoleon’s reign. He was an accomplished artist and gentleman, and besides giving lessons in drawing and color was the architect of many of the best buildings in the city, . . . [including] the Battle Monument, the Unitarian Church, St. Mary’s Chapel, the old Masonic Hall . . . and many other works showing originality, taste and constructive ability. He was somewhat eccentric and irascible, took snuff and sneezed over my mother’s drawings when they did not satisfy him, and returned to France after the restoration of the Bourbons.<sup>20</sup>

Eliza Blackwell Mayer's mother (née Robinson) died in childbirth and Eliza was raised in the household of Dr. James Smith, the physician responsible for introducing smallpox immunization into the United States. Mayer described this circumstance:

My mother's father, Francis Blackwell, . . . was a sea-faring man, or, as he expressed it, a 'Captain in the Merchant Services,' and when he married his young wife in Ireland he brought her with him to America where she died, three years after, leaving an infant daughter. Her devoted friend in her illness and before were distant cousins, to one of whom Dr. James Smith of Baltimore was married [the other, a spinster, Flora Caldwell, was a member of the same household], and as they reared my mother almost as their own child because of the Captain's frequent absence on the sea I had been taught to refer to them as grandparents.<sup>21</sup>

It is apt that Eliza and Charles Mayer met and courted at that "elegant rendezvous of taste, curiosity, and leisure," the very center of social life in Baltimore, the Peale Museum.<sup>22</sup>

Like his wife, Charles Mayer also had an abiding interest in art that began in his youth. Several interesting watercolors which he executed are among the group of Frank's works and belongings inherited by his heirs. They also include drawings by both Eliza and Brantz Mayer.<sup>23</sup> Charles became legal counsel to what was in 1827 referred to as Peale's Atheneum. In bewailing its subsequent demise, Frank took note of his grandfather's contributions to it. Oddly, however, he failed to mention the man most often identified with the museum, its director, Rembrandt Peale.

The gallery of the Old Baltimore Museum, founded by C. W. Peale and augmented and arranged later by Charles de Selding, contained many valuable originals which to the discredit of our city were dispersed, the last remnants perishing in the great fire of Chicago where they had found a home.

This old Baltimore Museum held a very large range of interest in its historical portraits, its revolutionary relics and its specimens of natural history, as remarkable for the enthusiasm which formed and encouraged it as for the subsequent neglect which lost it as an educational element in a more populous and less appreciative community. The pursuit of gain had followed that public spirit and national feeling which was so active in our new born nationality. Men's minds were absorbed in the possibilities of the power of steam and became possessed with that impatience which excludes the study of nature or of history, and for a time national development and commercial expansion consumed their energies. In this collection were many donations made by Christian Mayer and [his business partner and best friend who resided in his household] Lewis Brantz. It preserved Pulaski's banner wrought by the Moravian nuns of Bethlehem and known to fame through the muse of Longfellow, a full length portrait of Bonaparte as First Counsel and of the young Jerome as an Admiral; a series of heads of distinguished citizens and the most noted actors in their best roles; and an ornethological collection of birds of America. . . Shells, insects and minerals also had their place; and my 25 cents worth of enjoyment was found in roaming from room to room in endless admiration.<sup>24</sup>

At the time of Charles' marriage to Eliza, Brantz Mayer was 18. He was named after Captain Lewis Brantz whose presence was missed at their wedding because he was then in Mexico.<sup>25</sup> A much loved and active member of the Mayer

household, Captain Brantz surely must have encouraged the young Charles and Brantz in their first drawing efforts, for he was himself a skilled draughtsman and cartographer. His scientific survey of the Chesapeake Bay resulted in his execution of the first map of this material, one which remained in standard use for almost a century. Captain Brantz is also known to have made the earliest pictorial record of Pittsburgh in 1790; and one of his watercolors is now owned by the Peabody Museum in Salem, Massachusetts.<sup>26</sup> He took his twenty-three year old namesake on a subsequent trip to Mexico in 1832 and together they began to collect Mexican antiquities and curiosities. For a time they lived in considerable danger, "in a city closely besieged by an enemy who threatens us daily by an assault," the way Captain Brantz described it. So saying he also left instructions as to the disposal of his estate in the event he might not return home.<sup>27</sup> Apparently, however, nothing occurred to deter a safe return for early in the following year the youthful Brantz sailed for Europe where he joined his friends Alfred Jacob Miller and Nathaniel Parker Willis, author, editor and at that time correspondent for the *New York Mirror*. Willis referred to Brantz as "my dear double;" whereas Miller regarded Brantz as both mentor and benefactor.<sup>28</sup>

During these early years the Mayers numbered among their friends fellow lawyers and men of trade, as well as artists, scientists and writers. Conspicuous among these were John Neal, America's first literary and art critic, Joseph Henry, scientist and first director of the Smithsonian Institution,<sup>29</sup> Reverdy Johnson, John Pendleton Kennedy, John H. B. Latrobe, Fielding Lucas, James McCulloh, Isaac Munroe, Osmund Comfort Tiffany, Thomas Sully, and others of like mind and similar bent. Some were of the same political and religious persuasion, others were not. Some were more interested than others in the development of the new steam engine as a means of keeping Baltimore at the forefront of the nation's commercial ascendancy. All, however, were alike in their broad cultural interests and inclinations.

This being so it is not surprising that the Mayers and their friends played prominent roles in the establishment of many of Baltimore's cultural institutions. Though the Mayers were never members of the rather exclusive Delphian Club founded in 1816, nor contributors to its counterpart, *The Portico* (edited by John Neal and his partner, John Pierpont, both of whom arrived in Baltimore shortly after the War of 1812)<sup>30</sup>, they soon sought other means of establishing the cultural authority which they felt was in keeping with Baltimore's place in the national sphere. Their major contribution in this regard was the founding of the Maryland Historical Society in 1844 and the building of its Atheneum in 1848.

Brantz Mayer's interest in history was manifest early, considerably whetted no doubt by his association with Lewis Brantz when they were in Mexico collecting antiquities. Brantz expanded this collection and his knowledge on a second visit to Mexico (1841-1842) when he served as Secretary to the United States Legation to Mexico. An active Whig, he was appointed by President John Tyler during Daniel Webster's term as Secretary of State. Both Neal and Willis, upon hearing of Brantz' appointment, sent their congratulations and advised that he use his experience to write a book. "Make a book", said Neal; and Willis, "Take care to collect material for a clever book when you return."<sup>31</sup> A year later, when Brantz hurried back to Baltimore upon hearing of the death of his father, he did as his

friends had advised, and wrote a comprehensive study of Mexico's social, political, military and cultural history. *Mexico As It Was and As It Is* was published in 1844 and was one of several on the same general subject.<sup>32</sup> It succeeded the publication of Prescott's *Conquest of Mexico*, begun in 1839, by one year.

When Brantz Mayer wrote to Willis suggesting that Willis use what influence he had to see that Brantz' book got a decent review in Boston, Brantz received the following answer, written from the Astor Hotel in New York:

My dear Brantz . . . I will write to Boston tomorrow touching the Review, but you know Prescott has the field there and his friends (who are my friends) don't like to jostle him. My wife says your book is the most charming reading she has enjoyed in a long time.

