**FRIENDS OF MONMOUTH BATTLEFIELD**

**NEWSLETTER AUGUST 2020**

**PARK VISITOR CENTER STILL CLOSED.**

**FOMB PLANS REVISED PROGRAMMING**

As of the writing of this newsletter (late July), the Park Visitor Center is still closed due to the Coronavirus. The Park itself has been open since mid-May for hiking, bird watching and picnicking. Proper social distancing is strongly encouraged. Attendance has picked up in recent weeks, especially on weekends.

Park staff has been manning information tables in front of the Visitor Center on weekends, and various reenactor groups have come a few times to exhibit uniforms, weapons and equipment. Restrooms in the old Visitor Center and at the picnic pavilion are open daily from 11 AM until 3 PM.

We do not know when the Visitor Center (and gift shop) will be able to reopen. Likewise, we do not know when the Craig House will be able to reopen.

All FOMB activities since March have been cancelled, including our annual battle reenactment (scheduled for June 21-22) and the battle commemoration weekend on June 28-29. We thank reenactors, Park staff, and FOMB members who came out on these dates to do impromptu displays. Special thanks to FOMB Vice President George Dawson, who was at the Park on Memorial Day and ran a driving tour to the Colonial prebattle campsites on June 14.

We are pleased to announce that FOMB activities will resume in August, starting with the walking tour on Sunday, August 2. Tours will be given as scheduled, with participants asked to wear facial coverings and practice appropriate social distancing. Talks and programs will be given as scheduled. They will be in the Visitor Center auditorium if the building is open; if it is not open, they will be given under the veranda in front of the Visitor Center (weather permitting). Attendees are urged to bring their own chairs (if outside), and to wear masks and use social distancing.

We will continue to man information tables in front of the Visitor Center on Sundays from 1-3 PM, until the Visitor Center reopens.

**SCHEDULE OF EVENTS FOR FALL 2020**

**August 2, 2020 (Sun) Walking tour of the battlefield. Meet at Visitor**

**Center at 1:30 PM.**

**September 6, 2020 (Sun) Walking tour of the battlefield. Meet at Visitor**

**Center at 1:30 PM**

**September 13, 2020 (Sun) Program on the 14th New Jersey at the Battle of 3rd Winchester, and the death of Major Peter Vredenburg. Held at 2 PM in the Visitor Center**

**Auditorium is open; otherwise outside of the**

**Visitor Center.**

**September 20, 2020 (Sun) Program on the role of the New Jersey Troops in the Battle of Monmouth. 2 PM in the Visitor**

**Center auditorium, if open; otherwise outside of**

**the Visitor Center.**

**October 4, 2020 (Sun) Walking tour of the battlefield. Meet at Visitor**

**Center at 1:30 PM**

October 7, 2020 (Wed) General Meeting. “Biggest Mistakes at Monmouth

Meeting held at 7 PM at the main branch of the

Monmouth County Library, Symmes Drive,

Manalapan, if the library is open; otherwise may

be done virtually.

**November 1, 2020 (Sun) Walking tour of the battlefield. Meet at Visitor**

**Center at 1:30 PM**

December 2, 2020 (Wed) Annual business meeting. Meeting held at 6:30 PM

at the main branch of the Monmouth County

Library, Symmes Drive, Manalapan, if the library

is open; otherwise will be held virtually on Zoom.

**December 6, 2020 (Sun) Walking tour of the battlefield. Meet at Visitor**

**Center at 1:30 PM**

**December 6, 2020 (Sun) Craig House closes for the season.**

**December 13, 2020 (Sun) Program on the 28th New Jersey at the battle of Fredericksburg. 2 PM in the Visitor Center**

**auditorium.**

Information table in front of Visitor Center, Sundays 1-3 PM, until Visitor Center reopens. If permitted, Craig House open Sundays 1-4 PM, to December 6. If permitted, Gift Shop in Visitor Center open Sundays 1-4 PM. For the status of any specific event, contact the Park office at 732-462-9616.

