

0039

California Art Research



VOLUME ONE
FIRST SERIES

Abstract from WPA Project 2674
O.P. 65-3-3632

SAN FRANCISCO, CALIFORNIA
JANUARY 1937

0040

California art research project

Vol. I

MONOGRAPHS

INTRODUCTION TO CALIFORNIA
ART RESEARCH

NAHL FAMILY

Gene Hailey, Editor

Abstract from California Art Research

W.P.A. Project 2874, O.P. 65-3-3632

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C H A R L E S C H R I S T I A N N A H L

1818.....1878

Biography and Works



"RAPE OF THE SABINES"

PREFATORY NOTE

The California Art Research Project was publicly sponsored by Dr. Walter Heil of the M.H. de Young Memorial Museum of San Francisco and the California Palace of the Legion of Honor. The original editor-in-chief of this project was the late Junius Cravens, authority in the fine arts and critic of note. The project was conceived jointly by Dr. James B. Sharp, WPA Co-ordinator of Statistical projects for California, and Mr. Joseph A. Danysh, regional director of Federal Art Projects for WPA. This project had for its objective the enrichment of our knowledge regarding California artists in a series of monographs to be distributed to public agencies for public use. Because of limitation in funds for materials, the distribution of these monographs is confined primarily to public educational institutions in California.

The monographs represent individual and historical data concerning each artist. Statistical data and information on art economic conditions of San Francisco artists as a group were tabulated in another report, still in manuscript form.

Prior to the existence of this project, there was very incomplete data on the early history of art and artists of California.

The project has sought to accomplish a definite contribution to existing information on the art and artists of the San Francisco bay region. If future study and research work by students and interested persons is simplified, this series of monographs will have served one definite purpose. It is further believed that the use of these monographs by the general public may in time bring forth a more comprehensive work or series of works on California artists. This series is confined primarily to artists who made their residence in San Francisco. Aply trained workers are available to carry on this enterprise to completion who, because of the limitations of private enterprise, are unable to secure work in their profession.

There has been made available many interesting sources of information including personal letters and catalogues kept as souvenirs, which were loaned and brought in by interested persons who had heard of the type of work we were doing. For the co-operation of hundreds of informants, friends of the artists, patrons, and others, this project is deeply indebted.

Gene Hailey

INTRODUCTION

In addition to the valuable product which was anticipated, the California Art Research Project owes its inception primarily to the fact that many white collar workers who had been research workers, or who had shown aptitude for research work in this, as well as in other fields, found themselves destitute as a result of the long-continued depression. In order to provide work opportunities commensurate with their training and experience for these workers, the Art Research Project was approved and operated in 1935, first under ERA, and subsequently under grant from the Works Progress Administration.

It is believed the Art Research Project fills several vital needs, among which are: First, it overcomes the absence of adequate information on both the early day California artists who made their residence in San Francisco, which should be readily accessible to every art museum and art library and school in the United States. Secondly, it supplies more detailed information concerning younger artists and their contemporary problems.

The monographs to be distributed supply, it is believed, for the first time a fairly adequate series of volumes on the history of California fine art and artists, including archives of libraries, museums, studios and personal files.

Because of project and financial limitations, research was confined to the artists who made their residence

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chiefly in San Francisco. This series of monographs, however, will attempt to include artists from the earliest days to the present, including a number of the younger artists whose works have not been given the attention they deserve by critics, or by the museums or by the general public.

Contemporary events are interwoven within the monographs on each artist, especially where the artist concerned played a prominent part. Much of the material in the monographs was found in inaccessible places such as the personal files of artists and among the remains of relatives of deceased artists.

The advantage of group work in this field was demonstrated by the sheer bulk of the facts collected from numerous sources by a number of research workers cooperatively engaged in a common enterprise. A solitary research worker patiently employed over a long period of years could hardly have collected all the data presented. A great deal of the collected material, if not recorded at this time in all likelihood would have been lost to the cultural life of the community, because of the increasing deaths of many of the older artists identified with early San Francisco, three of whom have passed away during 1936. To be able to glean from the reminiscences of those still alive, accounts of their former confreres and experiences has been a distinct gain.

A further reason for the Art Research Project was to bring into focus the historical background of California, as revealed through the lives of artists and their patrons. The fast fading outlines of the pioneer art development are nowhere more entertainingly recorded than in the dramatic facts of San Francisco's studios and art organizations. We find the famous Eastern artists who came west to do, "grand style" paintings of "nature's grandeur"; the European artists who came here and dominated the local art market with their amazing wares; the native-born artists who studied abroad and returned with honors. All these served to give San Francisco a high place as an art center. Even railroad station and barroom works of art stimulated patronage, while "Scenery" of California subjects graced art galleries and private homes in the East, in Europe and Russia, as well as in Oriental countries.

PROCEDURE AND EVENTS

As work on the project progressed certain problems had to be overcome. These included difficulty in identifying various fine artists with the San Francisco bay region. Where controversies of such a nature might arise, some artists have been temporarily omitted until the scope of the project can be extended. An example of this is the famous Moran family, upon whom much data had been collected, before it was determined they could not be identified with San Francisco. Also, insufficient data on some artists precluded their inclusion in the

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monographs. Those upon whom research is incomplete and who possibly should have been included in the first series of monographs will probably appear at a later date. A few among the living artists declined to be included.

The biographical material on the various fine artists discloses a cross-cut of the interplay of all the arts; amusing habits and manners, customs and controversies on art. Feuds and thefts, Indians and stage coaches, rough pioneer life and wild animal life, all contributed to California's art development. We found poems about paintings and paintings about poems; a modern ballet motivated by a static old railroad painting; sentimental and maudlin columns of praise about soberly conceived pictures; pseudo-critical comment induced by patronage that changed from venom to sticky sweet descriptions by art reporters paid by the inch to write of paintings done by the yard.

As in other art centers, in San Francisco, the even-keel criticisms of pre-war art was disrupted by "modern" isms, imported and distorted via New York City and Mexico City or from European art centers. The older local artists, still overwhelmed by rugged pioneer models insisted on "being themselves," "expressing their age," "recording their country," irrespective of change in the social structure. Meanwhile the art world shrank, through easy travel and many publications, "new" art schools flourished at the turn of the century and a

"younger" group of artists, influenced by travel and new "perspectives," broadened their point of view and began to paint imitatively if not passionately. Later (after the war) still "younger" artists began to see the New World with fresh eyes, and conceived the world not as a picture to paint, but a place to recreate.

Simultaneously, as civic mural decorations and private murals in California homes increased in number, easel painting waned. In sculpture the old bronze and marble tradition was enhanced by new media such as concrete, wood, direct cut stone, ceramic and combinations of several materials. Civic art patronage of the sculptor brought a series of war memorial statues; private patronage its usual crop of garden and patio pieces. Art flourished in San Francisco for a time in the twentieth century.

With the advent of the depression, the artists were among the first to suffer. Civic and private patronage rapidly declined, with the result that many of the fine artists were forced to turn to other sources of livelihood in order to exist. The art economic survey showed that it would be difficult to name a calling in which some of the fine artists were not employed.

FEDERAL ART ON THE W.P.A.

Today the candid camera shoots such scenes as these: "U.S.A. WPA ART PROJECT"--Three young women in overalls, two

youths in same, scaffolding, buckets of paint--A Noah's Ark of the Fleishhacker Zoo Mothers' House as fast as possible-- Eight art students, one Italian Mosaic expert, hundreds of marble blocks chipped in neat little pieces and shapes, some pasted on heavy paper--Lo, the result several weeks later! The first home grown, home made mosaic in marble in California; a few days later, an unveiling and there is disclosed the facade of the State Teachers' College in San Francisco, richly ornamented with California flora and fauna. Another shot--two young Chinese artists, artistic hybrids, whose work is not wholly oriental, nor wholly occidental; yet they are deft draftsmen and colorists--now on WPA. They speedily color a series of lithographs of California wild flowers, destined for annual tours of city schools where the actual wild flowers can never be shown. Another artist visits the mountain caves of California and copies the primitive drawings of the Indians, which, soon defiled by tourists, are salvaged for posterity and the student.

At the present time there are some twenty percent of San Francisco fine artists employed on the Federal Art Project, which means their creative urge is finding an outlet. Their talents have been well analysed and retrieved by Government art directors. Recently in a timely article appearing in the New Republic, Lewis Mumford, one of the outstanding critics of American technics and culture, in an open letter to President

Roosevelt presented the need for carrying on the Art Program as one of the most important achievements of the Administration during the past four years.

THE ARTISTS EXPRESS AMERICA

The depression deprived the fine artist chiefly of two things; of the market for his wares and of the ability to travel to the centers of art in New York and Europe. Thus, being forced to see their own society, there have been developed in American art new vistas and movements. Where formerly our younger artists became possessed by the standard of European art (often proclaimed as decadent), we now find them painting America from novel perspective. They emphasize the human element engaged on the great public works, such as bridges, levees, skyscrapers, dams, breakwaters, canals...and some see into the industrial debacle.

Here we see an iron puddler silhouetted against the glow of his blast furnace; there a midget steel worker perched high on a tower, riveting the bay bridge to completion; then a group of threshers sitting down to dinner after the daily harvest, or a farm family fleeing an approaching storm. We find artists with a social consciousness fully developed, depicting not industrial works but what is symbolized in those works and workers.

In many instances, farmers, industrial workers, strikers, picket lines, sweatshops--all the various interests of

our industrial society are portrayed realistically, symbolizing breakdown and decay. The great power with which so much of this work is rendered shows the artist's consciousness of the underlying economic compulsion. He paints not primarily to make a picture, nor to tell a story, but to tell the world what he thinks and has experienced.

In our schools, hospitals and public buildings, murals depicting contemporary American life, the history of medicine and similar themes cover the walls with the aim of enriching the cultural life of the nation. In the monographs of the younger artists will be found the life histories and records of those engaged in this work in the San Francisco bay region.

PATRONAGE VERSUS PUBLIC SUPPORT OF ARTISTS

Dating from 1850 the research done by the California Art Research Project indicated many startling contrasts and rapid changes in art patronage and the artists' economic status in the vicinity of San Francisco. One of the first discoveries made was the complete change in art patronage. In the early days the rich had shown great generosity. While their taste could sometimes be criticised, they unquestionably helped many a struggling gifted artist. During the depression this individual art patronage rapidly approached extinction and, temporarily at least, was supplanted by Government subsidy through the subsistence wage. During certain periods in the

past, art flourished because artists had patrons. During "the depression" art thrived because, for the first time in American history, it was recognized that the artist had a definite contribution to make to the cultural life of America. It would be curious indeed if with the "depression's" end we could no longer afford "art" created for the enrichment of our culture by devoted artists.

With a dim consciousness that a civilization is ultimately judged by the works of its creative artists, America began during "the depression" to provide the artist some security and made possible a "renaissance" in American art. Supplied with an outlet for his creative effort, in addition to the removal of dire want, the artist gained a new sense of creative freedom. Few would doubt that the creative work turned over to the Federal Government far exceeds in value the relatively small sums received in payment. Heretofore, it was only the isolated few who were able to work creatively, and remain oblivious to economic conditions. The majority had a long continuous struggle to keep working creatively. No class of men and women has accomplished so much for the sheer love of their work as artists. Based on good work devotedly performed, it may be claimed that a new period in art history has been entered in which the artist is considered as a vital agent in the cultural life of the nation, to be supported by Federal grants for the public's benefit, in a manner and on the same general principle as the nation is benefitted by

grants in aid to education, medicine, and science. These fields are aided continuously, on a permanent basis and so too it has been claimed the cultural arts shall henceforth be supported.

SOURCES OF RESEARCH DATA

Invaluable material was discovered in San Francisco bay region public and private libraries, art libraries in art schools and colleges, old newspaper files, scrapbooks, and albums in attics, personal files of the artists themselves and in old trunks in dusty corners of studios. Sources of reference on the early day artists include the following: feature pages of the Sunday newspapers and weekly supplements, of both New York and California cities. The now obsolete, "Overland Monthly," the old "Wasp," "News Letter," and the still flourishing "Argonaut"--all San Francisco weeklies--offered art articles, lyrical descriptions of paintings, and special editions of illustrated articles devoted from cover to cover to local artists and their works. House organs of recent metropolitan women's clubs, co-operative art galleries, art schools, and that recent brave attempt to express San Francisco art, "The Argus," all furnished valuable material on art movements and philosophy in the fine arts, locally and internationally.

Comprehensive biographical material on some eighty artists, whose works and honors have never before been assembled, is now in the files of this project; others whose lives

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are well known to the public have had their biographical material assembled and filed for future reference. Even living artists, who have in many instances forgotten the, "when, where, and what" in their busy lives, have been refreshed in memory by clippings brought to their attention by our research workers and interviewers.

In order to reassemble facts and reproductions of important works of art the project workers searched the environs of San Francisco as far as Stanford University, Mills College, the University of California and other bay region colleges. The Bancroft library in Berkeley, California, and private homes in Marin County contributed data. The search for information necessitated correspondence to New York City, Canada and other sources and art centers.

The monographs include biographical data, criticisms of the artist by contemporary art critics of their periods, lists of representative works, exhibitions and a bibliography. Included in each monograph, when available, is a photographic reproduction of a representative work of the artist. The photographs were collected from local photographers, artist's files, and in some cases rephotographed from old books and magazines. In many cases a work of some artist on exhibition in a gallery or in a museum was photographed.

If the general reader, by consulting these monographs, is aided in a better understanding of the development of art movements in the San Francisco bay region, and if his

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interest in the fine artists becomes more actively sympathetic, particularly toward the young artist, and he is led to a keener realization of the necessity of making available to all the people this precious heritage, then this project will have justified its existence, and its work will have a far-reaching cultural effect throughout the community in which we live.

Finally, for research students, librarians, authors, and historians, these monographs, it is expected, will prove invaluable. We believe that the stories contained in them of the trials and achievements of their fellows will be inspiring, and thereby demonstrate the value of rescuing from oblivion the lives and works of those who have preceded the present art movements.

Gene Hailey

C H A R L E S C H R I S T I A N N A H L

1818.....1878

Biography and Works



"RAPE OF THE SABINES"

EIGHT GENERATIONS OF ARTISTS

From Matthias Nahl, the old wood-carver of Ansbach in 1640--to Margery Nahl, the modern woman painting in California in 1936--is a far cry. Unbroken through the centuries, from the old world to the new, runs the line of artists in the Nahl family. An artist in each generation, sometimes more than one, has carried the torch and kept alive the flame of creative genius. Nothing better illustrates the saying: "Ars longa, vita brevis est"--art is long, but life is fleeting--than the German talent of the various Nahl painters and sculptors, which, transplanted across oceans and continents, has flourished in the stimulating soil of the Golden State.

MATTHIAS NAHL, FOUNDER OF ARTIST DYNASTY

Even the records of the birth and death of the founder of the dynasty, Matthias Nahl, the wood-carver, are lost in the mists of antiquity. All we know, according to the German art authority, Thieme-Becker, is that he was born at Naila, Bayreuth, probably somewhere around 1640, and was known to have been court wood-carver at Ansbach about 1664.

JOHANN SAMUEL, SCULPTOR

Johann Samuel Nahl, the eldest son of the founder of the long line of artists, was born in Ansbach in 1664. His talents turned to sculpture, not to wood-carving, and he decided to go to Bayreuth and study under the celebrated sculptor,

Rantz. The young man traveled to Berlin in 1690 and did a good deal of architectural sculpture in the Prussian capital; he executed the bas-reliefs in the marble hall of Wilhelmshöhe. For this work he was appointed Court Sculptor in Berlin, and was made a member of the Berlin Academy. Johann Samuel Nahl lived in Saxony and Thuringen in 1718, where he did much more sculpture and architectural work, he also had works in Leipzig and Jena, at which place he died in 1727.

JOHANN AUGUST THE ELDER, CELEBRATED SCULPTOR

Johann August the elder, the son of Johann Samuel Nahl, born in Berlin in 1710, was the most celebrated of the long line of artists in the Nahl family. He studied first under his father in Berlin, then journeyed to Paris and became a pupil of Schluter. From France he continued on his travels to Italy, where he furthered his artistic education in Rome,

Upon his return to his native Germany, the young sculptor went to Strassburg, where he had obtained some orders for architectural sculpture. But, soon, Berlin and the glittering spectacle of the Prussian court drew the thirty-one year old artist to the capital, where he remained for five years. He was appointed Interior and Architectural Decorator of the Imperial Castles and Residences, executed work in Potsdam Palace and Charlottenburg, and was considered the most important sculptor in decorative and architectural work of the Prussian Roccoco period. After five years of glittering court

life in the Prussian capital, the Nahl family decided to move to Switzerland, where they lived for nine years, and where their two sons, Samuel the sculptor, and Johann August the younger, the painter, were born. One of the most celebrated of Johann August the elder's works, a monument which he carved out of a single block of stone, was erected in honor of Pastor-in Langhaus, at Hindelbanck, Switzerland. He also made a statue of Landgraf William of Hesse.

But Johann August the elder, heard the call of his homeland, and when he was offered an appointment as Director of the Academy at Cassel, he accepted, returned to Germany and lived in Cassel from 1755 until his death in 1785, (or, according to other authorities, in 1781).

SAMUEL NAHL, SCULPTOR

Samuel Nahl, the sculptor, eldest son of Johann August the elder, and brother of Johann August the younger, was born at Berne on the seventh of March 1748, during the family's residence in Switzerland. He studied sculpture under his father, later going to Austria, and studying in Vienna in 1771. He traveled to France, and continued his artistic education in Paris in 1772, then went on to Italy, studying classic art in Rome in 1774.

Johann August the elder, was at that time at work on a statue of Frederick the Great of Prussia, which he was executing at Cassel. Needing assistance, he called his son

home from Rome to help him in the carving of the statue. It was not finished at the time of his death, and was completed by his son in 1783.

Samuel Nahl's artistic ability was held in such esteem in his home city, that in 1808 he was appointed Director of the Academy in Cassel. Later, he was raised to the nobility--a great distinction in the Germany of those days--by the Elector of Hesse. Unfortunately, in 1813, his artistic career ended when he was sixty-five years old, as he was drowned in Cassel, the scene of his triumphs.

Samuel Nahl was the father of six children, the records of whose birth and death dates are unknown. We do know, however, that one of them, Friederich, became a painter and engraver of some note. He married Henrietta Wieck, and was the father of Karl (Charles) Christian Nahl, who journeyed to a new continent, and whose name became prominent in the history of Californian art.