So I say, I wish you could come here to live, and cut the law. Turn it over . . . Faithfully always yours. N.P. Willis<sup>33</sup>

Perhaps Willis' comment should not occasion surprise in view of the fact that even Washington Irving had been dissuaded from writing on Mexico by mutual friends of the two authors, that being, they said, "Prescott's subject".<sup>34</sup> Moreover, the subject of Mexico and its relationship to Texas had suddenly become extraordinarily political and Brantz had strong views on the subject that were echoed in the Baltimore community but not in Boston.<sup>35</sup>

As befitted an historian, Brantz Mayer was active in the American Ethnological Society, the New England Historical Genealogical Society and the Rhode Island Historical Society.<sup>36</sup> Even a cursory glance at the titles comprising his collection of books attests to the depth of his historical concerns.<sup>37</sup> He also took an early interest in preserving the heritage of his own state of Maryland and in 1840 wrote to Joel Roberts Poinsett of South Carolina, former envoy to Mexico, to inquire if that state had an historical society and if so, what its rules and regulations might be, as, said he, "some gentlemen in Maryland want to establish a society which will rescue the mouldering remains of our own state's early history from utter decay."<sup>38</sup>

The Maryland Historical Society was subsequently founded on January 27, 1844, at the beginning of a political year of intense excitement. Henry Clay was nominated on May 27 at the Whig convention in Baltimore as standard bearer for the Whigs. To what extent political inclinations and outlook were motivating forces affecting the Society's organization is not clear. It is clear, however, that Whigs and Unitarians, (Charles and Brantz Mayer being both), were among the majority of gentlemen who gathered on that winter's evening in 1844 to organize an institution "for the purpose of collecting the scattered materials of the early history of the state."<sup>39</sup> Historian Ann Douglas has noted that "American history was . . . politicized and political from its inception." Jefferson, for example, was convinced that Judge John Marshall's *Life of George Washington* was designed to influence the election of 1810. And when George Bancroft's history of the United States began appearing in 1834, one southern reviewer took pains to point out that "if Northerners wrote the nation's history they would become our masters"<sup>40</sup> In 1844 Bancroft was a delegate to the National Democratic Convention held, like the Whig convention, in Baltimore in May, and he played an important role in the nomination of James Polk as the Democratic party candidate.

In any case, whether caught up in the prevailing political flurries or not, members of the Maryland Historical Society named as their first President, John Spear Smith, a distant relative of Eliza Blackwell Mayer's surrogate father, Dr. James Smith. Brantz Mayer became the corresponding secretary. Six months later, on June 20, 1844, only a few short weeks after the Whig and Democratic conventions had taken place, Charles Mayer delivered the *First Discourse Before the Maryland Historical Society*. The emphasis of this discourse is of special interest for the light it casts on controversial philosophical issues of the time rather than for any political references. The Mayers were thoughtful and dedicated Unitarians who held ideas distinctly at odds with the Transcendentalist views which Ralph Waldo Emerson had been proclaiming since leaving the Unitarian ministry in 1832. Making impassioned protests against what he called "the defects of Christianity," Emerson advised that redemption should be sought in one's own soul. "Wherever a man comes," he said, "there comes revolution. The old is for slaves. Go alone. Refuse the good models, even those which are sacred to the imagination of men. Cast conformity behind you, and acquaint men at first hand with Deity."<sup>41</sup> Mayer took issue with this:

Let state pride urge its way among legends of trial and effort and the triumphs of energy—and open the tomb of the past, that, in radiant effusion, the memory of the good may brighten the empire of humanity.

It is the contemplation of the past that digests into the treasure of morals and knowledge the events and labours of the world. The passing scenes with toils of mind and genius and patriotism may fix attention and quicken admiration; but it is only when they move at Historic distance, when the perspective condenses them, and lends to the View of solemnity of Memory, that they attain the dignity of instruction.

It is not in periods of excitement—in scanning the stars, or in fighting the blast of the hurricane—that the Historical interest of the American States is to be sought. The annals of our Maryland yield nothing to the curiosity that explores for the violent . . . No brilliant tumult—nor the riotous epic, called martial glory—fills our Chapters of the Past with their fretted scenes and feverish pictures. No exploits of Negotiations pompous cunning . . . the serpentine diplomacy of the modern Era . . . give hue and contour to the unsophisticated days of Provincial Maryland. We reanimate no trumpet note of victorious ambition. To our invocation wake up through our History's even trait only the lowly echoes of civil zeal and toil. At the helm of the state stood sound judgement and watchful hearts for the public welfare. . . and on the path of its policy fell the light of good education. This was pacific progress. . . the lesson of discipline and patient toil . . .

These are generalizing times. Quaint idealities are spirited up by . . . it may be, Carlyle or others . . . Intellectual comets are above the horizon bewildering the thought and luring us to transcendent heights far out of Earth's sober, suffering data. Sparkling oddities, suspended in a meteoric style, are crowned as marvels of genius . . . While all this illusory pageant of genius is passing before us, it becomes us to tell, even in abstract views, the grounds of our taste, though it may be for the Antique or the retrospective, and the reasons for our trust that we may not labor in vain.<sup>42</sup>

Shortly after this invocation Charles J. M. Eaton and Osmund Comfort Tiffany were entrusted with the task of raising \$40,000 for an Atheneum to house an art gallery for the Historical Society, designed by the son of the architect for Peale's Atheneum, Robert Cary Long, Jr. Brantz Mayer remarked a few years later that



... it will be recollected that we added The Fine Arts as a kindred pursuit to be cherished by our society, and [we] built the large gallery which adjoins this room for the accommodation of the pictures and statues we might acquire, as well as the yearly exhibitions that such meritorious works as might be obtained from artists and collectors by a standing committee of our members.<sup>43</sup>

The pervasive concern for art among some of Baltimore's citizens received an extra push from Frank Mayer on March 14, 1847, when he initiated the formation of the Maryland Art Association. Tocqueville had noted as he travelled in the United States during Jackson's administration that "in no other country . . . has the principle of association been more successfully applied . . . than . . . in the United States . . . [where] there is no end which the human will despair of attaining through the power of individuals combined in a society." Assuredly, this was an assumption held by the Mayers which Frank Mayer early perceived and put to use. The formation of this first of several social initiatives was taken in the belief that only through active association would artists be able to sustain themselves and effect the patronage so necessary to them. It was comprised of a relatively small coterie of friends, 10 in all, which included beside himself, his best friend Samuel B. Wetherald, and Craig Jones, Michael Laty, John H. B. Latrobe, Robert Cary Long, Alfred Jacob Miller, the art instructor, Samuel Smith, Osmund Comfort Tiffany, and Brantz Mayer. There is no record as to how long the group was in the habit of "meeting one evening a week in the studio of Frank B. Mayer."<sup>44</sup>

However, Frank Mayer left Baltimore for Philadelphia in pursuit of his own art career in September of 1847. On the previous July 6 he had forthrightly penned the opening entry in a journal which he entitled "F.B. Mayer, Journal, Memoranda, etc., July 6, 1847 to Nov. 1, 1854." It began,

Furnished Judge Hanson's portrait in crayon and worked from the Venus de Medici—read *Ferdinand and Isabella* [by Prescott] and received a letter from Dr. Frost in which he agreed to employ me as a designer on the block, for three months trial, at the rate of \$500 a year. Spent the evening with Sam Wetherald and at Uncle Konig's.<sup>45</sup>

No doubt he felt an optimistic hope, on receiving his first commission outside of Baltimore, that he would be able to make his mark in the world and, if so, he wanted to record for posterity the career path of an artist in America in the nineteenth century. He also took with him the sketchbooks he had commenced in 1844 and which he continued to keep until the end of his life, recording more specifically than is usual for artists the character of the life of those persons and places which he encountered during his lifetime. Of special interest in the fact that he was particularly careful to illustrate in these sketchbooks indigenous architectural details of buildings which he feared might become outmoded.

