The National Portrait Gallery has always taken pride in being able to trace its origins back to Pierre L’Enfant’s intention to create on our very site a place to honor the new nation’s heroes. Although that was a plan deferred until well into the twentieth century, when the National Portrait Gallery was opened to the public in 1968, its fulfillment attests to the power of L’Enfant’s vision of an America that honored those who had made contributions to our nation’s vitality, freedom, defense, and imagination.

But in one sense, the National Portrait Gallery that we know today might have surprised L’Enfant, and may in some respects continue to surprise those who visit our halls and exhibitions. There is no question, of course, that the overwhelming number of the thousands of Americans represented in our collections have made powerful and positive contributions that we remember and honor. But there are some lurking in those collections whose role in our national life was far from positive; whom we remember, certainly, but just as certainly do not honor. Some among them were criminals, some were traitors, and a few were assassins.

What are they doing here? The answer goes back to a viewpoint established by the oldest National Portrait Gallery, begun in London in 1856. The National Portrait Gallery, although grounded in heroic achievement, was above all a hall of history, and history includes among the ranks of significant figures those who count as villains, or at least whose presence in the national life was momentous and unfortunate at the same time. Britain, for example, had Sir Oswald Mosley and Guy Fawkes, while America had Benedict Arnold and Butch Cassidy and the Sundance Kid.

When such an individual’s candidacy comes before the National Portrait Gallery Commission, we ask the questions: Is this individual significant to his or her era? Does knowledge of Al Capone, for example, enrich our understanding of the twenties? Does Lee Harvey Oswald have a place in the story we ought to tell about John F. Kennedy’s era? Answering “yes” by no means counts these figures as central to their times, but does acknowledge the effect their lives had on their fellow citizens. Of all the issues that come before the commissioners, this business of admitting to our collections people whose effects have been harmful is among the most difficult, and leads to the most searching discussions.

This issue of Profile looks at some of these rogues and villains in our collections. We do not celebrate them. We do not honor them. But we do note that they played sometimes an extraordinary role in our nation’s history—and hope to learn what we can from their notorious examples.

From the DIRECTOR

Marc Pachter
Of Yeggs and Other Miscreants
Searching the Pinkerton Files

WANTED:
John Dillinger

Hollywood Rogues, Rascallions, and Hard-Hearted Dames

Curator’s Choice
John Wilkes Booth

Historian’s Choice
Benedict Arnold

New NPG Publications
The Votes Are In!
Survey Results
NPG Takes Its Educational Initiative Into America’s Classrooms
NPG on the Road
NPG Schedules and Information
Portrait Puzzlers

Cover: Harry Longbaugh (alias the Sundance Kid), seated left, and Robert Parker (alias Butch Cassidy) seated right, with three other members of the Wild Bunch, by John Swartz, 1900 (detail); gift of Pinkerton’s, Inc. See article, page 4.

In the next issue
• Inauguration of the Paul Peck Presidential Awards
• Acquisition of the Ruth Bowman and Harry Kahn Twentieth-Century American Self-portrait Collection of prints and drawings

Readers’ comments are welcome.

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Available in alternative formats.
Printed on recycled paper.
Of Yeggs and Other Miscreants

Frederick S. Voss  
Senior Historian

In early November of 1980, I went to New York City to spend the better part of two days rummaging through the archives of Pinkerton’s, Inc., America’s oldest private security and detective agency. Pinkerton’s had given me the run of the room’s cabinets, chock-full of files on some of the nation’s most notorious criminals from the latter part of the nineteenth century up through about 1920, and I could not have been happier. I was confronting a wealth of original documents on a side of our country’s past that was entirely new to me, and the more I got into it all, the more riveting it became. Most intriguing were the criminal mug shots found in the files, which, in tandem with the handwritten descriptive notations on their reverse sides, were invested with an immediacy that sometimes seemed capable of bringing some of these long-dead miscreants back to life.

