Glorious Morning: A Revolution Revealed
A film by Michael Maglaras
217 FILMS
www.two17films.com

"*Glorious Morning*: A Revolution Revealed"

Director's Statement

In order for an image to work, it has to speak to us. Every image has its own voice, distinct and singular.

The voice of an image must draw you in and ask you to pause, letting both ears and eyes consider it. I would say that this is as much true of an image created by Jackson Pollock as it is of an image created by John Trumbull. Whether it is with the calculated drip of paint on canvas or the haphazard splash of blood on a man's chest, each message is different, and, of course, we who are alive to hear the voices of these works of art must always position our minds to context to receive the messages. Some images speak clearly and some more cryptically. Photography, the ultimate image machine, is very capable of this duality. But there was no photography when we declared our independence. Duality could only be suggested through skill of the hand.

When we speak of the American Rebellion, we were given many images prior to the start of hostilities, and each image possessed a voice that was increasingly urgent. Images seething with discontent. Just look at John Singleton Copley's portrait of the formidable Mercy Otis Warren from 1763. Painted ten years before the Boston Massacre. Look at what Copley captures. Isn't it clear that the smart, perceptive, and insistent Mrs. Warren knew exactly what was coming down the pike?

It was to be war, and she knew it, and her cut-through-the-ice sideways glance demanded our preparedness for battle. Copley got everything right with Mrs. Warren.

As the Rebellion begins in earnest, Copley skips town... actually, skips country. Never to return. He remains an American, in the depths where it counts. We have evidence both hard and soft of that. But now safely in London, Copley would act more English than the English. His young son, shown fleeing from the bloodshed enveloping him and his mother in Copley's painting "The Death of Major Peirson" would, as an adult, be ennobled.

The robe of artistic state is then handed to the painter Charles Willson Peale, who reminds us where the seat of power is most acutely perceived to be, both in geography, Philadelphia, and in person, George Washington, as American and English blood starts flowing. Peale paints at Valley Forge. He paints the miniature medallion images of men whom he knew were then fighting an inglorious battle...trying not to die of the cold, of hunger, of disease.

Despite the way they placidly gaze out at us, they waited out the cruel winter of 1778 with their Commander in Chief, as frozen bodies littered the encampment. But when these Valley Forge images spoke, they spoke of something else...they spoke to parents, sweethearts, and wives, and all with the same message: “I'll be coming home.” Peale saw what he saw, but painted something different, because that was his job. Peale knew what he knew: that 25% of the men Washington started out with during that brutal winter would, in fact, never be coming home. Despite that, Peale paints what he paints. These men are alive, and their slight smiles betray that they believe themselves to be indominable. Valley Forge, at once the lowest and the highest point in our Rebellion. Peale, the quirky and satisfying master of the American baroque image...all chiaroscuro and suggestive, but frequently with a hint of the smile of reason on the lips of the souls he captured living through the process of rebellion.

That rebellion comes to an end in September 1783, and only then does our Revolution begin...as anyone who has read The Federalist Papers can attest. Unlike the French with their accessible images of the birth of a new France...whether the storming of the Bastille or a French queen stripped of her false teeth on the way to have the head cut off where those dentures had once resided...we had nothing to compare visually with this crazy French revolutionary vitality. Our progress toward the definitive statement of the rights of man was slower, more deliberate, ineffable.

And so the mantle of the state of American art now gets passed to John Trumbull. And he builds us the great depictions of battle, the surrender of the British, and provides us with the most important image of all...the image of Washington abandoning his grip on absolute power by handing over a piece of paper saying just that, at noon on December 23, 1783, in Annapolis. John Trumbull painted the most powerful image in American art, and an image with a quiet voice belying the explosive force of the occasion, for the occasion was the very moment of the birth of American democracy.

We now move into Revolution and into the era of the great federalist himself, the true father of not only our nation but of the practical implementation of the concept of democracy. And again there is no space for a vacuum, for events now demand an outpouring of American imagery, and Gilbert Stuart returns to America in 1794 after 19 years of avoiding the inconvenience of the Rebellion.

He, like Copley, had bailed out before things had gotten a little too hot in America. Stuart had established himself as a dazzling talent in portraiture, first in London and then in Dublin. Being hounded continually by his creditors and realizing that John Trumbull had left New York City for Philadelphia, Stuart decided he would stake out his claim in what had been our first capital. With his escape, the crown of American painting would transfer yet again. With Stuart's painting of the underappreciated founder John Jay, done in New York in 1794, no one would have a doubt who that crown now rightly belonged to.

Gilbert Stuart, a man who in temperament and in business practice could not be trusted with a dollar, would become the supreme master of the voices of the Revolution, capturing faces clearly now American, people filled with both the knowledge and the certainty that something was being created out of nothing every day of the week.

Take a dollar bill out of your wallet. Look at the face of Washington. It is the message Gilbert Stuart left us. The painter who couldn't be trusted with a dollar gave us, with the face of George Washington, our most enduring symbol of trust.

In 1794, Washington was now into his second term. Stuart painted Washington more than a hundred times. The man Stuart shows us is the Washington of the steely gaze, the puffed and swollen lower jaw. Stuart presents us the man who is the voice of both rectitude and implacable will. Washington also becomes the image of revolution, American style. No heads are going to roll under Washington, rather, what will roll out, under the great man's guidance, is the road map to the destination of human freedom. Washington the enslaver and Washington the transformative genius of a new world order...a duality of meaning leaps up once again through the means of imagery.

The cottage industry of Washington paintings created by Stuart marked the beginning of mass-produced consumerist manipulation through imagery, a concept that John Berger wrote so eloquently about in his monumental TV series "Ways of Seeing."

