



Museum Hours

March -December

Wednesday - Saturday:
10 a.m. - 4 p.m.

Sunday:
12 - 4 p.m.

Monday - Tuesday:
By Appointment

January -February
By Appointment

1508 Locust Street
St. Louis, MO 63103
314-421-0325

[campbellhouse
museum.org](http://campbellhousemuseum.org)

‘Linda of Chamounix’ Revealed

By Tom Gronski

One of the most dramatic decorative objects in the Campbell House collection is the large painting of “Linda of Chamounix” that hangs in the formal parlor.

The painting depicts Act III scene III from Gaetano Donizetti’s opera of the same name and shows Linda attended by her faithful friend Pierotto. Donizetti wrote his opera in 1842 and it was one of the biggest successes of his career. The opera was first performed in the United States at Palmo’s Opera House in New York in 1847.

In the scene, Pierotto and Linda are returning to Chamounix from Paris, where Linda had lost her sanity following a series of unfortunate misunderstandings. Pierotto begins to play his



Detail of “Linda of Chamounix” in the Parlor

usual tune, trying to restore Linda to health. Linda falteringly follows the sound of the music until she reaches a bench, where she falls, exhausted. Pierotto explains: *And in this way have we traveled two hundred long leagues from Paris – always thus pensive ever since we fled. I play her favorite airs, hoping they may beguile a recollection, and bring to remembrance the delights of home and kindred.*

The Painting –

The painting is one of the most copied artworks of the Victorian period. We know of

at least 18 reproductions of various sizes that exist around the world – ranging from the largest, at 68½ x 49 inches (the size of the Campbell House painting), to the slightly smaller but more common 54 x 38 inches. A handful of copies measure 39

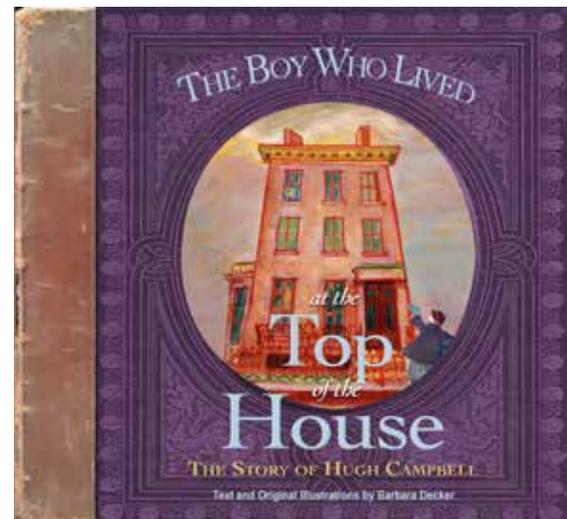
Continued on page 4

New Children’s Book Published

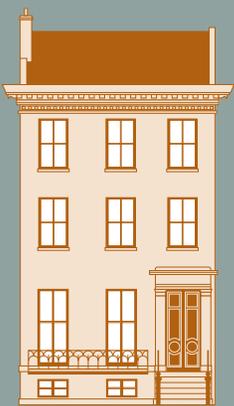
Riding a pony – learning Greek, Latin, French, and German all at the same time – traveling 1,000 miles by steamboat, wagon and on horseback without parents – crossing Alpine glaciers – and having the President come to dinner...

These stories and more are the subject of a new children’s book published in honor of the Museum’s 75th Anniversary. Author Barbara Decker brings Hugh Campbell’s childhood alive with historical stories and her original illustrations. A review noted that the book “will spark the imaginations of all who read it, no matter their age and it will inspire every reader to see the setting for Hugh’s adventures.”

The book is available in the Museum Store for \$10.95 or online at campbellhousemuseum.org/shop.



Cover of the new book—The Boy Who Lived at the Top of the House, The Story of Hugh Campbell



CAMPBELL
House Museum

SAINT † LOUIS

City Living Since 1851

the CAMPBELL HOUSE MUSEUM

The Campbell House Museum enlivens the history of St. Louis and Westward Expansion through the story of the Campbell family and their home.