**MEMBERSHIP DRIVE CONTINUES**

Our annual membership drive continues, in spite of the Coronavirus. We thank everyone who has renewed or joined as a new member this year, and we especially thank those members who have sent additional donations. We lost our biggest fundraise, the annual reenactment, and we have not been able to conduct gift shop sales since March. This leaves our only source of income to be memberships and donations. An application form is enclosed later in this newsletter. Current membership is about 120, a little bit short of our usual level at this time of year.

**ANNUAL MEETING SLATED FOR DECEMBER 2**

Our annual meeting, which is required in the ByLaws, is scheduled to be held this year on Wednesday, December 2, 2020, at 6:30 PM at the main branch of the Monmouth County Library on Symmes Drive in Manalapan Township. If the library is not open, the annual meeting will be held virtually via Zoom. Details will be sent out in the fall newsletter. Candidates for office will be announced in October. Current officers and trustees are listed below. We are also working on our Five Year Plan and on revisions to the ByLaws.

**FOMB BOARD OF DIRECTORS**

(end of term in parentheses)

Caralee Bava-Grygo (2022) Freehold, NJ

Andrew Beagle (2021) South Plainfield, NJ

George Dawson (2022) New Brunswick, NJ

Eric Doherty (2022) Old Bridge, NJ

Kathy Doherty (2022) Old Bridge, NJ

Dr. David Martin (2021) East Windsor, NJ

Marilyn Miller (2021) Toms River, NJ

Fran Raleigh (2022) Colts Neck, NJ

Linda Spangle (2020) Manalapan, NJ

John Resto (2020) South Plainfield, NJ

Peter Wagner (2021) Englishtown, NJ

**OFFICERS (term ends December 2020)**

President David Martin

Vice President George Dawson

Secretary Frances Raleigh

Treasurer Kathleen Doherty

**Our mailing address is: The Friends of Monmouth Battlefield, Inc., PO Box**

**122, Tennent, NJ 07763**

**Our website address is: www.friendsofmonmouth.org**

**2020 Membership Application**

The Revolution in New Jersey had profound meaning. To help keep the past alive, we ask for your commitment in Protecting, Preserving and Historically Interpreting Monmouth Battlefield State Park, a Registered National Historic landmark, and the sites associated with the Monmouth Campaign of 1778.

**Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Address \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**City \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**State \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Zip Code \_\_\_\_\_\_\_\_\_\_\_\_**

***CHECK ONE***

***New membership Renewal***

**CIRCLE LEVEL OF MEMBERSHIP**

**Individual $20 Family $30**

**Senior Individual $5 Senior Family $10**

**Patron $100 Lifetime $250**

***Membership benefits include free entry at all Friends’ events and a 10% discount at the Gift Shop.***

***The Friends rely on membership and donations for much of our general operating budget. If you would like to make a donation above the membership dues, we would deeply appreciate your thoughtfulness. The Friends is a 501(c)(3) not-for profit organization and your donation is fully tax-deductible. Thank you.***

**Donation included in the amount of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**FRIENDS OF MONMOUTH BATTLEFIELD, INC. Box 122, Tennent NJ 07763**

**THE SEARCH FOR MOLLY PITCHER**

**By Samuel Stelle Smith**

*Editor’s Note: The most significant advance in Molly Pitcher research occurred in 1972, when the late Samuel S. Smith published the booklet* A Molly Pitcher Chronology, *where he demonstrated that the most likely candidate to be Molly*

*Pitcher is Mary Hays McCauley, wife of William Hays, a gunner in Proctor’s battery of artillery at Monmouth. Smith’s research showed that Molly Pitcher could not have been Mary Ludwig Hays, wife of infantryman John Hays, who was not at Monmouth. Despite the evidence that Smith gathered, too many people today still believe in the Mary Ludwig Hays identification. Smith summarized his research in the article below, “The Search for Molly Pitcher,” which appeared in the April 1975 issue of the Daughters of the American Revolution Magazine.*

The day of the Battle of Monmouth, June 28, 1778, dawned still and clear. A merciless sun beat down on the lines of marching men, sweltering in their uniforms as the sun climbed higher. Men would die this day, not from shot and shell, although there would be plenty of that, but from heat, thirst, exhaustion.

