

# Naval Illustrators



## Arthur Lumley: 'Special Artist' for Leslie's and NYIN

By Gary McQuarrie

**ARTHUR LUMLEY (1837-1912)** worked for *Frank Leslie's Illustrated Newspaper* (*Leslie's*) briefly (1861) and for *New York Illustrated News* (*NYIN*) (1862-1863) as a 'Special Artist' during the Civil War. *Leslie's* published 82 illustrations based on Lumley's sketches and drawings, the seventh highest total for *Leslie's*, and *NYIN* published 216 illustrations based on his drawings and sketches, the highest total for *NYIN*; combined, Lumley's total was the second highest for any identified 'Special Artist' among the illustrated newspapers during the war, exceeded only by Alfred Waud. The artist Lumley should not be confused with Arthur T. Lumley (also commonly known as Arthur Lumley), editor of the postwar resurrected *NYIN* (a sports edition published weekly) in the 1880s and 1890s who was an avid supporter of the sport of boxing, including individual boxers, and who was a common personality reported in the daily newspapers.

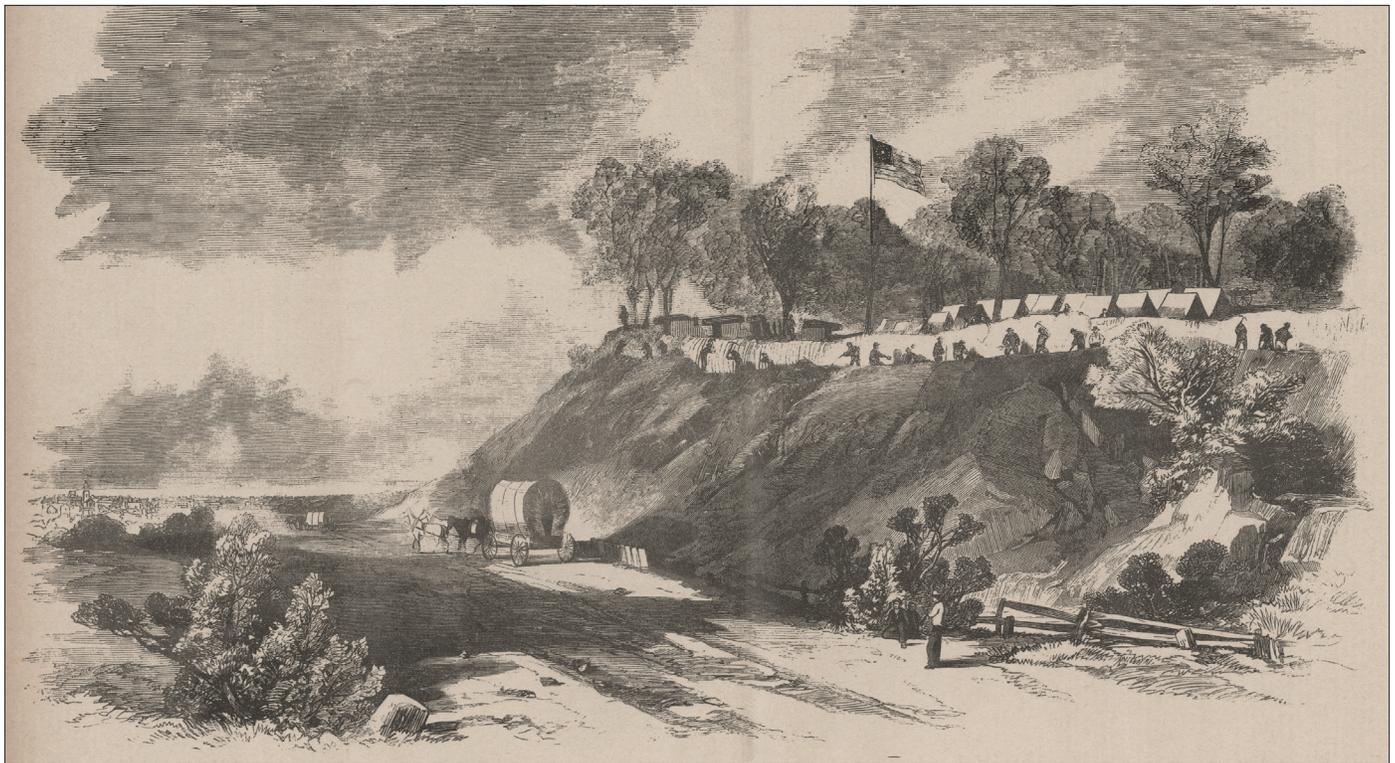
Lumley was born in Dublin, Ireland, in 1837, and received his early education there. Biographical details are few, but he emigrated to America around 1840, settling in Brooklyn, New York, and became a naturalized citizen in 1858. During the 1850s, Lumley was a student at the National Academy of Design, alongside others that included the future famous artist and political cartoonist, Thomas Nast, and he supported himself by illustrating numerous books, including *The Life and Adventures of Kit Carson, the Nestor of the Rocky Mountains* (New York, NY: W.R.C. Clark & Company, 1858) and *Wild Life; or, Adventures on the Frontier: A Tale of the Early Days of the Texan Republic* (New York, NY: Carleton, Publisher, 1859). Lumley also exhibited works at the National Academy of Design as early as 1860. In addition, he submitted drawings to the illustrated newspapers and worked for a while at *The Standard Union* (formerly *Brooklyn Standard*) newspaper.

