LIFE AND WORK OF
GEORGE CALEB BINGHAM

by

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Attracted by the artists of the periods of great art activity, we are likely to forget those who have kept the light burning when conditions have been most unfavorable. The wonder is often expressed concerning Bingham that he should have turned to art at all in his pioneer country, where thought was only for the necessities of life. And yet he made it his life work. True, his virility, positive convictions, and lively interest led him into politics again and again, only to return, however, with renewed interest to his profession. Bingham, I am convinced, was more successful in his line of work, the delineation of contemporary life, than was any other American artist of his time. For this reason, I have undertaken this study in an endeavor to bring together the facts of his life while they are still available and, by setting forth the character of his work, to make some estimate of his place in American art.

I am indebted to Dr. John Pickard for his direction in the work; to Mr. C. B. Rollins and Col. R. B. Price for the information so cordially given from their personal knowledge of General Bingham; to Miss May Simonds for the use of letters and data which she had collected; and to many friends and relatives of the artist, who have contributed in various ways.
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Our "Missouri Artist", George Caleb Bingham, was not a native of the state which claims him. He was born March 20, 1811, in Augusta County, Virginia on a large plantation of eleven hundred and eighty acres on South River. The farm included the famous Wier's Cave, known also as Hannah's Cave, Madison's Cave, and Amond's Cave, from the names of persons owning it at various times. His father, Henry Vest Bingham, was of Scotch parentage, and his mother, Mary Amend, was of German descent, with perhaps, a French strain, if we may judge by her mother's maiden name, which was Bushon. Both were of honorable character, and the mother, particularly, was very intelligent.

Very little is known of Bingham's ancestry and the conditions surrounding his early life. A short sketch, evidently the beginning of an autobiography which he intended to write, gives more information than can be obtained from any other source. The manuscript, still in existence in 1902, was hastily written in pencil without any corrections, and it is valuable, not only as a source of historical facts, but also as an illustration of Bingham's clear and charming style as a writer.

"I have no knowledge of my ancestry beyond my maternal and paternal grandfathers. The former was born of German parentage near the city of Little York in the state of Pennsylvania. His name was Matthias Amend. He was by trade a millwright and a most excellent workman in his line. Before the close of the last century he migrated to the valley of Virginia and settled at a place on which is the celebrated cavern known as Wier's Cave. Through his grounds flowed the beautiful little South River which
forms one of the three branches of the Shenandoah that intersect each other near the village of Port Republic. Upon this never-failing stream he erected a grip and sawmill which furnished lumber and breadstuff to the community for miles around. Its revolving wheels were the earliest wonder upon which my eyes opened, and as an evidence of the skill with which they were constructed, they are yet in motion after a lapse of more than three score years. But two children were born to my Grandfather Amend, a son and a daughter. The former died in early childhood. The death of the mother soon followed, and the daughter, Mary, was the only remaining solace to the bereaved millwright. Upon her were quite naturally centered all his hopes and affections. Having been the child of poverty himself and, consequently, favored with none of the advantages of education, his experience of the evils of such a deprivation impelled him to obtain for his daughter such means of instruction as the country then afforded. The nearest school was six miles from his residence. This Mary attended from the house of a kinsman near by, to which she went every Monday morning, never failing to return to her father on the succeeding Saturday, in the evening of which and the Sunday following she would impart to him the lessons she had received during the week.

"Thus father and child were educated together, the child obtaining a good English education, and the father learning to read and write and to cast up accounts.

"My Grandfather George Bingham was born and raised in some of the New England states, from which at about the close of the Revolution he migrated to Virginia and settled on the east side of the Blue Ridge, about eighteen miles west of Charlottesville, the home of Jefferson and the seat of the Virginia
University.

"He was what is termed a local Methodist preacher and as such ministered to a congregation in a meeting-house erected for their accommodation upon his plantation. He cultivated tobacco and grain by the aid of a number of slaves, to whom he was exceedingly kind and indulgent, never using the lash or allowing it to be used upon his place.

"I remember him well as a tall and white-headed old gentleman, overflowing with the milk of human kindness. He had three sons and four daughters who reached the age of maturity. My father, Henry V. Bingham, was the oldest son and the oldest child. He was blessed with a good constitution, and leading from early boyhood an active life, he presented in his person at the time of my remembrance a fine specimen of vigorous manhood, measuring six feet in height and weighing over a hundred and eighty pounds. His education was only such as could be acquired in the common field schools of the time, but he was a constant reader, and his mind became stored with a good amount of historical and political information.

"After reaching his twenty-first year he had the charge of his father's plantation and conducted its affairs with energy and industry, laboring in the fields with the slaves and taking the annual crop of tobacco to market in Richmond.

"The present era of railroads and rapid transportation furnishes a striking contrast to the roads and locomotive powers which then furnished the Virginian with the only means of reaching a market with the staple upon which he predicated his hope of future wealth. Not even the common wagon was used. Each hogshead of tobacco was strongly hooped from end to end, the
heads were made of thick and substantial material, and in the center of each was inserted a strong hickory pin to which a pair of shafts were attached, and by which a single horse could roll his hogshead of tobacco from the shed in which it was prepared, from fifty to a hundred miles, as the distance might be, to the market which furnished a purchaser.

"This was generally done at a season of the year when the roads were dry, and when the labor both of horses and men could be best spared from the fields. At such times the roads to Richmond would be filled for miles at a stretch with "tobacco rollers" who enlivened the hours with singing songs and cracking their jokes. Some of the latter were occasionally of a practical nature and calculated to test the temper of their unfortunate subjects.

"Taking his provisions and blankets with him each roller would encamp, and frequently alone, wherever he might happen to be at the approach of night, and in the event of a cloudy morning it not unfrequently happened that a roller, after attaching his horse and travelling several miles, would be astonished by meeting a roller travelling exactly the opposite of the course which appeared to him to be the way to Richmond. Questions and answers would be immediately exchanged which would make it clear to his mind that the shafts of his hogshead, which were toward Richmond when he laid down, had been reversed by some wicked rival while he was asleep, and that deceived thereby he was wending his way homeward instead of lessening his distance to Richmond. Should he meet in Richmond the wag who thus tricked him, a fight might ensue, or a jolly laugh and a drink all around, as the humor of the parties might happen to be.
"In consequence of the entire failure of the mill streams on the east side of the Blue Ridge during a period of drouth, it became necessary for my father to take a load of grain "over the mountain" to my Grandfather Amend's mill on the South River. While there he became acquainted, as a matter of course, with my mother, Mary Amend, fell in love with her, and in due time offered himself in marriage and was accepted.

"As my mother, Mary, was the only treasure which my Grandfather Amend valued, in giving her away, he also surrendered to my father his entire earthly possessions, stipulating only that he should have a home with his daughter during the period of his natural life.

"As soon, therefore, as the wedding was consumated, my father became the proprietor of the lands including the mill and Wier's Cave, so called in honor of its discoverer, a little Dutchman named Barnett Wier, who was in the habit of roaming among the hills and forests with his dog and gun(1)."

Unfortunately, the charming account breaks off here, and we must seek the rest through other and often less dependable sources.

An examination of records from the circuit court office of Augusta County, Virginia shows that Matthias Amend (spelled Mathias Amond in the record) deeded eleven hundred and eighty acres on the South River to Henry V.Bingham on the ninth of December, 1809(2). So we conclude that Henry V.Bingham and Mary Amend were married in the year of 1809.

As stated above, the subject of our sketch, George C.Bingham, was born in 1811. In 1819, when he was eight years old, the family emigrated to Missouri. His father had lost money through a security debt, and he hoped to retrieve his fortunes...
in the great, alluring West. So with his wife and seven children and the grandfather, Matthias Amend, he made the rough, wearisome journey. And they settled in the old town of Franklin in Howard County(1).

Both town and county have since been totally changed. The Missouri River gradually made inroads upon the town, and the inhabitants were compelled to move farther and farther back. Until now what was then the business section forms part of the bed over which the river flows, and the Franklin of today is some miles north of the original site. The County of Howard has been organized into thirty-one counties and parts of nine others(2).

When we consider that at the time of the Bingham emigration, Franklin was the most important town west of St. Louis in spite of the fact that it had had an existence of only about seven years and that in a county which at the beginning of those seven years had only a hundred and twelve men in all its vast area, we may form some idea of the frontier nature of the region. Though the district had no doubt been visited by French trappers and hunters before the beginning of the nineteenth century, the first authentic record we have of the advent of white men into the county is contained in the diary of Clark, who, with Lewis, made his exploring trip up the Missouri in 1804(3). At that time many tribes of Indians occupied the county and were the source of continual annoyance to the early settlers, who began coming in 1808. So forts and stockades were erected for protection, and the white men formed themselves into a military company. On the site of Franklin Fort Mineaid was established in 1812. But after 1815 these forms of military defence were no longer so
essential; for in that year a treaty was made with the Indians
whereby they surrendered all of Howard County as well as other
large tracts of country. Thereafter they returned only about once
a year, and then only in small hunting parties(1).

The early settlers had many hardships aside from the
Indian troubles. There were two cogmills run by horse-power in
the county - one of these was at Franklin - and corn was carried
on horseback for miles to be ground. Until as late as 1835 there
was no house of worship in Howard County. In 1818 a land office
was established in Franklin, and the first land sales west of
St. Louis were made. In the following year the first newspaper in
Missouri west of St. Louis was published there, and in 1820 a
four-horse stage line reached from the metropolis to the flourish­
ing little town(2).

Bingham showed his inclination toward art at a very
early age; for in later years, upon a visit to the old Virginia
home he found his childish paintings, done before he was eight
years old, still quite plainly outlined on the pump, fence, and
outbuildings(3). It is said that his first efforts were made at
four years of age, when he attempted to copy a foreshortened
figure rudely drawn by his father upon a slate. Delighted with
the results, he kept up the practice of drawing until in his
twelfth year he was able to copy quite truthfully such engravings
as he could obtain access to through chance or interested
friends(4). For paint in his early experiments he used axle
grease, vegetable dyes, brick dust mixed with oil, and even his
own blood, obtained by clipping the ends of his fingers(5). It
seems probable that he may have used ocher too; for official
records show that earlier owners of the Bingham estate had got
ocher from Wier's Cave(6).
In the summer of 1820 Chester Harding, who had come to St. Louis in the previous year, made his first trip out into the wilderness of Missouri to paint the notable pioneer, Daniel Boone, who had settled just across the river from Franklin at Boonslick, a saline spring from which Boone and his two sons obtained salt, shipping it down the Missouri to St. Louis in rude canoes made of hollow sycamore logs. Harding tells in his *My Egotistigraphy* of the rude, primitive life of this old settler and of his astonishment and that of his eighteen children as they watched the likeness grow upon the canvas. Perhaps the little nine-year-old George Bingham watched part of the process or saw the picture when it was completed. At least, he must have seen some of Harding's work; for he himself has told of becoming interested in and receiving his first impression of portrait painting from Chester Harding when the latter was temporarily residing in Franklin in 1820.

In Franklin H.V. Bingham with his family lived for four years and enjoyed a degree of prosperity. The rich clay loam soil of the region is suitable for raising tobacco, and the average production of the highest part of the county amounts to a thousand pounds an acre. Mr. Bingham realized the value of the land for the purpose, and, with a partner, erected a tobacco factory in Franklin. He also bought a farm of one hundred and sixty acres in Arrow Rock Township, Saline County. In 1821 he was county court judge, and he owned a tavern northwest of the public square in Franklin, with the sign of the "Square and Compass".

But reverses came. In 1823 the father died, leaving the mother with the large family of children, of whom the oldest, Henry, was only about fourteen and the next, George, was twelve. Either Mr. Bingham had failed in his tobacco venture or his
partner defrauded his widow and children of their interest; for they found themselves with nothing left but the little farm in Saline County, about three miles from Arrow Rock. To this, then, they came in 1823, and they found a country still more primitive than the one they had left; for Saline County's earliest settlers consisted of the overflow from Howard County. In 1828 there was still a large settlement of Osage Indians near Malta Bend, about thirty miles from Arrow Rock, and bands of other tribes roved about over the county. In 1819 the white population of the entire county numbered but three hundred.

It was necessary for the older members of the family to bend every effort toward earning money for food and clothing. The mother's education now stood her in good stead. She not only taught her own children, but she also opened a small school for young women. There were as yet perhaps no school houses in the country; but education was not entirely neglected; schools were run upon private subscriptions and were held in homes where a room could be spared for the purpose. Mrs. Bingham also boarded her students who came from a distance. She was probably as well equipped for teaching as anyone in the locality; for aside from her own education she had a good little library of English literature, which she had saved, and from which George obtained the foundation for the excellent command of English that he evinced in later life. He now helped his brother in caring for the little farm, and during seasons in which the crops did not demand attention, they busied themselves at whatever other occupations could be found. George was quite skillful at making cigars, a trade which he had probably learned in his father's factory at Franklin. It must have been more difficult now than ever before for him to obtain time and materials for drawing and painting;
but here, as through all his life, he showed a spirit of determination which could not be crushed by difficulties. And in these hard circumstances many an odd hour left over from the day's work he spent in drawing and painting(1).

When, in his sixteenth year, an opportunity was offered him to serve as an apprentice to a cabinet-maker, his mother was glad to have him accept the position, thinking that such work would be less trying upon his delicate health than the farm work, which necessitated so much exposure. It is said that the cabinet-maker was also an itinerant Methodist preacher by the name of Jesse Green(2). He probably met George and his mother often in the camp-meetings, which were of much significance in the lives of the people of the day, being not only their sole occasions of congregational religious worship, but also serving as means of social intercourse among the people who lived many miles apart. The young apprentice did good work as a cabinet-maker, surpassing his fellow-workers, and he also proved to be adept as a wood-carver, showing an artistic taste in his designs. But though he did all that was required of him in the shop, thus earning money enough to help out very materially in supporting the family at home, he did not enjoy the work; he was always glad when he could get time off to be in the out-of-doors or to draw and paint. He still had to content himself with very inadequate materials, using boards, which he himself prepared, in lieu of canvases, and an earthy variety of hematite called "keel" for sketching(3).

But along with his cabinet-making and painting Bingham began the study of law at this time. He hoped to be able to receive better training in the profession later, when his apprenticeship should be completed, and to eventually become an
efficient lawyer. He also at sometime in his life gave a good deal of study to theology, planning to enter the Methodist ministry(1). And it seems very probable that such study was made in this period of years, when he was working in the shop of a Methodist preacher and was in a state of uncertainty as to the life he would follow, vacillating from one profession to another. But before his apprenticeship was finished, he again met Chester Harding, and upon Harding's advice he gave up all else and turned to painting as his life work(2). We are also told that Harding gave the young cabinet-maker his first instructions in painting(3); so that with constant practice he became able to manage his materials fairly well.
CHAPTER II

Bingham had hardly mastered the rudiments of his profession before he began to receive sittings for portraits. He probably did his first work in a studio in Franklin which we learn from a letter (the signature is omitted) published in the Missouri Statesman was gratuitously placed at his disposal(1). His first portrait work was done with such materials as a house-painter's shop could supply, together with some stumps of brushes abandoned by an itinerant artist(2), perhaps Harding himself. He had little sense of colour; but his drawing produced such striking likenesses that he soon had a large number of patrons, many of whom, unsophisticated as they were, looked upon his creations as the perfection of the "divine art". No less remarkable was his facility of execution. It is said that he often completed a portrait in one day, and that he made the record of twenty-five in the course of thirty days(3). We are told of one occasion when he went into a little town, "hung out his shingle", painted the portraits of seven lawyers and three doctors to everybody's satisfaction, pocketed the proceeds, and left town, all within the space of a month(4). In writing of the early days one author says: "Almost every family had its family carriage, the family jewelry, the family burying ground, and its Bingham portraits(5)."

A portrait of Judge David Todd, a lawyer who settled in Franklin in the early days, is reckoned as our artist's first serious work. The painting was destroyed in the Missouri State University fire of 1892; but a photograph of it(Fig.1) represents
PORTRAIT OF MRS. WM. JOHNSTON

From the original owned by Dr. J. T. M. Johnston, Kansas City
Fig. 1 PORTRAIT OF JUDGE DAVID TODD
From a photograph of the lost original

Fig. 2 PORTRAIT OF MAJOR JAMES S. ROLLINS
From the original owned by Mr. C.B. Rollins, Columbia, Missouri
a man slightly past forty, dressed in the high white collar, stiff-bosom shirt, and white vest, the prevailing style of the day. In spite of a somewhat faulty drawing and inadequate modelling, most apparent in the forehead, one eye, and the daintily arched brows, the portrait is by no means void of character.

Judge Todd was born in about 1790; so the portrait was evidently painted soon after 1830, probably in 1832 or '33. To about the same time we must assign the portrait of Mrs. Wm. Johnston, done on wood instead of canvas. Mrs. Johnston was born in 1787, and the portrait represents a woman of but a few years past forty. She wears a collar and headdress of filmy lace, which serve to light up that part of the picture, while the rest is very dull and dark.

In 1834 Bingham came to Columbia and painted some of the prominent citizens, among them Col. Caleb S. Stone, Maj. James S. Rollins, (Fig. 2), Judge Warren Woodson (Fig. 3), and Hon. Josiah Wilson (Fig. 4). The last three he finished at one time, and an anecdote is told of the bewilderment of the three men when they came for their pictures. Bingham turned the faces of the pictures around from the wall and told his patrons to choose. Each pretended to be puzzled to know which to take (1). In reality, the pictures do resemble each other quite closely. In the first place, all three of the young men had black hair and ruddy complexions and wore the stiff-bosom shirt, the broad revers, and the inevitable high stock. Then, the manner of treatment of the three is the same. All are placed in the same lighting, all present a left three-quarters view of the face and bust, and, evidently, all have been told to look at the same spot while their pictures were being made. The paint, of dull tones, is laid on thinly. The flesh has a ruddy, leathry appearance, and the hair, particularly
Fig. 3 PORTRAIT OF JUDGE WARREN WOODSON

From the original owned by Dr. Woodson Moss, Columbia, Missouri
Fig. 4 PORTRAIT OF HON. JOSIAH WILSON

From the original owned by Mrs. J.W. Stone, Columbia, Missouri
in the portrait of Judge Wilson, has more of the appearance of a wig than of real hair, so clearly defined and carefully regular is its outline against the face. But in spite of a certain stiffness and conventionality of the works, they show the result of no little ability for catching likenesses and for putting them upon canvas in a firm, clear-cut manner. There is also a proper subordination of the non-essentials; details of dress are not insisted upon, but are treated comparatively summarily and are kept in the shadow, while the full light falls upon the face. A portrait of himself (Fig. 5), painted in 1835, when he was twenty-four years old, is done in the same style as the preceding ones. A comparison of it with a photograph taken at about the same time (1) leads us to believe that he considered himself rather more handsome than he really was. Both pictures show a noble brow and an alert, intellectual face. Bingham was always a small, delicate man in body; but the charm of his noble face compensated for that. To the same year, 1835, are assigned the portraits of Col. and Mrs. Trumball Allen of Clay County (2).

It was upon this visit to Columbia that Bingham first met James S. Rollins, a young lawyer of about his own age, who proved a most substantial friend to him all his life. Mr. Rollins immediately became interested in the young artist and loaned him a hundred dollars, which made it possible for him to go to St. Louis to study. He had attempted the trip once before, starting out afoot toward the city, about one hundred and fifty miles distant, with his little bundle of belongings swung over his shoulder. But sometime before he had reached his destination, he was attacked by measles and lay in an old log cabin, completely deserted, save by a young doctor and an old negress, who
Fig. 5 PORTRAIT OF BINGHAM BY HIMSELF

From the original owned by Mr. G.B. Rollins, Columbia, Missouri
cared for him. The negress could not be induced to go near the sufferer, but she poked food and drink through a crack into the cabin, and the doctor nursed Bingham carefully until he was strong enough to care for himself. Completely shattered in health, it was impossible for him to complete his journey; so he returned to his home in Saline County(1). We know that he had a severe case of measles, which left him entirely bald for the rest of his life, when he was nineteen years old(2); so this first attempt at a trip to St. Louis must have been made at that time - in 1830.

It was a great disappointment to the young aspirant to be thus compelled to return home, his plans blighted and his body so emaciated that even his mother did not know him. But he was not discouraged for long. He applied himself to portrait painting for a few years, as we have seen, and then, in 1835, he started again and this time reached St. Louis. We conclude that it was sometime in 1835 that he went; because he was working in and near his home in 1833 and '34, and in 1835 he painted residents of Clay County, cited above (p.14). Then, as is stated below, there is dependable record of his being in St. Louis early in 1836. We do not know whom he studied under in St. Louis; we are only told that he kept in touch with Chester Harding whenever the latter was in the city(3). His extreme poverty made it necessary for him to undergo, literally, the proverbial hardships of the young artist. During his stay in the city he slept in an unfinished attic, rolled up in a blanket, with a log for his pillow. In spite of his humble condition he soon made friends in the best circle of cultured, intellectual people and was induced to visit them in their homes(4). A letter written from St. Louis February 13, 1836 to his fiancee, Miss S. Elizabeth Hutchison of
Boonville, leaves us in no doubt as to his location at that time. From the contents of this letter it would appear that he was then not spending all of his time in learning for its own sake, but that he was probably painting portraits in order to earn money. At least, he tells his sweetheart that he had not insisted upon their immediate union when he saw her last, because he felt that it was best "to struggle for a while alone" until he could place his mother in a comfortable situation "and be even with the world." The letter, the language of which shows culture and refinement, is full of the suggestion of suffering and struggle with the difficulties which he is encountering; but still he expresses a growing confidence in his succeeding as a painter and a determination to bend every effort toward becoming distinguished in the profession. "(Iam more) confident now (of suc)ceeding as a painter t(han) I was before I (came) here, I design next winter to try (what) I can do in the South and wherever I (may) be, I am determined to use every exertion to become distinguished in the profession which I have adopted." From other fragments of the letter it may be inferred that the young artist expected by the first of April to be financially able to marry, and he expresses the supposition that the wedding, which they once expected would be in Franklin, will "then, at last", take place in Boonville(1).

He did return to Boonville sometime in the year of 1836 and was married to the Miss Hutchison referred to above, a young woman of but seventeen years, who was always spoken of as being very charming and beautiful, amiable and intelligent. Before the wedding he had built with his own hands the small but substantial brick house in Arrow Rock, which is still standing(2).
Fig. 6 PORTRAIT OF DR. ANTHONY W. ROLLINS

From the original owned by Mr. C. B. Rollins, Columbia, Missouri
Fig. 7 PORTRAIT OF MR. JOSIAH LAMME

From the original owned by Mr. C. B. Rollins, Columbia, Missouri
Fig. 9 PORTRAIT OF MRS. JOSIAH LAMME AND SON

From the original owned by Mr. C. B. Rollins, Columbia, Missouri
Fig. 8 PORTRAIT OF MRS. ANTHONY W. ROLLINS

From the original owned by Mr. C. B. Rollins, Columbia, Missouri
To this new home, also shared with his mother until her death, Bingham brought his young bride.

