

## “Useful and Elegant Accomplishments”



Writing as "an Amateur", the author of a Nineteenth-century instructional book on drawing proposed that *"the great utility of this art is considered by few...By it, the representation of all the various beauties of nature, and the greatest productions of human genius may be concentrated into a small space; and then by a single glance of the eye, may be seen all that is the most striking, interesting and important to man."*

This text was written in 1819, the same year that Captain Alden Partridge founded the American Literary, Scientific & Military Academy in Norwich, Vermont. As its name implies, Partridge's Academy intended to provide a practical education. Students documented this learning through drawing. Cadets at the American Literary, Scientific & Military Academy, and later at Norwich University, produced topographical drawings recording their scientific research on the New England landscape. They drew careful studies of fortifications and engineering projects. Records of the school's expenses point to a steady supply of drawing paper, pencils, ink, paintbrushes, and pieces of *"Indian gum elastique"* for erasing.

On occasion, practicing artists wrote to Captain Partridge to inquire if he had need for a "Drawing Master" at his institution. One such instructor made clear in his 1824 letter that he was not *"one who teaches children to make copies and tawdry colored pictures, but one who inculcates such principles as are always practically useful to Military Men."* It seems that Partridge never took these artists up on their offers, and that Fine Arts drawing courses were not offered at Norwich. In contrast, The U.S. Military Academy at West Point did offer a formal course in traditional drawing. Partridge likely felt that the skills of observation, proportion and perspective were being sufficiently taught at Norwich through scientific and military drawing. Perhaps he harbored a lingering supposition that the Fine Arts were frivolous decorations suited to the upper-classes, and not appropriate to a practical education.

By the mid Nineteenth-century, drawing functioned as a means for self-improvement, as evidenced by the various drawing manuals and textbooks that were published for the amateur market. Norwich cadets displayed an inclination to record their surroundings on paper. Some made drawings of the Norwich campus while still at school. Other Norwich alumni recorded the landscape wherever their later careers took them. They made drawings of tourist sites and foreign lands. Norwich alumni documented battlefields and scenes of engineering projects undertaken on the American landscape.

These drawings display varying levels of skill and refinement. Yet, each shares the artist's impulse to record the setting of his vocation. Made in an era before photography was easily accessible to the average person, these drawings provide evidence of the individual response of each artist to the places he had visited. The beauty in these drawings comes from the direct and efficient depiction of those aspects of the landscape that the artist considered most important.



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[www.norwich.edu/museum](http://www.norwich.edu/museum)  
**January 14th -June 30th, 2013**



**Front View of the A.L.S. & M. Academy,  
Norwich, Vermont**  
c. 1820s  
ink on paper  
SMHC Collection

This anonymous ink drawing depicts the original barracks of the American Literary, Scientific and Military Academy on the Norwich, Vermont campus. This building housed the cadets, and also served as classroom and library. Eventually known as the "Old South Barracks", this building burned in 1866.

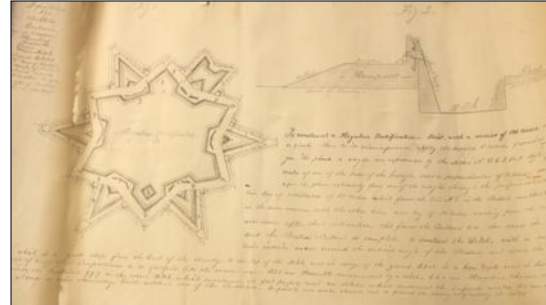


**The Art of Drawing Landscapes;  
Being Plain and Easy Directions for the  
Acquisition of this Useful and Elegant Accom-  
plishment**  
1820  
on loan from the Stewart-Swift Research Center at  
the Henry Sheldon Museum of Vermont History,  
Middlebury, VT

This book provides step-by-step instructions for learning to draw landscapes and includes colored lithographs for the student to copy. It also contains a list of tools and materials a student artist would need for drawing, including black lead pencils, a parallel ruler and Indian rubber for erasing. The book also provides tips on working with ink and watercolor, and suggests specific brands of paint to acquire. The author also makes the case for the teaching of drawing in schools and academies. *"It would be of infinite service to the rising generation, were it taught in common schools, as writing is."*

**William Gray Brooks, Class of 1824**  
(1805-1879)  
**Profile Between Moose Mountain, NH  
and Gregg's Hill, VT**  
1825  
ink on paper  
SMHC Collection

William Brooks attended the American Literary, Scientific and Military Academy in Norwich. He accompanied Captain Alden Partridge on "Pedestrian Excursions", long marches during which the cadets conducted practical scientific research. Often, the cadets would take barometric readings at various locations, and use these measurements to determine the elevations of points along their travels. These results were then compiled into topographical drawings recording their findings. Cadet Brooks prepared a topographical profile of one such trip from Gregg's Hill, VT to Moose Mountain, NH.