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*Leslie's* hired Lumley in April 1861 and assigned him to cover the army in the Washington, DC, and surrounding areas, where he spent several months in the camps and on picket lines around Washington. Occasionally, he and fellow 'Special Artist' Alfred Waud (artist for *NYIN*) joined scouting parties on quick rides behind enemy lines. Lumley's first credited illustration in *Leslie's* depicted the Rhode Island Regiment leaving Providence, Rhode Island (Volume XI, No. 285, p 389, May 4, 1861), a drawing submitted before he was actually employed by *Leslie's*. Ten illustrations by Lumley of the First Battle of Bull Run (or First Manassas), including the cover illustration, appeared in the August 3, 1861 issue of *Leslie's* (Volume XII, No. 298, p 177, 180-182, 184-189) and provided dramatic scenes. Lumley remained with the Army of the Potomac during 1861 after its formation by Major General George B. McClellan in July. Numerous illustrations by



The Death of Commander James Harman Ward On Board Thomas Freeborn [a side-wheel wooden-hulled, steam gunboat] at the Battle of Mathias Point, Virginia [on the Potomac River], June 27, 1861. Commander Ward was mortally wounded while sighting a bow gun to cover the retreat of a landing party sent ashore to dislodge a Confederate battery. Ward was the first Navy fatality of the war. Pencil and ink wash drawing by Arthur Lumley. The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Print Collection, Image ID 1708773, The New York Public Library Digital Collections.



The Naval Brigade Constructing the Marine Battery on Shutter's Hill, to guard Alexandria, Va., and Command the Fairfax Road, Lieutenant [George H.] Perkins Commanding. Illustration on sketch by Arthur Lumley published in *Frank Leslie's Illustrated Newspaper*, Volume XII, No. 299, p 200, August 10, 1861.

Lumley of McClellan's campaign in western Virginia and in and around Washington appeared in issues of *Leslie's* through the remainder of 1861 and included many panoramic army scenes. Lumley also made a number of illustrations involving the Potomac Flotilla and its vessels (shown nearby).

In early 1862, *Harper's Weekly* hired Alfred Waud away from *NYIN* but left him to cover the Army of the Potomac. Just a few weeks later, *NYIN* hired Lumley away from *Leslie's* and left him with the Army of the Potomac as well. McClellan was ready to undertake his Peninsular Campaign by early spring. At Yorktown, Virginia, Lumley traversed the Union lines sketching each aspect of the siege operation. To get panoramic views, he climbed trees, church steeples, and Signal Corps' towers. When chief aeronaut of the Army of the Potomac, Thaddeus S.C. Lowe, arrived at Yorktown with his balloons, Lumley cultivated the friendship immediately. Lumley made multiple ascensions with Lowe during the siege and produced some dramatic illustrations. Lumley also made many observations along the James, York, and Pamunkey Rivers (shown nearby). In May, Lumley made many illustrations of the Battle of Fair Oaks (or Seven Pines). Because of the difficult terrain and undergrowth, Lumley and Waud were unable to illustrate much of the fighting of the Seven Days Battles from June 25 to July 1, except at Malvern Hill. Besides the armies, the 'Special Artists' were exhausted and suffering physically—Lumley, whose published illustrations equaled those of all of his fellow artists, returned to New York to direct the engraving of his final sketches and to recuperate.