Frank Mayer returned to Baltimore in the summer of 1849 and shortly thereafter became Assistant Librarian for the Gallery of Fine Arts of the Maryland Historical Society, which post he held for a little over two years. During this time the Gallery held extensive exhibitions of paintings of both local and national artists and from local collections of European works of art. Chief among the directors of this undertaking were Brantz Mayer and John H. B. Latrobe. The exhibitions were so successful in every way that by 1850 a warning note was

sounded as to the possibility of having the Gallery usurp the Library. Frank Mayer decided to take his leave in order to pursue his ambition of following in Alfred Jacob Miller's footsteps by undertaking a trip West with 'Pen and Pencil on the Frontier.' The young artist returned with a journal and accompanying sketches which were subsequently edited by Bertha Heilbron and published by the Minnesota Historical Society in 1932.<sup>46</sup>

In 1856, he instigated a second associative attempt. During the same year the first journalistic magazine devoted exclusively to American artistic interests was started in New York by John Durand, son of Asher B. Durand, landscape painter and president of the National Academy of Design, and William Stillman of Boston. Named *The Crayon*, the July 5 issue called attention in its "Baltimore Notes" (supplied by Frank Mayer) to the formation of a new artists organization called simply the Artists' Association. The journal described the new association as follows:

We have received from Baltimore a catalogue of works of art on exhibition there, embracing pictures belonging to the Maryland Historical Society, to-gether with a collection got to-gether by the 'Artists Association' of Baltimore. The latter organization is a new organization. The catalogue says, 'the Artists' Association of Maryland was formed the autumn of the past year, 1855, in the city of Baltimore.'

This association is composed of artists, sculptors, etc. as the active members, who subscribe annually 6 dollars; also contributing members, whose annual subscription is 5 dollars, these enjoying all the privileges of the Society, except the right of voting at elections, and holding office.

The requirements of such an Association in this city, having been felt by the artists, they have thus united themselves to-gether for the purpose of mutual encouragement in their profession, and with the view of establishing a permanent Gallery of American Art, with an annual exhibition of their productions.

The number of works exhibited is 294, including many by well-known names, besides others entirely new to us. We wish to the Association every success.<sup>47</sup>

In 1858 new efforts on the part of Mayer and his fellow artists finally resulted in the formation of the relatively well-known and duly recorded Allston Association. *The Crayon* again supplied a substantial report in its 'Domestic Art Gossip' column, which supplements the more intimate recollections of Otilie Sutro in his 1943 article for the *Maryland Historical Magazine*. *The Crayon's* on-the-spot account of the Allston's first soiree with remarks as to the nature and purpose of the organization are as follows and were written, presumably, by George Buchanan Coale (1819-1887), collector of paintings and, especially, seventeenth-century Dutch prints.<sup>48</sup>

Baltimore.—A correspondent (to whom we are much indebted) says, "It was my intention immediately after the first Soiree of the Allston Association, to send you an account of its success and the features of interest by which it was marked; but unceasing business occupation has not afforded me leisure for the purpose until this rather late hour. The number of members with their lady guests amounted to about two hundred. The parlors and hall were hung with the choicest exhibition of paintings probably ever collected in this city, numbering about 125 originals, including exquisite specimens of the following artists: *French*—Frere (Edw.), Chavet, Chaplin, Couturier, Duverger, L'Enfant de Metz. *English*—The Herrings, Meadows, Creswick, Jutsum,

and others. *Dutch and German*—Ostade, Ommeganck, Wanderer, Meyer of Bremen, Koster, and others. New York was represented by Cropsey, Church, Durand, Kensett, the Harts, Tait, Hays, Sonntag, Gray, Mignot, E. Johnson, Colman, Staigg, Rossiter, Lang, Suydam, Ames, Oertel, Darley, Carmiencke; and Philadelphia by Weber, Richards, and Moran. Of our own artists, Miller, Mayer, Newell, Weidenbach, M'Dowell, Tiffany, Bowers, Thompson, and Volkman, Jr., were contributors.

The pictures were hung with excellent taste and judgment, and it was a rare and agreeable feature that all were *upon the line*. The vestibule was hung with crayon drawings, including a fine pastoral by Darley, and "The Prophets," by Oertel. The reading-room and smoking-room exhibited a collection of valuable and choice engravings, including works of Rembrandt, Morghen, Louis, Schaffer, of Frankfort, Mandel, Lewis and Landseer.

In the course of the evening a choice entertainment of classical music was given, comprising a trio, by Pesca, for piano, violin, and violincello; the piano part performed by Professor Courlaender, a member of the Association, the violin and violin-cello by Messrs. Mahr and Ahrend, who are probably unsurpassed in the performance of music of this character. Besides the trio, a concerto for violin and piano, a violin-cello solo and piano solos were performed. A supper at eleven o'clock, the first general reunion of the Association, with which all appeared abundantly satisfied.

So much for the Soiree. A few words as to what the Association is doing and desires to do, may be interesting. We number already nearly 200 members—united primarily by love of the arts and a desire to increase our enjoyment, taste, and knowledge of them. We are contributing to the support of a Life School, which assembles twice a week, a class of steadfast and laborious students, amateur and professional. Saturday evening at "The Allston" is always enlivened by a more general assemblage of members, and the production of portfolios of drawings, engravings, or original sketches, and by entertaining talk; and the "Sketch Book," on the reading-room table, receives constantly facetious contributions from the members. We have evenings of classical music *every fortnight*, and are forming a small library of the best music, which includes already the complete piano sonatas of Beethoven and Mozart, many of the operas of the latter arranged for the piano, symphonies of these two great masters, and overtures of Mendelssohn and Spohr, arranged for four hands; and is to comprise generally such music as is not often to be found in private collections.

The exhibition of pictures or designs is to be a permanent, not merely an *occasional* feature of our Association. It is the purpose of the Association, *so far as their means will permit*, to gather works of Art from all quarters, the transportation and insurance on them to be at their own expense. In carrying out this object they will need, however, an active interest and cooperation among artists abroad; and let me hope to find such interest and cooperation especially in your city. New York is fast concentrating the Art-fraternity within her own limits, and Associations such as ours may afford them a needful extension of the field for exhibition and sale of their productions.

G.B.C.

The second Soiree is to take place on the 10th inst., and promises to be a brilliant affair.<sup>49</sup>

According to Sutro, "The Association flourished and did splendid work until frustrated by over-zealous militarists in 1863."<sup>50</sup> Frank Mayer went to Paris in the fall of 1863 and resided there until Paris was besieged in the fall of 1870. On June 18, 1870, the Allston merged with the Wednesday Club which had begun in 1855 in concert with the Allston, but had been able to sustain its activities during the Civil War. If Frank Mayer entertained any thoughts of joining this new

amalgam on his return, it is not recorded. Certainly the hugely extended list of members would not have attracted him, nor the fact that it had become chiefly an eating club with little other effective purpose.