The British and American armies engaged about noon near Freehold, New Jersey. The guns poured out fire to add to the day’s incredible heat. The thermometer reached 96 shortly after noon, and the ground on which the men fought was “like the mouth of a heated oven.”

By mid-afternoon the Americans were in retreat. General Lee lost control over his force that was up front fighting. As Lee fell back over the causeway that crossed Weamaconk Creek, east of Old Tennent Church, General Washington

met him, and dramatically took over command. Washington then turned to General Stirling, commander of the left wing of the army, and ordered him to defend the causeway – to hold off the British until he could reorganize Lee’s troops.

General Stirling quickly placed his several cannon north of the road on an elevation that overlooked the causeway, and he began firing almost point-blank at the enemy who were about to cross the causeway. Shot after shot roared down the British. This spot became the focal point of the battle.

As the minutes passed, Stirling’s artillerymen wearied. They were blistered, lugging the heavy shot, plunging water-soaked rammers that hissed

down the barrels – load, ram, fire, again and again. The men were sweating, fighting desperately.

There was a woman there, too, Molly, Molly Pitcher as she has come to be called. And she stayed at the side of her husband. Helping him load the cannon, going to the nearby well and filling and refilling the men’s canteens as their thirst drove them mad. This was the legend of Molly Pitcher.

Who was this woman? Was she real or is the story a myth as are so many tales of the Revolution? The answer is this. There can be no doubt that Molly Pitcher was a real person and that she did serve the army and her country much

**THE SEARCH FOR MOLLY PITCHER (cont.)**

the way the legend reads. Unfortunately, however, history books have given credit to the wrong woman.

There were no newspaper reporters in Monmouth County, New Jersey, that day to interview our heroine and to print her story of valor so that it could be passed down to future generations. The next day was just another day for Molly Pitcher. She marched away with the army, almost unnoticed, at her husband’s side.

Molly was allowed to remain with her husband, and with the army, for the rest of the war. Then, in 1783, when peace was signed, and the army disbanded, Molly and her husband moved to the small frontier town of Carlisle, Pennsylvania. Here Molly Pitcher and her husband bought a home, and opened a barber shop.

In 1787, Molly’s husband died, and after four years of widowhood, Molly married John McCauly. In 1813, Molly again became a widow. Then, in 1833, at age 79, over half a century after her day of glory, Molly Pitcher died.

This seemed to be the end of Molly Pitcher and her legend. No one even placed a rude marker over her grave in the Old Carlisle Cemetery. Only the children to whom she used to tell the stories of her war experiences, kept the memory of her alive.

As the years passed, even the ranks of the children grew thinner and thinner. By the time of the Civil War, there were only three or four people in the whole of Carlisle who could remember Molly Pitcher. No one could remember her real name, if they ever knew. She was just Molly Pitcher.

Elizabeth de Huff, who lived across the street, recalled, “Yes, Molly was a good kind-hearted woman. There was something good in her, for all she was so rough and coarse in her expression; she was as kind-hearted a woman as ever lived. The roughness was on the outside…she would always visit the sick and was always willing to sit up at night with the sick. I heard her say she carried water to the men on the battlefield. I remember hearing the neighbors calling her Mollie Pitcher, She was known pretty commonly as Mollie Pitcher; that was what we called her.”

Susan Hackendorn remembered how she would say, “You girls should have been with me at the battle of Monmouth and learned how to load a cannon.”

Harriet Foulke, in whose home Molly worked for a while, had vivid recollections of her personal appearance. She said, “She was of average height, muscular, strong, and heavy-set. She was a very busy talker. She wore a short gown, white or calico, a linsey striped skirt, very short and full, woolen stockings, heavy brogans, and a broad white cap with wide flaring ruffles.”

