

THE AMERICAN PAINTER WALTER GOULD'S TRIP TO TURKEY IN 1851: VISIT TO LAJOS KOSSUTH AND REFLECTIONS IN ART

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Abstract

Painter Walter Gould was one of the first American orientalist painters to live in the 19th century and to travel to Turkey in 1851. Although he remained in the country for only two months, he based his entire career on this trip. Although it is stated that Gould came to paint portraits of Hungarian nationalist Lajos Kossuth, who took refuge in the Ottoman Empire and hid in the Kütahya province, it is clear that his trip also served other purposes. This article focuses on Gould's mission in Turkey and his works, as well as the days in Kütahya where Kossuth, a Hungarian freedom fighter, came and lived with his retinue. In particular, the diaries of Kossuth's secretary, as well as the press coverage of the period, the artist's letters and reflections on his art, constituted important data sources for the article. In this study, while revealing the historical process in which the painter Walter Gould, who became famous for his works on the east, was involved, it was explained how Hungary's place of freedom and how this process shaped his art.

Keywords: *Walter Gould, art, orientalist painters, Lajos Kossuth, Ottomans.*

Öz

Amerikalı Ressam Walter Gould'un 1851 Türkiye Seyahati: Lajos Kossuth'u Ziyaret ve Sanata Yansıyanlar

Ressam Walter Gould, 19. yüzyılda yaşamış ve 1851 yılında Türkiye'ye seyahat etmiş ilk Amerikalı oryantalist ressamlardan biridir. Ülkede iki ay kadar kalmış olmasına rağmen kariyerinin tümünü bu geziye dayandırmıştır. Osmanlıya sığınıp Kütahya vilayetinde saklanan Macar milliyetçisi Lajos Kossuth'un portrelerini yapmak üzere geldiği ifade edilse de Gould'un seyahatinin başka amaçlara da hizmet etmiş olduğu açıktır. Bu makale, ressam Gould'un Türkiye'deki misyonuna; yaptığı eserlere ve Macar özgürlük savaşçısı Lajos Kossuth'un maiyetiyle birlikte gelip yaşadığı Kütahya günlerine odaklanır. Özellikle Kossuth'un sekreterinin tuttuğu günlükler, o dönemde basına

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yansıyanlar, sanatçının mektupları ve sanatına yansıyanlar makale için önemli veri kaynaklarını oluşturmuştur. Bu çalışmada doğu konulu eserleriyle ünlenen Ressam Walter Gould'un içinde yer aldığı tarihsel süreç ortaya konulurken onun Macaristan'ın özgürlük hikâyesindeki yeri ve bu sürecin sanatını nasıl şekillendirdiği açıklanmıştır.

Anahtar Kelimeler: *Walter Gould, sanat, oryantalist ressamlar, Lajos Kossuth, Osmanlılar.*

Introduction: On Walter Gould

Walter Gould, one of the first American Orientalists, was born in Philadelphia in 1829 and died in Florence in 1893. The artist, who developed himself as a portrait, miniature and genre painter by taking lessons from John Rubens Smith¹ and Thomas Sully², held his first exhibition at the Philadelphia Artists' Fund Society in 1843.³ In 1843 and 1844, he also exhibited at the Pennsylvania Academy of Fine Arts, and in 1846 he became a member of the Artists' Fund Society of Philadelphia. Working both in Philadelphia and Fredericksburg, many of his early portraits were lost during the Civil War when the city was under siege.⁴ Gould lived in Florence from 1849 until the end of his life, except for a few months of study in Paris in the late 1840s and trips to Greece, Egypt and Turkey.⁵ Among the American artists who, like him, moved to Florence and established their studios there were Louis Lang, Henry R. Newman, Eugene Meeks, Thomas Ball, Lankin G. Mead, Chauncey B. Ives, Joseph Mozier, Henry Kirke Brown, Alexander Galt and James R. Brevoort. However, it was Gould who lived the longest in Florence.⁶ Moncure D. Conway, a Fredericksburg journalist who interviewed Gould in 1890, noted that many Americans and other tourists living in Florence liked its intellectual atmosphere, while Gould came to the city for two weeks and lived there for forty-one years.⁷

¹ John Rubens Smith (1775-1849) was a painter and printmaker. He was born in London, the son of the English engraver John Raphael Smith. After studying at the Royal Academy, he immigrated to America in 1806 and founded drawing schools in Boston, New York and Philadelphia. While giving lectures and practicing his own art, he also wrote art criticism. (The Library of Congress website, visited June 21, 2024).

² Thomas Sully (1783-1872) was an American portrait painter. He was born in Great Britain and lived in Pennsylvania and Philadelphia. Sully painted national political leaders, commanders, prominent musicians and composers, and his works were adapted for use on American coins. (Murray 1996, p.510).

³ Barratt & Zabar 2010, p. 232; Wainwright 1974, p. 320; Zellman 1987, p.233.

⁴ Some of the portraits Walter Gould painted as a young man; "John Dominic Bowling", (oil on canvas, 1846, Smithsonian American Art Museum), "Edward Ranstead Jones" (watercolor on ivory, 1847, Metropolitan Museum of Art, New York), "Head of a Newsboy" (1851) Charles B. Beck, (1858, oil on canvas). Lt. John Taylor Wood (1859, oil on canvas) US Senator Henry Clay (oil on canvas) is known.

⁵ Abrams 1990, p. 127; Bénézit 2006, p.501.