Since opening the Campbell House Museum has served the greater St. Louis area as one of the region's premier historic property museums. The Museum not only preserves the Campbell's house, but also their collection of original furniture, fixtures, paintings, objects and thousands of pages of family documents. In 2005 the Museum completed a meticulous five-year restoration that returned the building to its opulent 1880s appearance, when the house was one of the centers of St. Louis society.

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*In Honor of the
Museum's 75th Anniversary*

Barbara Decker

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(since July 1, 2018)

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Laura Vitteli

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Memorials & Tributes

*In Memory of
Donald H. Bergmann*

Wardwell Buckner

Museum Updates

From the Director

By Andy Hahn



This past year will go down in the books as a busy one at Campbell House because Museum visitation rose more than 40 percent. This was due in large part to our superlative ranking on Trip Advisor, the world's leading travel website.

Trip Advisor ranks Campbell House the #1 museum in all of St. Louis.

That's right, even up against the big museums Campbell House is on top because reviewers appreciate the authenticity, beauty, historic stories and personal tours of Campbell House. Most of the credit goes to our crew of dedicated, knowledgeable and fun docents who provide personalized tours to EVERY visitor who walks through the door. The docents and volunteers are the heart and soul of this Museum.



On April 3 the new special exhibit opens on the 3rd floor.

Inspired by the BBC documentary (see story on page 7), *A Bold and Dashing Life—Robert Campbell and the Fur Trade* will feature artifacts, documents and prints like the one illustrated at right of Cree Indian chief Sonnant who Robert described as "born to command."



The year ended with an exciting promotion cooked up by the newest Museum Board member **Suzanne Corbett**. As the author of our cookbook *The Gilded Table* she is the expert on historic food ways. She dreamed of taking Virginia Campbell's recipe for Champagne Roman Punch and turning it into a sorbet. Who better to do it than **Tamara Keefe and Clementine's Creamery**, St. Louis' only micro-creamery, where every ice cream is made by hand in small batches. You can buy it at Clementine's or in our Museum Shop for \$15 a pint. Best of all a percentage of the proceeds benefits Campbell House. Thank you Clementine's!



Donald H. Bergmann

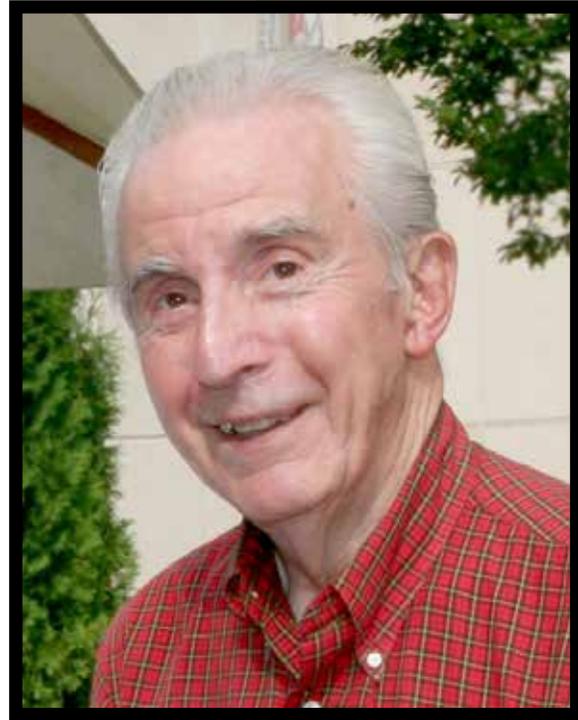
Steadfast Campbell House advocate, supporter and volunteer **Donald H. Bergmann** died on July 8, 2018 in St. Louis.

Don became an ardent supporter of Campbell House beginning in the 1970s and he served for more than 25 years on the Museum's Board of Directors, acting as president from 1987 to 1992.

He oversaw the production of the first documentary about Campbell House—*From Mountain Man to Millionaire*. He also provided encouragement and financial support for both editions of Robert Campbell's biography, which was published by the University of Missouri Press. And in 1991 he planted the seed that would become the Campbell House Museum Shop in the historic laundry room.

