

EXHIBITION
OF
EARLY AMERICAN
PAINTINGS

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BROOKLYN INSTITUTE
OF
ARTS AND SCIENCES
1917



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EARLY AMERICAN PAINTINGS

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HELD IN THE MUSEUM OF THE
BROOKLYN INSTITUTE OF
ARTS AND SCIENCES

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FOREWORD

THE object of this Exhibition of American paintings is to represent chronologically, as far as that may be possible, the advance of the art of painting in this country between 1750 and 1850. These dates are merely indicative of the period displayed and are not intended to limit too closely. All of the artists represented were not of American birth nor was every canvas painted on this side of the Atlantic, but each is so intimately connected with our country in one way or another that a place on our walls is justified. The division of these painters into three groups is purely arbitrary and made for convenience.

I

PRE-REVOLUTIONARY GROUP

Settlements in a new land would naturally be made at or near the mouth of a river and, as population increased, follow the line of least resistance back from the sea. This course would leave wide stretches of wilderness. Roads there were, but previous to 1750 there was little communication between the colonies and that largely by water. Conditions being rude and severe, and travel difficult, it followed that unusual development in one line was slow in reaching another colony,

if at all, and while there are some slight traces of painters in New England and Pennsylvania before 1700, the art in America may not be said to begin before the first quarter of the eighteenth century. One writer says:

“Particularly in New England the early colonists, who came of one of the least artistic races of Europe, were themselves largely the least artistic of their race. Few came from the classes of society which had the wealth and the leisure to command the enjoyment of works of art, and the leaders, as well as the masses, cultivated a form of piety which on the whole was naturally rather abhorrent of art as a frivolous amusement.”¹

It is probable that especially in the South, there were many itinerant portrait painters in the last decades of the seventeenth century, who traveled from plantation to plantation, or city to hamlet, exercising their crude art for a precarious living, but their names have been mostly forgotten and their handiwork destroyed. Tuckerman notes that

“Cotton Mather, in his ‘Magnolia,’ speaking of the aversion of John Wilson to sit for his portrait, says: ‘Secretary Rowson introduced the limner’—showing that there were limners in Boston in 1667.”²

It is true that some of the wealthy planters of the South went “home” or sent their children to be educated in England and a few examples of English portraits then painted still exist. There is recorded a list of paintings and portraits by European masters owned in this country before the Revolution,³ but it

¹“Robert Feke, The Early Newport Portrait Painter, and the Beginnings of Colonial Painting” by William Carey Poland, page 4.

²“Book of the Artists,” page 7.

³*Ibid*, pages 43-44.

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is difficult to state how many of the attributions would stand the higher criticism of to-day, and in New England, at least, there were few, if any, pictures to stimulate the art of painting until Smibert brought his own copies to Boston in 1730. Few artists had more than a local clientele. Here and there a "limner" succeeded in obtaining a foothold and his name may survive in an example now banished to the dark corner of some local historical society, but of an organized progress of art there was none.

To GUSTAVUS HESSELIUS (1682-1755), a Swede, must be given the honor of having the first record as a painter which may be said to emerge from tradition, and also of having received the first commission known to have been executed in this country. On September 5, 1721, he was employed "to draw ye history of our Blessed Savior and ye Twelve Apostles at ye Last Supper" for the altar of St. Barnabas' Church, Queen Anne Parish, Maryland. The price of £17 was paid on November 26, 1722, for this altar piece. The church was destroyed in 1773 and all trace of the painting lost for many years.

The history of "The Last Supper," No. 34, is given in the appropriate place in this catalogue and the picture exhibited in the belief that it is the lost work of Hesselius.

We owe to JOHN SMIBERT, sometimes written Smybert (1688-1751) a Scotchman, a debt of gratitude, for Verplanck is quoted as saying "the best portraits which we have of the eminent magistrates and divines of New England and New York, who lived between 1725-1751, are from his pencil."⁴ The record of his life is to be found in Walpole's "Anecdotes

⁴"Arts of Design in the United States" by William Dunlap, Vol. I, page 27.

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of Painting in England," which records that he joined the fantastic scheme of Dean afterwards Bishop Berkeley, who came to America set with the purpose of erecting a universal college of science and arts in the Bermudas "for the instruction of heathen children in christian duties and civil knowledge." Smibert reached Newport, Rhode Island, in January, 1729, and the plan of the good Bishop having failed, finally settled in Boston, where he died in 1751. He is chiefly remembered by his portrait of Bishop Berkeley and his companions, which now hangs in the "Commons" Hall of Yale University.

Some authorities state that Smibert was the master of Copley, but it is probable that it was by the example of his work, and not by actual instruction, for, as has been pointed out, "Smybert . . . brought to this country casts, drawings, prints, and many copies of old masters. Copley was fourteen years of age at the time of Smybert's death in 1751 and he must have derived great benefit from seeing the copies made by Smybert."⁵ Allston also speaks of the influence which Smibert's copies of foreign pictures made upon him and records his gratitude for the instruction which his work gave him. No. 89 from Smibert's brush.

JONATHAN BLACKBURN (1700?-1765), another New England artist, deserves a place in this group. Very little is known of his life. It has been suggested that he was the son of 'an itinerant painter and Jack-of-all-trades, Christopher B. Blackburn,' and that he was born in Wethersfield, possibly about 1700.⁶ We know that he was painting portraits in Boston from 1750 to 1765, after which date information

⁵"John Singleton Copley" by Frank W. Bayley, page 6.

⁶"Art and Artists of Connecticut" by H. B. French, page 30.

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ceases. "The Proceedings of the Massachusetts Historical Society" for 1878-9 record fifty portraits attributed to him. No. 7 is an example of this artist.

Recent research into the life of ROBERT FEKE, while it has destroyed most of the traditions which had grown up around his name, has added little to the sum of our positive knowledge. We know that he was the son of a Baptist minister of Oyster Bay, Long Island—Robert Feeks (*sic*)—and that he may have been in Newport as early as 1729 from a subscription made by one of that name to rebuild a Baptist church in New York. We know that he married Eleanor Cozzens in Newport in 1742, and painted the portrait of the clergyman who performed the ceremony—Rev. John Candler. We know that he worked in Newport, New York and Philadelphia and that but little of his work has survived. Other known portraits are those of Charles Apthorp and his wife, Ralph Inman and his wife, Mrs. Charles Willing and Tench Francis, both dated 1746, the Rev. Thomas Hiscox, Mrs. Joseph Wanton, his own portrait and that of his wife in the possession of his descendants in Providence, and the portraits of Governor James Bowdoin and his brother, William Bowdoin, and their respective wives, which are perhaps the best known examples of his work.⁷ His earliest known painting, the portrait of Isaac Royal and his family is signed "Finished Sept. 15, 1741, by Robert Feke." Feke is said to have died at the age of forty-four⁸, but no authentic information of his birth or death has been found. An interesting sidelight upon his life appears in the following excerpt from Hamilton's *Itinerarium*, which is a narrative of a journey

⁷ Digested from pamphlet on Robert Feke by Dr. Poland.

⁸ *Historical Magazine*, 1860, page 20.

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made by a Dr. Alexander Hamilton. Of the happenings of Monday, July 16, 1744, a day spent in Newport, Dr. Hamilton writes:

“He carried me to one Feake, a painter, the most extraordinary genius ever I knew, for he does pictures tolerably well by the force of genius, having never had any teaching. I saw a large table of the Judgment of Hercules, copied by him from a frontispiece of the Earl of Shaftesbury’s, which I thought very well done. This man had exactly the phiz of a painter, having a long pale face, sharp nose, large eyes—with which he looked upon you steadfastly,—long curled black hair, a delicate white hand, and long fingers.”⁹

The picture of Pamela Andrews, No. 29, is said to represent the heroine of Richardson’s novel, and depicts “the fair subject dressed as a servant on the eve of her romantic marriage.”¹⁰

JOSEPH BADGER (1708–1765). Paintings by this artist have only lately been identified in any number and his name taken its place among our early painters of note. The following is from a letter received in reply to a request for information regarding this artist:

“Joseph Badger was a son of Stephen and Mercy (Kettell) Badger of Charlestown, Massachusetts, where he was born in 1708. He married in 1731 and probably removed to Boston, soon after which was apparently his home for the remainder of his life. He died in Boston in 1765, leaving a widow and several children and an insolvent estate. I have thus far discovered about seventy portraits painted by him, many of which have for years been passing for the work of Smibert, Copley or Blackburn. If you are to have the John Larrabee

⁹ Quoted from Pamphlet on Feke, *Ibid.*, page 25.

¹⁰ *Ibid.*, page 22.

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portrait you will have the largest and most important example of his work which I have found and one which in its mannerisms is very typical of his style."¹¹

Students of this painter point out his method of posing the right hand of his male subjects, i. e., the thumb concealed in the pocket, the index and second fingers spread at full length on the waistcoat, and the two remaining curled under the palm. This is as marked a characteristic in the work of Badger as the "almond eyes" of the unknown artist who goes by that name for want of a better.

The Will of Timothy Orme of Boston (1757) shows that the sum of £6 each was paid to "Badger the Face Painter" for three portraits,¹²—certainly not excessive pay. The portrait of John Larrabee is No. 3.

JOHN WOOLASTON painted largely in Pennsylvania and the South and he is familiar to us by his portrait of Martha Dandridge, the wife of George Washington. Dunlap makes two references to a painter of this name which may be the same man; he records (1) a Woolaston, as painting in Philadelphia in 1758 and in Maryland in 1759-60 and that Francis Hopkinson published verses in his praise in the *American Magazine* for September, 1758;¹³ and (2) a Woolaston, an English gentleman who painted a great many portraits in Virginia and Maryland in 1772.¹⁴

MATTHEW PRATT (1734-1805) is said to have acquired the rudiments of his art from his uncle, James Claypool. Pratt's portrait of Lieutenant-Governor Cadwallader Colden,

¹¹ From Lawrence Park, Esq., of Groton, Massachusetts, to the writer 12-31-16.

¹² From an article by John W. Harrington, *N. Y. Sun*, Jan. 7, '17.

¹³ "Arts of Design," Vol. I, page 103.

¹⁴ *Ibid.*, page 144.

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now owned by the Chamber of Commerce of New York, and his picture of West's studio with his pupils, owned by the Metropolitan Museum, are well known. He studied under West in England for four years and returned to Philadelphia and died there in 1805. "His portraits, though of no high artistic merit, are considered as exhibiting talent and truth, and, like those of Trumbull and Copley, are often the only representations extant of early American leaders in civil and social life."¹⁵ He is represented by No. 77, the portrait of Mrs. DeLancy.

While the researches of the last ten years have added the names of John Greenwood, Nathaniel Emmons, Winthrop Chandler, Benjamin Blythe, John Johnston, William Verstelle, Lawrence Kilburn and others¹⁶ most of whom painted in and around Boston, their work is little known and has had little effect upon American art which can be measured.

The American period of JOHN SINGLETON COPLEY, which may be roughly fixed at 1753-1774, is alone important for the purpose of this Exhibition, and brings this group of painters to a brilliant close. Copley received his first instruction from his step-father, Peter Pelham, an engraver of some note. At about fifteen he painted a portrait of his step-brother, Charles Pelham, and at sixteen a portrait of the Rev. William Welsted, which now belongs to the Massachusetts Historical Society. An example of his precocity is seen in No. 16, being the portrait of Jonathan Mountfort of Boston, dated 1753 and painted when the artist was sixteen. His portrait of his step-brother, Henry Pelham, known as "The Boy with the Squirrel," was consigned to Benjamin West in

¹⁵ "Tuckerman—Book of the Artists" page 48.

¹⁶ "Little known Early American Portrait Painters," by Frank W. Bayley.

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London and exhibited in 1766, and in the same year Copley was elected a member of the Society of Artists of Great Britain. Copley's rise as a painter in this country was rapid. Charles Willson Peale sought his instruction as early as 1768 and John Trumbull later desired to become his pupil. He was undoubtedly the fashionable portrait painter of the day and while there are many of his works here shown, the portraits of Mrs. John Bacon (Elizabeth Goldthwaite) No. 10, and Mrs. Ben. Davis (Anstice Greenleaf) No. 13, are typical examples of his portraiture of this period. Here the exquisite texture of the satin, the filmy lace, and the broad, heavy shadows modelling the lighted portions of the face, portray Copley's art at its best.