One last effort aimed at enhancing the artistic environment of Baltimore was his participation in the founding of the Charcoal Club in 1885 where he then taught for some years. According to Meredith Janvier, a model at the club, "it was formed by as fine a lot of men interested in and loving art as ever lived in any city." The early nineties, said Janvier, "was indeed a golden period in Baltimore. The Charcoal Club was largely the source and origin as well as the heart and soul of this renaissance."<sup>(50)</sup>

Mayer's own artistic output, as already noted, was increasingly that of a 'history painter.' He also wrote and illustrated several articles on the social history of Maryland for *Harpers New Monthly* magazine and *Scribners*. Among them were "Aunt Eve Interviewed," "Signs and Symbols," "Old Baltimore and Its Merchants," and "Old Maryland Manners." In the latter he mused, "In the Library of the State-house at Annapolis we have a complete file of the [Maryland Gazette] . . . On a summer day in the cool and quiet of that cozy hall, there is no pleasanter past time for the tired student than the perusal of its aged and stained pages."<sup>(52)</sup>

Frank Mayer sorely lamented the modernizing of Annapolis. He worked against this process and used examples of then extant colonial residences in many of his canvases and illustrations. In 1884 he formed a Local Improvement Association of Annapolis.<sup>(53)</sup> And in the same year, on Washington's birthday, he wrote a six page letter to the chairman of the Committee for Public Buildings, Dr. F. W. Lancaster, Senator from Charles County, which demonstrated his interest in historic preservation:

In compliance with your request as Chairman of the Senate Committee on public buildings and grounds I beg leave to submit to you and to the Committee some suggestions with regard to the State House and its surroundings in view of whatever improvement or additions it may be thought advisable to execute. My pride in my native state and my interest as an artist in the judicious embellishment of our capital urge me to offer you most respectfully the general ideas which have occurred to me as a result of some study on the subject.

. . . the greatest quality of Architecture is beauty of proportion, an accompaniment of that perfection of style which appears periodically in the history of architecture. Our state-house was designed at a period when its peculiar style of architecture, the Palladian, or English-Italian, had reached its best development, and it is for this reason that the interior of the Rotunda, the proportions of the dome, and our Senate-Chamber (before its desecration!) were looked upon by architects as peculiarly beautiful examples of their Art.

It is needless to enter into a history of the various alterations which the old building has sustained; some may be regarded as *improvements*, made by artists who understood the style of the day and worthy of praise, others as *mutilations*, others as *injudicious*, because inharmonious, and some, the most *expensive*, dictated by false economy.

I would specifically suggest that in any "improvements" or additions to the building or grounds that the *original style be strictly adhered to*.

The fact that Annapolis is visited by more Americans and foreigners than any

other of our state capitols, owing to the presence of the Naval Academy and our proximity to Washington, render it particularly incumbent upon us to present at least a decorous and respectable appearance to the world in our State building and its surroundings. . . and above all to see in a state of preservation the historic locality of the Senate chamber known to the whole country as the scene of Washington's resignation and the confirming Act of Independence.

The *restoration* of this room to its original appearance is an obligation of duty we owe to ourselves and to the country. The mutilation of this hall is looked upon by all visitors as an act of vandalism and tends to bring our historical renown as one of the 'original thirteen' into contempt. I would respectfully suggest the *restoration of this room as nearly as possible to its original appearance* to be preserved in this condition and to be used only on occasions of special ceremony.

Mayer went on to discuss in great detail other recommendations for the State buildings and their grounds. He forcefully stipulated that "a new Treasury building is required," but insisted that

... on account of the historical association as probably the now oldest building in Maryland the present Treasury should be preserved and fitted up as a *lodge* for a keeper of the grounds and State House. . .

He courteously concluded by saying "Hoping my remarks may not be received as impertinent but in the spirit of patriotism which inspires them I beg leave to be truly yours, etc., Frank B. Mayer."<sup>54</sup>

In 1886 Mayer was elected Vice President of the Anne Arundel County Historical Society.<sup>55</sup> Toward the end of his life, Frank Mayer received two large commissions from the state of Maryland for paintings to be hung in the State House where they still reside. "Planting of the Colony of Maryland," an oil on canvas, 53" by 72", was finished in 1893. The Maryland Historical Society has an oil study for this entitled "Te Deum." The companion painting, "The Burning of the Peggy Stewart" was finished in 1898, a year before his death.<sup>56</sup>

Frank Mayer's efforts on behalf of the artistic and historical interests of his native state were lifelong, as were those of his father Charles and his uncle Brantz. They never ceased in their efforts. If Brantz Mayer has become somewhat better known for his endeavors, he was, after all, both an author and newspaper editor. He was also a more flamboyant personality than either Charles or Frank, being like N. P. Willis, something of a dandy fashioned perhaps along the lines of Charles' contemporary John Pendleton Kennedy.<sup>57</sup> He may also have had somewhat more time to spare as he was freer of some of the financial obligations and exigencies that confronted both his brother and nephew. However, all these members of the Mayer family, Brantz, Charles, Christian, Eliza, and Frank, deserve to be equally commended for their deep interest in the rich history of Maryland and the abiding sense of obligation which they exercised on its behalf, and which was fostered by their personal heritage.

#### REFERENCES

1. Frank Mayer's Account Book, Baltimore Museum of Art.
2. Mayer Papers, Metropolitan Museum of Art, New York.
3. Mayer Scrapbook, Baltimore Museum: Baltimore *Herald*, April 5, 1986. For a summary of Frank Mayer's career as a painter, see Jean Jepson Page, "Francis Blackwell Mayer", *Antiques* 109(February 1976): 316-323.