And quietly behind the scenes, as these sequential transfers of artistic leadership made their way through our blazing formative years, was yet another American, Benjamin West.

The painter who had left Pennsylvania to settle in London well before everything started to unravel between Great Britain and its most troublesome investment. The American painter who was the best friend of our worst enemy...the English king who we would have hung by the neck if we had caught up with him.

All four of these painters knew West; all had sat at his dining room table in London, sponging meals off him. All had studied with him directly, or obliquely, painting in clouds or wings on cherubs in the backgrounds of West's gargantuan works, each painter in his own way rightly becoming one of his disciples, and all of them learning a singular thing from West: that a painting should have a voice. A voice discreet, a voice thundering with significance, a voice of such sublime wisdom that its importance is timeless.

The images of the painters of rebellion and revolution in this film are speaking to us. If we cannot now hear or understand what they say, 250 or more years after the fact, if we cannot relate to the force of will conveyed in the faces, in the actions, it may be that the visible bravery, distinction, and strength found in these portraits makes us uncomfortable. We may avert our eyes, hoping that the solutions to the current threats to our democracy lie elsewhere, beyond the voices and the faces of these women and men who died so long ago. They do not.

- Michael Maglaras, October 15, 2026

© 217 Films, LLC 2003-2026. All rights reserved.

"*Glorious Morning*: A Revolution Revealed"

Chapters:

PROLOGUE: *Sparked Into Existence*
(00:00:00)

PART 1: *Rebellion*
(00:14:58)

PART 2: *Pursuing Happiness*
(01:00:11)

PART 3: *Giving Us a History*
(01:34:05)

PART 4: *The Faces of Revolution*
(02:20:44)

EPILOGUE
(03:00:51)

"*Glorious Morning*: A Revolution Revealed"

Written, presented, and directed by Michael Maglaras

With Aviva Tripp and Magdelene Tice

Executive Producer/Editor	Terri Templeton
Producer	Ramsey Tripp
Music Direction	Michael Maglaras
Director of Photography	Phil Cormier
Ronin Operator/AC	Theron Powell
Steadicam Operator	Matthew Gilbert
Gaffer	Joel Osgood
Grip	Nevan Swanson
Location Sound Mixer	Tom Eichler Robert Sylvain
Hair and Makeup	Lesley Tracy
Production Coordinator	Kristin Tripp
Production Assistants	Tyler Davis Quincy Segal Zuzu Tripp
Animations	Doug Forbush Terri Templeton
Audio Mix	Bill Ahearn for Tapeworks
Assistant to Mr. Maglaras	Baker Wainscoat
Assistant to Ms. Templeton	Jade Scheonfeld
Publicity & Public Relations	Tami Burke
Music Clearances	Pilot Music

"*Glorious Morning*: A Revolution Revealed"

The music:

Antonio Salieri (1750-1825)

26 Variations on La Folia di Spagna
Performed by London Mozart Players and Matthias Bamert
Composed by Antonio Salieri
Courtesy of Chandos

Angiolina, Ossia Il Matrimonio Per Sussuro Overture
Performed by London Mozart Players and Matthias Bamert
Composed by Antonio Salieri
Courtesy of Chandos

Sergei Rachmaninoff (1873-1943)

VARIATIONS ON A THEME OF CORELLI, OP. 42
Extracts from 'Italian Inspirations' By Alessio Bax, 2020
(c) Signum Records 2020 (p) Signum Records 2020
Courtesy of Signum Records

Giuseppe Tartini (1692-1770)

Concerto in d minor D45
Movement 1 *Allegro Assai*, Movement 2 *Grave*
Concerto in e minor D56
Movement 2 *Adagio*
Concerto in g minor D86
Movement 2 *Grave*, Movement 3 *Allegro*
Performed by Camerata Bern and Thomas Furi
1993 AVC Inc. Switzerland

"*Glorious Morning*: A Revolution Revealed"

The music (cont'd):

Heinrich Ignaz Franz von Biber (1644-1704)

Battalia, à 10 (1673)
Movements I, IV, VI, VII, and VIII
Performed by La Capella Reial de Catalunya
Conducted by Jordi Savall
Hespèrion XX - Jordi Savall - (p) Alia Vox

Lucas Foss (1922-2009)

Renaissance Concerto for Flute and Orchestra
Performed by the Brooklyn Philharmonic
Carol Wincenc, Flute, Conducted by Lucas Foss
Composed by Lukas Foss
Published by Carl Fischer LLC
© 1985 Used by Permission. All Rights Reserved.
Anthology of Recorded Music, Inc. [c/o New World Records]

Carl Philipp Emanuel Bach (1714-1788)

Symphony No. 1 in D major, Wq. 183
Performed by The English Concert and Andrew Manze
Courtesy of [PIAS] / harmonia mundi

Georg Philipp Telemann (1681-1767)

Concerto in G Minor, BWV 985: III. Allegro
Bach after Telemann
Wolfgang Baumgratz, Organ
www.mdg.de

"*Glorious Morning*: A Revolution Revealed"

Shot on location at:

Johnson Hall Opera House
Gardiner, ME

The Lebanon Green
Lebanon, CT

First Congregational Church of CT
Lebanon, CT

The Governor Trumbull House
Lebanon, CT

Redwood Library & Athenaeum
Newport, RI

"Glorious Morning: A Revolution Revealed*"*

Our thanks to:

Johnson Hall Opera House
The Town of Lebanon, CT
First Congregational Church of Lebanon
Lebanon Historical Society
The Governor Trumbull House
Connecticut Daughters of the American Revolution
Redwood Library & Athenaeum

With special thanks to:

Sara Georgini
Grace Sayles
Nancy Magnuson
Benedict Leca
Katherine Love
Blyse Soby