In 1837 we find him again in Columbia working upon portraiture. A portrait of Dr. Anthony W. Rollins (Fig. 6), which was in 1871 presented to the University and was deemed "a most faithful and accurate likeness" of the subject, was painted at this time. Also, in the same year were made portraits of Mrs. Anthony W. Rollins, Mr. Josiah Lamme, Mrs. Josiah Lamme and little son, Hon. Roger North Todd, and Hon. Thomas B. Gentry. All of these show a decided advance in freedom of handling. The heads are again turned to the left and are quite uniform in the angle which they present, a little more of a front view being given than in the earlier portraits (portrait of Judge Todd excepted). But the features are less sharply outlined and conventional, and the lights and shades and modelling are better, giving a more painter-like quality to the work. The flesh tones, too, are better; they are not so leathery in appearance. But most noticeable of all is the improvement in the treatment of the hair. The contrast is most striking between the portraits of Mr. Wilson (Fig. 4) and Mr. Lamme (Fig. 7). In the latter we are given much more of the quality of real hair, which frames in the face with a more or less irregular contour, rather than with sharp, geometrically correct lines. The face of the Wilson portrait, too, seems almost made of metal in comparison with the flesh quality expressed in the other. We have not the feeling that the subject was so carefully posed and his clothes arranged with such impossible stiffness and smoothness in the later portrait. The representation of Mrs. Anthony W. Rollins (Fig. 8) is convincing. The honest, substantial character of this woman, in whose face the cares of
pioneer life have left their lines, is clearly expressed. Mrs. Josiah Lamme and little son (Fig. 9) form the first portrait group, probably, which Bingham undertook. The head of the mother is done quite satisfactorily. She wears the same kind of head­dress which is found in the above picture of Mrs. Rollins, evidently the fashion of the period. The modelling of the neck is a bit bad, and the left shoulder is a little too long, but the face is well modelled and full of life. The hands and the baby, however, are new problems. The hands are arranged awkwardly; but the artist has rightly considered them of minor importance and has given them little emphasis. The baby has too old an expression, hardly enough of the baby spirit. His head is fairly well modelled, but his neck and chest are wrong; his head and neck are not in proper relationship to the rest of the body.
CHAPTER III

In 1837 Bingham went to Philadelphia to study in the Pennsylvania Academy of Fine Arts, the oldest and most flourishing art institution in the country. Here he must have come into contact with the work of artists of the Revolutionary period of American art, most important among them Gilbert Stuart, the great portrait painter, who had received his training in England in the time of the notable English portrait painters, Sir Joshua Reynolds and Sir Thomas Gainsborough. A number of years later Bingham made copies of Stuart's Athenaeum portraits of George Washington and Martha Washington(1). Among contemporaries whose work he must have seen in Philadelphia are Thomas Sully, portrait painter, and John Neagle, whose portrait - almost genre - of Pat Lyon painted in 1826 excited so much interest on account of its truthful representation of the sturdy character of the blacksmith. Above all, Bingham now had an opportunity of seeing genre paintings, the branch of art which interested him most. He, like many another in his day, gave a great deal of time to portraiture, because it was the surest and quickest source of income, though considering it a comparatively low form of art, It was to literary subjects that he aspired, to pictures that tell a story. So he must have been interested in the work of Inman and other genre painters who were working in Philadelphia at the time. No doubt he began making sketches of genre scenes himself, though we have no definite knowledge of any of his work in that line until nearly ten years later.

Some sketches of Bingham's life written since his death state that he stayed in Philadelphia three years. But that
estimate seems incorrect; for, of two sketches written in his lifetime one, published in 1876, states only that "in 1837 he visited Philadelphia and studied for a time in the Philadelphia Academy of Fine Arts(1)." Of course, the phrase "for a time" is rather indefinite. But a still earlier article, written in 1849, limits his stay to three months(2). This article gives the date as 1838, however; so he may have made more than one trip to Philadelphia in these years. From the fact that it is only in the very recent sketches that he is said to have spent three years in the art center, it is probable that this idea has grown up through association with the date always given next in order, 1840, when he went to Washington; and so biographers say that he went from Philadelphia to Washington. A portrait of Mrs. Thomas Shackelford of Saline County, the only known dated portrait by Bingham which is well authenticated(3), bears upon a card held by the woman these words in her own handwriting: "To my children: When deprived of my council forget not my precepts. Shun vice, love virtue. Jan.1,1839." This inscription was undoubtedly placed upon the picture immediately after its completion. The portraits of several other residents of Saline County are assigned to this time(4). So Bingham was evidently at home in 1839 and even in the last part of 1838, according to the date on the portrait of Mrs. Shackelford.

We know that he was back in Missouri at least as early as June of 1840; for at that time he was taking an active part in the presidential campaign which created such intense interest throughout the states that year, and particularly in states which were as evenly divided between Whigs and Democrats as was Missouri. Great mass-meetings were held, to which people
came from many miles. They often lasted for several days. Distinguished speakers used all the oratory they could muster, and banners, music, and hard cider helped to keep up the enthusiasm that prevailed. The largest and most elaborately prepared meeting in Missouri was the one held at Rocheport in Boone County in June of that memorable year. Here for three days on the little hill east of town in a grove of sugar trees "the friends of 'Tippecanoe and Tyler too' held high carnival and bid defiance to the absent hosts of Van Buren and Johnson." Bingham was one of the speakers at this convention. He was of such a strong, positive character and was so much in sympathy with his countrymen that he was always a leader among them. And while he was taking a prominent part in these political affairs, because he was so vitally interested in the points at issue, he was at the same time studying the character of the people whom he saw about him, noting their humorous as well as their serious characteristics. And he no doubt spent many an odd minute sketching figures and attitudes that attracted him (e.g., Figs. 10-16). These sketches made at various times while he was making stump speeches, not only for others, but for himself later when he was running for office, he worked into his compositions, which he painted in his studio, putting in the setting and arranging the compositions from memory plus imagination.

A portrait of the artist's wife, Mrs. Elizabeth Hutchison Bingham, probably belongs to this period. The richness of colour and the fineness of finish of the portrait might justify our placing it at a little later date. But unless the youthfulness of the subject is exaggerated, she was no more than twenty-one or two years old; so the portrait was probably made
Fig. 10 SKETCH
From the Artist's Sketchbook
Mercantile Library, St. Louis

Fig. 11 SKETCH
From the Artist's Sketchbook
Mercantile Library, St. Louis
Fig. 12 Sketch
From the Artist's Sketchbook
Mercantile Library, St. Louis

Fig. 13 Sketch
From the Artist's Sketchbook
Mercantile Library, St. Louis
Fig. 14 Sketch
From the Artist's Sketchbook
Mercantile Library, St. Louis

Fig. 15 Sketch
From the Artist's Sketchbook
Mercantile Library, St. Louis
Fig. 16 SKETCH

From the Artist's Sketchbook
Mercantile Library, St. Louis
soon after 1840. Bingham called it *The Dull Story*, and it might as well be classed as genre as portraiture. Finding her asleep one day with an open book in her lap, a book in which she had professed profound interest, her husband was struck by the humor and, at the same time, the beauty of the picture (1). It is the beauty that he has paid most attention to in his painting. The beautiful young woman, with jet-black hair and pink and white complexion, dressed in a shimmery satin gown with a rose in her bosom, is lying back in a mahogany chair among deep green cushions fast asleep. The idea of sleep is quite well expressed, though the face is a little chromo-like, and we feel that the artist has been rather more interested in abstract beauty than in absolute truth to nature. Quite pleasing is the arrangement of the composition on the large canvas, and the juxtaposition of rich rose, red, and green colours is quite remarkable for an artist who was in general a no-colourist. Very often he was unable to obtain good canvases, and we find him using boards, table-linen, and paper; and here he has used a canvas already made stiff and hard by a painting on the back of it. It is the lower part of a woman's figure with trailing white satin gown and with feet daintily clad in satin slippers.

Later in 1840 Bingham went to Washington and opened a studio, as did many of the early artists; for among the statesmen at the Capitol there was the greatest demand for portraits, which should serve as memorials of their greatness to posterity. His studio in Washington was a small and simple building, very hot, but with plenty of light, and Bingham was fond of telling of how the flies held high carnival on the bald head of Van Buren while the latter was sitting for his portrait, drawing
from that august personage "many expressions of heartfelt profanity(1)." The studio was located on Pennsylvania Avenue, a part of the city which at that time was so thinly populated that it was as much country as city. The building stood in an isolated spot, surrounded only by pastures and fields. But it was not too far away for patrons. Perhaps the very quietness of the place attracted people. Bingham is said to have painted a host of celebrities while there, among them Webster, Clay, Walker, Breckenridge, Andrew Jackson, Calhoun, Buchanan(2), Van Buren, John Howard Payne, and John Quincy Adams. A study for the last (Fig.17) is rather more rudely done than usual; but the finished portrait (Fig.18), much smaller than the study, is carefully wrought and full of character in spite of its small size. It is painted on a walnut board and is of a dull brown tone; the bust is placed against a lighter yellow-brown background. We are told that this portrait was the indirect outcome of a theological discussion. Ex-President Adams, then a member of Congress, had stopped in one day at the studio, and in a debate upon the Bible which ensued Bingham, who, we remember, had spent some time in studying for the ministry, so completely worsted the congressman that the latter exclaimed: "If you know as much about painting portraits as you know about the Bible, I'll give you a sitting(3)."

John Howard Payne was another who frequented the Washington studio. He came not to engage in discussions, however, but to watch the artist at his work. And Bingham painted him in the attitude which he was want to assume upon those occasions(4). He sits on a small chair, his arm resting upon the back of it and his head upon his hand. This portrait (Fig.19), like the one
Fig. 17 STUDY FOR THE PORTRAIT OF JOHN QUINCY ADAMS
From the original owned by Mr. C.B. Rollins, Columbia, Missouri
Fig. 18 PORTRAIT OF JOHN QUINCY ADAMS

From the original owned by Mr. G. B. Rollins, Columbia, Missouri
Fig. 19 PORTRAIT OF JOHN HOWARD PAYNE (WATER COLOUR)

From the original owned by Mrs. J. V. C. Karnes, Kansas City
of Adams, is small, about seven by nine inches. But its most unique characteristic consists in the fact that it is painted in water colour; it is the only known extant work by Bingham done in that medium. Upon the picture is the written inscription:

"Author of 'Home Sweet Home'

Presented by John Howard Payne to G.C. Bingham."

The drawing is faulty in some parts, particularly in the arms and fingers; the chair and lower part of the bust are treated very sketchily, so as not to draw undue attention to themselves; but the face is done with quite fine miniature-like exactness. The flesh tones are good, and the whole is remarkably well done for an artist who was accustomed to working in a different medium. It must have been while he was in Washington that Bingham painted the portrait of his oldest son, Horace, at six years of age. The painting represents the boy asleep in a big chair in which he had taken refuge when he had run away from home to his father's studio. The work is not finished; for it is said that the artist began it when he discovered the child asleep, and he was never able to get the exact pose again.

With the exception of six months spent in Petersburg, Virginia, Bingham remained in Washington nearly four years. It would seem probable that he visited Missouri in that time, but we have no record of any such visits. Portraits of two Missourians are assigned to about 1842, but they may have been painted in Washington, or even two years later in Missouri.
CHAPTER IV

In 1844 Bingham returned to his old home in Saline County to engage in a serious study of the people and life that he had been familiar with in earlier years. He had been successful in a financial way with his portrait painting, and he now felt able to spend a part of his time at a less lucrative, but to him a more attractive work, genre painting, in the representation of the unique western life. It was this work that gained for him the title of "The Missouri Artist", ever afterward applied to him.

His mingling with the people and his interest in all their activities, particularly politics, in which he always took a positive stand, soon brought upon him the necessity of political service. He was by no means an office-seeker; but he had such positive ideas as to party platforms that the Whigs, among whom he counted himself, saw in him a leader who would stand by his convictions under all circumstances. A statement made concerning him in these early days is to the point: "Mr. Bingham is not only a faithful painter of 'the human face divine', but he also has powers of exposing on the stump and canvas the monstrosities of Loco-Focoism. He is a Whig 'dyed in the wool'(l)." And when he was called upon in 1846 to become a Whig candidate to represent his county in the State Legislature, his desire to promote the principles which he believed right led him to accept the nomination. The election returns gave four hundred and seventy-three votes for him and four hundred and seventy for Sappington, his Democratic opponent, and he was declared elected. He took his seat in the House of Representa-
tives, where he was placed upon the standing committees for Federal Relations and Enrolled Bills. He also served on a number of special committees(1). His keen sense of humor did not forsake him even in such a dignified assemblage. Soon after the convening of the House, in the animated discussion which took place upon the question of printing a thousand German copies of the Governor's message to the House Bingham concurred with the member who had proposed the printing of the message, saying that he believed in affording to the Dutch every reasonable facility for obtaining light, that he was in large part a Dutchman himself and was in favor of the Dutch. He also argued that it was an economical measure; for the message of the Governor was all that they could need. If it were read with understanding by them, all other knowledge would be superfluous. It was a godsend, being an abstract of all knowledge, the essence of all wisdom, the document of all documents calculated to enlighten the human mind, particularly the mind of the Dutch(2).

But soon after he had entered the Legislature, his seat was contested by his opponent on the ground that it had been obtained by means of illegal votes. Bingham cared little enough for the personal honor attached to the office to have given it up rather than go through the unpleasant trial; but he felt that he owed it to the people who had elected him to defend their rights. He attempted by the most honorable means to avoid the trial. He wrote to Sappington and suggested to him in a respectful manner that they dispense with the "laborious, expensive, and unequal contest in the Legislature" by again submitting their claims to the people, which he said he believed to be the only genuinely republican method, pledging himself that if he should
be defeated by as much as one vote, he would vacate the seat to which he had been declared duly elected, without an appeal to any other tribunal. But his opponent refused to accept such a proposition(1), choosing rather to entrust the decision to a House of Representatives largely Democratic, seventy-seven Democrats and twenty-three Whigs. Or was it, as he contended, because he conceived it to be his duty to those who he believed had honestly elected him to protect their rights? Whatever may have been his reasons for rejecting Bingham's proposal, the odds were most certainly against Bingham in the legislative body.

Sappington employed Attorney-General B.F.Strinfellow, one of the most prominent and able lawyers in Missouri, for his counsel. But Bingham served as his own attorney, and by his able management proved that his early study of law in the cabinet-maker's shop in Franklin had been an earnest and serious one. He spent a great deal of time and an amount of money which then meant much in gathering evidence for the contest, and his opponent was equally active(2). The case was thoroughly investigated by the Committee on Elections. That body could not come to a unanimous agreement at the close of the examination of the evidence. But a majority of them decided that Bingham had received five illegal votes and Sappington eight; and since the election returns had given Bingham a majority of three, the majority of the committee decided that he had actually been elected by a margin of six votes. At a second meeting of the committee one of the members changed his decision, so that the vote stood: three that Bingham was elected, two that Sappington was elected, and two that it was a tie. And the committee adjourned with the agreement that such should be the decision
rendered to the House and that it should be submitted in three different reports. The reports actually made to the House, however, were three for Bingham, three for Sappington, and one that the vote was a tie. That one member had again changed his mind(1).

After the evidence had been presented to the House, General Stringfellow made a speech lasting several hours. He was followed by Bingham, who was equally lengthy and certainly as biting as anyone could well be in the characteristic speech to which he gave vent(2). As usual, he felt that so long as he was saying what he believed to be truthful, there was no need for leniency. A newspaper report in regard to the speech says: "He 'salted down' the whole Sappington family, Ex-Lt.Gov. Marmaduke (who was present) and the Attorney-General. He scattered the red-hot shot in every direction, and after getting through with the comments concerning one vote, he gave way to a motion to adjourn(3)." For three days the House took up the consideration of the contest at every meeting, and, finally, on the eighteenth of December, declared Sappington elected, who accordingly took his seat. Much dissatisfaction was felt in regard to the decision, which seemed to many to have been made upon party prejudices rather than upon the evidence in the case(4).

Though stung to the quick by what he deemed unfair treatment, Bingham did not regret the loss of the position for its own sake. He went back to his home in Arrow Rock and again took up his chosen work better prepared for it than before, because his "stumping" experiences during the campaign had given him many opportunities for observing the lives of his western countrymen in their political life. But even before the campaign of 1846 he was well known as "The Missouri Artist"(5). He had
begun by painting the western boatmen, that unique class no longer seen. They were a distinct and interesting people in their manners and in their dress. Rough life on the treacherous rivers gave them a hardy character and a sense of comradeship which can be felt only by people closely associated under circumstances of danger and daring. It was the spirit of jovial comradeship which Bingham liked to represent.

The Jolly Flatboatmen, the first well known work of the artist, was purchased by the Art Union of New York in 1847 and used as the subject of the annual engraving sent out to members. This American Art Union was an organization incorporated by the Legislature of New York, having for its purpose the promotion of Fine Arts in the United States, the encouragement of native artists, and the diffusion of American art through the country. Membership was obtained upon the payment of five dollars, and this fee was used to pay for engravings of one or more American paintings and to purchase as many works of art, painting and sculpture, by native or resident artists as possible. Each member received at least one engraving in the year. Every five-dollar share he owned also gave him a chance of obtaining painting and sculpture which was distributed by lot. Editors of the leading papers all over the country were made honorary secretaries, and shares could be purchased through them.

In 1849 the membership numbered more than ten thousand, and the Union was planning a distribution of Cole's Youth, the second in his series of the Voyage of Life and also a volume of etchings illustrating Irving's tale of the Legend of Sleepy Hollow. The engraving of The Jolly Flatboatmen, therefore, by the Union insured for it a wide circulation which created interest all over
the country in the work of the young "Missouri Artist". The painting became the property of B. Van Schaick of New York in 1847 or early in 1848(1). A list of paintings in Bingham's studio in 1879 included "The Jolly Flatboatmen, which more than a quarter of a century ago, having been published by the American Art Union of New York, first brought Mr. Bingham prominently before the artists and admirers of art of our own and other countries(2)." Probably this is the painting which was purchased at the sale of the Bingham estate in 1893 and is now owned by Mrs. Thomas H. Mastin of Kansas City. It is done in the style of the earliest of Bingham's other genre paintings which we know(3); but it differs so markedly from the engraving that it would appear to be an early replica. It represents a flatboat floating down the river with a party of jolly boatmen on it. They have pulled up the long oars and are letting the boat drift with the gentle current. There are seven men on board, each with a distinctive attitude and character. One young fellow stands on the highest part of the boat dancing gaily, while an older man plays a fiddle, a boy beats on a tin pan, and the rest look on with varying degrees of interest. Nearly all of the figures used are copied almost exactly from the artist's sketchbook now in the Mercantile Library, St. Louis. For example, the one sitting on an oar at the right (Fig. 20), whose attention is attracted by something in our direction for the moment. His dreamy nature is probably more interested in watching the beautiful cliffs which form the river bank than in the dancing. There is a vigorous life and sparkle about the whole work. We do not feel that the figures have been posing for hours, but it seems as if the boat had just drifted into view and the artist had caught the attitude of the
whole group in a moment. As a matter of fact, Bingham never saw this exact scene. He often made rapid sketches of attitudes and then had a model stand in the position for more careful drawing. One man whom he used for a model tells of dressing according to directions and standing in one position without moving for half an hour at a time. Only his own boyish interest in the artist's work, he declares, gave him the patience for the task(1). From these drawings Bingham built up his compositions, and he shows no little skill in their arrangement. Here, in The Jolly Flatboatmen, he has chosen a pyramidal effect. From the men sitting on the oars at the right and left the eye is lead up by the fiddler and drummer to the center of interest, the dancer, who forms the apex of the pyramid. The mistake is not made of placing the figures on opposite sides on the same levels or in the same attitudes; each figure is entirely different from all the others. The steep banks of the river, covered with shrubbery, lend a charming touch, and those away in the distance which we see at the bend of the river are properly subordinated in the hazy atmosphere. A good feeling for perspective is shown, the water lies perfectly flat, and everything takes its proper place in the picture. The colouring is not positive, but it is harmonious. The pervading tone is blue - the blue of the sky and its reflection in the quiet water. Some of the fleecy white clouds are gathered at the right into a form doubtless essayed to represent Bellerophon with his winged horse, Pegasus. As stated above, the engraving (Fig.21) published by the Art Union exhibits a number of variations from the painting owned by Mrs.Mastin. Most of the figures are slightly different; for example, the dancer does not wave his red handkerchief, and the drummer wears a differently fashioned hat; an
Fig. 20 Sketch used in the "Jolly Flatboatmen"
From the Artist's Sketchbook, Mercantile Library, St. Louis

Fig. 21 The Jolly Flatboatmen
From an Engraving owned by the Columbia Club, Columbia, Missouri
eighth figure, too, is at the back of the group. More careful attempts have been made at filling out the space; a shirt hung in the sun to dry, a coil of rope, a ladder, and a small animal skin have been placed on the front part of the boat's deck. There are two sketches for the drummer in Bingham's sketchbook. One of them corresponds to the figure in the painting (Fig. 22); but the other corresponds as perfectly to the figure in the engraving. This is true also of the fiddler (Fig. 23). Together with the facts that the eighth figure in the engraving is thoroughly Binghamesque, that Bingham frequently repeated compositions with slight changes, and that the picture bought by the Art Union came into the possession of a New York resident, this proves quite conclusively that all this change was not made by the engraver, and that the painting owned by Mrs. Mastin is not the one from which the engraving was made. Mrs. Mastin's painting, however, is probably the later one of the two; the more important part of the composition is repeated in it, while many of the details are omitted. Further, the characteristics of the figures in Mrs. Mastin's painting rather than those in the other are used again in The Jolly Flatboatmen No. 2, painted a number of years later. So it would seem that Bingham considered it an improvement upon the one from which the engraving was made.

In the same year, 1847, a newspaper (1) describes two of Bingham's paintings then on display in the rooms of Mr. Wool on Fourth Street, St. Louis, pictures representative of western river life. One of these, Lighter Relieving a Steamboat Aground, had been purchased for two hundred and fifty dollars by Mr. Yeatman of St. Louis, who granted the artist the privilege of sending it with the other paintings to the Art Union. In the distance, aground on
a sandbar, is a steamboat which has just been relieved of a portion of its cargo, and the lighter, or flatboat, has been pushed out into the current, which carries it along without the use of oars or rudders. The flatboatmen are amusing themselves, some by listening to a tale of adventure told by one of their number, others by indulging in the contents of the jug and the pipe. The contemporary newspaper further states that the characters are, in their countenances, dress, and attitudes "true to the life". The other painting, Raftsmen Playing Cards, was considered by a critic who saw the two together to be the better one(1). Again we have an indication that there were two paintings originally. A painting (Fig.24) and a lithograph (Fig.25) represent the same central theme, but they differ a good deal in detail. The location of the painting from which the lithograph was made is not known, and we have no data by which to form a definite decision as to which of the two was first. The description in the newspaper referred to above, however, agrees more closely with the lithograph, which is usually called In a Quandary. "The other and, in our opinion, the better picture is a group on a raft, floating with the current. Two men are playing a game of cards, well known in the West as three-up, seated astride a bench, one has the ace and the other is extremely puzzled to know what to play upon it. As often occurs, he has two friends on either side of him, each of whom is giving advice as to which card he ought to play." In the lithograph there are just four figures, the oars are pulled up, and the raft is floating with the current. The painting hangs in the Athenaeum Museum in Pittsfield, Massachusetts. It was presented to the museum as the work of an unknown artist; but a comparison of it with other
of Bingham's works, together with the consideration that he often used the same figures in different pictures, leaves no doubt as to the authorship. The two card-players and the on-looker at the right are almost identical with the group in the lithograph and with the figures in the sketchbook (Figs. 26-27). The dejected figure on the floor at the extreme left is also a close copy of one in the sketchbook (Fig. 26), and it is used again later in The Jolly Flatboatmen No. 2. The man standing behind the players is somewhat changed, and he has given up his pole to the boy who is guiding the boat. The men are placed farther back from the foreground, a few of the accessories about the boat are altered, and the whole composition is more complicated. The method, frequently employed in Bingham's compositions a few years later, of building up a large mass at one side of the picture and a much smaller mass at the other is here carried out more fully than in the lithograph, and the whole is freer; so that it would seem that the Pittsfield picture is the later of the two. The Bulletin of the American Art Union for August, 1849 states that the Raftsmen Playing Cards and the Stump Orator were included in late distributions, and a notice in the St. Louis Republican for January 10, 1848 says that the Raftsmen Playing Cards has been bought by E. Croswell of Albany, New York. Perhaps the same picture is referred to, or both pictures may have already been painted and disposed of. It is not known when the lithograph was made. The copy owned by the Columbia Club bears upon it this inscription: "In a Quandary. Lithographed by Regnier. To Major James S. Rollins of Missouri this print is respectfully dedicated by his most obedient servant Goupil and Company."