4. In 1839 Jared Sparks formulated a definition of different types of biography current in his culture: a. historical biography which admits to copious selections from letters and original papers; b. the "memoir," whose method is "more rambling and relating more to affairs of a private nature." Ann Douglas, *The Feminization of American Culture*, (New York, 1977) p. 188. Sparks was a personal friend of the Mayers.
5. Most of Frank Mayer's sketchbooks, about 60 in all, are at the Baltimore Museum; two of importance are at the State Library in Annapolis; other sketches are owned by heirs and the Maryland Historical Society in Baltimore.
6. Frank Mayer, unpublished autobiography, "Bygones and Rigamaroles," p.17.
7. This pioneer work was started while Sparks was pastor of the First Unitarian Church of Baltimore from 1819 to 1823.
8. George B. Callcott, *History in the United States, 1800-1860: Its Practice and Purpose*, (Baltimore, 1970), p. 101.
9. *Ibid* p. 102; see also *Southern Quarterly Review* 9(April 1846).
10. Mayer, "Rigamaroles," p. 17.
11. Brantz Mayer, *Baltimore Past and Present*, (Baltimore, 1871), p. 360.
12. Brantz Mayer, *Genealogy of the Family of Mayer*, (Baltimore, 1878), "Introduction".
13. Mayer "Rigamaroles," p. 26. Also see *Maryland History Notes* 11(May 1953): 1.
14. Their first child, Anna Maria Mayer, was born November 21, 1785 and married Frederick Konig (1771-1853). Their second child, Lewis Casper Zorn Mayer, was born June 24, 1793 and married Susan O. Mayer (1799-1888) on October 28, 1817. One of Lewis' children was named after Charles and served as President of the Baltimore and Ohio Railroad from 1873 to 1896. Anna died June 2, 1868. Lewis died October 19, 1832.
15. John Neal, *Wandering Recollections of a Somewhat Busy Life*, (Boston, 1869), p. 164.
16. Thomas J. Scharf, *History of Baltimore City and County*, 2 vols. (Baltimore, 1871) 2: 714; Alfred Goldsborough Mayor, *Biographical Memoir of Alfred Marshall Mayer, 1836-1897*, (Washington, D.C., 1916), 129. The different spellings of Mayer and Mayor are both correct; Alfred G. Mayor was the son of Alfred M. Mayer, the former having changed the spelling.
17. Harriet Hyatt Mayor, *The Mayer Family, Supplement to the Genealogy of the Maryland and Pennsylvania Family of Brantz Mayer*, (Annisquam, Mass., 1911), centerfold genealogical chart.
18. Mayor, *Biographical Memoir*, p. 243.
19. Mayer, "Rigamaroles," p. 17.
20. *Ibid*, p. 18.
21. *Ibid*.
22. Weston Latrobe, "Art and Artists in Baltimore," *Maryland Historical Magazine* 33(September 1938): 213.
23. Frank Mayer collection, John Sylvester, Jr.
24. Mayer, "Rigamaroles," p.141.
25. *Ibid*, p. 136.
26. Francis F. Bierne, *The Amiable Baltimoreans*, (New York, 1951), p. 204. See also Jared Sparks, "Baltimore", *North American Review* 20(January, 1825): 136, 137: "a very accurate and complete survey has been made, not only of the harbor of Baltimore, but also of the Patapsco river to its outlet at North Point, and of the Bay itself as far down as Annapolis . . . wholly executed under the immediate direction of Lewis Brantz, Esq., partly at the expense of the city, and partly of several insurance companies, with the express purpose of facilitating the navigation of the river and the harbour." John McDermott, *Seth Eastman, Pictorial Historian of the Indian*, (Oklahoma, 1961), p. 89. The original sketch of Pittsburg is in the Carnegie Library, Pittsburg. Dorothy and M.V. Brewington, *Marine Paintings and Drawings in the Peabody Museum*, (Salem, Mass., 1968), p. 19: "Herald, Sphinx, Grace, Perserverance, Cleopatra, Cornwallis, La Gloirie 3rd November 1800"; signed, "Lewis Brantz Commander of the Sphinx." (M3918).
27. Mayer Papers, Maryland Historical Society; Lewis Brantz to Charles Mayer, November 5, 1832.
28. Mayer Papers, Detroit Public Library, Burton Collection: Correspondence from N.P. Willis to Brantz Mayer. Willis and Brantz were very close friends. In the considerable correspondence between them, Willis frequently addressed Brantz as "My dear double". Letters from Miller to Mayer, Mayer Papers, MS.1574, Maryland Historical Society, clearly indicate that Miller sought Mayer's advice and approval: Alfred J. Miller to Brantz Mayer April 23, 1837, and October 8, 1840.
29. Joseph Henry became the mentor and patron of Frank Mayer's younger brother, physicist and author Alfred Marshall Mayer (1836-1897), who was named after Chief Justice John Marshall (1755-1835), a man much admired by Charles Mayer.
30. Harold Dickson, Ed., *Observations on American Art-Selections from the writing of John Neal (1793-1876)*, (State College, Pa., 1943), p. 174.
31. Mayer Papers, Maryland Historical Society; John Neal to "My dear friend, Portland Sept 12/41." Mayer Papers, Detroit Public Library: N.P. Willis to "My dear Brantz, Glenmary, Sept. 1841."

32. The first edition was published in New York by the New World Press. A London and Paris edition was published the same year by Wiley and Putnam. In 1846 a third edition, dedicated to the Honorable Powhatan Ellis, Envoy to Mexico, "with the historical portion brought down to the present," was published in Baltimore by W. Taylor and Co., and republished in 1847 in Philadelphia by G. B. Zieber and Co. (This was translated into Spanish in 1953). In 1852 Wiley and Putnam published *History of the War Between Mexico and the United States* "with a historical, geographical, political, statistical and social account of the country from the period of the invasion of the Spaniards to the present time, and an historical sketch of the late war" with illustrations by Frank Mayer.
- In 1907, *Mexico, Central America and the West Indies*, edited by Frederick Albion Ober, "from the work of Brantz Mayer" was published in Philadelphia by J. D. Morris & Co. This was reprinted by P. F. Collier and Son of New York in 1913, 1916, 1928, 1936 and 1939.
33. Mayer Papers, Detroit Public Library, n.d.
34. *Encyclopedia Britannica*, Eleventh Edition, 32(vols. (Cambridge, England, 1911) 22: 295. Philip McFarland, *Sojourners*, (New York, 1979), pp. 354, 355.
35. See Frederick Merk, *Slavery and the Annexation of Texas*, (New York, 1972), pp. 8, 10. According to Merk, "there appeared in the expansionist press agitation for the annexation of Texas . . . heralded by a widely noticed letter of Thomas W. Gilmore, a member of Congress and a close friend of President Tyler," which was initially published in the *Baltimore Republican and Argus*, January 19, 1843 and republished in the *Madisonian*, the Tyler organ in Washington, January 23, 1843. On January 23, 1844, Daniel Webster came out flatly against the thesis that the annexation of Texas was constitutionally permissible. This echoed an antiannexation statement made by John Quincy Adams on March 3, 1843.
36. Jerry E. Patterson, "Brantz Mayer, Man of Letters", *Maryland Historical Magazine* 42 (December 1957): 281.
37. *Catalogue of a Choice Collection of Books*, including the entire library belonging to Col. Brantz Mayer, Baltimore, Md., comprising an extension of valuable history of Md., Mexico and Central America.
38. Patterson, "Brantz Mayer". See Brantz Mayer, *History of the War Between Mexico and the United States*, p. 52. When Henry Clay was Secretary of State under John Quincy Adams, he directed Joel Poinsett "To negotiate for the transfer of Texas" to the United States. In 1825 the *North American Review* 22(1825): 77-79, (under the editorship and ownership of Jared Sparks from 1824 to 1830), published a review of Poinsett's *Notes on Mexico*, the initial American study on Mexico, (Philadelphia, 1824). The review described Poinsett as a representative in Congress "well known for his services as a legislator in the national councils and for the generous zeal with which he has for many years embraced and supported the cause of South American emancipation" (p. 77). Carl Degler, *The Other South* (New York, 1974), p. 77, points out that Poinsett was a Unionist who wrote his cousin in England in 1847 that he looked "forward to the gradual extinguishment of slavery . . . it is becoming burdensome. . . We are a shrewd people and if let alone will consult our own interest and employ that labor which is most profitable. . . I have long been convinced that a free State has greatly the advantage over the one which admits of slavery."
39. Rebecca Funk, *A Heritage to Hold in Fee, 1817-1917, First Unitarian Church of Baltimore*, (Baltimore, 1962), pp. 20, 26. Brantz Mayer, "Commerce, Literature and Art, Discourse delivered at the Dedication of the Baltimore Atheneum, Oct. 23, 1848", *Maryland Historical Society Publications*, 1(1844-1848).
40. Douglas, *Feminization of American Culture*, p. 175.
41. *Encyclopedia Britannica*, Eleventh Edition, 32 volumes (Cambridge, England, 1911)9: 334.
42. Charles Mayer, "First Discourse Before the Maryland Historical Society, June 20, 1844", *Maryland Historical Society Publications*, 1(1844-1848): 3-29.
43. Brantz Mayer, "History, Possessions and Prospects of the Maryland Historical Society. Inaugural Discourse of B. Mayer as President of the Society.
44. Mayer's Sketchbooks, Baltimore Museum, #12, 1847. Mrs. James Parks, descendant of the artist Michael Laty (1826-1848), suggested names for some of those initials denoting the members sketched by Mayer at the first meeting of the Maryland Art Association. Ottolie Sutro, "The Wednesday Club", *Maryland Historical Magazine* 38(March 1943): 62.
- Eugene L. Didier, "The Social Athens of America", *Harpers New Monthly* 65(June 1882): 20-35.
45. Mayer Collection of John Sylvester, Jr.
46. Bertha Heilbron, Ed., *With Pen and Pencil on the Frontier in 1851: The Diary and Sketches of Frank Blackwell Mayer*, Minnesota Historical Society, (St. Paul, 1932). Mayer actually wrote two journals with two accompanying sketchbooks. The first set is owned by the Newberry Library in Chicago, Ayer Collection. The second, commissioned by Harry Walters in 1897, is, unlike the original, complete and thus includes the important treaty signing ceremonies at Traverse de Sioux and Mendota with the Sioux Indians which opened the entire Minnesota Territory to settlement.