JOHANN AUGUST THE YOUNGER, PAINTER

Johann August the younger, historical painter, son of Johann August the elder, and brother of Samuel, the sculptor, was born at Zollikofen, near Berne in Switzerland, on January 7, 1752. Upon the Nahl family's return to Germany, he studied painting under Tischbein in Cassel, continued his art education under Tannesci and Bommel in Strassburg, and later returned to Switzerland to study with Handmann in Berne. Like

his famous father, he made a study tour in Europe, going to Paris in 1772, which was the center of European art and culture in those days. In Paris, he came under the influence of the great French painter, Le Sueur. In the year 1774 the young painter journeyed to Italy; he lived in Rome until 1781, studying from the antique and coming under the classical influence; also copying the works of Raphael and the great painters of the Renaissance.

During his stay in Italy, Johann August the younger, won several prizes at the Academy in Rome, where he painted his first celebrated canvas, "Sacrifice to Venus." Not content with his stay in the Romance countries, Johann August traveled to England, studying the works of the Old Masters in London, and later on, journeyed to Holland to study the Dutch painters. The young painter returned to classical Italy in 1783, studying and painting in Rome and Naples until 1792.

After several years' stay abroad, Johann August the younger yearned for the scenes of his native land. He returned to the family home in Cassel, made a living by painting and teaching art, and was appointed Director of the academy at Cassel in 1815.

Johann August the younger, is frequently mentioned by the German poet Schiller, and also by Goethe, who offered a prize in 1800 for the best historical or mythological work of art. Nahl won the prize with a drawing in sepia of the classical "Parting of Hector and Andromache." A second Goethe prize

was awarded him in 1801 for his painting, "Hercules at the Court of Lycomedes." Historical and mythological incidents were the subjects of most of Nahl's canvases, but he also painted many idylls and landscapes.

JOHANN WILHELM, PAINTER

A son of his, Wilhelm (Johann Wilhelm), was born in Cassel on July 22, 1803. Wilhelm was also artistic; he studied painting first under his father, and later on, went to Paris, where he was a pupil of Weygandt. He became a gifted painter of portraits and historical subjects, and was also noted as an etcher. Wilhelm died June 14, 1880 in his native city of Cassel.

ALEXANDER THEODORE

Another son of Johann August the younger, Alexander Theodore, of whom very little is known, married Henrietta Wieck, widow of Friederich, the engraver, after the death of his cousin. A son, Hugo Wilhelm Arthur, was born of this union; through his mother, he became a half-brother of Karl (Charles) Christian Nahl, who emigrated to America.

H.W. ARTHUR NAHL, PAINTER

Hugo Wilhelm Arthur Nahl (H.W. Arthur), son of Alexander Theodore, and half-brother of Karl (Charles) Christian Nahl through his mother, Henrietta Wieck, was born in Cassel in 1820.

Though not as talented as Charles Christian, and rather overshadowed by him, he left Germany with a reputation as a painter, and carried on the artistic traditions of the family in California as a painter, engraver and illustrator, in partnership with his brother.

PERHAM, VIRGIL AND ARTHUR CHARLES NAHL

H.W. Arthur Nahl, as he is known in California, married and had three sons. Perham Wilhelm (1869 to 1935) was a painter and teacher at the University of California. Virgil Theodore (1876 to 1930) painter and illustrator, worked on the San Francisco Examiner for many years. Arthur Charles (born 1876 and still living) became a mining engineer and architect in Mexico.

MARGERIE NAHL

Margery Nahl (born 1908, still living), traveled in Mexico with her father, and also in Africa. She became, while still quite young, a painter of note, and carries on the artistic traditions of the Nahl family in California.

Another member of the family, Ina Perham Nahl, lives on the coast, south of San Francisco, painting the beauties of the rugged California coastline at Monterey.

CHARLES CHRISTIAN NAHL

Karl (Charles) Christian Nahl, son of the engraver Friederich Nahl, and half-brother of Hugo Wilhelm Arthur Nahl,

was the first of the family to carry the flame of talent from the old world to the new. He inherited the great artistic ability of his uncle, Johann August the younger, and became celebrated as a historical, mythological, portrait and landscape painter, illustrator, engraver and lithographer.

ART STUDIES IN CASSEL AND PARIS

Charles Christian Nahl, as he is known in California, was born in Cassel, Germany, on October 13, 1818. He was a fellow-pupil of his half-brother, H.W. Arthur Nahl, at the Art Academy in Cassel, continuing his artistic education in Paris under Vernet and Delaroche. While the two brothers were studying in Paris, the French Revolution of 1848, which resulted in the downfall of Louis Philippe, broke out. The two young artists, reckless and adventurous, had become involved in the revolutionary movement, and when the crisis came, were forced to flee for their lives from Paris.

VOYAGE TO AMERICA

News of the California gold rush of '49, and the fabulous fame and fortune which awaited pioneers in the Golden State, lured the two adventurous youths to try their luck in the new world. Leaving the turmoil and decadence of Europe behind them, Charles and Arthur, with their mother and sister, crossed the Atlantic and landed in New York in 1849 as political refugees. They lived in New York for two years, gradually

becoming accustomed to life and manners in a new country. Meanwhile, as they already had a European art reputation to help them, they succeeded in making a living by their brushes, selling pictures, and exhibiting at the Art Union in New York City.

THE TRAIL OF THE ARGONAUTS TO THE GOLDEN STATE

Young Charles Nahl, restless under the comparatively quiet and normal life his family led in New York, determined to tread the paths of adventure, and to follow the footsteps of the Argonauts. So in 1850 he traveled to California, drawn by the age-old lure of gold which has meant fortune to many men; to others, death from thirst, disease and disaster. Making good use of his opportunities in the new world, the young painter was fortunate enough to combine the two forces, the quest for gold, and the search for beauty. Traveling west, via the Isthmus of Panama and the Chagres River, he found his first treasure in the beauties of the new country, the lush scenery of the jungle, the dry burning desert, the Indian types, and the varied peoples of the tropical countries through which he traveled. Many sketches and paintings of his illustrate for Californians the hardships endured by their pioneer forefathers.

THE ARTISTS LABOR AS MINERS

In California the young artist joined those lured by the lust for gold. Charles and his brother Arthur labored as

miners in the gulches and flats of Cantonville, Yuba County. In 1851, they were joined by their mother and sister and the family then made their home in Sacramento until the time of the disastrous fire, when they removed to the cosmopolitan seaport city of San Francisco.

EARLY ART PATRONAGE

Coming to California with European honors, descendant of a celebrated line of artists, Charles Nahl, although not the earliest artist arrival on the Pacific Coast, was the most celebrated of the pioneer painters of California. Unlike the later arrivals, Keith, Hill, Yelland and Bierstadt, who arrived in California as unknown young men, with little artistic reputation behind them and who had to undergo desperate early struggles for recognition, both Charles Nahl, and his brother H.W. Arthur, were able to make a comfortable living by their art. Charles Nahl was the first artist to enjoy the patronage of wealthy notables of California, and had the distinction of painting many canvases for the gallery of Senator Crocker in Sacramento. When the two Nahl brothers moved the family residence to San Francisco, after the disastrous Sacramento fire, Senator Crocker continued his encouragement of the young German artist, giving him many commissions; he even sent him East to paint "Sheridan's Ride."

Such patronage stimulated interest in Nahl's work among the wealthy residents of San Francisco, who ordered

pictures for their palatial mansions from Nahl, where, otherwise, they would have imported some mediocre works of art from Europe. In fact, many patrons did neglect the struggling young artists of San Francisco, who were later to show the wonders of California scenery to the Eastern art world.

Charles Nahl was one of the most industrious, and also one of the most business-like of the pioneer painters. In partnership with his brother H.W. Arthur, he went into the engraving business, and the Nahl engravings of pioneer life, mining scenes and animals, became stock types for illustrations of the period.

NAHLS DESIGN THE BEAR FLAG, AND STATE SEAL

California life, no less than its art heritage, will forever bear the impress of the Nahl brothers, who were not native sons, but emigrants and pioneers of '49. The bear that adorns the State Flag of California was designed by Charles Nahl; the original picture, "The Grizzly," is still in existence and belongs to Mrs. Nahl of Corte Madera. One of Nahl's earliest bear designs was drawn for the Sacramento Union's New Year issue in 1853. In the center of the design was the classical figure of a woman, representing California, seated on a bear, and displaying the American flag. His brother, H. W. Arthur Nahl, had the distinction of designing the State Seal of California, a fact hardly realized by modern Californians of today.

MOST VERSATILE CALIFORNIA ARTIST

B.P. Avery in "Art Beginnings on the Pacific," (Overland Monthly, July 1863), mentions Charles Nahl as:

"Most versatile of all the artists who have resided here, being at home in portraiture, in still-life, in genre, in fruit and flowers, and in object painting; equally facile and elaborate in sepia, in pencil, in crayon, in pen and ink, in water colors and oil; while he has also executed in fresco, engraved on copper, steel and wood, and has even invented a process of etching on glass, with the aid of photography.

"He has been a fertile designer for various publications, and although in his most rapid work there is a mannerism which provokes criticism, no one has at all approached him as a popular delineator of California life and character, of some feature of California scenery, of its aborigines, animals, birds, and vegetation.

"During a brief stay in the mines he made numerous sketches illustrating the personal characteristics and industrial methods of the mining communities. These have been very useful to him since; have made him a household word among us through engraved copies, and possess a real historical value. A list of all his labors here would be a record of the most picturesque and interesting incidents and objects in the annals of the Golden Gate, with which he is peculiarly identified.

"He is distinguished for excellence of drawing, richness of finish, accuracy of detail, and brilliancy of color. Nothing that enters into his works is slightly treated; indeed, the only objection to this fine artist is, that he is too exquisitely mechanical in some of his pieces. But we ought to be more thankful than critical over the conscientious and intelligent touch that has contributed so much to our pleasure and instruction during so many years of sordid struggle.

"Although a few landscapes had been produced here at intervals by Nahl, Jewett and others,

our resident painters had, up to 1858, been obliged to confine themselves mainly to portraits."

HE WORKS IN THE GOLD MINES

Life in the mining-camps of Yuba County provided a wealth of absolutely new material for the artist. A greater contrast could not be found from his cultured luxurious life in Cassel--where he lived in the midst of the old castles and mediaeval European objects of art, the most celebrated pictures of the Old Masters, and the art heritage of his ancestry--than the primitive surroundings, the rough life of the miners, the Indian types, the wild animals, bears, mountain lions and coyotes which were his environment in California.

"It was a new and productive field for an artist, and Mr. Nahl explored it with much boldness and considerable success, says 'The San Francisco Chronicle' of March 2, 1878. His numerous sketches of pioneer life, taken in the rough camp, and elaborated in his studio years after established his reputation as one of the best figure-painters in the country."

THE RETURN TO ART

"In 1851, he abandoned the pick and cradle, and again took up the palette and brush. His studio was for several years in a humble dwelling on the Montgomery Street bluff. (Telegraph Hill). In 1864, he moved to a modest cottage, 818 Bush Street, where he continued to live in the simplicity and contentedness, which were prominent characteristics of his rather uneventful life.

"The pages of 'The Grizzly,' 'The Wide West,' and other pictorials published in the days of pioneer journalism in California, were enriched by cartoons and sketches by his pencil.

"As an illustrator, Mr. Nahl was strongest. His drawings were marked by the academic correctness of the German, rather than the freedom of the French method.

"He was daring in conception, and bold in execution, and only failed in his color to win the admiration of the critical. The peculiarities of his style are displayed with greatest freedom in the 'Fandango,' 'Sunday in the Mines,' and 'An Indian Camp-Fire,' three of his boldest and most carefully finished pictures.

"As a figure-painter, he had no rival before Tojetti. He was an indefatigable worker, and by his industry, in times when art was not a remunerative profession in San Francisco, acquired a competency."

LIFE ON TELEGRAPH HILL

A pen-picture of Charles Nahl's life in San Francisco in his early days, was given by T.A. Barry in "The Alta California", of March 4, 1878:

"Charles Nahl was one of the pioneer painters of California, and is one of the most audacious and truthful colorists we have ever known; as a draughtsman we have never seen his superior.

"Twenty-five years ago Nahl lived and had his studio on Kearny Street, near Broadway, and although we often saw his sign upon the front of a little cottage perched away up on the rock, we never could find the way there. All about its base, on the corner of Broadway and Kearny Streets, the houses and stores stood so closely together, we never could discover the way to Nahl's studio.

"One Sunday morning, while walking on Kearny Street, we saw a very small gate swung open, and hanging at right angles with a little wooden house. The gate was so small, and the house to which it was attached was so close to the next building, that we never would have supposed that there was any passage-way between

the two houses but for the little gate at right angles with the sidewalk.

"Curiosity, and the ungratified wish to see the artist whose pictures had won our admiration ever since we had put our foot upon California, joined with remembrance of the sign which, far up on the little cottage on the rocks, had been so long our 'ignis fatuus', we halted and peered up the gateway. A broad shouldered man could not walk with the least swing up the narrow path without brushing the rough boards on either side. It was very steep, and the two narrow planks forming the foothold were nailed across with cleats to hold the climber firm upon his way. Directly at the rear of the house, on the left, the path turned, and ascended steeper still to the rocky eminence on which stood Nahl's studio and home.

"We were very cordially welcomed by a very soft spoken, shy man, pale, with large, bright black eyes. He blushed when we told him of the pleasure we had derived from his productions, and our instant recognition of their great merit when first we saw them, a year before.

"We feasted our hungry eyes upon a room full of exquisite studies, of fruit, flowers, figures, animals, the horses singularly perfect in drawing and action, and every detail showing the great study given by the artist to this particular study.

"One study of a girl, standing in an open window, her face, dress, and the broad-brimmed hat and feather, the brilliant plumed bird upon her hand, the remarkably realized stone-work of the window-casing, the vine growing over the wall, and wonderful effect of color all through the picture, was a picture, never to be forgotten. We think the same picture is in the possession of Mr. Mac Crillish of the 'Alta California' newspaper at the present time.

"There were studies of California life in the mountains, mining scenes, bear hunts, pack trains, where the peculiar action of the animals in ascending descending the precipitous passes was delineated with a faithfulness, telling of a perfect anatomical knowledge of

his subject. There were india-ink drawings of the most exquisite finish but never losing the general effect in the minuteness or patient stippling. There were studies of native Indians and their manners and customs.

"Through all the domestic, poetical or dramatic studies, we noticed that the principal face, whenever it was a woman's, was a fair, sweet face--a blonde of lovely tint; and, pointing to the same face in several pictures, we said, 'This was your sweet-heart, your boylove! A bright smile and quick conscious blush, fresh as a modest school-girl passed over his face, and he immediately became absorbed in a large folio, where his head and shoulders were half-hidden in pretended search for something.

"We could see in every surrounding, the nature of the man; the birds, the carefully tended flowers, the neatness, the air of quiet, and the indescribable something in the atmosphere, seemed to be an incentive to study and conservator of refinement and purity of thought and imagination.

"Today this artist lives in the same way. He has changed his abode to 1878 Bush Street, on the hill, and lives the same retired, industrious life. Few people, even among the artists, know him, and we think we can see in his pictures the effect which his secluded life has had upon him; his life, thoughts, and their representation on canvas, are of past scenes, colored by the light of golden memories.

"Captain Best has several of Nahl's large paintings, illustrative of California life. George Lancaster, Esquire, formerly of Nevada City, California, has two or three of Nahl's best works, and we regret to say that Mr. Lancaster's protracted stay in his old home in Maine deprives us of the pleasure of seeing 'The Race for the Bridge', 'The Vaqueros' and the other pictures which he took from this State; but our loss is the gain of Mr. Lancaster's fellow-townsmen.

"'The Apache Warrior and Family', a study of Indian life by Nahl, is in the possession of J.C.Flood, Esq. This is a work of great merit,

when the contrast of the moonlight and the firelight are wonderfully managed. The cold indigo-blue and flaming orange are brought in juxtaposition with perfect harmony. The warrior sits before his camp-fire, at rest, but with the repose of the hare that sleeps with open eyes. The wife sits beside him, holding her papoose upon her hip, with that peculiar natural ease, both to the child and the mother, characteristic of the savage tribes of North America.

"The grouping of these figures, and the drawing, would challenge the admiration of any genuine artist of the best schools of Europe. There are not two artists in California who would dare attempt such a study as this picture. The bright firelight reverses all the shadows upon the features of the group, like the footlights of a theatre, lighting up with a golden bronze every minutest detail in the faces and figures, until everything is all aglow with the ascending flames, in which the sparks dance up like troops of fire-flies. Just when the rounded symmetry of their shoulders and little limbs turn away from the fire's warm glow, the cold, pale, moonlight touches them with glittering silver, like silent cannon in position waiting for tomorrow's battle. This picture is one of the most remarkable we have ever seen, and cannot be appreciated by the man who has lived unobservant of nature."

FIRST PACIFIC COAST
ILLUSTRATED NEWSPAPER

An article on Pioneer Illustration in California, by F. E. Sheldon, in the "Overland" of April 1888, stated:

"The first illustrated newspaper to make its appearance on the Pacific Coast was the 'Illustrated News'. It carried several cartoons, calculated to interest the miners and the mining population. Its guiding spirit was Thomas Armstrong, an English-born engraver; however, he lacked the binding and delicate shading, to make the publication a success to any great extent. Armstrong did the first known view of San Francisco and harbor. It was a copper-plate

engraving, and still is the accepted authority of San Francisco's early appearance.

"The field of pictorial work was then taken up by several 'wild-cat' sheets, which flourished for a time, and then disappeared--erring, cheap, gaudy and badly executed cartoons of the class called, 'timely;' which only related to current political events. They can only be found in the scrap books of early pioneers.

"In 1853, Bonestell and Williston established a paper called the 'Wild West Weekly,' a four page paper, with pictorial headings made from typical California scenes. In it, the flannel-shirted miner, working on his claim, made his first appearance. For the convenience of those, wishing to send in the least bulk possible, cuts and scenes of California were sent East to friends. All these pictures were gathered together in a special monthly called 'Steamer Day.' The paper was among the first to carry humorous sketches of the exploits of the 'Tenderfoot,' or 'Gringo,' as he was called.

"The Placerville papers then began to pick up some of the pictorial expressions, as for instance, the 'Sacramento Union's' New Year's issue in 1853, which was given a combination of design into which the name and headings were woven into peculiar lettering. The idea, as usual, was to illustrate California life. In the center of the design, was California seated on a Bear and patriotically displaying an American flag. On one side, a profane teamster urging a long line of obstinate mules; other points held variations of the miner washing gold, and vaqueros riding heavily decorated horses; local scenes representing the inhabitants of Sacramento wading from their houses, during one of its numerous floods, and bearing, in confusion, their wives and other chattels. The moral touch added is a sketch of two stalwart angels attempting to draw a cloak over the proverbial 'Wine and Women.' The separate cuts were all bound together by a running scroll. This was designed by Charles Nahl and engraved in the broad and sketchy style of Armstrong.