In 1774 Copley went to England, studied in Italy and settled in London in 1775, where he resided until his death. He became the fashion in England and, falling in with the taste of the day, engaged in the painting of historical pictures, along with portraiture. Copley's copy of "The Death of the Earl of Chatham," No. 20 and the first sketch for "The Death of Major Pierson," No. 21, the finished products from which now hang in the National Gallery in London, give some indication of this branch of his art. Copley never returned to this country. His son, born in America, was educated at Trinity College, Cambridge, and after a distinguished career at the Bar became Lord Chancellor of England under the name of Baron Lyndhurst. Copley's art and life became so connected with England and his style so influenced by his models Reynolds and Gainsborough that no example of his later portraiture has been included, as outside of our range.

It is to be regretted that no portrait in wax by PATIENCE WRIGHT has been found for exhibition, nor is there an ex-

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ample of the portraiture of her son, Joseph Wright. Patience Wright, famous in this country for her wax portraits, went to England in 1772 and lived the remainder of her life in England and France, dying in London in 1785. It is interesting to note that her daughter became the wife of the English artist John Hoppner.

II

Concerning the second group—Portrait painters of the Revolutionary and early Constitutional period—facts are more numerous. With the increase of population and wealth, the customs of the people became more luxurious. With the increased ease of travel many artists attained more than a local influence and reputation. Records were kept with greater frequency so that the details of their lives and work are many and exact.

The close of the Revolution left Washington as the overshadowing figure on the American continent. It was natural that not alone local artists but visiting painters during this period should have sought to transmit to canvas his majestic face, as an introduction to the American public and the patriotic demand was so great that literally hundreds of portraits of Washington then painted—good, bad and indifferent—exist. The most familiar portraits, of course, are those by GILBERT STUART. We are particularly fortunate in being able to show the following portraits of Washington:

1.	Gilbert Stuart	The Athenaeum Type	No. 101
2.	Do	The Vaughn Type	No. 102
3.	Do	An original portrait of the Lansdowne Type	No. 103
4.	Charles Willson Peale	Bust Portrait	No. 63

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5.	Do	Continental Type	No. 64
6.	Robert Edge Pine		No. 75
7.	Rembrandt Peale	A Portrait of the Type painted when Peale was eighteen years old	No. 71
8.	Do	The Composite or Port Hole Type of 1824	No. 72
9, 10.	Two Pastelles by James Sharples		Nos. 87 and 88

Stuart states that he painted three original portraits of Washington from life.¹⁷ Tuckerman says that he made twenty-six copies of these originals, but as Miss Johnston points out in her book, "either his memory or his record has been at fault,"¹⁸ as she gives a list of fifty-nine by Stuart of different types. Among Stuart's effects was found a list dated April 20, 1795,¹⁹ showing that he then had thirty-nine orders for copies of his Washington. As the first portrait was of the Vaughn Type painted in 1795, and as it is probable that he did not begin to meet this demand until 1796, most of the copies known were made from the unfinished "Athenaeum" head then painted, which he retained in his possession until his death. Several writers record the unscrupulous request of Winstanley that Stuart visit his studio and touch some of the copies made by him with his riding whip so that Winstanley might sell them as having received the last touches from Stuart's hands, and his indignant refusal.²⁰ Later research has probably raised the number of the Athenaeum copies to between fifty and sixty and of the Vaughn to nine.

Of the portraits known as of the Lansdowne type Stuart

¹⁷See letter quoted in Tuckerman "Portraits of Washington," page 57.

¹⁸"Original Portraits of Washington," page 80.

¹⁹"The Life and Works of Gilbert Stuart," by George C. Mason, page 87.

²⁰"Portraits of Washington," by Henry T. Tuckerman, page 59.

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painted three. One for William Bingham which, signed and dated, is now in the possession of the Pennsylvania Academy of the Fine Arts; a second for William Constable and a third on the order of Mr. Bingham, who desired to present it to the Marquis of Lansdowne "in remembrance of his generous defense of the cause of America in the House of Lords." The portrait shown, No. 103 is the one painted for Mr. Constable, and we quote from the recollections of his daughter, Mrs. H. B. Pierrepont as follows:—

"After our return from England in 1795, my father went to Philadelphia, and, at the request of his mother, engaged Stuart to take his likeness for his family. Gilbert Stuart was, at the time of my father's visit (1796) painting a full length portrait of Washington for Mr. Bingham, who presented it to the Marquis of Lansdowne. My father was so much pleased with it that he engaged Stuart to paint one for him at the same time, as the General was giving him sittings. Stuart, who was well acquainted with my father, promised both pictures should be worked upon alternately, so that both should be originals."

This portrait, which differs somewhat in lighting and details from the other two, hung in old Constable home, which stood on the present site of the Astor house, until 1803. In 1812 Mr. H. B. Pierrepont purchased it from his brother-in-law and it has ever since hung in the Pierrepont Mansion on Pierrepont Place, Brooklyn, N. Y.

Stuart painted one or two similar portraits which are known as the "Tea Pot Type" by reason of the position of the right arm.

Trumbull says Charles Willson Peale painted Washington fourteen times from life. James Peale, his brother, painted

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Washington in miniature and at full length, and Rembrandt Peale, his son, acknowledged making seventy-five replicas of his Port Hole Type alone, and indeed spent most of his life in depicting Washington in one way or another.

The Washington portrait by the English artist Robert Edge Pine is particularly interesting as showing a type not familiar to the general public. Pine painted at least four portraits of Washington all of which were in his possession when he died as appears by the inventory of his estate. No. 75 is one of these and was purchased in Montreal in 1817 from the nephew of the famous Quaker doctor of London, John Croakley Lett-some, by Henry Brevoort, descended to his son, J. Carson Brevoort of Brooklyn and is still in the possession of his descendants. From entries in Washington's Diary we know that Pine spent about three weeks at Mount Vernon, the first entry being as follows:—

“1785. April 28th, Thursday.—To Dinner Mr. Pine, a pretty eminent Portrait & Historical Painter arrived in order to take my picture from the life & to place it in the Historical pieces he was about to draw.”

No reference to the Washington portraits would be complete without quoting his reply to Mr. Hopkinson's request that he permit Pine to paint his portrait, part of which is as follows:

“I am so hackneyed to the touches of the Painter's pencil, that I am now altogether at their beck, and sit, like Patience on a monument, whilst they are delineating the lines of my face. It is a proof, among many others, of what habit and custom may effect. At first I was as impatient at the request, and as restive under the operation, as a colt is of the saddle. The next time I submitted very reluctantly, but with less

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flouncing. Now no dray-horse moves more readily to the thill, than I to the Painter's Chair."²¹

No portrait of Washington by Trumbull was available, but those interested may see an example in the Governor's Room of the City Hall, New York City.

WILLIAM DUNLAP (1766-1838) is chiefly to be remembered because of his book "History of the Rise and Progress of the Arts of Design in the United States,"—the first work of authority which deals with American art. He is represented by the portrait of Robert Snow, No. 22, first President (1823-1826) of The Brooklyn Apprentices' Library Association—the name under which the Brooklyn Institute of Arts and Sciences was incorporated.

Of AMES, EARL, OTIS, WERTMÜLLER and WINSTANLEY examples are shown, and MALBONE is represented by some examples of his exquisite work in miniature.

CHARLES WILLSON PEALE (1741-1827) born at Chesterton, Maryland, exercised great influence upon art in this country. He is said to have been instructed by John, son of Gustavus Hesselius, to have consulted Copley who lent him a picture to copy, and Dunlap quotes his son, Rembrandt Peale, as saying that "The sight of Mr. Copley's picture-room afforded him great enjoyment and instruction."²² He went to London in 1768 bearing letters to Mr. West and remained there two years as an inmate of his home. Established in Philadelphia, he joined the Continental Army as Captain of Volunteers and was present at the Battles of Trenton and Germantown, and after the Revolution, like many of the

²¹ "Johnston's Original Portraits of Washington," page 40.

²² "Arts of Design," Vol. I., page 137.

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artists of the day, derived a considerable part of his income from painting portraits of Washington and replicas and copies thereof for the Legislative Halls of the various states, or for the private collections of patriotic citizens. His most important portrait of Washington is that painted at Mount Vernon in 1772, which is the earliest portrait of Washington we have and depicts him as a Colonel of the Virginia Militia. He became a collector of various articles, conceived the idea of forming a museum, and actively promoted the measures which resulted in the erection of the building of the Pennsylvania Academy of the Fine Arts. Much of what we know of the representative people in Pennsylvania of that day is due to his art. Dunlap thus sums up his trades, employments and professions, as follows:—

“He was a sadler; harness-maker; clock and watch-maker; silver-smith; painter in oil, crayons and miniature; modeler in clay, wax and plaster; he sawed his own ivory for his miniatures, moulded the glasses, and made the shagreen cases; he was a soldier; a legislator; a lecturer; a preserver of animals,—whose deficiencies he supplied by means of glass eyes and artificial limbs; he was a dentist—and he was, as his biographer truly says, ‘a mild, benevolent, and good man’.”²³

The name of BENJAMIN WEST (1738–1820) should receive note, not alone because he was the first and only American to become President of the British Royal Academy, but because he was the kindly friend and instructor of the many Americans who went to England to study in the period 1765 to 1820. Among others, Pratt, Trumbull, C. W. Peale, Stuart, Malbone, Dunlap, Allston, Sully, Morse and Leslie sought and

²³“Arts of Design,” Vol. I, page 140.

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received his instruction and help. West was born at Springfield, Pennsylvania, and died in London. Tuckerman says of him:

“Rarely is so long a life marked by so much serene prosperity; in the long retrospect he could trace the dawn of art in the New World by his familiar experience; for, during his residence in London, he was the resource and oracle of his countrymen engaged in the same pursuit.”²⁴

West, as a boy of sixteen, painted portraits while receiving his education in Philadelphia, and at eighteen he had established himself as a portrait painter and is said to have received two and one-half guineas for a head and five for a full length portrait. At twenty-one he sailed for Gibraltar and after a tour on the Continent went to England in 1763. The classic revival which was spreading over Europe greatly influenced West and he began his long career as an historical painter shortly after his arrival in London. His most widely known pictures, in this country at least, are “Christ Healing the Sick,” “Christ Rejected,” “Death on the Pale Horse” (the latter now in the Pennsylvania Academy of the Fine Arts), and “Penn’s Treaty with the Indians” and “The Death of General Wolf,” familiar through engraving. “The Death of General Wolf” has been declared “to have created an era in English art by the successful example it initiated of the abandonment of classic costume—a reform advocated by Reynolds.”²⁵ He painted in England a succession of portraits from Roman and Greek history, and one of his early canvases, the “Departure of Regulus”—a commission from the King—established his

²⁴ “Book of the Artists,” page 98.

²⁵ “Book of the Artists,” page 100.

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reputation, and during his long life he literally poured forth large canvases on historical, mythological and biblical subjects, said to exceed 3,000 in number. Upon the death of Sir Joshua Reynolds he was chosen President of the Royal Academy in 1792. No example of his purely classical work is available for this Exhibition, but of his portraiture an example will be found in No. 132, representing Dr. Enoch Edwards, an American friend, painted while Dr. Edwards was in London. We also show West's unfinished study, No. 133, for a projected historical picture of the Commissioners who signed the Treaty of Peace between Great Britain and her revolting colonies (November 30, 1782). West finished the portraits of the American Commissioners, Benjamin Franklin, John Adams, John Jay and Henry Laurens, and the Secretary, William Temple Franklin, from the waist up and sketched in the figures, and it was evidently his intention to include in the blank space to the right, the English Commissioner Richard Oswald and the Secretary Caleb Whitefoord, and possibly Alleyne Fitzherbert who signed the armistice two months later declaring a cession of hostilities. The picture is stated to have been sold among West's effects after his death and purchased by the family of Edward Strutt, M. P. (Lord Belper)²⁶. It has only lately come to this country and has never before been publicly exhibited here.

The success of West influenced JOHN TRUMBULL (1756-1843) to become the first historical painter of the young Republic. Trumbull, the son of Jonathan Trumbull the Colonial Governor of Connecticut, was a graduate of Harvard, joined the Continental Army and retired in 1777 owing to some disagreement over his commission. The usually accepted

²⁶ "Centennial of the Inauguration of Washington," by Clarence W. Bowen, pages 481-2.