Among the more fascinating of these images was a likeness of one Sophie Lyons, taken about 1886. She had a faint smile on her face that struck me as rather sweet, and at a quick glance she seemed to be just another genteel late Victorian lady who had wound up in the Pinkerton archives by mistake. On the picture’s reverse, however, penned in neat longhand, were tidbits of information that sometimes seemed capable of bringing some of these long-dead miscreants back to life. Among the more fascinating of these images was a likeness of one Sophie Lyons, taken about 1886. She had a faint smile on her face that struck me as rather sweet, and at a quick glance she seemed to be just another genteel late Victorian lady who had wound up in the Pinkerton archives by mistake. On the picture’s reverse, however, penned in neat longhand, were tidbits of information that sometimes seemed capable of bringing some of these long-dead miscreants back to life.

But as valued as that contribution to my crossword-solving skills may be, the visit to Pinkerton’s led to a third dividend that was even more satisfying. The mug-shot records in the Pinkerton archives included many duplicates, and when the Portrait Gallery inquired into the possible donation of some of those duplicates to the museum, the response was positive. As a result, the Gallery found itself in 1982 the recipient of a gift from Pinkerton’s that included more than two dozen photographic images of notorious American criminals from the late nineteenth and early twentieth centuries. This was by no means the first time the museum had admitted wrongdoers into its collections, but never had it done so in such great and colorful quantity.

In this pantheon of miscreants, one of the most memorable was banknote forger Charles “Scratch” Becker, who managed to relieve Parisians of jewelry and cash amounting to some $200,000—a tidy fortune indeed for the late 1880s. Among the fruits of my encounter with Lyons and scores of other wrongdoers at the Pinkerton archives was a Gallery exhibition on the first fifty years of Pinkerton’s, which focused largely on the agency’s role in tracking down some of the late nineteenth century’s most notorious outlaws, from Jesse James to the international “Napoleon of Crime,” Adam Worth. My research also yielded a vocabulary-enriching dividend, and every time I encounter a crossword clue asking for a four-letter word for safecracker (which is more often than one might think), I recall the moment at Pinkerton’s when I first ran into the term “yegg” on the reverse side of one of its mug shots.
on coming out of San Quentin prison in 1903 boastfully touted himself to a group of news reporters as the Benvenuto Cellini of his craft. Such pride in his work was not unjustified. It was said that Becker was capable of producing a bogus note in freehand that could pass for the real thing even under microscopic scrutiny.

Also in the Pinkerton gift was a fine image of Max Shinburn, whose mechanical genius might have made him an admired inventor rivaling Thomas Edison. Instead he applied his talents to safecracking, and among other things he developed a method for discovering lock combinations by secreting a disc of calibrated paper beneath a safe’s combination dial. He was also reputed to be the first to recognize the potential of nitroglycerine for blowing safes open. By the time Shinburn reached the age of thirty, all of this innovation had netted an estimated $3 million and made him the undisputed leader of his profession.

But far the choicest piece in the Pinkerton gift is a photograph showing the legendary western bank and train robbers Butch Cassidy (George Parker) and the Sundance Kid (Harry Longbaugh), along with three other members of their Wild Bunch gang. The year of its making was 1900, and the place was Fort Worth, Texas, where the five men had gathered to spend some of the loot from a recent bank job in Nevada. After fitting themselves out from head to toe at a local haberdashery, they stopped at a photographer’s establishment to record themselves in their new, well-pressed splendor. The resulting picture apparently pleased them greatly, and they could not resist sending a print to the party that had paid for their new wardrobe—the Nevada bank they had just robbed. That bit of bravado, however, may not have been wise. The bank sent news of the picture to Pinkerton’s, which had been enlisted in the effort to capture the Wild Bunch. Soon the detective agency was ordering copies from its Fort Worth maker, and the bowler-hatted images of Cassidy and Sundance eventually found their way onto one of the agency’s “Wanted” circulars.