"It was about this time that a series of small illustrated sheets began to be published. They were insignificant in themselves, but important because they lead to the publication of 'Hutchings California Magazine,' the best pictorial ever published on the west coast.

"The drawings for engravings were done by two brothers--Charles and Arthur Nahl. The former was more brilliant, and worked in lines that showed far more than those chosen by his brother. Charles confined himself to figures--drawings of both human and animal--while Arthur did landscape, portraits and bird and insect life. Among the more notable illustrations one finds Charles Nahl's animals true to life, but his miners have a curious combination of the real article and angular and un-natural individuals which look in some ways, like seedy English gentlemen--stepping from the pages of Dickens.

"The element of caricatures is noticeable only in his human figures when at rest. His horsemen and moving figures are true in their local color but it is often common to find them theatrical and overdone. Arthur Nahl's fish and birds and especially his Indian heads are well executed. The insect cuts and the drawing of his silkworm was one of the best ever executed.

"This was before the discovery of photographing the picture or drawing on a block for printing, and drawings were all prepared by the engraver with a hard pencil, or at best a wash. The engraver was held strictly to the drawing, and at best could only interpret the relative color of the flat tints. Drawings are now, (1888), made large, and photographed on the block. This produced pictures in which there are no sharp lines and the engraver is able to interpret intelligently the color and texture for himself.

"Original woodcuts were printed directly from the block, or cut. 'Hesperian-Godey's Lady's Book' presented a frontpiece, each month, of some prominent citizen drawn by the Nahls. Aside from these portraits, there was a meager attempt at body illustration; but the result was mainly outline work with an occasional sketch or finished picture. Among other pioneer illustrators, beside the Nahls, were Kuchel,

Barber, Ord, Anthony and Keith--among engravers Armstrong, Butler, Eastman, Van, Ulack, Baker, Herrick and Boyd. (Active during 1850--60--70--80)."

The article is illustrated by the following engravings by Charles C. Nahl:

"'Type of Miner' Engraved by Armstrong from Miner's Progress, 1853
 'California Wolf' Engraved by Van Vleck, Hutchings California Magazine, 1853
 'Catching the Buried Rooster' Engraved by T. Armstrong, Hutchings California Magazine, 1853
 'Coyote' Engraved by Van Vleck, Hutchings California Magazine, 1853
 'Indian Funeral Dance' Engraved by Anthony & Baker, from Hutchings California Magazine, 1858
 'Samson Rending the Lion' Engraved by Eastman, from Book 'The Giant Judge,' 1858
 'Samson Carrying the Gates' Engraved by Herrick, 1856
 'California Lynx' Engraved by Van Vleck, Hutchings California Magazine, 1858
 'Tail Piece' 'Adventures of a Gringo' Engraved by Armstrong, from the 'Wide West' 1853."

Julius H. Pratt has an article in the Century Magazine 1890-91, page 901, entitled "To California by Panama in '49." An editor's note says:

"The illustrations for this article are by Gilbert Gaul, after drawings made by the late Charles C. Nahl in 1850, and represent the personal experiences of a party of emigrants, of whom the artist family were a part. The illustrations are:

"'Pleasant Weather in the Gulf'
 'Landing at Chagres'
 'Old Chagres'
 'The First Stopping Place on the Chagres River'
 'Gorgona'
 'A Mexican-Indian Hut Between Gorgona and Panama'
 'A Halt for Supper'
 'The Rush for Dinner'
 'A Crowded Steamer'
 'Dining Room of French Hotel, Panama'

'The Steamer as in--Panama'
'Outside the Gate of Panama'"

An article by John S. Hittell in the Century Magazine, 1890 to 1891 entitled, "The Discovery of Gold in California" is illustrated from a painting by Charles C. Nahl, "Sutter Mill, the Scene of the Gold Discovery." Of this painting, the San Francisco Evening Bulletin of September 23, 1867 stated:

SUTTER'S MILL AT COLOMA

"Three notable paintings may be seen at Jones and Wool's, all by California artists, and representing three of the most interesting objects on the Pacific Coast.

"The third picture is by Charles Nahl. It measures 40x32 inches, and represents Sutter's Mill and Race, the site of the gold discovery at Coloma, as they appeared in 1851. The mere view, as such, is remarkably correct as we remember the spot, and was painted from sketches and studies made at the time by Mr. Nahl.

"But aside from this, the picture has striking merits. It is characterized by all the author's masterly finish and delicacy of manipulation. No object is slighted, and if there is something of a bright Japan varnish look to the picture, it nevertheless has an attraction that grows upon the spectator continually. The landscape is a perfect transcript of the scene. The brightly varnished manzanitas proclaim themselves nearby. Indeed, for close, realistic painting, and nicety of finish, this picture is one of the best by an artist whose works would attract great attention in a wider field than San Francisco."

On October 19, 1867, the same paper stated:

"It was reported, the Society of California Pioneers meant to purchase Nahl's fine picture of 'Sutter's Mill at Coloma,' which is very faithful and in some sort historical. The

Society could not have done a more appropriate thing. As a means of recording history and biography, art goes hand in hand with literature, and the day will come, when Nahl's pictures will be more valuable than any written description of the spot it portrays to the eye.

"But the Pioneers have missed their opportunity, the picture having gone into private hands within the last few days."

Charles H. Shinn in "Early Californian Books," reports that Theodore H. Hittel's book, "Adventures of James Copen Adams, Mountaineer and Grizzly Bear Hunter of California" is illustrated by wood-cuts made by Charles C. Nahl. (Overland, October 1888).

CLAIFORNIA CARICATURE

In an article, "Some Western Caricatures," by Frances E. Sheldon, in the "Overland" for May 1888, she wrote:

"It is a peculiarity of the Western character, that it is seemingly more sensitive to ridicule than to any other influence. The fear of being laughed at, will often make a Californian change his mind, and go down into his pocket, where an appeal to the justice or necessity of the case, would fail utterly to enlist his financial sympathy.....

"To stamp in a word the condition of society, it is a business, as distinguished from a literary community. Not that it has no literature or art. It is, rather, that its literature and art are governed by, and subordinated to, strictly business methods. The popular taste has no love for anything intellectual, which cannot be taken in at a glance, and as a result, caricature has always held a high place in the Western estimation.....

"The happy-go-lucky life of pioneer days, was particularly favorable to the uses of the caricaturist. There were so many ups and downs, so

many sudden changes from wealth to poverty, so many new and different conditions to be met and endured, that the philosophical spirit of laughing at whatever came, was of necessity universal if men were to get any comfort out of life.....

"The most striking feature of this early work is the absence of skits directed at woman. This is not so much because the masculine mind of that period rose superior to interest in feminine foibles and disparagements, as to the fact that there were not enough women in California in those days to make them objects of familiar interest 'Out of sight out of mind,' applies as well to this case as to any other; and to state the matter bluntly, men were then so occupied with other things, that for the time being the gentle sex dropped out of their lives, and failed to interest them except in individual cases.

"Charles Nahl drew a few humorous sketches in which women figured, but for the most part they were recollections of the past, rather than experiences of the present. Of the three cuts presented here, containing women, two were evidently reminiscences of the same lady, and the third a recollection of an experience had elsewhere than in California.

"This latter, 'The Right of Way,' exhibits in both of its figures a cut and style of dress, entirely foreign to the easy-going society of pioneer days. The early miner did not, as a rule, wear a frock-coat and high beaver hat. It is a very tender recollection, however, of the days when crinolines were an anguish to men's souls, and women of necessity became 'a thing apart'.....

"It was the doings of men that interested the early pioneers, and naturally the most common--because the most familiar--of these doings, came to be the objects of their caricature. All the processes of mining, and the experiences of inland travel, and the different animals of California, with their peculiarities and traits, were new and original material for the humorist's exaggerative pen,

"The bear easily stands just as the representative Western animal. His individuality is so great that an almost infinite number of subtle shades of meaning can be drawn into his normal outline; and he has gone into comic art as the star representative of Western caricature.

"Of men alone, the caricature of the 'broke' miner was probably the most popular. Perhaps more men, in those days actually had a fellow feeling with that public character than with any other. At any rate there was not a magazine or an illustrated sheet on the Coast, that did not, sooner or later, publish some picture, illustrating this idea. A Type was soon developed, and later work differed from the earlier, only in the piling up of gloomy details.

"The specimen inserted here has about all there is to show of depressing surroundings. Unkempt and ragged, he stands at the dividing of the ways, with dead bones at his feet, and rocky graves behind him, his hands in his pockets, utterly disheartened and broken down, and evidently puzzling over the problem, where to go and what to do next.

"The one redeeming feature, which if omitted, would have made the picture more gloomy is that, by the sign-board, the suggestion is given that there is some place to which he can go, and start over again in life.

"The Indian sketch is a reminiscence by some artist, who had crossed the plains, and is not peculiar to the coast. It has found a place, because of the wonderful intensity of the action, and its exaggerated suggestion of earnestness of purpose.

"In the crowded settlements of pioneer days, hotel accommodations were hardly up to the best. There were three men for every bed, and three prices for every man. It cost from one to ten dollars to be allowed to bring in your blankets and sleep on the floor, and the fleas and roaches were omnipresent. As a rule, the only comfort the miner got out of his hotel experiences, was in seeing them caricatured in print; and cuts illustrative of inn discomforts were only less common than these relating to bear...

"There were few societies and organizations of pleasure in those days, and as a result the public wit was seldom exercised in showing up their peculiarities or deficiencies. The Academy of Sciences, with its investigations into primal remains, came in once or twice for a touch, both in picture and in verse; but of music, drama, religion, or art, but little or nothing was said until a later period.

"So far, all the early caricatures which have been presented have found their exaggeration in distortion of the drawing of the figures and backgrounds of the pictures. Equally popular, however, was the class, of which the drawing was correct and pleasing, and the exaggeration lay in the idea presented. This class of work, being more artistic than the first, and requiring more time and careful labor in its rendition, is not so frequently met with, as its more grotesque counterpart. When it does appear, however, it is always attractive and interesting, and a certain delicacy of humor and satire is made possible by its use, that would have been entirely missed in the coarser over-drawing of the other method.

"For instance, no exaggeration of expression could have given to the figure in the initial letter of this article half as perfectly as the natural method has done, the expression of intense home-sickness which characterizes him. There is absolutely no overdrawing in the picture, but it is so surcharged with those ideas which suggest home-sickness that the intention is more than clear. More than one 'gringo' in those days was wont, in the loneliness, to go out to the end of the wharf, and mounting the farthestmost pile, gaze wistfully out over the watery track that lay between him and his friends. It is the time, when no new ties having been formed, the memory of the old tugs so bitterly at the heart-strings, that the only comfort possible, lies in getting as far away from the present and as near to the past, as circumstances will allow, and this last station is the physical realization of the mental 'Ultima Thule' to which his affairs have come.

"This cut, designed by Charles Nahl, was printed in the 'Wide West' in 1853, and owes its preservation, together with several other specimens of early work printed in this article, to the interest of Mr. A.T. Dewey in early illustrations, by whose permission they are presented here."

NAHL AS LITHOGRAPHER

H.L. Peters writes, in "California on Stone":

"The Nahls were best known as painters, but we find their names on several California lithographs as artists or lithographers.

"A. Nahl did in 1863 a portrait of Thomas O. Larkin, one of the early American settlers who served as United States Consul to California from 1844 to 1846. With H. Eastman, A. Nahl drew on stone Nagel's 'Lombard North Point.'

"Charles Nahl drew, with A. Wenderoth, Butler's 'Miner's Cabin' and 'A Miner, Prospecting.' Alone, he drew Britton & Rey's 'certificate of membership in the Committee of Vigilance,' and drew and lithographed 'In Memoriam,' presented to subscribers of 'Puck, the Pacific Pictorial,' L. Nagel, print. Both of these were reproduced in 'America on Stone.'"

"'General View of the Great Yosemite Valley, Mariposa County, California.' By T.H. Ayres, del. L. Nagel, print. Published by Hutchings & Rosenfield. Entered....1859--medium. This was sketched by Ayres in 1855.

"'Mission Dolores. San Francisco, 1860. From the Potrero Nuevo.' Drawn from nature by C.B. Gifford. Printed and published by L. Nagel, 151 Clay St., San Francisco, Nahl Bros.--Medium. This is a very attractive view of the famous mission.

"'Instructions in Gymnastics by Arthur and Charles Nahl': Illustrated with fifty-three plates...Designed and engraved by the authors.... San Francisco: Printed by Towne and Bacon. Published by A. Rosenfield, 1863. All plates in this volume were lithographed. The front piece is an especially beautiful piece of work."

A copy of the book is in the library of the Society of California pioneers. The book was dedicated to the San Francisco Olympic Club. A corner of the title-page is reproduced in the "Overland," 1888, vol. 2, page 337:

"In 1857, for the largest Mechanics' Fair held up to that time, he (Charles Nahl) made the design for the silver and bronze medals, and Albert Kuner executed the dies. Britton and Rey designed and lithographed the diplomas. Both medals and diplomas attracted attention abroad, because of their fitness and artistic beauty."

NAHL DRAWS PORTRAIT OF HAWAIIAN QUEEN

A portrait and memoir of Queen-Dowager Emma, of the Sandwich Islands, drawn by Nahl, and engraved by Van Vleck and Keith, with an original description of the Burry Mountains, in our next issue, is promised readers of the "San Francisco News Letter" and "California Advertiser" of December 30, 1865.

The "San Francisco News Letter" of January 7, 1865, has the following announcement:

"Nahl Brothers have the pleasure to inform the public, that having associated with them Mr. W. Dickman, a Photographic Artist of long experience, they have established in the new brick building, 121 Montgomery Street, between Bush and Sutter, and in the immediate vicinity of the Occidental, Russ and Lick Houses, an Art and Photographic Gallery, where they are prepared to take pictures of all sizes and every style. The apparatus in use, being entirely new, and selected by the proprietor and operator in one of the most extensive galleries in the East, comprises every modern improvement in the business. The public are respectfully invited to call and examine specimens."

An advertisement in the "San Francisco News Letter" of April 15, 1871, stated that:

"Nahl Brothers Art and Photographic Gallery is removed to their new and commodious rooms, No. 12 Montgomery Street----."

From Paul Elder & Company's Old and Rare Book Department catalog, the following is recorded:

"The offer of two original Oil Paintings by Charles Christian Nahl is an event of major importance to lovers of the romantic Californian Gold Rush Days. We search for the treasure of books which hold for us the historic events, the hilarious gaiety, the stark tragedy of those hectic days. How much of a prize are scenes, interpreted and painted by early California's foremost artist.

"We have for sale two particularly fine Nahl paintings. One of them is 'The Card Players,' portraying a colorful scene so characteristic of 'California.' By the soft glow of candle lights, a card game is in progress between a professional gambler, and a miner. It is a tense moment, maybe the bowie-knife at the miner's side will flash, before the night is over.

"The other is, 'Panning Gold.' Two miners are showing the wealth of their stake, as displayed by a pan full of small nuggets, to a bespectacled geologist. In the background, the feverish activity of the mining camp goes on. Despite the fact that they have been appraised at \$1000 each in today's market, we offer them at \$500 each. They are both painted in oils on copper, and measure $13\frac{1}{2}$ x $19\frac{1}{2}$ inches, in old gilt frames.

"More and more of this eminent artist's work is finding its way into permanent exhibits and museums, which fact, along with the dual appeal of his paintings to collectors of California and connoisseurs of Art, causes the increasing scarcity of his paintings on the market.

"Sunday in California in the Olden Days," exhibited at the Mid-Winter Fair is criticized by the "San Francisco Chronicle" of January 28, 1894:

"Charles C. Nahl and Earnest Narjot have several large works in the California section, which deal with those inhabitants of this State, whom the gold-seeking newcomers inelegantly denominated 'Greasers.' This appellation is properly not bestowed upon them in the titles of the paintings.

"One by Nahl, which is termed 'Sunday in California in the Olden Days,' will probably inform visitors from other regions that Californians at present have very constrained and quiet Sunday amusements. In comparison with the Sabbath enjoyments of their dark-skinned predecessors. The dishabille of both sexes is noticeable, and from every glaring eye shoots fire. In this, as in other pictures of such scenes, are dozens of figures, and a vast suggestion of overflowing physical energy."

This picture of Nahl's, "Sunday in California in Olden Days," was exhibited at the World's Columbian Exposition in Chicago in 1894, where it won both critical acclaim and popular praise.

In connection with the versatile painter's fresco work, a commentator in the "San Francisco Evening Bulletin" of April 10, 1869, wrote:

"The ceiling of Snow & Ross' Art Gallery is being frescoed after a design by Charles Nahl and others."

The same paper stated on August 22, 1867:

"Nahl recently exhibited two more Isthmus scenes, which would be remarkable anywhere for perfection of detail, elaborate finish and brilliant coloring.

"But we never see this artist's really fine work, without sighing over its lack of spiritual quality, which is the true test of genuine art. The lack is less apparent in a very striking moonlight view just placed in Snow & Ross, and which really possesses considerable of the sentiment of a moonlight scene in the Tropics. The manipulation in this picture is wonderful."

On May 5, 1870, the Evening Bulletin wrote:

"Charles Nahl lately exhibited at the Gallery of Nahl Bros. a very spirited sketch of an Indian Buffalo Hunt on the plains, glorious with golden light of sunset, and full of movement. It is to be sent to Germany. He also exhibits an elaborate Isthmus scene--an Indian girl washing clothes at the river side, in the midst of the richest tropical foliage. The picture shows a wonderful amount of knowledge, of skillful manipulation and highly wrought detail. In this respect Mr. Nahl is alone among American Artists, and if he was painting at the East he would be celebrated. He has his hands full of work."

Charles Nahl was the first artist to paint the unexplored peaks and primeval fastnesses of the Yosemite and the High Sierras--despite the popular belief that Moran, Bierstadt, and Keith were pioneers in limning upon canvas California's scenic grandeur."

The "San Francisco Evening Bulletin" of April 27, 1869, commented on his picture "Sunset in Yosemite Valley," displayed at Currier and Winter's store on Kearny Street, and for which the firm had given him a commission:

"Currier & Winter have at their store, Number 211 Kearny Street, two paintings, executed expressly for them, which they intend to have copied in chromo-lithograph, for sale here and at the East. Such an experiment must excite much interest, and its success will reflect credit on those who are its projectors."