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story that much of the spirit displayed in his picture "The Battle of Bunker's Hill" arose from the fact that he took part in that engagement, must give way before historical accuracy which records that he only "saw the smoke of the action from Roxbury, four miles away."²⁷ He went to London to study in 1780, and shortly after his arrival was arrested as a spy—a reprisal for the hanging of Major Andre—and it was due to West's influence with George III that his release, after seven months, was obtained on bail, with West and Copley as sureties, upon condition that he immediately leave England. After peace was signed he continued his studies as a member of West's household, and it is undoubtedly due in large measure to this sojourn and his acquaintance with Copley and his work, which confirmed him in his desire to be an historical painter, so that, upon his return to America in 1789 he was so filled with this idea that he spent several years making studies of the heads of the important actors in the War of the Revolution for a projected group of historical paintings to delineate our history. At least two of his historical works "The Battle of Bunker's Hill" and "The Death of Montgomery" were painted and the studies for two more sketched in 1786 while under the instruction and influence of West, and it is upon the work of this period, ending with 1794, that his reputation largely rests. He was again in New York for three or four years, from 1804 on, then again established himself as a portrait painter in London, and there is little doubt but that he intended to make England his permanent abiding place. Whether a decline in his powers with the consequent loss of employment determined him to return to America or, what is more probable, he learned of the projected rebuilding of the Capitol at Washington,

²⁷"John Trumbull and His Works," John F. Weir, N. A., page 20.

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burned by the British during the War of 1812, and saw his opportunity; in any event, he came to this country and exhibited in Washington his two small pictures of "The Battle of Bunker's Hill" and "The Death of Montgomery," together with his collection of studies and miniature heads for others, and applied for the commission to paint the eight large canvases dealing with our history to adorn the rotunda of the Capitol. The choice of subjects was left to President Madison and he was commissioned to paint the "Declaration of Independence," "The Surrender of Burgoyne," "The Surrender of Cornwallis" and "The Resignation of Washington at Annapolis." "The Battle of Bunker's Hill" and "The Death of Montgomery," by far his best conceptions, were rejected as representing the triumph of our enemies. Trumbull enlarged "The Declaration" first, which he exhibited with great success, receiving several thousand dollars from the entrance money alone. Some criticism of its historical value was heard and the artist and his product came in for the biting sarcasm of John Randolph, who somewhat unfairly dubbed it "The Shin Piece," a name which it has ever after borne, but on the whole the work received the approbation of the public. "The Surrender of Burgoyne" was finished second, and exhibited with less success, and finally, in 1824, when he exhibited his last picture "The Resignation of Washington," it was said that the returns did not pay room rent. In later life Trumbull fell into evil times; he besought Congress in vain to permit him to paint the remaining panels for the rotunda, and importuned the President with a plan for the permanent encouragement of the fine arts in the United States, under which he proposed that

"whenever an event, political, naval, or military, shall occur, which shall be regarded by the government as of sufficient

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importance to be recorded as matter of history, the most eminent painter of the time, be ordered to paint a picture of the same, to be placed in some of the national buildings—that an artist of secondary talent be employed to make a copy of the same which shall be given to the minister, admiral, or general under whose direction or command the event shall have taken place, as a testimony of the approbation and gratitude of the nation.”²⁸

We have no doubt in our minds whom Trumbull considered then “the most eminent painter of the time,” but who was the artist of “secondary talent” we are uninformed. When finally an indifferent Congress refused to purchase his original historical compositions, together with other sketches and portraits, Yale College paid him a small life pension in exchange for the collection. Thus the work of his early and brilliant years, by far the most important collection of his work, obtained a permanent abode. The officials of Yale University found that the deed of gift from Trumbull forbade the loan of any of this collection to this Exhibition. An example of his historical painting may be seen in one of the replicas of the “Sortie from Gibraltar” No. 121, appended to which is the key in Trumbull’s handwriting. The portrait of Governor Clinton, loaned by The City of New York, No. 116, was painted in 1791, and Dunlap says that it is “the best large-sized picture he ever painted.”²⁹ The background of this picture represents the British troops storming Fort Montgomery, where Governor Clinton was in command of the American troops.

The work of GILBERT STUART (1755–1828) which, taken as a whole, entitles him to be considered the foremost American

²⁸ “Dunlap, Arts of Design,” Vol. I, pages 384–385.

²⁹ “Arts of Design,” Vol. I, page 362.

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painter produced during the period covered, is so well known that little reference to him need be made. So many of our early statesmen, financiers and the belles of the period live in his glowing canvases and panels that his work stands almost as a synonym for American portraiture.

Stuart was born in Rhode Island, the son of Gilbert Stuart, a Scotchman, and Elizabeth Anthony, the daughter of an Englishman then living in Newport. The usual stories of a young painter's precocity are told of him, and he is said to have received a commission at the age of thirteen, to paint the portraits of Mr. and Mrs. John Bannister of Newport, which are now in the Redwood Library. He studied under Cosmo Alexander and accompanied him to England in 1772 and was forced to return to America by reason of the death of his patron. After a short stay, which was largely employed in painting portraits in Rhode Island, he continued his studies in England in 1775, and like so many American painters of his time, came under the influence and instruction of West. For a period of upwards of fifteen years he successfully practiced his art in England and Ireland, but returned to this country in 1793 to spend the remainder of his life. It is said that he came here imbued with the desire to paint the portrait of Washington, which was accomplished in 1795, and it is not an exaggeration to say that the so-called Athenaeum portrait of Washington which came from Stuart's brush has preserved his likeness in the minds of millions of his countrymen. He painted in Philadelphia and Washington for a period of eleven years and then established himself in Boston, where he resided until his death. It is his portraits painted during the period ending about 1815 upon which his reputation is mainly based. It is a subject of regret that Stuart did not keep a register of his

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sitters, like Sully, and that he signed few if any of his portraits, but his own remark that he signed his name all over the canvas can be said of his work with perhaps more truth than of the work of any other painter. How quick he was to gauge the character of his sitter, and what Allston called his marvelous "power of distinguishing the individual from the conventional," strikes one at the first glance at his portraits. There is no sameness, no likeness of one portrait to another, such as frequently appears in the work of Sully's later years. West's remark to one of his pupils has been often quoted: "It is of no use to steal Stuart's colors; if you want to paint as he does you must steal his eyes."³⁰ Tuckerman sums up his power by saying no one "caught with more truth, or delineated with more power, the expression and character of the physiognomy and the temperament" of the sitter.

This Exhibition is particularly rich in examples from his brush. The portrait No. 99 of Captain Richard Pearson, and No. 90 of Colonel Isaac Barré may be compared with the Madison, No. 96, McKean, No. 97, Colonel Smith, No. 100, and Mr. and Mrs. Law, Nos. 94, 95, to note the differences of style between his English and American periods.

III

The third group is the work of painters ending with 1850. As the most important we show a number of examples of THOMAS SULLY from his best period which, terminating about 1835, brought the golden age of American portrait painting to an end. Note William Chamberlain, No. 105, Joseph A. Dougan, No. 108, John Hogg, No. 110, and Theodore Gourdin No. 109, as examples. Here and there a portrait of importance

³⁰ Mason's Life of Stuart, page 38.

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by another artist of the period may be found. We show examples by Sully's brilliant pupil Eichholtz, Nos. 25, 26, 27, of Jarvis, Nos. 44, 45, 46, 47, 48, Morse's exquisite portrait of his daughter known as "The Muse," No. 56, Neagle's portrait of Sargeant Wallace, No. 58, the Vanderlyn portrait of Sampson Wilder, No. 123, as works of merit, and occasionally examples by Waldo, Harding, Inman, Elliott and Huntington may rise above the mediocre, but except in rare instances they do not approach in interest or importance the works of the masters Copley, Stuart and Sully.

THOMAS SULLY (1783-1872) though born in England came to this country a boy of nine and resided here through eighty years. With the exception of one year spent under the instruction of West—1809-10—he received his education here and his reputation rests upon his American work. Through his long life of eighty-nine years he was to see American art reach its zenith and decline into the era of the story-telling picture of the Düsseldorf School, walnut furniture and other Victorian abominations. Born in the closing year of the Revolution he was to live almost to see the Centennial Exposition of 1876 which was to awaken again the artistic sense of this country; he was to live to see portraiture decline until most were content with the Silhouette or Daguerreotype with which to transmit their likenesses to posterity; he was to see the fashion of the day require as art "The Ideal Head," as exemplified in the "Gift Books" from 1830 to 1860, and occasionally even Sully bowed to the popular demand. No. 107, while engraved as a fancy picture under the title "The Country Girl" and "Maidenhood," is in reality a portrait of Elizabeth Cook, a friend of one of Sully's daughters.

Living through most of the "dark ages"—1835-1880—Sully

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successfully avoided immortalizing on huge canvases the tousled head, the bulging shirt front, the baggy trousers, the clumsy desks and the waste paper baskets so dear to the painters of that period.

A kindly critic has recorded his regret that the "brush had not fallen from the hand in its fullness of power rather than in its final struggle,"³¹ but though Sully practiced his profession until within a year of his death, and admitting that portraits done in his latter years lack virility, still they shine by comparison with those of most of his English or American contemporaries.

JOHN HILL MORGAN,

January 1, 1917.

The Committee desires to express its appreciation to the various owners who have so generously loaned many important and valuable examples of our early painters. It feels that its thanks must be publicly tendered to Mr. Herbert Lee Pratt whose generous offer of the whole or any part of his collection—an offer made at the inception of the plan and which insured an exhibition of importance—immeasurably lightened its labors. It also desires to acknowledge its appreciation of the kindly interest of Mr. Thomas B. Clarke, Mr. John F. Lewis and Mr. Lawrence Park, and for the assistance and valuable advice of Mr. Charles Henry Hart and Mr. William Macbeth.

Regarding the attributions as set forth in the catalogue, the Committee desires to state that it has made diligent effort to obtain authentic information. The pictures shown have

³¹Charles Henry Hart, "Thomas Sully's Register of Portraits," page 17.

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reliable pedigrees; many have been exhibited before and are referred to in the lives or lists of works of the artists. In a few cases—perhaps four or five—the evidence is not complete and the attribution is upon the responsibility of the owner and not of the Committee.

Regarding the pictures loaned by Mr. Pratt, some of the material has been excerpted from notes made for Mr. Pratt's catalogue by Mr. Charles Henry Hart.

It is hoped that this Exhibition may help to identify and record many important examples of our early painters and stimulate interest in art of purely American character.

EZRA AMES

Late eighteenth and early nineteenth century. Ezra Ames was "a coach painter of Albany who turned his attention to portraiture and gained distinction in 1812 by exhibiting his likeness of Governor George Clinton at the Pennsylvania Academy; during several years he executed portraits of the western members of the legislature, and these, with other specimens of his imitative skill, are widely scattered in New York State." Tuckerman—Book of the Artists, page 68.

I GOVERNOR GEORGE CLINTON (1739-1812). Born at Little Britain, New York, the son of Charles Clinton (1690-1773). In 1775 he was a member of the second Continental Congress, and in December of the same year, was appointed brigadier-general of militia; later he held the same rank in the Continental Army. Governor of New York from 1777 to 1795 and from 1801 to 1804. Fourth vice-president of the United States, 1805. Trumbull's portrait of Governor Clinton is No. 116 of this exhibition.
On canvas: H. 30 inches; W. 24 inches.

Lent by the Misses White.



GOVERNOR GEORGE CLINTON BY EZRA AMES



MRS. JAMES KING BY EZRA AMES

EARLY AMERICAN PAINTINGS

EZRA AMES

CONTINUED

2 PORTRAIT OF MRS. JAMES KING (1800-1823).
Daughter of William James, a prominent merchant of Albany. Her husband, James King, was a lawyer. This portrait was painted a short time before her death, and is still in the possession of a descendant.

On canvas: H. 30 inches; W. 24 inches.

Lent by Mrs. Franklin Bartlett.

JOSEPH BADGER

1708-1765

The son of Stephen and Mercy (Kettell) Badger, was born in Charlestown, Massachusetts. He married in 1731 and died in Boston. (For further information concerning this artist, see Foreword, page vi.)

3 CAPTAIN JOHN LARRABEE. The New England Register has a reference to the marriage of Sarah Larrabee, daughter of Capt. John Larrabee, stationed in Castle William, Boston Harbor, in 1738.

Again in a list of subscribers to a certain publication is the name of Capt. John Larrabee, Lieutenant of Castle William. On canvas: H. 83½ inches; W. 51 inches.

Lent by Mr. M. L. Goodwin.



CAPTAIN JOHN LARRABEE BY JOSEPH BADGER



PRESIDENT WILLIAM HENRY HARRISON BY JAMES HENRY BEARD

JAMES HENRY BEARD

(1814-1893)

Born in Buffalo, New York; died at Flushing, Long Island. He lived in Cincinnati during the earlier part of his life, at a time when he devoted himself almost exclusively to portrait-painting. He is known to have made portraits of Henry Clay and Presidents John Q. Adams, Taylor and Harrison. He came to New York in 1846 and was one of the originators and charter members of the Century Club. In his later years he devoted his time chiefly to animal painting.