The one who seems to have had the clearest memory of Molly Pitcher was Wesley Miles. His was more than a casual acquaintance; Molly was his “foster mother.” When Wesley’s mother was bedfast for nearly a year in her final last illness, Wesley said Molly was hired to “nurse my afflicted mother…and to have

**THE SEARCH FOR MOLLY PITCHER (cont.)**

a motherly care over myself.” After the death of Wesley’s mother, Molly stayed on in the Miles household for some time, caring for Wesley.

By 1876, when the country was preparing to celebrate the 100th anniversary of the signing of the Declaration of Independence, Wesley Miles was a grown man, and teaching school in Williamsport, Pennsylvania. Wesley had attended the funeral of Molly Pitcher, and he knew the grave had remained unmarked over the years. Wesley thought that during this centennial year something ought to be done about marking the grave of this brave American woman.

` Wesley wrote a letter to the *Carlisle Herald,* which read in part as follows: “The remains of this Irish woman rest in the ‘Old Graveyard’ of Carlisle… Perhaps, not even a rude limestone marks her grave. No imposing monument had ever been erected to mark the spot where she lies, whose deeds of valor will be read so long as our Centennials are observed by the American people, deeds eminently worthy, even of the sterner sex. Reader, the subject of this reminiscence is a prototype of the ‘Maid of Sargossa.’ The heroine of Monmouth, Molly Pitcher, otherwise known to us when a boy, as Molly McCauly, her real name; the other a burlesque or caricature, forsooth. She bore water in a pitcher for her husband on this memorable occasion.”

When Wesley Miles wrote to the *Carlisle Herald* that “her deeds of valor will be read so long as our Centennials are observed by the American people,” he was referring to an eyewitness account of Molly Pitcher’s deeds that he had read in the obscure published diary of Private Joseph Plum Martin, printed in Hallowell, Maine, in 1830, and titled, *A Narrative of Some of the Adventures, Dangers and Sufferings of a Revolutionary Soldier…”* Private Martin had not known the name of the heroine of Monmouth, but Wesley Miles had heard his foster mother tell him the story many, many times, and he knew she was the subject of Martin’s remarks.

As a direct result of the Wesley Miles letter to the *Carlisle Herald,* a citizens committee was formed, and one hundred dollars was raised in small contributions toward the erection of a suitable monument to the heroine who had lived among them. Then, on July 4, 1876, as the highlight of the local Independence Day Celebration, a Molly Pitcher monument was unveiled. It reads

Mollie McCauly

Renowned in History as

Mollie Pitcher

The Heroine of Monmouth

Died Jan. 1833

Aged 79 Years

Erected by the Citizens of

Cumberland County

July 4, 1876

**THE SEARCH FOR MOLLY PITCHER (cont.)**

With the erection of the monument and the publicity accruing from it, a wave of Molly Pitcher hysteria was created. Revolutionary War diaries that had been printed and reprinted without mentioning her, suddenly appeared in bookstores with detailed accounts of Molly Pitcher. Some accounts had her husband killed on the battlefield, others had him severely wounded. Some accounts even gave direct quotes from Molly Pitcher, at the very mouth of the cannon.

With this new Molly Pitcher craze in full spring, historians, genealogists, and just plain Molly Pitcher fans, wanted to know more and more about their heroine. What was her name? What was the name of her husband whose gun she helped man at Monmouth? Where did she draw the water for the thirsty troops? These were not easy questions. They were being asked over a hundred years too late.

The first, in print, to claim that he knew the maiden name of Molly Pitcher was Mr. John Landis of Carlisle. He had found her death notice in the Carlisle

paper, which stated that “Her first husband’s name was Hays.” Landis said that he had done some additional research and found that Hays was John Casper Hays and that Molly Pitcher was Mary Ludwig, a Pennsylvania German girl. In his booklet, published in 1905, titled *Molly Pitcher,* Landis gave no proof for these findings. But Molly Pitcher fans did not seem to care. At last, their heroine had a name.