Don was recognized for his outstanding service to the Museum with the 1999 President's Award—given annually for "outstanding dedication to the preservation of the Campbell House Museum and its mission."

An advocate for Tower Grove Park, Don was also a longtime leader of the local chapter of the Victorian Society in America. He will be long remembered as a true gentleman.



Upcoming Museum Events

WALKING TOURS:

Lucas Place & Lucas Place West

(Lucas Place) Monday, April 30, 1 p.m.

(Lucas Place West) Monday May 7 and 10, 1 p.m.

Join a walking tour of Lucas Place, St. Louis' first private place. The **Lucas Place** tour will visit 13th to 16th streets, the section of the street that was lined with expansive homes. The **Lucas Place West** tour will visit the more commercial part of the neighborhood from 16th to 21st streets. Tours last approximately 90 minutes. Free for CHM members, \$10 for everyone else.

ANNUAL LECTURE: **Taking Possession: The Politics of Memory at Campbell House**

Sunday, April 28 at 2 p.m., St. Louis Public Library, Central Library's Auditorium

In *Taking Possession*, Dr. Heidi Aronson Kolk of Washington University explores the complex motivations for safeguarding the Campbell House as a site of public memory in an otherwise fragmented and turbulent city. The lecture illuminates some of the processes by which civic pride and cultural solidarity have been manufactured at the site over more than 168 years, showing how closely linked are the acts of memory and forgetting, nostalgia and shame. *Dr. Kolk's new scholarly book of the same title will be available for purchase.* Free, no reservation needed.

SPRING PARTY &

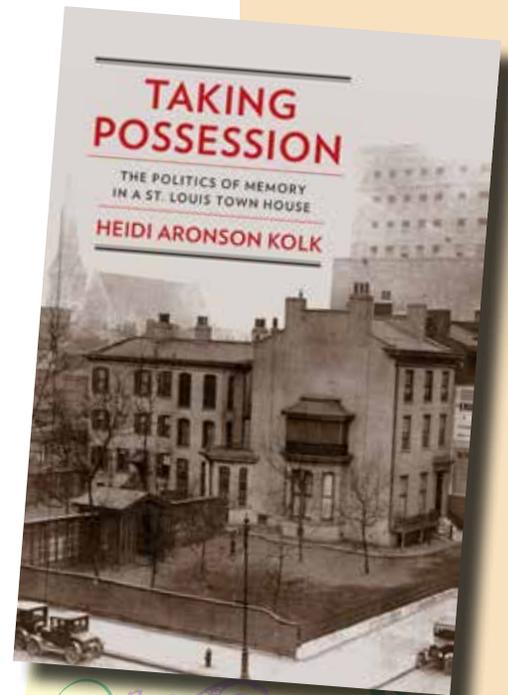
NEW EXHIBIT: **A Bold & Dashing Life- Robert Campbell & the Fur Trade** Sunday, May 5, 3 to 6 p.m.

The annual spring members party is always a great opportunity to see the spring blooms in the garden. See the new special exhibit about Robert's career of adventure in the fur trade during the 1820s and 30s. Don't forget 20% off all purchases in the shop for members. Free, no reservation needed.

CONCERT: **Arias in The Afternoon with Union Avenue Opera**

Sunday, June 9, 1 to 4 p.m.

Join us at the eighth annual fundraiser "Arias in the Afternoon" concert in the garden with Union Avenue Opera. The event features UAO artist performances along with a light lunch. See the new exhibit between performances. Tickets are \$40 per person and can be obtained by calling UAO at 314-361-2881.



Continued from cover page

x 29, and the smallest known copy measures 13 x 10 inches.

The Artists –

Four different artists have signed their copies of “Linda of Chamounix,” but we have no definitive evidence as to who painted the original. These artists include **Giulio Cesare Ferrari** (1818-1889), **Achille Leonardi** (1800-1870), **Giuseppe Mazzolini** (1806-1876), and **Antonio Sasso**. All of them are contemporaries, and all worked during the mid-1800s, primarily in Rome.