**Henry Oakes Kent, Class of 1854**  
(1834-1909)  
**Fortification Drawing**  
c. 1852  
ink on paper  
donated by Edward D. Adams, Class of 1864  
on loan from Norwich University Archives

Henry Oakes Kent was a popular student in the 1850s. He composed several famous poems about Norwich, including the "Old South Barracks". While at Norwich, Kent took courses in military engineering, and created this careful illustration of the plan and elevation of a fortification. The drawing was preserved by Henry Kent's younger brother Charles and later given to Edward D. Adams, who donated it to the University in 1919.

During the Civil War, Henry Oakes Kent organized and drilled New Hampshire regiments. He was commissioned colonel of the 17th New Hampshire Regiment and served as a valued aide to the Governor of New Hampshire. Following the war, he held an array of political offices. Kent remained a faithful Norwich alumnus, serving as a trustee from the time of his graduation until his death.

**Alonzo Jackman, Class of 1836**  
(1809-1879)

The routines of a military education appealed to Jackman. After he graduated in 1836, he stayed with Norwich University for most of his life. At various times Jackman served as professor of Mathematics, Natural Philosophy, Civil Engineering, Military Science and Tactics and as the University's Librarian. He also commanded the Vermont State Militia, and played a key role in Vermont's Civil War effort.



**Sketchbook belonging to Alonzo Jackman**  
*on loan from Norwich University Archives*

Alonzo Jackman took one extended leave of absence from Norwich. In 1849, he sailed to San Francisco to participate in the California Gold Rush. His sea voyage took him around stormy Cape Horn at the southern tip of South America. Jackman recorded the seascape in his sketchbook, but we do not know if this drawing was made on board ship or years later from memory. He did not have the financial means to take advantage of his gold mining claim, and he returned to Norwich in 1852.

The rest of Jackman's sketchbook illustrates his inquisitive mind and varied interests. There are geometric drawings, and copies of animals from popular prints. There are also drawings of animals that appear to be made from life. One page records a class list of Norwich students who attended the University around the time of the Civil War.

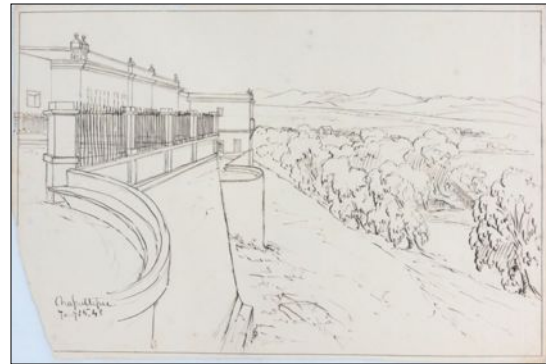


**Truman Seymour, Class of 1844**  
(1824-1891)

Truman Seymour was born in Burlington, VT, and entered Norwich University in 1840. He left after two years to accept an appointment to the U.S. Military Academy at West Point. Seymour had studied engineering and military drawing at Norwich, but once at West Point he undertook a traditional drawing course taught by the noted Hudson River School artist and instructor Robert W. Weir.

After graduating from West Point, Seymour served in the Mexican War. While in Mexico, Seymour sketched the battlefields. Truman Seymour returned to West Point and taught drawing for three years, and then was ordered into active service defending U.S. forts. He was present at Fort Sumter during the opening action of the Civil War. During the course of the war, Seymour led Union troops in many important battles.

In 1876, after thirty years of active duty, Seymour resigned from the Army, and moved to Europe with his wife. In his retirement, he devoted himself fully to his artwork, and produced hundreds of accomplished watercolors of European scenes. He died and is buried in Florence, Italy.



**Truman Seymour**  
**Sketch of Chapultepec Castle**  
**(January 15, 1848)**

ink on paper  
*on loan from the DeWolf Perry Family*

Truman Seymour made this detailed line drawing of Chapultepec Castle four months after the famous Mexican War battle had been fought there. Seymour's adept skill in perspective drawing is clearly evident.

**Truman Seymour**  
**Sketches of the Landscape around Chapultepec.**  
**(Seen from between Melino Del Rey and Tacubaya)**

c.1848  
pencil and ink on paper  
*on loan from the DeWolf Perry Family*

Chapultepec Castle guarded the approaches to Mexico City and was the home of the Mexican Military Academy. These drawings show the landscape over which the American troops fought while storming the fortress atop the hill. Former Norwich President Truman Ransom (Class of 1825) was killed leading his men across this ground. Truman Seymour's process of recording the scene is visible in the multiple views of the fortress.