With gratitude to Paul Staiti

"*Glorious Morning:* A Revolution Revealed"

Index of images in order of appearance (may first appear as a detail of the image):

The Battle of Bunker's Hill, June 17, 1775. John Trumbull, 1786. Oil on canvas. Yale University Art Gallery, Trumbull Collection.
The Declaration of Independence, July 4, 1776. John Trumbull, 1786-1820. Oil on canvas. Yale University Art Gallery, Trumbull Collection.
George Washington (Vaughan portrait). Gilbert Stuart, 1795. Oil on canvas. National Gallery of Art, Andrew W. Mellon Collection.
James Monroe. Gilbert Stuart, c.1820-22. Oil on canvas. The Metropolitan Museum of Art, Bequest of Seth Low, 1916.
The Death of General Mercer at the Battle of Princeton, January 3, 1777. John Trumbull, c.1789-c.1831. Oil on canvas. Yale University Art Gallery, Trumbull Collection.
Benjamin Franklin (1706–1790), M.A. (Hon.) 1763. John Trumbull, 1778. Oil on wood. Yale University Art Museum, John Hill Morgan, B.A. 1893, LL.B. 1896, M.A. (Hon.) 1929, Fund.
William Strahan. Sir Joshua Reynolds, 1780. Oil on canvas. National Portrait Gallery, London.
Convention Portrait of George Washington. Charles Willson Peale, 1787. Oil on canvas. Pennsylvania Academy of the Fine Arts, Bequest of Mrs. Sarah Harrison (The Joseph Harrison, Jr. Collection).
Paul Revere, John Singleton Copley, 1768. Oil on canvas. Museum of Fine Arts, Boston, Gift of Joseph W. Revere, William B. Revere and Edward H. R. Revere.
Paul Revere, Gilbert Stuart, 1813. Oil on canvas. Gift of Joseph W. Revere, William B. Revere and Edward H. R. Revere, Museum of Fine Arts, Boston.
The Resignation of General Washington, December 23, 1783. John Trumbull, 1824-28. Oil on canvas. Yale University Art Gallery, Trumbull Collection.

"*Glorious Morning:* A Revolution Revealed"

Index of images in order of appearance (may first appear as a detail of the image):

Cont'd
Surrender of Cornwallis at Yorktown. John Trumbull, 1787. Oil on canvas. Detroit Institute of Arts, Gift of Dexter M. Ferry, Jr.
The Surrender of Lord Cornwallis at Yorktown, October 19, 1781. John Trumbull, 1787-ca.1828. Oil on canvas. Yale University Art Gallery, Trumbull Collection.
American Commissioners of the Preliminary Peace Negotiations with Great Britain. Benjamin West, 1783 (begun). Oil on canvas. Winterthur Museum Collection, Gift of Henry Francis du Pont.
General George Washington at Trenton. John Trumbull, 1792. Oil on canvas. Yale University Art Gallery, Gift of the Society of the Cincinnati in Connecticut.
Eleanor Parke Custis Lewis (Mrs. Lawrence Lewis). Gilbert Stuart, 1804. Oil on canvas. National Gallery of Art, Gift of H. H. Walker Lewis in memory of his parents, Mr. and Mrs. Edwin A. S. Lewis.
George III. Benjamin West, 1783. Oil on canvas. The Cleveland Museum of Art, Gift of Mr. and Mrs. Lawrence S. Robbins.
Benjamin West, PRA. Gilbert Stuart, 1781. Oil on canvas. Tate Britain, Presented by J.H. Anderdon 1853.
Winslow Warren, John Singleton Copley, 1785. Oil on canvas. Gift of Winslow Warren, Museum of Fine Arts, Boston.
Elijah Raising the Widow's Son, Benjamin West, 1774. Oil on canvas. The Bloomfield Moore Collection, 1899, Philadelphia Museum of Art.
Self-Portrait, Benjamin West, 1806. Oil on canvas. Gift of Mr. and Mrs. Henry R. Hallowell, Pennsylvania Academy of the Fine Arts.
Agrippina Landing at Brundisium with the Ashes of Germanicus, Benjamin West, 1768. Oil on canvas. Gift of Louis M. Rabinowitz, Yale University Art Gallery.

"*Glorious Morning:* A Revolution Revealed"

Index of images in order of appearance (may first appear as a detail of the image):

Cont'd
The Nativity, John Singleton Copley, 1776. Oil on canvas. Ernest Wadsworth Longfellow Fund, Museum of Fine Arts, Boston.
Portrait of George III, Benjamin West, 1779. Oil on canvas. Buckingham Palace, London.
The Destruction of the Assyrians by the Destroying Angel, Benjamin West, 1791. Watercolor and gouache over pencil on laid paper. Royal Academy of Arts.
The Battle of La Hogue, Benjamin West, 1778. Oil on canvas. Andrew W. Mellon Fund, National Gallery of Art.
The Antique School at New Somerset House, Edward Francis Burney, ca.1780. Pen and ink with watercolor wash on laid paper. Royal Academy of Arts.
Self-portrait of Benjamin West, P.R.A., Benjamin West, 1793. Oil on panel. Given by Joseph Neeld MP 1830, Royal Academy of Arts.
The Death of General Wolfe, Benjamin West, 1770. Oil on canvas. Gift of the 2nd Duke of Westminster to the Canadian War Memorials, 1918; Transfer from the Canadian War Memorials, 1921, National Gallery of Canada.
The Death of Major Peirson, John Singleton Copley, 1782-4. Oil on canvas. Purchased 1864, Tate Britain.
The Departure of Regulus, Benjamin West, 1769. Oil on canvas. Royal Collection Trust.
General Thomas Gage, John Singleton Copley, ca. 1768. Oil on canvas mounted on Masonite. Yale Center for British Art, Paul Mellon Collection.