A large (54 x 38 inches) unsigned copy of “Linda” hangs in the lobby of the Park Tower Hotel in Buenos Aires, Argentina



A small (13 x 10 inches) copy of “Linda” signed by Ferrari in the collection of the Walters Art Museum



The Campbell's “Linda of Chamounix” has hung in their parlor since the 1850s

Of these four, evidence points to Giulio Cesare Ferrari as the original artist. He was a well-known artist and teacher in Rome and his “Linda of Chamounix” was exhibited at the *Esposizione Italiana* at Florence in 1861. Contemporary accounts from Italy, when describing Ferrari’s work, never refer to it as a copy or in the style of any other artist, whereas the other named artists were known copyists. An unsigned copy of “Linda of Chamounix” was exhibited in New York in 1858 and was described at the time as a copy “after Tarrari” (sic). One reviewer commented as

to seeing Ferrari working on the original in his studio, while another declared that the work was so popular, that Ferrari himself created additional copies. The only known copy of “Linda of Chamounix” by Ferrari is at the Walters Art Museum in Baltimore. That painting, which measures 13 x 10 inches, seems to be a copy of the painting exhibited in Florence. Today, several auction houses list their unsigned copies of “Linda of Chamounix” as “after Ferrari.”

We know of at least two unsigned copies, both attributed to an artist named “Ratti”

that pre-date Ferrari's 1861 exhibition. **Robert Campbell** owned one of these paintings. "Rattie" is listed as the artist of the Campbell painting in an 1860 St. Louis exhibition catalogue. The artist is actually A. Ratti (we think the "A" stands for Augusto) who also had a studio in Rome in the 1850s. Another copy of "Linda of Chamounix" was attributed to Ratti in an 1857 exhibition catalogue, though this copy measured smaller than the Campbell's. That copy was owned by F. J. Porcher of Charleston and was eventually sold at auction in 1982. Another copy attributed to Ratti was owned by Wright Schaumburg of St. Louis and listed in the *Catalogue of the St. Louis Mercantile Library Exhibition of Paintings* (1872). The size of this painting is unknown. This may be the same painting that today hangs at the Hawthorne Apartments in the Central West End. That painting measures 54 x 38 inches, the same as the Porcher copy. Yet one other copy of "Linda of Chamounix," also attributed to A. Ratti, once hung in the library at Woodward's Gardens in San Francisco. That copy dates back to 1869, but was sold in 1894 when the library closed. The painting at Woodward's Gardens indicated that it was a "copy after Ferero" (sic).

Ratti was part of the cadre of artists who worked in Rome during the mid-Victorian period and whose business was primarily one of duplication of popular pieces of art. One of the better known of this group was Achille Leonardi, who produced at least two signed copies of "Linda of Chamounix." Leonardi's studio in Rome was located on Via del Babuino. This was a popular tourist destination as the street ran into the square of the "Spanish Steps." At the other end were the famous Hotel de Russie and Piazza del Popolo. Via del Babuino was a focal point for artists cashing in on the tourists trade. They advertised their studios in the local newspapers and turned out paintings that were popular and prolific, in an almost production line.

The Campbell Connection –

Chamonix-Mont-Blanc (referred to simply as Chamounix) is a resort area near the junction of France, Switzerland, and Italy, at the base of Mont Blanc, the highest summit in the Alps. Robert and his family

visited this area while on their Grand Tour in 1867-68 and it was supposed for many years that the Campbells purchased the painting either in Europe or in remembrance of their journey. In a letter to his brother, Robert wrote that between September 3 and 7, 1867:

We went to Chamouny [Chamounix] and we crossed the Mer de Glass which was something entirely new to us, such an immense "Sea of Ice" below the region of perpetual snow was different from anything we have in the mountains of America, but it is diminishing every year in size. We went from Chamouny [Chamounix] on mules via Tete Noir to Martigny through most beautiful mountain scenery and from there... back to Geneva...