Three other paintings are described in a newspaper
Fig. 22 Sketch used in the "Jolly Flatboatmen"
From the Artist's Sketchbook, Mercantile Library, St. Louis

Fig. 23 Sketch used in the "Jolly Flatboatmen"
From the Artist's Sketchbook, Mercantile Library, St. Louis
Fig. 24 FLATBOATMEN PLAYING CARDS

From the Painting owned by the Athenaeum Museum
Pittsfield, Massachusetts

Fig. 25 IN A QUANDARY

From an Engraving owned by the Columbia Club
Columbia, Missouri
Fig. 28 Sketch used in "Flatboaters Playing Cards"

From the Artist's Sketchbook
Mercantile Library, St. Louis
Fig. 26 Sketch used in "Flatboatmen Playing Cards"

From the Artist's Sketchbook
Mercantile Library, St. Louis

Fig. 27 Sketch used in "Flatboatmen Playing Cards"

From the Artist's Sketchbook
Mercantile Library, St. Louis
of 1849(1), one of them a scene on the Missouri, called Woodyard. "The owner of the yard and his laborers are awaiting the arrival of a boat, and their anxiety to make a sale of their wood is strikingly delineated." The name of the second one is not given, but the writer says: "It is the first painting we have seen in which the real characteristics of the boatmen on the wharf are truly portrayed." The third is a scene in a barroom. A politician is discoursing on the Wilmot Proviso to the jolly old landlord and an indifferent farmer; "a boy, with his coat-tail turned up to the stove is reading a show bill." Two other pictures are thus mentioned by Miss Simonds(2): "The Horse Thief and Shooting for the Beef excited much interest in Boston, especially the latter as representing a custom passing away." Other pictures of which we find but slight mention anywhere are Old Field Horse, listed in Tuckerman's Book of the Artists as belonging to the McGuire collection in Washington D.C., and Lumbermen Dining, mentioned in the St. Louis Republican of November 27 and November 28, 1847.

The portrait of Dr. Oscar F. Potter (Fig. 29), now living in St. Louis, who was Bingham's model for a good many of his figures, was painted in 1848 shortly after the In a Quandary, in which he posed for the man with the pole and also the one at the right with the bare feet. The portrait represents the young man at the age of nineteen, not of a robust physique nor of a completely formed character, but with a contemplative, intelligent face, full of latent possibilities. The work shows some advance over earlier portraiture by the artist in the freer treatment of features and in the rendition of the texture of the flesh, hair, and clothing. We are unable to notice any close resemblance between the portrait and the figures in the flatboat
Fig. 29 PORTRAIT OF DR. OSCAR F. POTTER

From the Original owned by the City Art Museum, St. Louis
scene for which the youth served as a model, except, perhaps, in the case of the man with the pole, whose face and, more particularly, hair are similar to the face and hair of the portrait.

Two paintings owned by the art firm, McCaughen and Burr of St. Louis, called Captured by Indians and Belated Wayfarers are signed and dated. The first is dated 1848 and the second 1852. There is some doubt as to the authenticity of these, and the signature and dating rather increase the doubt; for we know of no other painting signed and dated by Bingham. It seems probable, however that he may have painted some Indian scenes, since such were truly a part of early western life. These are undoubtedly the pictures to which Miss Simonds refers as White Women Stolen by Indians and Emigrants Resting at Night. Both, she says, are night scenes with campfires.

In the summer of 1848 Bingham again entered the political field. He at first refused to comply with the request of the leading Whigs of his county asking him to accept the nomination for the Representative of Saline in the State Legislature. But a little later, when E.D. Sappington was announced as the Democratic candidate, Bingham was ready to take up the fight against his old opponent; and this time he was elected by such a majority (twenty-six) that there was no danger of a contest before the Legislature. Upon the convening of the House Bingham was again appointed, as he had been in 1846, upon the Committee on Enrolled Bills and the Committee on Federal Relations. Aside from these two standing committees he again served on a large number of special committees. He spoke rarely in the sessions; but when he did speak, it was with firm decision and absolute fearlessness. He could not countenance
anything which he conceived to be injustice to anyone. Upon one occasion his indignation was thoroughly aroused by a report submitted to the House by the Inspectors of the Penitentiary containing a passage derogatory to the characters of the volunteers who had enlisted in the Mexican War. The report accounted for the vacancies in the State Penitentiary as due to the employment of an "idle and vicious" class of people in the foreign war, adding that since the war was ended, all the prison room would doubtless soon be needed. Bingham had felt from the first - and he had clearly announced his views from the "stump" to his constituents - that the war might have been honorably avoided; but, as always, he held that the will of the majority should rule even when it called to war. And now, upon anyone in the House who attempted to defend the report in the least he heaped his biting indignation.

His most important commission in the House, however, was that of serving upon the Committee on Federal Relations; for in this turbulent time the relations between the northern and southern states of the Union raised all-important questions. When the resolutions from the General Assemblies of Virginia and Florida, together with the Jackson Resolutions, were presented to the committee for its consideration, Bingham was one of the four who drew up the majority report, in which sentiment was expressed against the interference of Congress in the regulation of slave ownership in the states; but, at the same time, the rights of Congress in the matter were recognized, and faith and confidence in that body were expressed. This majority pledged themselves to stand by the Union, "come what may, whether prosperity or adversity, weal or woe", preferring the "glorious Union even with
the Wilmot Proviso to its dissolution without it(1)." And never in all the long struggle did Bingham once prove traitor to his pledge. Fifteen years later it was said by some of his friends that his great speech against secession was the first defiant utterance against rebellion in the Capitol of Missouri(2).

In August and probably until the latter part of September in 1849 Bingham was in New York. He had a studio at 115 1/2 Grand Street, and attention was called by the Art Union to his portfolio of sketches which might be seen by visitors. He had evidently not given up his art work entirely while in the Legislature; for the Art Union had lately purchased one of his "clever pictures" and expected to have one or two more by him upon exhibition in the course of that month, August(3). By the twenty-eighth of September he was back in Missouri working in Columbia upon portraits, among them a "full-sized" representation of Dr.Wm.Jewell of William Jewell College at Liberty, Missouri (4). This portrait was given by the will of Dr.Jewell upon his death in 1852 to William Jewell College, where it hangs at the present time in the entrance to the library. In the same will a smaller portrait, probably painted at the same time as the larger one as a study for it, was bequeathed to Dr.Jewell's grandson(5).

Bingham's wife, Elizabeth Hutchison Bingham, had died on the twenty-ninth of November, 1848, leaving him with three children, a daughter and two sons. Two sons had died previous to his wife's death, and one of the other two died soon after. December 2, 1849 Bingham was married to Eliza K. Thomas, daughter of Professor R.S. Thomas of Columbia. She is said to have been beautiful and intelligent and an excellent
mother to her husband's children(1).

In December of 1850 we have record of Bingham's painting a portrait of Dr. Lathrop, president of the University. It was placed in the hands of the women of Columbia to be delivered to the Board of Curators of the University as a gift from the artist whenever that body should see fit to call for it. Whether it was an oversight or for some other reason, the work was not called for until nearly nine years later, at which time it was promptly delivered and hung in the chapel of the University(2). It was destroyed in the University fire of 1892. A portrait of Captain Wm. Johnston was painted in this same year while the artist was working in Columbia. It represents a man of seventy-four years, just as he must have appeared, with no attempt at making him more handsome than he actually was(3).

Again in 1851 Bingham went to New York and spent several months, returning to Columbia in the middle of May. During his absence he painted his Daniel Boone Coming through Cumberland Gap(4), a more decidedly historical composition than he had previously undertaken. The event celebrated is the emigration of the famous Daniel Boone with his family from North Carolina to Kentucky. The scene is laid in a mountain gap, as the subject suggests, and the dramatic, grandiose treatment of the landscape, as the present state of the painting shows it (Fig.30), suggests that the artist must have been influenced by the early Hudson River landscape school. We are reminded particularly of Thomas Cole, engravings of whose Voyage of Life were then scattered broadcast over the country, and the originals of which Bingham may have seen while in the East. The great rocky cliffs on each side with the mysterious darkness back under their
projecting crags, the blasted tree trunks, the lowring clouds, darkening parts of the sky emphasize the danger of the undertaking and the bravery of the hero of the picture. The design of the composition is said to have been based upon the account given in Marshall's *History of Kentucky*; but we may be sure that Bingham did not hesitate to use his imagination coupled with his knowledge of the life and costumes of early days. Boone, a middle-aged man in picturesque costume of moccasins and homespun clothes, heads the procession, looking intently to the front, grasping with his left hand the butt of his rifle, which rests upon his shoulder, and with his right hand guiding the horse upon which his weary wife sits. At his left and a little behind him walks a companion (Fig. 31) of about his own age. He, too, feels the responsibility of the lives at stake, and he strides forward, his whole body alert and his gun held in such a position that he can use it upon an instant's warning. A third man near the front has stooped down for a moment to fasten his moccasin, and behind comes the company upon horses, with kettles, buckets, and other necessary household equipments. The principal light falls through a gap at the left upon the group in the foreground. The white horse and the light yellow suit of Boone's form, in the center of the picture, the focus of highest light. Little flecks of light also fall upon other figures near the front and upon the bare branches and tree trunks at the sides. The work is by no means a true copy of nature, but it is very effective, telling the story which the artist wishes it to tell. The paint is laid on more thickly than in his earlier canvases, but it is done with the same careful, smooth brush-work and with little value as to colour. In June of 1853 Bingham was exhibiting the picture in St.
Fig. 31 Sketch used in "Emigration of Daniel Boone"

From the Artist's Sketchbook
Mercantile Library, St. Louis

Fig. 32 The Emigration of Daniel Boone

From an Engraving owned by Mr. C. B. Rollins, Columbia, Missouri
Fig. 26 SKETCH USED IN "FLATBOATMEN PLAYING CARDS"
From the Artist's Sketchbook
Merchants Library, St. Louis

Fig. 30 DANIEL BOONE COMING THROUGH CUMBERLAND GAP
From the Painting owned by the City Art Museum, St. Louis
Louis. He proposed to dispose of it by raffle. Three hundred shares were to be sold at two dollars each, as the work was valued at six hundred dollars; two hundred of the chances had already been taken. The high estimate which was placed upon the work by some contemporary critics is shown by the fact that this painting was the first (it is believed) done by an American artist of which Goupil and Company, prominent engravers of Paris, purchased the copyright privilege of engraving. They had already engraved several of the genre painter Mount's pictures and probably some others but had not purchased the copyrights (1). The canvas was sent to Paris immediately after its completion, and the engraving (Fig. 32) made from it shows us what the form of the original composition probably was; for an examination of the painting (Fig. 30) shows that it has been changed a good deal. It is very difficult to discover signs of the re-painting in the darker parts; but in the lighter parts, the sky particularly, it is easy to trace forms of branches that have been painted out. Daniel Boone and the figures immediately around him have remained the same, but some of the figures in the rear have been changed. The greatest alteration, however, has been made in the landscape, which has become much more effective in romantic, mysterious feeling. Two other of Bingham's paintings, the names of which are not known, were to be engraved in the same year by Goupil and Company (2).

A newspaper account of an old oil painting hanging in Alsop's store in New Franklin in 1879 is interesting in connection with the painting of the Daniel Boone scene. When quite young, says the reporter, Bingham painted the head of a man - just a fanciful sketch - and afterward he added a bust to it and
gave it to Mr. Alsop, not attaching any particular value to it. Later someone printed under the picture "Daniel Boone, Liberty"; but it bears no more resemblance to Daniel Boone than it does to "Philip, King of Macedon"(1).

October 31, 1851 a visitor to Bingham's studio tells of seeing four of his late pictures, County Election, Candidate Electioneering, Chess Players, and Scene on the Ohio(2). The last is spoken of as a landscape, the first of his works that we find that term applied to; human figures usually interest him most. Though there is notice in August, 1849 of a composition called Stump Orator included in a late distribution of the American Art Union, the County Election and Candidate Electioneering represent the beginning, as far as the work we are familiar with is concerned, of a complete series of political scenes, inspired, no doubt by the artist's own experiences in the political field. Some contend that he never represented actual individuals in his compositions, that his types are purely representative. They are representative and are probably not exact portraits of individuals whom Bingham knew, and yet we know that he made sketches from life and then arranged his compositions with these sketches as his basis(3). And some of the contemporaries of the artist pick out in his pictures people who were prominent in that period. Thus, in the Candidate Electioneering (Fig.33) Dr. Potter states that the candidate putting forth the arguments is Bingham himself, and the man to whom he is directing his remarks is a certain Mr. Piper. Another version has it that the candidate is Claiborne Fox Jackson, the hotel-keeper is Capt. Pierce, and the hotel is the old tavern at Arrow Rock(4). The scene is just outside the village hotel, as is announced by the signboard. The
Fig. 33 CANDIDATE ELECTIONEERING

From an Engraving owned by the Columbia Club, Columbia, Missouri
enthusiastic candidate has dismounted from his horse and pulled up a chair on the flagstones close to two men, who evidently had been conversing previous to his arrival. The jolly inn-keeper, attracted by the talk, has come up behind the others to listen. The audience is not convinced yet, but the man in whom the candidate is most interested seems to have been struck by a new phase of the question, something he had not heard nor thought of before, and the speaker sees a possibility of winning him.

The County Election (Fig. 35) is one of the best known and most popular works by Bingham. It excited a great deal of comment during the months that it was being painted and for several years afterward. October 31, 1851 we have notice of the artist’s having been at work upon the canvas constantly for three months; January 9, 1852 it was not yet quite finished; and by March 19 of the same year it was ready for the engraver(1). The painting, which now hangs in the Mercantile Library, St. Louis, occupies a canvas of about three by four feet and includes about sixty figures, most of which are quite distinctly shown and well characterized, but they are so arranged that the interesting details do not spoil the effect of the whole. People of the time in which the picture was painted took great delight in it, because it is so full of the spirit of the subject, one of the wonders being that so many incidents instinct with the life of election day could be collected in so small a space. Some thought the most remarkable characteristic of the work was shown by the fact that all who looked at the picture seemed at once to recognize some old acquaintances in the various groups and were disposed to fancy that they were seeing actual portraits. "We saw most unmistakably an old county court judge of the interior, who
Fig. 34 Sketch used in "County Election"
From the Artist's Sketchbook
Mercantile Library, St. Louis

Fig. 35 The County Election
From an Engraving owned by the Columbia Club, Columbia, Missouri
Fig. 36 Sketch used in "County Election"

From the Artist's Sketchbook
Mercantile Library, St. Louis

Fig. 37 Sketch used in "County Election"

From the Artist's Sketchbook
Mercantile Library, St. Louis
Fig. 38 Sketch Used in "County Election"
From the Artist's Sketchbook
Mercantile Library, St. Louis

Fig. 39 Sketch Used in "County Election"
From the Artist's Sketchbook
Mercantile Library, St. Louis
Fig. 40 SKETCH USED IN "COUNTY ELECTION"
From the Artist's Sketchbook
Mercantile Library, St. Louis

Fig. 41 SKETCH USED IN "COUNTY ELECTION"
From the Artist's Sketchbook
Mercantile Library, St. Louis
may invariably be seen on 'election day' perched upon the courthouse fence, discoursing with the learning and authority which are inseparable from high official position upon the infallibility and super-excellence of the 'Democratic' party. There he sits in the identical place and attitude in Bingham's picture, so true a copy that we are sure, were the original to see it, he would feel insulted at the artist's presumptuous transfer of such an unapproachable greatness to vulgar canvas(1)." The election is taking place at the side of the picture to the spectator's right. Here, in the porch of the courthouse (said by some to be the wooden courthouse at Arrow Rock, by others that at Marshall) are gathered the clerks and other officials. Boards are nailed across from post to post to separate these officers from the crowd outside. One voter is on the top step, where, reaching over the partition, he places his hand on the Bible held by the judge (said to be an Ex-Governor of Missouri) and is sworn in. A citizen might vote in any township he chose; but he had first to swear, among other things, that he would vote in no other precinct. Evidently there was no law in regard to electioneering within a hundred feet of the polls; for plenty of it is being done here and that with great earnestness. The dignitary with the silk hat, who, with low bow, hands his card to a friend by way of soliciting his vote is recognized as Bingham's old opponent, Mr. Sappington. At the extreme left of the picture is the cider and gingerbread stand, where something stronger than sweet cider apparently may be had, judging from the appearance of several unfortunate individuals. In the open space in the foreground two boys, one (Fig. 34) said to be Bingham's son, are playing mumble-the-peg. Many of the figures used here are copied with but slight
changes from the sketches in the sketchbook. For example, the boy playing mumble-the-peg (Fig. 34), the man at the left carrying off his intoxicated friend (Figs. 36-37), another sufferer in the lower right-hand corner, sitting on a barrel (Fig. 38), the negro pouring cider (Fig. 39), an old man coming down the steps from voting (Fig. 40), and two of the group of three standing figures just below the voter's railing (Fig. 41). Much is said about the figures in Bingham's paintings, and that justly, because they are remarkably full of character, and they form the part of the pictures in which the artist was plainly most interested. But the setting of the scenes is worth noticing. The village streets in which these political scenes take place are convincingly represented, the perspective is correct, and a good feeling for atmosphere is shown.

It seems probable that Bingham used the group of three men at the right in the County Election, two of whom are shown in the sketch (Fig. 41), as the basis of another picture called The Canvass. It is described by the New York Mirror of September, 1852 as a small cabinet-piece of four or five figures, forming an out-of-door group in which a candidate, or a friend electioneering for him, is endeavoring to circumvent an honest old country gentleman, by whose side is a shrewd old fellow who cannot readily be taken in.

Bingham went to St. Louis in the winter of 1851 and in his studio there continued the work on the County Election and other compositions (1). He did not give his entire attention to these genre paintings; portraiture demanded a great deal of his time now, as always. Early in 1852 we find him engaged principally in this branch, making portraits of notable residents of St.
Fig. 42 Sketch Used in "Stump Speaking"

From the artist's Sketchbook
Mercantile Library, St. Louis

Fig. 43 Stump Speaking

From an Engraving owned by the Columbia Club, Columbia, Missouri
Louis, which a contemporary describes as of the highest possible truth of feature and expression. One of them, representing a state judicial dignitary, conveyed to the one who saw it the impression of "identity" rather than of "mere resemblance." "The 'old judge' himself is there, with his benevolent and intellectual face, looking as much at home in a gilt frame as if he had never been anywhere else." Until the last of March, 1852 the artist remained in St. Louis; and when he had finished the County Election, he began to take up subscriptions at ten dollars each for engravings of it. He exhibited the picture in St. Louis, Columbia, and probably a number of other places before going East with it, encouraging subscribers, says a newspaper notice of the day, by giving one chance on the original painting of Emigration of Daniel Boone (or, if the winner should prefer, the valuation of the picture, six hundred dollars) for each subscription paid in advance. But if this plan was carried out, the successful party must have chosen the six hundred dollars; for the painting in question was, as we have seen above, put up for raffle a year later by the artist. It was in 1852 that the American Art Union was being objected to by New York courts on the ground that it was in contravention to the statutes prohibiting lotteries. But most people did not feel averse to that kind of lottery, and it was even urged (we do not know whether the suggestion was followed) that the literary societies of the University purchase a number of shares, so that they might stand a good chance of obtaining the Emigration of Daniel Boone for the University.

In June, 1852 Bingham went as a deligate from the eighth district to the Whig national convention in Baltimore, probably remaining a little time thereafter in the interest of
his art(1). In September he either went with or sent the **County Election** and **The Canvass** to New York and made arrangements with John Sartain, the Philadelphia engraver, for the engraving of the **County Election**. In October the painting was again exhibited in Columbia and finally in New Orleans, where it was sold in April to Robert J. Ward of Louisville for one thousand dollars, with the reservation that the artist should be allowed to exhibit it in Cincinnati and other cities and to leave it with Sartain for the time required to make an engraving of it(2). The preparation of the plate must have been begun in September, 1852 when the painting was first in the East; for in February, 1854 we have record that Sartain had been working upon it for eighteen months past and in September that he had been working upon it for about two years(3). The records are somewhat conflicting as to the exact amount of this time Bingham spent in Philadelphia; but they agree in locating him there, overseeing the work, during the last months of 1853 and the first of 1854 until it was completed in June of the latter year(4). Subscribers had been promised their copies of the engraving some months before this, and the delay was accounted for upon the ground that Sartain was bestowing most minute labor upon the plate, which he intended should be his **chef d'ouvre** in engraving. In the spring of 1854 a proof from the engraving was exhibited and attracted much attention in the Rotunda of the Pennsylvania Academy of Fine Arts, where it appeared as one of the works collected annually and shown for the first time to the public by that institution. But the copies were not ready for distribution until September of that year.

There is a question, again, as to whether the painting of the **County Election** with which we are familiar, that in
the Mercantile Library, is the original or a replica. The painting was given to the library, together with two other canvases of the election series in 1862 by John H. Beach, who was then president of the Library Board(1). He had bought them from Bingham upon the advice of A.J. Conant, an artist and a friend of Bingham, whom the latter had asked to help in selling the pictures(2). It seems hardly probable that Bingham would have had the picture again in ten years after it had been sold in Kentucky, and yet the one in the Mercantile Library agrees quite perfectly with the engraving. Again in 1879 the County Election was mentioned in a list of paintings then in the artist's studio(3). And in May, 1895 a painting referred to as "Election Day in Independence, Missouri --- an illustration of western life before the war," was on exhibition and offered for sale in Boston(4). So there must have been at least one replica and probably two.

While in Philadelphia in the latter part of 1853 Bingham began work upon another composition in the election series, the County Canvass, better known today as Stump Speaking. A contemporary contemplating the project, interested, as usual, in the characters to be represented, exclaims: "Only think of it, 'Old Bullion' on the rostrum, with Atchison, Lowry, Jackson, Bowlin, Phelps, Lamb, et id omne genus, constituting a portion of his hearers. That, we take it, would be a selling picture(5)."

And we are not surprised that the people of Bingham's day were enthusiastic over that phase of his work; for, whether or not individual persons are represented there by portraits, the types are given, each one speaking volumes by his attitude and expression. The general arrangement of this composition (Fig. 43) is very much the same as that of the County Election, one is just
the reverse of the other. In the Stump Speaking the highest point and the center of interest is at the left, while in the other it is at the right. The statesman-artist, as he has often been called, must have had in mind the notable Whig convention at Rocheport when he placed his speaker (said to be Col. Benton) on this platform out under a great tree, with the crowds of people gathered around, showing various degrees of interest. On the platform behind the speaker sits a big fat personage, whom we are told is Ex-Governor M.M.Marmaduke, so accurately portrayed that he felt insulted(1). Another man sitting beside him is taking notes. The composition is arranged, again, with an open space in the center foreground, where boys are playing. Much skill is shown in the handling of figures so as to lead the eye easily from one to another and always to bring it, eventually, no matter where it starts in, to the face of the speaker (Fig.42), who leans over with his whole body in the attitude characteristic of one who is trying with all his power to convince his listeners. The old man immediately in front of the speaker's stand (Fig.44), with his head resting on his cane and even his dog in an attitude suggestive of his "brown study"; the younger fellow out in the crowd at the speaker's left (Fig.45), who has paid about one visit too many to the hard-cider keg to listen very intelligently to the discourse; and the tall man in the immediate foreground, who is on the speaker's side to start with and feels that every word being uttered is precious, are some representative figures, if one may call any representative in this large group, in which each one is so entirely different from every other. By September 22,1854 the painting was complete and had been placed in the hands of an engraver in Paris(2), probably Gautier, since that
Fig. 44 Sketch Used in "Stump Speaking"

From the Artist's Sketchbook
Mercantile Library, St. Louis

Fig. 45 Sketch Used in "Stump Speaking"

From the Artist's Sketchbook
Mercantile Library, St. Louis
name is on engravings of the picture.

Bingham had perhaps not yet completed his **Stump Speaking** when he began on his third large canvas of this series. For September 22, 1854, having returned to Missouri, he already had under way his **Announcement of the Result of the Election, or The Verdict of the People** (1). He evidently took this work to New York sometime in the following months or sent it there for exhibition; for September 14, 1855 we have a notice that the artist expected to receive the picture from New York in time for the county fair (2). It must have been finished sometime before this. He planned to have an engraving made of it, and subscriptions for copies had already been opened by May of 1856; but for some reason the plan was not carried out until 1870, when he sent a large photograph of the picture to Goupil and Company in Paris that it might be lithographed. After the work had been done, two proofs were sent to Bingham, who, after examining them, ordered five thousand copies. The order reached Paris at about the time of the Franco-Prussian attack, and the company's building, with all its contents, was destroyed; so these two proofs are the only copies ever made (3). But the artist had painted a replica of the original; so that there are two paintings now in existence, one in the Mercantile Library at St. Louis (acquired in 1862), the other owned by Judge J.W.S. Peters of Kansas City.