⁶ Brera 1890, p.12.

⁷ In an interview with Fredericksburg journalist Moncure D. Conway, whom he met in Florence, for the *Boston Evening Transcript* on April 10, 1890, Gould explained that the town of

The American Painter Walter Gould's Trip to Turkey in 1851: Visit To Lajos Kossuth and Reflections in Art

In an article written by Ambrose Brera under the title "American Artists in Florence" in the *Boston Evening Transcript* dated July 12, 1890, it was mentioned that Gould had a large studio in Oltrarno, Florence, where he produced works on Oriental themes. It has also been commented about him that it would be difficult to find someone who knows better than Gould the history of Florence, the origins of everyone there, the coat of arms.⁸ Gould worked on orientalist subjects and mostly painted paintings reflecting the habits and customs of Turks.⁹ The increasing demand for Oriental works in his time and his trip to Turkey, which will be described here, was a turning point for him to produce such works.

In Florence, Gould encountered the American neoclassical sculptor Hiram Powers, whose art exerted a profound influence on him. In May 1850, Powers dispatched Gould to Barcelona with the objective of salvaging a sculpture from a shipwreck. Despite the challenges posed by the arduous travel conditions and the complexities of the official affairs involved, the artist succeeded in returning the sculpture to New York in an undamaged state.¹⁰ Before coming to Florence, Gould, a Freemason, spent some time in Fredericksburg, Virginia, where he met the Reverend Philip Slaughter, an official of the Masonic lodge.¹¹ On behalf of Robert J. Morrison, Grand Master of Fredericksburg Masonic Lodge No. 4, Gould brokered a proposal to Powers for a statue of Washington, the founder of the lodge.¹²

Walter Gould, according to Ackerman's study, suffered a stroke in the last years of his life and was cared for by his niece, Mrs. Charles M. Levick of Colorado.¹³ On February 13, 1894, some of Gould's works were donated to the Historical Society of Pennsylvania by Mrs. Levick, Walter Gould Wilson, and Mrs. William H. Cook.¹⁴

Lajos Kossuth in Turkey-Kütahya

Lajos Kossuth, who was exiled to Turkey in 1848-1849 after the suppression of the Hungarian Revolution and War of Independence, became a leader who became a

Rappahannock, Virginia, to which he had returned immediately after the Civil War, had been shattered after the war and that many of his friends had died. For this reason, he stated that he continued to work in his studio in Florence (Conway 1890, p.5).

⁸ Brera 1890, p.12.

⁹ Herringshaw 1909, p. 618.

¹⁰ Brera 1890, p. 12; Wunder and Powers 1989, p.143, 189; Ackerman 1994, p.94. There are also letters dated April 25, 1850 and May 2, 1850 in the SAAM archive regarding the discovery of Gould's statue: Box 4 Folder 45: Gould, Walter, 1850-1855. Archives of American Art, Smithsonian Institution. Washington, D.C. 20560.

¹¹ <https://www.wikitree.com/wiki/Slaughter-960> (visited 03 June 2024).

¹² Wunder and Powers 1989, p.281.

¹³ Ackerman 1994, p.100.

¹⁴ Vasváry 1953, p. 8; Wainwright 1974, p. 145.

symbol of freedom for Hungary.¹⁵ The memoirs of László Károlytól, who served as Kossuth's secretary in Turkey, are an important source for both Kossuth's Turkey-Kütahya days and Gould's visit.¹⁶ In his memoirs, Károlytól described the suppression of Hungary's revolutionary government by Russian troops in late 1849, after which revolutionary leader Lajos Kossuth fled with his entourage as a Hungarian freedom fighter, first to Vidin and then to Turkey.¹⁷ Károlytól also stated that the Ottoman sultan Abdülmecid sent Kossuth with his entourage to Kütahya in the interior of Anatolia at the end of August 1849, and that the Turks acted *as if they wanted to make them forget their statelessness*, that all their needs were met by the Turks, and that *they offered them the best food and drinks*.¹⁸

It is worth looking at Mátyás Rózsafy and József Makk, who met with Gould and Kossuth during these years, which suggests that they may have been related to Gould's arrival. There is no definitive data on this, but it is possible that they met in Italy during the days when they were planning how to win the liberation of Hungary and to include Kossuth in their plans, or that they met later in Constantinople, in the environs of the embassy, where the monk Lemmi was present.¹⁹ Therefore, Gould's motivation for coming at a young age may not only have been to paint portraits of Kossuth. According to Vasváry, *Gould, a 22-year-old American youth, and Lemmi, a 29-year-old Italian revolutionary and Hungarian émigrés waiting for the outbreak of the Hungarian liberation struggle, worked out the plan together*, and Gould's visit to Kütahya was part of it. Lemmi gained the trust of Mazzini (Giuseppe Mazzini 1805-1872), who was in contact with Kossuth, and Mazzini advised Kossuth to recruit Lemmi, whom he considered a useful conspirator.²⁰

Rózsafy wrote a letter to Kossuth in December 1850. Although Kossuth hesitated at first, he was convinced and asked him to visit him on March 21, 1851. Rózsafy held talks with Lajos Kossuth in Bursa, near Kütahya. He then traveled to Kütahya, where he

¹⁵ İ. DUİT 147/17 (H-16-10-1265), İ. DUİT 147/19 (H-15-10-1265), İ. DUİT 148/17 (H-03-01-1266); Altaylı 2017, s. 327.