3a WILLIAM HENRY HARRISON (1773-1841). Born at Berkeley, Virginia, the son of Benjamin Harrison, a member of the Virginia House of Burgesses. A soldier during the earlier part of his life, he was a representative in Congress from 1816 to 1819; member of the Ohio Senate, 1819-1821; United States senator, 1825-1828. Elected ninth president of the United States, he was inaugurated the 4th of March, 1841, and died a month afterwards, succeeded by the vice-president, John Tyler, whose portrait is No. 114 of this exhibition.

Other portraits of William Henry Harrison are Nos. 50, 59 and 66.

On canvas: H. 36 inches; W. 27 inches.

Lent by Mrs. Benjamin Harrison

THOMAS BIRCH

1779-1851

The son of William Birch, the enamel painter, was born in London, and was brought to America ca. 1793 by his father who settled in Philadelphia. Taught by his father, he is said to have had such companions as John Wesley Jarvis, Samuel Seymour and also Thomas Sully. Dunlap writes of him: "Mr. Birch is a good landscape painter and a very fine painter of marines."

4 THE CONSTITUTION AND THE GUERRIERE.

"The United States declared war against Great Britain, June 18, 1812. . . . Three weeks later, the "Constitution" under Captain Hull, sailed from Annapolis. Soon after leaving the Chesapeake she came upon a British squadron of one sixty-four and four frigates, and then ensued the famous three days' chase, in the course of which, by a marvel of good seamanship and good discipline, the American frigate escaped. After a short respite in Boston, Hull set out again, and on the 19th of August he fought and captured the Guerriere, Captain Dacres, in an engagement lasting about an hour."

Larned's "History for Ready Reference" pp. 3343-3344.

On canvas: H. 28½ inches; W. 36 inches.

Collection of Joseph Harrison of Philadelphia.

Lent by Mr. Herbert Lee Pratt.



THE CONSTITUTION AND THE GUERRIERE BY THOMAS BIRCH



THE UNITED STATES AND THE MACEDONIAN BY THOMAS BIRCH

THOMAS BIRCH

CONTINUED

5 THE UNITED STATES AND THE MACEDONIAN.

During the War of 1812 between the United States and Great Britain "later in the same month (October 25) another frigate action took place, the 'United States' under Decatur, capturing the 'Macedonian'. . . . The American casualties were 13, the English 104."

Larned's "History for Ready Reference," p. 3344.

On canvas: H. 28 inches; W. 36 inches.

Collection of Joseph Harrison of Philadelphia.

Lent by Mr. Herbert Lee Pratt.

THOMAS BIRCH

CONTINUED

6 THE WASP AND THE FROLIC. "In October 20th, 1812, the sloop 'Wasp,' Captain Jacob Jones, captured the English brig 'Frolic,' of approximately the same force. The relative loss of English and Americans was again five to one. Both vessels were soon after taken by a seventy-four." Larned's "History for Ready Reference," page 3344. On canvas: H. 28½ inches. W. 36 inches. Signed: *T. Birch, 1813.* Collection of Joseph Harrison of Philadelphia.

Lent by Mr. Herbert Lee Pratt.



THE WASP AND THE FROLIC BY THOMAS BIRCH



MRS. JOSHUA BABCOCK BY JONATHAN BLACKBURN

JONATHAN BLACKBURN

Very little is available concerning the life of this American-born artist. Dunlap writes: "All we know is that he was nearly contemporary with John Smybert and painted very respectable portraits in Boston." He was born in Connecticut about 1700; he is known to have worked in Boston from 1750 to 1765. Tuckerman says that he executed notable portraits in Boston, Portsmouth, N. H., and other New England towns, and enumerates several of his works. He died after 1765.

7 MRS. JOSHUA BABCOCK (1714-1778). The lineage of the Blackburn portrait of Mrs. Hannah Stanton Babcock, the wife of Chief Justice Babcock of Rhode Island, is as follows:

Mrs. Joshua Babcock (1714-1778) to her son
 Adam Babcock (1740-1817) to his son
 William Smith Babcock (1764-c. 1840) to his daughter
 Elizabeth Smith Babcock (1817-post 1903), wife of Rev. S. S.
 Mathews (1817-'47) to her daughter
 Martha Ann Mathews (1841-1900), wife of Dr. T. J. Pray, to
 her daughter
 Mary Elizabeth Pray (1873-post 1903) to her uncle
 Rev. Samuel S. Mathews (1847-1910) to his daughter
 Anna Elizabeth Mathews Richardson.

She was the last lineal owner of the portrait and was the one from whom Mr. Brigham obtained it in 1915.

On canvas: H. 45 inches; W. 36½ inches.

Lent by Mr. William Macbeth.

JOHN SINGLETON COPLEY

1737-1815

Born in Boston, Mass., probably taught by his stepfather, Peter Pelham, the painter and engraver, who died in Boston in 1751, and perhaps also by Jonathan Blackburn. He painted portraits and historical scenes. Having met with material success in America, he decided to study the art of the Old World and went to Italy in 1774. In 1775 he went to England and settled in London where his wife and family joined him. He died in England. The *Life of Copley* by A. T. Perkins lists two hundred and sixty-nine oil-paintings, thirty-five crayons, and fourteen miniatures.

8 ADAM BABCOCK (1740-1817). Born in Westerly, Rhode Island, the son of the famous physician, Dr. Joshua Babcock, and of Hannah Stanton Babcock (whose portrait by Jonathan Blackburn, is No. 7 of this exhibition), Adam Babcock was a successful merchant of Boston, where he died. From the collection of Rev. Edwin A. Blake, of Brooklyn, Connecticut, his grandson.

See Babcock's *Genealogy and Updike's Narragansett*.

On canvas: H. 45½ inches; W. 36 inches.

Lent by Miss A. G. Chapman.



ADAM BABCOCK BY JOHN SINGLETON COPLEY



MRS. ADAM BABCOCK BY JOHN SINGLETON COPLEY

EARLY AMERICAN PAINTINGS

JOHN SINGLETON COPLEY

CONTINUED

9 MRS. ADAM BABCOCK (1744-1777). Abigail Smith, wife of Adam Babcock, who is the subject of the preceding portrait, died at the age of thirty-three.

See Babcock's Genealogy and Updike's Narragansett.

On canvas: H. 45½ inches; W. 36 inches.

Lent by Miss A. G. Chapman.

JOHN SINGLETON COPLEY

CONTINUED

10 MRS. JOHN BACON. Painted at Boston in 1769. Elizabeth Goldthwaite was born in 1733. She was the daughter of Ezekiel Goldthwaite, Esq., from 1740 to 1776 Registrar of Deeds, Suffolk County, Mass., and Town Clerk, Boston. Her first husband, the Rev. Alexander Cummings was pastor of the Old South Church, Boston; her second husband was the Rev. John Bacon. The following is the bill for Mrs. Bacon's (Cummings) portrait and two others (the original still in possession of a descendant).

Boston,	Mrs. Elizabeth Cummings to Jn. S. Copley, Dr.	
1769	To her own portrait 3 $\frac{1}{4}$ at 7 Guis	£9-''16''-0
	To Mrs. Marquarters Do	9-''16''-0
	To Mr. Marquarters Do	9-''16''-0
1770	To two Black Frames at 24	2-'' 8''-0

	Rec'd the contents in full	£31-16''-0''
	John Singleton Copley.	

This portrait is still in the possession of a descendant.
On canvas: H. 30 inches; W. 25 inches.

Lent by Mr. Walter H. Crittenden.

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Correction, page 10, lines 12 and 13.
For Marquarters read Maquarters.



MRS. JOHN BACON BY JOHN SINGLETON COPLEY



MRS. JOSEPH BARRELL BY JOHN SINGLETON COPLEY

JOHN SINGLETON COPLEY

CONTINUED

11 MRS. JOSEPH BARRELL (1744-1771). Painted in Boston, 1768. Her maiden name was Anna Pierce; her father was a noted physician of Portsmouth, New Hampshire. Her husband was a Boston merchant whose country house at Somerville, Massachusetts, was built by Charles Bulfinch, the architect. Afterwards it became the McLean Asylum. (See article by Samuel Isham, *Burlington Magazine*, April, 1907.) Another pastel portrait of Mrs. Barrell by John Singleton Copley is the following. This portrait is still in the possession of a descendant.

Pastel: H. 23 inches; W. 17 inches.

Lent by Mrs. Robert Lee Hale.

JOHN SINGLETON COPLEY

CONTINUED

12 MRS. JOSEPH BARRELL (1744-1771). Painted in 1766. Her maiden name was Anna Pierce; her father was a noted physician of Portsmouth, New Hampshire. Her husband was a Boston merchant whose country house at Somerville, Massachusetts, was built by Charles Bulfinch, the architect. Afterward it became the McLean Asylum. (See article by Samuel Isham, Burlington Magazine, April, 1907.) Another pastel portrait of Mrs. Barrell by John Singleton Copley is the preceding. This portrait is still in the possession of a descendant.

Pastel: H. 23 inches; W. 17 inches.

Lent by Mrs. William A. Putnam.



MRS. JOSEPH BARRELL BY JOHN SINGLETON COPLEY



MRS. BEN. DAVIS BY JOHN SINGLETON COPLEY

JOHN SINGLETON COPLEY

CONTINUED

13 MRS. BEN. DAVIS. She was Anstice, daughter of Sheriff Stephen Greenleaf and wife of Benjamin Davis; she died young, without issue.

Purchased from Mrs. Ellen Susan Bulfinch, a descendant.

On canvas: H. 30 inches; W. $24\frac{3}{4}$ inches.

The property of the Brooklyn Museum.

JOHN SINGLETON COPLEY

CONTINUED

14 MRS. ISAAC HOLMES. Miss Rebecca Bee, of the well known South Carolina family of that name, married Isaac Holmes, first collector of the Port of Charleston, appointed by George Washington.

This portrait was in the possession of the Holmes family from the time that it was painted until 1913, when it was purchased from Mr. Charles R. Holmes of Charleston, South Carolina. Exhibit No. 419, catalogue of the South Carolina Interstate and West Indian Exposition—Charleston 1901-02. Described in "Life of John Singleton Copley," by August Thorndyke Perkins, page 73; also in "John Singleton Copley," by Albert W. Bayley, page 144.

On canvas: H. 30 inches; W. 25 inches.

Lent by Mr. Herbert Lee Pratt.



MRS. ISAAC HOLMES BY JOHN SINGLETON COPLEY



JOHN BEE HOLMES BY JOHN SINGLETON COPLEY

JOHN SINGLETON COPLEY

CONTINUED

15 JOHN BEE HOLMES (1760-1827). This portrait was in the possession of the Holmes family of Charleston, South Carolina, from the time it was painted by Copley until 1905, when the present owner purchased it from Mr. Charles R. Holmes of Charleston. It is known as "Boy with a squirrel," and was painted in Boston at the time of a visit of the family to that city. His mother, Mrs. Isaac Holmes, is the subject of the preceding portrait.

On canvas: H. 30 inches; W. 25 inches.

Lent by Mrs. William A. Putnam.

JOHN SINGLETON COPLEY

CONTINUED

16 JONATHAN MOUNTFORT, OF BOSTON. This portrait is an example of very early work. Copley was sixteen when this portrait was painted. It is dated 1753. This portrait is still in the possession of a descendant.
On canvas: H. 29 inches; W. 25 inches.

Lent by Miss Nancy M. Sanborn.



JONATHAN MOUNTFORT OF BOSTON BY JOHN SINGLETON COPLEY



JAMES MURRAY BY JOHN SINGLETON COPLEY

JOHN SINGLETON COPLEY

CONTINUED

17 JAMES MURRAY (1713-1791). He was born at Unthank, Scotland, and died at Halifax, N. S. Mr. Murray was a planter in North Carolina from 1735 to 1765 and a member of the Governor's Council, secretary and clerk of the Crown. From 1765 to 1776 he lived in Boston, but not finding himself in sympathy with the revolutionary movement, became an exile and retired to Halifax. This portrait was painted about 1761 and remained at Brush Hill, near Milton, until the death of James Murray Robbins, a grandson of James Murray, which occurred in 1885. The portrait was then allotted to Mrs. J. P. Lesley, who in turn presented it to Mr. Edward H. R. Lyman, the father of the present owner. This portrait is still in the possession of a descendant. On canvas: H. 49½ inches; W. 39½ inches.

Lent by Mr. Frank Lyman.

JOHN SINGLETON COPLEY

CONTINUED

18 COLONEL EPES SARGENT (1690-1762). "This portrait offers a remarkably fine example of Copley's style at a period prior to his departure for England, when some of his most vigorous and characteristic work was produced. It is undated, but was probably painted before 1760. Colonel Epes Sargent, whose colonel's commission was held under King George II., was born in Gloucester, Massachusetts, but the latter part of his life was passed in Salem, where he died." *Masters in Art*, pt. 60, page 39. This portrait is still in the possession of a descendant.