In a letter written by Rollins Bingham, son of the artist, in 1902 (4) it is stated that the painting owned by Judge Peters, which was purchased by the latter for two hundred dollars at the administrator's sale of the Bingham pictures in 1893, is the replica and that the one in the Mercantile Library is the original. It seems probable, however, that this may be a mistake,
since the one owned by Judge Peters is more similar both in colouring and in the size of the canvas to the other pictures of the election series done at about this time, while the painting in the Mercantile Library is larger and darker, more closely resembling the Jolly Flatboatmen No.2, painted in Dusseldorf. The picture (Fig. 46) is an embodiment of the artist's belief in the submission of the people to the will of the majority, alluded to above. The result of the election is being announced from the porch of the courthouse, which is enclosed, as in the County Election, by boards nailed from one post to another. The scene is laid in a larger town this time, however. Some members of the crowd sit in utter dejection, while others, delighted with the outcome, are shouting, laughing, and throwing their hats by way of expressing their approval. A watermelon is being served up at the right, and a negro comes in at the left, pushing a wheelbarrow loaded with keg and jug, which explain the unbalanced condition of some of the men. The sunlight sifts in at the left, falling in spots upon the crowd, those in the foreground getting the most, as their importance justifies. Over the whole scene float the stars and stripes in the afternoon breeze, and down the street we get a view which has been compared to those of the old Dutch Kirmess scenes (1).

September 14, 1865 Bingham was again spending most of his time on portraiture. He had opened a studio in the Grand Jury room of the courthouse at Columbia and was engaged upon a number of portraits (2). By the fourteenth of November he was in Jefferson City and had taken a room in the Capitol, where he remained for a month or more painting portraits. Incidentally, he exhibited in his studio there the Verdict of the People (3). Early
Fig. 46 THE RESULT OF THE ELECTION

From the original owned by Mr. J.W.S. Peters, Kansas City
in December he spoke in a Whig meeting in the Capitol(1). March 14, 1856 he was in Columbia again, engaged upon a historical painting, Washington Crossing the Delaware(2), no doubt inspired by Leutze's popular representation of the same subject, which it resembles markedly both in composition and in purpose. For many years the picture remained unfinished, and not until eighteen years after its beginning was it actually completed(3). It is a large canvas, and, like Leutze's it is crowded and confused and wholly impossible as far as truth to nature is concerned; for the little boat is so heavily loaded, and the people in it are so dangerously placed that the whole thing would, in reality, be upset in a moment. The whole purpose of the work is to glorify the hero, Washington, and to commemorate the event represented. The composition is arranged in the form of a pyramid, with Washington upon a white horse forming the apex. About him are grouped his men, engaged in driving the boat to shore by pushing vigorously with their oars against blocks of ice. Other boats with their crews are subordinated to this one. The picture is less pleasing than most of Bingham's work, because so grandiose and confused. It is not often that Bingham's compositions seem confused, even when there are a great many figures in them.
CHAPTER V

An item copied from a St. Louis paper in a Columbia publication of May 16, 1856 states that the artist would leave for the East in two days and would soon start for Europe (1). Other records state that he started sometime in 1856 (2). While in Europe he visited Paris, London, and Berlin. The annual catalogue of the Pennsylvania Academy of Fine Arts for 1857 contains in its exhibition list a picture by Bingham called The First Music Lesson, owned by Edward P. Mitchell, and states that the artist was then in Paris. But most of his time abroad was spent in Dusseldorf; for it was to Dusseldorf that American artists were going at this time. Leutze spent twenty years in the quiet little Dutch city, and Mount and Woodville, two genre painters, also spent much time there. The school that had grown up in this center was of a literary character, caring little for artistic colour or atmosphere; but laying stress upon the arrangement of stage scenes to make compositions which would tell stories. So we readily see why Bingham was attracted to it. His love of sincere, simple life, however, saved him from the insipid, sentimental work characteristic of such leading members of the school as Lessing and Hildebrandt.

Bingham's was the only American family resident in Dusseldorf, and to their pleasant home they invited young American artists and students who came to the city. It is said that hardly an evening passed that there was not a merry gathering in their parlor. Bingham was in the habit of examining the hotel registers and calling at once upon any who were registered from America, insisting upon their making their home with him and his
family. He did not neglect the education of his son and daughter while abroad; but for his own part, he did not consider it worth while to spend his time learning the new languages. He carried on what conversation was necessary by hastily sketching pictures in a notebook which he always carried with him. Because of his success by this means all the family's shopping was soon entrusted to him(1). How his unique actions might appear to others never occurred to him; his mind was usually so preoccupied that he did not think of appearance. Many stories are told of instances of what is usually termed his "absent-mindedness". Upon one occasion he put on his coat wrong side out and started toward town, engrossed in his own thoughts. The coat had a Scotch plaid lining, and, as he proceeded on his way, a large and larger crowd of mischievous boys collected in his wake, hooting and jeering with their foreign tongue in impish derision. And Bingham, though he noticed the commotion, did not realize that he was the cause of it until, still followed by the gamins, he reached his own door and was enlightened by a member of the family(2).

December, 1857 Bingham was working in Dusseldorf upon two full-length portraits of Washington and Jefferson for the Capitol of Missouri, and also a large picture of the Jolly Flat-boatmen(3). The portraits of Washington and Jefferson were, according to a report dated February 14, 1857 in the Journal of the House of Representatives, contracted for by a committee from the House in the summer of 1856 and were to be ready for delivery on or before the first of December, 1858. This report also states that Bingham was at the time in Dusseldorf engaged upon the work. By January 28, 1859 he had reached Jefferson City with the two portraits(4). And since they, with all the other Bingham work in
the State Capitol, were destroyed in the late fire (1912), we shall have to follow the opinion of others concerning them. One who saw the Jefferson portrait just after it had reached Jefferson City was eloquent in his praise of it. He considered it the masterpiece of the artist, "an incarnation", full of life and charm.[1]. The head is said to have been copied from Stuart's portrait of Jefferson painted in 1804 and owned in 1856 by Governor Cole of Philadelphia, who gave Bingham a room in his house, where he made the copy from which his life-sized portrait was painted, also furnishing him with information concerning the costume of the distinguished statesman.[2]. From this we infer that the artist received the commission soon after or just before starting East in the summer of 1856 and that he delayed in Philadelphia to make a study for one of the portraits, at least, before going to Europe. His study for the head of Washington, a copy of Stuart's famous Athenaeum portrait, also was probably done at this time. This copy and that of Stuart's Martha Washington (both are now in the Mercantile Library, St. Louis) are painted with the most sketchy technique which Bingham ever used in any known examples of his painting. Perhaps this was due in part to the fact that he was doing the work for a study, not for a finished picture; and yet when we consider that in his sketchbook we find most things carefully finished, it seems that it must have been due in greater part to the artist whom he was copying. Gilbert Stuart, that greatest of American portrait painters until comparatively recent times, did his work very sketchily, giving a wonderful charm and feeling of atmosphere, some of which Bingham has caught in his copies. The final portrait of Washington the contemporary who described the one of Jefferson had not
seen, as the frame had been injured in the transportation from Dusseldorf, and it could not be hung until repaired; but others who saw it assigned it also a high rank (1).

The Jolly Flatboatmen mentioned above as one of the compositions upon which the artist was at work in Dusseldorf and described in the article referred to as a large painting is probably the painting now in the Mercantile Library in St. Louis which is generally designated as Jolly Flatboatmen No. 2. It is a larger canvas than the County Election and Stump Speaking and about the same size as the last of that series in the Mercantile Library, the Verdict of the People. It has the same dull colouring also as this one. Bingham had been influenced by followers of the Dusseldorf school in the eastern states before he went to Europe; so we see no abrupt change at this time. A much greater contrast may be seen by a comparison with the Emigration of Daniel Boone, which, though lacking in naturalistic colour, presents a greater variety of values and colours and a lighter general tone than later work. As compared with the first Jolly Flatboatmen this second composition is, again, much darker and less attractive. Bingham seems to have become still more interested in individuals, and so he has subordinated practically everything else to them. He brings the flatboat into the immediate foreground, and the little view we get of the stream and bank is crowded with the boats and wharves of a river town. The flatboat, too, is overcrowded with figures, nineteen in all, whereas there are only seven in the earlier work. The central theme is almost the same in the two. In the later one the dancer, the fiddler, and the drummer are more nearly like those of the early painting owned by Mrs. Mastin than are those of the engraving. It
is interesting to notice the use of spots of white paint for the
high lights and black for the low in the sketch of the drummer
(Fig.22), giving an animated effect. In the left foreground is
the same dejected figure (Fig.23) which we found in the Pitts-
field painting of Flatboatmen Playing Cards (Fig.24). The
Jolly Flatboatmen No.2, together with the three canvases of the
election series owned by the Mercantile Library, was given a
place at the world's Columbian Exposition at Chicago in the
gallery of the Retrospective Exhibit of American Art among less
than one hundred canvases by about sixty artists of the last half
of the eighteenth century and the first half of the nineteenth.
Such artists as Gilbert Stuart, Benjamin West, Washington Allston,
John Singleton Copley, and Charles W.Peale were represented(1).

When he returned from Europe early in the year 1859,
Bingham brought with him also a needlework bust portrait of
Washington, about fourteen by twenty-four inches, done with silk
floss by his little daughter Clara, then but fourteen years old.
It was a copy from the full-length portrait of Washington by her
father, and the colours and tones of silk were so deftly managed
that at a short distance the work presented the appearance of an
oil painting. This work was presented to the House of Repre-
sentatives by Bingham as a gift from his daughter(2), and it
occupied a place immediately above the Speaker's chair from that
time. Though much faded, it is still in existence(3). Because of
her ability for minute copying Bingham believed that his daughter
would make a good engraver, and he gave her some education in
that line; but she was married at the age of twenty or twenty-
one and gave up the career which her father had hoped she would
follow.
February 14, 1859 Bingham received a commission from the State Senate to paint a military equestrian portrait of Andrew Jackson and a full-length portrait of Henry Clay, for which service thirty-five hundred dollars were appropriated by that body. The same bill passed the House on the seventeenth of February(1). Bingham knew Mr. Clay personally and had painted several portraits of him(2).

April the twenty-second our artist was in Brunswick working upon portraiture(3). In anticipating his visit about three weeks earlier the Brunswick Central City says: "We understand from reliable authority that our great Missouri Artist, Geo.C.Bingham, has consented, at the solicitation of some of our citizens, to visit Brunswick before his return to Europe.----The probability is, another opportunity to secure a likeness by this celebrated painter will never be offered to our citizens, and we hope many may be induced to let him try his magic pencil in transferring their features to the canvas." Probably it was in this short stay in Missouri that he painted the portraits of Dr. and Mrs.Benoist Troost of Kansas City (Figs.47-48). In technical treatment they are so closely analagous to the portraits of Mr. and Mrs.James M.Piper painted in 1862 that they might be assigned to that year were it not for the fact that Dr.Troost died in 1859. We find that Bingham frequently used photographs, memory, and descriptions when he could not have the person himself for his model(4); but the spontaneity and life in Dr.Troost's portrait, in spite of its stiffness and pompousness, mark it as one of the best that Bingham ever painted, and it surely could not have been done without the living character before the artist. At any rate, there is but a year or two between the Troost and Piper portraits.
Fig. 47 PORTRAIT OF DR. BENOIST TROOST
From the original owned by the Public Library, Kansas City

Fig. 48 PORTRAIT OF MRS. MARY TROOST
From the original owned by the Public Library, Kansas City
All are painted on large canvases and present half-length views of the subjects. Those of Dr. Troost and his wife are particularly animated and full of spirit. Mrs. Troost is arranged in a dark, neutral green gown, with neutral red drapery in the background and a column and an arch which opens to us a view of the landscape beyond. This background is not good in perspective; it is used more as a screen and may have been suggested by the pompous art of the Colonial Period. The jet-black hair is cut off quite sharply across the forehead, perhaps due in part, at least, to the style of hairdressing; for this criticism cannot be made with respect to Dr. Troost's portrait. The latter is better in many respects than the one of Mrs. Troost. Bingham usually did better work when a man was his model. Here he has represented a robust man of about seventy-five years, sitting in his library with a large volume in his hand, from which he has just looked up and in which he marks his place with a finger. The instantaneous effect of the work surpasses any of the earlier portraits we have examined. The reddish tones of the shadows in the background and the green of the book are identical with those colours in the painting of Mrs. Troost. This fact, together with the analogy in the arrangement of the figures, supports the assumption that the two were done at about the same time, despite the superiority of that of Dr. Troost. The portraits of Mr. and Mrs. Elijah S. Stephens (Figs. 49-50) are said to have been painted in 1859 also(1). They are in a bad state of preservation, which may account in a degree for their duller colour than is in other work of the period. They represent time-tried characters, full of stability and honesty. We feel that they are truthful portraits, though lacking in the spontaneity of the last ones discussed. The portrait of Judge
Fig. 49 PORTRAIT OF MR. ELIJAH S. STEPHENS

From the original owned by Mrs. A. H. Smith, Columbia, Missouri
Fig. 50 PORTRAIT OF MRS. ELIJAH S. STEPHENS

From the original owned by Mrs. A. H. Smith, Columbia, Missouri
James M. Gordon (Fig. 51) may rank with that of Mr. Stephens, prosaic, but sincere.

In the first week of May, 1852, shortly before starting for Europe, where he had left his family, Bingham received a commission from the Mercantile Library of St. Louis for a full-length portrait of Baron von Humboldt (1). But before he had reached Berlin - in fact, before he had more than started - the great German naturalist and philosopher died May the sixth in his ninetieth year. Bingham, nevertheless, went on to Berlin, where he was furnished several portraits of Humboldt and was allowed to make studies for the work in the philosopher's own library. The final product was considered a good likeness (2). But however the physical portrayal may be, the spiritual qualities associated with the man are well interpreted. He stands in his library, in his left hand an open book from which he looks up, interrupted in his study by our presence. Only the head is emphasized, all else is much subdued in tone. The furniture of the room is so dimly shown that only careful observation can discern it, and the body is but vaguely represented, seemingly no attempt being made to give a correct drawing of the anatomy. But this is not necessarily a derogatory criticism; Bingham knew how to paint figures in such a way as to give the suggestion of a body beneath the clothes; but in the late years of Humboldt's life people hardly associated the attenuated physical body with the great personality. It was his wonderful intellect that was always thought of. So Bingham has attempted to emphasize that phase by artificially throwing all the light upon the noble head crowned with a glory of snowy-white hair. One is worried somewhat by the feeling that the book which he holds must be too heavy for him; but it helps
Fig. 51 PORTRAIT OF HON. JAMES S. GORDON

From the original owned by Mr. Marshall Gordon, Columbia, Missouri
to relieve the darkness of the picture. The portrait was probably not finished until after the artist's return to the States; for it was not delivered to the Mercantile Library until April of 1860(1).

The art of lithography is quite commonly practiced in Germany; and Bingham had lithographs made of some of his paintings while he was in Dusseldorf. Then with a thin, transparent colour and a fatty substance known today as magilp or Rooney's medium he glazed over them. The lights were put on in heavy masses and allowed to dry, and the whole was glazed over again with one general colour. To the unsophisticated lithographs so treated appear to be finely finished oil paintings; but the transparent colours, such as gamboge or madder, soon fade out, and the lithograph can be distinctly discerned beneath(2). Artists often treated copies of other works than their own in this way. A bust portrait of Sterling Price owned by the Kansas City Historical Society so painted is said to have been done by Bingham. The lithograph has been added onto at the sides and bottom and finished out in colour.

It is said that Bingham designed going to Italy while he was in Europe this second time, but that the death of his wife's father on June 12, 1859 made their return necessary(3), and they reached New York in the first week of September of that year(4).

One of the portraits painted shortly after his return, that of Mrs. R.L. Todd and little daughter (Fig.52) makes an interesting comparison with his early attempt at representing a mother and child in the portrait of Mrs. Lamme and son (Fig.9) more than twenty years before. The greater freedom of the later
Fig. 52 PORTRAIT OF MRS. R. L. TODD AND DAUGHTER

From the original owned by Mrs. J. C. Whitten, Columbia, Missouri
work, though it is still quite stiff, is apparent at once. Perhaps the features are as truthfully rendered in the Mrs. Lamme as in Mrs. Todd; but the general arrangement of composition of the former is inferior. The representation of the baby, too, is better understood in the later work, the child seems actually to sit upon the mother's lap, and its body is much more correctly modelled. The mother's hands are less awkwardly arranged, the texture of the drapery is better suggested, and there is more sparkle of life and animation throughout the whole work. Though less well preserved, the portrait of Bingham's second wife, Mrs. Eliza Thomas Bingham (Fig. 53), is sufficiently similar to that of Mrs. Todd in colour, drawing, and in the oval composition to justify its assignment to about this year. The pose of the figure is easier, and the character of the subject is more sincerely and convincingly expressed in the portrait of his wife, but this may be accounted for by his greater interest in her. Two years later, in 1862, were made the portraits of Mrs. Bingham's sister, Mrs. James M. Piper, and the latter's husband, Mr. Piper, probably soon after their marriage, which took place June 8, 1862 at Bingham's home (1). Mrs. Piper is a young woman of eighteen years, arranged against a background which is just the reverse of that we have already examined in the portrait of Mrs. Troost (Fig. 48). The hair, flesh, and whole figure are done with much the same style of treatment. Mr. Piper is a number of years older than his wife, though the two portraits were made at the same time. The colour scheme here is the same as that in the portraits of Dr. and Mrs. Troost and Mrs. Piper, but a column is used in the background instead of the library in which we found Dr. Troost. Perhaps the portrait of Mrs. Thomas W. Nelson (Fig. 54) in the Kansas City
Fig. 53 PORTRAIT OF MRS. ELIZA THOMAS BINGHAM

From the original owned by Mrs. E. Hutchison, Independence, Missouri
Fig. 54 PortrAit of Mrs. Thomas W. Nelson
From the original owned by the Public Library, Kansas City

Fig. 55 PortrAit of Dr. Edwin Price
From the original owned by Hon. R. B. Price, Columbia, Missouri
Public Library also belongs to this period. Its good drawing and composition place it among the works of the artist's best years, and the half-length view of the figure, together with the animated expression and the deep rich colours, make it a probable member of this series. Though his genre compositions are almost always laid in the out-of-doors, this is one of but few known portraits with such a setting. The woman is dressed in a dark green close-fitting riding habit. The horse upon which she sits is not shown, and the wooded landscape is used more as a screen background than as a natural one. The middle-ground is not quite satisfactory; we seem to jump too far and quickly from the figure in the immediate foreground to the scene quite far beyond. Probably this is done purposely so as to give due prominence to the portrait. The pathway leading off through the woods is charmingly rendered, with the sunshine lighting it up in the open space beyond. A horse's head shows from behind some trees, with a dog standing guard. Perhaps we are asked to believe that this horse belongs to the woman's companion. But the portrait occupies much the largest part of the canvas. As usual, the lower part of the figure is less emphasized than the head; the full light falls upon the head and in little touches upon the cuffs of the dress, it also catches spots upon the trees immediately behind. These trees are not quite right in perspective; they seem rather to form a part of the woman's body than to stand correctly behind it. Nevertheless, the picture is a very pleasing one, and the animated character of the subject is well expressed.

In this year, 1862, Bingham painted the portraits of Dr. Edwin Price and his son and daughter-in-law, Col. and Mrs. R.B. Price. Those of the two men (Figs. 55-56) are particularly
Fig. 56 PORTRAIT OF HON. R.B. PRICE

From the original owned by Hon. R.B. Price, Columbia, Missouri
strong; that of Mrs. Price (Fig. 57) is weaker and less satisfactory. We are told that Bingham much preferred to paint men; for he felt that he could rarely dare to paint women as they actually appeared. He felt obliged to make them a little prettier than they were (1). As a consequence, we find his portraits of women less convincing, as a rule, than those of men.

The Thread of Life (Fig. 58) was painted after the artist was married to his second wife (2). Rollins Bingham (named for the father's close friend, Major Rollins) was born in September, 1861 (3), and it seems probable that the picture may have been suggested by this occasion, particularly as the woman represented, though somewhat idealized, resembles the portrait of the second wife (Fig. 53) closely enough that we may consider her to have been the model. This painting is the most academic piece of work and the only known allegorical one which Bingham ever produced. A woman clad in ideal drapery is enthroned upon a bank of clouds. On her lap stands an infant who draws the thread from a distaff at her side, while fortune, or the guardian spirit, represented by the dimly suggested angel floating below, guides the thread onward through space. The colour scheme is very different from other paintings by Bingham. It is no more naturalistic than usual, even less so; but is not of that heavy, dull Dusseldorffian type. It is made up of very light, pale ivory-like tints of blue, pink, and yellow, so arranged and harmonized as to form a charming decorative canvas.
Fig. 57 PORTRAIT OF MRS. R.B. PRICE

From the original owned by Hon. R.B. Price, Columbia, Missouri
Fig. 58 THE THREAD OF LIFE

From the original owned by Mrs. E. Hutchison, Independence, Missouri
CHAPTER VI

No doubt a strong reason for Bingham's making his second stay in Europe so short was the unsettled condition in which he found his own country. He never considered the duties of his profession of more importance than those he felt he owed to the Union, and he stood ready to render any service that might be required of him. He first took up his residence in Kansas City, where he occupied a house afterward used as a barrack and prison. Here, in the summer of 1861 he served as captain of what was known as the Irish Company of Van Horn's Batallion of United States Volunteer Reserve Corps. The batallion was formed to preserve law and order in Kansas City. The commissioners of the Metropolitan Police had been granted extraordinary powers and were acting independently of the mayor. They were in favor of the cause of Secessionists and were intolerable toward Unionists. When Major Van Horn took the other two companies of the batallion upon expeditions out through the country, he often left the guarding of the city in the hands of Captain Bingham(1). We know that this was not Bingham's first service, however; for he states in a letter written from the Treasurer's office at Jefferson City August 13, 1862 to his sister, Mrs Amanda Barnes of Arrow Rock, that at the beginning of the war he was the first Missourian in the border counties to enter the service of the government as a private. In this same letter he expresses his views regarding the war, in support of the advice which he offers in compliance with his sister's request concerning her sons. "In answer to your request in behalf of the boys I send the within papers which were written exclusively by myself at the beginning of the Rebellion."
This war, they may rest assured, is simply an effort of one party
to destroy the government established by our Fathers and attested
by experience, on the one side, and an effort to maintain it by
those who regard it as the last hope of freedom on the other
side. The authors of the Rebellion knew very well that Southern
people were easily excited upon the subject of Slavery, and that
lawless efforts on the part of Northern abolitionists to destroy
the efficacy of laws of Congress in their favor furnished grounds
for uneasiness. They therefore told us that the national govern-
ment was the enemy of Slavery and proposed its destruction in
defiance of the constitution. These same authors of the Rebellion,
however, send their ambassadors to Europe, where they well knew
that the public sentiment was opposed to Slavery, and these
ambassadors are instructed to tell the people there that the
government of the United States is a Proslavery government, and
that even the black Republican Congress with but one dissenting
vote had pledged the perpetuation of Slavery in states where it
existed. What they have told us, or what they have told the
people of Europe, one or the other must be false, and should we
be such fools as to be seduced into a rebellion against the
government established by Washington and other great men of the
South by the statements of men who are so plainly seen to be
liars? At the very commencement of the war, I was the first
Missourian in the border counties to enter the service of the
government as a private. I have seen much on the part of men pro-
posing to be Unionists which I have been compelled to condemn;
but the same may be said of the professed votaries of Christiani-
ty, and does this justify us in becoming infidels? If my nephews
follow my advice, those of them old enough to shoulder a musket
and pull a trigger will volunteer in the service of the U.S. This is the best thing they can now do for themselves and country. If they associate with Secessionists and believe their statements, they will likely side with treason. I would suffer death sooner than counsel them to dishonor. If they will go into the army either for nine months or during the war and will come to me, I will assist them(l)."