Lumley returned to the front and continued with the army through the Antietam (or Sharpsburg) and Fredericksburg campaigns in 1862 and was in the vicinity of Fredericksburg and covered the Chancellorsville campaign in 1863. Lumley missed Gettysburg—although he remained with the army for several more months, he only submitted occasional sketches. His final credited illustrations appeared in July 1863 issues of the newspaper (although a full-page illustration of several Union sailors later appeared in the October 8, 1864 issue of *Leslie's* [see back cover of this magazine issue]). When Lumley retired from *NYIN*, the newspaper no longer had a full-time sketch artist at the front, and the newspaper circulation began its decline.

After the Civil War, Lumley toured Europe. On returning, he provided illustrations for *The Culprit Faye* (New York, NY: Carleton, Publisher, 1867) and became a sought-after illustrator of books, including *Ten Years in Wall Street; or, Revelations of Inside*



Holding the River Off the Mouth of Occoquan Creek, Between Freestone Point, Va., and Indian Head, Maryland [on the Potomac River], to Prevent the Passage of Rebels from Virginia to Maryland.—From a Sketch by Our Artist on board the Flag Ship [Arthur Lumley]. Illustration published in *Frank Leslie's Illustrated Newspaper*, Volume XII, No. 309, p. 360-361, October 26, 1861. The Potomac Flotilla was created to secure Union communications in the Chesapeake Bay and the Potomac River and tributaries, and to disrupt Confederate communications and shipping in these waters. Initially, the flotilla consisted of *Thomas Freeborn*, *Reliance*, and *Resolute*; the flotilla steadily increased in size during the war and ranged from 15 to 25 vessels.

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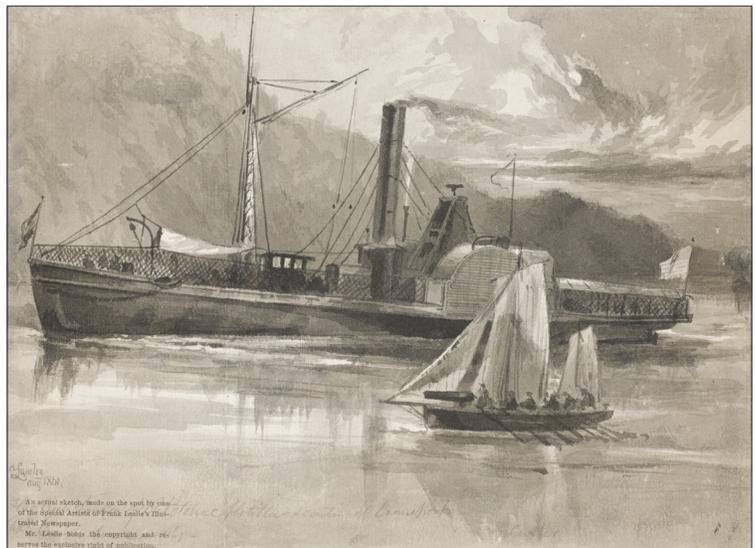


Flotilla of the Potomac River. Pencil and ink drawing by Arthur Lumley on board the flagship *Yankee* off Indian Head, Maryland, Potomac River. Signed by Lumley. The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Print Collection, Image ID 1708763, The New York Public Library Digital Collections. Shown are screw tug *James Murray* (left foreground), side-wheel gunboat *Satellite* (above *Murray*), armed side-wheel tug *Yankee* (foreground, to right of *Murray*), armed schooner *Scout* (center foreground), screw sloop *Seminole* (large vessel above *Scout*), *Reliance* (right foreground), and ferry transport *Philadelphia* (above *Reliance*).

*Life and Experience on 'Change* (Hartford, CT: Worthington, Dustin & Company, 1870) and *Fanny Fern: A Memorial Volume* (New York, NY: G.W. Carleton & Company, Publishers, 1874). He also provided illustrations to *Le Monde Illustré* (Paris, France), *Graphic* (London, England), and the *London Illustrated News* (London, England). Lumley traveled again to Europe in 1872 and remained there for eight years, before returning to New York in 1880 and focusing on painting.