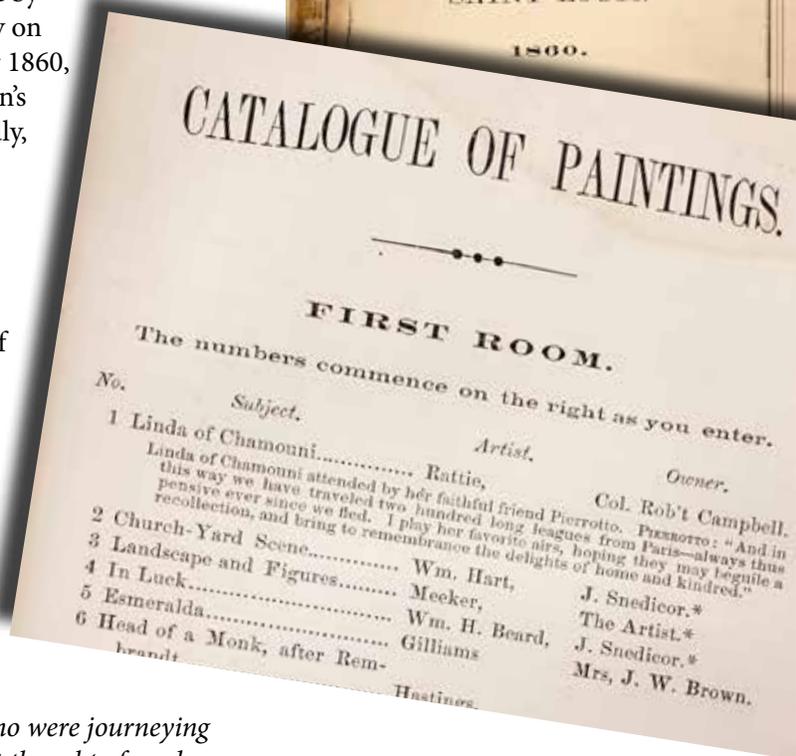
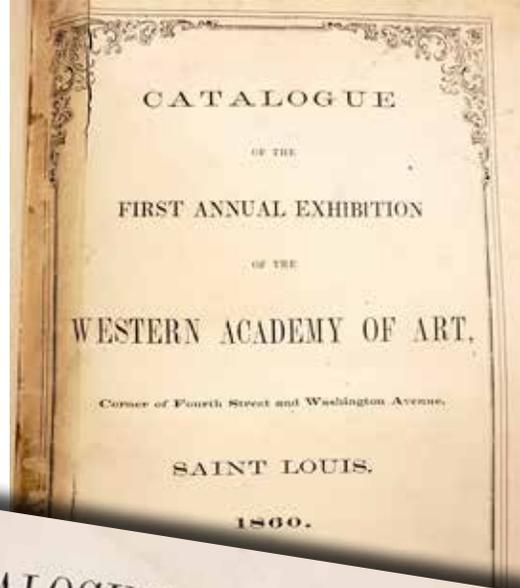
However, we now know that the Campbell's ownership of the painting predated their trip by ten years and, arguably, was one of their motivations for visiting that part of Europe, and not the other way around.

A copy of the *Catalogue of the First Annual Exhibition of the Western Academy of Art* at the St. Louis Mercantile Library reveals Robert Campbell's copy of "Linda of Chamounix," painted by "Rattie," was not only on display in September 1860, but was the exhibition's prime attraction. Sadly, no description of the artist or how the Campbells acquired the painting was included. *The Daily Missouri Democrat* of September 28, 1860 ended its review of the exhibition by stating: *And yet we have not spoken of half that are to be seen. A glorious piece – Linda – right over the main entrance – the two musical lovers who were journeying together – we had not thought of; and we shall say nothing now of its gorgeous coloring, nor of the other good things for the present. Go all, and see for yourselves...*



(above) Register from Robert Campbell's cash book noting a July 22, 1858 payment of \$100 to "S. Spencer & Co. for Picture frame"

(below) Title page and first catalog page from the "Catalog of the First Annual Exhibition of the Western Academy of Art, 1860" (Courtesy of the St. Louis Mercantile Library)



Continued on next page

It seems unlikely that the Campbells owned such a large painting at their first house at 42 South 5th St. Did Virginia Campbell purchase it during her house-decorating trip to Philadelphia during the summer of 1855? The answer is at least partially revealed by looking at the back of the magnificent gilded frame. There we find the remnants of three labels, all of which identify **Samuel Spencer & Co.**, Looking Glass & Picture Frame Manufacturers, 82 Fourth St., near Locust.