To celebrate the capture of Camp Jackson on May 10, 1861, which is said to have saved Missouri to the Union, Bingham painted General Nathaniel Lyon and General Frank P. Blair Starting from the Arsenal Gate in St. Louis to Capture Camp Jackson (Fig. 59). The usual form of composition is used: the hero upon a white charger in the center of the picture and other figures grouped in the order of their importance. So General Lyon sits upon his horse, clad in perfectly fitting uniform and gleaming boots, and, with cap in hand, looks out at us. Beside him on a black horse rides General Blair, and behind come those next in order, the first of whom may be General Schofield. They are nearing the river, beyond which a burst of light in the sky adds to the grandiose impression of the scene. The composition is well arranged and balanced, and the purpose of the artist, to glorify the hero of the occasion, General Lyon, is accomplished.

Bingham's company was attached to Colonel Mulligan's command and was included in the surrender at Lexington in September, 1861(2). He afterward resigned his office as captain and was appointed State Treasurer January 4, 1862 by Governor Gamble to fill the place of A.W. Morrison, who had refused to take the oath of loyalty(3). He immediately moved with his family from his home in Kansas City to Jefferson City, where he took up the
Fig. 59 GEN. LYON AND GEN. BLAIR STARTING FOR CAMP JACKSON

From the original owned by Mr. G. B. Rollins, Columbia, Missouri
work of the office. A statement made by his wife in June of the following year to the effect that the responsibilities of the office were too great in proportion to the compensation assures us that Bingham was not doing the work for the money in it(1).

And in a letter to her sister, Mrs. Piper, written from Jefferson City February 7, 1863 Mrs. Bingham tells of their practice of economy in the home: "Dear little Rollins is well, and he looks as sweetly in his suit made of my old gown as he does in his best bib and tucker. Clara has made him a pair of boots out of that beautiful hood from her cloak. When he gets those on together with mother's old red wooly shawl and Lucy's hood, he looks a picture worthy of an artist's son(2)."

It was in May, 1862 that Bingham's opposition to Colonel Jennison began. We find this notice in the Missouri Statesman for May 16: "Mr. Geo. C. Bingham, State Treasurer and as honorable and loyal a citizen as ever lived, is out in a seething expose of the robberies, raids, murders, and jayhawking of Jennison. It is a long but a terribly severe and, we doubt not, a truthful document and cannot fail to have a very damaging effect upon this prince of buckanies." In writing to her sister June 20, 1863 Mrs. Bingham says: "Have you seen the resolutions adopted by the Emancipation Convention convened here some days since? Mr. Gratz Brown and Mr. Bingham came almost to blows during its sitting. Mr. Brown made a speech attacking with furious onslaught Governor Gamble, the State Officers, Mr. Bingham in particular, and upholding Jennison. Mr. Bingham replied telling him if he did not upon the instant take back the lies he had uttered, he would have satisfaction and that speedily before leaving the Hall, whereupon Mr. Brown backed down and came to his senses in double-quick
time(1)." Whether through Bingham's influence or otherwise, an order was issued July 1, 1862 by the Secretary of War, rescinding his order of May the twenty-sixth which had reinstated Jennison(2). And, again, July 27, 1865 Jennison was tried before a Court Martial, found guilty of arson, robbery, embezzlement, neglect of duty, and disobedience of orders and was ordered "to be dishonorably dismissed from the service of the United States (3)." Probably this attack upon Jennison is the affair referred to by Rollins Bingham in telling of his father's outspoken and fearless criticisms: "He published severe criticisms upon the conduct of Kansas troops and their officers stationed in and raiding through Missouri. He gave names and details over his own signature. As a result he was sued for libel and slander by a certain Col. Ranson of Kansas, who claimed damages to the extent of twenty thousand dollars. My father made a vigorous defence, proved his statements to be true at the trial, which resulted in a verdict for the defendant(4)." The seriousness of Bingham's attack is further emphasized by Mrs. Bingham in her letter of February 7, 1863: "We have a radical set here now in the Legislature; but I believe they are not in the majority. Mr. Bingham has incurred their eternal displeasure by his expose of Jennison and his misdoings in this state, and they can never let an opportunity pass without showing their malice against him, if Mr. Bingham's name is ever brought up in any movement by his friends. Assail his reputation as a man they cannot, but they think doubtless to do him infinite harm by their criticisms of him as an artist and would literally pick his works to pieces with their hands if they had the power, as they think they now do with their tongues.-----A bill has been introduced here this winter to give
Mr. Bingham another picture to paint, but he will not get it if the radicals can keep him from it(1)." Evidently, the picture referred to is the equestrian portrait of General Lyon, discussed above, for which the artist contracted August 1, 1863.

Bingham served his term as State Treasurer, which lasted till 1865, with the strictest integrity during a time when the confusion and excitement of war troubles made money matters very uncertain and the acquisition of money by officials in positions of trust very easy; particularly did the treasurer's position offer every chance for such without the necessity of stooping to absolute robbery. The State had issued millions of dollars in "Union Defence Warrents" which bore interest at the rate of six percent per annum, and a special tax was levied to raise funds for the redemption of the warrents, which were made redeemable at the State Treasurer's office. At the time Bingham was redeeming these, two years after they had been issued, they had depreciated to twenty-five cents below par, which added to the interest would amount to thirty-seven cents on the dollar. Had Bingham wished to make a fortune off of these, he could have done it without robbing the State Treasury of anything. St. Louis banks urged him to do it, offering to furnish all the money necessary and to divide the profits with him; but he was above taking advantage of the people because of the opportunity which the turbulent time offered(2). The treasury kept for convenience and safety large sums of money in a St. Louis bank, one deposite Bingham himself had loaded into an ox-cart and taken there by night at a time when it was feared that the capitol city might be attacked by the Confederates under General Sterling Price. After Bingham had finished his work as treasurer and had
straightened out his accounts to the perfect satisfaction of the government, the St. Louis bank sent him a statement to the effect that it was indebted to him twenty-seven thousand dollars in the form of a deposit subject to his order. Bingham wrote to the bank that it was a mistake; but the reply came that the amount was due him. So he went with his bookkeeper to St. Louis and after days of investigation proved to the bank that there was nothing due him either as State Treasurer or privately.

At the expiration of his term of office Bingham moved from Jefferson City to Independence, where we find him in November engaged upon his famous canvas, Order No. 11. Though a stanch Unionist, our artist was as relentless in his denunciation of what he considered unjust acts on the part of men allied with his party as of those by members of the opposition. When General Ewing issued his Order No. 11 in 1863, Bingham went to him with a plea that he rescind it, exclaiming when Ewing refused that he would make the author of it infamous with pen and brush. There were during the early part of the war bands of robbers and murderers who continually made plundering raids from Kansas over into the border counties of Missouri. This trouble had become so serious that the commanding officers deemed speedy and decisive measures necessary to stop it. Some thought the only means would be to lay waste the border so that the source of shelter and subsistence for the marauding bands should be cut off. So Brevadier-General Ewing, who was in command of the military district of "the Border", issued an order on the twenty-fifth of August, 1863, commanding the removal of all the inhabitants of that district, except those in certain localities, within fifteen days. Only those who should establish their loyalty were to be
allowed to go to military stations in the district. As far as possible, grain and hay were to be taken to the stations, and that which was beyond reach was to be burned. This order affected several counties and parts of counties, and Unionists suffered along with the rest at the hands of many of the officers and others pretending to be officers who executed the order. Bingham felt that such a severe measure was not necessary. He said that "it did, indeed, put an end to the predatory raids of Kansas red-legs and jayhawkers, by surrendering to them all that they coveted, leaving nothing that could further excite their cupidity, but it gave up the country to bushwhackers, who, until the close of the war, continued to stop the stages and rob the mails and passengers; and no one wearing the federal uniform dared to risk his life within the desolated district." This order, together with several other disgraceful affairs for which Bingham believed Ewing to be responsible, made the artist Ewing's bitter enemy.

Until a few years ago the log cabin which Bingham is said to have used for a studio while painting Order No.11 and some other works was still standing though with skylights battered out and in bad condition generally. In 1865 he began painting the picture (Fig.60), and it was not completed until 1868. Unable to obtain a canvas large enough, he began the work upon a wooden panel, which was soon found to be cracking; so he bought a piece of table-linen and prepared it himself for his canvas. On this large surface (about six and a half by four and a half feet) he worked out his composition, following the same general arrangement which we found in the compositions of the election series, the large mass of the picture built up at one side and extending out to a little beyond the center, then an open space,
Fig. 60 ORDER NO. 11

From an Engraving owned by the Columbia Club, Columbia, Missouri
and at the other side a smaller mass. Here we are allowed to look away out into the distance and see the funeral-like processions of people wending their way over the plains and the fires and clouds of smoke outlining themselves against the horizon. All of this aids the artist in his attempt to explain that the scene in the foreground is only one of many of its kind. There the main light falls upon a little family group out-of-doors near their home. A crowd of red-legs is close behind them, and on a horse in the center of the group is an officer who is said to represent Ewing himself(1). One cowardly fellow holds in his hand the revolver with which he has just shot a young man of the family; another is in the act of drawing his revolver to kill the gray-haired old patriarch, who with clinched fist and enraged face is pouring forth his indignation upon the purpurtrators of such injustice. A daughter clings to his neck, begging him to submit rather than lose his life. A little grandson tugs at his leg, realizing that something is wrong though he cannot understand it all, while another daughter kneels before the officer, praying for her father's life. The mother has fainted in the nurse's arms, the young wife has fallen upon the dead body of her husband, and to the extreme right two terrified negro servants hurry away. In contrast to this tragic scene the plunderers behind it go about their work of stripping the house of its furnishings in the most calm, cold-blooded manner, piling their wagons high with their pillage. Bingham has not limited himself to any one particular scene, he only wished to give a type; so he has not tried to represent it naturalistically in every point; he has put the lights where they best help to tell the story and arranged the whole with that end in view. In his vigorous article
written a few years later (1871) in defence of this picture(1) he clearly states his belief that there is no nobler employment for the artist than that of making his art the handmaid of history. He explains that his purpose in painting the picture was not to bring discredit upon the Union cause nor "to keep alive base and malignant passions engendered by war; but rather to keep before the minds of the people, as a warning, the awful results which come from the abusive use of military rule, remembering that hatred of tyranny means love of liberty. He also discusses at length the conditions of affairs in the border counties at the time the order was issued and gives his reasons for being so firmly convinced that the order was unnecessary and infamously unjust.

He was most successful in keeping fresh a hatred of the act and its instigator; for not only was the painting exhibited to thousands, but engravings were made of it (in 1872) and distributed far and wide. When General Ewing was running for the governorship of Ohio, Bingham supplemented his fiery articles, which he published in papers, with exhibitions of his painting in that state, and thus, it is said, he was the cause of Ewing's defeat(2). A contemporary critic of Bingham and defender of Ewing says that Bingham's great mistake was that he judged the soldier from the civilian's standpoint, that he applied Christian principles to war, when war meant the destructive modes and processes of the devil(3). Perhaps this is true; but friends of the artist will answer that war might be of a less fiendish nature if such honest, noble men as Bingham were allowed to have more of the management of it. A few years after the painting had been finished, Bingham gave it to two of his
friends, Colonel R.B.Price and Major James S.Rollins, because he saw no hope of being able to pay back a loan which he had obtained from them in order to have an engraving made of the work. The original painting on the tablecloth is now owned by Mr. George Bingham Rollins of Columbia. After giving it up the artist made a replica of it from the engraving; this is owned by Mrs. J.W.Mercer of Independence. It is about the same size as the original, and there are no striking changes in the composition; but the work is harder and less harmonious throughout.

The artist was engaged in July, 1866 upon another work of a similar character, with a similar purpose in view, when he was painting a picture of Major Dean, a preacher and an ardent Union soldier, in his cell in the Independence jail, where he was placed for preaching without having taken the oath of loyalty(1). The picture (Fig.61) is painted in oil upon a piece of drawing paper, about nine by eleven inches, which has been spliced and pasted on cardboard, making it fourteen inches square. The preacher, serious and composed, sits in the corner of his cell beside a heavily barred window through which the light falls upon an open book which he reads. At his feet lies a Baptist Journal, and a heap of bed clothing, together with a bare mattress, fills out the space and completes a well-balanced composition. The painting is remarkably carefully and minutely finished for work on such scrappy, perishable material - and, again we are impressed with Bingham's perseverance in spite of all material difficulties.
Fig. 61 MAJOR DEAN IN JAIL

From the original owned by Mr. W. E. Thomas, Independence, Missouri
CHAPTER VII

In 1866 Bingham again became interested in politics, submitting his name to the congressional nominating committee as candidate from the sixth district. He promised to abide by the decision of the committee and to support the nominee; and when he was defeated and Judge Birch nominated instead of him, he kept his promise. It was the cause, he said, and not the man, for which he was struggling. Eight years later, when running for the same office in the eight district, he withdrew his name before the convention which had met to make its nominations rather than take the oath to support the nominee, because he considered one of his competitors a man unworthy of his support.

So we find that he did not actually count the man of no importance in comparison with the cause. In 1868 he was appointed by the Democratic convention elector for the sixth district. For, though he had been a stanch Whig before and during the war, having held that the war was justifiable only upon the grounds set forth in the Crittenden Resolutions, the departure therefrom by the government caused him to ally himself with the Democratic party, where he stood from that time.

During his residence in Independence he devoted much of his time to portraiture, making frequent trips out over the state, stopping at the larger towns to execute orders. His leisure moments at home were spent in the out-of-doors, walking about his place and working at gardening and bee-culture on the large tract of land which he had. One service which we have record of his rendering his town is that of acting upon the school board in 1869.
August 1, 1863 he entered into a contract with the Secretary of State to paint a life-size or larger equestrian portrait of Brevet-General Nathaniel Lyon for the Capitol building at Jefferson City (see p. 69). The contract was made in pursuance of a resolution of the House of Representatives which appropriated nothing from the treasury for the purpose, but designated that the Secretary of State solicit subscriptions and engage a competent artist. At the time the commission was given to Bingham five hundred and fifty-four dollars had been collected and four hundred and seventy-five had been subscribed but not paid. The contract stated that Bingham, upon the completion of the work, should be paid twenty-five hundred dollars, or as much of this sum as should have been collected at that time. The artist was not limited as to time for the execution of the work, and not until November, 1865 had he made his small study for the picture, a photograph of which he submitted for inspection to the Speaker of the House and other friends of the work, not, however, it is worth while to note, soliciting suggestions and criticisms from them, but saying only, "In the large picture I can make any improvements which may suggest themselves to my judgment." In this communication he also expressed his purpose to complete the work in the course of the next summer, adding the suggestion that in the meantime some measure be adopted to provide for the completion of the subscription(1). A lock of the General's hair, portraits of him, and descriptions of his horse had been furnished Bingham for the study. The date of the delivery to the Capitol is not known, but we are told that he finished it in a much shorter time than he was want to do when fulfilling such large commissions - that he painted the picture in five weeks(2).
A portrait of Rollins Bingham (Fig. 62) represents the artist's son at about six years of age. It is stated above (p. 64) that the child was born in September of 1861; so the portrait was painted in about 1867 probably in his first school days, suggested by the book which he holds under his arm. He is an intelligent little fellow with blue eyes and golden hair, and he looks out at us with the frankness and interest peculiar to childhood. Another child portrait, painted two years later, in 1869, is of little John J. Mastin at eighteen months. Most of the work was done from a photograph, because the artist's peculiar appearance in his painting garb and surroundings frightened the child. The full-length figure of the child is portrayed; he is clothed in a red dress, and he sits with his legs crossed and his right hand resting on a little dog. The background is an ideal arrangement of trees and architectural forms, and the whole picture is lacking in the sense of reality which we find in the portrait of the artist's son. A portrait of John Mastin's father, Thomas H. Mastin, was also made in 1869. Here, as in the portraits made earlier in this decade, we find the use of deeply coloured drapery in the background, and the work upon the face is straightforward and convincing.

In May of 1871 Bingham had finished for the General's friends a large portrait of General Frank P. Blair, U.S. Senator. He must have been engaged upon the canvas in 1869; for we are told in connection with the picture of John J. Mastin, discussed above, that the artist was working upon a portrait of General Blair at the time. Coming away from the work at the arrival of the little child and his parents in the studio, he wiped off his brush with a big smear across his long studio coat. This so
Fig. 62 PORTRAIT OF ROLLINS BINGHAM

From the original owned by Mrs. E. Hutchison, Independence, Missouri
frightened the boy that he would have nothing more to do with the artist(1). The portrait was exhibited in St. Louis and Columbia, at least, before being sent to its final destination. Though it is said to have been intended for the State Capitol, it hangs today in the Mercantile Library beside the portrait of Baron von Humboldt. According to a statement made by the artist's son in 1902 a study for the portrait was then in the possession of Mrs. James M. Piper of Kansas City(2). This study is now owned by Mrs. F. P. Blair of Chicago.

In about 1870 Bingham spent several weeks at the home of his friend, Mr. Kinney of New Franklin, and four portraits in the home today show the result of his work there. Two of these are of Mr. and Mrs. Kinney; the others are of Mr. Kinney's son and daughter, painted together on a large canvas. They are described as being very stiff and poor likenesses(3).

In May of 1870 Bingham sold his home in Independence for ten thousand dollars(4), and Kansas City was his home for the rest of his life. He frequently made extended visits and trips out of the city, but he never again owned a house anywhere else. In this year, also, we find the only record of any pupil of Bingham: "Charles D. Stewart, the artist, has gone to Kansas City to study the profession and practice it beneath the eye of the Missouri Master in painting, Mr. G. C. Bingham. Mr. Stewart has already gained much popularity in his profession and is on the road to greater successes(5)." This was published on July the fifteenth, and on the sixth of September he returned to Columbia (6). Whether this was the only time Stewart worked under Bingham we do not know. He seems to have painted only portraits, and those of a mediocre sort, for example, the portrait of Judge
Perrisinger (Fig. 63) signed: "C. Stewart 1870".

When Bingham went to Columbia, as he frequently did all through his professional life, he was always heartily welcomed and shown most generous hospitality by his close friends, among whom were Colonel R.B. Price and Major James S. Rollins. Major Rollins was his most intimate and helpful friend through most of his life. In his very early years, when Bingham undertook the procuring of an art education, we found his young lawyer friend loaning him money and encouraging him in his attempts (see p.14). And never did this true friend fail. As a State Senator he used every effort for the passage of the bill introduced by the House, providing for the payment of Bingham's expenses which he had been forced to incur through the defence of his seat in the House to which that body had recognized him as entitled in 1846(1). He was always ready to loan money for the engraving of his friend's pictures. He often defended him against criticisms, and he gave him a place in his home for months at a time. Upon the artist's last visit to Major Rollins' home, when the latter casually remarked, "Bingham, if I had your genius, I would be a millionaire", Bingham rejoined with a heart full of gratitude, asking what need he had of money when he had a friend who was always on the lookout for his welfare(2). Dr. Smith, in his Memoirs of James Sidney Rollins, cites the peculiar friendship of Rollins and Bingham as very noteworthy. The tender attachment, the gratitude, and the obligation, never considered a burden, which are expressed in the artist's letters to Rollins are alluded to by the author. A.J. Conant, in his speech in behalf of the Board of Curators of the University upon the presentation of the portrait of Rollins (painted by Bingham) by the people of
Fig. 63 PORTRAIT OF JUDGE FERRISINGER BY CHAS. P. STEWART
From the original in the County Court House, Columbia, Missouri
Columbia, also speaks of the great friendship of the two: "--and
next to his own kith and kin, each by the other has been the best
beloved. Together they have travelled life's pathway; side by
side have they labored, contributing in the Legislature and out
of it, as best they might, all the power of their united personal
influence to promote the best interests of the great commonwealth.
In political life, in patriotic action, they have been one; and
in sentiment and affection, like David and Jonathan, they have
been united by ties most intimate and tender(1)."

The portrait referred to above was ordered by friends
of Major Rollins for the University building, and Bingham was in
Columbia working upon it October 13, 1871, and it had been recent-
ly completed April 11, 1873 (2). It was a life-size portrait
representing the Pater Universitatis standing in the attitude of
delivering a speech, a motive suggested by his extended services
in the Legislature and Congress. A window at one side disclosed a
view of the University, so recalling his acts which brought so
much benefit to that institution. The work was enthusiastically
lauded at the time as the artist's highest attainment in portrai-
ture. And it is reasonable to believe that his great affection
for the man and his familiarity with his features and character-
istics should have enabled him to reach the zenith of his power
as a portraitist in this picture. It was destroyed in the
University fire of 1892; but a small-sized study in oil (Fig.64)
remains. This, though much darkened and worn, may give some
suggestion of the character of the finished work. As in the
Humboldt portrait, the treatment of the body here is a little
weak, the great attention being given to the upper part of the
body, and, particularly, to the head, which is very completely
Fig. 64 STUDY FOR THE PORTRAIT OF MAJOR JAMES S. ROLLINS
From the original owned by Mr. C. B. Rollins, Columbia, Missouri
Fig.65 STUDY FOR THE PORTRAIT OF MAJOR JAMES S. ROLLINS
From the original owned by Mr. G. B. Rollins, Columbia, Missouri
portrayed and is full of the expression of noble, statesman-like character. A bust portrait (Fig. 65), done at about the same time and probably serving as another study for the large painting, is better preserved and gives a clearer presentation of the character of the subject.

To this period belong also the portraits of Major Rollins' wife and daughter. That of Mrs. Rollins (Fig. 66), in general arrangement and technical treatment is strongly reminiscent of the portrait of Mrs. Price (Fig. 57) painted ten years earlier. But it is a little freer in pose, the handling of the light and shade is better, the modelling of the face and neck more complete, and it is more convincing as a whole. The portrait of Sallie Rodes Rollins (Fig. 67), painted soon after her death, which occurred in December, 1872 (1), is the most academic and chromo-like of all the known work of the artist. There is far less character expressed than in the portrait of the mother. The artist has not attempted a careful modelling of the form and features; his whole aim has been to express daintiness and beauty. The fact that he did not have the living model before him is probably, in large part, the cause of the academic treatment.

Some sketches owned by Mr. C. B. Rollins, which were done by Bingham while he was in Major Rollins' home, show his interest in two branches of art which we have found but little represented in his work elsewhere, the academic nude and the religious. We have found academic treatment before, and there is a nude child in The Thread of Life; but these sketches contain two reclining nude female figures which would seem to have been suggested by Giorgione's Venus, a standing nude in the attitude
Fig. 66 PORTRAIT OF MRS. JAMES S. ROLLINS

From the original owned by Mr. C.B. Rollins, Columbia, Missouri
Fig. 67 PORTRAIT OF MISS SALLIE RODES ROLLINS
From the original owned by Mr. C. B. Rollins, Columbia, Missouri
of the Venus de Medici, and a seated one in almost the same attitude. These figures are rather carefully drawn, but they are too heavy, coarse, and clumsy in proportions. The religious subject represents Christ and Mary in the Garden. Mary assumes almost the same posture as one of the figures in Order No.11 (Fig.60); she kneels before Christ with her arms raised in supplication and her face full of yearning. Christ's face is not so good; he looks down upon Mary with an amiable but not essentially loving or devout expression. The extremities are poorly drawn, and the drapery appears to have given trouble; it is much worked over with hesitating strokes and is not good at last. A cow grazing and, particularly, an old woman reading and a number of heads of men are the best things among these sketches. Less labored in finish, they appear to have been dashed off rapidly, and with a few strokes the character is plainly expressed. Some of the heads are much like work in the St. Louis Mercantile Library sketchbook, though less carefully finished.