The story of the Wild Bunch photograph may take the prize for in-your-face bravado, but the photograph in the Pinkerton gift that deserves the prize as a token of unrelenting doggedness is a picture of Bill Miner taken at the moment of his capture in 1911, following his holdup of a train in Georgia. Facing into the sun, the grimly defiant Miner was an exception to statistics showing that as the criminally inclined age they lose their zest for malfeasance. Now sixty-four, this man, whose stagecoach and train robbing career began in the 1860s, was still not ready to throw in the towel, and during his subsequent imprisonment, he repeatedly tried to escape. After the third attempt, however, he was at last willing to entertain the notion that the jig may indeed be up. While being led out of a Georgia swamp and back to his prison cell, he conceded to a guard, “You know, I’m really getting too old for this sort of thing.”
WANTED: John Dillinger

Frank H. Goodyear III
Assistant Curator of Photographs

For thirteen months in 1933 and 1934, a host of criminals and law enforcement agents waged a seesaw battle that focused unprecedented attention on the issue of crime in America. Gangsters such as George “Machine Gun” Kelly, Charles “Pretty Boy” Floyd, and perhaps most famously John Dillinger (1903–1934) revealed that the nation, already mired in the depths of the Great Depression, was vulnerable to widespread criminal activity. Although these gangsters were centered principally in the Midwest, their exploits made headlines throughout the country.

The Portrait Gallery’s “Wanted” circular for John Dillinger, distributed by the Department of Justice’s Division of Investigation—the forerunner of today’s Federal Bureau of Investigation—includes a copy of his mug shot, fingerprints, physical description, and criminal record. The man whom U.S. Attorney General Homer S. Cummings dubbed “Public Enemy Number One” in 1934, Dillinger helped lead a string of violent bank robberies beginning in June 1933. He was arrested and incarcerated twice in the next year, yet he managed to escape from prison each time.

The mug shot on this circular was taken by a police photographer in Tucson, Arizona, on the day that Dillinger, a fugitive whose last robbery had ended in the killing of a police officer, was arrested for the second time. Extradited to authorities in his home state of Indiana at the end of January 1934, he spent less than six weeks behind bars before breaking out again. On this occasion Dillinger escaped with the help of a wooden gun that he claimed to have carved from a prison washboard. Once outside he stole the local sheriff’s car and drove himself to Chicago.

Crossing the state line into Illinois in a stolen car made Dillinger subject to federal jurisdiction. This meant that the Division of Investigation and its director, J. Edgar Hoover—pictured here in a charcoal and white chalk drawing by Samuel J. Woolf that graced Time magazine’s cover in 1935—were now in charge of apprehending and prosecuting him. From his post at DOI, Hoover had become a leader in scientific law enforcement, creating a world-renowned fingerprint identification unit, a pioneering crime laboratory, and an elaborate system for gathering and analyzing national crime statistics. While police had used photography to assist in their work since the mid-nineteenth century, Hoover went to extraordinary lengths in collecting and distributing photographs of known criminals.

Less than ten days after Dillinger’s escape, the DOI was distributing copies of this “Wanted” circular throughout the nation. The rash of high-profile bank robberies and gunfights concerned many Americans and led President Franklin D. Roosevelt to sign twelve anticrime bills later that same spring, a legislative package that gave federal agents broader powers of arrest and the right to carry firearms without special permission. During deliberations over these bills, Dillinger’s name was invoked repeatedly.

Although agents failed to capture Dillinger in early April while he visited his family back in Indiana, they continued an around-the-clock manhunt for him. The Justice Department offered a $25,000 reward for his arrest. Ultimately, the DOI’s network—with the help of Dillinger’s girlfriend, who
John Dillinger feared deportation if she did not cooperate with government officials—located and set an ambush for him. On the evening of July 22, 1934, federal agents gunned down Dillinger as he walked out of Chicago’s Biograph Theater. Although several of Dillinger’s accomplices remained at large, his death was an important victory in the government’s war on crime. This “Wanted” circular of John Dillinger not only marks an important moment in that campaign, but it also suggests the extent to which photographic portraiture played a vital role in law enforcement efforts.