"The first picture is an oil painting by Charles Nahl, entitled 'Sunset in Yosemite Valley.' It is one of great merit, and is remarkable for its rich coloring and daring treatment of light. Coursing through the foreground, is the Merced River. On its bank to the right is a herd of antelope, quietly approaching for a drink. The stream is margined with characteristic plants, including a pine grove in the middle distance. In the background rises the tall cliff, El Capitán, 3,500 feet above the valley. Behind the cliff, the sun is just about to descend, and its last rays are flooding the valley with purple splendor. Some will say, this picture is too violent in color, but it is a splendid composition, full of vivid light, expressive of the great heights it represents, and faithful to the actual scene in its minute, as well as its grand scenery. The second picture is by Keith."

A CRITICAL APPRAISAL

The critic of the "San Francisco News Letter" of January 16, 1875, criticized Charles Nahl's exhibit at the Art Association as follows:

"Owing to the unsettled state of the weather, the attendance at the Art Association Rooms, the past week has been far below the average. It is to be hoped, however, that with the coming of fair weather and the liberal advertising it is now receiving, this exhibition will not be such a failure as the last week would portend. It has been suggested that Mr. Nahl's 'Gala Day,' No. 70, should receive the attention due it from the 'Jottings' before it would be reached in its regular order.

"We pass over, for the time being, the intervening forty numbers, and proceed to pay our respects to the most talked about picture in the room. The five prominent qualities of such a work are drawing, color, composition, attitude, and perspective. In the first of these, the artist may be said to have been successful, for, if we except the light of the boy on the cart, in its several parts is exceedingly well drawn.

The quality of color is fine, as regards about one half the picture, and bad, even to foxiness in the other.

"A writer in one of the dailies, in praising this picture, says, Mr. Nahl is the only artist in the city, who knows the value of colors. If this critic pretends to convey the idea that the artist is better posted, relative to the intrinsic market value of pigments, than are his brother artists, we concur, he ought to be, and deserves no credit for it either, for in his anxiety to patronize artist colormen, he spoils what would otherwise be a much better picture. If he really meant in the other sense, all the other artists have reason to be thankful for their ignorance, for they had better be color-blind than to be so well up in colors.

"Profusion in composition has ever been esteemed a vice, even in the most extensive subjects, for instead of adding to the beauty and expression of the work, it diminishes the effect of both, and the composition of this picture is too profuse altogether. There is quite enough in it to make six pictures of its size, and each figure and group is brought out so vividly as to intrude upon the vision in a most unpleasant manner; there are no accessories in the picture, one is as much a principal figure as another. It is, as it were, void of harmony of composition.

"Fine attitude is one of the essential beauties of grouping. It is intended, among other things, to portray the sentiments or passions supposed to be passing in the mind of the persons represented. In this quality the work has many shortcomings, as for instance, the demoniacal expression of the Padre, in the act of purchasing 'Tortillas' from the comely señoritas. Then again, we find two mounted vaqueros, the expressions of whose faces are suggestive of Dante or of the Inquisition, and the expression of ease and safety, depicted on the faces of the two figures on the ground--almost beneath the horses' feet--is as absurd as can well be imagined. At the entrance to the show, we find a nice-looking girl with American features, not a particle of the Spanish look about her, leaning on the arm of as villainous a looking Mexican, with a

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Biography and Works



"RAPE OF THE SABINES"

decided Ethiopian cast of features, as is often seen. Surely this not good attitude.

"In the matter of perspective, the picture is not a success, owing, principally, to its coloring. It has none of these pleasingly deceptive tones of color, by which perspective is principally created. It has, all through it, that lack of harmony in coloring, and hardness which comes of a laborious effort to display high finish, and an utter disregard for the relative position of each object. Mr. Nahl has utilized many of his old studies of figures, taken on the Isthmus, and a great portion of them have a decided negro cast of features, which certainly is not at all characteristic of native Californians."

HIS "RAPE OF THE SABINES"

The "San Francisco Daily Morning Call" of May 11, 1871, criticized Nahl's "Rape of the Sabines" as follows:

"Charles Nahl's two pictures representing the 'Rape of the Sabines,' are more avoided, more criticized, and more admired, than anything in the Gallery.

"The first, which shows the Roman soldier carrying off a girl on his shoulder, has already been noticed in the 'Call'; further criticism of it, other than such as is necessitated in allusion to its companion, will not be made. This latter could never be mistaken for the work of any one but Mr. Nahl. It is full of his peculiar excellence, and peculiar defects, which are made more apparent, by reason of the historic inconsistencies which are introduced.

"The second picture shows the Roman, and his new wife, in a Roman apartment, with the bath in the foreground, he pleading, she tearful and depressed. There is no one in San Francisco, who has drawn figures, who can draw as does Nahl. There is no one who dare attempt such a picture as he has presented.

"We have spoken of historic inconsistencies: at the time of the forcible capture of the Sabine

women, Rome was a collection of huts--yet Nahl has given us a Palace; the Sabines were a pastoral tribe, and he has shown us a Sabine woman with a face almost Grecian, and a form clothed as a favorite wife in a Turkish harem. He has ignored history, that he might produce an effect.

"However much we may find fault with his method, he has certainly achieved his end. All attitudes, which are not in accordance with the conventionalities, produced by modern dress-coats and tight boots, are pronounced unnatural by superficial critics. It has been so in the present instance; yet the attitudes of the man and the woman, and the expressions of their faces, are so true, that even those would-be critics understand the artist's meaning; nothing could be finer than the composition of the picture; each detail blends with the next, producing a whole, which is admired even while it is caustically criticised; and no fault may be found in the execution. Few men dare paint flesh, against a pink cushion; Nahl has dared, and won.

"The statuette at the left, the leopard skin, the fruit, the water of the bath, the bronze lion's mouth, which furnishes the water, are not to be excelled by any living artist with whose productions we are familiar. For criticism we must return to the figures and the atmosphere, or quality of the light. In theory, the first are classic, yet in execution, they partake of the Dusseldorf School; the latter is vivid self-asserting, and almost painful; yet it is consistent and honorably distributed. We might wish, that the picture were less glaring, more rich and deep, more dreamy and luxurious, as befits the subject, but this is of the artist; if we accept his virtues, we must perforce accept his faults, remembering that perfection is a thing unknown.

"A question has been asked us--'Is this a fit picture to be exhibited at the Fair?' We Confess ourselves unable to answer. Until the question was asked, the moral aspect of the painting had not presented itself, any more than lascivious ideas were suggested, when we first saw Power's 'Greek Slave' many years ago. Perhaps

it is not an appropriate picture for the Industrial Fair, yet we dare suggest that it was placed there as a work of Art, not as a Mechanical production. Who looks at pictures, and possesses the ability to appreciate them, must know 'All thoughts, all passions, all delights'-- then he may innocently and fairly enjoy. If he be a simpleton, finding sin in Nature, wickedness, rather than sermons in stones, and flash-papers in running brooks, we have nothing to do with him--he may withdraw his subscription."

Comment on Charles Nahl as a portrait-painter was made by the "San Francisco News Letter" of April 2, 1875:

"Nahl has a galaxy of pretty pictures in his studio. Pretty is hardly the word, for some of them are remarkably beautiful. The handsome wife of one of our prominent brokers, with her five lovely children, form a group which any parent might be proud of. In addition to the natural graces of the mother and children, Mr. Nahl has superadded the attraction of costume. The lady is attired in a pink satin dress, covered with point-lace such as only Nahl can delineate. A necklace of pearls is in perfect unison with the deep blue of her eyes, whilst the artist has most delicately portrayed the shell-shaped ear of his sitter, as well as the sweet expression of her mouth.

"The portrait of her good-looking husband was exhibited in the window on Nathan's clothing store last week. Of course it was by Nahl, and naturally attracted great attention.

"These pictures are finished by a process peculiar to the artist in opaque, glycerine colors, blended with colored crayons, producing a lovely effect, and much more durable than pastel. The Board of Brokers seem to have adopted Nahl as their artist, to judge by the number of orders he has on hand. We don't see any chance of his having a holiday for some months to come."

The "San Francisco Evening Bulletin" of January 20, 1877 commented on the new pictures in the Niles Gallery, thus:

"Nahl has also at the same place his 'Lady of the Castle,' a lady on horseback with a falcon shown in the foreground.

"The drawing of the horse is excellent, and the crimson velvet riding habit of the lady, is as good a bit of coloring as we have seen in many a day. Another small figure-piece at the same place by Nahl, attracts attention, 'First Ideas of Love.' A mischievous young girl is listening intently to the love-making of a young couple on the other side of the fence.

"The characterization is strong, and the handling of the light, which falls on the face and figure of the young girl, is wonderfully good."

Announcement in the same paper of March 25, 1878:

"Samuel P. Avery respectfully announces to the Art people that he has been authorized by Hon. Milton S. Latham of San Francisco, to offer at public auction his collection of valuable paintings by the most celebrated artists of the day. They are to be sold, on account of Mr. Latham giving up his establishment in California and intending to reside in Europe for an indefinite time. There are many rare pictures in the catalogue. In looking over it, we find two pictures by the late Charles Nahl viz: 'The Philosopher' and 'Hunting Buffalo.'"

The critic of the "San Francisco News Letter" seems to have taken a hostile attitude towards Charles Nahl, unlike his confreres of "The Bulletin" and the "Daily Morning Call." The "News Letter" critic invariably praised Arthur Nahl's pictures and bitterly condemned those of his brother Charles.

In "Art Jottings," January 13 1877 this critic had said:

"Charles Nahl, at the same place, (Niles Gallery), has a picture quite in keeping with all his later works. Conventional and unnatural as to color and pose, while in drawing it is good, as all his pictures are."

ADVERSE CRITICISMS

This same critic bitterly attacked Charles Nahl's exhibit at the reception of the Art Association in the "San Francisco News Letter" of January 8, 1876. He said:

"And now comes the last for this week's Jottings, No. 52, 'Hercules Delivering Alceste,' by Charles Nahl. We have before taken occasion to criticize adversely the works of this artist, heretofore exhibited at the Art Association's exhibition, and this work cannot form an exception. To begin with, why does Mr. Nahl put the same face on 'Hercules,' as he has on so many of his Mexican heroes of his pictures of early California? Why stamp a face--the subject of which is taken from mythology--with the unmistakably characteristic features of a Greaser? Such a face would impress one, not knowing the title the artist had given the picture, with the idea that he was the devil himself, who had stolen his neighbor's wife, and was carrying her down to the lower regions, where devil No. 2 is awaiting him in his little dug-out, which dug-out, by the way, is about as near in proportion to the picture, as is the figure of the woman, which has more resemblance to an overgrown wax-doll, from its stiffness and simpering, meaningless face, than to a woman who had died to save the life of her husband.

"We have seen many such women as here portrayed, who have sent men to the lower regions, but could not imagine such a one attempting a rescue, although, without doubt, they followed after in due course. The death of Alceste was an act the most noble, and the rescuing her from hell was barely second to it; and the total lack of anything denoting strength or nobility of purpose in the faces of either of the figures, of itself renders the picture ridiculous, and unworthy the artist who painted it.

"It is quite probable, that Mr. Nahl paints his California scenes too much from a truant memory, and that he goes to his own pictures for models for such a work as the one under consideration, instead of studying history, giving it an

artistic interpretation, and then obtaining living models to carry out his ideas. This done, the result would be different, as there never has been an artist here, who could paint the human figure as can Charles Nahl."

In the issue of August 19, 1876, the critic of the "News Letter" continued his adverse comment of Charles Nahl's exhibit at the Art Department of the Fair. He said:

"No. 5, 'Samson and Delilah,' by Charles Nahl. A careless work by this artist, showing unreasonable expressions and impossible positions. His No. 20, 'Fandango' is not much better. Such pictures are no credit to Mr. Nahl, and should not be exhibited.

"The best collection, however, in the line of portraiture is that of Mr. Arthur Nahl, who shows some fifteen pictures of varied subjects; all are first-class, and several are as fine examples of portraiture in water-colors, as can be seen in any part of the world."

In the "News Letter" of July 8, 1876, this man previously had had nothing but praise for Arthur Nahl. He wrote:

"At the Exhibition--No. 55, a brilliant water-color, 'Humming Birds' by Arthur Nahl, exquisitely finished, and abounding in the many beautiful effects of color the subject admits of."

The same critic wrote in the "News Letter" of September 2, 1876, contrasting the earlier work of Charles Nahl with his later, to the detriment of the latter.

"At the Fair. No. 171, 'The Dead Miner,' by Charles Nahl, is a better picture than this artist vouchsafes to paint nowadays. All his late works seem hard and careless wrought, as though the price to be realized was all he thought of. In the days of yore, when 'The Dead Miner' was put on canvas, Charles Nahl has mixed more with the scenes he sought to paint than he now does. An artist, if he wished to

keep up with the times, must not shut himself in his studio and work his old ideas and sketches over and over again. He became so conventional, that even good coloring and drawing are overshadowed by his fault."

The critic of "The Argonaut" of October 22, 1900 wrote about two of Nahl's canvases at Stanford:

"The two valuable works of art which Mrs. Stanford purchased some time ago from J.O. Coleman of Sacramento have been brought to the University, and were hung in the art-gallery of the museum last week. They are the work of the well-known artist, and represent phases of pioneer life. The subjects are 'Crossing the Plains' and 'Saturday Night in the Mines.' The paintings have hung on the wall opposite the staircase in the Capitol at Sacramento for some time, and are familiar to most Californians."

"The San Francisco Evening Bulletin" of April 20, 1878, commented that in the Art Union Exhibition:

"There will also be a collection of the works of two deceased artists--Nahl, and Hamilton."

CHARLES NAHL EXHIBITIONS COVER A CENTURY OF ART

For more than a century, Charles Christian Nahl's canvases have been exhibited in the galleries of the old world and of the new. One of his earliest exhibitions was at the Art Academy in Berlin in 1838. During his stay in Paris, he had paintings accepted by the Paris Salon on 1847, and again in the Salon on 1848. His painting, "Sunday in California in the Olden Days," was exhibited both at the Mid-Winter Fair in San Francisco, and in the World's Columbian Exposition in Chicago in 1894. Nahl's canvases were exhibited in the

Panama-Pacific International Exposition, held in San Francisco in 1915, and in that of San Diego in 1935.

Modern Californians had the opportunity of appraising the works of Charles Nahl, and comparing them with the works of the painters of today, at the Exhibition held at the Palace of the Legion of Honor, in San Francisco, beginning on August 23, 1936. Pictures exhibited were: "Rape of the Sabines" (1870); "Rape of the Sabines" (1871); "Rape of Sabine Women" (1871); three different renderings of the same subject; "Sacramento Indian with Dog" (1867); lent by the de Young Museum, and "Portrait of Mary Emerson" (1868); also lent by the de Young Museum, San Francisco.

THE CONTRIBUTIONS OF CHARLES NAHL TO AMERICAN ART

California has a rich treasure of pictures left her by the Nahl family not only those which they themselves painted, but the valuable collection of Old Masters from Europe, which descended to H.W. Arthur Nahl from his famous ancestors. Charles Christian Nahl is represented in: The Crocker Art Gallery, Sacramento; The Oakland Art Gallery; The de Young Museum, San Francisco; and at Stanford University, Palo Alto.

In the east, the celebrated artist is represented in the Brooklyn Institute Collection, New York, by two portraits and a genre picture. In Europe, Stuttgart Museum of Art has his canvas "Wallenstein and Seni." Cassel possesses his "Buffalo Hunt," and Leipzig Art Gallery, Germany, has canvases from his brush.

Eugene Neuhaus gave a critical estimate of Charles Nahl in "The History and Ideals of American Art":

"Among the earlier men who were swallowed up by the West we must first recall Charles Christian Nahl, born in Cassel, Germany, of a family noted for achievements abroad and in America.

"Trained under Vernet at Paris, he arrived in California as early as 1850. In fact he was the first artist worthy of that name who came to the Golden State. The excitement over the discovery of gold then had grown into a hectic fever, which deeply colored the life made famous in story by Bret Harte, Mark Twain, Joaquin Miller, and others.

"Nahl was not only the first artist in California but also a man of great gifts, and he caught the spirit of that memorable period in several large canvases, fortunately preserved today. In them we have the best pictorial documents of the life in mining camps of that time.

"Artistically these large canvases are very remarkable for a vivid sense of realism, and a pure beauty of line which remind one of Innes and the best classicists of France and Germany. It is not unlikely that, if Nahl had lived in Europe, his technical power and imagination would have taken him to the forefront of painters of his day. Today he is hardly known outside California.

"His drawing was immaculate, and one marvels at his ability to apply the academic formulas of his day to subjects so novel and daring in their conception as those in his 'Sunday in the Mines' and 'The Fandango.' These two canvases alone should insure him a lasting position in the history of American art. To see Nahl's work one must journey to California, where at Sacramento in the Crocker Art Gallery his best canvases are preserved. He is also represented, but less well, in the collection of Stanford University."

CONCLUSION

The celebrated artist, first of his line to transplant the artistic talent of the family from Europe to the United States, died at the age of fifty-nine, on March 1, 1878. Charles Nahl never married, but lived with his mother and sister in great simplicity at their modest home on the hill at 818 Bush Street, San Francisco.

An obituary notice, the "San Francisco Evening Bulletin" of March 2, 1878, stated:

"Charles Nahl was a man of genius. Coming here in the early times, he saw little encouragement in the higher walks of art. He chose, therefore, to paint for such a market as he found. He was among the most conspicuous of the early painters, and his work found a ready sale. He accumulated a modest fortune by his profession, and afterwards seemed to have little ambition for more. There always seemed to be more in the man, than came out on canvas. He was an expert draftsman, and could turn his hand to any kind of work in that line. His illustrations were always spirited, and often excellent.

"As a colorist, he had some vagaries. He seemed to have broken away from the school in which he was educated, and had not the ambition to strike out in any new direction of his own choosing.

"His appropriate field was that of historical painting, but he did not like it, and was independent enough to turn his hand to anything he liked. Some of his paintings and sketches of mining scenes were probably as good as any ever executed here....

"The two brothers have worked so long together, it is impossible for one, not familiar with all their usages, to separate the work of one from the other.

"If the elder brother had confined himself to historical painting, and the younger to cattle painting, both would have acquired greater fame...."

The "San Francisco Chronicle" on March 2, 1878, commented as follows:

"By the death of Charles Nahl yesterday, California lost one of her most distinguished artists--distinguished alike for his attainments, and his efforts to create a field for art, when California was more of a wilderness, than a cultivated and thriving state."