¹⁶ László Károlytól was a Hungarian engineer, memoirist, travel writer and businessman who lived between 1815 and 1894. He served as an army captain in 1848-1849 and was Lajos Kossuth's secretary in Kütahya between 1850 and 1852. During this time he kept a diary. On August 9, 1849, Károlytól participated in the Battle of Temesvár-Szentandras, fled to Turkey with Bemmel on August 22, 1849, joined Kossuth with about 25 friends, and arrived in Kütahya on April 12, 1850. Afterwards, he lived with Kossuth and became his close friend and secretary.

¹⁷ Károlytól 1887, p.6.

¹⁸ Károlytól 1887, p.7.

¹⁹ Lemmi was born in Livorno in 1822 but moved to France at a young age. In 1846, while staying in Istanbul, he was introduced to Freemasonry, of which he would become president. Kossuth hired Lemmi first as a servant, then as a clerk, and made him his secretary for the first part of his trip to America. Lemmi died in 1906 at the age of 84 in Florence, where Gould had spent his life. (Vasváry 1953, p.24).

²⁰ Vasváry 1953, p.24; Roberts 2015, p.810.

The American Painter Walter Gould's Trip to Turkey in 1851: Visit To Lajos Kossuth and Reflections in Art

was Kossuth's guest for eight days. Colonel Makk, a revolutionary artilleryman, was commissioned to travel to Kütahya as a servant of portrait painter Walter Gould and thus had the opportunity to meet Kossuth in person.²¹ The painter and his so-called apprentice set out from Istanbul and arrived in Kütahya on June 22, 1851.²² On June 28, 1851, Makk began preparations for a new Italy-dependence plan with the special permission of Lajos Kossuth. However, it soon became clear that Makk had betrayed Kossuth's trust.²³

Gould's Kütahya Days: Letters and Portraits

Although it is not clear who or what directly influenced Gould, who is emphasized to have traveled to Turkey in order to earn money and fame by realizing Kossuth's portraits, lithographs and woodblock prints, it is clear that he was in a network of relations stemming from his connection with the Masonic Lodge in Virginia and extending to the Masonic leader Lemmi in Istanbul. It took Gould ten days to arrive in Istanbul from Livorno.²⁴ On June 22, 1851, he arrived in Kütahya and spent a total of 33 days there until July 26.²⁵ Some time after his arrival in Kütahya, on July 9, 1851, in one of his letters to Hiram Powers, he wrote:

"I have been promising myself this pleasure for the last two weeks but owing to many duties, both professional and social -that I have had to perform- I have not been able to find time until now to have a talk with you. I will now give you an account of my doings since I last saw you. What I am at -and what I intend to do before returning to Florence. The day after I left your city- I took passage on board a French steamer for Malta -touching on the way at Civita Vecchia- Naples and Messina. At Malta I retook passage for Constantinople by way Athens and Smyrna of which places I saw great deal -at least, as much as I wished to see. On the tenth day after my departure from Leghern, I arrived in Constantinople, where I was detained nearly a week in making the necessary preparations for my journey ever to this place. I found Mr. Marsh²⁶ still absent -but was very kindly received by Sir Stratford Canning, who readily tendered me his aid in forwarding my plans. He produced me a letter from Ali Pacha, one of the ministers of state, to Suleiman Bey, the Governor or gaoler of the Refugees, of the effect of which -more hereafter. Our consul at Constantinople also assisted me much in providing me with

²¹Vasváry 1953, p. 25; Edmund 1939, p.78.

²²Károlytól 1887, p.75; Vasváry 1953, p.25.

²³ Starting his career in the Austrian army and becoming a professional soldier/lieutenant, Makk joined the Hungarian army and became one of its heroes... After the fall, he wandered around the Balkans and Turkey for several years. In August 1858, after a 42-day journey, he traveled from Istanbul to London, where in desperation he turned to Kossuth's confidant Ferenc Pulszky for help. Makk then moved to the United States, where he lived with his old friend Mátyás Rózsafy. He died in 1868 at the age of 57 on his farm near Fair Oaks, North Carolina (Vasváry 1953, p. 9, 10, 26).

²⁴Ackerman 1994, p.94.

²⁵Vasváry 1953, p.7; Károlytól 1887, p.75.

²⁶George P. Marsh was an American diplomat and philologist born in 1801.

many things necessary for my journey and which I could not have precurred, even if I had had the means to do so... ”²⁷

“...The city is built against a mountain, in a most beautiful plain, which the Turks call the Garden of the Sultan -and is overlooked by the ruins- and very beautiful ones they are too- of an old Turkish castle. Unlike Italy -or rather the towns of Italy- these of Turkey are always well supplied with trees -tall cypresses and poplars breaking the monotony of house tops and contrasting finely with the bright red tiles of the low houses and tall minarets. Upon my arrivals at the out skirts of the city, a Turkish dragoon met us, who said he was ordered to conduct the party -consisting of my dragomani guide, and myself, to the presence of Suleiman Bey. We found him with some half dozen other Turkish dignitaries squatting under a tree, smoking and drinking coffee. Upon learning my name from my Teskere, or Turkish passport -he immediately handed me his own pipe, and then commenced a series of grand honours to the friend of Ali Pacha- from whom he said he said he had already received a letter advising him of my coming, and asking him to grant me the privilege of staying as long in the town as I night wish -of visiting- or if I chose of living among the Hungarians -and also asking his kind offices in my behalf in the way of seeing me provided with everything I might wish for... ” ²⁸