October 26, 1872 a communication from Denver, Colorado states that Bingham has finished his latest picture, a View of Pike's Peak, which, the writer promises, will soon be in St. Louis (1). It is a large picture, about three and a half by five feet. The artist has chosen a view which brings the highest point of the peak a little to the left of the center of the picture. A mist hovers over the valley in front of the mountains; but we are above the mist, and the sun is pouring a flood of light upon the scene, except for a few spots where it is cut off by the fleecy clouds. Down over the rocks at the right flows a stream of water, bubbling and foaming in little cascades, while in the quieter parts the rocks are mirrored on its surface. There is some vege-
tation visible, particularly at the left; but it is all of a hardy variety, scruffy and sparsely leaved, as we should expect in such bare, bleak surroundings. At the left, on a rock among the trees in a path of sunlight sits an Indian, quietly resting, with a rifle in his hand and feathers in his hair. His form is not made conspicuous, no more so than one of the trees. In spite of all the interest in the foreground, the lofty, snow-capped peak towering behind it dominates the picture. In painting this canvas, as well as his other landscapes (see below), the artist made many sketches from nature in pencil and oil, representing the scene in the varying effects of atmosphere, and, finally, from these sketches he painted the pictures in his studio. Portfolios containing a great many such sketches were in existence a short time before the artist's death; but they have since been destroyed or lost(1). Probably the Pike's Peak, two and a half by four and a half feet, owned by Mr. R. S. Thomas of Blue Springs was one of the studies for the large canvas. Bingham made a number of other paintings of Colorado landscapes during his summer's stay there; but they were not such large undertakings as the Pike's Peak(2). Artists and art lovers had not yet got away from the idea that the ordinary bit of landscape was not worthy of such care and labor on the part of the artist as was some marvel of nature such as a great mountain peak. In 1902 four of these Colorado landscapes were owned, says Rollins Bingham(3), by Mrs. J. M. Piper. Perhaps these are identical with some of the pictures which pass under such names as Moonlight Scene, Winter Scene, and simply Landscape Views (see appendix).

December 11, 1874 the painting, Puzzling a Witness, still lacking a few finishing touches, was on exhibition in St.
Louis(1). It is another picture of western life, which might be
classed along with the election series. At a table, which occu-
pies the center of the picture, sits the clerk busily writing.
To our right stands the puzzled witness, scratching his head in
his perplexity, while the dog at his feet shares in the bewilder-
ment. Close about is a crowd of bystanders, some only curious,
others, either in a critical or a sympathetic manner, intently
interested in the trial. Above, at his high bench, sits the all-
important fat old judge, with water pitcher and glass at hand,
careful, as always, for his physical comfort. The composition is
built up in the common pyramidal form; but the apex, which is
formed by the judge, is not the point of greatest interest; it
is placed somewhat in the shadow, while the greater light falls
upon the witness. The interesting dog in this picture recalls the
remark, often made, that Bingham always had a dog in his genre
pictures. The Jolly Flatboatmen is one exception; when asked why
he had failed to represent one there, he replied, "I have not,
the dog is in the hold(2)."

In 1874 Bingham served upon Kansas City's first board
of Police Commissioners. Hon.H.J.Latshaw was chosen president of
the board April the fifteenth, but he resigned May the eleventh,
and Bingham was chosen to succeed him(3). During his term of
office he was unyielding in the enforcement of the law. Even
before his appointment he had in January brought suit against a
certain Michael Dively for permitting a gambling house to be kept
on his premises(4).

It was also in 1874 that Bingham submitted his name,
at the urgent request of a large number of citizens of Kansas
City, as a candidate for Congress in the eight district, and then
withdrew his name before the convention, because he could not conscientiously take an oath to support his opponent in case the latter should receive the nomination (see p. 76). But Charles H. Hardin was elected Governor in this campaign, and in January, 1875 Bingham received from him the appointment of Adjutant-General of Missouri. He did not remove his family from Kansas City, but he boarded in Jefferson City during the time that it was necessary for him to be present at the Capitol. "In addition to the regular work of the office", says General Bingham in his report submitted December 31, 1876, "largely increased labors were imposed by the War Department in the revision and verification of the lists of deceased soldiers of Missouri interred in the National cemeteries. The lists furnished for that purpose, upon comparison with the original records, were found to contain numerous errors and omissions, and the only way by which satisfactory corrections could be made was to compare each individual name, and in many instances to examine all the rolls of each organization mustered into the service." These lists submitted to General Bingham for correction in connection with the preparation of inscriptions for permanent headstones to be erected at the graves of Union soldiers contained the names of forty-one hundred soldiers whose remains were buried in thirty-three National cemeteries. Original records had been obtained from friends and comrades and from headboards placed at the graves at the time of the burial. On these headboards were often rudely inscribed with a sharp bayonet or knife only a partial or wholly illegible name or monogram.

Then Bingham began at once the investigations of the war claims and found that many companies were applying for large
sums of money when the muster and pay roll vouchers representing the claims were defective, or there were no muster or pay roll vouchers for the companies in the office and no indications of their having served. Also many persons were taking advantage of the act of Congress of 1873, whereby all soldiers who had served in the United States Army not less than ninety days, had received honorable discharge, and had subsequently homesteaded less than one hundred and sixty acres of land under the homestead act of May 20, 1862 and made final proof thereof were entitled to an additional homestead, provided it together with the original one did not exceed a hundred and sixty acres. Applications were made by individuals whose names were not on the rolls in the office, by many who said they belonged to regiments which never existed, and by other equally ineligible persons(1). Bingham's thorough investigation and his exposures in the matter caused much excitement and comment. A pun in one of the papers of the day is, "If Geo.C.Bingham, Adjutant-General, is not the 'head center' of Hardin's administration, it cannot be questioned that he is the 'head center' of the fraudulent military claims(2)."

About four months in the early part of 1876 Bingham spent in Washington City working to get a bill through Congress, providing for the payment to Missouri of money which the state had paid out to state troops serving in cooperation with United States forces during the war. Up to this time Missouri had made but one settlement with the government and had neglected to present the remainder of her claims. In all, those which Bingham presented amounted to about a hundred and eighty thousand dollars, and, with the help of the delegation from Missouri in Congress, he was successful in making a satisfactory settlement(3).
While waiting to present the claims clearly before the Congressional committees, Bingham spent his leisure hours in painting; for a number of ladies of the state had requested that he contribute something for the Centennial. He selected as his subjects Miss Vinnie Ream, a sculptor, and Miss Coleman, a granddaughter of Hon. John J. Crittenden. The portraits were pronounced excellent. But this work gave an enemy a chance to criticize through a newspaper, complaining that the Adjutant-General was wasting his time and the state's money at Washington, when he should be in Jefferson City attending to the work of his office. The rejoinder which Bingham wrote to this is characteristic of his outspoken articles and his chivalric treatment of women. He said it was not for his own sake that he answered the criticism, but for the sake of the two women, Miss Ream and Miss Coleman, whom the writer had slightingly spoken of in the article(1).

A number of times he was called into various counties to settle disturbances. In August, 1876 he was sent by Governor Hardin into Ripley County, where a ku-klux organization including about thirty desperados was doing much damage and creating great excitement. While Bingham was there, nine members of the band were arrested and the names of the remainder ascertained(2).

In spite of the criticisms which his relentless actions and bold language often incurred, the words of commendation expressed in regard to him through all his public career are remarkable. Such expressions of appreciation as we are accustomed to hear only after the death of the one for whom they are uttered may be seen time and time again in the papers of the day. At the time he was Adjutant-General, one writer after an extended eulogy says, "As an honored and distinguished represen-
tative of the character of man needed and demanded by the honest element of the Democracy for the next governor of Missouri Geo. C. Bingham, sans peur et sans reproche, stands pre-eminently foremost in all this broad state.(1)" And this is only one of the numerous tributes, many of which are equally laudatory.

In 1876 Mrs. Bingham, who had been in poor health for about a year, together with her son, spent the summer in the East, visiting, among other points, Philadelphia, at the time of the Centennial, and Washington D.C.(2). She returned apparently much improved in health; but very soon she grew worse, and her husband hastened to her, expecting to take her to San Antonio, Texas. But he found her in such a condition that her removal to the asylum at Fulton appeared advisable. There she was treated by an old friend of her family and a competent physician, Dr. Smith, for temporary aberration of the mind. And there she died November the third. To her husband, who had returned to his work shortly before, assured that her condition was such that she might live several weeks, the telegram announcing her death was a shock and a cause of great grief. A letter written to his sister soon afterward is full of sorrow and strong faith in God. He speaks of his wife with most tender and appreciative words, of her unselfish nature, which manifested itself all through her life and at the last had caused her, in ministering to others, to contract the cold which brought on the fatal malady. Her great affection for her husband, which had made her, as he says, the joy and light of his life, was expressed shortly before her death when she told him that she only feared that she had loved him too much and her Savior too little. Her insanity was of a quiet religious nature; she believed herself in Heaven.(3).
Bingham himself became somewhat interested a little later in the prevailing excitement over spiritualism. He declared at one time that he had seen and talked to his wife and she had kissed him. "Ah, she kissed you, did she?" said a friend, "then it was your wife, indeed; no other woman would kiss such a looking person as you."(1). Bingham was reared a Methodist, as we have seen (see p.11); but during his second wife's life, to be with her, he united with the Baptist Church. However, he did not readily give up his Methodist habits - he several times communed with other denominations(2).

In February, 1877 he was in one of his characteristic debates in newspaper articles. General Schofield had written a defence of Order No.11, and Bingham replied through the St. Louis Republican. He was a fighter to the last. At the time of his death he was in a fiery debate with Ex-Governor B. Gratz Brown upon the same subject, and he had a second or third article almost ready for publication(3). Death, says a contemporary, was the only hand that could ever have settled the dispute(4).

At a meeting of the Board of Curators of the University January 19, 1877 a School of Art was established, and Bingham was elected its professor. No salary was provided; but he was granted the privilege of occupying such studio as the Executive Committee might assign, for receiving pupils. It is probable, however, that a salary was attached to the position the third year; for a notice of the opening of the University in 1879 states that Bingham would give instruction without extra charge to students. And after the death of the artist in that year Conrad Diehl of St. Louis was elected in October to fill his place, and one thousand dollars were to be paid him for his
services during the remainder of the term(1).

Bingham was given rooms in the Normal Building, to which he came in September. He taught pupils not only in the University, but also those who wished his instruction in the female colleges of the town(2). The nature of his position did not necessitate his regular presence at the University; so he spent a good deal of time, even during the sessions, out of town.

In July, 1877 he was in Boonville at the residence of Mr. Thomas Nelson, engaged in portrait painting(3). So it was probably at this time that the portraits of Mr. and Mrs. Thomas Nelson owned by Mrs. Wyan Nelson of Kansas City were painted. This conclusion is further substantiated by the fact that the costume of Mr. Nelson is of the same style as that of Mr. Black painted a couple of years later, and also by a comparison of Mrs. Nelson's portrait with that of the same woman in the Kansas City Public Library (Fig. 54), which we have decided was painted about 1862. We find that the difference in age might well place the second portrait fifteen years later. Mrs. Birch tells us that the portrait of herself and the picture of the Birch Homestead at Boonville and also the Palm Leaf Shade (Fig. 68), for which she herself posed, were painted in about the same year, so probably upon the same visit to Boonville. The last named picture, Palm Leaf Shade, is described by all who have seen it as a very beautiful piece of work. The woman sits in the bright sunlight out-of-doors, shading her face with a palm leaf fan.

Bingham spent part of the month of May, 1878 in Texas, visiting his daughter and resting. It was a trip he had planned for months on account of the condition of his health(4). The eighteenth day of the following month he was married to Mrs.
Fig. 68 PALM LEAF SHADE

From a photograph of the original
Mattie Lykins, widow of Dr. Lykins of Kansas City; and with her he spent the summer in Colorado. One newspaper notice of the wedding is headed "Autumn Leaves" (1); but in spite of the advanced age of the two, the union appears to have been a very happy one. Mrs. Lykins was one of the most intellectual and prominent women in Kansas City and was a source of much encouragement and help to Bingham. A relative says of the latter that he could never be content long without a wife; he had come to depend so completely upon such a one that his absent-mindedness would get him into all sorts of trouble without her (2).

A distinct honor was paid our artist when, in 1878, the managers of the Robert E. Lee Monument Association of the state of Virginia requested Governor Phelps to appoint General Bingham as the commissioner to represent Missouri in the selection of a design for the monument. He received the appointment and no doubt accepted it. For the committee was to meet in Richmond on the twenty-seventh of November, and we find that Bingham and his wife returned to Columbia from Richmond December the sixth (3). About a year earlier he had been strongly recommended by the Curators of the University to the President of the United States as one of the assistant commissioners for the ensuing Paris Exposition (4).

After his marriage in 1878 Bingham and his wife had rooms at Stephens College in Columbia. It was here that an episode took place of which old friends are fond of telling. Since his siege of measles in his nineteenth year (see p. 15) he had always worn a wig, which he was rather sensitive about and which he believed was an inconspicuous and quite perfect substitute for real hair, though, as a matter of fact, it was always
awry. So, great was his embarrassment but also quick, as usual, were his wits when at the first meal he and his bride took at Stephens College, the waitress, passing behind him, caught her sleeve in his wig and lifted it from his head, carrying it half way around the table. Quick as thought, Bingham relieved the situation with, "I was not able to keep my own hair on my head; how should I hope to keep the artificial?" (1).

The enumeration of the works in the artist's studio in March, 1879 included County Election, Order No.11, A Puzzled Witness, Winter Scene, and a number of portraits. The portrait of Eulalie Hoagday, granddaughter of Major Rollins, represented as Little Red Riding Hood, received particular attention. We are told that the artist wished to paint the child as she might actually appear if she were going for a trip through the woods, but again he was handicapped by the wishes of his patron. He was obliged to dress the little one in the best style of the day and arrange everything in the neatest, daintiest manner. Perhaps it is just as true to the nursery tale in that way; it is certainly as true to life as the traditional wolf peering through the trees down the pathway. President Laws, of the University, and his wife, Capt.J.H. and Mrs.Rollins and Wm.Broadwell and wife of Fulton were the others represented by portraits (2). Two other of the artist's late portraits are those of Dr.Alexander M.Davison and Judge F.M.Black; both are good, straightforward portraits, illustrative of the best that he commonly did in his mature years. The self-portrait of General Bingham in the Kansas City Public Library (Fig.69) is well enough done to be classed among his late works, but the face looks like that of a man of only about forty years, while a photograph of Bingham in his last
Fig. 69 PORTRAIT OF BINGHAM BY HIMSELF
From the original owned by the Public Library, Kansas City

Fig. 70 BINGHAM
From a photograph
years (Fig. 70) would lead us to believe that he appeared even older than he actually was. We have several times called attention to the fact that he painted good portraits only when the subject interested him and that for this reason an assignment of dates to some of his work is very difficult. So this portrait may have been painted earlier in life; or it may have been painted late, the artist making himself appear younger than his years and actual appearance justified. The last work which Bingham did was upon a portrait of his namesake, George Bingham Rollins. He took the portrait to Kansas City with him a few days before his death, intending to finish it there. It was left unfinished.

In February, 1879 Bingham was very ill with pneumonia, from which he recovered in about a month. But in the following July he experienced a violent attack of cholera morbus which proved fatal. After three days he died, on July the seventh in his home at the Lykins institute in Kansas City. The funeral was held at that place, and it was said that never before had a funeral cortege in Kansas City drawn together so many distinguished citizens. The funeral sermon by the Rev. M. Chambliss of the Calvary Baptist Church and the addresses made by President Laws of the State University and Major Rollins, the life-long friend of the deceased, as well as all the newspaper accounts, were full of tribute to the purity of the artist-statesman's public and private life and to his support of integrity and justice in the face of everything. The text used by the pastor was most appropriate: "Mark the perfect man, and behold the upright; for the end of that man is peace." (1).

After the death of General Bingham's third wife, Mrs. Mattie Lykins Bingham, the administrator of the Bingham estate
advertised a sale (the net proceeds from which were to be donated to the Ex-Confederate Home at Higginsville) to take place on March 25, 1893 at Findley's Art Store in Kansas City of the following paintings:

One oil painting --- Order No. 11 (sold for $675)

" " " --- Palm Leaf Shade (sold for $90)

" " " --- Result of the Election (sold for $200)

" " " --- Puzzled Witness

" " " --- Jolly Flatboatmen (2)

" " " --- Washington Crossing the Delaware

" " " --- Landscape View

" " " --- Landscape View in Colorado

" " " --- Flock of Turkeys

" " " --- Bunch of Letters

" " " --- Moonlight View

" " " --- Feeding the Cows

" " " --- Bathing Girl

Portrait of ------- Major Rollins

" " " " --- Dr. Lykins

" " " " --- General Bingham

" " " " --- Mrs. Bingham

" " " " --- Mr. McCoy

" " " " --- Mrs. McCoy

" " " " --- General Blair

" " " " --- Rollins Bingham

" " " " --- Mrs. General Bingham

" " " " --- John Howard Payne

Many of the paintings here listed we have located above. Others, namely, Landscape View, Landscape View in Colorado (these may be
identical with some we have located which pass as Landscape Views—see p. 84), Flock of Turkeys, Bunch of Letters, Feeding the Cows, Bathing Girl (assigned by Mrs. L. J. Bingham Neff to the artist's later life), the portraits of Dr. Lykins, Mr. and Mrs. McCoy, and Mrs. General Bingham (Mattie Lykins?) have not been located. There are also a number of portraits listed in the appendix which the writer has located but has neither seen nor been able to obtain data upon. Aside from these, we may reasonably believe that there are many portraits painted by Bingham in the homes of Missouri and other states.
CHAPTER VIII

Bingham's work was very unequal: We find in his later life some paintings as poorly executed as much of his early work, and some of his early work ranks with almost the best of his later. Particularly is this true in regard to the portraiture. We are not surprised to find it so, since we are told again and again that he did not consider that branch of art worthy except from a financial standpoint. So he did his best only when he was particularly interested in the subject of his portrait. The fact that he was so nearly self-trained and was so little influenced by art masters and schools is another cause of the lack of distinct changes during his life. With regard to his most successful works, however, his career divides itself into three fairly distinct periods.

The first period (about 1833-37), extending from the time of his first known paintings to the year in which he went to Philadelphia, is again divided by the artist's trip to St. Louis. Attention has already been called to the stiffness, conventionality, and leather-like quality of the portraits of about 1833, '34 and '35, for example, that of Hon. Josiah Wilson (Fig.4) and that of himself (Fig.5). Though Bingham did not stay long in St. Louis, and though he probably did not receive much instruction there (we have no knowledge of any), yet he must have seen more painting than ever before, and his work in the following year, 1837, shows a distinct advance. There is more freedom in the portraits of Mr. Lamme (Fig.7) and Dr. Rollins (Fig.6) particularly. No genre work can, with certainty, be assigned to this period.

In the second period (1837-56), however, which
includes the years between the beginning of the artist's study in the Pennsylvania Academy of Fine Arts and his trip abroad, were painted his most characteristic genre pictures, the flat-boatmen series and the election series. In the portraiture of this period better modelling and freer, less conventional treatment was evident, for example, the portrait of Dr. Potter (Fig. 29), which is so straightforward and sincere.

The third period (1856-79), comprising the last twenty-three years of Bingham's life, is characterized by still further progress in facility of technique and expression, due in great part to his increased experience, no doubt, rather than to what he learned from the Dusseldorf school. The new surroundings and, particularly, the opportunity of seeing many new works of art influenced him. We have no record, however, of his having gone to Dusseldorf as a student. It would seem that he went as an independent artist, wishing only to work in an art center, where there was an added inspiration. For the large commissions which we know he executed while there, to say nothing of other work which he probably did, must have occupied the most of his time.

Most of his known genre pictures painted after his return to the States were made more with a view of commemorating particular occasions and are connected more definitely with particular individuals than were the earlier ones, which described Missouri life more generally. General Lyon and General Blair starting to Camp Jackson (Fig. 59), Order No. 11 (Fig. 60), and Major Dean in Jail (Fig. 61) are connected with definite occasions, and the latter two are quite plainly of a didactic nature. They are not so full of the passion for characteristic individuality as are, for example, the pictures of the election series. The most
academic things done by the artist belong also to these years, The Thread of Life (Fig.58) and the portrait of Miss Rollins (Fig.67). Another addition to his range of subjects was landscape painting as a separate branch. He had used it often before as a setting for his figure compositions; but we know of only one pure landscape painting previous to 1856 (see p.42). His best work in portraiture in this period is beyond any belonging to earlier years. The simple, sympathetic interpretation of his son (Fig.62), the animated portrait of Dr. Troost (Fig.47), and, particularly, the portrait of Major Rollins (Fig.65) represent the artist at his best.

Of the views of art which actuated Bingham through his life in its service we find a clear statement in his lecture on "Art, the Ideal of Art, and the Utility of Art", prepared for delivery in the State University March 1, 1879, only a few months before his death.

"Michelangelo, whose sublime and unrivaled productions, both in painting and sculpture, certainly entitle him to be regarded as good authority in all that relates to Art, clearly and unhesitatingly designates it as 'the imitation of nature'.

"The Oxford student, however, who ranks as the ablest and most popular writer on the subject, undertakes to convince his readers that the imitation of nature, so far from being Art, is not even the language of Art. He boldly goes still further and asserts that the more perfect the imitation the less it partakes of the character of genuine Art. He takes the position that Art to be genuine must be true, and that an imitation so perfect as to produce an illusion, and thereby make us believe that a thing
is what it really is not, gives expression to a falsehood and cannot, therefore, be justly regarded as genuine Art, an essential quality of which is truth. ----

"More than once in my own experience portraits painted by myself and placed in windows facing the sun to expedite their drying have been mistaken for the originals by persons outside and spoken to as such. Such occurrences doubtless mark the experience of nearly every portrait painter; but none of them ever dreamed that the temporary deception thus produced lessened the artistic merit of such works. ---- An artist who expects to rise to anything like eminence in his profession must study nature in all her varied phases and accept her both as his model and teacher. He may consider every theory which may be advanced upon the subject nearest his heart, but he must trust his own eyes and never surrender the deliberate and matured conclusions of his own judgment to any authority however high.

"What I mean by the imitation of nature is the portraiture of her charms as she appears to the eye of the artist. A pictorial statement which gives us distant trees, the leaves of which are all separately and distinctly marked, is no imitation of nature. She never thus presents herself to our organs of vision. Space and atmosphere, light and shadow, stamp their impress on all that we see in the extended fields which she opens to our view, and an omission to present upon our canvas a graphic resemblance of the appearances thus produced makes it fall short of that truth which should characterize every work of Art. But while I insist that the imitation of nature is an essential quality of Art, I by no means wish to be understood as meaning that any and every imitation of nature is a work of Art."
"Art is the outward expression of the esthetic sentiment produced in the mind by the contemplation of the grand and beautiful in nature, and it is the imitation in Art of that which creates this sentiment that constitutes its expression. The imitation is the word which utters the sentiment. No artist need apprehend that any imitation of nature within the possibilities of his power will long be taken for what it is not. There are attributes of nature which the highest Art can never possess. ---

"The Ideal In Art

"--- All the thought which in the course of my studies I have been able to give to the subject has led me to conclude that the ideal in Art is but the impressions made upon the mind of the artist by the beautiful or Art subjects in external nature, and that our Art power is the ability to receive and retain these impressions so clearly and distinctly as to be able to duplicate them upon canvas. So far from these impressions thus engraved upon our memory being superior to nature, they are but the creatures of nature and depend upon her for existence as fully as the image in a mirror depends upon that which is before it. It is true that a work of Art eminating from these impressions may be, and generally is, tinged by some peculiarity belonging to the mind of the artist, just as some mirrors by a slight convex in their surface give reflections which do not exactly accord with the objects before them. Yet any obvious and radical departure from its prototypes in nature will justly condemn it as a work of Art.