An obituary notice in the "Daily Californian" of March 3, 1878, commented on the death of the celebrated German artist:

"By the death of Charles Nahl on the first instant, the pictorial art of California lost one of its oldest and ablest representatives. He was a man of decided, varied and well-trained talent, and of much industry.

"Although many of his pictures are not free from striking faults, he seldom painted anything that did not also possess strong merits, and some of his pieces are gems.

"His conceptions were original, his designs full of life and dramatic action, occasionally theatrical and overdone, his execution careful and conscientious, his relief good, his arrangement of light and shade always effective, and his coloring strong and sometimes glaring. Probably few artists had made so many experiments to try the effect of the different kinds of light upon pigments.

"As a draftsman for wood engravers, and a designer of allegorical pictures, he was highly successful."

Although Charles was not a member of the Art Association, the esteem in which he was held by his fellow artists is shown by the "In Memoriam" notice published in the "San Francisco Evening Bulletin" of March 9, 1878:

"At a meeting of the members of the Art Association held yesterday afternoon, the following resolutions were adopted. Whereas: It has pleased God to remove from us our late brother, Charles C. Nahl, and the position he occupied in the heart of California deserves some public recognition; and as a tribute of respect to his memory, be it resolved, that in his death this community has been deprived of a member who was in all respects a person of more than ordinary merit and prominence. Resolved, that as an artist he was justly distinguished for his skill in the superior grades of his profession, uniting great fidelity with imagination and execution in detail, which denoted a mind of no common order and ability. Resolved, that as a man he was noted for his purity of character and honesty of purpose; and as a friend, full of sympathy true, generous and faithful. Resolved, that we deplore his death as a public misfortune, and that, as a citizen and a friend, his place will be difficult to fill. Resolved, that the proceedings of this meeting, together with these resolutions, be published in one or more daily papers, and that a copy thereof be communicated to the nearest relatives of the deceased."

H.W. ARTHUR NAHL, PAINTER AND ILLUSTRATOR

Hugo Wilhelm Arthur Nahl, son of Alexander Theodore, and half-brother of Karl (Charles) Christian Nahl through his mother, Henrietta Wieck, was born in Cassel, Germany, in 1820, and died in California in 1887.

Though not as talented as Charles, and rather overshadowed by his brother's fame, yet he was a skillful painter, and came to California with European honors. The two brothers were partners in their engraving and lithographing business and in their art gallery; exhibited at the same shows, and their pictures are sometimes erroneously attributed to one brother, when they were really painted by the other. So closely interwoven were the lives of the two young German artists, and so clannish were the whole family of Nahls, that the history of one is the history of all. It was Arthur Nahl who designed the California State Seal, while his brother Charles drew the design for the State Flag.

Unlike his elder brother, who was a bachelor, living with his mother and sister in quiet simplicity in San Francisco, H.W. Arthur Nahl, as he is known in California, married early in life. Three sons were born to him: Perham Wilhelm, painter and teacher in the University of California in Berkeley; Virgil Theodore, artist and illustrator for the "San Francisco Examiner" for many years; and Arthur Charles, the youngest, who became a mining engineer and architect in Mexico.

Arthur Charles' daughter, Margery, is a talented California painter. H.W. Arthur Nahl, was a member of the Olympic Club in San Francisco, and one of its original founders.

The art critics of the early California newspaper and magazines had a habit of referring to any member of the artist family of Nahls as "Mr. Nahl," leaving the reader to discover for himself by the style of painting, or the date, which one of the Nahls is meant.

THE NAHL STUDIO

The critic of the "Daily Alta California" of August 21, 1887, described the studio and school of Arthur Nahl, as follows:

"It would be hard to find a more pleasant studio than the one now occupied in the Bancroft Building by the artist, Arthur Nahl. On the fifth floor, away from the noise and the jar of the street, and where all the advantage possible from good light is obtainable, it is quite well worth one's while to visit the artist's apartments.

"The ante-room is bright and cheery, lighted from above by a large skylight. In this room are hung, for the most part, paintings depicting scenes of modern life.

"One wall, however, is devoted to a much-treasured collection of portraits of the illustrious ancestors of the present artist.

"Opening off from the ante or exhibition room is the large studio, designed and arranged particularly for class instruction. In this room is hung the collection of copies of the Old Masters, thus affording an unusually excellent opportunity for study.

"The youthful artist can surely not fail to derive additional incentive to excel in his profession when genius yokes itself with energy and perseverance. A large skylight and side lights flood the studio with the sunshine that even Italy cannot rival, and a neat little retiring room is close at hand to be used as a lavatory and dressing room.

"Three days in the week this pleasant studio is devoted to class instruction--Monday, Wednesday and Saturday. Saturday is usually the time when the life-class meets.

"In addition to the many objects of virtue, seemingly inseparable from the studio of every artist, Mr. Nahl has in his possession several scraps of manuscript that he values very highly, for they are nothing less than autograph letters written by Goethe in 1800, 1801 and 1802, to J. Augustus Nahl, grandfather of the present artist. Goethe, Schiller and the elder Nahl were boon companions.

"Mr. Nahl's private studio is a cozy, well-lighted little room opening from the large studio and the exhibition room.

"The class working under the direction of Mr. Nahl is never allowed to exceed a membership of twenty-five, which is certainly as large a number of pupils as any faithful master would care to lead along the path of art."

HIS "AN INCIDENT IN THE LOUVRE"

Both the Nahl brothers were good business men and realized the value of advertising, so that, the more the local art critics abused them and their paintings, the better they were pleased, and the more public interest was aroused in paintings, which would otherwise not have received so much attention.

"An Incident in the Louvre," exhibited by Arthur Nahl at the Mechanics' Fair in 1884, roused the critics to a

torrent of vituperation. On August 23, 1884, the "San Francisco Evening Bulletin" commented:

"Arthur Nahl's 'An Incident in the Louvre,' now hanging in the picture-gallery of the Fair, has given rise to much criticism. It represents a young lady artist, copying a picture in the Louvre.

"She stands upon a step-ladder, and having found occasion to go down a few steps, has not noticed that the bottom of her dress remains on the step above. An Abbe is enjoying the scene with a smile of gratification upon his face.

"Archbishop Riordan recently sent a communication to the directors of the Mechanics' Institute, requesting its removal. The communication will be considered by the board and action taken thereon."

FURTHER CONTROVERSY

"The San Franciscan" critic of August 23, 1884 wrote:

"What the unfledged and mock-modest critics can see to shock them in Nahl's 'Incident in the Louvre'; is a mystery to me. I asked Miss Pot-boiler yesterday afternoon what she thought of it, and laying aside the brush with which she was putting on a half-nude study--she replied, in her usually charming manner, 'Well, I'm not one of Mr. Yates' nude class, and my opinion mayn't go for much; but I think I could pass favorable judgment on Mr. Nahl's picture, if the mean old thing hadn't stuck the priest just where he did. The place for that figure was on the back of the canvas.'

"Nahl claims that the exposed limbs, being properly covered by thick stockings, are not half so shocking an exhibition as the long samples one sees every day in the hosiers' windows on Kearny Street."

And upon August 30, the same paper stated:

"In view of the serious objections recently raised to the 'Incident in the Louvre,' Nahl

says that he is sorely tempted to wholly conceal the limbs, so unconsciously exhibited, by painting over them a large fig leaf. Not a bad idea, surely; and I might go still farther and advise him to hang a blanket before it, as his peculiar humor--if humor it may be--does not appear to be appreciated.

"I have heard from the other side of the question of propriety, regarding the exhibition of this 'Incident.' It is the view of an artist whose opinions are diametrically opposed to Miss Potboiler's. Said he to me the other day: 'You know, I'm not, as a rule, squeamish in these matters of nude or half-nude subjects, but there is something so coarse in the humor, and so undefinably suggestive in the tone and arrangement of that picture, that I wouldn't have my name on it for a thousand of the biggest dollars you might lay before me. It would ruin my reputation, as it has Nahl's.'"

THE MORALS OF THE MAUVE DECADE

A letter to the "Argonaut" written by Mark Tromboni on September 6, 1884, bitterly condemned Arthur Nahl's picture, "An Incident in the Louvre," as follows:

"Your prevailing impartiality on matters of common interest seems to me in the wrong path, while endeavoring to exonerate the directors of the Mechanics' Institute for exhibiting Mr. Nahl's much talked-of picture.

"Aside from a questionable artistic merit, and passing over Bishop Riordan's sectarian views (undoubtedly more so than those Mr. Senger would have taken on the matter), there remains the fact that the casual uplifting of a modern dress, with the consequent exposure of two female legs that are admired by an uncivil bystander, is far from being a subject tending to elevate either taste or morals.

"True, the painting almost opposite, representing Samson's capture exposes nudity on a much larger scale, and so do many others. Yet while these dwell on historical or mythological events, and train the eye and the mind to physical

perfection, Mr. Nahl's efforts only suggest to numerous youthful visitors precocious topics that will not fail to bring results, in many cases, dramatically opposite to the above, being detrimental to purity of thought, without any moral or even physical compensation. My opinion will certainly be shared by the many fathers and mothers who think that like artistic performances are more adopted for saloons or worse places than for the decoration of their homes, or inspection by their children.

"I am dear sirs,

your obedient servant,

Mark Tromboni."

A card from H. W. Arthur, to the editor of the "Argonaut," September 6, 1884:

"Is it not strange that the 'Catholic Cloth' should become now suddenly awakened to the idea that it is being scandalized by the teaching in our public school of historical facts occurring in the sixteenth century and the introduction of a priest in my painting, 'Incident in the Louvre?'

"I can mention at least a dozen paintings hanging in the galleries of France and Belgium--one is a wearer of the 'Cloth' making a proposition and a present to a grisette, by A. Solomon. Another is 'A Good Story,' where two priests are seated at a table drinking wine and eating; one of the priests is relating a story which it is plainly to be seen is not in the catechism; the other is convulsed with laughter. Another modern painting, a priest sitting at a well-spread table, touches glasses with his good looking housekeeper, by Ed. Grutzner.

"I could cite many more, and will do so for the benefit of any over-zealous Catholic who desires further information on the subject. If the Catholic cause is never more scandalized than the 'Incident in the Louvre' scandalizes it, the Catholic is pure indeed, and therefore need have no fear of being tainted.

"The assailant of my painting, in a certain paper says 'there are some men who prefer notoriety to fame.' My fame I am competent of looking after, and as to the notoriety, it is plainly seen 'which way the wind blows,' as the writer of the article in the before mentioned paper says he is a non-Catholic; yet he has devoted three whole columns to condemning me because I painted this picture, displeasing to a zealot in the Catholic cause. This more than virtuous party is evidently fishing for the Catholic patronage or vote, or is otherwise well paid. This same saintly person would of course blush at a woman's garments or pair of stockings hanging from the roof of a Chinese wash house.

"He furthermore says that my painting, 'if photographed, would come under the operation of the law.' Very well, then, let him arrest me. It will add to my notoriety, and give a grand opportunity to some pure-minded picture dealers and artists (who smirk and fawn in my face and stab me in the back with their venomous tongues) to air their knowledge of perspective, and art in general; besides, if this defender of decency who has been so shocked at the 'Incident in the Louvre' has any 'filthy lucre' to spare, it will keep just as well in my pocket as in his.

"He makes much out of a mistake of the 'Chronicle's' art critic, reporting me to have said it's only a little thing, and I am doing it merely for amusement.' I did use those words but not at all in connection with the 'Incident in the Louvre' but about a little painting I am doing of the 'Wartburg.' I am not so rich in this world's goods as to spend over a year's time in painting just for pleasure; besides, I do not consider the Louvre picture a small one by any means. I could tell you much more, but I know I am presuming upon your valuable time.

H.W. Arthur Nahl."

The controversy still continued in "The San Franciscan" of September 13, 1884:

"Mr. Nahl is skipping into notoriety on a pair of pink stockings, stuffed with sawdust and mounted on a ladder. Never before, has rigid

incompetency had such an aid to glory. The Catholic church has found that his manikin resembles a priest. What penetration! Ladies have blushed, in gazing on the stuffed pink stockings. Why, they are not half as natural, or by that reason, half as naughty, as those in the White House windows. I, too, have blushed-- that we have no hanging committee who know good pictures from bad; or knowing, have honesty enough to reject. This is nothing but a stiff and awful imitation of a hackneyed subject. I don't object to legs, I rather like them: but when it is a base imitation of legs, a libel on the feminine form, I weep for a country where our innocent young men may grow up, supposing that there are any women who look like that."

A letter to the Editor of "The San Franciscan," on August 30, 1884, stated:

"Archbishop Riordan has objected to the exhibition of a picture of Mr. Nahl's, which is hung in the art gallery of the Mechanics' Fair. The picture represents a young woman, standing on top of a step-ladder, copying one of the paintings in the Louvre. Her dress, unknown to her, has caught in such a manner as to give a rear view of her legs to her knee. A fat Abbe is enjoying this treat. The picture is naturally offensive to Archbishop Riordan, both in his capacity as a conservator of public morals, and as a member of a sacred profession, whose pretensions to indifference to the ladies is ridiculed in the person of the painted Abbe.

"Mr. Nahl should never have painted this picture; but having painted it, his friends--if he has any--ought to have dissuaded him from putting it on view. We believe he explains that the picture is merely a joke in oils.

"The explanation that the composition is humorous, was hardly necessary. The average man who gazes upon it, grins precisely as the Abbe does. But the average man's sense of humor, like Mr. Nahl's is not nice. It is, indeed, on a par with his (the average man's) morals.

"A simple illustration or two will demonstrate, how objectionable is the kind of humorous

feeling excited by this picture. Suppose a real young woman were standing on a step-ladder in the Fair gallery, copying a picture there and displaying her hose, as Mr. Nahl's friend of the Louvre does, on his canvas. Then suppose, that Bishop Kip should happen along, and stand gloating upon what met his reverend eyes. No doubt the visitors at the Fair, who would see Bishop Kip so far forgetting his personal dignity and clerical propriety would be amused--those of them, at least, who were not too deeply shocked to appreciate the coarse humor of the situation."

The "San Francisco Chronicle" of February 24, 1889, treated Arthur Nahl with more fairness in his comment:

"Nahl has received an order to paint a scene portraying a memorable somewhat romantic incident in the life of a gentleman, which happened in Mexico. It will be a canvas full of life and action, and will attract much attention.

"The gentleman who gave the order is represented, sword in hand, defending a young lady, the daughter of an intimate friend, from the attack of enemies. The picture as yet cannot be fully appreciated, but when properly brought out it will doubtless prove one of Nahl's best works.

"Mr. Nahl doubts whether he will have anything in the exhibition, but he is working on two animal pictures which he hopes to put in.

"One is a cattle piece, and the other is a street scene at Metz. A big dog harnessed to one of the little carts, loaded with milk cans and dairy produce, which are such familiar sights in German towns, has been angered by the too close approach to his treasures of a wandering cur, and regardless of the milk and produce, has started in a hot race after the vagrant. The cart is overturned, its contents spilled along the road, and the picture is completed by the figure of a woman who manages the cart, rushing open-mouthed and speechless with rage after her wild charge.

"Nahl has just finished a girl's head in crayon paque, and has received an order for a portrait of Mrs. William Heister in the same style."

In his Art Notes, the critic of the "San Francisco Evening Bulletin," of October 10, 1877, commenting on the exhibition at "The Gallery," attributed to Charles Nahl, a picture painted by his brother Arthur. He wrote:

"No. 64, a water-color study of California humming-birds and butterflies, is simply wonderful, alike for its perfection of detail finish, and for its vivid color.

"The iridescent hues of the birds' feathers are realized with surprising brilliance, and seem fairly to flash. We have never seen such perfect imitation of an object, we would have thought quite inimitable. The effect is heightened by the painting being done on a background tint of dark olive.

"The following awards were made last evening by the judges of 'Fine Arts': Messrs. Irving M. Scott and Charles Walcott Brooks.

"Best painting in water-colors--'Flowers and Butterflies' by Arthur Nahl--Medal."

The "San Francisco News Letter" of January 26, 1878 praised Arthur Nahl as a portrait-painter:

"Mr. Arthur Nahl, one of our most conscientious workers in portraiture, has just completed an excellent portrait, in crayons, of the late Senator, Nathan Porter. It is exquisitely finished, as is all his work, and is withal a perfect likeness of the man. The picture can be seen in a window at the corner of Montgomery and Bush Streets."

It is this same critic of the "News Letter," who had evidently taken a dislike to Charles Nahl, and praised Arthur's work consistently, to gratify his animosity against his

brother, on August 19, 1876, after first condemning Charles Nahl's picture, 'Samson and Delilah,' as a careless piece of work, went on to say:

"The best collection, however, in the line of portraiture, is that of Mr. Arthur Nahl, who shows some fifteen pictures, of varied subjects. All are first class, and several as fine examples of portraiture in water-colors, as can be seen in any part of the world."

HIS DEATH

H. W. Arthur Nahl died in California in 1887, leaving a widow and three sons, Perham Wilhelm, the painter, Virgil Theodore, the illustrator and Arthur Charles, mining engineer and architect. With his death ended the period of the German-born Nahls, and from his descendants spring the young American branch of the Nahl family of artists.

THE NAHL ART GALLERY

Not only did the Nahl Brothers hold frequent exhibitions of their own pictures, but they allowed art patrons of the gold-rush days, who rarely had an opportunity of viewing any of the famous European paintings, to feast their eyes and add to their appreciation of the best in art, by viewing their ancestor's collection of Old Masters.

John S. Hittel in "The Guide-Book to San Francisco" commented:

"Of public art collections in and near San Francisco, the most notable are the State University Gallery at Berkeley, the Nahl Gallery, and the Art Association collection, mainly plaster casts, in San Francisco.

"The Nahl Gallery, belonging to H. W. Arthur Nahl, and collected mostly by his grandfather, J.A. Nahl, director of the Painting Academy of Hussia-Cassel is now on exhibition at 723 Market Street, open Mondays, Wednesdays, and Saturdays from 9 A.M. till 4 P.M., admission free. It has 150 works of art including originals by Velasquez.....J.A. Nahl, J.W. Nahl, C.C. Nahl, and H.W.A. Nahl. These pictures are quite as good, on the average, as those of the old masters in European cities, and the gallery well deserves a visit." (Bancroft Company, 1888).

From the "San Francisco News Letter" of October 21,

1882:

"The Art Association of San Francisco is to be congratulated, on having obtained the Nahl collection of paintings by the Old Masters for exhibition.