“The morning after arrival I found the Bey’s interpreter awaiting my commands, and went off to visit the Hungarian and Polish Chiefs. We took the first Gen. Móric Perczel & Count Kázmér Batthyány- and then Gen. József Wiszóczky (the Pole) and Kossuth- the four whom I am new painting. The two latter, with their suites, live in the Barracks from whence I now write you. The other two first named have private houses in another quarter of the city. ” ²⁹

During his 33 days in Kütahya, Gould painted 19 portraits, 5 large and 14 small ones.³⁰ One day after arriving in Kütahya- as he stated in his letter- he met first with General Móric Perczel, Count Kázmér Batthyány and General József Wiszóczky and then with Kossuth. Kossuth welcomed him warmly and hosted Gould for three weeks, during which time they chatted a lot. Kossuth stated that he was working to see his country free and that he would gladly sacrifice himself for his country.³¹ Gould praised Kossuth with these words:

“The Governor President of Hungary as his followers still call him, and as he still signs himself, is somewhere about from 45 to 50 years of age. His figure is neither slight nor bulky, and height about five feet, eight or nine inches. His head is large and well developed -with a restless, clear blue eye- full of expression and constantly at work. But for his portrait you see it when I return. He speaks English with a defective pronunciation, but with a most admirable choice of words -and with much eloquence- for

²⁷ Letter to Hiram Powers dated July 9, 1851 SAAM Archive.

²⁸ Letter to Hiram Powers dated July 9, 1851 SAAM Archive.

²⁹ Letter to Hiram Powers dated July 9, 1851 SAAM Archive.

³⁰ Vasváry 1953, p. 26.

³¹ *Littell's Living Age* 1851, p.74.

The American Painter Walter Gould's Trip to Turkey in 1851: Visit To Lajos Kossuth and Reflections in Art

which, in his own language there is no one, nor has there ever been any one before him, so renewed as himself...He is extraordinarily well versed in English literature, and as far as regards the Constitution, laws, genius and customs of America- he seems from his knowledge of them, to have lived there all his life..."³²

In his letter, Gould stated that he worked for three or four sessions to paint Kossuth's portrait, and that he produced a truly perfect portrait:

*"Kossuth received me very warmly -and readily consented to sit for his portrait. I have already had three of four sittings, and have secured a most excellent likeness -the first- he says of some twenty pictures for which he has sat. His lady for the first times is well pleased with a portrait of her husband -and Kossuth has ordered a copy of the picture for his family. I have also gotten pretty well on with the portrait of Gen. Wysowsky, and have made some dozen sketches of the different officers of Kossuth's suite."*³³

*"...I have also painted Suleiman Bey, Gen. Wysowski, and one of Kossuth's suite, Berzenczey. Tomorrow I shall commence the portraits of Count Bathiany, and Gen. Pertzelt, both men of mark in the Hungarian cause. My pictures and sketches have all given much satisfaction. I feel myself already more than half paid for my trouble in the pleasure I have had in the company of, and in the attention I have received from all the Hungarians and Poles detained here. They have done every thing to render my stay agreeable, and wish me to remain until the promised time of their release, the 1st of September, comes round."*³⁴

According to Gould, on July 4, 1851, Kossuth and his friends gave Gould a dinner in the garden in honor of the American National holiday (the 75th Anniversary of the Declaration of Independence of the United States of America) and Gould was very proud to be able to fly the flag. Here Gould saw Kossuth's admiration for America and its institutions.³⁵ This event is taking place today in Kütahya, in a place called Kossuth House³⁶ General Wysowski, Polish officer Lusakovszki, Kossuth and his family and his entire entourage attended the event.³⁷ In his letter to Hiram Powers, dated July 9, 1851, Gould states the following:

"On fourth of July, I dined with Count Bathiany (I generally am the guest of Kossuth) and in the evening Kossuth and his friends gave me unexpectedly a grand supper in the gardens in honour of the day. How proud I was to be able to hoist the stars and stripes- and that too where they had never before been seen. Last year I planted them over the gate at Pratolina? -this year in Turkey- hundreds of miles away. Thanks to Mrs. Powers for her present -else I should not have been able to do it. Rockets were sent up in

³² Letter to Hiram Powers dated July 9, 1851 SAAM Archive.

³³ Letter to Hiram Powers dated July 9, 1851 SAAM Archive.

³⁴ *Alexandria Gazette and Virginia Advertiser*, September 15 1851, p.2.

³⁵ *Littell's Living Age* 1851, p. 75; Ackerman 1994, p. 96; *Daily Morning Post*, Sept. 20 1851, p. 2.

³⁶ Kossuth House in Kütahya today serves as a museum.

