



Portraiture and Politics in New York City, 1790-1825: Gilbert Stuart, John Vanderlyn, John Trumbull, and John Wesley Jarvis

Bryan J. Zygmunt

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Four prominent portraitists were active in New York City between 1790 and 1825. Despite working in the same location, these artists had different training, developed distinct aesthetics, and often worked for distinct groups of patrons. Gilbert Stuart returned to the United States in 1793 and established himself as the preeminent portraitist in New York City. This coincided with a moment of political harmony in the United States. John Vanderlyn received most of his training in Paris in the studio of a prominent French neoclassicist. When Vanderlyn returned to New York City, Democratic-Republicans, politicians who wished to tie the diplomatic future of the United States to France, quickly embraced his French aesthetic. Conversely, Federalists who wished to further tie America to Great Britain preferred John Trumbull's English style. John Wesley Jarvis did not receive European training and instead developed an aesthetic that was quickly embraced by individuals who did not wish their portrait to express political alignment. This neutrality was one reason why members of the military preferred Jarvis over his more politically inclined competitors.

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