A search for the place where Molly Pitcher drew her water for the thirsty troops was pursued with equal vigor. After making a survey of the battlefield, apparently it was decided that it was to a spring that Molly had gone for water. A site was selected, and a monument placed at a spot where a somewhat steady but small flow of water was found and which was judged to be an old spring. For the next few years, Molly Pitcher fans visited the battlefield monument in increasing numbers. An equally popular place was a new monument erected near the old Molly Pitcher monument in Carlisle, this one bearing the name Mary Ludwig Hays.

Then, sometime in the 1940s, things began to come “unstuck.” First, a farmer near the site of the Molly Pitcher spring said that his father had told him that it was not a spring but the end of an old tile drainage system placed in the

ground around the time of the Civil War. Then someone began reading Wesley Miles’ recollections of his foster mother and found that he referred to her as “this Irish woman employed by my father,” later, “this aged Irish woman,” and finally, after her death, “the remains of this Irish woman.” How could Molly Pitcher be both Irish as claimed by Wesley Miles and German as claimed by John Landis. Further, upon a careful search of military records in Washington and in Harrisburg, Pennsylvania, no John Casper Hays could be found to have served in the army.

These were some of the questions that arose in this author’s mind, when, in 1971, he was invited to address the Battlefield Historical Society on the

**THE SEARCH FOR MOLLY PITCHER (cont.)**

subject of Molly Pitcher. In order to prepare a suitable address, it was decided to examine the 18th century records that might still exist at Carlisle, the Cumberland County, Pennsylvania, county seat. They might give some clue to the true identity of Molly Pitcher.

After two trips to Carlisle, a breakthrough came. County tax records revealed that William Hays, barber, was taxed for one house and one lot in 1783. When William died in 1787, Mary, his widow petitioned the court to sell one half of her extra lot. Then, in 1793, Mary married John McCauly, whereupon her husband took over the tax burden on the house and the one half lot.

On the tax rolls, over the next few years, for the same piece of property, John McCauly’s name was spelled phonetically as McCaley, McCawley and McCalla. Molly Pitcher could not write, as evidenced by her signing with her mark X on several recorded documents. It is presumed that her husband John, was also unable to write, thus accounting for these spelling variations made by the tax assessor.

From here on, everything fell nicely into place. The military records in Harrisburg and in Washington soon revealed William Hays’ full service record, His place of birth was Ireland. He enlisted at Bristol, Pennsylvania on May 10, 1777, as a gunner in Colonel Thomas Proctor’s Pennsylvania artillery regiment. He served until the end of the war, with one reenlistment in between.

Next, a review of William Hays’ military record file in Washington showed that Mary, his widow, was granted land in western Pennsylvania. At the time of the grant, in 1806, Mary was living in Carlisle with her second husband John McCauly, or McCalla, as was spelled by John Rowney, who submitted an affidavit that Mary was the widow of William Hays, and thus entitled to the land grant.

While researching the William Hays pension record a second eyewitness to Molly Pitcher performing her deeds at Monmouth, came to light. In the pension of Private John Clendenen of the 3rd Pennsylvania regiment, it is stated that “he was at the Battle of Monmouth, and suffered greatly with the heat and thirst, that a woman who was called by the troops Captain Molly was busily engaged in carrying canteens of water to the famished soldiers.”

Knowing for certain that both Private Martin’s 8th Connecticut regiment

under Colonel Giles Russell, and Private Clendenen’s 3rd Pennsylvania regiment under Colonel Thomas Craig, were with General Stirling “during the heat of the cannonade,” when Martin said Molly Pitcher performed her deeds. Stirling’s hill position overlooking the causeway, must have been the place where it all happened.