"*Glorious Morning:* A Revolution Revealed"

Index of images in order of appearance (may first appear as a detail of the image):

Cont'd
Margaret Kemble Gage (Mrs. Thomas Gage), John Singleton Copley, 1771. Oil on canvas. Putnam Foundation, Timken Museum of Art.
Sketch for The Copley Family, John Singleton Copley, 1776. Oil on canvas. Gift of Richard T. York, in Honor of the 50th Anniversary of the National Gallery of Art, National Gallery of Art.
The Copley Family, John Singleton Copley, 1776-77. Oil on canvas. Andrew W. Mellon Fund, National Gallery of Art.
Mercy Otis Warren (Mrs. James Warren), John Singleton Copley, c.1763. Oil on canvas. Bequest of Winslow Warren, Museum of Fine Arts, Boston.
Samuel Adams, John Singleton Copley, c.1772. Oil on canvas. Deposited by the City of Boston. Museum of Fine Arts, Boston.
A Boy with a Flying Squirrel (Henry Pelham), John Singleton Copley, 1765. Oil on canvas. Gift of the artist's great-granddaughter, Museum of Fine Arts, Boston.
The Fruits of Arbitrary Power, or the Bloody Massacre, Henry Pelham, 1770. Engraving. Massachusetts Historical Society.
The Boston Massacre, or, The Bloody Massacre perpetrated in King Street, Boston on March 5, 1770 by a party of the 29th Regiment, Paul Revere, 1770. Hand-colored engraving and etching; second state. The Metropolitan Museum of Art, Gift of Mrs. Russell Sage, 1910.
Epes Sargent, John Singleton Copley, c.1760. Oil on canvas. Gift of the Avalon Foundation, National Gallery of Art.
Self-Portrait as a Deaf Man, Sir Joshua Reynolds, 1775. Oil on canvas. Bequeathed by Miss Emily Drummond 1930, Tate Britain.
The Crucifixion of St. Peter, Guido Reni, 1604-05. Oil on canvas. The Vatican Museums.

Index of images in order of appearance (may first appear as a detail of the image):

Cont'd
John Bours, John Singleton Copley, c.1763. Oil on canvas. Funds from the bequest of Mrs. Hester Newton Wetherell, Worcester Art Museum.
Elizabeth Lewis Goldthwait (Mrs. Ezekiel Goldthwait), John Singleton Copley, 1771. Oil on canvas. Bequest of John T. Bowen in memory of Eliza M. Bowen, Museum of Fine Arts, Boston.
John Hancock, John Singleton Copley, 1765. Oil on canvas. Deposited by the City of Boston, Museum of Fine Arts, Boston.
Mrs. Edward Green (Mary Storer), John Singleton Copley, 1765. Pastel on laid paper, mounted on canvas. The Metropolitan Museum of Art, Charles B. Curtis Fund, 1908.
Study for "The Ascension," John Singleton Copley, 1774. Ink ("Bistre") washes, pen and ink, black chalk, and graphite on off-white laid paper, watercolor. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1960.
The Ascension, John Singleton Copley, 1775. Oil on canvas. Bequest of Susan Greene Dexter in memory of Charles and Martha Babcock Amory, Museum of Fine Arts, Boston.
Henry Laurens, John Singleton Copley, 1782. National Portrait Gallery, Smithsonian Institution; transfer from the National Gallery of Art; gift of the A.W. Mellon Educational and Charitable Trust, 1942.
The Death of Major Peirson, John Singleton Copley, ca. 1782–84. Oil on canvas (grisaille). Yale University Art Gallery, Lelia A. and John Hill Morgan, B.A. 1893, LL.B. 1896, M.A. (Hon.) 1929, Collection.
George Washington and William Lee (George Washington), John Trumbull, 1780. Oil on canvas. Bequest of Charles Allen Munn, 1924, The Metropolitan Museum of Art.
Sir Richard Oswald, William De Nune, date unknown. Oil on canvas. Private collection.
Watson and the Shark, John Singleton Copley, 1778. Oil on canvas. Ferdinand Lammot Belin Fund, National Gallery of Art.

Index of images in order of appearance (may first appear as a detail of the image):

Cont'd
Head of a Man, John Singleton Copley, 1777-78. Oil on canvas. Detroit Institute of Arts, Founders Society Purchase, Gibbs-Williams Fund.
Rescue Group, John Singleton Copley, 1777-78. Black chalk heightened with white, squared for transfer in red chalk, on green-gray laid paper. Detroit Institute of Arts, City of Detroit Purchase.
The Archangel Michael Defeating Satan, Guido Reni, 1635. Oil on canvas. Santa Maria della Concezione dei Cappuccini.
Borghese Gladiator, Agasias of Ephesus, c.100 BC. Marble. Musée du Louvre.
Portrait of a Lord Mayor of London, attributed to Sir Nathaniel Dance-Holland, c.1796. Oil on canvas. Indianapolis Museum of Art.
Thomas Jefferson, Mather Brown, 1786. Oil on canvas. National Portrait Gallery, Smithsonian Institution; bequest of Charles Francis Adams; frame conserved with funds from the Smithsonian Women's Committee.
Benjamin Franklin, Joseph Siffred Duplessis, c. 1785. Oil on canvas. National Portrait Gallery, Smithsonian Institution / Gift of the Morris and Gwendolyn Cafritz Foundation.
Benjamin Franklin (1706–1790), Jean Antoine Houdon, 1778. Marble. Gift of John Bard, 1872, The Metropolitan Museum of Art.
John Adams (1735-1826), John Singleton Copley, 1783. Oil on canvas. Harvard University Portrait Collection, Bequest of Ward Nicholas Boylston to Harvard College, 1828.
Self-Portrait with Angelica and Portrait of Rachel, Charles Willson Peale, c.1782-1785. Oil on canvas. The Museum of Fine Arts, Houston, The Bayou Bend Collection, Gift of Miss Ima Hogg.
The Edward Lloyd Family, Charles Willson Peale, 1771. Oil on canvas. Winterthur Museum Collection, Museum purchase.