"I have frequently been told, in conversation with persons who have obtained their ideas of Art from books, that an artist should give to his productions something more than nature
presents to the eye. That in painting a portrait, for instance, he should not be satisfied with giving a true delineation of the form and features of his subject, with all the lines of his face which mark his individuality, but in addition to these should impart to his work the soul of his sitter. I cannot but think that this is exacting from an artist that which rather transcends the limits of his powers, great as they may be. As for myself, I must confess that if my life and even my eternal salvation depended upon such an achievement, I would look forward to nothing better than death and eternal misery in that place prepared for the unsaved. According to all our existing ideas of a soul, there is nothing material in its composition. The manufacture, therefore, of such a thing out of the earthen pigments which lie upon my palette would be a miracle entitling me to rank as the equal of the Almighty himself. Even if I could perform such a miracle, I would be robbing my sitter of the most valuable part of his nature and giving it to the work of my own hands. There are lines which are to be seen on every man's face which indicate to a certain extent the nature of the spirit within him. But these lines are not the spirit which they indicate any more than the sign above the entrance to a store is the merchandise within. These lines upon the face embody what artists term its expression, because they reveal the thoughts and emotions, and, to some extent, the mental and moral character of the man. The clear perception and practiced eye of the artist will not fail to detect these, and by tracing similar lines upon the portrait, he gives to it the expression which belongs to the face of his sitter. In doing this, so far from transferring to his canvas the soul of his subject, he merely gives such indications of a soul
as appear in certain lines of the human face; if he gives them correctly, he has done all that Art can do.----"(l).

In this lecture Bingham is perfectly frank in his statements of the limitations as well as of the possibilities of his art. Many will disagree with him on some points, for example, in his ideas of portraiture. While it is true that an artist cannot make his portrait speak, such men as Whistler have, with their keen interpretative power and their spontaneity of representation, truly shown us what is beneath the mask of their sitters; we see the thoughts and feelings and character - the soul itself.

But Bingham's greatest interest and his most serious work was, as we have seen, in genre painting. In attempting to estimate the value of any artist we must compare him with contemporaries working in his particular line. If we consider Bingham in connection with artists of today, with their superior training and their revolution of ideals and ideas, we, who share those same conceptions, must assign to him a low rank. Neither can he in any sense be considered equal to the great masters of the past. But we have found this artist living in a frontier country, where the struggle for existence was the subject uppermost in men's minds. For many years, during the Colonial and Revolutionary periods, there had been but little demand and less time and money for art. Portraiture was the only branch that people felt a need for, and that was almost entirely under the influence of the English school; America still called England home, and artists still went there for their education. But after the War of 1812 independence began to assert itself in every avenue of life. The interest in the working out of the new
governmental plans, the growth of democracy, and, above all, the
pushing out of colonies into the West brought a gradual cessation
of close communication with England and the dependence upon her
for leadership. The pioneers in their isolated homes soon forgot
their pride of birth and their polished manners; only the future
with its alluring prospects was of interest to them.

A noteworthy artist characteristic of this period was
Chester Harding, the itinerant portrait painter whom we have
mentioned above as Bingham's early inspiration to art. Though he
spent some years in Europe, his art was, in great part, the
product of American training - or perhaps it were better to say
non-training -, true and straightforward, with none of the polish
and pompous courtliness characteristic of such an artist as Sir
Joshua Reynolds. This breaking away from foreign dependence was,
after all, for the salvation of American art. It was only by this
means that our artists could assert their individuality and could
portray the thoughts and actions of our race.

It was this desire to represent the life of America
that led to genre painting. The early American genre partook of
the English rather than of the Dutch ideal; its chief interest
lay in the subject-matter, not in the creation of an artistic
production. From the great English master, Hogarth, on down to
Brown, who though English by birth was American by virtue of his
long residence and work here, we find the greater interest in
the subject. Hogarth's works preach sermons on morality, Brown's
tell little anecdotes of familiar life in an affected, senti-
mental manner. Brown, Inman, Woodville, Eastman Johnson, and
Wm.S.Mount are the genre painters given place in our histories
of American art. The last three were, like Bingham, students at
Dusseldorf, and their work shows more of the influence of that school, in general, than does his, more of sentimentality and less of sincerity. Woodville's *Reading the News* is of the same character as some of Bingham's work, except that there is too much of theatrical exaggeration in it; it is not convincing. Johnson's and Mount's paintings of Southern life are interesting in the stories they tell; but the types of figures do not appeal to us as being wholly characteristic and true. So also the boys that Brown and Inman are fond of representing are not as real as those by our artist. Compare, for example, Inman's *Humble-the-Peg* with Bingham's representation of the same in his *County Election* (Figs. 34-35), or Brown's *Sympathy* with Bingham's sketch of a boy (Fig. 15). We are not sure that Inman's boys are actually enjoying their game, and we feel quite sure that Brown's carefully posed model is no boot-black in reality. In Bingham's representations, however, we are convinced of the real boy-nature, wholly natural and unconscious of itself; there is no suggestion of posing for the occasion.

Though Bingham was often weak in drawing and always poor in colour, he was at least true to the life which he represented in so far as his technique allowed. There is a ring of sincerity through his work; so that when we study his pictures, with their great variety of typical figures, we feel that we are becoming acquainted with actual characters. That wily politician, that shrewd old villager, that carefree loafer - all, we are sure, must have been living personalities, and if we had lived among them, we should have found them as they are described for us. Because of this sincere, truthful interpretation and portrayal of the life of his time in Missouri, Bingham's work stands at the
head of American genre painting in the second quarter of the
nineteenth century, and it is upon these worth-while character-
istics that his claim to future recognition is based.
### Chronological List of Bingham's Paintings

**About 1830 — Portrait of Mr. Henry Miller (6)**

- Dr. John Sappington (7)
  - Mrs. A. Morrison, K.C.
- Mrs. John Sappington (7)
  - Mrs. A. Morrison, K.C.

**1830-33 — Judge David Todd (2)**

- Destroyed.

**1834 — Col. Caleb S. Stone (2)**

- Mrs. E. H. Fudge, Chicago.

**1835 — Judge Warren Woodson (1)**

- Dr. Woodson Moss, Columbia, Mo.

**1836 — Hon. Josiah Wilson (1)**

- Mrs. J. W. Stone, Columbia, Mo.

**1837 — Maj. James S. Rollins (1)**

- Mr. C. B. Rollins, Columbia, Mo.

**Before 1837 — Gen. W. H. Crowther (7)**

- Mrs. Sue Ewing, Stockton, Kans.

**1837 — Mrs. W. H. Crowther (7)**

- Mrs. Sue Ewing, Stockton, Kans.

**1837 — Dr. Anthony W. Rollins (1)**

- Mr. C. B. Rollins, Columbia, Mo.

**1837 — Mrs. Anthony W. Rollins (1)**

- Mr. C. B. Rollins, Columbia, Mo.

**1837 — Mr. Josiah Lamme (1)**

- Mr. C. B. Rollins, Columbia, Mo.

**1837 — Mrs. Josiah Lamme (1)**

- Mr. C. B. Rollins, Columbia, Mo.

**1837 — Maj. James S. Rollins (7)**

- Mrs. John H. Overall, St. Louis.
1837 ---- Portrait of Mrs. James S. Rollins (7)
Mrs. John H. Overall, St. Louis.

" ---- " Hon. Roger North Todd (1)
Mr. W. T. Gentry, Columbia, Mo.

" ---- " Hon. T. B. Gentry (2)
Mr. W. R. Gentry, St. Louis.

1838-39 ---- " Capt. John F. Nicolds (7)
Mrs. A. A. Brown, Gazelle, Cal.

" ---- " Mrs. Elizabeth M. Nicolds (7)
Mrs. A. A. Brown, Gazelle, Cal.

" ---- " Mrs. Thos. Shackelford (5)
Mr. G. C. Shackelford, K. C.

About 1839 ---- " Miss Martha J. Shackelford (7).
Mrs. C. C. Hemenway, Glasgow, Mo.

" ---- " Mrs. John Harrison (7)
Mrs. C. C. Hemenway, Glasgow, Mo.

1839-40 ---- " Mr. John H. Turner (7)
Mr. John H. Turner, Glasgow, Mo.

" ---- " Mr. Elijah R. Pulliam (7)
Mrs. R. B. Snow, Ferguson, Mo.

1840 ---- " Mrs. E. Hutchison Bingham (1)
Mrs. Wyan Nelson, X. C.

" ---- " Mrs. E. H. Bingham and son (7)
Mr. Thos. B. King, Amarillo, Tex.

" ---- " Mr. Thos. Nelson (7)
Mr. Bingham Birch, Muskoteen, Ia.

" ---- " Mrs. Thos. Nelson (7)
Mr. Bingham Birch, Muskoteen, Ia.

1840-44 ---- " Andrew Jackson (8)

" ---- " James Buchanan (8)

" ---- " Walker (8)

" ---- " Calhoun (8)

" ---- " Breckenridge (8)

" ---- " Webster (8)

" ---- " Clay (8)

" ---- " Van Buren (8)
1840-44 - Portrait of John Howard Payne (1)
   Mrs. J. V. C. Karnes, K. C.
" " " " " John Quincy Adams (1)
   Mr. G. B. Rollins, Columbia, Mo.
" " " " " John Quincy Adams (study) (1)
   Mr. C. B. Rollins, Columbia, Mo.
" " " " " Mrs. E. Hutchinson Bingham (7)
   Mr. Thos. B. King, Amarillo, Tex.
About 1842 ---- " Mr. Wm. B. Sappington (7)
   Mrs. J. C. Sappington, Boonville, Mo.
" " " " " Mrs. Wm. B. Sappington (7)
   Mrs. J. C. Sappington, Boonville, Mo.
" 1843 ---- " Horace Bingham at six years (7)
   Mr. Thos. B. King, Amarillo, Tex.
By 1847 ---- Jolly Flatboatmen (2)
   Mr. B. Van Schaick in 1847-48, N. Y.
About " ---- Jolly Flatboatmen (1)
   Mrs. Thos. H. Mastin, K. C.
By " ---- Lumbermen Dining (4)
" " ---- Lighter Relieving a Steamboat Aground (4)
   Mr. Yeatman, St. Louis in 1847.
" " ---- Raftsmen Playing Cards or In A Guandary (2)
About " ---- Flatboatmen Playing Cards (2)
   Athenaeum Museum, Pittsfield.
1848 ---- Captured by Indians (5)
   McCaughen & Burr, St. Louis.
" ---- Portrait of Dr. Oscar F. Potter (2)
   Public Art Museum, St. Louis.
By 1849 ---- Stump Orator (4)
" " ---- Sketchbook (1) Mercantile Library, St. Louis.
" " ---- Woodyard (4)
" " ---- Wilmot Proviso (4)
" " ---- Portrait of Dr. Wm. Jewell (full-length) (4)
   Wm. Jewell College, Liberty, Mo.
Probably " ---- " Dr. Wm. Jewell (smaller) (4)
1850 ---- " Dr. Lathrop (4)
   Destroyed 1892.
1850 ---- Portrait of Capt. Wm. Johnston (1)  
Dr. J. T. M. Johnston, K. C.

1851 ---- Emigration of Daniel Boone (1)  
Public Art Museum, St. Louis.

By " ---- Candidate Electioneering (2)
" " ---- Chess Players (4)
" " ---- Scene on the Ohio (4)
1851-52 - County Election (1)  
Mercantile Library, St. Louis.

" 1852 ---- The Canvass (4)
" " ---- Belated Wayfarers (5)  
McCaughen & Burr, St. Louis.
" " ---- Portraits of St. Louis Residents (4)
" " ---- Portrait of Dr. J. B. Thomas (1)  
Mrs. F. Hutchison, Independence.

About 1853 ---- " " Miss Sallie More (7)  
Mrs. H. Smith, Prairie Home, Mo.

1853-54 - Stump Speaking (1)  
Mercantile Library, St. Louis.

1854-55 - Verdict of the People (1)  
Judge J. W. S. Peters, K. C.

" 1856 ---- Portrait of Locke Hardeman (7)  
Mr. G. H. Hardeman, Gray Summit, Mo.

Probably " ---- Copy of Gilbert Stuart's Athenaeum Washington (1)  
Mercantile Library, St. Louis.

" " ---- " " Stuart's Martha Washington (1)  
Mercantile Library, St. Louis.

1856-58 - Portrait of Washington (full-length) (3)  
Destroyed 1912.

" " " " Jefferson (full-length) (3)  
Destroyed 1912.

" " - Dusseldorf Landscapes (14)  
Mrs. J. M. Piper, K. C. had two, 1902.

1856-74 - Washington Crossing the Delaware (1)  
Mrs. Thos. H. Mastin, K. C.

By 1857 ---- The First Music Lesson (4)  
Mr. E. P. Mitchell in 1857.
1857 - Jolly Flatboatmen No.2 (1)  
Mercantile Library, St.Louis.

About  " ---- Verdict of the People (replica) (1)  
Mercantile Library, St.Louis.

1859 - Portrait of Mr.Elijah S.Stephens (1)  
Mrs.A.H.Smith, Columbia, Mo.

" ---- "  " Mrs.Elijah S.Stephens (1)  
Mrs.A.H.Smith, Columbia, Mo.

" ---- "  " Henry Clay (3)  
Destroyed.

" ---- "  " Andrew Jackson (3)  
Destroyed.

About  " ---- "  " Miss Annie Allen (child) (7)  
Miss Helen M.Long, X.C.

" " "  " Dr.Benoist Troost (1)  
Public Library, K.C.

" " "  " Mrs.Mary Troost (1)  
Public Library, X.C.

1859-60 - "  " Baron von Humboldt (1)  
Mercantile Library, St.Louis.

1860 - "  " Mrs.R.L.Todd and Daughter (1)  
Mrs.J.C.Whitten, Columbia, Mo.

" " "  " Hon.Samuel L.Sawyer (7)  
Mr.S.W.Sawyer, Independence,Mo.

" " "  " Mr.Odon Guitar (7)  
Mrs.Odon Guitar, Columbia, Mo.

" " "  " Mr.James L.Minor (7)  
Mrs.S.Minor Gamble, K.C.

" " "  " Mrs.James L.Minor (7)  
Mrs.S.Minor Gamble, K.C.

" " "  " Mrs.Eliza Thomas Bingham (1)  
Mrs.E.Hutchison, Independence.

1862 - "  " Mr.James M.Piper (1)  
Mr.W.F.Thomas, K.C.

" " "  " Mrs.James M.Piper (1)  
Mr.W.E.Thomas, K.C.

" " "  " Dr.Edwin Price (1)  
Col.R.B.Price, Columbia, Mo.

" " "  " Col.R.B.Price (1)  
Col.R.B.Price, Columbia, Mo.
<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
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| 1862 | Portrait of Mrs. R. B. Price (1)  
       | Col. R. B. Price, Columbia, Mo. |
|      | About      |
|      | " " " Mrs. Thos. W. Nelson (1)  
       | Public Library, K. C. |
|      | " " " The Thread of Life (1)  
       | Mrs. E. Hutchison, Independence. |
|      | " " " Gen. Lyon and Gen. Blair Starting for Camp  
       | Jackson (1) Mr. G. B. Rollins, Columbia, Mo. |
| 1865 | Portrait of Brigadier-General Lyon (3)  
       | Destroyed. |
| 1865-68 | Order No. 11 (1)  
          | Mr. G. B. Rollins, Columbia, Mo. |
| 1866 | Major Dean in Jail (1)  
       | Mr. W. E. Thomas, K. C. |
| 1867 | Portrait of Rollins Bingham at six (1)  
       | Mrs. E. Hutchison, Independence. |
| 1869 | " John J. Mastin (child) (1)  
       | Mrs. Thos. H. Mastin, K. C. |
|      | " Thos. H. Mastin (1)  
       | Mrs. Thos. H. Mastin, K. C. |
|      | " Mr. Birch (7)  
       | Mrs. W. H. Lyons, Buffalo, N. Y. |
|      | " Mrs. Birch (7)  
       | Mrs. W. H. Lyons, Buffalo, N. Y. |
|      | " Frank P. Blair (study) (9)  
       | Mrs. F. P. Blair, Chicago. |
| 1869-71 | " Frank P. Blair (full length) (1)  
            | Mercantile Library, St. Louis. |
| 1870 | " Mr. Kinney (7)  
       | Miss Alice Kinney, New Franklin, Mo. |
|      | " Mrs. Kinney (7)  
       | Miss Alice Kinney, New Franklin, Mo. |
|      | " Son and Daughter of Mr. Kinney (7)  
       | Miss Alice Kinney, New Franklin, Mo. |
|      | " Order No. 11 (replica) (1)  
       | Mrs. J. W. Mercer, Independence. |
| 1871 | Portrait of Maj. James S. Rollins (bust study) (1)  
       | Mr. G. B. Rollins, Columbia, Mo. |
1871 ---- Portrait of Maj. James S. Rollins (study) (1)
        Mr. C. B. Rollins, Columbia, Mo.

1871-73 ---- " Maj. James S. Rollins (full-length) (1)
           Destroyed 1892.

1872 ---- " Mrs. James S. Rollins (1)
           Mr. C. B. Rollins, Columbia, Mo.

" ---- " Miss Sallie Rodes Rollins (1)
           Mr. C. B. Rollins, Columbia, Mo.

" ---- Pike's Peak (1)
       Findlay Art Company, K. C.

" ---- Pike's Peak (study) (10)
       Mr. R. S. Thomas, Blue Springs, Mo.

1874 ---- Puzzling a Witness (1)
        Judge James M. Gibson, K. C.

1876 ---- Portrait of Dr. Alexander M. Davison (2)
        Mr. Edward J. Davison, K. C.

" ---- " Miss Coleman (4)

" ---- " Miss Vinnie Ream (4)

1877 ---- " Mrs. Birch (7)
           Mr. J. W. Birch, Bunceton, Mo.

" ---- Birch Homestead at Boonville (7)
       Mr. J. W. Birch, Bunceton, Mo.

" ---- Palm Leaf Shade (2)
       Mrs. L. M. Miller, K. C.

" ---- Portrait of Bingham by himself (1)
       Public Library, K. C.

Probably " ---- " Mr. Thos. W. Nelson (1)
           Mrs. Wyan Nelson, K. C.

" ---- " Mrs. Thos. W. Nelson (1)
           Mrs. Wyan Nelson, K. C.

1878-79 ---- " Judge F. M. Black (1)
           Historical Society, K. C.

" " " " Fulalia Hockaday (Red Riding Hood)
       (2) Mrs. F. W. Sneed, Pittsburgh.

" " " " Dr. Laws (4)

" " " " Mrs. Laws (4)

" " " " Capt. J. H. Rollins (4)

" " " " Mrs. J. H. Rollins (4)
Probably 1878-79 - Portrait of Mr. Wm. Broadwell (4)

- - - Mrs. Wm. Broadwell (4)

? ----- Daniel Boone, Liberty (11)
Alsop's in 1879.

----- Old Field Horse (12)

----- Horse Thief (13)

----- Shooting for the Beef (13)

----- Girl at Prayer (14)

----- Winter Scene (15)

----- Painted Lithograph of Sterling Price (16)
Historical Society, K.C.

----- The Bathing Girl (17)
Bingham Estate Sale, 1893.

----- Feeding the Cows (17)
Bingham Estate Sale, 1893.

----- Landscape View (17)
Bingham Estate Sale, 1893.

----- Landscape View in Colorado (17)
Bingham Estate Sale, 1893.

----- Flock of Turkeys (17)
Bingham Estate Sale, 1893.

----- Bunch of Letters (17)
Bingham Estate Sale, 1893.

----- Portrait of Dr. Lykins (17)
Bingham Estate Sale, 1893.

----- Mr. McCoy (17)
Bingham Estate Sale, 1893.

----- Mrs. McCoy (17)
Bingham Estate Sale, 1893.

----- Moonlight Scene (14 x 20 in.) (18)
Mr. R. S. Thomas, Blue Springs, Mo.

----- Moonlight View (hilly scene on the south part of the Gasconade River) (17)
Mr. R. W. Thomas, K. C. From the Bingham Estate Sale, 1893.

----- Four Colorado Landscapes (19)
Mrs. J. M. Piper, K. C. in 1902.
----- Two Landscapes (18)
Miss Elvira Mills, Boonville, Mo.

----- Two Portraits (18)
Miss Elvira Mills, Boonville, Mo.

----- Portrait of Henry Bingham, brother of the Artist (20)
Mrs. L. J. B. Neff, Marshall, Mo.

----- " Maj. Dubois (14)

----- " Hon. J. B. Wurnall (20)
Mrs. J. W. Wurnall, K.C.

----- " Mrs. J. B. Wurnall (20)
Mrs. J. W. Wurnall, K.C.

----- " Rev. R. S. Thomas (18)
Mr. R. S. Thomas, Blue Springs, Mo.

----- " Mrs. R. S. Thomas (18)
Mr. R. S. Thomas, Blue Springs, Mo.

----- " Mr. Joshua Belden (20)
Belden Groves, St. Louis.

----- " Mrs. Joshua Belden (20)
Belden Groves, St. Louis.

----- " Mr. Henry Lewis (20)
Mrs. R. B. Caples, Glasgow, Mo.

----- " Mrs. Henry Lewis (20)
Mrs. R. B. Caples, Glasgow, Mo.

----- " Mr. Wm. F. Dunnica (20)
Mr. Thos. S. Shepperd, Pittsburgh.

----- " Mrs. Wm. F. Dunnica (20)
Mr. Thos. S. Shepperd, Pittsburgh.

----- " Dr. Thos. N. Cockerill (20)
Mrs. Florence Follin, Glasgow, Mo.

----- " Mrs. Thos. N. Cockerill (20)
Mrs. Florence Follin, Glasgow, Mo.

----- " Mr. Jacob Wyan (20)
? Dakota.

----- " Mrs. Jacob Wyan (20)
Mrs. J. C. Sappington, Boonville, Mo.

----- " Agnes Nelson Day (20)
Mrs. B. F. Addington, St. Louis.
Portrait of Mrs. Robert Aull (20)
Mrs. S. M. Hayden, Glasgow, Mo.

" Two Children painted on glass (20)
Destroyed.

" Several Portraits (20)
Prewitt Family, Boonville, Mo.
CHRONOLOGICAL REGISTER OF BINGHAM'S LIFE

Mar. 20, 1811— Born - in Augusta co., Virginia.

1819— Family emigrates to Franklin, Missouri.

1820— Meets Chester Harding.

1823— Father dies. Mother and children move to the farm at Arrow Rock, Salina co.

About 1827— Goes to Franklin as cabinet-maker's apprentice. Studies law and theology. Meets Harding again, and receives first instructions in painting.

" 1830— Starts to St. Louis. Paints portraits of Mr. Henry Miller and Mr. and Mrs. John Sappington.

" 1830-33— Paints portraits of Judge David Todd and Mrs. Wm. Johnston.


1835— Paints portrait of himself at twenty-four and Col. and Mrs. Trumball Allen.

" — Goes to St. Louis.

Feb. 13, 1836— In St. Louis.

1836— Goes to Boonville and marries Miss Hutchison.

Before 1837— Paints portraits of Gen. and Mrs. W. H. Crowther.

1837— In Columbia, where he paints portraits of Dr. and Mrs. Anthony W. Rollins, Mr. and Mrs. Josiah Lamme, Maj. and Mrs. James S. Rollins, Hon. Todd, and Hon. Gentry. Goes to Philadelphia to study in the Penn. Academy of Fine Arts.

1838— Returns to Missouri.

1838-39— Paints portraits of Capt. and Mrs. J. F. Nicolls in Glasgow, and Mrs. Thomas Shackelford of Saline Co.

About 1839— Paints portraits of Miss M. J. Shackelford and Mrs. J. Harrison of Saline Co.

1839-40— Paints portraits of Mr. J. H. Turner and Mr. E. R. Pulliam of Glasgow.

1840— Delivers speech at the Rocheport Whig
1840— Paints The Dull Story (portrait of wife) and portraits of Mr. and Mrs. Thomas Nelson.

1840-44— In Washington D.C., except for six months, which he spends in Petersburg, Virginia. Paints portraits of statesmen.

About 1842— Probably visits Missouri. Paints portraits of Mr. and Mrs. Wm. B. Sappington.

1844— Returns to Saline Co., Missouri.

June 19, 1846— Is candidate for the Legislature from Saline Co.

Aug. 14, ” — Elected to the Legislature by a majority of three votes.

Sept. 6, ” — Sappington has expressed his intention of contesting the election. Bingham writes a letter to Sappington urging that they submit their claims again to the ballot box. Sappington refuses.

Nov. 16, ” — Takes his seat in the House of Representatives.

Nov. 18, ” — Urges in the House that the Governor's message be issued in German.