Within 400 yards of Stirling’s position is an 18th century farmhouse. And within a few steps of the house is a superb well with an abundant supply of cool drinking water It is a very old well, and it must be concluded that it was in existence during the Battle of Monmouth, and that Molly Pitcher had access to it. (Note 1)

**THE SEARCH FOR MOLLY PITCHER (cont.)**

It is not pleasant to inform the many Molly Pitcher fans that the place where she drew water was not where the monument to her now stands. It is even less pleasant to tell them that their heroine was not Mary Ludwig, and that her husband whose gun she helped to man, was not John Casper Hays. But Molly Pitcher has the right to have her own name, not someone else’s. (Note 2)

Today, we know only that Molly Pitcher’s first names was Mary, as revealed in the court records and in her land grant application. We also know that she and her first husband were both Irish. Further, we know that her first husband was William Hays. These are all good clues upon which to base a new search for the maiden name of Molly Pitcher. Perhaps someday somewhere, someone will discover in their attic, a bible record showing the marriage of William and Mary Hays, giving the full maiden name of one of our most cherished American heroines. We hope so.

*Editor’s notes.*

*Note 1. Smith refers here to the well at the Sutphin house, located to the east of Perrine Hill. A metal sign referring to this site was erected on Route 522 to the south of the Sutphin House in the 1970s. However, the Sutphin house and its well were located in between the American and British lines, and it makes no sense for Molly Pitcher to have risked her life to get water there. Current best thinking is that the best place for artillery troops on the north end of Perrine Hill to get water was from a spring or stream in a gulley about one-quarter mile to the west of the hill, which is where new markers have recently been erected.*

*Note 2. The Molly Pitcher monument mentioned here, and discussed earlier in the article, is a stone block southeast of the intersection of Wemrock Road and Route 522. The various sites claimed to be Molly’s well are visited and explained each year in tours given by FOMB on January 1 and in mid-March.*

*For a fuller survey of Molly’s identity, see the 2003 book* A Molly Pitcher Sourcebook *by Dr. David Martin, which remains the only serious book length study of the topic.* A Molly Pitcher Sourcebook *is available for $25 to FOMB members, including tax. Sam Smith’s groundbreaking booklet* A Molly Pitcher Chronology *was reprinted in 2003 by FOMB and is available for $5, including tax. The best current edition of Joseph Plumb Martin’s diary is titled* Memoir of a Revolutionary Soldier, *printed by Dover Publications*. *It is one of the best soldier dairies of the war, and has a fine section on Monmouth.* It is available from us for $8, including tax. *For mail order, make out your check to Friends of Monmouth Battlefield and send it to: Longstreet House, PO Box 730, Hightstown, NJ 08520. Shipping is $3 per order, no matter how many titles. These and other titles on the battle will be available at our information table outside the Visitor Center from 1-3 PM on Sundays, and in the Visitor Center Gift Shop, once it reopens.*

**Washington Crossing the Delaware (1851)**

**By Emanuel Leutze**

*Editor’s note. The following information was published by the staff at Washington Crossing Historic Park, PA.*

The image on display in the auditorium of Washington Crossing Historic Park in Washington Crossing, Pennsylvania, is a photomural of *Washington Crossing the Delaware* by Emanuel Leutze. This digitally mastered photomural was created in 1998 by Muralite Portable Display Systems of St. Paul. Minnesota. The original image from which this was produced hangs in the Metropolitan Museum of Art in New York.

*Pop icon, militant propaganda or perpetuation of a myth?*

Victorian poet, William Gilmore Simms, wrote, “a national history, preserved by a national poem, becomes, in fact, a national religion.” When thinking of *Washington Crossing the Delaware* by Emmanuel Leutze, this statement can also be applied to a national painting. Though a work of art for an American audience was not the foremost and only intent of Leutze, when he finished his most famous work in 1851, it was immediately embraced, consecrated and, in various forms, reproduced *ad infinitum,* in the United States.

Leutze’s version was not the first portrayal of this moment in time for the Revolutionary army, after demoralizing defeats and retreats through New York and the Jersies, prior to the tide-turning Battle of Trenton, and it certainly was not the last stroke of paint applied to canvas regarding the subject. However, it is the only image of this event which lingers in our memories to the point where we can barely look at the painting anew. In other words, our mind tells us what we will see before our eyes engage the work. It is also a painting in which its fame and subject matter overshadow the fame of the artist and the time period in which it was painted and, in this, the purpose of the painting is lost.