³⁷ Károlytól 1887, p.75.

the evening before supper was served -speeches were made, full of patriotism- gratitude to America -hope for the future of Hungary- and for the lasting friendship of America."³⁸

On July 25, 1851, Gould exhibited the portraits he had painted for a month in László Berzenczey's room in Kütahya.³⁹ In those days, Gould also prepared an autograph book containing the souvenir signatures of Lajos Kossuth and his entourage. This book and the portraits in question are today in the Historical Society of Pennsylvania.⁴⁰ Károly László's diary includes detailed descriptions of all the portraits Gould painted.⁴¹ These descriptions are consistent with the artifacts in the Historical Society of Pennsylvania: Lajos Kossuth, Count Kázmér Batthyány, General Móric Perczel, József Wiszóczy, and medallion portraits of 14 members of Kossuth's entourage, totaling 18 portraits.⁴² He also painted a portrait of the Turkish commander Süleyman Bey, which is now in a private collection.⁴³



Image 1

Image 2

Image 1- Portrait of Lajos Kossuth, Walter Gould, Kütahya Asia Minor, July 1851, Oil, (cm 81.0 x 64.1), Historical Society of Pennsylvania.⁴⁴ **Image 2-**Count Kázmér Batthyány, Walter Gould, Kütahya Asia Minor, July 1851, Oil, (cm. 49.2 x 41.0) Historical Society of Pennsylvania.⁴⁵

³⁸ Letter to Hiram Powers dated July 9, 1851 SAAM Archive.

³⁹ Károlytól 1887, p. 77-78.

⁴⁰ The notebook contains the signatures of Kossuth, Wiszóczy, Asbóth, Berzenczey, Németh, Waigli, Kalapsza, Kázmér Batthyány, Grechenek, Ihász, Fráter, Török, Cseh, Ács, Waagner and László, as well as the Polish Szpaczek, Lusakowski, Adriano Lemmi and Süleyman Bey. There are also several drawings of parts of the city, as well as a portrait of the former hussar captain János Kalapsza (Vasváry 1953, p. 9; Walter G. Gould autograph book 1851-1852, Historical Society of Pennsylvania, Collection Number: Am.07057.

⁴¹ Károlytól 1887, p. 77-78.

⁴² Vasváry, 1953, p. 7.

⁴³ Vasváry 1953, p. 5; Károlytól 1887, p. 77-78; Vasváry 1953, p. 23.

⁴⁴ Sawitzky 1942, p. 275; Wainwright 1974, p. 145, 257; Vasváry 1953, p. 5, 7, 9; Károlytól 1887,77-78.

⁴⁵ Wainwright 1974, p. 16; Károlytól 1887, p. 77-78; Vasváry 1953, p. 5; Sawitzky 1942, p.7-8.

The American Painter Walter Gould's Trip to Turkey in 1851: Visit To Lajos Kossuth and Reflections in Art



Image 3

Image 4

Image 5

Image 3-General Möríc Perczel, Walter Gould, Kütahya Asia Minor, July 1851, Oil, Historical Society of Pennsylvania. ⁴⁶ **Image 4**- József Wiszóczky. Walter Gould, Kütahya Asia Minor July 1851, Historical Society of Pennsylvania, Philadelphia, (cm. 61.0 x 50.8). ⁴⁷ **Image 5**: Walter Gould, Portrait of Suleyman Bey, Kütahya Asia Minor July 1851, Oil, 33.5 x 25 cm. ⁴⁸

Order to Gould: Medallion Portraits

The story of the creation of the medallion portraits of 14 members of Kossuth's entourage mentioned in Károly László's diary, now in the Historical Society of Pennsylvania, is interesting. These portraits were commissioned to Gould by the Hungarians in Kossuth's entourage for 2,500 piastres to surround Kossuth's portrait- as a gift to Kossuth.⁴⁹ When Kossuth learned of this, he objected. Mayerhoffer, Ede Bíró ⁵⁰ and Karády, the teacher of his children, was also thought to be involved in the design of these portraits. On the other hand, Dániel Ihász and Karády were not required to be included in the portraits in this commission, but could be included if Kossuth so desire.⁵¹ Upon this, Kossuth is reported to have said the following: *I don't want this image to go to the world, but if the gentlemen don't listen to my words, let them do it.* Following these discussions, Gould agreed to finish the painting for about a quarter of the originally negotiated price and leave it there. Kossuth's response was that he could not allow it to be reproduced because people whose loyalty he did not believe in were involved in the design. Gould promised that he would not publish these unfinished portraits without Kossuth's permission, and that he would complete them later and keep them as souvenirs.

⁴⁶ Wainwright 1974, p. 211; Sawitzky 1942, p 130; Károlytól 1887, p. 77-78; Vasváry 1953, p. 6.

⁴⁷Wainwright 1974, p. 285; Vasváry 1953, p. 5; Károlytól 1887, p. 77-78; Wainwright 1974, p. 285; Sawitzky 1942, p.188.

⁴⁸<https://www.artnet.com/artists/walter-g-gould/portrait-of-suleyman-bey-5oBwXxyPVJd-zUJH1Y4zkw2> (Visited 08 June 2024).

⁴⁹ *Littell's Living Age* 1851, p. 74; *Daily Morning Post*, September 20 1851, p. 2; Vasváry 1953, p. 6; *Alexandria Gazette*, September 15 185, p. 2; *The Republic*, September 13 1851, p.2.

⁵⁰ Mayerhoffer, Ede Bíró.

⁵¹ Vasváry 1953, p.6.