Index of images in order of appearance (may first appear as a detail of the image):

Cont'd
Benjamin Franklin, Charles Willson Peale, 1785. Oil on canvas. Pennsylvania Academy of the Fine Arts, Bequest of Mrs. Sarah Harrison (The Joseph Harrison, Jr. Collection).
Self-Portrait in the Museum, Charles Willson Peale, 1822. Oil on canvas. Philadelphia Museum of Art, Gift of the McNeil Americana Collection, 2015.
The Artist in His Museum, Charles Willson Peale, 1822. Oil on canvas. Pennsylvania Academy of the Fine Arts, Bequest of Mrs. Sarah Harrison (The Joseph Harrison, Jr. Collection).
John Beale Bordley, Charles Willson Peale, 1770. Oil on canvas. National Gallery of Art, Gift of The Barra Foundation, Inc.
Portrait of Charles Willson Peale, Benjamin West, 1767-69. Oil on canvas. The New York Historical, Gift of Thomas Jefferson Bryan.
The Bermuda Group (Dean Berkeley and His Entourage), John Smibert, c.1728-31. Oil on canvas. Yale University Art Gallery, Gift of Isaac Lothrop.
The Peale Family, Charles Willson Peale, 1773–1809. Oil on canvas. The New York Historical, Gift of Thomas Jefferson Bryan.
Charles Willson Peale Self-Portrait, Charles Willson Peale, c.1791. Oil on canvas. National Portrait Gallery, Smithsonian Institution; frame conserved with funds from the Smithsonian Women's Committee.
Mrs. Peale Lamenting the Death of Her Child, Charles Willson Peale, 1772-1818. Oil on canvas. Philadelphia Museum of Art, Gift of The Barra Foundation, Inc., 1977.
George Washington, Charles Willson Peale, c.1776. Oil on canvas. White House Collection/White House Historical Association.
George Washington at Princeton, Charles Willson Peale, 1779. Oil on canvas. Pennsylvania Academy of the Fine Arts, Gift of Maria McKean Allen and Phebe Warren Downes through the bequest of their mother, Elizabeth Wharton McKean.

Index of images in order of appearance (may first appear as a detail of the image):

Cont'd
Col. George Baylor, Charles Willson Peale, 1778. Watercolor on ivory. The American Revolution Institute of The Society of the Cincinnati.
Ennion Williams, Charles Willson Peale, 1776. Watercolor on ivory. The Metropolitan Museum of Art, The Dale T. Johnson Fund, 2006.
Lt. William Truman Stoddert, Charles Willson Peale, c.1778. Watercolor on ivory. The American Revolution Institute of The Society of the Cincinnati.
Deborah McClenachan Stewart, Charles Willson Peale, 1782. Oil on canvas. Yale University Art Gallery, Gift of Robert L. McNeil, Jr., B.S. 1936S.
The Long Room, Interior of Front Room in Peale's Museum, Charles Willson Peale and Titian Ramsay Peale, 1822. Watercolor over pencil on paper, Detroit Institute of Arts, Founders Society Purchase, Director's Discretionary Fund.
Exhumation of the Mastodon, Charles Willson Peale, c.1806-08. Oil on canvas. Maryland Historical Society, Baltimore City Life Museum Collection, Gift of Bertha White in memory of her husband, Harry White, BCLM-MA.5911
Self-Portrait, Charles Willson Peale, 1824. Oil on canvas. The New York Historical, Purchase, James B. Wilbur Fund.
Skeleton of a Young Mastodon. Drawn in the Philadelphia Museum, 1821. From the French travel book by Édouard de Montulé. American Philosophical Society.
Staircase Group (Portrait of Raphaelle Peale and Titian Ramsay Peale I), Charles Willson Peale, 1795. Oil on canvas. Philadelphia Museum of Art, The George W. Elkins Collection, 1945.
Self-Portrait in the Character of a Painter, Charles Willson Peale, 1779. Oil on canvas. Pennsylvania Academy of the Fine Arts, Gift of the artist (probably in 1824).

Index of images in order of appearance (may first appear as a detail of the image):

Cont'd
Thomas Jefferson, Charles Wilson Peale, 1791. Oil on canvas. Independence, National Historical Park Collection, Philadelphia, Pennsylvania.
Timothy Matlack, Charles Wilson Peale, c.1790. Oil on canvas. Museum of Fine Arts, Boston, A. Shuman Collection, Abraham Shuman Fund.
Self-Portrait with Spectacles, Charles Willson Peale, c.1804. Oil on canvas, mounted on wood. Pennsylvania Academy of the Fine Arts, Henry D. Gilpin Fund.
Belfield Farm, Charles Willson Peale, c.1816. Oil on canvas. Detroit Institute of Arts, Gift of Dr. and Mrs. Irving Levitt, 63.238.
Yarrow Mamout (Mamadou Yarrow), Charles Willson Peale, 1819. Oil on canvas. Philadelphia Museum of Art, Purchased with the gifts (by exchange) of R. Wistar Harvey, Mrs. T. Charlton Henry, Mr. and Mrs. J. Stogdell Stokes, Elise Robinson Paumgarten from the Sallie Crozer Hilprecht Collection, Lucie Washington Mitcheson in memory of Robert Stockton Johnson Mitcheson for the Robert Stockton Johnson Mitcheson Collection, R. Nelson Buckley, the estate of Rictavia Schiff, and the McNeil Acquisition Fund for American Art and Material Culture, 2011.
Mrs. Charles Willson Peale (Hannah Moore), Charles Wilson Peale, 1816. Oil on canvas. Museum of Fine Arts, Boston, Gift of Mrs. Reginald Seabury Parker in memory of her husband.
Governor Jonathan Trumbull, Sr., and Faith Robinson Trumbull. John Trumbull, 1783. Oil on wood. Yale University Art Gallery, Gift of Mrs. Malcolm E. Anderson.
Pastoral Picture, Faith Trumbull, probably 1754. Needlework picture on a Dutch print. Connecticut Historical Society.
"Good Peter," Chief of the Oneida Indians, John Trumbull, 1792. Oil on wood. Yale University Art Gallery, Trumbull Collection.