Emmanuel Leutze was born in the German city-state of Wurttemberg on May 24, 1816. His life began during a turbulent time in German history, inspired by the American and French Revolutions, the early to mid 1800s saw much political unrest in Europe. The German/Prussian provinces were newly divided into small duchies, each with a separate monarch as a result of Napoleon’s attempt at an Empire. (Napoleon’s vision had changed borders, maps and ownership of each land he touched.) Wurttemberg was ruled by Wilhelm I, a Russian connected King with a lavish court and an aristocratic lifestyle. Many Wurttemberg people wished to be run by a democratic government and not a king. They also craved a separation of church and state still unknown in most of Europe. Gottlieb Leutze, Emmanuel’s father, was an artisan who was part of a

**Washington Crossing the Delaware (cont.)**

group of revolutionaries in Wurttemberg actively striving toward the overthrow of the monarchy. After, it is assumed, Gottlieb put himself into political turmoil in his home town, he and his family escaped to Philadelphia in 1825. In Philadelphia, Gottlieb hoped to find his desired ideals of freedom emulated. Emanuel was raised in the democratic concepts for which Gottlieb fought.

In 1831, Gottlieb died. Emanuel was said to have begun portrait painting to help support his family. By 1837, Emanuel was working as an itinerant artist and received encouragement and support from his American patrons. to go to Europe to study art. In the beginning of the 1840s Leutze followed this advice and enrolled in the Royal Dusseldorf Academy. Dusseldorf, though hardly a place of cutting-edge art likened to Paris or Rome, was well known for purism and respected for historical paintings and portraiture. The Dusseldoirf Academy had a large American following as well as a notable place in traditional European art. It was there that Leutze’s political upbringing fused with his art. It was at the Academy that Leutze became familiar with a work entitled, *Hussite Preaching,* by a well known German artist named Lessing. The painting showed the past event of reformer John Huss striving to bring the Counter-Reformation to Catholic German culture. However, though this subject matter occurred centuries before the 1800s, Lessing used the symbolism of this past event to make a statement on the current events of Dusseldorf where the struggle for independence from the monarchy and the church was still alive.

Leutze became heavily involved within the political and artistic arenas. He saw the German provinces of his day continue to rally in the same causes with which his father had identified in Emanuel’s youth and compared the German struggle with the struggle for American independence. He left the Academy to form an independent art group which separated him from the Academy’s ties to the Royal government. He left his studies of portraiture and began to use historic events in modern landscapes to portray his inner political convictions. Among his early attempts, he used a series of paintings on Columbus and Elizabethan subjects such as Oliver Cromwell to feed the Germanic region’s fire for reform. His goal, as with Lessing, was not accuracy nor historical teaching but rather the message in his medium. In 1847, Leutze wrote to a friend about this very concept and stated his “conviction that a thorough poetical treatment of a picture required that the anecdote should not be so much the subject, as the means of conveying some one clear idea, which is to be the inspiration of the picture.” This concept of painting kept true to form with the greater romantic art movement of the time. (Though others chose past historical topics to glorify the beauty and simplicity of the past vs. the modern age of the Industrial Revolution, there was still a message of reform in their works similar to Leutze’s motivation.)

**Washington Crossing the Delaware (cont.)**

The political climate fueled by many philosophers and artists continued to intensify in the Germanic regions in 1848. The need for change was inspired further with writings by Marx and Engle. A group of political reformers known seven small skirmishes to bring about political change, However, the attempts were thwarted and left many in despair.