On canvas: H. $49\frac{3}{4}$ inches; W. 40 inches.

Lent by Mr. and Mrs. G. H. Clements.



COLONEL EPES SARGENT BY JOHN SINGLETON COPLEY



DANIEL CROMMELIN VERPLANCK BY JOHN SINGLETON COPLEY

JOHN SINGLETON COPLEY

CONTINUED

19 DANIEL CROMMELIN VERPLANCK. Born in 1762. This portrait was painted in New York about 1770-'72 when he was about eight or ten years old, and has been in the possession of the family uninterruptedly ever since. On canvas: H. $49\frac{3}{4}$ inches; W. 40 inches.

Lent by Mr. William E. Verplanck.

JOHN SINGLETON COPLEY

CONTINUED

20 "THE DEATH OF THE EARL OF CHATHAM"
 (William Pitt, 1708-1778). "On April 7, 1778, the Duke of Richmond, who had formerly supported Chatham's American policy, but now openly advocated the immediate acknowledgment of American independence, moved an address to the Crown for the withdrawal of the forces from the revolted colonies. Against the advice of his physician, Chatham insisted on being present at the debate, in order that he might publicly declare his disagreement with the American policy of the Rockingham party. Wrapped up in flannel, and supported on crutches, he was led into the house by his son William, and his son-in-law, Lord Mahon. In a few broken words, uttered in a barely audible voice he protested for the last time against 'the dismemberment of this ancient and most noble monarchy' While rising to speak a second time in reply to the Duke of Richmond, Chatham fell backwards in a fit. He was carried into the Prince's Chamber, and the debate immediately adjourned. . . . After lingering a few weeks, he died, on May 11, 1778." Dictionary of National Biography, v. 45: p. 364. The finished picture of which this is a study, is in the National Gallery in London. It contains forty-five portraits of members of the House of Lords, which are said to have been copied from other portraits by Reynolds, Romney, Gainsborough, etc. Copley made a number of preliminary studies for this picture, as was his custom, at least two or three having found their way to this country. (Purchased from Messrs. Vicars Bros., London.)

On canvas: H. 32½ inches; W. 44 inches.

Lent by Mr. Herbert Lee Pratt.



THE DEATH OF THE EARL OF CHATHAM (WILLIAM PITT) BY JOHN SINGLETON COPLEY



THE DEATH OF MAJOR PIERSON BY JOHN SINGLETON COPLEY

JOHN SINGLETON COPLEY

CONTINUED

21 "THE DEATH OF MAJOR PIERSON" (First sketch). The finished picture of "The Death of Major Pierson," of which this is the first sketch, was painted for Alderman Boydell in 1783, and now hangs in the National Gallery, London.

The picture records the incident of the death of Major Pierson in resisting the attack of the French on the Island of Jersey on January 6, 1781. The French, by a night surprise, captured St. Helier and made prisoner Major Corbet, the Lieutenant-Governor who was induced to capitulate and order the surrender of the militia and the regulars. Major Pierson, of the 96th Regiment, refused to submit, rallied the troops and completely routed the invaders. He fell at the outset of the fighting in Royal Square, where the battle took place. His negro body-servant is said to have seized a rifle and shot his slayer.

The engraving from the picture in the National Gallery which is appended, will show the many changes which occurred to Copley's first conception of the incident.

Exhibited in the Manchester Art Treasures Exhibition in 1857, No. 112 of the Catalogue, and in the International Exhibit of 1862, No. 128 of the Catalogue. It was sold in London along with the effects of Lord Lyndhurst (Copley's son), March 5, 1864, No. 71 of the Catalogue. From the collection of Newton Robinson, Esq. and Messrs. Leggat Bros., London.

On canvas: H. 32 inches; W. 36 inches.

Lent by Mr. John Hill Morgan

WILLIAM DUNLAP

1766-1839

Painter and author; was born in Perth-Amboy, New Jersey. He began painting portraits at seventeen and besides his "History of the Rise and Progress of the Arts of Design in the United States" published in two volumes in New York in 1834, he is the author of several plays, of a "History of New Netherlands" and one of the American theatre. His "Arts of Design in the United States" is the earliest book on the subject and is repeatedly quoted in this and other works on early American art. Dunlap died in New York.

22 ROBERT SNOW. First president (1823-1832) of the Apprentices Library Association, the name under which the Brooklyn Institute of Arts and Sciences was originally incorporated.

On canvas: H. $33\frac{1}{2}$ inches; W. $26\frac{3}{4}$ inches.

The property of the Brooklyn Museum.



ROBERT SNOW BY WILLIAM DUNLAP



MRS. WINFIELD SCOTT BY ASHER BROWN DURAND

ASHER BROWN DURAND

1796-1886

Born in Jefferson, New Jersey. He was the descendant of French Protestants who had found refuge in America after the repeal of the Edict of Nantes, and is better known as a landscape than as a portrait painter. He was also an engraver, reproducing Trumbull's "Declaration of Independence," and heads of Jay, Decatur, Marshall, Jackson, Cass, Kent, Clinton and Adams. He abandoned engraving for portrait and landscape painting in 1835. He was one of the founders of the National Academy of Design in 1826.

23 PORTRAIT OF MRS. WINFIELD SCOTT (1787-1866). Wife of General Winfield Scott. She was Maria Mayo, a daughter of John Mayo, Esq., of Richmond, Virginia, On Canvas: H. 34 inches; W. 27 inches.
Signed: *A. B. D. 1831.*

Lent by Mr. Albert Rosenthal.

RALPH EARL

1751-1801

Born in Leicester, Massachusetts. Painter of portraits and historical scenes. He is the author of four "Scenes of the Battle of Lexington," which were engraved later by Amos Doolittle. After the war he went to London where he studied with Benjamin West. He returned to America in 1786 and died in Bolton, Connecticut.

24 MRS. CHARLES JEFFERY SMITH. Mrs. Smith, of Smithtown, Long Island, was born in 1736. She is represented stringing cocoons, being said to have introduced silk-worm culture into Long Island. Her parents were Platt Smith and Mary Woolsey, of Southold, Long Island. Her son, Elihu Platt Smith, was also painted by Earl in 1794. This portrait is still in the possession of a descendant.

On canvas: H. $47^{\frac{3}{4}}$ inches; W. $41^{\frac{3}{4}}$ inches.

Signed: *R. Earl, 1794.*

Lent by Professor Theodore S. Woolsey.



MRS. CHARLES JEFFERY SMITH BY RALPH EARL



MARY JUSTICE COOPER BY JACOB EICHHOLTZ

JACOB EICHHOLTZ

1776-1842

Also spelled Eicholtz; he was born in Lancaster, Pennsylvania, and died there. He studied with Thomas Sully.

25 MARY JUSTICE COOPER. Born 1766, at Mt. Holly, New Jersey, and married in Christ Church, Philadelphia, October 10, 1785, to Joseph Cooper. The portrait is referred to in "Colonial Families of Philadelphia," and is still in the possession of a descendant.

On canvas: H. 30 inches; W. 25½ inches.

Lent by Mr. Samuel W. Cooper.

JACOB EICHHOLTZ

CONTINUED

26 WILLIAM HEATHCOTE DELANCY (1797-1865).
Mr. DeLancy was Provost of the University of Pennsylvania from 1828 to 1834, and also Bishop of the Western Diocese of New York.

On canvas: H. 26 inches; W. 22½ inches.

Lent by Mr. Alexander Smith Cochran.



WILLIAM HEATHCOTE DELANCY BY JACOB EICHHOLTZ



JOHN HOWARD PAYNE BY JACOB EICHHOLTZ

JACOB EICHHOLTZ

CONTINUED

27 JOHN HOWARD PAYNE (1792-1852). This portrait was painted in 1817. It is signed on the back as was Eichholtz' custom. It was formerly exhibited at Lancaster at the Eichholtz Exhibition and also at the Panama-Pacific Exhibition. Payne is the author of "Home, Sweet Home." He was consul to Tunis, where he died.

On canvas: H. 29 inches; W. 24 inches.

Signed: *Eichholtz, 1817.*

Lent by Mr. John Frederick Lewis.

CHARLES LORING ELLIOTT

1812-1868

Also spelled Elliot; he was born in Scipio, New York, in 1812, the son of an architect, and died in Albany, New York, in 1868. Starting as a clerk in Syracuse, he went to New York in 1834, where he became a pupil of Trumbull. Eminently a portrait painter (he is said to have painted more than seven hundred of his contemporaries) he was made A. N. A. in 1845, and N. A. in 1846. His portrait of Fletcher Harper was shown in Paris at the exhibition of 1867.

28 PORTRAIT OF GENERAL JOHN C. FREMONT
(1813-1890). Nicknamed the "Pathfinder," John C. Fremont was a noted American explorer, general and politician. He was born at Savannah, Georgia, in 1813 and died in New York in 1890. He explored the South Pass (Rocky Mountains) and the Pacific Slope; was United States senator from California 1850-'51; organized in 1853 an expedition to complete a previous exploration of a route to California; was the Republican candidate for the Presidency in 1856 and governor of Arizona 1878-1882.

On canvas: H. 36 inches; W. 29 inches.

From the C. C. Markham Collection.

Lent by Mr. William S. Hughes.



GENERAL JOHN C. FREMONT BY CHARLES LORING ELLIOTT



PAMELA ANDREWS BY ROBERT FEKE

ROBERT FEKE

Eighteenth century

Very little is known concerning the life of this interesting artist. He was the son of a Baptist minister of Oyster Bay, Long Island, and married Eleanor Cozzens in Newport in 1742. He is said to have died at forty-four years of age at Bermuda, where he had gone for his health.

For additional information, see Foreword, page v.

29 PAMELA ANDREWS. Professor William Carey Poland in his discussion of Feke's work calls attention to "an ideal figure picture representing Pamela Andrews, the heroine of Richardson's novel."

The Rhode Island School of Design received this portrait as a bequest from Miss Sarah Crawford Durfee, the great-granddaughter of Benjamin Cozzens, brother of Eleanor Cozzens, Robert Feke's wife.

On canvas: H. 31 inches; W. 24 inches.

Lent by the Rhode Island School of Design.

GEORGE HENRY HALL

1825-1913

Born in Boston; self-taught, he began painting in 1842. In 1849 he went to Germany and France, returning to New York in 1852. He was made N. A. in 1868 and regularly exhibited at the National Academy.

30 PORTRAIT OF THE ARTIST. Painted by himself in Boston in 1845, when nineteen years old.

On canvas: H. $30\frac{1}{4}$ inches; W. $25\frac{1}{4}$ inches.

The property of the Brooklyn Museum.



GEORGE HENRY HALL PAINTED BY HIMSELF



DANIEL BOONE BY CHESTER HARDING

CHESTER HARDING

1792-1866

Born in Conway, Massachusetts. In a biography written by himself, which Dunlap publishes in the "History of the Arts of Design" he tells how he began the trade of chairmaking at twenty-one, and, not liking the calling, he kept a tavern in a small village in western New York. This having failed, he went to Pittsburg, floating down the Alleghany river on a raft with his wife, one child and valuables consisting of one bed, chest of clothing, and some cooking utensils. Entirely self-taught, he soon became successful as a portrait painter in this country and also in London. Tuckerman writes of Harding; "On the first of April, 1866, a genuine representative of the Western artist died in Boston; and his career may be regarded as the connecting link between the early and the present generation of American portrait painters." "Book of the Artists," page 63.

31 DANIEL BOONE (1735-1820). Daniel Boone, pioneer, explorer and famous hunter, was born in Bucks County, Pennsylvania, but emigrated with his father to North Carolina about 1748. He led an expedition of six into Kentucky in 1769, and was captured by Indians but escaped. Together with several other families he emigrated to Kentucky in 1773 and built a fort at Boonesborough on the Kentucky River in 1775. Was captured by the Indians in 1778 and was adopted into the tribe, but later in that year escaped. He removed to Missouri in 1795 where he died in 1820.

Painted in 1818 when Boone was eighty-three years of age; engraved by J. B. Longacre for the National Portrait Gallery in 1835.

On canvas: H. 29 inches; W. 24 inches.

Lent by Mr. Herbert Lee Pratt.