Lumley was a talented watercolor and oil painter, particularly landscapes and portraits. He was an early member of the American Society of Painters in Water Colors (founded in 1866; now the American Watercolor Society), from 1867 to 1874. Lumley's paintings were exhibited at numerous national (including the local Brooklyn Art Association) and international exhibits (including the Royal Academy of London). From Brooklyn, he would often travel to a nearby location in New

York state or Pennsylvania for periods of months to devote his time to painting. Lumley was also an early member of the Lotos



Flag Boat *Yankee* of the Potomac Flotilla Scouting Off Evansport, Virginia [along the Potomac River]. Pencil and ink and wash drawing by Arthur Lumley. The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Print Collection, Image ID 1708758, The New York Public Library Digital Collections.

Club in New York City, a gentlemen's association organized to promote art, literature, music, journalism, drama, and science.

Lumley remained a bachelor his entire life. In 1888, his eyesight began to fail as a result of cataract growth and by September that year he had become totally blind, requiring an assistant. Until such time as he might be able to undergo surgery to restore his sight, a committee of fellow artists organized a relief fund and solicited contributions to help support him financially through this difficulty. [NB: Lumley must have had his sight restored as he produced paintings in the 1890s, but no reports of an operation were found.] In June 1912, his failing health and financial circumstances finally caused him to move from his studio at 244 Fulton Street in Brooklyn, New York, to the Mary Fisher Home in Mount Vernon, New York, a philanthropic retirement home for those with careers in literature, art, music, and education. There, even under difficult circumstances, he exhibited considerable cheer and well-versed conversation, and on September 27, 1912, at the age of 75, Lumley passed away.

The Becker Collection of Drawings of the American Civil War Era (Boston College,

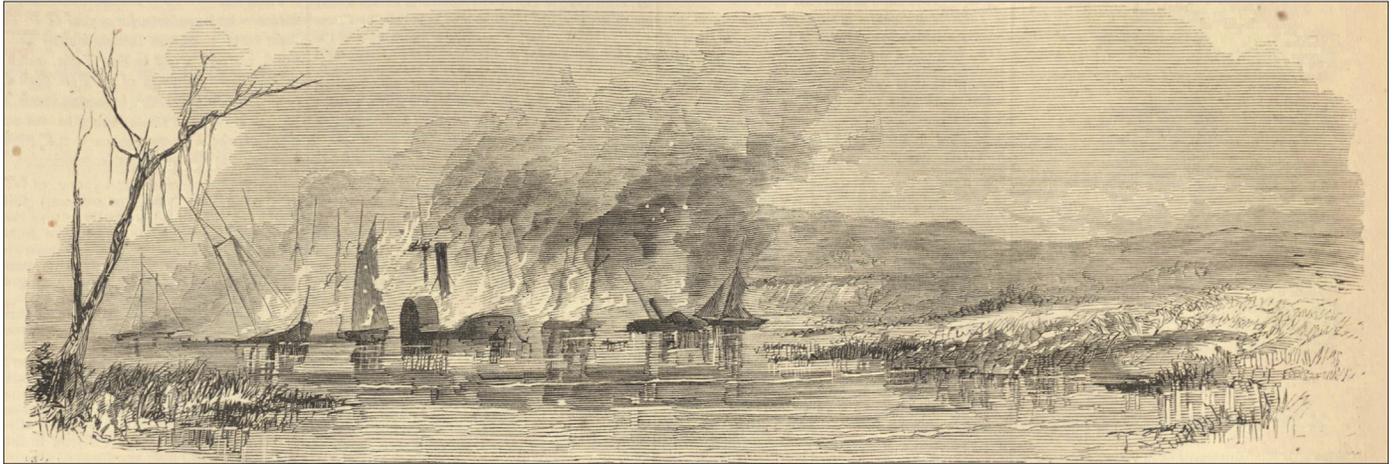


Professor Lowe's Balloon Intrepid, Harbored Before Yorktown. From a Sketch by Our Special Artist, A. Lumley. Illustration published in *NYIN*, Volume VI, No. 133, p 37, May 24, 1862.