In a delicious 1983 caricature, Edward Sorel paid homage to the gang that occupied “Murderers’ Row” at Warner Bros. in the thirties, including Edward G. Robinson, James Cagney, Humphrey Bogart, and George Raft. The gritty gangster movies this studio churned out during the Depression gave a new face to an old idea—that here in America, whatever the odds, you could “be somebody.”

_Little Caesar_ launched this gangster genre in 1931, with Edward G. Robinson starring as Rico Bandello, a Capone-like mobster who fought his way from the streets to the top of gangland’s heap: “Shoot first and argue afterwards. You know, this game ain’t for guys that’s soft!” As the movie unfolds, we see Rico consumed by the perks of his new celebrity—fancy clothes, posh digs, and, most of all, his picture on the front page of the newspaper. But just as this amorality tale tilts toward gangster glamorization, he disappears back into the flophouse under-world that spawned him. Worst of all, he is so forgotten that the cops assume he is dead. Then one day, unable to tolerate such insignificance, Rico reemerges with machine guns blazing. The badges mow him down, and he exits with the same hubris that has riddled his whole life: “Mother of Mercy! Is this the end of Rico?”

The success of _Little Caesar_ (“the gutter Macbeth”) was quickly followed by _The Public Enemy_. Here, James Cagney created a charismatic anti-hero (Tom Powers) whose only redeeming value was that he loved his mother. Otherwise, all he wanted was to be head hoodlum in a world of “beer and blood.” Yet because he is so nakedly determined to make something out of life’s dregs, Cagney’s bootlegger evinces a kind of romantic appeal—even when smashing a half grapefruit into Mae Clarke’s kisser (he has asked for beer with breakfast, and she has alas refused). Indeed, this film verged so closely toward moral ambivalence that to keep the censors at bay, it was decided to have Cagney/Powers admit “I ain’t so tough” as he is splattered by bullets. The screen goes blank with a written injunction that “The public enemy is not a man, nor is it a character. It is a PROBLEM that, sooner or later, we, the public, must solve.”

Not that the fairer sex brought sugar and spice and everything nice to the silver screen either. Some of the silent era’s biggest box office draws were vamps like Theda Bara and “It” girls like Clara Bow; when movie attendance dipped during the early years of the Depression, the studios decided to rekindle audience fervor by adopting a “wink-wink” policy about sex as well as violence. A prime example of this is _Rain_, a 1932 film based on the Somerset Maugham short story about a group of passengers stranded temporarily on Pago Pago. Joan Crawford plays Sadie Thompson, a devil-may-care woman who “likes the boys.” On the island, she finds herself in close quarters with a zeal-ous missionary, Alfred Davidson (Walter Huston), who determines to “save” Sadie from her wanton life. At the moment of his triumph—having won Sadie’s soul—he then falls victim to his own temptation and assaults her. The next morning, native fishermen net his corpse in the water: Davidson has committed suicide. The movie segues to sounds of jazz being played on Sadie’s phonograph and a shot of Sadie preparing to leave the island. Has something happened? “You bet something happened,” she says. Told of Davidson’s death, she pauses—“I thought the joke was all on me.”

Just as Pago Pago provided a sultry backdrop for a story that would have been less credible on Main Street, U.S.A., Hollywood also turned
to the “exotic”—a code word for wink-wink possibilities—when it came to casting. One of the most popular of such exotic stars was Anna May Wong, who, by the time she was cast in Josef von Sternberg’s *Shanghai Express* in 1932, was stereotyped as Hollywood’s “foremost Oriental villainess.” Much like *Rain, Shanghai Express* told the stories of a group of random strangers arbitrarily thrown together—in this case, aboard the express train from Peking to Shanghai. Wong and Marlene Dietrich play two women of the world who share a compartment in what becomes a rite of passage for both of them. Dietrich, known as “the notorious White Flower of China” (“It took more than one man to change my name to Shanghai Lily”), is gloriously bathed in light by her mentor, von Sternberg, while Wong (a prostitute named “Hui Fei”) remains a much more shadowy presence. Dietrich’s journey ends in a happy reunion with a former lover, while Wong wins her moral freedom—and a $20,000 ransom—by killing a rebel warlord whose troops had captured the train.

