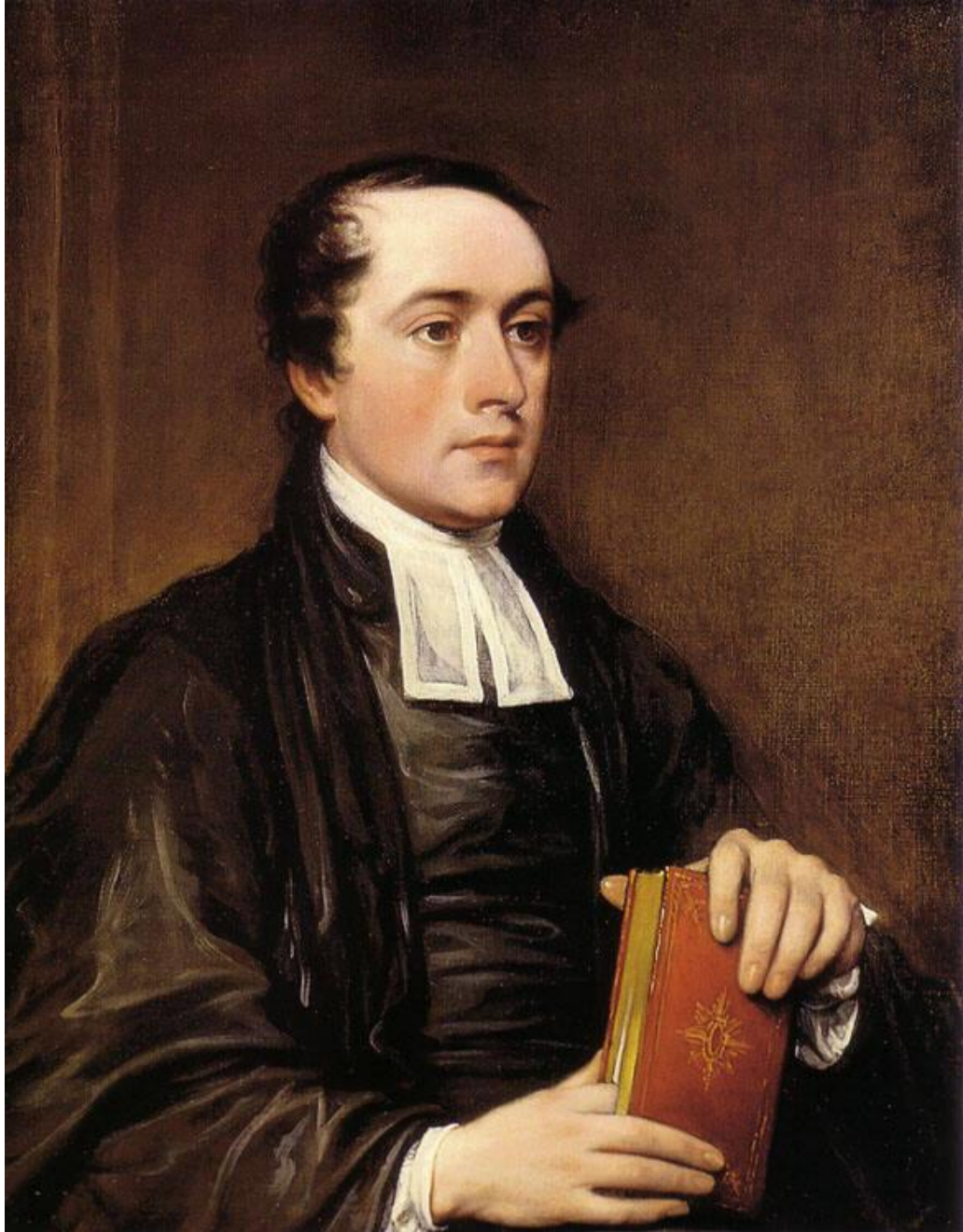


# Basic Detail Report



**Title: The Rev. Jonathan Mayhew Wainwright**

# Basic Detail Report

Date: 1820

Primary Maker: com.gallerysystems.emuseum.core.entities.RecordXPerson@3f0a3

Medium: Oil on canvas

Description: Trumbull executed numerous portraits during his career, yet he always preferred history painting, and it is perhaps because of this lack of enthusiasm that his portraits are rather uneven. He painted a large number of portraits between 1804 and 1808, when he developed the formula of a half-length seated pose, three-quarter profile, and dominant color scheme of reds and blacks. This standard, which he subsequently used for most of his portraits for the remainder of his career, was adopted by the well-known portrait team of Samuel Lovett Waldo and William Jewett, who painted New York's social and political leaders. Through their works, Trumbull's formula became the recognized New York portrait style in the second quarter of the nineteenth century.(1) The portrait of the Reverend Wainwright (1792-1854) is exemplary of this formulaic style. Dressed in dark clerical robes and white collar, Wainwright holds a book with a red cover, gilt-edged pages, and gold decoration while gazing to his left. His clothes and accessories are indicative of his profession. Wainwright, who was educated at Harvard, was admitted to the episcopal priesthood in 1817.(2) After serving two years as assistant minister at Trinity Church in New York, he was appointed rector of Grace Church where he served until 1834. Wainwright and Trumbull were close friends. Wainwright was the clergyman at Mrs. Trumbull's funeral in 1824(3) and named his daughter Maria Trumbull in honor of their friendship.(4) A devoted advocate of higher education, he was one of the founders of the University of the City of New York (later New York University) and a trustee of Columbia College and Trinity College. He published a number of sermons, addresses, and books and was elected bishop of the New York diocese in 1852. He died of exhaustion, apparently worn out by ceaseless devotion to his office. Perhaps because of his close friendship with the sitter, the painting is well executed. The facial features are detailed, and the sitter's ruddy pink cheeks and pale forehead give a lively quality to the portrait despite Wainwright's rather mild expression. According to his biographer, he was of striking appearance and of benevolent countenance. He was known for a generous disposition and a magnanimity of soul; a man who was an appreciating admirer of the fine arts, including music and painting. The historian William H. Prescott attested to Wainwright's popularity with his congregation: "Never have I known a minister who acquired a wider influence over his people, or who took a stronger hold of their affections."(5) Trumbull also executed a pendant of Wainwright's wife, Amelia Maria Phelps (1822; Corcoran Gallery of Art, Washington, D.C.). The couple had married in 1818. MAS BIBLIOGRAPHY: Theodore Sizer, ed., "The Autobiography of Colonel John Trumbull, Patriot-Artist", 1756-1843 (New Haven: Yale University Press, 1953); Theodore Sizer, "The Works of Colonel John Trumbull: Artist of the American Revolution", rev. ed. (New Haven and London: Yale University Press, 1967); Irma B. Jaffe, "John Trumbull: Patriot-Artist of the American Revolution" (Boston: New York

# Basic Detail Report

Graphic Society, 1975); Helen A. Cooper, "John Trumbull: The Hand and Spirit of a Painter", exhib. cat. (New Haven: Yale University Art Gallery, 1982).

Dimensions: 29 3/4 x 23 3/4 in. (75.6 x 60.3 cm) Frame Dimension: 37 x 31 in. (94 x 78.7 cm)