CHESTER HARDING

CONTINUED

32 EDWARD HUTCHINSON ROBBINS (1758-1829). Born and died in Milton. He was graduated from Harvard in 1775; was a lawyer; a member of the Convention on adopting the Constitution of the United States; representative in General Court; speaker's assistant; judge and lieutenant-governor. The portrait was painted by Chester Harding and remained at Brush Hill, near Milton, Massachusetts, in the home of James M. Robbins (his son) until 1885, when it was allotted to Mr. E. H. R. Lyman, in the distribution of Mr. Robbins' effects. This portrait is still in the possession of a descendant.
On canvas: H. 30 inches; W. 25 inches.

Lent by Mr. Frank Lyman.



EDWARD HUTCHINSON ROBBINS BY CHESTER HARDING



MOSES POND BY GEORGE PETER ALEXANDER HEALY

GEORGE PETER ALEXANDER HEALY

1808-1894

Born in Boston; in 1836 he went to Paris and Rome where he met with considerable success. On his return to America in 1855 he went to Chicago where he remained until 1867, and Tuckerman states that, during that period, he executed five hundred and seventy-seven portraits. He won third- and second-class medals at the Paris Salons of 1840 and 1855. He died in Paris.

33 HONORABLE MOSES POND (1799-1870). Painted circa 1830. Moses Pond was the senior warden of the old Bowdoin Square Church, in Salem Street, Boston, and president of the Massachusetts Senate. This portrait is still in the possession of a descendant.

On canvas: H. 30 inches; W. 25 inches.

Lent by Mrs. Dunlap Hopkins

GUSTAVUS HESSELIUS

1682-1755

Born in Sweden in 1682, he came to America in 1711 and died in 1755.

34 THE LAST SUPPER. Of this picture Charles Henry Hart writes:—"The records of St. Barnabas Church, in Queen Anne's Parish, now Prince George's County, Maryland, revealed that, in October 1721, the Vestry engaged Gustavus Hesselius to paint for the church an altar piece of the Last Supper, which he completed and delivered in one year. The painting was placed in the church where it remained for more than half a century. When the old building was demolished, and the present edifice erected no place was reserved for the hanging of Hesselius' altar piece. All trace of the picture was lost until it was found in the possession of the present owner, in whose family it had been for nearly a century. Inquiry has frequently been made if this is an original conception of the Last Supper or a copy of some other work. A careful research shows it to be an original picture of the subject, doubtless somewhat inspired by the little known Last Supper in the refectory of the ancient Vallombrosan convent of San Salvi, outside of the Porta Santa Croce at Florence, painted by Andrea del Sarto, in 1526-27.

"It is of especial interest to note that St. Peter on the right of Christ and St. John resting on His shoulder are respectively the painter's own portrait and the portrait of his wife which John's feminine characteristics made quite appropriate. This is shown by a comparison of their portraits that Hesselius painted later in life, now in the gallery of the Pennsylvania Historical Society in Philadelphia. Another feature that must be noticed is the careful painting of the hands and the prominence given them. Hesselius painted hands in all of his portraits that are known, he evidently being proud of his accomplishment in their delineation; indeed it was the painting of the hands that was the keynote to the first identification of this canvas as the work of Gustavus Hesselius."

On canvas: H. 35 inches; W. 117½ inches.

Lent by Mr. C. H. Hart, attorney for Mrs. Helen Gassaway.



Copyright 1914 by Helen Gassaway

THE LAST SUPPER BY GUSTAVUS HESSELIUS



PRESIDENT MARTIN VAN BUREN BY DANIEL HUNTINGTON

DANIEL HUNTINGTON

1816-1906

Born in New York. At nineteen he studied under S. F. B. Morse and later with Henry Inman. In 1839 he went to Florence, and after a brief stay in New York, returned to Rome in 1844. In 1850 an exhibition of his works held in New York attracted considerable attention. He was the third president of the National Academy of Design, being elected in 1862; he was elected N. A. in 1840.

35 MARTIN VAN BUREN (1782-1862). Born at Kinderhook, New York, the son of a farmer. Student at the Kinderhook Academy; admitted to the bar in 1803; state senator, 1812; attorney-general, 1815-1819; United States senator, 1821; governor of New York, 1828; secretary of state, under Jackson, 1829; minister to England, 1831; eighth vice-president of the United States, 1833; eighth president of the United States, 1837-1841, having defeated William Henry Harrison, whose portraits are Nos. 50, 59, 66, of this exhibition.

On canvas: H. 30½ inches; W. 25 inches.

Signed: *D. Huntington, 1861.*

Lent by Mr. Herbert Lee Pratt.

DANIEL HUNTINGTON

CONTINUED

36 PORTRAIT OF MADEMOISELLE ROSINA. This painting is also known as "The Sketcher" and the "Fair Sketcher" and is mentioned among Huntington's paintings in Tuckerman's "Book of the Artists," page 331. On canvas: H. 39 inches; W. 31¹/₄ inches. Marked on the stretcher: *The Sketcher, portrait of Mlle. Rosina, a Jewess. D. Huntington, 1858.*

The property of the Brooklyn Museum.



MADemoiselle ROSINA BY DANIEL HUNTINGTON



FANNY KEMBLE BUTLER BY HENRY INMAN

HENRY INMAN

1802-1846

This portrait, genre and landscape painter was born in Utica, New York. He studied under John Wesley Jarvis for seven years, opened a studio in Vesey Street in 1823 and in 1826 was elected vice-president of the newly established National Academy of Design. An excellent portrait painter, he seems to have thought more of his landscapes than anything else: C. Edwards Lester, in his "Artists of America," published in New York in 1846, quotes him as follows: "The taste of my 'customers' is limited chiefly to portraits. They will not commission me to execute landscapes, which would possess a much greater value, and win me an infinitely higher fame. . . . The business of a few generations of artists in this country, as in all others, is to prepare the way for their successors—for the time will come when the rage for portraits in America will give way to a higher and purer taste."

37 FANNY KEMBLE BUTLER (1811-1893). Frances Anne Kemble was born in London, England; the daughter of Charles Kemble, and niece of the celebrated Mrs. Siddons. Her first appearance on the stage was in 1829, playing Juliet to her father's Romeo. In 1834 she married Pierce Butler of Philadelphia, and left the stage. Returning to the stage after her divorce from Mr. Butler, she gave Shakespearean readings both in the United States and Great Britain, and was a prolific writer of prose and poetry. She died in London.

Collection of Colonel Henry T. Chapman, 1913.

On canvas: H. 34 inches; W. 27 inches.

The property of the Brooklyn Museum.

HENRY INMAN

CONTINUED

38 REVEREND HENRY CROSWELL, D. D. (1778–1858). Dr. Crosswell was rector of Trinity Church, New Haven, Connecticut, for forty years. The portrait was painted in 1839 for Edwin Crosswell, a nephew, and the editor of the Albany Argus, who gave it to his niece, Miss Harriet Gaylord, from whose sister, M. Elizabeth Gaylord of Hackensack, New Jersey, the portrait was purchased in 1909. It was exhibited in the National Academy in 1839, No. 18 of the catalogue.

On canvas: H. $35\frac{3}{4}$ inches; W. $28\frac{3}{4}$ inches.

Lent by Mr. Herbert Lee Pratt.



REV. HENRY CROSWELL BY HENRY INMAN



WILLIAM INMAN BY HENRY INMAN

HENRY INMAN

CONTINUED

39 WILLIAM INMAN. Portrait of the artist's father who was a merchant in New York and had another son, Commodore William Inman. This portrait comes from the collection of Miss Odenheimer, a grand-daughter of William Inman.

On canvas: H. 30 inches; W. 25 inches.

Lent by Mr. Albert Rosenthal.

EARLY AMERICAN PAINTINGS

HENRY INMAN

CONTINUED

40 MRS. ROBERT LOWDEN. Painted in 1837.
Panel: H. $32\frac{1}{2}$ inches; W. $25\frac{1}{4}$ inches.

The property of the Brooklyn Museum.



MRS. ROBERT LOWDEN BY HENRY INMAN



PRESIDENT JAMES MADISON BY HENRY INMAN

HENRY INMAN

CONTINUED

41 JAMES MADISON (1751-1836). Born in Virginia, the son of James Madison. Graduated from the College of New Jersey (now Princeton University) in 1771; delegate to the new Virginia Convention, 1776; delegate to the Continental Congress, 1779-1783; member of the House of Representatives, 1789. Fourth president of the United States, 1809; re-elected, 1813, defeating De Witt Clinton, whose portrait is No. 45 of this exhibition. Another portrait of James Madison is Stuart's No. 96 of this exhibition. On canvas: H. 36 inches; W. 29½ inches.

Lent by Mr. Alexander Smith Cochran.

HENRY INMAN

CONTINUED

42 HEZEKIAH BEERS PIERREPONT (1768-1838).
Born in New Haven, H. B. Pierrepont came to Brooklyn while a young man, and in 1804 bought the Benson Farm, where he resided until his death. He was instrumental in the laying out of the streets in Brooklyn during the early part of the nineteenth century.

This portrait is still in the possession of a descendant.

On canvas: H. $30\frac{1}{2}$ inches; W. $25\frac{1}{4}$ inches.

Lent by Mr. Robert Low Pierrepont.



HEZEKIAH BEERS PIERREPONT BY HENRY INMAN



VIEW OF RYDAL WATER BY HENRY INMAN

HENRY INMAN

CONTINUED

43 VIEW OF RYDAL WATER. Near the village of Grasmere, Westmorland, in the heart of the English Lake District, is the lake of Rydal Water, surrounded by picturesque scenery that has made that locality a favorite resort of tourists.

On canvas: H. $20\frac{1}{2}$ inches; W. $24\frac{1}{2}$ inches.

On the back of the canvas: *Painted by H. Inman, 1844, for C. M. Leupp, Esq., New York.*

Lent by Mr. William H. Ingersoll.

JOHN WESLEY JARVIS

1780-1834

Born in England, at South Shields-on-the-Tyne, he was brought to America when five years old, his father having settled in Philadelphia. Mostly self-taught, he is known to have received instructions in the painting of miniatures from Malbone. He painted a large number of portraits, many of prominent people, some of which can be seen in the New York City Hall. Tuckerman writes: "The portraits of Jarvis are widely scattered and singularly unequal in merit. They may be found in the old Southern manor houses and Eastern municipal halls." Inman was his pupil for several years. Concerning this Dunlap says ("Arts of Design," Vol. II, page 81): "When he (Jarvis) went for the first time to New Orleans, he took Henry Inman with him." "He used to receive six sitters a day—a sitting occupied an hour—the picture was then handed to Henry Inman, who painted upon the background and drapery under the master's directions."

44 COLONEL JAMES BURN. He was aide-de-camp to Major-General Theodore James Wilkinson, U. S. A. captain of cavalry in 1799 and colonel of the Second Light Dragoons in 1812; he died in Frankford, near Philadelphia, in 1823.

From the collection of George C. Coulon, of New Orleans.

Panel: H. 20 $\frac{5}{8}$ inches; W. 18 $\frac{5}{8}$ inches.

The property of the Brooklyn Museum.



COLONEL JAMES BURN BY JOHN WESLEY JARVIS



GOVERNOR DEWITT CLINTON BY JOHN WESLEY JARVIS

JOHN WESLEY JARVIS

CONTINUED

45 GOVERNOR DEWITT CLINTON (1769-1828). Son of James Clinton (1736-1812); graduated from Columbia College, 1786; admitted to the bar, 1790; private secretary of his uncle, Governor George Clinton (whose portraits are Nos. 1 and 116 of this exhibition) from 1790 to 1795; member of the New York Assembly, 1798, state senator, 1802; mayor of New York from 1803 to 1807; from 1808 to 1810; and from 1811 to 1815; governor of New York from 1817 to 1823, and from 1825 until his death.

This portrait came into the possession of the present owner, Mrs. W. E. Verplanck, through her aunt and uncle, Mr. and Mrs. Wm. E. Everitt. Mrs. Everitt was a grand-daughter of General Jacob Brown, former owner of the portrait. This picture is still in the possession of a descendant.

On canvas: H. $48\frac{1}{4}$ inches; W. $36\frac{1}{4}$ inches.

Lent by Mr. William E. Verplanck.

JOHN WESLEY JARVIS

CONTINUED

46 COLONEL WILLIAM CROGHAN. "William Croghan was born in Ireland and it is not known when he came to America. He served during the Revolution as a senior major of the Virginia Line, fought in the battles of Brandywine, Monmouth and Germantown and was made prisoner at Charleston. He was a member of Steuben's staff and was present when the Order of the Cincinnati was founded at the Verplanck Homestead in 1783 and wears its decoration. After the Revolution he settled at Locust Grove, Kentucky. This portrait is still in the possession of a descendant. On canvas: H. 30 inches; W. 25 inches.

Lent by Mr. Christopher B. Wyatt.