This journal, badly charred as a result of the Baltimore fire of 1904, is now owned by the Museum of Natural History in New York City. The second set of sketches, more finely executed than the first, are in the Rare Book Room of the New York Public Library.

See Jean Jepson Page, "Frank Blackwell Mayer, Painter of the Minnesota Indian", *Minnesota History* 46 (Summer 1978): 66-74, for this side of Mayer's career, including some of the Baltimore background which prompted him in these efforts.

47. *The Crayon* 3(July 1856): 221.
48. George B. Coale often expressed concern as to who would accept his collection; Garnett McCoy, Deputy Director, Archives of American Art, Washington, D.C., editor of the journal of New York artist Jervis McEntee (1828-1891), long time friend of Coale. Also see Lilian M. C. Randall, *The Diary of George A. Lucas*, 2 vols. (Princeton, 1979)1: 78. In 1858, Coale wrote a *Manual of Photography*, (Philadelphia, Lippincott). In 1876, Coale purchased Frank Mayer's painting, "Seventy Six", "76" or, "Continental", which was chromolithographed by the Baltimore lithographer, A. Hoen, in 1875 and exhibited at the Philadelphia Centennial where it won a medal. Now owned by the National Museum of American Art, it hung in the White House during the Nixon administration. It is my belief that Mayer's "76" inspired the widely known and distributed "Spirit of '76" by Archibald Willard, whose first rendition of the subject was painted in 1876 and was also exhibited at the Philadelphia Centennial where it hung in the same room as Mayer's.
49. *The Crayon* 7(January 1860): 23.
50. Sutro, "The Wednesday Club", p. 63.
51. Meredith Janvier, *Baltimore in the Eighties and Ninties* (Baltimore, 1933), p. 118.
52. Frank Blackwell Mayer, "Old Maryland Manners", *Scribners* 17 (January, 1879): 315-331; Quote on p. 320. Other articles written and illustrated by Mayer are "Signs and Symbols" *Scribners* 17 September, 1879): 705-714; "Aunt Eve Interviewed". *Harpers New Monthly* 46(March 1873): 509-517; "Old Baltimore and Its Merchants", *Harpers New Monthly* 9(January 1880): 15-180. Mayer also illustrated "Washington as a Burgher", *Harpers New Monthly* 9(February 1880): 353-360.
53. Scrapbook Mayer Papers, Maryland Historical Society; Baltimore *Herald*, April 5, 1896; Baltimore *Sun*, July 29, 1899.
54. Mayer Papers, Metropolitan Museum.
55. Heilbron, *Frank Blackwell Mayer*, p.13.
56. Mayer's Account Book, Baltimore Museum.
57. John Pendleton Kennedy was one year younger than Charles and began his legal career in Charles' office. The youthful Brantz may have found Kennedy's less rigidly intellectual but imaginatively expansive and socially effective style more attractive than that of his older brother, notwithstanding the fact that he had much affection and respect for the latter.

CATALOGUE RAISONNÉ OF UNLOCATED PAINTINGS OF FRANCIS BLACKWELL MAYER, as denoted in his two Account Books, by patron's name, title or description of painting or drawing, date, and amount of payment. Most of Mayer's commissions were from Marylanders.

<i>Patron's Name</i>	<i>Title or Description</i>	<i>Date</i>	<i>Amount Paid (\$)</i>
Alexander, T.H.	Crayon head	Aug '56	50.
Alison, R.T.	Crayon	May '52	20.
		Sept. '52	5.
Barry, D.C.	Crayon head	June '53	30.
Bradenbaugh, Charles	Crayon drawing	May 1, 1851	10.
Brooks, N.C.	designs for "Ceasar"	June '56	25.
Brown, Albert M.	Crayon	Dec. '53	50.
Brown, C.M.	2 still life	1887	12.
Brown, Marguerite Phila.	PORT MAY	1889	30.
Brown, Mary S.	2 drawings TE DEUM ANNAPOLIS COLONIAL BALTIMORE 1814 FROSTBURG VALLEY 1888		