Among those whose loyalty he did not believe were Berzenczey, who was hostile to Kossuth, and Imré Cseh, who was a Turkish agent.⁵² Here are all the names he painted portraits of:⁵³

1. Dániel Ihász, lieutenant colonel
2. Sándor Asbóth, lieutenant colonel
3. László Berzenczey, former representative
4. József Németh, Captain
5. Károly László, lieutenant, diarist
6. Gedeon Ács, Minister of Reform
7. Lajos Szpaczek, doctor
8. Lajos Török, Captain
9. Imre Cseh, Captain, Turkish interpreter
- 10 Vilmos Waigli, Captain
11. Frater Alajos, Captain
12. János Kalapsza, Captain
13. Gusztáv Waagner, Major
14. György Grechenek, First Lieutenant

In this regard, Gould said the following in his letter: “A proposition was made me this morning to paint the Governor and his suite, the heads grouped around their chief. The suite wish it as a present to Kossuth, it is probable I may lengthen my stay to do it for them. They are all well tried friends of his, numbering in all thirteen, and every man of them ready and willing to follow him to the end of the earth. One of them, Ladislas Berzenczy, who was formerly member of the Diet, has studied English since he came here, with an especial view to a residence in America, and now keeps a school, where English is taught to the scarred and weatherbeaten, defeated, but yet hopeful, exiles.”⁵⁴



Vasváry, page 6



Vasváry, page 7

⁵² Vasváry 1953, p.6.

⁵³ Sawitzky 1942, p.86; Wainwright 1974, p. 145; Vasváry 1953, p. 23.

⁵⁴ *Alexandria Gazette*, September 15 1851, p. 2, *The Republic*, September 13 1851, p. 2.

The American Painter Walter Gould's Trip to Turkey in 1851: Visit To Lajos Kossuth and Reflections in Art



Image 6: Medallion Portraits of Kosuth and His Entourage, Sketches, Indian ink, Walter Gould, Kutahia, Asia Minor, 1851, Historical Society of Pennsylvania, 14 portre, Location Number: Ba 96 K847⁵⁵

Leaving

When Gould was ready to leave, he left Kütahya on July 26, consoling the Hungarians and telling them that he would meet them in Hungary before America. When he left, Hungarians presented him with gifts such as swords, knives and pipes.⁵⁶ Gould's departure from Istanbul after Kütahya was delayed due to several portrait commissions. Lady Canning commissioned a portrait of her husband.⁵⁷ In addition to this portrait of the British Ambassador Sir George Stratford Canning, he also painted a portrait of the Turkish Grand Vizier Reşid Pasha.⁵⁸ The young painter described this situation in the following lines he wrote to Powers on August 14, 1851:

*"Immediately upon my return I called upon Sir Stratford according to promise to show his my pictures. He was delighted with them -Lady Canning especially so- She talked to me about his portrait, and immediately concluded to have it painted. Sir Stratford, however wishes me to wait a few days longer -as the weather is too warm for him to sit- and he has a great deal of business upon his hands at this moment. It is probably I shall commence it this week. I am now engaged upon a small portrait of the Grand Visier -I had my first sitting yesterday. I hope for a chance at the sultans yet. Sir Stratford said yesterday- that he did not think it would be difficult to get a sitting from him- which means, of course, that he will help me as far as he can in getting one."*⁵⁹

*"It is very pleasant to have a commission from these great people -but very annoying to be obliged to await their pleasure or convenience in sitting. I shall lose three days is waiting for the Grand Vizier, who cannot sit again until Sunday. I hope to be able to get off -if I can't get at the Sultan- by the steamer of the 25 of this month. "..."*⁶⁰

In a letter written by an official from Istanbul on August 25, 1851 regarding the portrait of Reşid Pasha, the following was said about the subject:

⁵⁵ Vasváry 1953, p. 6-9; Wainwright 1974, p. 145.

⁵⁶ But Gould never met any of them again. (Vasváry, 1953, p.7).

⁵⁷ Ackerman 1994, p. 96.

⁵⁸ Vasváry 1953, s. 24); The National Era, October 09 1851, p.4.

⁵⁹ Although there is information in some sources that Gould was invited to Istanbul in 1851 to paint the portrait of the sultan (Abrams 1990, p.127; Shavit 1988, p. 140.) it appears that this is not true.

⁶⁰ The letter he wrote to Powers SAAM Therapia-Constantinople 14 Ağustos 1851.

“The young American artist Mr. Walter Gould, Fredericksburg, Virginia, recently returned here from Kütahya. Kütahya, where he spent several weeks with M. Kos. He has oil portraits of Kossuth with him. Baythyni, Pertz and Wysowski; also this or the Turkish Colonel Saleyman Bey who resided there as a commissioner in charge of refugees, the portrait of Kossuth is said to be excellent and ordered a copy of it for his family. Mr. Gould also made drawings of many other members of the late President of Hungary from the Governor's suite. Currently busy taking portraits Grand Vizier Reschild Pacha.”⁶¹

Anticipating that Kossuth would be released and would emigrate to America, Powers urged Gould in his letter to return to America immediately and warned him to send the portraits quickly. If Gould acted quickly, he would meet Kossuth in America, exhibit the portraits, and sell the reproductions immediately. Here is what Powers said in his letter of August 17, 1851:⁶²

“I suppose that if Kossuth is liberted and allowed to go to America the Mississippi will sail direct for home, and in that case, you ought to go home in her if possible with the portraits or send them home by her to someone who would instantly put them on exhibition – for no time should be lost. Kossuth himself would favour you by giving you early information of his intended movements in America so that you might keep always before him p but I dare say that he would not go fast through the country; if indeed he would do so at all, at first for it is probable that he would shun personal notoriety. Your principal danger would arise from some counter exhibition of Daguerreotypes etc. etc. But here again Kossuth might if -warmly your friend assist you effectually, or might decline sitting for his portrait for a time, on the ground that you deserved to be favoured for having gone so far and risked so much fort his advantage. You see, that I am much interested in this or I should not make so many impertinent suggestions...Now, should the steamer stay some tie at Constantinople as is probable- waiting for negotiations to be concluded, you should not tarry a moment or at least you should send your pictures off at once for time should be taken by the forelock.