One of the villains we have most loved to hate is Lionel Barrymore’s Henry F. Potter, “the richest and meanest man in the country.” His irredeemable greed catalyzes the fate of Jimmy Stewart’s George Bailey in *It’s A Wonderful Life* (1946), the saga of a small-town hero whose life mission is to make home ownership—the classic American dream—a possibility for the ordinary citizens of Bedford Falls. Potter’s Scrooge-like scheming to destroy this dream almost works, until heavenly intervention (Clarence, Angel Second Class) shows Stewart/Bailey what life would have been like without him in an impoverished “Pottersville.” Director Frank Capra’s ending is happy: Bedford Falls survives, Bailey’s daughter Zuzu retrieves her rose petals, and George Bailey, surrounded by family and friends, is toasted as “the richest man in town.” But something is missing: though thwarted, Potter has been neither burned at the stake nor redeemed. He lingers. Is it because Capra wants us to contemplate the evil that lurks in the hearts of men? Who knows?

*The Shadow knows.* . . . .
Ann M. Shumard
CURATOR OF PHOTOGRAPHS

To this day, presidential assassin John Wilkes Booth (1838–1865) remains one of the most reviled figures in American history. Yet in the spring of 1862, when he is thought to have posed for this striking portrait, Booth was one of America’s most popular actors and the latest star to emerge from the nation’s leading theatrical family.

The son of celebrated Shakespearean actor Junius Brutus Booth, John Wilkes Booth followed the lead of his father and elder siblings Junius Jr. and Edwin in choosing a stage career. After an inauspicious debut in Baltimore at the age of seventeen and a disastrous stint two years later with the stock company of Philadelphia’s Arch Street Theatre, Booth accepted an offer in 1858 to join the company of the Richmond Theatre in Virginia. Reluctant to exploit his family’s name to advance his fledgling career and wary of comparison with his late father or celebrated brother Edwin, Booth performed under the name “J. Wilkes” while he endeavored to hone his acting skills. Although his interpretations lacked subtlety and polish, Booth thrilled audiences with the fiery bravura of his performances. He soon became a favorite of Richmond society, and his affinity for the South ripened into staunch, unquestioning partisanship.

Emboldened by his success in Virginia and eager to challenge Edwin’s supremacy in the theatrical world at large, John Wilkes Booth secured the services of an agent in 1860, reasserted his identity as a member of the Booth clan, and embarked on the multicity southern tour that would make him a star. His rise proved nothing short of meteoric and after a series of triumphs throughout the South, Booth conquered stages in a host of northern cities. While critics often faulted his technique, audiences everywhere found him irresistible, admiring him as much for his dark good looks and charismatic presence as for his acting ability.

Booth carefully cultivated his image and cut a elegant figure in attire that was always at the height of fashion. Like other performers of his day, he recognized the publicity value of carte-de-visite photographs and posed repeatedly for portraits in this wildly popular format. Ironically, the very photographs intended to promote his career would later make Booth instantly recognizable to those who pursued him following his murder of President Lincoln. One such portrait would even adorn the broadside offering a $50,000 reward for Booth’s capture.

On March 17, 1862, Booth made his New York stage debut in the title role of Richard III and garnered praise from the New York Herald, which reported that “an audience packed and crammed beyond the usual limits of the theatre applauded him to the echo.” Booth’s New York engagement continued for several weeks, during which time he is believed to have visited the Broadway gallery of photographer Charles DeForest Fredricks and posed for this three-quarter-length portrait.

Although carte-de-visite versions of the image circulated widely, this large-format print appears to be unique. Booth performed often throughout 1863 but appeared on stage with less frequency in 1864, when he was plagued by a persistent bronchial ailment. By the close of that year his time and energy were consumed by his secret designs against President Lincoln. Booth’s last performance took place at Ford’s Theatre on March 18, 1865. Four weeks later he would return there to murder the President.