Brown, Robert P.	Crayon head and engraving	Sept. '52	30.
	Crayon head	Dec. '53	10.
Eaton, C.J.M.	One ivory black drawing	June '55	20.
Eaton, George N.	THE TRAVELING TINKER (with 2 other paintings)	1868	500.
Gassaway, L.	ANNAPOLIS	1873	50.
Garrett, Robert	PEDIGREE (MAKING OF A GENTLEMAN)	1891	125.
Gist, Miss T.N.	2 Crayon Heads	Jan. '53	105.
Graham, Wm.	sketch-Old Fool	Aug. '62	10.
Green, J.S. Copley Boston	THE JESTER (THE KING'S JESTER)	1868-9	500
Hager, Benj.	Crayon head	Nov. '53	40.
Hambleton, T.H.	ST. MARY'S ANNAPOLIS	1887	50.
Harris, J. Morrison	Crayon head	Mar. '51	10.
Hedian, Myers	A COLONIAL COURTSHIP, Oil	1880	100.
Henry, Mrs. H.	Crayon portrait	April '50	50.
Herriman, W.H., Rome	THE SAVOY TAILOR	1869	300.
Hiss, J.H.	PROSPETER	1880	
	Eliza Mayer (?)	1880	
Holmes, U.S.N.	THE BEE-HIVES	1883	40.
Hoogewerff, George A.	Crayon	Oct. '60	25.
	2 drawings	Jan. '62	25.
	AGE OF INFANCY	1866	375.
Howell, H.B.	Crayon, infant's head	Sept. '53	12.
Howland, Edgar A.	THE JESTER (THE WISE FOOL)	1863	
Hutchins, Mrs. T.H.	(Crayon)	May '55	30.
Jenkins, J. Stricker	3 drawings	Jan/Feb. '62	30.
Jenkins, Michael	FRUIT & FLOWERS	1888	
Keener, W.H.	oil	c. Oct. '62	50.
	THE MAP		400.
Keishler, W.H.	Crayon head	Mar. '53	35.
	Crayon head	Nov. '53	50.
Kennedy, J.P.	Ivory black drawing		35.
Keyser, E.	ALLEGHANY BACKBONE	1887	40.
Keyser, William	LYRIC MELODY	1894	
Konig, Frederick	2 crayon heads	May '52	40.
Latrobe, Ferdinand C.	PLATO	c. 1859	
Latrobe, J.H.B.	THE ARTIST (AN ITALIAN ARTIST)	1868	500.
Legrand, Chief Justice	Crayon	c. '52	
Lehr, Rob't	(Crayon)	April '53	50.
M, I.F.	ST. TAMINA	1897	100.
McGuire, Fred. B.	THE LOOK-OUT	1864	
McKeim, G.	PIGS	1860	
	Oil		
McCubbin, Sam'l J.	A and Z	before '72	
McKay, H.		1875	100.
McKensie, J.S. Jr.	Crayon head	Oct. '52	25.
McMahon, J.V.L.	Crayon	Aug. '60	50.
		1873	
McMahon, Chief Justice of Old	Crayon head	c. '52	
Mayer, C.F.	THE OLD CLOCK	1879	Gift
	THE MARINE PAINTER	'72	
	TALKING BUSINESS	1879	Gift
	Oil		

Mayer, Charles F.	Head of WABASHAW	1860	
Mayer, Christian L.,	A SAVOY PEASANT (SAVOY 1500)	1877	50.
Mayer, Julia L., York		1881	
Mayhew, Wm. S.	Crayon head	Feb-22 '51	10.
Meredith, W.	Crayon head	Jan. '53	10.
Mitchell, G.F.	Copy of SIR ANTHONY BROWN	1873	100.
Munroe, Prof	THE TRAPPIST (THE WORLD TO COME)	1880	
Parmly, G.W.	HOGSHEAD	1868	120.
	KITCHEN	1868	120.
Parmly, G.W., Paris	AUTUMN IN THE ALLEGHANIES	1883	50.
Pearce, C.R.	Crayon head	Oct. '52	30.
Rhodes, B.M.	EXCHANGE OF GALLENTRY (?see Mrs. Dade of Mobile)	1866	
	DARBY JOAN	1868	375.
	THE INVADER (THE INVASION)	1867	
Riggs, George W.	THE LOST LETTER	1863	
	Oil		
	SPLICING A HAUSER	1866	400.
	THE CAVALIER	1867	500.
(or Charles Toppan?)			
Rogers, E.L.	(Crayon)	Dec. '60	50.
St. Mary's Church	CARROLL HOUSE	1888	40.
Schultz, H.	THE STUDENT	1897	40.
Shaw, Miss Eliza	Crayon head	April '53	50.
Stearns, Dr.	PORTRAIT OF A CHILD	1869	300.
	Oil		
Stewart, C. Morton	THE OPEN GATE	1855	
	Oil		
	OLD HUNDRED	1862	
	THE INITIALS	1862	
	THE HILL-SIDE	1862	
Stewart, W.A.	A DAY DREAM (A.D. 1750)	1877	400.
Sumner, Penelope Rubina	Crayon head	July '52	30.
Tyson, Fred	THE MILLER*	1867	150.
	ALFRED JACOB MILLER*	'72	
	* these may well be the same		
	PORTRAIT OF A LADY	1875	150.
	CHILD'S HEAD	1877	50.
Tyson, Rich	Crayon of a child	Sept. '52	25.
Tyson, R.W.	VIVANDIERE	1863	
	Oil		
Teackle, George, W.	Crayon (posthumous)	1874	100.
Upham, Henry—Mary L.	THE FLANNEUR (THE SAUNTER)	1867	500.
	Oil		
Upham, H.C.	THE MONK ORGANIST	1881	
Wagner, W.B.	MARYLAND 1750	c. '75	100.
	Original study		
Waite, W.C.	CUTTING CORN	Oct. '58	30.
	Sepia drawing		
	Crayon of BURRITT	Oct. '58	30.
Walters, H.	WASHINGTON'S RESIGNATION	1896	50.
Warfield, Henry M.	THE RAKE	1864	
	THE ROSE	c. 1864	
Williams, G.A.	Crayon	Oct. '60	50.

Wright, Rob't. C.	Crayon head	May '53	50.
Wyman, S.G.	Crayon head	May '53	50.
	A SATYR	c. 1868	

## By TITLE—Ownership and Location Unknown

BURRITT'S STUDY	Oil	1859	
GEORGE CALVERT	Oil on canvas 64" × 43"	1890	
CHILDHOOD	Oil	Prior '72	
COLUMBIA	Oil	Prior '72	
THE COUNTESS U	Oil	Prior '72	
THE FEDERAL COCKAGE		c. '79	
FIREMAN'S PROCESSION	Drawing	Dec. '51	7.
FLOWER STUDY		1877	
THE FLUTE		1896	
GRAND SEIGNEUR		1866	350.
HONOR VS BRAVERY		1887	
INNOCENCE		Prior '72	
LANDSCAPE- WESTERN MARYLAND		1889	75.
THE MINER'S HOME		1896	
THE OLD BACHELOR		1865	
THOMAS PAINE IN PRISON		1891	
PROSPECTING	Oil	1870	
SAM (THE EAGLE)		Prior '72	
VALLEY FROM FROSTBURG		1889	
THE VIOLINIST	Oil	1859	