After the Return

On September 8, 1851, the entire Hungarian group left Kütahya completely.⁶³ Kossuth arrived in Dardanelles on September 10, boarded the American warship Mississippi and sailed for the United States with 51 companions.⁶⁴ Gould arrived in the US at the end of November, some time after Kossuth's arrival in New York. He was immediately interested in reproducing the portraits of Kossuth and his entourage and produced a lithograph and a smaller engraving. Unfortunately, some of Kossuth's portraits -even if they were not realistic- had already started to be sold everywhere, so he did not

⁶¹ *Daily Ledger*, October 10 1851, p.2.

⁶² Letter to Hiram Powers dated August 14, 1851 SAAM Therapia-Constantinople,

⁶³ Vasváry 1953, p.10.

⁶⁴ Duran -Köse, 2017, p. 306.

The American Painter Walter Gould's Trip to Turkey in 1851: Visit To Lajos Kossuth and Reflections in Art

make the profits he expected. Gould has paid a heavy price for his delay in Istanbul. In the meantime, although Kossuth failed to receive the slightest financial or military support from Hungary, he achieved some success in America, mobilizing crowds and getting them excited about his cause.⁶⁵ On May 15, 1852, Gould wrote to Powers from Fredericksburg, Virginia:

*"I have made nothing from my Turkish pictures not even my expenses of getting here. I have had a few commissions -which will yield me enough to pay off money? for whose loan you "backed" me. I have felt uneasy until it was made up. In two or three weeks- or a month at furthest I hope to sail for "Firenza la bella." Had I arrived here a month in advance of K. (Kossuth) I would have made twenty thousand dollars- by the exhibition of my pictures. I hope to bring out a few orders with me- enough to keep me alive for a year or eighteen months..."*⁶⁶

The original portrait of Louis Kossuth painted by Walter Gould in Kütahya in July 1851 was reproduced by Goupil & Co. and sold for one dollar each⁶⁷ One of the advertisements on this subject is as follows:

*"Portrait of Kossuth: Subscription lists for lithograph copies of Gould's portrait of Kossuth have been left with Messrs. Cook & Feel and Mr. Robert Hell, and all who desire a correct and faithful likeness of the Hungarian Dictator" are invited to call and subscribe. It will be styled the "Kuiahya Portrait," and will bear a fac simile of the Maygar's note to the artist on the subject of the likeness, It may be mentioned as a further endorsement of the correctness of the picture, that all the officers of the Mississippi frigate which brought the Hungarians to this country have subscribed for copies Goupil & Co. are the publishers. Subscription price for proof copier, \$1.*⁶⁸

Other announcements of the period regarding the reproduction and sale of Gould's portraits are as follows:

*"Mr. Walter Gould, of Philadelphia, who, as many of our citizens will remember, once spent some time in this place as a portrait painter, and whose arrival at New York from Asia, we mentioned yesterday, is about to have his portrait of "Kossuth" lithographed by the celebrated house of Goupil & Co., Broadway, New York, whose name is a guarantee for its excellence, and we doubt not this will take the place of the many portraits of the Great Magyar, that now inundate the market Mr. Gould's picture has the advantage of being a souvenir of Kossuth's sufferings, having been painted just previous to his embarkation at Kuahya for this country. We clip the following from the New York Courier and Enquirer of the 19th inst., and refer our readers to an advertisement in another column":*⁶⁹

⁶⁵ Ackerman 1994, p. 96.

⁶⁶ Ackerman, 1994: 98.

⁶⁷ Vasváry, 1953:9.

⁶⁸ *Alexandria Gazette*, November 25, 1851, p. 2.

⁶⁹ *Alexandria Gazette*, November 25 1851, p. 3.

“Portraits of Kossuth abound; but the most lifelike and truthful in appearance is one painted by Mr. Walter Gould, an American artist, who had the advantage of living a month and more at Kutahya during the imprisonment there of Kossuth and his companions. The portrait is not so complimentary as those which have been lithographed hitherto, but that it has the merit of strong resemblance, the following extract of a note which we have seen, from the Hungarian Dictator will show:

*Mr. Gould brings with him, several spirited sketches of distinguished Hungarians and Turks, which may hereafter be published. His portrait of Kossuth is secured by the house of Goupil & Co.-a guarantee for the excellence of the print which will be made from it.*⁷⁰

Gould, daha sonra Floransa'ya dönmüştür.⁷¹ 1854 yılı yaz ayında Gould Amerikan bayraklı bir firkateyn ile İzmir dahil Ege adalarını ziyaret etmiş ve dolayısıyla Türkiye'ye ikinci kez gelmiştir.⁷² 16 Haziran 1854 mektubunda şunları söyler:

*“My Dear Powers, We arrived here, or rather we returned here, yesterday morning, after having visited Milo, Smryna, Vourlah, Syra, Delos, Rhodes The Pirens Athens and the gulf of Kolokythia.”*⁷³