Index of images in order of appearance (may first appear as a detail of the image):

Cont'd
Self-Portrait, John Trumbull, 1777. Oil on canvas. Museum of Fine Arts, Boston, Bequest of George Nixon Black.
"The Prospect of Bridewell" from John Strype's *An Accurate Edition of Stow's "A Survey of London"* (1720)
Elevation and plan for interior of large house, John Trumbull, 1790-94. Pen and ink, and ink wash. Yale University Art Gallery, Gift of the Associates in Fine Arts.
Untitled, from folio: Sketches in France & Germany, one of 22 sheets in Folio B, John Trumbull, 1786. Graphite. Yale University Art Gallery, Everett V. Meeks, B.A. 1901, Fund.
Ticonderoga & its dependencies, August 1776, John Trumbull. Map. Library of Congress.
Self-Portrait, John Trumbull, c.1802. Oil on canvas. Yale University Art Gallery, Gift of Marshall H. Clyde, Jr.
The Death of General Montgomery in the Attack on Quebec, December 31, 1775, John Trumbull, 1786. Oil on canvas. Yale University Art Gallery, Trumbull Collection.
Martha Washington (1732-1802), Wife of General George Washington, John Trumbull, 1792. Oil on wood. Yale University Art Gallery, Trumbull Collection.
Jonathan Trumbull, Sr. (1710-1785) Governor of Connecticut. John Trumbull, 1793. Oil on wood. Yale University Art Gallery, Trumbull Collection.
"The Infant" Chief of the Seneca Indians. John Trumbull, 1792. Oil on wood. Yale University Art Gallery, Trumbull Collection.
Thomas Y. Seymour (1757–1811) Lieutenant of the 2nd Continental Regiment of Dragoons, 1793. Oil on wood. Yale University Art Gallery, Trumbull Collection.

Index of images in order of appearance (may first appear as a detail of the image):

Cont'd
Faith Trumbull (1769–1846) Daughter of Gov. Jonathan Trumbull, Jr. 1791. Oil on wood. Yale University Art Gallery, Trumbull Collection.
Benjamin Franklin (1706–1790), John Trumbull, 1778. Oil on wood. Yale University Art Gallery, John Hill Morgan, B.A. 1893, LL.B. 1896, M.A. (Hon.) 1929, Fund.
The Raising of Lazarus, Benjamin West, 1780. Oil on canvas. The Wadsworth Atheneum Museum of Art, Gift of J. Pierpont Morgan.
The Death of Nelson, Benjamin West, 1806. Oil on canvas and panel. Walker Art Gallery, Presented to the Walker Art Gallery by Bristow H Hughes in 1866.
Studies of a Male Torso, John Trumbull, 1780. Crayon touched with white chalk on blue paper. Fordham University. Libraries.
Male Figure (reaching), John Trumbull, c.1784-95. Crayon touched with white chalk on blue paper. Fordham University. Libraries.
Joseph Warren, John Singleton Copley, c.1765. Oil on canvas. Museum of Fine Arts, Boston. Gift of Buckminster Brown, M.D. through Carolyn M. Matthews, M.D., Trustee.
Key to the Battle of Bunker's Hill, John Trumbull. Yale University Art Gallery, Mabel Brady Garvan Collection.
Abigail Smith Adams (Mrs. John Adams), Gilbert Stuart, 1800-1815. Oil on canvas. National Gallery of Art. Gift of Mrs. Robert Homans.
View of the attack on Bunker's Hill, with the burning of Charles Town, June 17, 1775, drawn by George Henry Millar, engraved by John Lodge, 1783. Library of Congress.
Overmantel, made by Faith Trumbull, 1761. Embroidery, 1925.1.3, Connecticut Museum collection.

"*Glorious Morning:* A Revolution Revealed"

Index of images in order of appearance (may first appear as a detail of the image):

Cont'd
The Death of General Mercer at the Battle of Princeton, 3 January 1777 (unfinished version), John Trumbull, ca. 1786–88. Oil on canvas. Yale University Art Gallery, Trumbull Collection.
Dr. Benjamin Rush, Charles Willson Peale, 1783-1786. Oil on canvas. Winterthur Museum Collection, Gift of Mrs. Julia B. Henry.
The Surrender of General Burgoyne at Saratoga, October 16, 1777, John Trumbull, ca. 1822–32. Oil on canvas. Yale University Art Gallery, Trumbull Collection.
Thomas Jefferson Bust by Houdon (replica), Special Collections, University of Virginia Library, Charlottesville, Va.
Thomas Jefferson, John Trumbull, 1788. Oil on mahogany. The Metropolitan Museum of Art, Bequest of Cornelia Cruger, 1923.
Jacques-Louis David (Self-Portrait), Jacques-Louis David, 1794. Oil on canvas. Musée du Louvre.
Oath of the Horatii, Jacques-Louis David, 1784-85. Oil on canvas. Musée du Louvre.
Le serment du Jeu de Paume, 20 juin 1789 (Tennis Court Oath), Jacques-Louis David, 1791. Pen, ink, wash and white highlights over pencil on paper. Chateau de Versailles.
Abigail Smith Adams (Mrs. John Adams), Gilbert Stuart, 1800-1815. Oil on canvas. National Gallery of Art. Gift of Mrs. Robert Homans.
Dolley Madison, Gilbert Stuart, 1804. Oil on canvas. White House Collection/White House Historical Association.
Maria Cosway, Richard Cosway, 1785. Watercolor over graphite on paper. Location unknown.