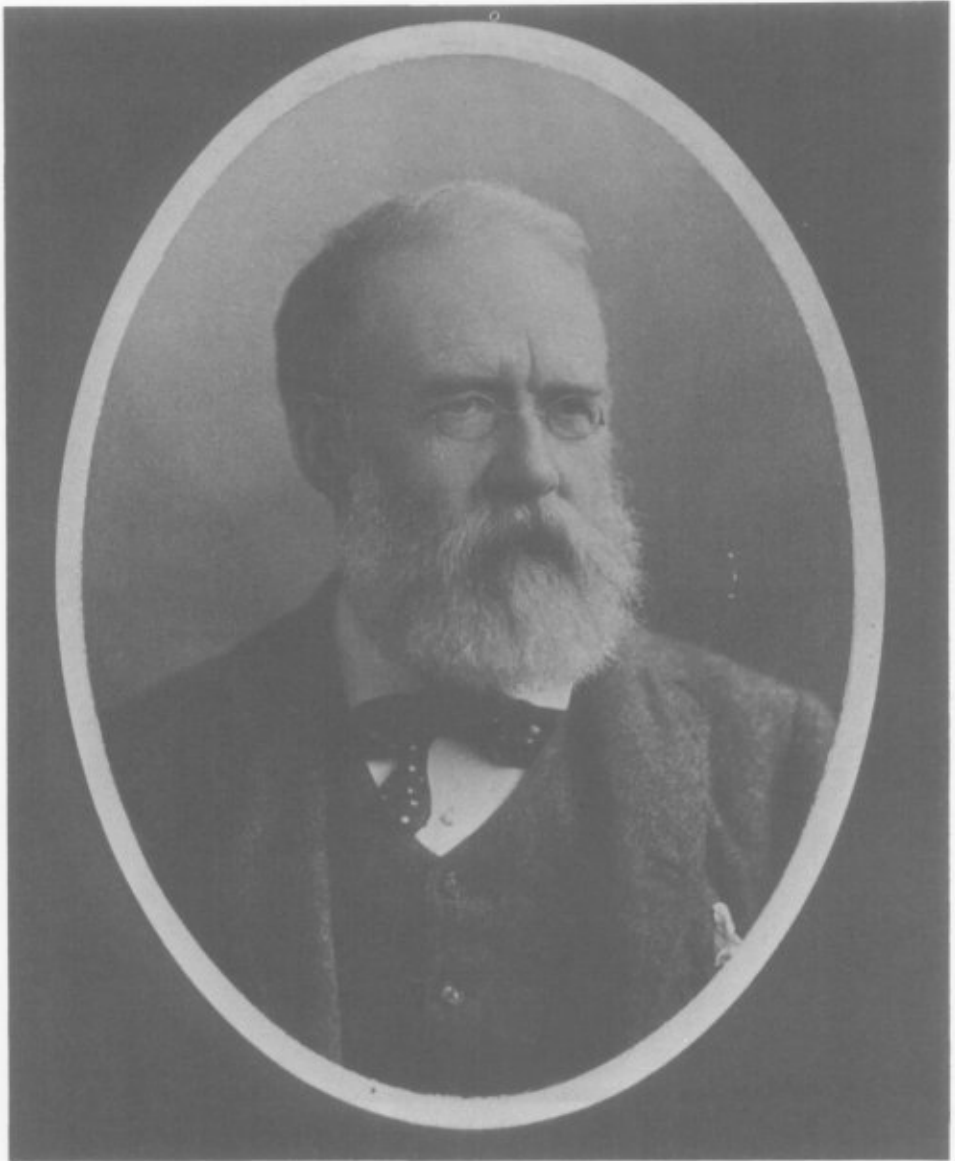


FIGURE 1. Francis Blackwell Mayer.  
Courtesy, The Baltimore Museum of Art (36.674).



FIGURE 2. "M. I.," by Francis Blackwell Mayer.  
Pencil, 4-3/4 x 4 inches. Courtesy, The Baltimore Museum of Art.

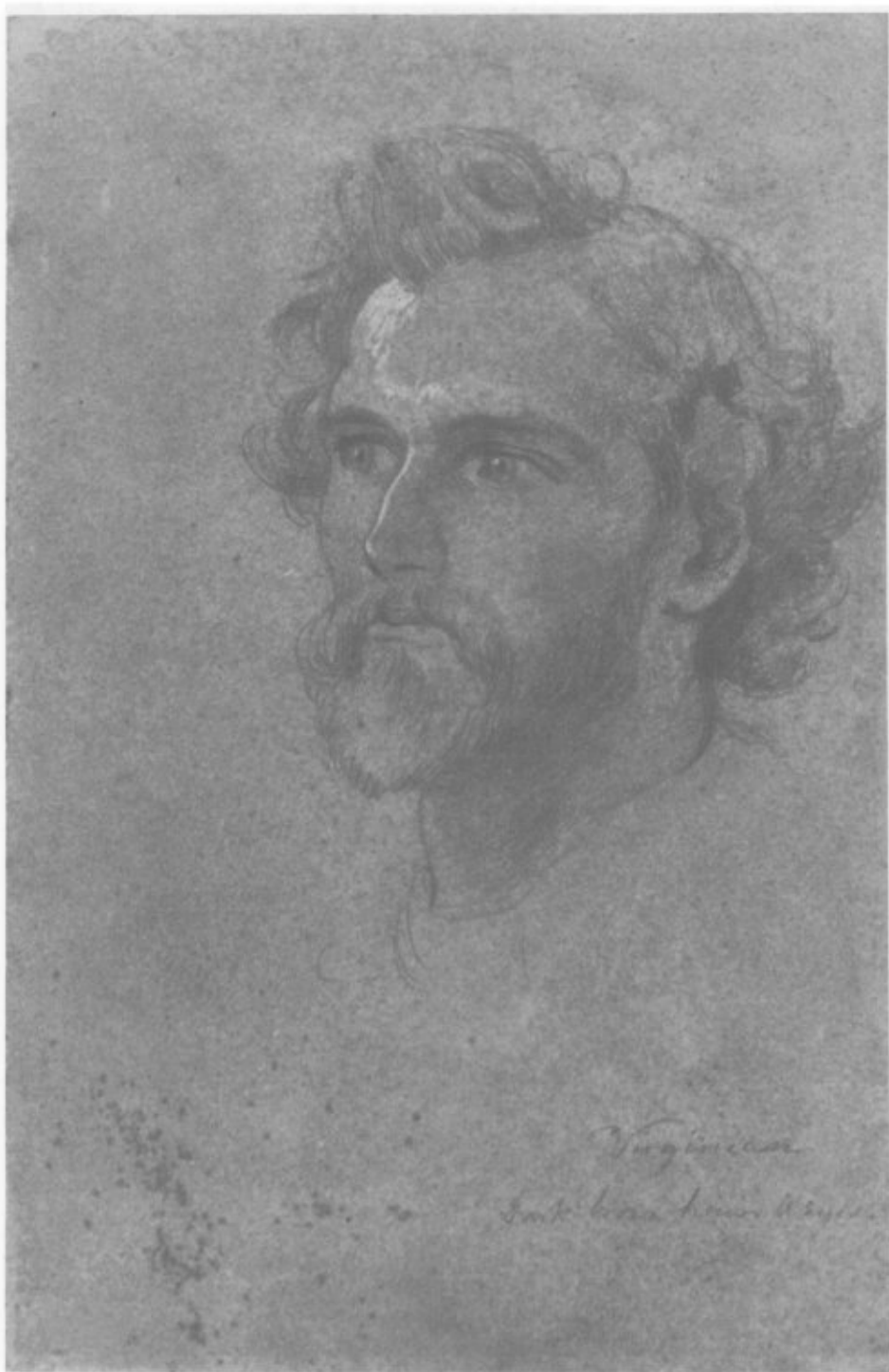


FIGURE 3. "Virginian," by Francis Blackwell Mayer.  
Drawing, graphite heightened with white crayon, 214 × 138 mm.  
Courtesy, The Baltimore Museum of Art.



FIGURE 4. "Sarah Jones," by Francis Blackwell Mayer.  
Pencil and white crayon, 7-1/4 x 4-1/4 inches. Courtesy, The  
Baltimore Museum of Art (36.213).



FIGURE 5. "Aunt Rose," by Francis Blackwell Mayer.  
Black crayon and white crayon, 5-1/8 x 7-1/2 inches.  
Courtesy, The Baltimore Museum of Art (36.215).