COLONEL WILLIAM CROGHAN BY JOHN WESLEY JARVIS



LUCY CLARK CROGHAN BY JOHN WESLEY JARVIS

JOHN WESLEY JARVIS

CONTINUED

47 LUCY CLARK CROGHAN. Lucy Clark, the wife of Colonel William Croghan, was "the daughter of John Clark and the sister of George Rogers Clark of western fame. Her son, Major George Croghan, was the hero of Sandusky." This portrait is still in the possession of a descendant. On canvas: H. 30 inches; W. 25 inches.

Lent by Mr. Christopher B. Wyatt.

JOHN WESLEY JARVIS

CONTINUED

48 PETER AUGUSTUS JAY (1776-1843). Peter Augustus Jay, the eldest son of Chief Justice John Jay, was born and died in New York. He was a distinguished lawyer, secretary to his father when ambassador to England, member of the New York Assembly; made doctor of laws by Harvard; settled the boundary between New York and New Jersey; recorder in 1820; president of New York Hospital and New York Historical Society.

This portrait was painted about 1806 for Mr. Jay when he was about thirty years old, and about the time of his marriage to the daughter of General Matthew Clarkson. It became the property of his grand-daughter, Miss Julia Jay Pierrepont, by inheritance.

On canvas: H. $30\frac{3}{4}$ inches; W. $25\frac{1}{2}$ inches.

Lent by Miss Pierrepont.



PETER AUGUSTUS JAY BY JOHN WESLEY JARVIS



PORTRAIT OF A LADY BY CHARLES ROBERT LESLIE

CHARLES ROBERT LESLIE

1794-1859

Born in England of American parents, he was taken to America in 1799. In 1811 he returned to England and studied at the Royal Academy under Benjamin West and Washington Allston. He remained in England most of his life.

49 PORTRAIT OF A LADY. The costume of this portrait is of the period of Leslie's visit to this country, 1833-34, and doubtless it was painted here at that time. It is beautifully treated and rich in color. The face resembles not a little the portraits of Lydia Huntley Sigourney (1791-1865), the Connecticut authoress. (From notes supplied by Charles Henry Hart.)

On canvas: H. $35\frac{3}{4}$ inches; W. 26 inches.

Lent by Mr. Herbert Lee Pratt.

EDWARD D. MARCHANT

1806-1887

Born at Edgartown, Massachusetts, he painted portraits in Philadelphia for many years; he died at Asbury Park, New Jersey. Dunlap writes of Marchant as follows: "This gentleman has exhibited several portraits of superior merit in the gallery of the National Academy, and one or two groups entitling him to praise in composition."

50 WILLIAM HENRY HARRISON (1773-1841). Born at Berkeley, Virginia, the son of Benjamin Harrison, a member of the Virginia House of Burgesses. A soldier during the earlier part of his life, he was a representative in Congress from 1816 to 1819; member of the Ohio Senate, 1819-1821; United States senator, 1825-1828. Elected ninth president of the United States, he was inaugurated the 4th of March, 1841, and died a month afterwards. Other portraits of W. H. Harrison are Nos. 59 and 66 of this exhibition.

On canvas: H. 30 inches; W. 25 inches.

Signed: *E. D. Marchant, 1838.*

Besides this portrait of W. H. Harrison and Nos. 59 and 66, No. 3a is another of the same subject painted by James Henry Beard.

Lent by Mr. John Frederick Lewis.



PRESIDENT WILLIAM HENRY HARRISON BY EDWARD D. MARCHANT



PRESIDENT JOHN ADAMS BY SAMUEL FINLEY BREEZE MORSE

SAMUEL FINLEY BREEZE MORSE

1791-1872

Inventor, figure and portrait painter, and sculptor. Born in Charlestown, Massachusetts, died in New York City. Graduated in 1810 from Yale; became a pupil of Washington Allston, whom he accompanied the following year to London, where he studied also under West. Returned to America in 1815 and painted portraits in Boston, Concord and also Charleston, South Carolina. Settled in New York in 1823, where in 1826, he became one of the original founders of the National Academy of Design, and its first president, serving from 1827 to 1845 and again 1861-1862. Among his most important paintings is the full length portrait of La Fayette in the New York City Hall, and the large picture, the old "House of Representatives by Candle Light," now in the Corcoran Gallery of Art in Washington. His model of a "Dying Hercules," made to assist him in painting a picture of this subject which was exhibited in 1813 at the Royal Academy, was awarded a gold medal the same year at the Adelphi Society of Arts. In 1839 he gave up art as a profession to devote the rest of his life to the perfection of his invention of the telegraph.

51 JOHN ADAMS (1735-1826). Born in Quincy, Massachusetts; graduated from Harvard, 1755; admitted to the bar, 1758; member of the Continental Congress 1774-1778; minister to the Court of St. James's, 1785; first vice-president of the United States, 1789-1797; second president of the United States, 1797-1801. (See his portrait by William Winstanley, No. 134 of this exhibition.)

On canvas: H. 30 inches; W. 25 inches.
Painted in 1816 for George Delaplaine.

Lent by the Misses White.

SAMUEL FINLEY BREEZE MORSE

CONTINUED

52 MOSS KENT. Judge Moss Kent was the brother of Chancellor Kent of New York. Painted in Albany in August, 1823. See "Life of S. F. B. Morse," by Edward Morse, Vol. 1, Pages 246-247.

On canvas: H. 30 inches; W. 25 inches.

Lent by Mr. Frank W. Bayley.



MOSS KENT BY SAMUEL FINLEY BREEZE MORSE



MARQUIS DE LA FAYETTE BY SAMUEL FINLEY BREEZE MORSE

SAMUEL FINLEY BREEZE MORSE

CONTINUED

53 MARQUIS DE LA FAYETTE. This portrait of Marie Joseph Paul Yves Roch Gilbert du Motier, Marquis de La Fayette, French officer, the companion of Washington, was painted ca. 1824 during La Fayette's last visit to America as the "Nation's Guest." It is said to be the original study for the larger portrait now hanging in the New York City Hall. Dunlap in his biography of the artist speaks of the "full-length of La Fayette" which occupied his time for some months in New York (1825). Tuckerman states that he had "received a public commission to paint a portrait of La Fayette then on a visit to this country." On canvas: H. 48 inches; W. 33¹/₂ inches.

The property of the Brooklyn Museum.

SAMUEL FINLEY BREEZE MORSE

CONTINUED

- 54 STEPHEN MIX MITCHELL, LL.D. (1743-1835).
Stephen Mix Mitchell, LL.D. of Wethersfield, Connecticut, lawyer, delegate to Continental Congress, judge of Hartford County court, judge of Superior and Supreme Courts of Connecticut, United States senator.
On canvas: H. 30 inches; W. 25 inches.

Lent by the Connecticut Historical Society.



STEPHEN MIX MITCHELL BY SAMUEL FINLEY BREEZE MORSE



HANNAH MITCHELL BY SAMUEL FINLEY BREEZE MORSE

SAMUEL FINLEY BREEZE MORSE

CONTINUED

55 HANNAH MITCHELL (Mrs. S. M. Mitchell). Daughter of Donald and Arminel Grant and wife of Stephen Mix Mitchell. Painted at the artist's home in New York City about 1825-1827.

On canvas: H. 30 inches; W. $24\frac{3}{4}$ inches.

Lent by the Connecticut Historical Society.

SAMUEL FINLEY BREEZE MORSE

CONTINUED

56 SUSAN WALKER MORSE, known as "THE MUSE." Susan Walker Morse, a daughter of the artist, was about seventeen years old when this portrait was painted in his studio in the old University Building, Washington Square, New York. She married Edward Lind, a planter of Porto Rico, but did not take the portrait with her and it hung for many years in the home of Professor Morse, 5 West 22nd Street. Mrs. Lind died in 1885 and the portrait passed into the possession of her niece, Susan Lind Morse (Mrs. George K. Perry) by gift from her aunt. Mrs. Perry died in 1910 and bequeathed the portrait to her husband from whom it was purchased. It has been exhibited in the Metropolitan Museum. Painted ca. 1835.
On canvas: H. 73 $\frac{1}{2}$ inches; W. 57 $\frac{1}{2}$ inches.

Lent by Mr. Herbert Lee Pratt.



SUSAN WALKER MORSE, "THE MUSE," BY SAMUEL FINLEY BREEZE MORSE



LEVI DICKSON BY JOHN NEAGLE

JOHN NEAGLE

1799-1865

“The son-in-law of Sully, was born in Boston while his parents, who were Philadelphians were on a visit to that city,” relates Tuckerman in his “Book of the Artists.” He was principally self-taught and after painting in Lexington, Kentucky, and New Orleans, he returned to Philadelphia, where he remained most of his life. He ranks among the prominent painters of his time. A biography written by Thomas Fitzgerald a short time after the artist’s death can be found in Lippincott’s Magazine, Vol. I, pages 477-491, 1868.

57 LEVI DICKSON. Dickson was Neagle’s cousin. The portrait was acquired by the present owner from Garrett Neagle, the artist’s son.

Painted in 1834.

On canvas: H. 30 inches; W. 25 inches.

Lent by Mr. John Frederick Lewis.

JOHN NEAGLE

CONTINUED

58 SERGEANT ANDREW WALLACE (1730-1835). Andrew Wallace was born in Inverness, Scotland, and died in New York. He came to America in 1752 and entered the Revolutionary army, April 1776, in Chester County, Pennsylvania; later was a sergeant under Anthony Wayne which rank he held to the end of the war. It is said that he had his hands badly frost-bitten crossing the Delaware with Washington, and for that reason he was forced to wear gloves during the remainder of his life. Thomas Fitzgerald in Neagle's biography (*Lippincott's Magazine*, Vol. 1) states that this portrait was painted in Sergeant Wallace's 101st year.

On canvas: H. 30 inches; W. 25 inches.

Lent by Mr. Herbert Lee Pratt.



SERGEANT ANDREW WALLACE BY JOHN NEAGLE



PRESIDENT WILLIAM HENRY HARRISON BY BASS OTIS

Correction, page 59, line 4.
For Dunlay read Dunlap.

BASS OTIS

1784-1861

Born in New England, he was established in New York as a portrait painter about 1808. He removed to Philadelphia a short time afterwards as he exhibited portraits at the Academy in 1812. Dunlay describes him as "a portrait painter of strong natural talents and of good perception of character."

59 WILLIAM HENRY HARRISON (1773-1841). Born at Berkeley, Virginia, the son of Benjamin Harrison, a member of the Virginia House of Burgesses. A soldier during the earlier part of his life, he was a representative in Congress from 1816 to 1819; member of the Ohio Senate, 1819-1821; United States senator, 1825-1828. Elected ninth president of the United States, he was inaugurated the 4th of March, 1841, and died a month afterwards, succeeded by the vice-president, John Tyler, whose portrait is No. 114 of this exhibition.

Other portraits of William Henry Harrison are Nos. 3a, 50 and 56 of this exhibition.

On canvas: H. 30 inches; W. 25 inches.

Lent by Mr. Alexander Smith Cochran.

CHARLES WILLSON PEALE

1741-1827

Portrait painter. Born in Chestertown, Md.; died in Philadelphia, Pennsylvania. He studied for a short time under Copley and went to England in 1768 and studied under Benjamin West. After his return in 1770 he executed many portraits in Annapolis and Baltimore and was invited to Mount Vernon in 1772, where he painted the earliest known portrait of Washington. Established a museum of natural history in Philadelphia, 1784, the first museum in this country; one of the founders of the Pennsylvania Academy of the Fine Arts in 1805. See Foreword pages xiv-xv.

60 CAPTAIN ROBERT ALLEN (1761-1821). In his uniform as captain of Company B, Ninth Pennsylvania Regiment, State Troops, in the Whiskey Insurrection of 1794. The portrait was painted about 1795. Captain Allen is reputed to have been the son of the Young Pretender, Chevalier Charles Edward Stuart, son of James III of Scotland. He was born in France; came to America in 1792 and died in Philadelphia. He was commissioned an ensign in the English Army in 1774; reached the rank of captain about 1785; married in Aston Church, Birmingham, England, in 1786, Mary Martha Farthing, a daughter of a vicar of the Church of England. He sold out his commission in the English Army and went to Ireland, thence moving to Philadelphia in 1792. Captain Allen served with Wayne, with the Pennsylvania troops, against the Indians. He is buried in St. Peter's Church Yard, Philadelphia.

On canvas: H. 30 inches; W. 25 inches.

Lent by Mr. John Frederick Lewis.



