

# NEW-YORK HISTORICAL SOCIETY MUSEUM & LIBRARY

## ***Artist in Exile: The Visual Diary of Baroness Hyde De Neuville***

**November 1, 2019 – January 26, 2020**

### **Selected PR Images**

*On view in the Joyce B. Cowin Women's History Gallery of the Center for Women's History, Artist in Exile: The Visual Diary of Baroness Hyde De Neuville presents more than 100 watercolors and drawings by Anne Margu rite Jos phine Henriette Rouill  de Marigny, Baroness Hyde de Neuville (1771–1849). Self-taught and ahead of her time, Neuville's art celebrates the young country's history, culture, and diverse population, ranging from Indigenous Americans to political leaders. This exhibition is the first serious consideration of Neuville's life and art, showcasing many recently discovered works, including rare European scenes and drawings that allow a reconstruction of the self-education of one of America's first women artists.*

Anne Margu rite Jos phine Henriette Rouill  de Marigny, Baroness Hyde de Neuville (1771–1849)  
*Self-Portrait (1771–1849), ca. 1800–10*  
Black chalk, black ink and wash, graphite, and Cont  crayon on paper  
New-York Historical Society, Purchase, 1953.238

*Born in France into an aristocratic family, Neuville received an education that probably included drawing lessons. In 1794, she married royalist Jean Guillaume Hyde de Neuville during the unsure times of the French Revolution. In 1800, the couple was imprisoned and forced into hiding. The future baron was condemned as an outlaw for his alleged participation in a plot to assassinate Napoleon.*

*Fearing for her husband's safety, the independent baroness attempted to disprove the charges. In 1805, she took her cause directly to Napoleon, pursuing the French Army across Germany and Austria and finally obtaining an audience with him in Vienna. Impressed with her courage, the Emperor allowed the couple to go into exile. They arrived in New York in 1807 and stayed for seven years. During their second residency (1816–22), when her husband served as Minister Plenipotentiary, they lived primarily in Washington, D.C., where Henriette became a celebrated hostess and cultural figure.*



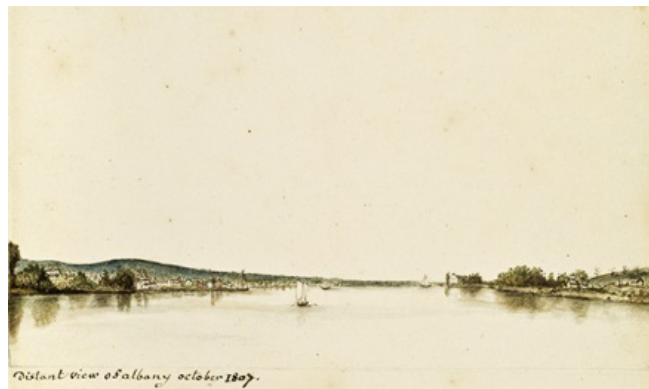
Anne Margu rite Jos phine Henriette Rouill  de Marigny, Baroness Hyde de Neuville (1771–1849)  
*Peter of Buffalo, Tonawanda, New York, 1807*  
Watercolor, graphite, black chalk, and brown and black ink with touches of gouache on paper  
New-York Historical Society, Purchase, 1953.220

*Neuville identifies her sitter as “Peter of Buffalo.” The word “tonawanta” refers to nearby Tonawanda, site of the Tonawanda Seneca Reservation. Neuville’s sitter has manipulated ear lobes pierced with one earring, which, like his bare feet, are traditional for Seneca tribesmen. He wears hybrid apparel: an undershirt, a fur piece, and leggings with garters, and carries a trade ax known as a halberd tomahawk, a knife, and a powder horn—as well as a string of wampum.*



Anne Margu rite Jos phine Henriette Rouill  de Marigny, Baroness Hyde de Neuville (1771–1849)  
*Distant View of Albany from the Hudson River, New York, 1807*  
Watercolor, brown ink, black chalk, and graphite with touches of gouache on paper  
New-York Historical Society, Purchase, 1953.242

*Neuville drew the panoramic view from the sloop Diana, traveling downriver from Albany. Her atmospheric vista conveys the majestic sweep of the Hudson River, together with reflections on its surface. Albany became the state capital in 1796. Her works recording the river importantly predate The Hudson River Portfolio (1820–25).*



Anne Margu rite Jos phine Henriette Rouill  de Marigny, Baroness Hyde de Neuville (1771–1849)

*Break’s Bridge, Palatine, New York, 1808*  
Watercolor and graphite with touches of white gouache, black ink, and black chalk on paper  
New-York Historical Society, Purchase, 1953.211



*The artist’s inscription “Break’s Bridge” may reflect her fledgling English; she probably meant “Broken.” Like many visitors, Neuville was fascinated by engineering feats and the settlement of the American wilderness. In this panoramic view she focused on a Mohawk River bridge that had been destroyed by rushing waters. The couple in the foreground represents the Neuilles with their spaniel, Volero.*