In the wake of Lincoln’s assassination, images of Booth briefly found new currency. On April 29, 1865, a bust-length version of the Fredricks portrait was reproduced in the form of a wood engraving in Frank Leslie’s Illustrated Newspaper, which described Booth as the “unhappy wretch whose mad and wicked hand has struck down the foremost man in all the realm.”

The Gallery’s representation of Benedict Arnold (1741–1801) is unpretentious, but the small engraving stands as the only authentic likeness of one of the most famous personages in American history and carries with it a story that abounds in irony. Arnold sat for his portrait as an audacious hero of the early campaigns of the American Revolution. By the time his image was engraved, he was “a traitor to his country and to his fame.”

Pierre Eugène Du Simitière, a Swiss-born artist with a passion for collecting documents of America, drew Arnold’s profile in black lead in July 1777 at Philadelphia. Behind the placid countenance was a disgruntled man indignant over his treatment by the Continental Congress. Five other officers had been promoted to major general ahead of him in February, and when Arnold finally received that rank in May he was denied seniority—an insult to any proud military man. Arnold resigned from the army on July 10, one day before Congress learned that the British had begun an all-out campaign to cut New England off from New York. Apprised of General George Washington’s need for his help, Arnold withdrew his resignation and marched a force north. He covered himself with glory during the Saratoga campaign that September and suffered a severe wound to his leg.

Because Arnold was unable to mount a horse or walk without aid, Washington, upon the British withdrawal from Philadelphia in June 1778, made him military governor of the city. Arnold set up in extravagant style, provoking resentment and suspicion (not to mention an inquiry and court martial) among many of the militant patriots. Tongues wagged that he was particularly fond of the Tory ladies, “has large Tea parties at his house, and gives frequent Balls at which they are always a great majority.” Just weeks after his April 8, 1779, marriage to Peggy Shippen, the flirtatious beauty who had enjoyed the company of Major John André during the British occupation, Arnold made his first offer of service to General Sir Henry Clinton. Promised £20,000 to hand over West Point to the enemy, he finagled to be appointed commander of the fort and arrived there on August 5, 1780.

Meanwhile, on September 16 Du Simitière delivered to French minister Conrad Alexandre Gérard a collection of profile drawings of “eminent Persons engaged in the American war”—Arnold, George Washington, Baron Frederick Von Steuben, and General Horatio Gates, as well as members of Congress—to be taken to France for engraving. A week later Major John André was captured with papers exposing Arnold’s treason hidden in his boot.

Du Simitière, who knew André—he came from a Geneva family and had studied in Switzerland with Du Simitière’s own drawing master—had personal as well as professional cause to feel aggrieved. On December 19, after André had been hung as a spy, Du Simitière wrote to Gerard, “I make no doubt but you will have already perceiv’d that Arnold’s likeness should be entirely Suppressed. I am ashamed of mentioning his name for by his villainous treason he has been the cause of the death of a most Worthy gentleman my countryman and Good Friend.”

Arnold’s likeness survived to appear among the thirteen “Portraits of American Legislators, Patriots and Soldiers” engraved by Benoit Louis Prevost. In June 1782, Du Simitière, enumerating the subjects of the prints he had just received from France ended, “and Arnold!” adding, “this last picture is inscribed thus ‘Le Général Arnold, déserté de l’Armée des Etats-Unis le 3. Octobre 1780.’”

