



# HAWTHORNE

## Fine Art

### **Morris Seymour Bloodgood (1845-1920)**

Morris Seymour Bloodgood, more commonly known as M. Seymour Bloodgood or Seymour Bloodgood, was born in New York City in 1845. He studied at the Cooper Union and began his career as an architect before turning his focus to painting. He further studied at the National Academy and in Paris under the tutelage of Jean-Leon Gerome and Paul-Joseph Blanc.<sup>1</sup>

In 1882, artists rejected from the annual exhibition of the American Watercolor Society banded together and held an exhibition of the “refused” works at the American Art Gallery. The critic for the *Brooklyn Daily Eagle* noted Bloodgood’s work to be, “Among the few good pictures in the exhibition of the refused.”<sup>2</sup> The following year, Bloodgood’s painting of “Shepherd” house was displayed in the Lenox Library in Lenox, Massachusetts. The painting which was for sale was notable as it depicted the home of Dr. Shepherd, a pastor of the Congregation Church, and one of the earliest homes in Lenox.<sup>3</sup>

In April of 1886, Bloodgood contributed *Emigrant Peak* to the 61<sup>st</sup> Annual Exhibition of the National Academy of Design. The mountain scene was praised by the *Brooklyn Daily Eagle* who declared the painting to have, “a touch of Turner, a touch of Moran and a touch of genius.”<sup>4</sup> Later the same month, the artist exhibited a figurative work entitled *An Interesting Story* and a landscape work entitled *A Berkshire Homestead* at the Lihou Gallery on Brooklyn’s Fulton Street. The *Daily Eagle* noted that the artist’s landscape “shows knowledge and technical ability.”<sup>5</sup> In 1888, Bloodgood’s painting *At Eventide* depicting a farmhouse in ruins was exhibited at the American Art Galleries.<sup>6</sup>

In 1889, Bloodgood participated in the 5<sup>th</sup> Annual Prize Fund Exhibition at the American Art Galleries. The *Brooklyn Daily Eagle* noted that the artist, “advances gropingly, but there is a feeling for the largeness and space of the mountains in his work, and it may broaden one of these

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<sup>1</sup> “Obituaries,” *American Art Annual Volume XVII* (Washington, DC: American Federation of the Arts, 1920) 265.

<sup>2</sup> “Fine Arts,” *The Brooklyn Daily Eagle* (Brooklyn, New York) Thu, Mar 2, 1882, 1.

<sup>3</sup> “Lenox,” *The Berkshire County Eagle* (Pittsfield, Massachusetts) Thu, Aug 2, 1883, 2.

<sup>4</sup> “Gallery and Studio,” *The Brooklyn Daily Eagle* (Brooklyn, New York), Sun, Apr 4, 1886, 11.

<sup>5</sup> “The Lihou Exhibition,” *The Brooklyn Daily Eagle* (Brooklyn, New York) Wed, Apr 21, 1886, 1.

<sup>6</sup> “Gotham Gossip,” *The Times-Picayune* (New Orleans, Louisiana), Sun, May 13, 1888, 16.



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days.”<sup>7</sup> Around the same time, Bloodgood participated in an exhibition of watercolors and pastels at Field’s Gallery in Brooklyn. The work of other notable artists on display included Leonard Ochtman, Susie M. Barstow, Irving Wiles, and Eleanor Greatorex, to name a few.<sup>8</sup> Bloodgood, participated in another exhibition at the same gallery later that year.<sup>9</sup>

In 1890, after working nine years at the Poppenhusen Institute as an instructor in “cast, copy and decorative” drawing Bloodgood left his position in order to live in Europe.<sup>10</sup> In May of that year he traveled to Germany on the Hamburg-American steamship.<sup>11</sup> He returned to Europe during the summer of 1892. While in Italy, Bloodgood painted a Venetian scene including the Church of San Giorgio described by a critic as, “...charming in color and poetic in sentiment.”<sup>12</sup> In 1895, Bloodgood contributed studies of Holland to the 5<sup>th</sup> Annual Exhibition of Water Colors and Pastels at the Philadelphia Art Club.<sup>13</sup>

In 1898, at the National Academy’s spring exhibition Bloodgood’s *Sunshine and Shadow* was said to be “rich in color” and “worthy of mention.”<sup>14</sup> His painting entitled *Valley Road* was exhibited during the Academy’s fall exhibition that same year. The *Brooklyn Daily Eagle* said the work was, “a comfortable picture of a familiar type.”<sup>15</sup> In 1900, Bloodgood’s *An Adirondack Brook* was exhibited during the 25<sup>th</sup> Anniversary exhibition of the Art Students League.<sup>16</sup> The same year, Bloodgood returned to his teaching position at the Poppenhusen Institute.<sup>17</sup>