It was during the failure of the Fort-eighters, when hope had been lost, that Leutze began to paint *Washington Crossing the Delaware.* He began the work in 1849 and was nearly finished when fire partially destroyed his Dusseldorf studio including parts of the painting, He repaired the painting immediately, Upon its completion, it was displayed throughout the German provinces. (This first version was completely destroyed during the bombing raids of World War II. [Sept. 5, 1942].) After the repair, Leutze executed a copy of the same painting. This one was sent to America and displayed in New York and Washington D.C. (This version is currently housed in the Metropolitan Museum of Art in New York.) It received instant fame. The American audience loved it for it met the current trends of romantic historic images. As long as it had a convincing visual accuracy and it handled historic topics in a patriotic manner, it was acceptable even if historical accuracy was missing. Leutze modeled the Delaware River in the painting after the Rhine and had possibly never seen a Durham boat in his life. Did he know the Crossing took place at night? One can only speculate that if he knew, it was unimportant for his purpose. The flag, though not officially adopted in December of 1776, was representative of a unified nation. A unified nation was something that many people in Germany wanted. The painting’s historical accuracy did not matter. What did matter was that the heroism of a group of untrained men against an impressive foe in order to obtain independence was portrayed. It was also not lost on the German people that the foe Washington was up against in December of 1776 was not only the British, but the Hessian soldiers. The provinces of Hesse-Cassel Brunswick and Hesse Hanau, had long been known for using their trained military as a way to make money by “renting” their soldiers to other kings. This use of the Hessians military was seen as a symbol of the political abuses in the German states at the time. To defeat the Hessians as Washington did, would have hit at the root of a long-standing problem in the minds of the German people. This painting also took on a new symbolism as the 1840’s saw much immigration to the United States. Many people leaving their countries by a treacherous boat ride, seeking opportunity and freedom in the United States, could relate to some of the hardships endured and concepts believed by Washington’s troops It became the ultimate symbol for triumph over adversity.

After seeing the dream of independence die in Dusseldorf and after having been denounced as a rebel like his father, Leutze returned to America around

**Washington Crossing the Delaware (cont.)**

1859. After the fame of *Washington Crossing the Delaware,* Leutze won a commission to paint a mural for the US Capitol. His mural entitled Westward the Course of Empire Takes its Way, was completed in 1860. It was his last major recognized work He died of a supposed stroke on July 18, 1868 in Washington D.C.

As time continued, *Washington Crossing the Delaware* turned from an historic ideal with a contemporary lesson into an American icon. Children were taught patriotism in view of it, textbooks taught history on the pages beside it, and solders were recruited under it as if they were rallied to causes that Washington’s men would have understood. The image became so benign to the eyes and so laden with American pride, that it was often attacked by modern artists as a symbolic representation of America itself. Yet, long after Leutze and the political climate of his day, the image endures. Today, visitors in Washington Crossing Historic Park continue to take time to view an exact, digitally mastered replica of Leutze’s work housed in the site’s auditorium. Thousands take a moment to reflect by it every year and ponder not on its flaws nor Leutze’s real motivation, but rather on the significance one small event may have on the course of history.

*Notes by the Editor:*

*A smaller third version of the painting also ended up in America. It was displayed at the White House from 1979-2014 and now is at the Minnesota Marine Art Museum in Winona, Minnesota.* Washington Crossing the Delaware *is a companion piece to Leutze’s less famous painting* Washington Rallying the Troops at Monmouth *(see the Nov. 2017 issue of the FOMB Newsletter, on our website.)*

*Notes of the composition of the painting, from* Wikipedia:

*The people in the boat represent a cross-section of the American colonies, including a man in a Scottish bonnet and a man of African descent facing backward next to each other in the front, western riflemen at the bow and stern, two farmers in broad-brimmed hats near the back (one with bandaged head), and an androgynous rower in a red shirt, possibly meant to be a woman in man's clothing. There is also a man at the back of the boat wearing what appears to be Native American garb to represent the idea that all people in the new United States of America were represented as present in the boat along with Washington on his way to victory and success.*

*According to the 1853 exhibition catalogue, the man standing next to Washington and holding the flag is Lieutenant*[*James Monroe*](https://en.wikipedia.org/wiki/James_Monroe)*, future President of the United States, and the man leaning over the side is General*[*Nathanael Greene*](https://en.wikipedia.org/wiki/Nathanael_Greene)*. Also, General*[*Edward Hand*](https://en.wikipedia.org/wiki/Edward_Hand)*is shown seated and holding his hat within the vessel.*