"They comprise works by Francisco Albam, Ribera, Corregio, Tintoretto, Giorgione, Guercino, Guido Reni, Frederigo Baroccio, Giovanni Bellini, Paul Veronese, Giovanni Batista, Piazzetti, Raphael, Rembrandt, Titian and others, and will be placed on exhibition at the rooms of the San Francisco Art Association, on and after Tuesday, October 24, 1882.

"These have descended through the Nahl family, of Hussia-Cassel, to our fellow townsman, Mr. H.W. Arthur Nahl, to whose kindness, the Art Association is indebted for the privilege of publicly exhibiting them. An opportunity is thus offered to the lovers of art, to enjoy the view of a collection of paintings of the highest merit, which may not occur again for many years."

The same paper commented on October 28, 1882:

THE NAHL COLLECTION OF OLD MASTERS

"The Exhibition at the Galleries of the Art Association of paintings and drawings by Masters ancient and modern, is attracting great attention. and well it may be, for it is not often, and only by chance, that such a collection, so

reasonably authentic, is accessible to the public in a country so young as this of ours.

"All through the Catholic countries of the Pacific Coast, from Mexico to Chile, are to be found great numbers of old paintings of a religious character, sent out, most of them, in the seventeenth century, to aid in the work which the church had undertaken in the colonies. Many of these, during the past thirty years, have found their way to this city, but for their authenticity there were none to vouch. This collection has been in the possession of the Nahl family since the beginning of the seventeenth century, and they having been artists all of them, it can reasonably be imagined that in making a collection of pictures by artists so nearly--and some actually--contemporaneous with them, they made few mistakes, and were not as liable to be imposed upon, as collectors would be, in this age of science in imitating Old Masters. Besides this, the present owner, H. W. Arthur Nahl, announces that he has the needed proof of genuineness.

"It is our purpose, to consider this collection in its relation to modern art, and give it its just place, irrespective of the popular notion extant, about the marvelous superiority of ancient art. That the Old Masters were painters, there can be no doubt; that they were artists is a question. An artist should be able to draw and paint any object, without error, just as a scholar composes, without mistake, in orthography or grammar. It is not enough, now, that a painter shall produce a picture reasonably good--nay, excellent, in certain portions--and yet make the most egregious blunders in certain other parts of his work. Such a one is called, not an artist, but an uneducated painter.

"Now, in passing through this collection, how many works are there, in which palpable errors in drawing are not plainly seen, and as to perspective--why, when any is found, it has the appearance of being accidental. Now, we claim that this does not impair the value of these pictures in the slightest degree. They are curiosities in ancient art, and as such doubtless possess great value, but when it is claimed that such work excels that produced in the present

century and notably the past twenty years, it is a mistake.

"The largest picture in the collection, and about the oldest master (1477-1511) is No. 19, by Barbarelli, 'Bathing Nymph.' Without saying anything about the drawing and foreshortening of the right foot and leg, it may be asked, 'from what part of her body does it come?'

"Can landscapes Nos. 6 and 7 be considered in any other light, than as curiosities? Did anything on earth ever resemble such scenes? No. 23, 'Christ Appearing to Mary Magdalen.' Was such a nose ever seen on a human face? Was ever Eve's apple so prominent here--seen on the neck of any woman? Of another Magdalen, No. 63, by the noted Rubens, it can only be said, that it bears no resemblance anatomically to anything human. A more important work by the same painter is No. 62--'Minerva Protecting Peace from War.'

"One of the best works in the exhibition is No. 31, 'Philip of Macedonia Disputing with the Son.'

"The three characteristics of the Old Masters, are plainly visible in this collection, viz., the religious, the heroic, and the sensual.

"The pictures of greater merit, we shall take occasion to refer to at a future date. In the meantime, no one taking an interest in real art, should miss visiting this rare collection, that they may judge for themselves of the progress made in the fine arts, since the era of Old Masters."

The "Argonaut" for October 22, 1900 reviewed the

Nahl Collection:

"A loan exhibit of paintings of the Sixteenth, Seventeenth and Eighteenth centuries, opened to the public at the Hopkins Institute of Art on Friday, October 18.

"To the right of the great unknown are the Nahl pictures handed down intact from their original collector, John August Nahl, senior, whose portrait by Tischbein, a celebrated German painter, (1722-1782) is part of the collection."

COMMENT FROM ABROAD

Of great historical interest is an article in the "San Francisco Bulletin" for July 12, 1881, copied from the Paris American Register, written on Johann August Nahl, the collector:

"An Old Man's Death in Prussia and the Strange Life He Led."

"A beautiful collection of paintings has just been sold at Kassel. It was the property of 'Old Nahl,' an eccentric enthusiast of that by-gone class who in thier younger, and even older days, did not dream of such things as electric railways.

"In two miserable attic rooms, he watched to his last breath, the precious treasures come to him from a long line of ancestors.

"He slept among his pictures, and not wishing to build a fire in winter (which, by the way, he was unable to afford had he wanted it,) he shivered day and night in his little gallery, complacently and proudly looking at his Rubens, and rubbing his cold, emaciated hands until they grew warm. At times, the cold would drive him down from his lofty eyrie and into the warm room of a friend, at whose stove he could thaw his frozen limbs.

"Once, the King of Hanover came to Kassel and sent a chamberlain to 'Old Nahl,' for the purpose of negotiating a purchase of some of the old man's favorites. After many an obstinate refusal, he finally yielded, driven to it by sheer want. The pictures were taken down and forthwith sent to the King's apartments.

"The next morning, the poor old man, with tears in his eyes, implored the Chamberlain, 'by all that was holy, to give him back his pictures; he had not closed an eye the whole night, but mournfully stared at the vacant place on his walls, feeling as though he had sold his very children.' There was nothing to do but to cancel the bargain.

"The king proposed to make him custodian of his own gallery at Hanover, with a liberal annual pension, if he would agree to finally cede his collection to the King, at a good sum, to be fixed beforehand. But, when told that he could not be allowed to sleep among his pictures, Nahl refused point blank, and lived on, as miserably, but not as contentedly, as before.

"Later on, the Governor of Hesse-Nassau, President von Moeller, endeavored to lighten the eccentric old fellow's lot, and among other delicate questions and proposals, asked him what he could do to please him. 'Oh Mr. President!' joyfully exclaimed Nahl, 'you might, indeed, do me a great favor, by ordering that wretched poplar-tree to be cut down, which sadly interferes with my view of Wilhelmshohe. That has been a wish of mine for many years.' Mr. von Moeller shrugged his shoulders, and left. When Nahl awoke next morning and went to his window, the poplar-tree had disappeared.

"The authentic favorites were sold to the highest bidder, for several hundred thousand marks the other day; the good, inoffensive old man had died as he had lived--poor as a church mouse."

In the "San Francisco Evening Bulletin" of July 14, 1881, is printed a letter from Mrs. Annie Nahl of Alameda, correcting the statements printed in the article on "Old Nahl":

"Editor, 'Bulletin':

"My attention has been called to an article in the Bulletin of July 12, 1881, entitled 'Starving For His Pictures,' and credited to the "Paris American Register." The article above mentioned is decidedly interesting in a romantic point of view, but wrong in several respects and since it has been worth mentioning at all, it is worth being given correctly.

"The 'two miserable attic rooms,' was a suite of four large rooms on the first floor of No. 7 Artillerie Strasse, facing the large square of that name, where Uncle Nahl had resided for the last twenty five years. 'Being driven down from his lofty, eyrie into the warm room of a friend,'

was a walk across the hall on the same floor to the rooms of Madame Bruel with whom he boarded during the winter. In summer his meals were served to him in his own rooms by an attendant. 'That the good old inoffensive man had died as he had lived as poor as a church mouse.'

"Note--A bank account of \$12,000 at the banking house of L. Pfeiffer, No. 6 Kolnische Strasse, Cassel, not Kassel, as given in the Paris American Register. The rest of the article is correct, in the main.

"The precious treasures which came to him from a long line of ancestors formed only the nucleus of his afterwards great collection of paintings numbering over two hundred, which have already been sold, also 10,000 engravings, the same being the largest individual collection of works of art known to exist.

"With this nucleus of art treasures Uncle Nahl inherited great wealth, which gave him the opportunity to indulge his 'hobby' of buying up any worth while piece, painted by the Old Masters, that he could find anywhere in Europe.

"Being a genius and connoisseur, a painting in his possession was sufficient proof of its originality and genuineness. Uncle Nahl allowed his treasures to be seen by only a favored few, and would say, when asked to sell one from the collection: 'No, I would starve rather than part with a single one,' and, on his death-bed he called for certain paintings, that he might look upon them with his last power of sight.

"I suppose the correspondent of the 'Paris American Register' (who was probably at the sale of paintings), hearing of these expressions and other eccentricities, imagined the 'shivering limbs,' and 'attic' part, as a matter of course, and made no further inquiry.

"Arthur Nahl is now in Europe, and occupying those so-called 'miserable attic rooms' during the settlement of his uncle's estate. Should any of Mr. Nahl's friends be interested to inquire more particularly, they are referred to

B. Pfeiffer, banker, or to H. Weckesser, No. 6 Kolnische Strasse, Cassel, Germany, this last named gentleman being Arthur Nahl's business manager and agent.

Very Respectfully,

Mrs. Annie J. Nahl."

"Accompanying the letter of Mrs. Nahl is a catalogue of her uncle's wonderful collection of art treasures, which were recently sold at public auction.

"Among the original works of the Dutch Masters is 'Bussende Magdalene,' by Anton Rafael Mengs. Gelie is represented among the works of French masters; Allegri (with 'Venus and Amor'); Salvatore Rosa, Sanzio and Leonardo de Vinci, among the Italians; Van Dyck, Rembrandt, Rubens and Wyck among the Dutch; Murillo and Velasquez among the Spanish.

"The works of the Nahl family represented in the collection embraced 'Buffeljager,' by the late Charles Nahl and several by the deceased owner of the gallery."

VIRGIL THEODORE NAHL

Virgil Theodore Nahl, son of H.W. Arthur Nahl, was a pioneer California illustrator, working on the "San Francisco Examiner" for thirty years. He was born in Alameda, California, on August 20, 1876, and was the son of H. W. Arthur Nahl, half-brother of Charles Christian, who transplanted the flame of the Nahl genius to America. His drawings were used in the "Examiner" before the introduction of the photo-engraving process, and he worked as illustrator of California scenes until within a few days of his death.

Virgil Nahl also painted portraits and landscapes, but rarely exhibited or sold his pictures, presenting them, instead, to friends.

Press comment in the "San Francisco Examiner" of August 24, 1928 stated:

"Virgil Nahl has just completed a striking picture in watercolors of a combat between a white bull and a grizzly-bear, which was the subject of much humorous comment among the brokers on Montgomery Street, when shown at a private-view in a brokerage office."

Virgil Nahl's Design for a Twin-Peaks Hall of Fame in San Francisco, met with the approval of the Special Twin Peaks Memorial Committee, as reported in the "San Francisco Examiner" of February 28, 1929.

Mrs. Edna Nahl, Virgil Nahl's widow, who is living in Corte Madera, California (1936), possesses many of his

paintings and valuable historical records and art relics of the distinguished family of artists.

BEST KNOWN AS AN ILLUSTRATOR

Virgil Nahl, however, was best known as an illustrator, many of his illustrations of pioneer types and the California of early days appeared in magazines and newspapers of his time. His death, on February 9, 1930, was a loss to the San Francisco art world.

An obituary appeared in "The New York Times" of February 10, 1930, which stated:

"San Francisco, February 9.

"Virgil Nahl, for more than thirty-two years an artist on the 'Examiner,' died this morning in the French Hospital, following an illness of ten days. He had been in ill-health for a year, but in spite of his suffering, insisted on working. He declared that he 'wanted to die in harness.'

"Nahl, who was one of the best known newspaper artists in the West, was born here in 1876. His father was H. Arthur Nahl, one of the founders of the Olympic Club and designer of the original California State Seal. Mr. Nahl was co-worker for many years with cartoonists Swinnerton, Fisher and others."

"Virgil Nahl, San Francisco Artist, Dead in 54 Year," is the caption of an identical obituary of the "San Francisco Chronicle" of February 10, 1930. The "Chronicle" then goes on to say further:

"The Nahl family was descended from Samuel Nahl, the first artist in the family, who was sculptor to the King of Prussia in 1864. There has been an artist in the family for each succeeding generation."

ACTIVE IN ATHLETICS

"'Virgie' Nahl, as he was known to his intimates, began his art studies under his father and continued in the Art Department of the University of California. Athletics was his favorite diversion at Berkeley, where he played quarter on the varsity team, and also took up boxing, being the amateur light-weight of the Pacific Coast for several years.

"Joining the Examiner staff in 1898, Nahl was at first sketch artist, covering all manner of stories that required illustrating. It was before the days of Newspaper photographers, and the sketch artist went with the reporters on all important stories. He thus became well known in newspaper circles and in public life, endearing himself to all by his affable manner and cheery outlook on life.

"He was a life member of the Olympic Club and also a member of the Woodside Country Club. A widow, two sons and three brothers survive. The sons are Virgil A. Nahl Honolulu and Roy Nahl. The brothers are Dr. Conrad Nahl of Sacramento, Arthur Nahl, a mining engineer, and Professor Perham Nahl of the Art Department of the University of California.

PERHAM WILHELM NAHL

The first California born artist of the distinguished German family was Perham Wilhelm Nahl, born in San Francisco on January 11, 1869. He was the second son of Annie Sweeny and H. W. Arthur Nahl, half-brother of Charles Christian.

HIS EARLY TRAINING

From childhood, Perham had the advantage of studying art under his father and uncle, and in 1899 attended the Mark Hopkins Institute of Art, where he continued to study until 1906. The school awarded him scholarships in drawing, painting, design and composition, and he exhibited frequently at local exhibitions in San Francisco.

EUROPEAN STUDIES

Such was his technical excellence in drawing, that Perham Nahl was appointed Instructor in Architecture at the University of California at Berkeley, but only taught there from January to May 1906. He decided that further studies in Europe were necessary; so he resigned his position at the University, traveled to Europe and studied anatomy in Paris and at the Heyman Academy, in Munich, Germany.

HIS RETURN TO CALIFORNIA

In 1907, he returned to California, artistically enriched by his studies and contacts in Europe, and taught in the California School of Arts and Crafts in Oakland from then

until 1935. Perham Nahl again received an appointment as Assistant Instructor in drawing at the University of California in Berkeley, and gradually rose in his career, until a full Professorship was bestowed upon him in 1929.

HIS INTEREST AND WORK

Like all the Nahls in California, Perham was intensely interested in new customs and peoples, and traveled extensively in Mexico and the Orient. During the latter part of his life he became an expert in the art of Japan, through wide reading and study and visits to the museums, temples and art treasures of the Orient. Such was his knowledge of the art of Japan, that he received the appointment of curator of the Arnes Collection of Japanese Art at the University of California. He had many Japanese friends, and memorial services were held for him at the Buddhist Temple in San Francisco at the time of this death.

Devoting much of his time to teaching and study, he showed works in Los Angeles, Philadelphia, and San Francisco, but did not exhibit very frequently. However, at the Panama-Pacific International Exposition in San Francisco in 1915, he was awarded a silver medal for oil paintings and monotypes, and won the first prize for an Exposition advertising poster. The subject was the construction of the Panama Canal, which Nahl designated "The Thirteenth Labor of Hercules." Versatile, as all the Nahls, Perham was also a noted etcher, lithographer

and illustrator, winning the award of the California Society of Etchers in 1926. The illustrations for Professor Arthur W. Ryder's book, "Twenty-two Goblins," and many other illustrations, were done by him. Perham Nahl was a member of the San Francisco Society of Artists and the California Society of Etchers.

Works by Professor Nahl are exhibited in the Palace of the Legion of Honor, San Francisco, the Art Gallery in Oakland and the University of California Art Gallery in Berkeley.

OBITUARY

An obituary in the New York Times at the time of Professor Nahl's death on April 9, 1935 ran as follows:

"San Francisco, April 9. Perham W. Nahl, Professor of Art at the University of California since 1915, died early today in a hospital here from injuries received when he was hit by an automobile on Friday night. His age was sixty-six. Professor Nahl was a well-known etcher, and a member of a family of noted artists....."

The Art Digest of May 15, 1933 says of Perham Nahl:

"Professor Perham W. Nahl, whose services to art, both as a member of the art department of the University of California, and as a painter and etcher, have long made him a prominent figure, died recently from injuries received when struck by an automobile, said to have been driven by an intoxicated person. Born in San Francisco sixty-six years ago, he studied in California schools and in Europe. Oriental art was of especial interest to him and he conducted many study groups in Japan.

"Exhibitions of Professor Nahl's paintings have been held in San Francisco, Los Angeles and the

Pennsylvania Academy in Philadelphia. He won bronze medals for his paintings at the Alaska-Yukon and the Panama-Pacific International Exposition and also won a world competition prize at the latter. In 1926 he received the prize of the California Society of Etchers. Actively interested in promoting an understanding of art, and encouraging artists, Professor Nahl was a prominent figure in Western art organizations."

A MEMORIAL EXHIBITION

A memorial exhibition of Perham Nahl's works was held after his death, at the University of California, from February 15 to March 1, 1936, and from the brochure published by the University, the above biographical details have been obtained.

A brief guide to the Department of Fine Arts, by Michael Williams, in "Art in California" stated:

"On the same wall is a picture by still another San Franciscan, Perham Nahl, to which a bronze medal has been awarded. Perham Nahl is the creator of the powerful and poetical design which the Exposition has employed so extensively as a poster, and which has won much artistic admiration--the symbolic design of Man cleaving a pathway through the Isthmus of Panama and uniting two oceans."

In "The San Francisco Call," September 29, 1912, Porter Garnett wrote:

"There are a number of charming monotypes by Perham Nahl to be seen in the art room at Paul Elder's. Nahl has developed the monotype wonderfully and the results he has achieved are remarkable for the sauvity of their tone. His compositions are varied and interesting and he has displayed a notable facility in the handling of medium that calls for a special technique."

"In the course of making these monotypes, Nahl has undoubtedly discovered many things about the handling of pigments which heighten the effectiveness of his results. When the difficulties of the process are considered, the technical address displayed and the real beauty of his monotypes seem all the more remarkable.....

"Nahl has also made use of canvas for some of his originals, which amounts to the same thing as taking an impression from any freshly painted picture. The results thus accomplished are extremely interesting though not among the best the artist has produced.

"The charm of these monotypes resides in a peculiar and agreeable quality which the absorbent character of the paper gives them.