In 1906, Bloodgood was invited to participate in the “purchase fund exhibit” at the Detroit Museum of Art. The exhibit was comprised of approximately 50 works by prominent American artists including James Carroll Beckwith, Kenyon Cox, Charles C. Curran, George Inness, and Thomas Eakins.<sup>18</sup> In 1902, Bloodgood, a cripple, was rescued from his studio on the top floor of

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<sup>7</sup> “Gallery and Studio,” *The Brooklyn Daily Eagle* (Brooklyn, New York), Sun, Apr 28, 1889, 10.

<sup>8</sup> “Fine Arts,” *The Brooklyn Daily Eagle* (Brooklyn, New York), Mon, Apr 8, 1889, 1.

<sup>9</sup> “Gallery and Studio,” *The Brooklyn Daily Eagle* (Brooklyn, New York), Sun, Dec 8, 1889, 11.

<sup>10</sup> “The Poppenhusen Institute,” *Brooklyn Times Union* (Brooklyn, New York), Tue, Sep 30, 1890, 5.

<sup>11</sup> “City and Suburban News,” *The New York Times* (New York, New York), Fri, May 9, 1890, 3.

<sup>12</sup> “Pen, Chisel and Brush,” *Lincoln Weekly News* (Lincoln, Nebraska), Thu, Mar 30, 1893, 6.

<sup>13</sup> “Water Color at the Art Club,” *The Times* (Philadelphia, Pennsylvania), Sun, Mar 17, 1895, 6.

<sup>14</sup> “In the Art World,” *The New York Times* (New York, New York), Sat, Feb 5, 1898, 18.

<sup>15</sup> “Gallery and Studio,” *The Brooklyn Daily Eagle* (Brooklyn, New York), Sun, Nov 13, 1898, 15.

<sup>16</sup> “Art Students’ League Exhibit,” *The Brooklyn Citizen* (Brooklyn, New York), Thu, May 10, 1900, 2.

<sup>17</sup> “Evening Classes Opened,” *Brooklyn Times Union* (Brooklyn, New York), Tue, Oct 16, 1900, 8.

<sup>18</sup> “Purchase Fund Exhibit,” *Detroit Free Press* (Detroit, Michigan), Sun, Jan 14, 1906, 8.



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the YMCA building on 23<sup>rd</sup> Street when a fire broke out in the basement.<sup>19</sup> Fortunately, he had shipped *In the Adirondacks* the day before for inclusion in an exhibition of the Brooklyn Art Club preventing it from damage.<sup>20</sup>

In 1903, Bloodgood contributed a painting entitled *On Lake George* to an exhibition of the Brooklyn Art Club.<sup>21</sup> According to the *Brooklyn Standard Union*, Bloodgood was well-known in the Lake George region having, “painted innumerable canvases in which the lake is the dominant note. In “Evening Approaches” the glow in the sky, the deepening shadows growing on the scene below and the twilight effect have been ably portrayed, while the thick foliage on the right opens new realms to the beholder and one longs to explore beyond.”<sup>22</sup> The artist spent the summer of 1910 in the hamlet of Elizabethtown, north of Albany, “working on his favorite line of Mountain brooks...”<sup>23</sup>

During his life time, Bloodgood was a member of the American Art Association of Paris.<sup>24</sup> He exhibited regularly in the New York area and was a frequent contributor to exhibitions of the Brooklyn Art Club and the Montauk Club.

Morris Seymour Bloodgood died in New York City in 1920.

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<sup>19</sup> “Many Artists Rescued,” *New-York Tribune* (New York, New York), Thu, Nov 27, 1902, 9.

<sup>20</sup> “Brooklyn Exhibition Club,” *The Standard Union* (Brooklyn, New York), Tue, Dec 2, 1902, 2.

<sup>21</sup> “Art and Artists,” *The Standard Union* (Brooklyn, New York), Sun, Apr 5, 1903, 13.

<sup>22</sup> “Art and Artists,” *The Standard Union* (Brooklyn, New York), Sun, Sep 4, 1904, 3.

<sup>23</sup> “Elizabethtown,” *The New York Times* (New York, New York), Sun, Jul 17, 1910, 51.

<sup>24</sup> “Obituaries,” *American Art Annual*, 265.