New NPG Publications

Dru Dowdy  
**Publications Officer**  
The spring and fall of 2002 have been busy in the National Portrait Gallery’s Publications Department, with the appearance of three lavishly illustrated books. *Eye Contact: Modern American Portrait Drawings from the National Portrait Gallery* by Wendy Wick Reaves et al. (University of Washington Press), which highlights fifty of the Gallery’s graphic masterpieces from the 1880s to the 1980s, includes the work of such renowned artists as Mary Cassatt, Edward Hopper, Stuart Davis, Jacob Lawrence, and Roy Lichtenstein and portraits of sitters such as Theodore Roosevelt, Alice B. Toklas, Truman Capote, and Jamie Wyeth. *Women of Our Time: An Album of Twentieth-Century Photographs* by Frederick S. Voss (Merrell Publishers), features seventy-five prominent women of the twentieth century, from Helen Keller and Amelia Earhart to Maya Lin, as well as a foreword by journalist Cokie Roberts. *Portrait of the Art World: A Century of ARTnews Photographs* by William F. Stapp with essays by Pete Hamill et al. (Yale University Press) celebrates the centennial of *ARTnews* magazine by presenting one hundred of its best photographic portraits. The images, by a broad cross-section of photographers such as Man Ray, Cecil Beaton, Arnold Newman, Cindy Sherman, and Robert Mapplethorpe, highlight such diverse sitters as George Bellows, Pablo Picasso, Jackson Pollock, and Alice Neel.

For more information on these or earlier NPG publications, go to [www.npg.si.edu](http://www.npg.si.edu) and click on Publications or e-mail NPGPublications@si.edu.

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The Votes Are In!

Anne Christiansen  
**Public Affairs Specialist**  
The results from the *Profile* reader survey are in! Replies came from 203 readers across the country, and this input has provided the Editorial Committee with many useful suggestions for improving *Profile*. The feedback was overwhelmingly positive, and it is apparent that *Profile* has become an important method for the National Portrait Gallery to keep in touch with its friends during the renovation process. As one respondent wrote, “You succeed in keeping the Gallery current and important despite the temporary closure.”

*Thank you to everyone who completed the Profile reader survey!*

Dru Dowdy  
**Publications Officer**  

Readers’ favorite articles
1. Historian’s Choice  
2. From the Director  
3. Portrait Puzzlers  
4. Curator’s Choice

Readers’ choices for new or expanded articles
1. Collection highlights  
2. Biography reviews  
3. Exhibition highlights  
4. Recent acquisitions

12  *Publications*
Felice A. Pulles
LANSdowne Tour Outreach
Program Manager

As the exhibition “George Washington: A National Treasure” takes the famed Lansdowne portrait by Gilbert Stuart across America, NPG educators take George Washington into the nation’s classrooms. And they have hit the ground running. Student tours, teacher workshops, a Fifty-State Initiative (which will declare a George Washington Day in every state), and an innovative ensemble of teaching materials anchor this program that asks educators to promote and encourage the study of Washington’s life and career as an example of character, courage, and selfless service to one’s country.

Governor Jim Hodges of South Carolina kicked off the Fifty-State Initiative by declaring May 16, 2002, as George Washington Education Day in his state. Principal Margaret Mitchum and students at Midway Elementary School in Lexington, South Carolina, welcomed Smithsonian staff as they presented State Superintendent of Education Inez Tenenbaum with a framed reproduction of the Lansdowne portrait and presented a special assembly to Midway students.

Through a collaboration with Scholastic, Inc., educators across America can request a Lansdowne portrait poster and a teaching guide for grades 2–12 at no cost. Twenty-five thousand copies were distributed to teachers in Houston and Las Vegas. In addition, five thousand teachers from across the United States ordered classroom kits. Moreover, each venue receives twelve thousand classroom copies of The Patriot Papers, an exhibition newspaper created in elementary, middle school, and high school editions. Accompanied by a teacher’s edition, The Patriot Papers seeks to put George Washington in context by covering eighteenth-century news, gossip, fashion, politics, and people. It also challenges Americans to “Pledge It Forward.” As the popular film Pay It Forward suggests, it is often difficult to pay back those who have influenced our lives—our forefathers, our mentors, our heroes, our parents. But we can pay it forward. This grassroots endeavor challenges all citizens to honor those, past and present, who have helped strengthen America and “Pledge It Forward”: start a tutoring program, adopt a senior citizen, plant flowers on Main Street. NPG will feature selected stories and photos on its website, and projects of particular merit will be published in The Patriot Papers.

Join us—along with the students of Texas, Nevada, and South Carolina—as we travel the country celebrating the life and legacy of George Washington. Explore the website at www.georgewashington.si.edu/kids/patriot.html. Submit “Pledge It Forward” projects via e-mail to PatriotPapers@npg.si.edu.