Anne Margu rite Jos phine Henriette Rouill  de Marigny, Baroness Hyde de Neuville (1771–1849)  
*P lagie Drawing a Portrait, from the “Economical School Series”, 1808*

Black chalk, gray watercolor, graphite, and pink gouache on blue paper  
New-York Historical Society, Gift of Mark Emanuel, 2018.42.21



*Neuville sketched studies of students at the Economical School ( cole  conomique), the couple’s major contribution to cultural life of New York City. Incorporated in 1810, its mission was to educate French  migr s and fugitives from the French West Indie, and to offer affordable education to impoverished children. Its five board members included the future baron, who was secretary, as well as members of the New-York Historical Society. The baron admired American charity schools and wanted to provide the same opportunities to children and adults of both sexes. The baroness’ drawings of its students are the only visual evidence of this significant institution.*

Anne Margu rite Jos phine Henriette Rouill  de Marigny, Baroness Hyde de Neuville (1771–1849)

*Corner of Greenwich Street, 1810*

Watercolor, graphite, and touches of black ink on paper

New York Public Library, The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Print Collection, Stokes 1810-E-17b



*Neuville’s watercolor records Greenwich Street running perpendicular to Dey Street, where the Neuilles lived. Nothing remains of this neighborhood, which would be occupied by World Trade Center. Near the cellar hatch of the brick house at the center stands an Asian man. He may be the Chinese merchant Punqua Winchong, who was in New York and Washington in 1807–08, and who attended one of the Neuilles’ famous Saturday parties on March 28, 1818. This work is one of the earliest visual records of a Chinese person in the U.S.*

Anne Margu rite Jos phine Henriette Rouill  de Marigny, Baroness Hyde de Neuville (1771–1849)

*Martha Church, Cook in “Ordinary” Costume, 1808–10*

Watercolor, graphite, black chalk, brown and black ink, and touches of white gouache on paper

New-York Historical Society, Purchase, 1953.276

*Neuville’s inscription identifies the sitter as a cook named Martha Church, dressed in everyday attire. Neuville endowed the subject with dignity. It is unclear whether Church, a black woman, was a free domestic or a slave, or whether she was of Caribbean or African descent. Many of the artist’s works demonstrate a sociological interest and celebrate work.*



Anne Margu rite Jos phine Henriette Rouill  de Marigny, Baroness Hyde de Neuville (1771–1849)  
*Young Girl in Full or Fancy Dress*, 1809–15  
Watercolor, graphite, and black chalk with touches of brown and black ink and red gouache on paper  
New-York Historical Society, Purchase, 1953.284

*In this portrait Neuville focused on the sartorial splendor of the sitter’s “full” or fancy evening dress. Her white empire-waist dress with a green bodice band is complemented by her fashionable cotton mitts. In addition to her hoop earrings, she sports at least three rings, two gray armbands with gold clasps, two short bead necklaces, and a third longer one with a gold pendant or locket. The sitter’s elegant attire contrasts with her understated coiffure, shyness, and the simple rush-seated chair on which she sits. The artist used her sitters’ costumes as an expressive device revelatory of character.*



Anne Margu rite Jos phine Henriette Rouill  de Marigny, Baroness Hyde de Neuville (1771–1849)  
*Tomb of Washington at Mount Vernon, Virginia*, 1818  
Watercolor, graphite, black chalk, and brown ink on paper  
Colonial Williamsburg Foundation, Abby Aldrich Rockefeller Folk Art Museum

*After George Washington’s death in 1799, his remains were placed in a family vault at Mount Vernon. During the Neuilles’ second residency, the national hero’s tomb became an obligatory tourist stop. Unlike many other representations, Neuville included a view of the main house with its veranda overlooking the Potomac River, together with a unique anecdotal incident: a caretaker opens the vault’s wooden door to reveal stacks of coffins belonging to the Washington family. In 1831, a new family tomb was constructed, and the coffins were transferred to its vault.*



Anne Margu rite Jos phine Henriette Rouill  de Marigny, Baroness Hyde de Neuville (1771–1849)

*Indian War Dance for President Monroe, Washington, D.C., 1821*

Watercolor, graphite, black and brown ink, and gouache on paper

Colonial Williamsburg Foundation, Abby Aldrich Rockefeller Folk Art Museum

*Neuville’s scene depicts the “Indian War Dance” performed during the visit of a delegation of 16 leaders of the Plains Indian tribes to President James Monroe at the White House on November 29, 1821. The delegation included representatives of the Pawnee, Omaha, Kansa, Ottoe, and Missouri tribes. Neuville, who was in attendance, recorded the event, portraying at the left Hayne Hudjihini (Eagle of Delight), one of the five wives of half-chief Shaumonekusse (Prairie Wolf), wearing the horned headdress. In the upper background she sketched Monroe with his four companions, including the baron wearing a feathered bicorn  hat.*