On Gould's Art

Gould, who has developed himself in portraiture and seems to work passionately on this subject; On July 12, 1890, Brera testified *“He has also, however, what is not Oriental, a most admirable portrait of Kosuth taken in the prime of that great hungariam patriot's life and inthe fulness of his manly beauty, when he was the observed of all observers, the delight of mankind”*. On the other hand, this trip also influenced him to start producing orientalist works. According to his friend Conway, his main interest was portraiture, but his art was also driven by the demand for Oriental works in his time. Therefore, the influence of both these trips and his teacher, the neoclassical artist Hiram Powers, was inevitable in his transformation into a neoclassical orientalist as defined by Ackerman.⁷⁴ His works depicting scenes of daily life in Istanbul (such as The Arms Bazaar, The Public scribe, Islamic Scene) are also related to the subject tendencies of painters of the period such as Preziosi, who must have seen these works.⁷⁵ For example, during these years (when Gould was around the British embassy), Preziosi was making commissions for the British embassy.⁷⁶ The widespread demand of the period and the

⁷⁰ *Alexandria Gazette*, November 25 1851, p. 2.

⁷¹ Ackerman 1994, p. 98.

⁷² Ackerman 1994, p. 98.

⁷³ Letter to Hiram Powers dated June 16, 1854 SAAM Archive.

⁷⁴ Ackerman 1994, p. 94, 100.

⁷⁵ For example, The Public scribe is one of the most popular subjects of the period. Gould's work has a similar composition to the works of artists such as Wilkie, Preziosi, F. Claude Hayette, Allom, Rørbye. (Baran ve Topallı 2019, s. 283-311).

⁷⁶ An order from Lord Curzon, private secretary to the British Ambassador.

The American Painter Walter Gould's Trip to Turkey in 1851: Visit To Lajos Kossuth and Reflections in Art

environment he was in contact with had a direct impact on his story that started with Kossuth and his journey to become a painter of Eastern themes.

Although he continued to work in Florence until the end of his life, critics in America continued to be interested in Gould's work. For example, the New York art magazine "Crayon," dated November 1860, published the following news from Florence: 'Gould has lately completed an elaborately executed Turkish scene, which I think will please the most fastidious Pre-Raphaelite.'⁷⁷ When he traveled to America in 1866, he took two versions of his 1865 *Stall At The Arms Bazaar At Constantinople* (Image 7), painted in Florence, with him. In 1866, he exhibited one at the National Academy of Design in New York⁷⁸ and another at the Pennsylvania Academy of the Fine Arts in Philadelphia.⁷⁹



Image 7: Walter Gould, 1865, *Stall At The Arms Bazaar At Constantinople*
<https://americangallery.wordpress.com/2009/04/26/walter-gould-1829-1893/>

1853, *Portrait of John B. Carmac in Greek Evzone Costume* and 1856 work entitled *Arabic Scene* were his two works. Dated 1869 in the Doha Museum *The Public Scribe* (Image 8)⁸⁰, dated 1871 *An Eastern Story Teller* (Image 9)⁸¹ attributed to Gould *The Fabric Merchant* (Image 10) and some oriental painting are among his other known works.

⁷⁷ Clarke 1860, pp. 323-329.

⁷⁸ Abrams 1990, p.127.

⁷⁹ HR.SYS.174/41 (M-05-07-1866); Ackerman 1994, p. 96-97.

⁸⁰ Ackerman 1994, p.101.

⁸¹*An Eastern Story Teller* is considered his most valuable work (Herringshaw 1909, p. 618; Ackerman 1994, p.99.)



Image 8: Walter Gould, 1869, *The Public Scribe*

<https://americangallery.wordpress.com/2009/04/26/walter-gould-1829-1893/>



Image 9: Walter Gould, 1871, *An Eastern Story Teller*

<https://americangallery.wordpress.com/2009/04/26/walter-gould-1829-1893/>

The American Painter Walter Gould's Trip to Turkey in 1851: Visit To Lajos Kossuth and Reflections in Art



Image 10: Walter Gould, *The Fabric Merchant*

<https://americangallery.wordpress.com/2009/04/26/walter-gould-1829-1893/>

Conclusion

One of the reasons artists undertook journeys to Eastern countries at the time was to provide contributions to the publications, newspapers or broadcasts that were being produced. Walter Gould was neither a specialist nor an adventurer. While he appeared to have embarked on a course of action that would yield the benefits of his portraiture abilities, he was, in fact, engaged in the execution of a different objective. Conversely, his two-and-a-half-month excursion proved to be a pivotal moment in his artistic career, during which he was inspired to pursue a lifelong interest in Orientalism. Despite spending the majority of his life in Florence, Gould based his entire career as an Orientalist on this initial journey to Turkey during his youth. Although he did not achieve the results he had envisioned in his portraits, it seems that it was important for him to have an experience that would allow him to paint Eastern subjects throughout his life. While Gould was drawn to the subjects and styles of Preziosi and other Orientalist artists of the period, it is evident that he adapted his artistic vision to align with the prevailing artistic trends of the era.

Gould was one of the first American Orientalists. He was the American painter who resided in Italy for the longest period of time and ultimately passed away there. Although he was a proficient portrait artist and aspired to generate a substantial income through his portraiture, he also had a secondary obligation. The available records and the manner of his life indicate that he had a relationship with the Masonic Lodge. Gould, who was one of the most significant eastern painters of his era, collaborated with Kossuth, Hungary's prominent figure on the path to independence, and made his mark on history by integrating his artistic pursuits with politics and international relations.

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