"*Glorious Morning:* A Revolution Revealed"

Index of images in order of appearance (may first appear as a detail of the image):

Cont'd
John Adams, John Trumbull, 1793. Oil on canvas. National Portrait Gallery, Smithsonian Institution.
Richard Henry Lee, Charles Willson Peale, c. 1795-1805. Oil on canvas. National Portrait Gallery, Smithsonian Institution; Gift of Duncan Lee and his son, Gavin Dunbar Lee.
The Storming of the Bastille, Henry Singleton, c.1790. Oil on canvas. Musée de la Révolution française, Vizille.
Thomas Jefferson, John Trumbull, 1788. White House Collection/White House Historical Association.
Romantic Landscape, John Trumbull, c.1783. Oil on wood. Dayton Art Institute; Gift of Mr. Ironton Austin Kelly, III, in memory of his great-great-grandfather, Ironton Austin Kelly, founder of Ironton, Ohio.
Washington at Verplanck's Point, John Trumbull, 1790. Oil on canvas. Winterthur Museum Collection, Gift of Henry Francis du Pont.
Verplanks Point, sailing up the river, Charles Willson Peale, 1801. Watercolor, Ink, Paper. Courtesy American Philosophical Society.
Hopothle Mico, John Trumbull, 1790. Pencil sketch on paper. Charles Allen Munn Collection, Fordham University Library.
Hysac or The Woman's Man, John Trumbull, 1790. Pencil sketch on paper. Charles Allen Munn Collection, Fordham University Library.
John-A Creek, John Trumbull, 1790. Pencil sketch on paper. Beinecke Rare Book and Manuscript Library.
Tuskatche Mico, or, The Birdtail King of the Cusitahs, John Trumbull, 1790. Pencil sketch on paper. Beinecke Rare Book and Manuscript Library.

Index of images in order of appearance (may first appear as a detail of the image):

Cont'd
Physiognotrace portrait of Thomas Jefferson, Charles Balthazar Julien Févret de Saint-Mémin, 1804.Engraving and copperplate. Princeton University, Gift of Charles Scribner Jr., Class of 1943.
Marie Antoinette with a Rose, Élisabeth Vigée Le Brun, 1783. Oil on canvas. Palace of Versailles, Versailles.
Marie Antoinette Being Taken to Her Execution, Jacques-Louis David, 1793. Drawing. Musée du Louvre.
Armand Louis de Gontaut, duc de Lauzun and duc de Biron, Joseph-Désiré Court, c.1834-35. Oil on canvas. Palace of Versailles, Versailles.
Thomas Jefferson (Edgehill Portrait), Gilbert Stuart, 1805-21. Oil on panel. Monticello, Thomas Jefferson Foundation; owned jointly with National Portrait Gallery, Smithsonian Institution; purchase funds provided by the Regents of the Smithsonian Institution, the Trustees of the Thomas Jefferson Foundation, Incorporated, and the Enid and Crosby Kemper Foundation.
Gilbert Stuart Self-Portrait at 24, Gilbert Stuart, c. 1778. Oil on Canvas. Redwood Library & Athenaeum, Bequest of Louisa Lee Waterhouse.
Sarah Wentworth Apthorp Morton, (Mrs. Perez Morton), Gilbert Stuart, 1802–20. Oil on canvas. Worcester Art Museum, Gift of the grandchildren of Joseph Tuckerman, 1899.2
Samuel Alleyne Otis, Gilbert Stuart, 1811-13. Oil on wood. National Gallery of Art, Gift of the Honorable and Mrs. Robert H. Thayer.
Dr. Benjamin Waterhouse, Gilbert Stuart, ca. 1775-76. Oil on canvas. Redwood Library & Athenaeum, Gift of Mrs. Louisa Lee Waterhouse.
Man in a Green Coat, Gilbert Stuart, ca. 1779-85. Oil on canvas. The Metropolitan Museum of Art, Bequest of Mary Stillman Harkness, 1950.

Index of images in order of appearance (may first appear as a detail of the image):