**William Brenton Boggs, Class of 1828**  
(1809-1874)

William Brenton Boggs attended the American Literary, Scientific & Military Academy together with his brother Charles Stuart Boggs. After his graduation, William Boggs worked as a bank clerk in New York City, but devoted his time to pursuing a career as a professional artist. He adopted the painting style of the Hudson River School artists, sketching picturesque views of the American landscape. By the early 1840s Boggs had earned his way into the National Academy of Design. However, Boggs' pursuit of an art career landed him in debt, and his membership in the National Academy of Design was later voided after he failed to submit the self-portrait required for membership.



**William Brenton Boggs**  
*View at West Point*  
pencil on paper  
SMHC Collection  
donated by Robert Guptill, NU 1968

In 1842, William Boggs enlisted in the U.S. Navy, likely with the help of his brother Charles, who by this time was a commissioned naval officer. William Boggs worked as a recording clerk in the office of the Secretary of the Navy, and was later promoted to the rank of purser, in charge of money and supplies on-

board ship. From 1853 to 1856, Boggs served on the *U.S.S. Vincennes*, the flag-ship of the Rodgers-Ringgold North Pacific Surveying Expedition. The expedition surveyed and mapped many Pacific Islands, including Hawaii. This voyage around the world took Boggs from Hampton Roads, VA around the southern tip of Africa, and on to Australia, Indonesia, China, Japan and Siberia. The commanding officer ordered Purser Boggs to devote much of his time to sketching the islands and their inhabitants.

Following the North Pacific Surveying Expedition, William Boggs was assigned to special duty in Washington, D.C., where he continued painting and dealing in artworks. In 1862, he was assigned to the Mississippi River Squadron, where his brother Charles served heroically in the naval battles for New Orleans. Although he ranked only as a purchasing pay master, William Boggs would go on to perform his own valiant service during the Civil War. In 1864, the ship on which he served, the *U.S.S. Mound City*, was struck by lightning and burned. Pay Master Boggs remained onboard the burning ship, courageously attempting to save the government funds entrusted to his care. Although he survived, his hands were very badly burned in this fire, and he never sketched or painted again.



**William Brenton Boggs**  
*Trenton Falls, July 1833*  
pencil on paper  
SMHC Collection  
Donated by Robert Guptill, NU 1968

This series of waterfalls, located near Utica, New York, was a favorite tourist spot in the Nineteenth-century. Indeed, visitors ranked it second only to Niagara Falls. Its wild beauty captivated the Romantic sensibilities of the period's artists, and Trenton Falls was painted time and again by the artists associated with the Hudson River School. William Brenton Boggs' 1833 pencil sketch is one of the earliest known views of this spectacular location.

**Grenville M. Dodge, Class of 1851**  
(1831-1916)

After graduating from Norwich, Grenville Dodge headed west. He surveyed land for the railroads being proposed to open the Western frontier of the United States.

In 1862, in the midst of the Civil War, President Lincoln was able to pass the Pacific Railroad Act, and he consulted with Grenville Dodge. Dodge, now a high-ranking Union officer, convinced Lincoln that the eastern end of the new Union Pacific Railroad should be located at Council Bluffs, Iowa. Because of the ongoing war, actual construction did not begin until 1865.

In 1866, Grenville Dodge was granted a leave of absence from the Army, and became the chief engineer for the Union Pacific Railroad. He took charge of the surveying and construction of the Union Pacific as it worked its way west from Council Bluffs through Nebraska, Wyoming, and Utah towards its connection with the Central Pacific Railroad at Promontory Point. Dodge had to contend with daunting natural obstacles and severe weather, as well as frequent raids by hostile Native American tribes. In all, he explored over 25,000 miles of terrain. Along the way, Dodge recorded the appearance of the country in a series of pen and ink drawings. Many of these drawings illustrate his book, How We Built the Union Pacific. In 1902, Grenville Dodge donated a selection of these original drawings to Norwich University.



**Grenville M. Dodge**  
*Rawlins Spring*  
1867  
ink on paper  
*SMHC Collection*

Much of the route had not yet been explored, and Dodge often personally led the surveying parties. In the spring of 1867, they were in Wyoming and the country was very dry. A small group of surveyors, including Dodge and General John A. Rawlins set out to find potable water. When Dodge located a spring, General Rawlins was very relieved and remarked that "if anything was ever named for him, he wanted it to be a spring of water". Grenville Dodge immediately named the spot "Rawlins Spring". The city of Rawlins, Wyoming is now located here. This pen and ink drawing by Grenville Dodge depicts the scene surrounding the spring.