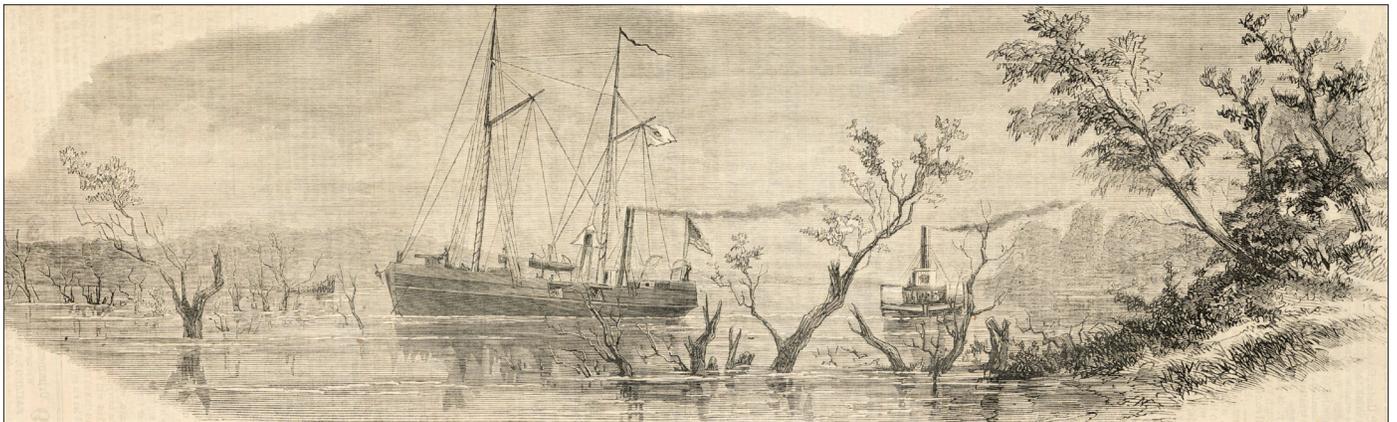


Balloon Naval Reconnaissance on Banks of James River, May-June 1862. Pencil and gray wash drawing heightened by white gouache, by Arthur Lumley. The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Print Collection, Image ID 1708815, The New York Public Library Digital Collections.

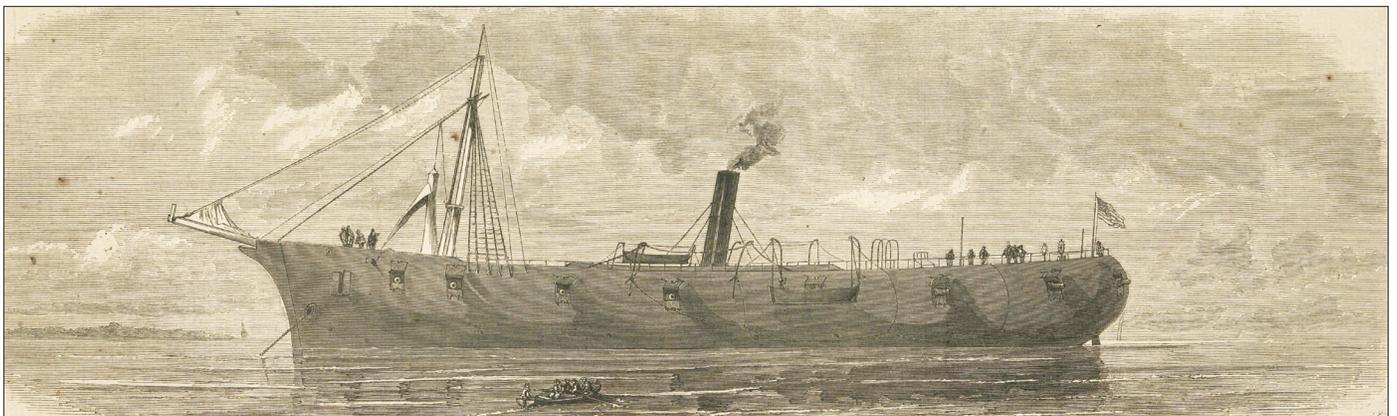
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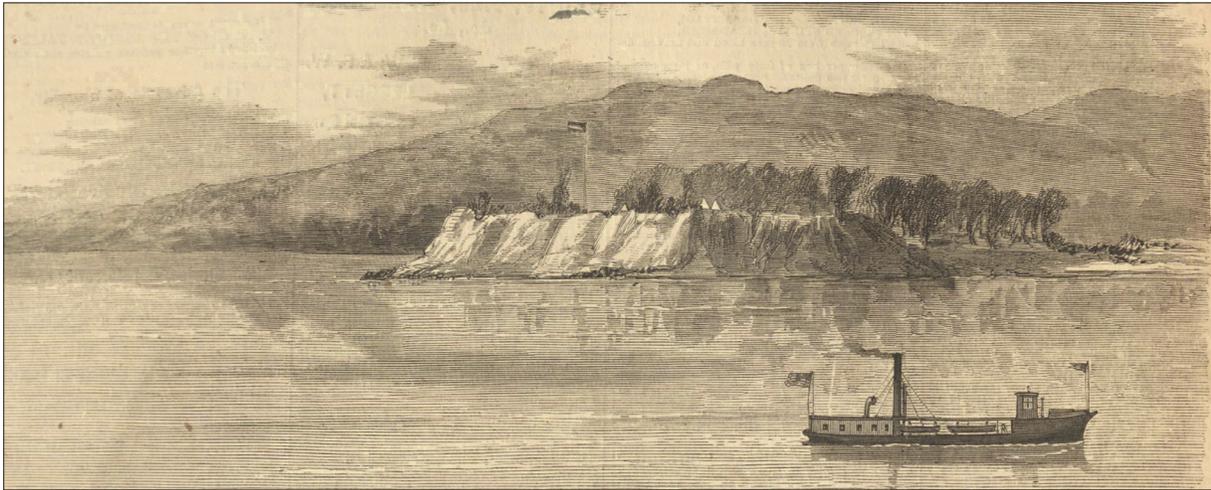
Destruction of Rebel Schooners and Steamers on the Pamunkey River [a tributary of the York River]. Sketched from the U.S. Gun-Boat Currituck, by Our Special Artist [Arthur Lumley]. Illustration published in *NYIN*, Volume VI, No. 135, p 76, June 7, 1862.