Cont'd
Portrait of the Drummond Family, Benjamin West, 1781. Oil on canvas. Private collection.
Portrait of the Artist, Gilbert Stuart, ca. 1776. Oil on canvas. The Metropolitan Museum of Art, Fletcher Fund, 1926.
The Skater (Portrait of William Grant), Gilbert Stuart, 1782. Oil on canvas. National Gallery of Art, Andrew W. Mellon Collection.
Skaters on the Serpentine in Hyde Park, Julius Caesar Ibbetson, 1786. Pen and black ink and watercolor on laid paper; laid down. National Gallery of Art, Gift of Paul Mellon.
The Academicians of the Royal Academy, Johan Zoffany, 1771-72. Oil on canvas. The Royal Collection.
Elizabeth Patterson Bonaparte, Gilbert Stuart, 1804. Oil on canvas. Private collection.
Portrait of a Man (Self-portrait?), Gilbert Stuart, c.1782-89. Oil on canvas. Tate Britain, Bequeathed by the Hon. Clare Stuart Wortley 1945.
George Thomas John Nugent, Gilbert Stuart, c. 1789-90. Oil on Canvas. UCLA Hammer Museum, Los Angeles; The Armand Hammer Collection, Gift of the Armand Hammer Foundation.
George Washington, Rembrandt Peale, c.1845. Oil on canvas. National Gallery of Art, Gift of Mr. and Mrs. George W. Davison.
Washington Before Yorktown, Rembrandt Peale, 1824-25. Oil on canvas. National Gallery of Art, Corcoran Collection (Gift of the Mount Vernon Ladies Association, Mount Vernon, Virginia, 1944).
Colonel John Trumbull (1756-1843), Gilbert Stuart, 1818. Oil on wood panel. Yale University Art Gallery, Bequest of Herbert L. Pratt.
John Jay, Gilbert Stuart, 1794. Oil on canvas. National Gallery of Art, Gift of the Jay Family.

"*Glorious Morning:* A Revolution Revealed"

Index of images in order of appearance (may first appear as a detail of the image):

Cont'd
Horatio Gates, Gilbert Stuart, ca. 1793-94. Oil on canvas. The Metropolitan Museum of Art, Gift of Lucille S. Pfeffer, 1977.
Gilbert Stuart, Charles Willson and Rembrandt Peale, 1805. Oil on canvas. The New York Historical, Gift of Thomas Jefferson Bryan.
Matthew Clarkson, Gilbert Stuart, c.1794. Oil on canvas. The Metropolitan Museum of Art, Bequest of Helen Shelton Clarkson, 1937.
George Washington (Lansdowne Portrait), Gilbert Stuart, 1796. Oil on canvas. National Portrait Gallery, Smithsonian Institution; acquired as a gift to the nation through the generosity of the Donald W. Reynolds Foundation.
Martha Washington (The Athenaeum Portrait), Gilbert Stuart, 1796. Oil on canvas. National Portrait Gallery, Smithsonian Institution; owned jointly with Museum of Fine Arts, Boston.
George Washington (The Athenaeum Portrait), Gilbert Stuart, 1796. Oil on canvas. National Portrait Gallery, Smithsonian Institution; owned jointly with Museum of Fine Arts, Boston.
John Bill Ricketts, Gilbert Stuart, 1795-99. Oil on canvas. National Gallery of Art, Gift of Mrs. Robert B. Noyes in memory of Elisha Riggs.
George Washington, Gilbert Stuart, c.1803. Oil on canvas. The Metropolitan Museum of Art, Gift of H. O. Havemeyer, 1888.
George Washington, Gilbert Stuart, c.1800. Oil on canvas. U.S. Senate Collection.
Portrait of George Washington, Gilbert Stuart, 1825. Oil on canvas. The Walters Art Museum, Acquired by William T. Walters, 1885.

"*Glorious Morning:* A Revolution Revealed"

Index of images in order of appearance (may first appear as a detail of the image):

Cont'd
George Washington (The Constable-Hamilton Portrait), Gilbert Stuart, 1797. Oil on canvas. Crystal Bridges Museum of American Art, Bentonville, Arkansas, 2005.27.
City of Washington from Beyond the Navy Yard, George Cooke, 1833. Oil on canvas. White House Collection.
Portrait of Thomas Jefferson, Charles Willson Peale, 1791. Oil on canvas. U.S. Department of State.
United States Capitol, Washington, D.C. Elevation of west front with propylaea, Benjamin Latrobe, 1811. ink and watercolor on paper. Library of Congress.
John Adams, Gilbert Stuart, 1800-1815. Oil on canvas. National Gallery of Art. Gift of Mrs. Robert Homans
George Washington, Gilbert Stuart, c.1821. Oil on wood. National Gallery of Art. Gift of Thomas Jefferson Coolidge IV in memory of his great-grandfather, Thomas Jefferson Coolidge, his grandfather, Thomas Jefferson Coolidge II, and his father, Thomas Jefferson Coolidge III.
John Adams, Gilbert Stuart, c.1821. Oil on wood. National Gallery of Art. Ailsa Mellon Bruce Fund.
Thomas Jefferson, Gilbert Stuart, c.1821. Oil on wood. National Gallery of Art. Gift of Thomas Jefferson Coolidge IV in memory of his great-grandfather, Thomas Jefferson Coolidge, his grandfather, Thomas Jefferson Coolidge II, and his father, Thomas Jefferson Coolidge III.
James Madison, Gilbert Stuart, c.1821. Oil on wood. National Gallery of Art. Ailsa Mellon Bruce Fund.
James Monroe, Gilbert Stuart, c.1817. Oil on wood. National Gallery of Art. Ailsa Mellon Bruce Fund.

Index of images in order of appearance (may first appear as a detail of the image):

Cont'd
Benjamin Latrobe, Charles Willson Peale, c.1804. Oil on canvas. White House Collection.
Gilbert Stuart, c.1825. John Henri Isaac Browere. Marble. Redwood Library & Athenaeum, Gift of Reverend Dr. Roderick Terry.
Gilbert Stuart, Sarah Goodridge, c. 1825. Watercolor on ivory. The Metropolitan Museum of Art, The Moses Lazarus Collection, Gift of Josephine and Sarah Lazarus, in memory of their father, 1888-95.

Cover image: Detail from *The Battle of Bunker's Hill, June 17, 1775*. John Trumbull, 1786. Oil on canvas. Yale University Art Gallery, Trumbull Collection.

In Memoriam
Stella Tennant
1970 - 2020

www.two17films.com

© 217 Films, LLC 2003-2026. All rights reserved.