**Grenville M. Dodge**  
*Bear River Bridge* (illustrated on the front cover)  
1867  
ink on paper  
*SMHC Collection*

By the autumn of 1867, Dodge was surveying the approaches to the valley around Utah's Great Salt Lake. This drawing depicts the artist sketching an existing wagon bridge over the river. Actual construction of this portion of the Union Pacific Railroad was not accomplished until 1869. The region was home to the Mormon community at Salt Lake City, and Dodge worked to maintain good relations with the Mormon leader Brigham Young. Contracts for much of the work on the line through the Salt Lake Valley were awarded to Mormon work crews.



**Grenville M. Dodge**  
*Mouth of Canyon, Scene on the Gila*  
1872  
pencil on paper  
*SMHC Collection*

After completing the Transcontinental Railroad in 1869, Grenville Dodge went on to work on many other railroad projects. In the early 1870s, he was appointed chief engineer for the California and Texas Construction Company, and tasked with building a railroad from Shreveport, Louisiana to San Diego, California. This sketch shows the desert landscape along the Gila River in Southern Arizona.



**Old South Barracks, Norwich, Vermont**  
c.1850s  
pencil on paper  
*SMHC Collection*

This anonymous pencil drawing shows the Corps of Cadets on parade at the Norwich, Vermont campus. The careful details in the drawing of the building suggest that the maker was a practiced draftsman.

**Bishop John Henry Hopkins (1792-1868)**

John Henry Hopkins was born in Ireland, and immigrated to the United States as a boy. His mother was a school teacher, and Hopkins often helped her by teaching art. As a young man, he worked in the Pennsylvania iron industry and eventually owned a foundry. He later studied law and became a prominent Pittsburgh lawyer.

In the 1820s, Hopkins' interest turned to religion, and he became an Episcopal priest. In 1832, Hopkins was elected the first bishop of the newly organized Episcopal Diocese of Vermont. He moved his large family to Burlington. Bishop Hopkins was interested in education and founded a school known as the Vermont Episcopal Institute. The Bishop wanted "to prepare young men academically for college and theologically for the priesthood". Hopkins tried to draw promising young teachers to his school and towards the Episcopal Church.

Under Hopkins' guidance, Josiah Swett (Norwich Class of 1837) became an Episcopal priest. Swett had been the roommate of Alonzo Jackman at Norwich, and the two maintained a life-long friendship. Josiah Swett later went on to become president of Norwich University, continuing a strong relationship between Norwich and the Episcopal Church. During the 1860s and 1870s Norwich was supported financially by the Church and "became practically an Episcopal Institution."

However, the theological and political beliefs of Bishop Hopkins sometimes placed him at odds with the Federal Government. In 1861, Bishop Hopkins published a tract entitled "A Scriptural, Ecclesiastical, and Historical View of Slavery." He cited Biblical evidence defending the practice of slavery, and although this view was denounced by other Episcopal clergy, the artistic Bishop of Vermont gained national attention for his controversial writings.



**John Henry Hopkins**  
*View of Missisquoi River and Jay Mountain,*  
*May 21, 1862*  
pencil and ink on paper  
*on loan from the Vermont Historical Society*



**The Vermont Drawing Book of Landscapes;**  
*Designed and Executed by John Henry Hopkins, D.D.,*  
*Bishop of the Diocese of Vermont*  
1843  
*on loan from the Stewart-Swift Research Center*  
*at the Henry Sheldon Museum of Vermont History,*  
*Middlebury, VT*

To support his educational endeavors, Bishop Hopkins published a series of drawing instructional books. The first of these was the *Vermont Drawing Book of Landscapes*, published in 1838. Hopkins planned to use the books to teach drawing in his own school, but he also recognized that drawing was an essential component of the curriculum in most schools and academies. Nineteenth-century academies taught subjects that were expected to be useful in business and desirable in society. In addition to teaching manual skill and discipline, drawing offered an appreciation of nature and the development of moral taste. Hopkins planned to profit from this ever-growing market for drawing instruction.



**John Henry Hopkins, Jr.**  
*Tree, June 23, 1847*  
watercolor on paper  
*on loan from the Robert Hull Fleming Museum, UVM*

**John Henry Hopkins, Jr. (1820-1891)**

Bishop Hopkins' eldest son, John Henry Hopkins, Jr., assisted with the family's educational and artistic projects. The younger Hopkins graduated from the University of Vermont in 1839, and spent considerable time learning lithography and printing in New York and Boston. Like his father, John Henry Hopkins, Jr., was a man of many talents and went on to a prominent role in the Episcopal Church. He delivered the eulogy at Ulysses S. Grant's funeral in 1885, and is perhaps best remembered as the author of the Christmas carol *We Three Kings*.