Reconnaissance of the Pamunkey River [a tributary of the York River]; Gun-Boats Currituck and Seth Low Passing Sunken Trees, May 17. Sketched by Our Special Artist, A. Lumley. Illustration published in *NYIN*, Volume VI, No. 136, p 93, June 14, 1862.



The U.S. Iron-Clad Gunboat *Galena*, Cleared for Action. Sketched by Our Special Artist, Arthur Lumley. Illustration published in *NYIN*, Volume VI, No. 135, p 77, June 7, 1862. *Galena*, a two-mast schooner rig, was an experimental ironclad wood corvette with tumblehome sides and armor of interlocking bars. She was severely damaged during an engagement at Drewry's Bluff, Virginia, on May 15, 1862, and was subsequently converted to an unarmored screw sloop with a three-mast ship rig. *Galena* later saw action at the Battle of Mobile Bay and served in multiple blockading squadrons.



The Rebel Battery at Cockpit Point, Potomac River, Now in Possession of the Federal Troops.—Sketched by Our Special Artist Arthur Lumley. Illustration published in *NYIN*, Volume V, No. 125, p 336, March 29, 1862.

Boston, Massachusetts) contains 10 wartime drawings made by Lumley in Virginia between 1861 and 1862; the New York Public Library holds 35 of Lumley's wartime drawings plus seven postwar drawings; and the Library of Congress holds 23 of his wartime drawings. Other of Lumley's original drawings and watercolor and oil paintings are in other museums, galleries, private collections, or lost to history. Not all of Lumley's wartime drawings were ultimately published in his employers' illustrated newspapers.

Lumley spent his entire wartime coverage in the Eastern theater and was a productive 'Special Artist' for *Leslie's*, especially as he worked for this illustrated newspaper for only a year in the beginning of the war yet had the seventh highest total of drawings published among its wartime 'Special Artists'—his contributions included a large group of detailed illustrations involving early battle scenes and actions, notably the First Battle of Bull Run (or First Manassas) and were important to *Leslie's* for its initial pictorial coverage of the war. Lumley was the single-most prolific wartime illustrator for the shorter-lived *NYIN*. Alfred Waud's illustrations in 1861 and Lumley's in 1862 and the first half of 1863 for *NYIN* were the foundation for making that illustrated newspaper

competitive with *Harper's Weekly* and *Leslie's* in the early war years, before the newspaper's demise in 1864. While Lumley's drawings were comprised mainly of army-related scenes, his assignments along the Potomac, James, and York Rivers and their tributaries allowed him the opportunity to observe and produce a small body of riverine naval illustrations. Lumley's artwork was known for its detail and accuracy, and his artistic talents were the basis for a very successful postwar career.

#### Sources

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