All photographs by Margaret Mitchum

South Carolina State Superintendent of Education Inez Tenenbaum and fourth-grader Sam Morgan present the governor’s proclamation declaring May 16, 2002, George Washington Education Day.

Kindergarteners Andrew McMillan, Ross Hendrix, and Marshall Denny “Pledge It Forward” by contributing to the “South Carolina Cares” campaign following September 11.

After touring the exhibition in Houston, Lorena Hernandez of Pasadena, Texas, drew her own Lansdowne portrait as part of her thank you note to MFAH docent Mr. Williams.
LOCAL
Washington, D.C.
S. Dillon Ripley Center,
International Gallery
Smithsonian Institution

Baltimore, Maryland
B&O Railroad Museum*

New York, New York
New-York Historical Society
To commemorate the one-hundredth anniversary of ARTnews magazine, the Gallery has organized the traveling exhibition “Portrait of the Art World: A Century of ARTnews Photographs.” The exhibition includes portraits by a broad cross-section of photographers, ranging from Zaida Ben-Yusuf and Alice Boughton to contemporary masters Cindy Sherman, Arnold Newman, and Robert Mapplethorpe. Among the individuals pictured are John Singer Sargent, Betty Parsons, Pablo Picasso, Andy Warhol, and Alice Neel. Sponsored nationally by AXA Art Insurance Corporation, the four-city tour opens at the New-York Historical Society on September 27, 2002.

Richmond, Virginia
The Virginia Historical Society

ONLINE

“CivilWar@Smithsonian.” Visit www.civilwar.si.edu.

See other exhibition-related web pages at www.npg.si.edu.

NATIONAL

Las Vegas, Nevada
Las Vegas Art Museum* and
Los Angeles, California
Los Angeles County Museum of Art
Through the generosity of the Donald W. Reynolds Foundation, NPG was able to purchase the original “Lansdowne” portrait of George Washington by Gilbert Stuart, which had been on long-term loan. The accompanying exhibition, “George Washington: A National Treasure,” is on view in Las Vegas through October 27, 2002, and in Los Angeles from November 8, 2002, through March 9, 2003.

Richmond, Virginia
The Virginia Historical Society

ONLINE

“CivilWar@Smithsonian.” Visit www.civilwar.si.edu.

See other exhibition-related web pages at www.npg.si.edu.

14 NPG on the Road

From “American Women”

From “Portrait of the Art World”
NPG Schedules and Information

Portrait of a Nation Tour Itinerary

For information on available bookings, contact the Department of Exhibitions and Collections Management at (202) 275-1777; fax: (202) 275-1897.

Portraits of the Presidents
Virginia Historical Society, Richmond
October 18, 2002–January 12, 2003

Next venue: Jimmy Carter Presidential Library & Museum, Atlanta, Georgia

A Brush with History

Final venue: International Gallery at the S. Dillon Ripley Center, Smithsonian Institution, Washington, D.C.

Eye Contact:
Modern American Portrait Drawings
Elmhurst Art Museum, Illinois
October 4, 2002–January 5, 2003

Next venue: Naples Museum of Art, Florida

Women of Our Time: Twentieth-Century Photographs from the National Portrait Gallery
Beginning its tour in March 2003, the exhibition itinerary is still forming.

Venues include: Blackhawk Museum, Danville, California; Florida International Museum, St. Petersburg; Long Beach Museum of Art, California; and the Mobile Museum of Art, Alabama

Useful Contacts

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Fabled New York Yankees catcher Yogi Berra posed for the original version of this likeness in 1973. As manager of the New York Mets that year, he led the team from last place in mid-August to the National League pennant.

By Rhoda Sherbell, 2000 cast after 1973 original; gift of Dr. Marc and Susan Weinstein ©Rhoda Sherbell
She waxed poetic about the New York Giants.

If a critic told him he was for the birds, he might have felt complimented.

His biography should be titled The Time of His Life.

When she talked, she often kept to the party line.

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