"In the collection at Elder's are some that might be called rather awkwardly--monotone monotypes. These have the quality of mezzotint etchings. This mezzotint quality is characteristic of the monotype and those in which color is employed cannot be better described than by likening them to color mezzotints. An effect frequently produced in the monotype is a subtle heightening of whatever quality of mystery or romance may reside in subject or treatment."

An undated clipping of The Argonaut of San Francisco paid tribute to Nahl after his death thus:

"The sudden departure from life of Perham Nahl will cause many to reflect upon their debt to him as a teacher and friend. Many of his students, in the University and out, owe to him the initial, guiding impulse, which set them fairly upon their path in art. He was, above all, a successful teacher, gifted with the rare ability of stirring the hearts and minds of vague and stumbling learners to greater effort, and deeper understanding of self.

"Dull facts and formulae were translated into matters of grinning interest, his students departed daily upon the great adventure of the imagination. He not only discovered 'Tongues in

Trees, books in running brooks, sermons in stones and good in everything,' but in his anatomical demonstrations made the very dead bones speak. If that sounds too poetic, you may ask any of his former students, for he dug for and found, whatever there was of the poet in each and every one.

"Beginning as an illustrator, he later found delight in Impressionistic colors, more latterly reacting against the modernism of the West, he found his equivalent philosophy of rhythmic form in the arts of the east, and spent much time during the rare interlude in his teaching work, studying the Orient, particularly Japan. In these later years, his gracious manner and pleasing style of delivery made him a welcome speaker before groups, with only laymen's knowledge of art. He held honorable, positions of authority in many art organizations, aside from his work as an illustrator, painter and designer and his teaching in the art department of the University of California, and in the California School of Arts and Crafts in Oakland. A place for his memory will be kept in the hearts of those who knew him well."

ARTHUR CHARLES NAHL

Arthur Charles Nahl, mining engineer and architect in Mexico, was born in Alameda, California, in 1878, and was the son of H.W. Arthur Nahl, who emigrated to California from Germany with his half-brother Charles Christian. Although a mining engineer, the artistic talent of the Nahls is shown by his interest in architecture, and his remodelling of old houses and haciendas in Mexico won the acclaim of critics of architecture.

Arthur C. Nahl married Jessica McDavis, of an old American family, and their daughter, Margery, carried on the traditions of the Nahls, being a California painter of note.

MARGERY NAHL

In Margery Nahl, youngest member of the long line of distinguished artists in the Nahl family, artistic genius burns brightly. She is a typical Nahl, artist, traveler and intellectual. Daughter of the mining engineer and architect Arthur Charles Nahl, (son of H.W. Nahl), and Jessica McDavis, she was born in Berkeley, California in 1908.

EARLY TRAINING

When twelve years of age, Margery was taken to Europe to study in 1920, and for three years went to school in Lausanne, Switzerland, in Paris and Italy. In Florence she continued her art studies at the Academie of Marfori Savini.

The young artist returned to America in 1923, studying at the California School of Arts and Crafts in Oakland for a year, where her uncle Perham Nahl was an instructor. Her family were living in Paris in 1925, where she joined them, and at seventeen years of age continued her art education under Bissiere at the Academy Ranson and the Academie Andre I'Hote.

HER WORK AND TRAVEL

Later with her father Margery made a trip to Mexico, spending her time during that winter painting and sketching. When she returned to Paris, her brilliantly colored

landscapes and Mexican folk types were recieved with acclamations of praise by her instructors. Though only a young girl of twenty, she had paintings accepted for exhibition in the Paris Salon d'Automne. One of her paintings in the 1929 Salon, "Debarquement a la Paz," was purchased by M. Blanco of Geneva. Both of her canvases in the 1930 Salon were sold, one "Carrefour Vavin" to Wilmer Hoffman of Paris, and the other to Elizabeth McLane of San Francisco.

CRITICAL APPRAISAL

The young American girl's work was highly praised by Paris critics. "Kunstler" in the "European," November 6, 1930 wrote:

"The landscapes are the best paintings in the Salon. The masters in this line are the Japanese Oka and Takasaki, to whose work the paintings of the American, Margery Nahl, concede nothing."

Thiebault Sisson in the "Temps" of Paris remarked that:

"The American, Margery Nahl, shows a 'Rue Vavin' of which the qualities of execution are as fine as the qualities of atmosphere."

Brunnon Guardia, in the "Comedia," March 30, 1932 wrote:

"Margery Nahl exhibits some remarkable pictures, landscapes of delightful color and modeling and an exquisite portrait of a young girl. All of her canvases show a very personal gift, and a great sensitivity."

"L'Art Vivant," August 15, 1932, had the following appreciation:

"Margery Nahl shows some views of Paris subtly observed and fresh in color."

In 1932 she gave a one-man show at the American Women's Club in Paris, and later was asked to be one of fifteen to send examples of their work to an exhibit of the American Women Painters at the Gallery Zak. In a notice of the Exposition by P. Bertheldt, in "Beaux Arts," April 25, 1932, the critic wrote:

"It is difficult to judge a talent well, on such a small number of works, but one can see that the young artist has real qualities as a colorist, allied, unfortunately, to a certain gaucherie of drawing. All these works are rather hopes than works, but hopes of real solidity."

In 1932, Stefaan Couwenberg of the Couwenberg Galleries, Amsterdam, Holland, wrote:

"I consider Margery Nahl the best woman painter in Paris."

Margery Nahl married Stephen C. Wilmans in 1931, continuing both her artistic career and her travels after she married. Not only did she travel on the beaten track in Europe, but after her marriage spent a year in Africa, recording her impressions of savage jungle life, native types and customs. She also visited the Orient and spent much time in Japan, painting, perhaps influenced by her uncle Perham Nahl's interest in Japanese art.

HER RETURN TO SAN FRANCISCO

On her return to California, the young artist exhibited at the Courvoisier Galleries in San Francisco.

Junius Cravens commented on her work in the "San Francisco News" of February 2, 1935:

"Miss Nahl's work definitely reflects a heritage from the modern, though not from the modernistic French.

"Renoir seems to have been Miss Nahl's guiding spirit, but in steeping herself in the Renoir tradition, she has refrained from becoming an imitator. She has wisely disregarded Renoir's technical mannerisms, preferably seeking to discover those essentials, which have placed his work in the front rank of modern painting. Miss Nahl's painting is at its best in such landscapes as 'Farm near Bolinas' and 'Landscape, San Rafael.' In those works, she approaches the most definitely her own powers--the fledgling faring forth from the parent Paris nest, as it were.

"She gives promise of finding herself on her own soil.

"The same quality which characterizes Miss Nahl's landscapes, is also found in most of her figure paintings. One, therefore, regrets to find in many of the latter an insistent weakening of structure drawing. There is a lack of feeling of solidity, and of potential power of movement--in the hands, in particular. This may not result from a lack of academic knowledge, but it gives the impression of doing so. In effect, it is slipshod painting, which might indicate either an inability to draw, or a lack of interest in bothering to do so, but a flat blot of paint for a hand, is inconsistent with a beautifully modeled head.

"Miss Nahl's still-lives are admirably painted, though with less subtlety than are her other subjects, and, for the most part they are unnecessarily sweet. However, they count for

comparatively little in an exhibition which is otherwise rich in merit."

In the "San Francisco Examiner" Ada Hanafin had the following appreciation of Miss Nahl's first show in California:

"Portrait studies, still-lives, and landscapes, included in her one-man show, disclose a feminine delicacy and a naivete that are refreshing. While modern in her viewpoint, and influenced by the French, she brings to her work a directness of statement that is individual.

"Her portraits of children are delightful. Frequently, as in the instances of the little boy in blue, and the chubby little girl, she gives them a doll-like quality that conveys their ingenuousness and helplessness.

"Her study of 'Elizabeth,' a veritable Topsy on good behavior, and her portrait of Ensign McDonald Moses, represent her at her best. The latter shows a maturity of modeling, the others lack.

"Her landscapes, painted thinly on canvas have an 'immature' charm of discovery, as if the artist looked upon them for the first time, with the ingenuousness of the children she paints. One has something of the charm of the old prints. Among her still-lives one selects 'Flowers' for its nice sense of color, composition and good drawing."

"In the course of her travels, Miss Nahl exhibited two oil paintings; 'Negress' and 'Ostrich Farm,' at the Martin Welch House, Capetown, South Africa in 1931.

"In 1935 the artist had a private exhibition at the Women's City Club, Berkeley, and also exhibited with the San Francisco Women Artists."

H. L. Dougan commented on Margery Nahl's show at the Courvoisier Galleries, in the Oakland Tribune of February 3, 1935:

"There are many who claim, that women artists should remain feminine in their art, although I suspect that most women desire to produce paintings and sculptures that appear to have come from a masculine hand. Margery Nahl, a very feminine young person, produces paintings that could come only from a hand that is delicately sensitive to all that we poor benighted males understand as purely feminine. She sees the world about her, and the people therein in that light and thus she sets down.

"Her paintings at Courvoisier Galleries, 480 Post Street, San Francisco, are refinements of those things we may consider casually, or even crudely in every day life. I like her viewpoint and her ability to remain herself. She studied at the California School of Arts and Crafts, Oakland, and later in Paris. It was whispered to me at the opening of her exhibition, that her paintings showed the French influence. Maybe, but I rather suspect they are Margery Nahl.

"In South Africa, the artist painted landscapes. I have never seen South Africa landscapes, and no doubt would not see them as she does, which would be my misfortune.

"I like best Miss Nahl's portraits of children. Or shall we call them portraits? Rather, they are pictures of children as they ought to be, the young rascals, or as we remember our own when they were little. The next time I see Stephen Wilmans, I shall ask him what he thinks of her keeping the name Nahl when she paints. That name has been famous so long in art in California that no doubt he understands."

Jehanne B. Salinger criticized the Women Artists show in the Wasp-News Letter of November 23, 1935:

"Women Artists Show is strong and fine. Margery Nahl is another contributor of distinction. Her 'Little Negro Girl' and her 'Mombassa Landscape' strike a note of subtle maturity which one rarely finds in the work of so young an artist. She has an exquisite manner and her color scheme and composition con-

trive a distinguished ensemble of solid, yet discreetly subdued qualities."

Margery Nahl exhibited an oil painting, "Farm," at the San Francisco Art Center in March 1936. Two of her pictures, "Grapes" and "Ploughed Field," were purchased by the art collector Albert Bender of San Francisco.

"Margery Nahl has painted here, and wandered abroad, and though still a young woman, evidences unusual technical sophistication.

"Particularly in her landscapes, is subtlety in color and organization and intuitive lyric feeling evident, says the Argonaut of February 15, 1935.

"The integrity of the picture plane is, consciously or unconsciously respected. Miss Nahl has feeling for pattern, which characterizes the work of the most gifted feminine painters. If there is a fly in the ointment, it can be attributed to the usual feminine uncertainty as to construction.

"There is a comfortable feeling of natural development of a native talent about the whole show at Courvoisier's. With maturity the tentative drawing will grow more decisive, but even as the paintings now stand, they are delightful lyrics."

Margery Nahl, after her studies and travel in France, Switzerland, Africa, Japan, and these United States, is now married and continuing her artistic career in San Francisco (1936) painting the colorful California scenes.

CONCLUSION

The history of the Nahl line of artists is interesting, not only to lovers of the arts, but to sociologists and

psychologists, as indicating the lasting influence of art and heredity through the centuries. There has been an artist in the Nahl family since 1640, and the triumph of art over environment is most strongly evidenced by the transplantation of the artistic genius of the family to America. Environment plays no part, evidently, in the burning of the torch of genius in the Nahls. They flourished just as well in the pioneer conditions of California of 1849, as in the highly cultivated courts of Prussia, and the Cassel of 1640, as exemplified by Charles Christian and his brother H.W. Arthur Nahl, first artist emigrants to the New World. Just as the case of the Jukes family, a line of criminals and degenerates, is cited by sociologists to prove their theory of heredity, so might the case for hereditary talent versus environment. The cultured European painters found fame and fortune amid the gold rush days of '49 in the West, and their art survived the test of transplantation from the effete civilization of the Old World with its palaces and castles to the wonders of the Yosemite and snow-capped peaks of the Sierras in the New. From old Matthias Nahl, woodcarver of Ansbach in 1640, to Margery Nahl, painting the California coast-line in 1936, art survives the centuries, and Margery Nahl gallantly carries on the torch handed her by her artist ancestors.

SUMMARYJOHANN AUGUST NAHL THE ELDER, SCULPTOR

REPRESENTATIVE

WORKS

Works in Strassburg, Berlin at Potsdam Palace and
Charlottenburg
Statue of Pastorin Langhaus, at Hindelbank, Swit-
zerland
Statue of Landgraf of Hesse, Germany
Statue of Frederick the Great of Prussia

AWARDS:

Director of Academy, Cassel, Germany
Interior and Architectural Decorator of Imperial
Castles and Residences, Berlin

JOHANN SAMUEL NAHL, SCULPTOR

AWARDS:

Member of the Berlin Academy
Appointed Court Sculptor in Berlin
Architectural sculpture in Berlin, Saxony, Thurin-
gen, Leipzig and Jena, Germany

JOHANN AUGUST NAHL, THE YOUNGER

REPRESENTATIVE

WORKS

Sacrifice to Venus
Parting of Hector and Andromache
Hercules at the Court of Lycomedes

AWARDS:

Several prizes in Rome, Italy
Director of Academy in Cassel, Germany
Awarded Goethe Prize (twice) for best historical
or mythological work, 1800 and 1801

SAMUEL NAHL, SCULPTOR

REPRESENTATIVE

WORKS

Sculpture at Cassel
Finished his father's statue of Frederick the
Great of Prussia

JOHANN WILHELM NAHL, PAINTER

No biographical information

ALEXANDER THEODORE NAHL

No biographical information

CHARLES CHRISTIAN NAHL

REPRESENTATIVE

WORKS

The Grizzly, (designed for California flag)
Sutter's Mill at Coloma, (discovery of gold)
Sunday in California in Olden Days
Fandango
Wallenstein and Seni
Buffalo Hunt
Rape of the Sabines (1870, and two in 1871)
Hercules Delivering Alceste
Sacramento Indian with Dog
Portrait of Mary Emerson
Saturday Night at the Mines
Sunset in Yosemite Valley (exhibited in 1869)

PERMANENT COLLECTIONS:

De Young Museum, San Francisco, California
Oakland Art Gallery, Oakland, California
Stanford University, Palo Alto, California
Crocker Art Gallery, Sacramento, California
Brooklyn Institute, Brooklyn, New York
Stuttgart Museum of Art, Stuttgart, Germany
Art Gallery, Cassel, Germany
Leipzig Art Gallery, Germany

AWARDS:

None ascertainable

CLUBS:

No memberships

EXHIBITIONS:

Art Academy, Berlin, 1838
 Paris Salon, 1847 and 1848
 Art Union, New York, 1849-50
 World's Columbian Exposition, Chicago, 1894
 Panama-Pacific International Exposition, San
 Francisco, 1915
 California Pacific International Exposition,
 San Diego, 1935

MISCELLANEOUS EXHIBITIONS:

San Francisco, California
 Snow & Roos' Galleries in 1869
 Mid-Winter Fair, 1894
 San Francisco Art Association
 Mark Hopkins Institute of Art
 Nahl Brothers' Gallery
 Niles' Galleries

Sacramento, California
 Crocker Art Gallery

Palo Alto, California
 Stanford University Gallery

CHARLES CHRISTIAN NAHL

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 April 15, 1871 -- January 16, 1875
 April 2, 1875 -- January 8, 1876
 July 8, 1876 -- August 19, 1876
 September 2, 1876 -- January 13, 1877

San Francisco Evening Bulletin, August 22, 1867
 September 23, 1867 -- October 19, 1867
 April 10, 1869 -- April 27, 1869
 May 5, 1870 -- January 20, 1877
 March 25, 1878

San Francisco Daily Morning Call, May 11, 1871

Alta California, March 3, 1878 -- March 4, 1878

Overland Magazine, July 1868 -- April 1888

Century Magazine, 1890-91, Page 528, 901

San Francisco Chronicle, January 28, 1894

Early California Books by Charles H. Shinn

Paul Elder & Co. (San Francisco) Old and Rare
Book Dept. Catalogue (no date)

[For additional biographical and bibliographical data, please see frames 0152-4]

H. W. ARTHUR NAHL

REPRESENTATIVE

WORKS

An Incident in the Louvre
Flowers and Butterflies, (water color)
Portrait of Senator Nathan Porter
Humming Birds, (water color)
Cattle Scene, Rising Storm
Street Scene in Dresden
Head of Horse
Asking the Way

EXHIBITIONS:

Art Union, New York, 1849-50

MISCELLANEOUS EXHIBITIONS:

San Francisco, California (jointly with C.C. Nahl)
Mark Hopkins Institute of Art
San Francisco Art Association
Mid-Winter Fairs
Nahl Brothers' Galleries
Niles' Galleries, etc. from 1849 on

AWARDS:

None ascertainable

CLUBS:

Founder and life-member of the Olympic Club,
San Francisco, California

H. W. ARTHUR NAHL

BIBLIOGRAPHY

San Francisco News Letter, August 19, 1876
 January 26, 1878 -- October 21, 1882
 October 28, 1882

San Francisco Evening Bulletin, October 10, 1877
 July 12, 1881 -- July 14, 1881
 August 23, 1884

The San Franciscan, August 23, 1884
 August 30, 1884 -- September 13, 1884

The Argonaut, September 6, 1884
 October 22, 1900

Daily Alta California, August 21, 1887

San Francisco Chronicle, February 24, 1889

Guide Book to San Francisco by J. S. Hittel

[For additional biographical and bibliographical data, please see frames 0155-6]

VIRGIL THEODORE NAHL

REPRESENTATIVE

WORKS

Design for Twin-Peaks Hall of Fame, San
 Francisco, 1929

AWARDS:

None ascertainable

CLUBS:

No memberships

VIRGIL THEODORE NAHL

BIBLIOGRAPHY

San Francisco Examiner, August 24, 1928
 August 28, 1929

San Francisco Chronicle, February 10, 1930

New York Times, February 9, 1930

[For additional biographical and bibliographical data, please see frames 0157-8]

PERHAM WILHELM NAHL

REPRESENTATIVE

WORKS

PAINTINGS:

St. Francis of Assisi (Bohemian Club)
 St. John of Nepomuck (Bohemian Club)
 Mexico
 Morpheus
 Menton de Manila
 Wave
 Despair
 Portrait of a Young Woman

MONOTYPES, ETCHINGS:

Song of the Sea
 Arbolado
 California Hills
 Redwoods at Palo, Colorado
 Redwood, Arbolado
 Bound