We can date the origins of that company to July 13, 1855, the day on which Daniel Spencer died of cholera at his frame store. Prior to that, Daniel and Samuel Spencer were in business together, under the name of D. & S. Spencer. Both Daniel and Samuel Spencer were born in England and are listed as “gilders” in census documents. Daniel (b. 1828) arrived in St. Louis in 1844. Samuel (b. 1831) arrived in 1848. Daniel’s death notice stated that Samuel was continuing the business “in connection with the widow of Daniel Spencer.” He went on to marry Jane Spencer the following year. Samuel died in 1901 at one of his children’s homes in Detroit, but all the Spencers are buried at Bellefontaine Cemetery. The store labels on the Campbell frame



(top left) Advertisement for Samuel Spencer and Co. from 1860
(Courtesy of the St. Louis Mercantile Library)
(bottom left) Samuel Spencer & Co. label on the back of “Linda” at Campbell House

list the business address at 82 Fourth Street, “near Locust” – a description of the address unique to the years 1855 and 1856. The Campbells purchased their Lucas Place residence in November 1854 and purchased most of their legendary furniture during the summer of 1855. It is possible that the painting itself was purchased in Philadelphia and then framed in St. Louis, or the entire set purchased in the Campbells’ hometown. The Campbell archives contain a cash book entry and check #587, dated July 22, 1858, from R. Campbell to S. Spencer & Co. “for picture frame” in the amount of \$100 (equivalent to \$3,000 in today’s dollars). This could be the “Linda of Chamounix” frame, or it could be the frame for the painting of Hugh and Hazlett that also hangs in the parlor and which dates from this same time.

Regardless, it is certain that Robert Campbell’s ownership of the painting dates between July 1855 (when Samuel Spencer went into business under his own name) and September 1860 (when the painting was exhibited at the Western Academy of Art) – and we have every

good reason to believe that it was purchased shortly after moving to the Lucas Place home.

The painting has hung in the parlor since that time, making it almost certainly the only mid-19th century painting in St. Louis to hang in its original location (and on its original wall hooks).

The painting was carefully cleaned by the Saint Louis Art Museum in 1992. In a video made in December 2018 the painting was removed from the parlor wall so photos could be taken of the labels on the back— watch it here youtube.com/campbellhousemuseum.

Next time you visit Campbell House, be sure to have a close look at “Linda of Chamounix.”



The Campbell House “Linda” photographed in the process of cleaning, showing varnished yellowed areas on the left and cleaned areas on the right

JOIN THE FAMILY

RENEW or Become a Friend of Campbell House

(choose a membership level or make a donation)

- 1851 Society.....\$750
- Campbell Associate.....\$300
- Century.....\$100
- Sustaining.....\$75
- Active.....\$50
- Junior (age 40 and under).....\$40
- Other donation.....\$_____

All members enjoy these benefits

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My gift will be matched by my employer.

Contact me about volunteer opportunities.

Contact me about a making gift of stock or about making a gift through my estate plan.

Please send to: **CAMPBELL HOUSE MUSEUM**
1508 Locust Street
St. Louis, Missouri 63103



BBC Documentary Has American Debut

The new 60-minute BBC documentary “Robert Campbell, Mountain Man” had its North American premiere this past summer in Grand Center.

The film was commissioned by the BBC and first aired in Europe in February.

The North American premiere was held on June 19 at the Public Media Commons in Grand Center and was presented by the **Nine Network**. The public event attracted an audience of about 300.