Nov. 19, ” — Appointed upon the standing committees for Enrolled Bills and Federal Relations.

Nov. 20, ” — Sappington contests the election.

Nov. 23, ” — Acting as his own attorney, he presents his case to the committee on elections.

Nov. 28, ” — Votes against act encouraging destruction of wolves.

Dec. 8, ” — Committee on elections submits its final report on the contested election to the House.

Dec. 15, ” — Moves that Sappington or his attorney be given a place in the House during the trial.

Dec. 16, ” — Makes speech before the House in defense of his seat.

Dec. 18, ” — Case decided in favor of Sappington.

1847— Has painted Jolly Flatboatmen, which is used by the American Art Union for its annual engraving.

Apr. 21, ” — Lighter Relieving a Steamboat Aground and Raftsmen Playing Cards are on exhibition in St.
Apr. 22, 1847---- Lighter Relieving a Steamboat Aground has been purchased by Mr. Yeatman of St. Louis.

Nov. 27, " ---- Lumbermen Dining is mentioned in a newspaper as one of Bingham's works.

About " ---- Paints replicas of Jolly Flatboatmen and Raftsmen Playing Cards.

Jan. 10, 1848---- Raftsmen Playing Cards has been purchased by E. Croswell of Albany, New York. Jolly Flatboatmen which was purchased by the Art Union has become the property of B. Van Schaick of New York.

May 1, " ---- Declines nomination as Representative from Saline Co. in the Legislature.

July 7, " ---- Accepts the nomination.

Aug. 11, " ---- Has been elected by a majority of twenty-six over Sappington.

Nov. 29, " ---- Wife dies in Arrow Rock, leaving him with three children.

Dec. 25, " ---- Opening session of House of Representatives.

Dec. 27, " ---- Appointed on standing committees for Enrolled Bills and Federal Relations.

Dec. 28, " ---- Moves to postpone the consideration of a case of contested election until the sitting member, then absent, be present.

" ---- Paints Captured by Indians (?) and a portrait of Dr. Potter.

Jan. 2, 1849---- Votes against using proceeds derived from the sale of land donated to the state by Congress, for purposes of education.

Jan. 4, " ---- Votes to use the proceeds for the construction of railroads.

Jan. 15, " ---- Speaks against Penitentiary Report.

Feb. 8, " ---- Moves that the portrait of Hon. Thos. H. Benton be removed from its exposed situation to an elevated position in the Hall.

Feb. 15, " ---- A Representative moves that the expediency of paying Bingham the amount expended by him in the contested election be investigated.

Feb. 16, " ---- Advocates amendment to the constitution.
to transfer contested elections to Circuit Judges of the proper districts instead of having them decided by the Legislature.

Feb. 23, 1849---- Bill passes the House allowing Bingham his expenses incurred in the contested election.

Feb. 26, " ---- From the majority of the committee on Federal Relations he makes a report accompanied by resolutions on the subject of slavery, with feeling against secession. Votes to procure the portrait of Lewis F.Linn. Votes against the resolutions approving of the administration of Hon.James K.Polk as President of the U.S.

Feb. 27, " ---- Votes for "Woman's Bill", which protects her property to some extent from her husband's debts.

Mar. 6, " ---- Message from Senate states that the act for the payment of Bingham's expenses of $170 incurred in the contested election has been rejected. Votes against the Senate Resolutions on slavery.

Apr. 7, " ---- Woolyward, Wharf Scene, and Wilmot Proviso described by a St.Louis paper.

Aug. " ---- In New York. Has his portfolio of sketches in his studio. Raftsmen Playing Cards and Stump Orator have been included in late distributions of the American Art Union, and another of his paintings has lately been purchased by the organization.

Sept.28, " ---- In Columbia painting portraits, among them a large one (probably also a small one - see p. 38) of Dr.Jewell.

Dec. 2, " ---- Marries Miss Eliza K.Thomas at Columbia.


Dec. 27, " ---- Presents his portrait of Dr.Lathrop to the women of Columbia, subject to the wishes of the Board of Curators of the University.

May 23, 1851---- In St.Louis (with his wife) on his way home from New York, where he has spent some months. Has painted Emigration of Daniel Boone in his absence.

Oct. 31, " ---- Has studio in Columbia. Election (unfinished), Candidate Electioneering, Chess Players, and
Scene on the Ohio are in his studio. Plans spending the winter in St. Louis.

Jan. 9, 1852---- Has studio in St. Louis, where he is painting portraits. County Election is not yet finished.

Mar. 19, " ---- Still in St. Louis. Starts subscriptions for engravings of County Election.

Apr. 2, " ---- In Columbia with County Election. Plans to leave town with it the next day.

June 3, " ---- Leaves Columbia for Baltimore as a delegate to the Whig National Convention.

June " ---- Writes to Winston, Whig candidate for Governor, asking if he will stand opposed to the Jackson Resolutions.

Sept. 10, " ---- Probably in New York. The canvass has lately been painted, and is being exhibited in New York with the County Election, which is to be engraved.

Nov. 3, " ---- Writes a letter to the editor of the Missouri Statesman, witnessing that Winston has avowed himself opposed to the Jackson Resolutions.

Nov. 21, " ---- In St. Louis.

" ---- Paints Belated Wayfarers (?) and a portrait of Dr. J. B. Thomas.

Mar. 25, 1853---- In New Orleans, where he exhibits the County Election.

May 3, " ---- Reaches Columbia from New Orleans.

June 24, " ---- Has lately been in Richmond, Kentucky.

Sept. 10, " ---- The canvass and County Election have just been finished.

Nov. 18, " ---- In Philadelphia, superintending the preparation of the plate for the engraving of County Election and working upon Stump Speaking.

Dec. 23, " ---- Still in Philadelphia.

About " ---- Paints portrait of Sallie More.

Sept. 15, 1854---- Has just returned to St. Louis from Philadelphia, where he has been a year.

Sept. 19, " ---- In Columbia, enroute for Boonville.

Sept. 22, " ---- Has finished Stump Speaking and has it in the
hands of an engraver in Paris. Working on the Result of the Election or Verdict of the People.

Aug. 27, 1855—— Reaches Columbia.

Sept. 14, "—— Has a studio in the Grand Jury room of the Courthouse in Columbia, where he is painting portraits.

Nov. 14, "—— In Jefferson City, where he has a room in the Capitol, painting portraits.

Dec. 14, "—— Has lately made a speech in a Whig meeting in the Capitol at Jefferson City.

Mar. 14, 1856—— In Columbia, painting Washington Crossing the Delaware (unfinished for eighteen years).

May 16, "—— In St. Louis, exhibiting Verdict of the People. Preparing to leave for the East and for Europe.

"—— To Europe.


"—— Paints portrait of Locke Hardeman.

1856-59—— Paints Dusseldorf landscape scenes.

Feb. 14, 1857—— In Dusseldorf, working upon portraits of Washington and Jefferson, for which a committee appointed by the last Legislature had contracted in the summer of 1856.

Dec. 18, "—— In Dusseldorf, working upon the portraits of Washington and Jefferson and upon a large picture of the Jolly Flatboatmen (No. 2?).

"—— The First Music Lesson, owned by Edward P. Mitchell, is on exhibition in the Pennsylvania Academy of Fine Arts.

About "—— Paints a replica of Verdict of the People.

Jan. 28, 1859—— Has reached Jefferson City from Dusseldorf, with the portraits of Washington and Jefferson.

Jan. 29, "—— Reaches Columbia, where he visits Maj. Rollins.

Feb. 14, "—— Receives a commission from the Legislature to paint portraits of Jackson and Clay.

Mar. 11, "—— The House of Representatives receives a needlework portrait of Washington made by Clara Bingham.
Apr. 22, 1859—— In Brunswick, painting portraits.

May 1-7, " ---- Receives a commission from the Mercantile Library, St.Louis to paint a portrait of Baron von Humboldt.

May 13, " ---- Has left Columbia for Dusseldorf.

Aug. 14, " ---- The Board of Curators of the University calls for the Lathrope portrait.

Sept. 9, " ---- Has returned with his family from Dusseldorf, and is in Columbia.

Dec. 16, " ---- Has left Columbia for Jefferson City.

" ---- Paints portraits of Mr. and Mrs.Elijah S. Stephens of Columbia.

About " ---- Paints portraits of Annie Allen and Dr. and Mrs.Benoist Troost.

Feb. 24, 1860—— Has returned to Columbia from Washington City.

Apr. 27, " ---- Portrait of Baron von Humboldt has been delivered to the Mercantile Library.

" ---- Paints portrait of Mrs.R.L.Todd and Daughter.

About " ---- Paints portraits of Hon.S.L.Sawyer, Mr.Odon Guitar, Mr. and Mrs.J.L.Minor, and Mrs.Eliza Thomas Bingham.

Sept. 1861—— Son, Rollins Bingham, is born.

" ---- At the beginning of the Civil War he enters the U.S.Army as a private.

" ---- In the summer he is appointed Captain of the Irish Company of Van Horn's Batallion of U.S. Volunteer-Reserve Corps.

Jan. 4, 1862—— Appointed State Treasurer and moves to Jefferson City immediately.

May 16, " ---- Has exposed Jennison.

May 30, " ---- Has rejoined to Jennison's reply.

" ---- Paints portraits of Mr. and Mrs.James M.Piper, Dr.Edwin Price, and Col. and Mrs.R.B.Price.

About " ---- Paints The Thread of Life and portrait of Mrs. Thos.W.Nelson (Public Library, K.C.).

Aug. 1, 1863—— Enters into an agreement with the Secretary of State to paint an equestrian portrait of Gen.
Lyon.

Jan. 2, 1864---- Clara Bingham is married to Thos. B. King.

1865---- Term of office as State Treasurer expires.

Nov. 24, " ---- Living in Independence, working upon Order No. 11. Writes letter to the Legislature explaining his contract to paint the portrait of Gen. Lyon, and sends a study for it.

" ---- During his residence in Independence he makes frequent trips out to the larger towns over the state to paint portraits.

June 1, 1866---- Is candidate for Congress from the sixth district, subject to the decision of a Conservative convention.

July 6, " ---- Painting Maj. Dean in Jail.

Oct. 6, " ---- Has been defeated in the nominating convention. Supports the nominee.

Oct. 4, 1867---- Has lately visited Columbia.

About " ---- Paints a portrait of Rollins Bingham.

May 28, 1868---- Chosen Elector at the Democratic State Convention.

Dec. 11, " ---- Order No. 11 is being finished.

Mar. 17, 1869---- Leaves Columbia after a short visit.

Aug. 6, " ---- Visiting in Columbia.

Oct. 1, " ---- Has been elected a school director in Independence.

" ---- Working on a portrait of Frank P. Blair. Paints portraits of John J. Mastin (child) and Thos. H. Mastin.

About " ---- Paints a study for the Blair portrait and paints portraits of Mr. and Mrs. Birch.

Apr. 27, 1870---- Visits Columbia.

May 6, " ---- Has sold his residence in Independence to move to Kansas City, the only place in which he owned a home thereafter.

July 15, " ---- Chas. P. Stewart has gone to Kansas City to study and practice under Bingham.

Aug. 26, " ---- In Columbia.
Sept. 16, 1870—Stewart returns to Columbia.

About "  —  Spends several weeks at the home of Mr. Kinney in New Franklin. Paints portraits of Mr. and Mrs. Kinney and the son and daughter of Mr. Kinney. Paints a replica of Order No. 11.

May 5, 1871—Has finished the portrait of Gen. Frank P. Blair.


About "  —  Paints full-length and bust studies for the portrait of Maj. James S. Rollins.

July 5, 1872—In Columbia.

Oct. 26, "  —  In Colorado. Has just finished the View of Pike's Peak. Has painted a study for the Pike's Peak.

Dec. 13, "  —  In Columbia.

"  —  Paints portraits of Mrs. James S. Rollins and Sallie Rodes Rollins.

Apr. 4, 1873—In Columbia.

Apr. 11, "  —  Portrait of Maj. James S. Rollins recently finished.

May 2, "  —  In Texas.

Sept. 3, "  —  In Columbia, making a short visit with Maj. Rollins, on his way to Louisville, Kentucky.

Jan. 23, 1874—Has brought suit against Michel Dively for permitting a gambling house to be kept on his premises.

May 11, "  —  Becomes president of the Kansas City Board of Police Commissioners.

July 31, "  —  Has accepted a request to become candidate for Congress from the eight district.

Aug. 24, "  —  Withdraws from the list of candidates for nomination at the Democratic convention in Kansas City.

Nov. 13, "  —  In Columbia this week.

Dec. 11, "  —  Puzzling a Witness is almost finished.

Jan. 1875—Appointed Adjutant-General of Missouri.

Jan. 19, "  —  Arrives in Jefferson City to begin work in his new office. Boards while there, leaving
his family in Kansas City.

Jan. 27, 1875---- Makes a report to the Legislature on War Claims.

Feb. 25, " ---- Arrives in Jefferson City from Washington.

Mar. 15, " ---- Makes a statement to the editor of the Republican that he is not investigating the work of his predecessors in office except in so far as his duty demands.

June 16-

Aug. 1, " ---- Makes a number of reports on the fraudulent War Claims.

Aug. 11, " ---- In St. Louis.

Aug. 13, " ---- Returns from St. Louis.

Aug. 27, " ---- Returns from Saline County.


Sept. 12, " ---- Defends his last reports.

Sept. 17, " ---- Portrait of Frank P. Blair has been placed in the Capitol at Jefferson City.

Oct. 11, " ---- Returns to Jefferson City from a visit to his home in Kansas City.


Nov. 4, " ---- Returns to Jefferson City after an absence of several days.

Nov. 17, " ---- Will address the citizens of Arrow Rock in favor of the Kansas City and St. Louis Narro Grange Railway on Nov. 19.

Feb. 23, 1876---- In Washington, looking after the State War Claims.

Mar. 4, " ---- In Washington.

Mar. 7, " ---- Publishes an explanation of the War Claims.

May 1, " ---- Returns from Washington.

May 4, " ---- Attacked through a newspaper for spending time painting while in Washington. Has painted portraits of Miss Coleman and Miss Vinnie Ream.

May 10, " ---- Answers the attack upon his conduct in Washington.
Aug. 23, 1876---- Returns home with his wife and son from a visit to Columbia.

Aug. 29, " ---- Returns from Ripley County, where he had gone to investigate a ku-klux organization.

Sept. 14, " ---- In Boonville, putting his son in the Kemper Family School.

Oct. 24, " ---- Granted leave of absence from the Adjutant-General's office for an indefinite length of time for his health.

Nov. 3, " ---- His second wife dies at Fulton.

Jan. 19, 1877---- Elected Professor of Art in the State University.

July 6, " ---- In Boonville at the residence of Mr. Thos. Nelson engaged in painting portraits. Paints portraits of Mr. and Mrs. Thos. Nelson and of Mrs. Birch, also the Birch Homestead and Palm Leaf Shade at this time probably.

July 18, " ---- In Columbia for a day or two.

Sept. 28, " ---- Has reached Columbia and is superintending the arrangement of his rooms in the Normal Building.

Oct. 12, " ---- In Quincy, Illinois on business.

Oct. 16, " ---- Returns from Quincy, Illinois.

About " ---- Paints portrait of himself (Kansas City Public Library).

Jan. 4, 1878---- In St. Louis. Plans to go to Texas on account of ill health.

Jan. 8, " ---- Returns from St. Louis.

Jan. 18, " ---- In Kansas City. Will leave soon for San Antonio, Texas.


Apr. 10, " ---- Returns to Columbia.

May 3, " ---- Visits in Columbia. Will soon leave for Texas to visit his daughter.

May 31, " ---- Has returned to Columbia from Texas improved in health. Will leave for Colorado in a few days.

June 18, " ---- Marries Mrs. Mattie Lykins. Goes to Denver,
Colorado for a few weeks.

Oct. 11, 1878---- Visits Columbia.

Nov. 8, " ---- Has been appointed one of the commissioners to select a design for the Lee Monument in Virginia; the committee is to meet in Richmond November 27th.

Nov. 15, " ---- Arrives in Columbia (with his wife).

Dec. 6, " ---- Returns from Richmond, Virginia and Washington D.C. (with his wife). They have rooms in Stephens' College.

About 1878-79- Paints portraits of Judge F.M.Black, Eulalia Hockaday (Red Riding Hood), Dr. and Mrs. Jaws, Capt. and Mrs. J.H.Rollins, Mr. and Mrs. Wm. Broadwell.

Feb. 28, 1879---- Suffers a dangerous attack of pneumonia at his rooms in Stephens' College.

Mar. 1, " ---- Maj. Rollins delivers Bingham's address upon Art in the University.

Mar. 7, " ---- Rapidly recovering his health.

Mar. 11, " ---- Able to ride out.

Mar. 31, " ---- Leaves with his wife for Kansas City.

June 6, " ---- Has returned to his studio in the Normal Department of the University from a business trip to Kansas City.

June 13, " ---- Publishes a bitter attack upon Order No.11.

June 17, " ---- Ex-Governor B. Cratz Brown replies to Bingham's attack.

July 5, " ---- Leaves Columbia for Kansas City, in his usual health.

July 7, " ---- Dies - in Kansas City.

July 9, " ---- Funeral held at his home in the Lykins Institute in Kansas City and burial in the Union Cemetery.
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        (2) Unpublished Sketch: Louise J. Bingham Neff, Marshall, Mo.

5----- (1) From a copy by Miss May Simonds of the original manuscript, owned by Rollins Bingham in 1902.
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6----- (1) Sketch: Louise J. Bingham Neff. Mr. C. B. Rollins.
          Miss Laura Rollins King, Fort Worth, Tex.
        (3) Original Journals of the Lewis and Clark Expedition, Vol. I, Part II.

7----- (1) Encyclopedia of the History of Missouri, Vol. III.
        (2) Encyclopedia of the History of Missouri, Vol. III.
        (3) Sketch: Mrs. Louise J. Bingham Neff.
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            copied in the Missouri Statesman, August 31, 1849.
        (5) Sketch: Mrs. Louise J. Bingham Neff.
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8----- (1) My Egotistigraphy: Chester Harding.
          History of Missouri: Switzler.
        (2) Letter from James Harding, son of Chester Harding,
            to Miss Simonds, Feb. 12, 1902.
        (3) Encyclopedia of the History of Missouri, Vol. III.
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9----- (1) Sketch: Mrs. Louise J. Bingham Neff.
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10---- (1) Sketch: Mrs. Louise J. Bingham Neff.

(2) Unpublished Sketch of Bingham's Life: Miss Simonds, from a County History.

(3) Col. R. B. Price.

11---- (1) Mr. C. B. Rollins.

(2) Letter from Rollins Bingham, son of the artist, to Miss Simonds, Mar. 1, 1902.

(3) Sketch: Miss Simonds, from Bingham through Mr. Matthew Hastings, an old acquaintance of the artist.

12---- (1) Missouri Statesman, Aug. 15, 1879.

(2) Bulletin of the American Art Union, Aug., 1849.


(4) Sketch: Miss Simonds, from Mr. Hastings.


13---- (1) Mr. C. B. Rollins.

14---- (1) Photograph owned by Mr. C. B. Rollins.

(2) Date assigned by the owner, Miss Helen M. Long, K. C.

15---- (1) Mr. C. B. Rollins.

(2) Mr. C. B. Rollins.

(3) Sketch: Miss Simonds.

(4) Sketch: Mrs. Louise J. Bingham Neff.

16---- (1) Letter furnished the writer through the courtesy of Mrs. Arthur J. Walter, Adrian, Missouri.

(2) Miss Laura Rollins King.
Mrs. Watson Diggs.

17---- (1) Sketch: Mrs. Louise J. Bingham Neff.
19---- (1) See p.55.

20---- (1) History of Missouri: Davis and Durrie.
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21---- (1) History of Missouri: Switzler.
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(3) Col.R.B.Price.

22---- (1) Miss Margaret Nelson, Kansas City.

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(2) St.Louis Globe Democrat, Nov.6, 1904: Mr. Shannon Mountjoy.
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24---- (1) Miss Laura Rollins King.
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25---- (1) Missouri Statesman, June 19, 1846.

26---- (1) Journal of the House of Representatives of the State of Missouri, 14th General Assembly.
(2) Missouri Statesman, Nov.27, 1846.

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29---- (1) Col. R.B.Price.

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(3) The light, flat, and unnatural colour agree quite closely with the early pieces of the Election series (see pp. 42-51)

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33---- (1) St. Louis Republican, Apr. 21, 1847.

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36---- (1) Dr. John Pickard. (The writer has not seen the pictures).

(2) A Pioneer Painter: Miss Simonds.

(3) Missouri Statesman, May 12, July 7, and Aug.11, 1848.

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(2) Kansas City Star, Oct.6, 1901.
(4) Missouri Statesman, Sept.28, 1849.
(5) Missouri Statesman, Aug.20, 1852.


(2) Missouri Statesman, Dec.27, 1850 and Aug.12, 1859.
(3) See p.111.
(4) Missouri Statesman, May 23, 1851.

40---- (1) Missouri Statesman, May 23, 1851.

41---- (1) Missouri Statesman, May 23, 1851.

(2) Missouri Statesman, May 23, 1851.

42---- (1) Missouri Statesman, Feb.28, 1879.

(2) Missouri Statesman, Oct.31, 1851.


(4) St. Louis Globe Democrat, Nov.6, 1904: Mr. Shannon Mountjoy.

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4. Letter from Rollins Bingham to Miss Simonds, June 18, 1902. |
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54---- (1) Letter from Mrs. Emma King Turner, granddaughter of Bingham, to Miss Simonds, Feb. 27, 1902.
(2) Letter from Mrs. Alice King Newton, granddaughter of Bingham, to her sister, Mrs. Turner.
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55---- (1) Missouri Statesman, Feb. 4, 1859, from a Jefferson City correspondent.
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(3) In the State Capitol; it was saved, while all of Bingham's paintings were burned in the fire of 1912.

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(3) Missouri Statesman, Apr. 22, 1859.
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79---- (2) Letter from Rollins Bingham to Miss Simonds, June 18, 1902.

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93---- (1) Address on Famous Missourians: Mr.N.T.Centry.
(2) Missouri Statesman, Mar.7, 1879.

94---- (1) Kansas City Times, July 8, 1879.

95---- (1) This is the original now owned by Judge Peters.
Evidently the early one, now owned by Mrs. Mastin; for Jolly Flatboatmen No. 2, together with three paintings in the Election series, was given to the Mercantile Library by John H. Beach a number of years before, when he was president of the Mercantile Library Association.

University Lectures, 1879.

The writer has examined the originals of these pictures, and their dates and authenticity were determined by comparisons of them, definite statements in contemporary newspapers, the dates of the lives of persons represented in portraits, and information from relatives and friends of those represented.

Same as (1), except that the writer has seen only copies (in the form of photographs or engravings) of the originals.

Dates and other information were obtained from official State records.

Information was obtained from contemporary publications.

Dates are on the pictures, and the signature is on the two genre subjects. The authenticity of the portrait is vouched for by relatives of the subject.

Judge T. C. Rainey, who was Mr. Miller's partner in business, states that this portrait was Bingham's first effort at portrait painting. He says, "It was neither a good resemblance nor well executed."

Information obtained from relatives of the subjects represented.

Information based upon the statement of a later writer, Mr. Shannon Mountjoy.

Date inferred from the dating of the finished portrait.

Date inferred from the dating of the large painting.

Described in a Newspaper in 1879.

Information from Tuckerman's Book of the Artists.

Told of by Mr. Hastings, an old friend of Bingham.

Told of by Rollins Bingham.
15) In Bingham's Studio in 1879.

16) The writer has seen this, but the painting is so nearly worn off of the lithograph that an opinion as to the authenticity of the work cannot be reasonably formed.

17) Included in the Bingham Estate Sale in 1893.

18) From the Piper Estate.

19) Owned by Mrs. James M. Piper, sister of Bingham's wife, in 1902 (according to Rollins Bingham). Probably painted in 1872, when the artist was painting in Colorado.

20) Information given by relatives and friends of the subjects represented.
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BOOKS MAY BE RECALLED BEFORE THEIR DUE DATES

Form 104