AWARDS:

Instructor in Architecture at University of
 California, Berkeley, California, 1906 and
 again in 1908; full professorship in 1929
 Silver Medal, Panama-Pacific International Ex-
 position, San Francisco, California 1915
 First Prize, Exposition Advertising Poster
 Award of California Society of Etchers, 1926
 Bronze Medal, Alaska-Yukon Exposition, Seattle,
 Washington, 1909

AWARDS (cont.):

Scholarships from Mark Hopkins Institute of Art,
 San Francisco, California
 Curator of Armes Collection of Japanese Art at
 University of California, Berkeley, California

ASSOCIATIONS:

Member of San Francisco Society of Artists
 Member of California Society of Etchers

PERMANENT COLLECTIONS:

Palace of the Legion of Honor, San Francisco
 De Young Museum, San Francisco, California
 Oakland Art Gallery, Oakland, California
 University of California, Berkeley, California
 Bohemian Club, San Francisco, California

EXHIBITIONS:

Panama-Pacific International Exposition, San
 Francisco, 1915
 De Young Museum, San Francisco, 1915
 Bohemian Club
 The Sketch Club
 Alaska-Yukon Exposition, Seattle, Washington
 Los Angeles, California
 Pennsylvania Academy of Fine Arts, Philadelphia
 Memorial Exhibition, University of California,
 Berkeley, February 15 to March 1, 1935
 San Francisco Art Association, San Francisco,
 California
 California Society of Etchers, San Francisco,
 California

PERHAM WILHELM NAHL

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 Berkeley, Memorial Exhibition, 1936

[For additional biographical and bibliographical data, please see frames 0159-61]

[For additional biographical and bibliographical data on Arthur Charles Nahl, please see frame 0162]

MARGERY NAHL

REPRESENTATIVE

WORKS

PAINTINGS:

Rue Vavin
Farm
Still-Life
Negress
Ostrich Farm
Mombassa Landscape
Little Negro Girl
Picnic
Elizabeth
Fruit and Flowers
Plaza Guadalajara
Sonoma Landscape
Debarquement a La Paz
Grapes (Albert Bender Collection)
Ploughed Field (Albert Bender Collection)

EXHIBITIONS:

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South Africa
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Women's City Club, Berkeley, California, 1933
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bition, San Francisco, California, 1933
Courvoisier Galleries, San Francisco, 1935
San Francisco Art Center, 1936

AWARDS:

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CLUBS:

None ascertainable

MARGERY NAHL

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Couwenberg, Amsterdam, 1932

San Francisco News, February 2, 1935

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Wasp-News Letter, November 23, 1935

The Argonaut, February 15, 1935

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Neuhaus

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NOTE: Periodical references and comment on the Nahls was of such a nature, it was impossible to segregate much of the bibliographical index into references to a particular artist. As an instance, so closely were the careers of Charles Christian Nahl and H.W. Arthur Nahl interwoven, both are often commented upon in the same article, etc.

CHARLES CHRISTIAN HEINRICH NAHL

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Gregory

San Francisco BULLETIN
Gregory

CALL-BULLETIN
Gregory (California, San Francisco)

ALTA CALIFORNIA
Gregory (California, San Francisco)

OVERLAND MONTHLY AND OUT WEST MAGAZINE
ULS

CENTURY
ULS

San Francisco CHRONICLE
Gregory

Shinn, Charles Howard. "Early Books, Magazines, and Book-Making." THE
OVERLAND MONTHLY, Vol. 12, no. 70 (October, 1888), pp. 337-352.

[David Paul Elder, 1872-1948]

San Francisco bookseller whose shop featured local arts and
crafts as well as books and periodicals. Issued occasional
catalogues, a few of which are preserved in the collection
of The Bancroft Library.

CHARLES (CARL) CHRISTIAN HEINRICH NAHL

- b. October 18, 1818 Kassel, Germany
 d. March 1, 1878 San Francisco, California

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CROCKER ART MUSEUM: HANDBOOK OF PAINTINGS
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Van Nostrand, J. THE FIRST HUNDRED YEARS.
 Ill.: SATURDAY NIGHT IN THE MINES, 1856 (color)

Van Nostrand, J. SAN FRANCISCO, 1806-1906.
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 STREET IN MAY 1854 (pen and ink)

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Vol. 3, no. 5 (September-October, 1976), pp. 56-70, "Charles
 Christian Nahl: Artist of the Gold Rush," by Joseph Armstrong
 Baird, Jr., review of Crocker Art Gallery exhibition, color ill.

Vol. 4, no. 2 (August, 1977), pp. 102-115, "William Hahn:
 German-Austrian Painter of the California Scene," by Marjorie
 Arkelian, comparisons between William Hahn and CCHN.

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Ill.: INCIDENT ON THE CHAGRES RIVER, 1867 (color); BENGAL TIGER, 1877

Sacramento, California. E. B. Crocker Art Gallery. CHARLES
 CHRISTIAN NAHL: ARTIST OF THE GOLD RUSH, 1818-1878. July 10-August 29,
 1976. 155 pp.; b&w and color ill. 82 exhs.

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 Marjorie Arkelian. Lengthy biographical essay, selected bibliography,
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(continued)

CHARLES CHRISTIAN HEINRICH NAHL

BIOGRAPHICAL DIRECTORIES

Bénézit

Dawdy 1

Groce and Wallace

Mallett

Samuels

Thieme-Becker

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Monro and Monro SUPPLEMENT

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San Francisco BULLETIN
Gregory

SAN FRANCISCAN
Vol. 1, no. 1 - [Vol. 5, no. 22] (February 16, 1884 - [June 19, 1886]).
No more published?

ARGONAUT
ULS

ALTA CALIFORNIA
Gregory (California, San Francisco)

San Francisco CHRONICLE
Gregory

Hittell, John Shertzer. A GUIDE BOOK TO SAN FRANCISCO. San Francisco:
Bancroft Company, 1888.
Rocq 9820

HUGO WILHELM ARTHUR NAHL

- b. September 1, 1833 Kassel, Germany
 d. April 1, 1889 On board the steamer NEWARK between
 San Francisco and Alameda, California

OBITUARY

SAN FRANCISCO CHRONICLE
 April 2, 1889, p. 6

MONOGRAPHIC SOURCES

- Arkelian, M. THE KAHN COLLECTION.
 Ill.: CALIFORNIANS CATCHING WILD HORSES WITH RIATA, THE VACQUERO (color)
 Van Nostrand, J. THE FIRST HUNDRED YEARS.
 Ill.: SATURDAY NIGHT IN THE MINES, 1856 (color)
 Van Nostrand, J. SAN FRANCISCO, 1806-1906.
 Ill.: FIRE IN SAN FRANCISCO HARBOR, 1856 (color)

EXHIBITION CATALOGUE

Sacramento, California. E. B. Crocker Art Gallery. CHARLES CHRISTIAN NAHL: ARTIST OF THE GOLD RUSH, 1818-1878. July 10-August 29, 1976. 155 pp.; b&w and color ill. 82 exhs.

Catalogue by Moreland L. Stevens, with the assistance of Marjorie Arkelian. Although this catalogue focuses on the life and career of Charles Christian Nahl, HWAN is also discussed, and the bibliography contains references to both artists.

BIOGRAPHICAL DIRECTORIES

Bénézit
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 Groce and Wallace
 Samuels
 Thieme-Becker

INDEXES

ART INDEX (Vol. 30)
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Bancroft Library
 CSL (1907)

0157

IDENTIFICATION OF ORIGINAL SOURCES
[SEE FRAME 0147]

VIRGIL THEODORE NAHL

San Francisco EXAMINER
Gregory

San Francisco CHRONICLE
Gregory

New York TIMES
Gregory (New York, New York)

VIRGIL THEODORE NAHL

- b. August 20, 1876 Alameda, California
- d. February 9, 1930 San Francisco, California

OBITUARIES

NEW YORK TIMES

February 10, 1930, p. 23

SAN FRANCISCO CHRONICLE

February 10, 1930, p. 10, photo.; February 11, 1930, p. 15

WORK BY

MOTOR LAND

Vol. 18, no. 5 (May, 1926) through Vol. 20, no. 3 (March, 1927),
illustrations for a series of articles "Rediscovering California,"
by Al B. Kerkie

NEWSPAPER AND PERIODICAL SOURCES

SAN FRANCISCO EXAMINER

October 7, 1923, p. K6, ill.: [Murals for Moose Club]

March 12, 1929, p. 5, design accepted for memorial on the site
of the EXAMINER Christmas tree

SUNSET

Vol. 12, no. 6 (April, 1904), frontispiece, ill.: THE SAN FRANCISCO
BUILDING AT THE ST. LOUIS EXPOSITION (color)

BIOGRAPHICAL DIRECTORIES

AAA 1930, obituary

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Mallett SUPPLEMENT

ARCHIVAL SOURCE

Bancroft Library

PERHAM WILHELM NAHL

CALL-BULLETIN

Gregory (California, San Francisco)

ART DIGEST See ARTS MAGAZINE

Arntzen and Rainwater Q98; ULS

New York TIMES

Gregory (New York, New York)

ARGONAUT

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ART IN CALIFORNIA: A SURVEY OF AMERICAN ART WITH SPECIAL REFERENCE TO CALIFORNIAN PAINTING, SCULPTURE, AND ARCHITECTURE, PAST AND PRESENT, PARTICULARLY AS THOSE ARTS WERE REPRESENTED AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION ... San Francisco: R. L. Bernier, 1916.

Rocq 16656

"The Pageant of California Art" by Michael Williams (pp. 51-62).

[Berkeley, California?] [University of California?] PERHAM
WILHELM NAHL, 1869-1935: MEMORIAL EXHIBITION. February 15-March 1,
[1936?].

PERHAM WILHELM NAHL

- b. January 11, 1869 San Francisco, California
- d. April 9, 1935 San Francisco, California

OBITUARIES

NEW YORK TIMES

April 10, 1935, p. 21

SAN FRANCISCO CHRONICLE

April 10, 1935, p. 11

WORK BY

SOUVENIR, EARLY DAYS IN CALIFORNIA. San Francisco: H. S. Crocker, 1894. 30 pp.; b&w ill. Rocq 10573.

A selection of illustrations and photographs of life in California in the early days, with accompanying text. Compiled, published, and copyrighted by PWN.

NEWSPAPER AND PERIODICAL SOURCES

EDWIN BRYANT CROCKER ART GALLERY NOTES (Sacramento, California)

Vol. 3, no. 10 (October, 1942), p. 2, gift of PWN ptgs.,
monotypes, and etchings to the Gallery

EVERYWOMAN

Vol. 10, no. 11 (February, 1916), pp. 9+, "Nahl's Inspiration:
The Thirteenth Labor of Hercules," by Jeanne E. Francoeur,
design for PPIE publications, photo., ill.

SACRAMENTO UNION

September 27, 1942, p. 20, exh. to be held at Crocker Art Gallery

SAN FRANCISCO CHRONICLE

March 22, 1914, p. 9, completes PPIE posters

February 17, 1918, p. E4, TWENTY-TWO GOBLINS ill. on. exh.
at Tolerton's

November 4, 1922, p. 5, advice to coeds

September 6, 1925, RP, p. 2, California Society of Etchers exh.,
ill.: SOMNUS (etching)

June 9, 1929, p. D5, to lecture on Oriental art for California
Society of Etchers

September 15, 1929, RP2, p. 1, annual exh. California Society of
Etchers, ill.: TREE AND VINE

(continued)

PERHAM WILHELM NAHL

NEWSPAPER AND PERIODICAL SOURCES (continued)

SAN FRANCISCO CHRONICLE

- September 22, 1929, p. D5, exh. California Society of Etchers
 January 19, 1930, p. S6, to lecture on Japanese literature
 March 13, 1930, p. 18, to lecture on Japanese woodblock prints
 at California School of Fine Arts
 May 20, 1932, p. 10, to lecture on history of Japanese color
 prints at Paul Elder Gallery
 February 19, 1933, p. D3, exh. sculpture, THE THREE DISGRACES,
 at Bohemian Club
 April 6, 1935, p. 9, hit by car
 April 27, 1935, p. 10, inquest

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- June 11, 1893, p. 10, invents navigable aluminum airship
 February 21, 1914, p. 6, wins PPIE poster design prize
 November 23, 1924, p. K3, returns from sabbatical in Mexico
 with archeological artifacts, ill.

EXHIBITION CATALOGUES

[Berkeley, California?] [University of California?] PERHAM WILHELM
 NAHL, 1869-1935: MEMORIAL EXHIBITION. February 15-March 1, [1936?].
 4 pp. 16 exhs.

Biographical essay and checklist.

Davis, California. FIFTEEN AND FIFTY.

BIOGRAPHICAL DIRECTORIES

AAA 1933
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 Mallett
 Vollmer
 WWA 1936-1937, obituary

ARCHIVAL SOURCE

California State Library

INDEX

Moure, Nancy Dustin Wall, and Moure, Phyllis. ARTISTS' CLUBS AND
 EXHIBITIONS IN LOS ANGELES BEFORE 1930. Los Angeles: Privately
 printed, 1975.

ARTHUR CHARLES NAHL

- b. [1878] Alameda, California
- d. November 17, 1938 Los Angeles, California

1876: CAR

1878: CAR; VS, age 60

OBITUARY

SAN FRANCISCO CHRONICLE

November 20, 1938, p. 11

NEWSPAPER SOURCES

SAN FRANCISCO CHRONICLE

September 15, 1903, p. 11, marriage to Jessica Marion Davis

September 17, 1903, p. 8, marriage, photo.

MARGERY NAHL

[EUROPEEN, Paris]

LE TEMPS, Paris

L'ART VIVANT

Arntzen and Rainwater Q77; ULS

BEAUX-ARTS

Arntzen and Rainwater Q103; ULS

[COUWENBERG GALLERY APPRECIATION, by Stefaan Couwenberg, 1932]
Publication of the Couwenberg Gallery, Amsterdam?

NEWS

Gregory (California, San Francisco)

San Francisco EXAMINER

Gregory

Oakland TRIBUNE

Gregory

NEWSLETTER AND WASP

ULS

ARGONAUT

ULS

MARGERY NAHL

b. 1908 Berkeley, California

NEWSPAPER AND PERIODICAL SOURCES

SAN FRANCISCO ART ASSOCIATION BULLETIN

Vol. 5, no. 2 (September, 1938), p. 5, bio. info.

SAN FRANCISCO CHRONICLE

February 4, 1931, p. 3, marriage in Paris to Stephen C. Wilmans,
bio. info.

February 14, 1937, p. D5, ptgs. to be exh. at Art Center

September 18, 1938, TW, p. 24, exh. of oil portraits at SFMOA

BIOGRAPHICAL DIRECTORY

Mallett SUPPLEMENT

THE NAHL FAMILY

Thieme, Ulrich, and Becker, Felix. ALLGEMEINES LEXIKON DER BILDENDEN KÜNSTLER VON DER ANTIKE BIS ZUR GEGENWART.

Arntzen and Rainwater E50

[KÜNSTLER LEXIKON]

Possibly Arntzen and Rainwater E46 or E47

Bénézit, Emmanuel. DICTIONNAIRE CRITIQUE ET DOCUMENTAIRE DES PEINTRES, SCULPTEURS, DESSINATEURS ET GRAVEURS.

Arntzen and Rainwater E37

[ART IN AMERICA]

AMERICAN ART ANNUAL See AMERICAN ART DIRECTORY

Arntzen and Rainwater B1

Neuhaus, Eugen. THE HISTORY & IDEALS OF AMERICAN ART. Stanford University, California: Stanford University Press; London: Humphrey Milford, Oxford University Press, 1931.

Karpel H36a

Hyamson, Albert Montefiore. A DICTIONARY OF UNIVERSAL BIOGRAPHY OF ALL AGES AND OF ALL PEOPLES.

Sheehy AJ8

Shinn, Charles Howard. "Early Books, Magazines, and Book-Making," THE OVERLAND MONTHLY, Vol. 12, no. 70 (October, 1888), pp. 337-352.

[David Paul Elder, 1872-1948]

San Francisco bookseller whose shop featured local arts and crafts as well as books and periodicals. Issued occasional catalogues, a few of which are preserved in the collection of The Bancroft Library.

Hittell, John Shertzer. A GUIDE BOOK TO SAN FRANCISCO. San Francisco: Bancroft Company, 1888.

Rocq 9820

San Francisco NEWSLETTER

Gregory

San Francisco BULLETIN

Gregory

OVERLAND MONTHLY AND OUT WEST MAGAZINE

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CALL-BULLETIN

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THE NAHL FAMILY

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ALTA CALIFORNIA

Gregory (California, San Francisco)

SAN FRANCISCAN

Vol. 1, no. 1 - [Vol. 5, no. 22] (February 16, 1884 - [June 19, 1886]).

No more published?

CENTURY

ULS

NOTE ON PERSONNEL

The personnel employed on the project included some twenty-five men and women, ranging in age from eighteen to seventy, chosen from the rolls of the Works Progress Administration. In private industry their experience varied from one who had been a prominent editor to that of the student typist for whom this project provided their first employment. Commensurate with their abilities and the needs of the project the personnel functioned as skilled research workers, interviewers, proof readers, copy readers, editors, and rewrite men. Included also, was a staff of typists, a stenographer, librarian, and a director of research. The staff was under the joint supervision of Mr. Fred S. McFarland as project superintendent and Miss Gene Hailey as editorial supervisor.

In spite of the fact that, "Art says what words cannot," words must still be used to promote the artist and his art. To this end some six editorial writers, of varied capacity and good education became articulate in the vocabulary of the arts. It is believed the experience gained in this work has, from the standpoint of rehabilitation, fitted them for later employment in private industry in some cultural occupation such as art criticism, feature writing, or as research experts on California art life with a comprehensive understanding of local color and history. While not every person supplied to the project by the WPA Employment service could be expected to deliver one hundred per cent efficiency, by the

very nature of the work, a high percentage of personal interest and effort was invested in the project. A keen sense of kinship with the creative worker, the artist and writer, maintained the morale of the research workers, interviewers and editors during recent months as the programmed work approached a productive basis.

Because of this good fellowship, team work and fair play all through our work together, gratitude to each member of the California Art Research Project for sharing the responsibilities of the work is expressed by the project supervisors

G. H.

NOTE:

The supervisors herein express their gratitude to the National Youth Administration for their co-operation and assistance in the mimeography and assembling of the volumes in this series.

Photographic reproductions in the volumes of this series have been prepared by the Photographic Department of the Co-ordinated Federal Art Projects.