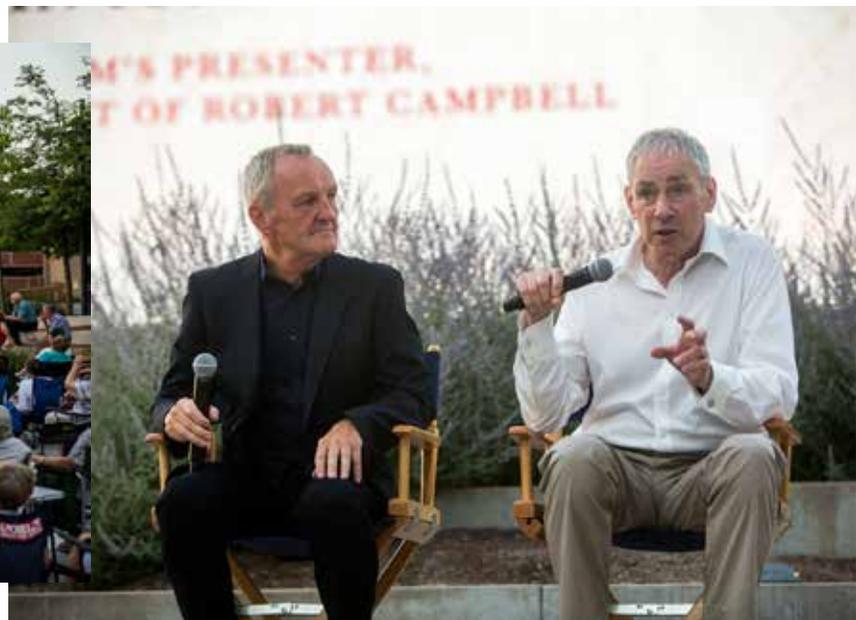
Viewers were treated to stunning new ground and aerial footage of the Rocky Mountains and the Great Plains which illuminate the story of the fur trade.

The event featured a post-screening talk by the film’s presenter **Alan McFarland** (Robert Campbell’s four-times great-nephew) and producer/director **Michael Beattie**, who had travelled from Belfast, Northern Ireland for the occasion.

The documentary was aired on the Nine Network on July 2 and 7.

The film was later featured as part of the **St. Louis International Film Festival** and was screened at the Missouri History Museum on November 10.

If you have not seen the documentary, do not fret—plans are underway to sell DVD copies of the documentary in the Museum Store.



(top) The Public Media Commons after the documentary screening.

(middle) About 300 people enjoyed the documentary screening. (Courtesy of Nine Network /Jason Winkeler Photography)

(bottom) Documentary Director Michael Beattie and Presenter Alan McFarland discussed the documentary after the screening. (Courtesy of Nine Network /Jason Winkeler Photography)

CAMPBELL HOUSE FOUNDATION

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From the Archives

Any visitor to Campbell House knows that the majority of the Museum's collection was purchased at Hugh Campbell's estate auction held in February 1941 at the old Ben J. Selkirks and Sons Art Dispersal Galleries.

The large painting in the parlor titled "Linda of Chamounix" was sold at this sale as "Figures in a Landscape" for \$190 to the Campbell House Museum committee (Selkirk catalog entry pictured at right). Ten years earlier the painting had been listed in Hugh Campbell's estate inventory as "Linda of Shamoona" with a value of \$250 (below).

1 lacquered Florentine eagle,	5.00
1 small painting, still life, small gold frame,	2.50
1 large oil painting, gold frame, "Linda of Shamoona",	250.00
1 oil painting, copy of "Madonna of the ..."	100.00



Detail of "Linda of Chamounix" in the Campbell House parlor



(426)

Figures in Landscape

[426] Depicting a highland cavalier and maid in rocky mountainous environment clothed in highly colorful native costumes. He essays to explain a plan whereby he will seek his fortune in the lowland cities by the means of a hurdy gurdy which he carries suspended upon a leathern strap. The maid is portrayed in seated posture with fixed gaze and sorrowful expression, perhaps somewhat incredulous of his well intended plans. Magnificent highlighting from upper right plays with fine effect upon a masterful conception of colors. Excellent flesh tints and superb portrayal of human hands are notable in a composition remarkable alike in artistic expression and technical perfection. Within an elaborate carved and gilded frame.

Height 67½ inches, width 48½ inches

(See illustration above)