CAPTAIN ROBERT ALLEN BY CHARLES WILLSON PEALE



MRS. G. BELL BY CHARLES WILLSON PEALE

CHARLES WILLSON PEALE

CONTINUED

61 MRS. G. BELL. Mrs. G. Bell was grandmother of the artist and great-grandmother of Miss Odenheimer in whose collection this portrait was found.

On canvas: H. 30 inches; W. $24\frac{3}{4}$ inches.

Lent by Mr. Albert Rosenthal.

CHARLES WILLSON PEALE

CONTINUED

62 COLONEL TENCH TILGHMAN (1744-1786). Born at Fansley, near Easton, Maryland, eldest son of James Tilghman (1716-1793).

In 1775 he left his business in Philadelphia to take part in the war for liberty, and from August 1776 was secretary and aide-de-camp to Washington, who said of him in 1781: "He has been in every action in which the main army was concerned, and has been a faithful assistant to me for nearly 5 years, a great part of which time he refused to receive pay." He attained the rank of lieutenant-colonel, carried the news of Cornwallis's surrender from Yorktown to Philadelphia in four days (October, 1781), and received from Congress thanks, a sword and a horse. In 1784 he established a branch of the house of Robert Morris at Baltimore, and died there.

This portrait was purchased by the present owner from a Mrs. Skinner, a descendant of the Tilghmans of Eastern, Maryland, the home of the Tilghmans.

On canvas: H. 30 inches; W. 25 inches.

Correction, page 62, line 16.

For Eastern, Maryland, read Easton, Maryland.

Lent by Mr. Albert Rosenthal.



COLONEL TENCH TILGHMAN BY CHARLES WILLSON PEALE



GEORGE WASHINGTON BY CHARLES WILLSON PEALE

CHARLES WILLSON PEALE

CONTINUED

63 GEORGE WASHINGTON. This portrait of Washington shows the left side of the face and was painted in the State House at Philadelphia contemporaneously with the Stuart which depicts the right side. What has always been considered the original from life of this type, because of its being in the Peale Museum collection, is now owned by the New York Historical Society—a bequest of T. B. Bryan of Philadelphia, who purchased it at the Museum sale in 1854. Charles Henry Hart points out that the picture now exhibited differs from that owned by the Historical Society in its unusual freedom and in its having a curtain draping in the background, a detail not in any other example of this type, and also that the twilled canvas accounts for many of its good qualities. What appears to be a dimple in the cheek bears witness in reality to the fact that Washington at the time of the sitting was recovering from an abscess at the root of one of his teeth. Painted ca. 1795.
On canvas: H. 30 inches; W. 25 inches.

Lent by Mr. Herbert Lee Pratt.

CHARLES WILLSON PEALE

CONTINUED

64 GEORGE WASHINGTON. This portrait is believed to have been painted for the Spanish minister and sent to the United States consul at Madrid—a Mr. Carmichael. For further matter on portraits of Washington see Foreword pages x and xi.

On canvas: H. 95 inches; W. 61 inches.

Signed: *C. W. Peale, 1781.*

Lent by Mr. Thomas E. Kirby.



GEORGE WASHINGTON BY CHARLES WILLSON PEALE



JAMES HAMILTON BY JAMES PEALE

JAMES PEALE

1749-1831

Born in Annapolis, Maryland. He was a brother of Charles Willson Peale who had taught him the art of painting. He painted portraits, landscapes, but especially miniatures. A full-length portrait of Washington in the New York Historical Society and one in the Independence Hall of Philadelphia are the work of this artist. He died in Philadelphia.

65 JAMES HAMILTON (1750-1833). Major of the Second Pennsylvania Line in the Continental Army, 1778 and father of the Nullification Governor of South Carolina. President of the South Carolina State Society of Cincinnati. Panel, oval: H. $22\frac{3}{4}$ inches; W. $19\frac{1}{2}$ inches.

Lent by Mr. Alexander Smith Cochran.

REMBRANDT PEALE

1778-1860

Portrait and figure painter, and lithographer. Born in Bucks County, Pennsylvania, died in Philadelphia. Second son of Charles Willson Peale. Studied with his father and in 1795, at the age of seventeen years, had three sittings from Washington; his composite portrait of Washington, painted in 1824, was bought by Congress in 1832 for two thousand dollars, and is in the Senate Chamber at Washington. He studied with West in London in 1801, and later made several visits to Paris and London. He was one of the original members of the National Academy of Design and a director of the Pennsylvania Academy of the Fine Arts, 1811-13.

66 WILLIAM HENRY HARRISON (1773-1841). Born at Berkeley, Virginia, the son of Benjamin Harrison, a member of the Virginia House of Burgesses. A soldier during the earlier part of his life, he was a representative in Congress from 1816 to 1819; member of the Ohio Senate, 1819-1821; United States senator, 1825-1828. Elected ninth president of the United States, he was inaugurated the 4th of March, 1841, and died a month afterwards, succeeded by the vice-president, John Tyler, whose portrait is No. 114 of this exhibition. Other portraits of William Henry Harrison are Nos. 3a, 50 and 59.

Painted ca. 1814.

On canvas: H. $28\frac{3}{4}$ inches; W. $23\frac{1}{4}$ inches.

Lent by Mr. Herbert Lee Pratt.



PRESIDENT WILLIAM HENRY HARRISON BY REMBRANDT PEALE



WILLIAM HILL BY REMBRANDT PEALE

REMBRANDT PEALE

CONTINUED

67 WILLIAM HILL (1792-1827). William Hill was born and died in Philadelphia, the son of John Hill and Letitia Hamill. He married Anne Mason in May, 1812. He was a prominent merchant. This portrait and that of his wife were painted about 1818. This portrait is still in the possession of a descendant.

On canvas: H. 24 inches; W. 20 inches.

Lent by Mrs. James L. Morgan.

REMBRANDT PEALE

CONTINUED

68 MRS. WILLIAM HILL (1793-1826). Anne Mason was born in Cincinnati, Ohio, the daughter of Joseph Mason and Sarah Manlove. Her brother was Dr. Joseph R. Mason, the ornithologist, who travelled with Audubon, and painted scientific studies of birds. This portrait is still in the possession of a descendant.

On canvas: H. 24 inches; W. 20 inches.

Lent by Mrs. James L. Morgan.



MRS. WILLIAM HILL BY REMBRANDT PEALE



CHIEF JUSTICE JOHN MARSHALL BY REMBRANDT PEALE

REMBRANDT PEALE

CONTINUED

69 CHIEF JUSTICE JOHN MARSHALL (1755-1835).
Born in Virginia, the son of Thomas Marshall (1732-1806) and his wife Mary Isham Keith. Captain in the Continental Army during the War of Independence, he resigned his commission in 1781 and was admitted to the bar shortly afterwards; secretary of state under President Adams, 1800-1801; chief justice of the Supreme Court of the United States 1801 until his death. Author of a biography of George Washington (5 volumes 1804-1807 and 2 volumes 1832).

This portrait was painted in Washington not long before the death of the Chief Justice. It was purchased from the artist by the Hon. James Humphrey, of Brooklyn, and upon his death in 1866 was presented to the Long Island Historical Society.

On canvas: H. 30 inches; W. 25 inches.

Lent by the Long Island Historical Society.

EARLY AMERICAN PAINTINGS

REMBRANDT PEALE

CONTINUED

70 GEORGE TAYLOR OF PHILADELPHIA.

On canvas: H. 57 $\frac{1}{2}$ inches; W. 36 inches.

Collection of Eliza Herriman Griffith.

The property of the Brooklyn Museum.



GEORGE TAYLOR BY REMBRANDT PEALE



GEORGE WASHINGTON BY REMBRANDT PEALE

REMBRANDT PEALE

CONTINUED

71 GEORGE WASHINGTON. Painted in 1795. Rembrandt Peale tells us that for this portrait Washington gave him three sittings of three hours each, and when finished, the canvas, wet from the easel, was packed up and taken to Charleston, South Carolina, where he painted ten replicas of it, "which were valued as the most recent likeness." The canvas exhibited was painted for the distinguished General Christopher Gadsden of South Carolina, from whom it descended to his grandson Christopher Gadsden Morris and from him to his niece Miss Hume, who married Frederick Wentworth Ford, the parents of the present owner. The family mansion in Charleston where it hung was destroyed by fire in 1861 and this portrait of Washington with one of General Gadsden that hung opposite to it, were the only items of importance saved. (From notes supplied by Mr. Charles Henry Hart.)

On canvas: H. 29 inches; W. $24\frac{3}{4}$ inches.

Lent by Mr. Charles Henry Hart, Attorney for Mrs. Lewis S. Jervey.

REMBRANDT PEALE

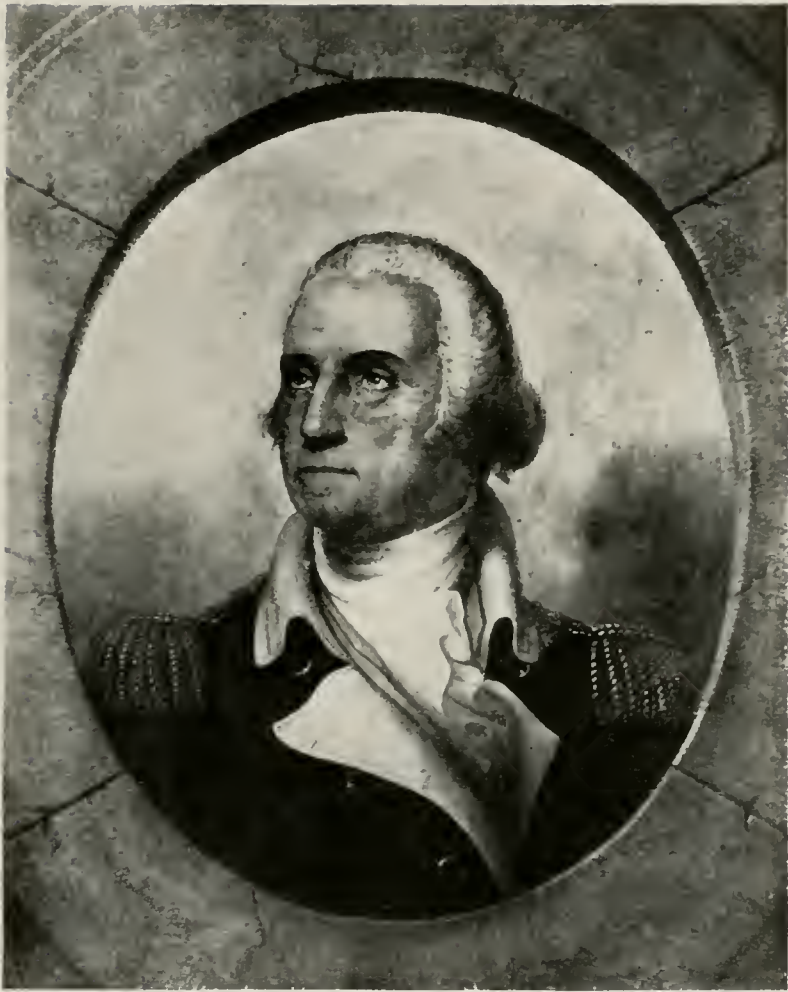
CONTINUED

72 GEORGE WASHINGTON. (Port-hole type). "This is the type commonly known as "Rembrandt Peale's Washington" and of it the artist painted seventy-nine copies. It being a made-up head it cannot be accepted as a reliable portrait of the "Father of his Country," but it is decorative and attractive as a picture. (From notes supplied by Charles Henry Hart.)

On canvas: H. 36 inches; W. 29 inches.

Signed: *Rembrandt Peale*.

Lent by Mr. Herbert Lee Pratt.



GEORGE WASHINGTON (PORT HOLE TYPE) BY REMBRANDT PEALE



GENERAL HORATIO GATES BY ROBERT EDGE PINE

ROBERT EDGE PINE

1730-1788

Born in England, came to America in 1783 and was in Philadelphia in 1784. Portrait and historical painter; he is known to have made a portrait of Washington at Mount Vernon in 1785. Washington Allston wrote of this artist: "In the coloring of figures, the pictures of Pine, in the Columbian Museum in Boston, were my first masters."

73 GENERAL HORATIO GATES (1728-1806). A noted American general, born in England. He was educated for the army, and came to America when about twenty-seven years of age, with the British general, Braddock, at whose defeat he was badly wounded. At the close of the war he settled in Virginia; but when the Revolutionary War began, he joined Washington. He received the surrender of Burgoyne at Saratoga, October 17, 1777. In 1780 he lost the battle of Camden and was succeeded by General Greene. He died in New York.

On canvas: H. 30 inches; W. 25 inches.

Lent by Mr. Alexander Smith Cochran.

ROBERT EDGE PINE

CONTINUED

74 GENERAL HENRY LEE (General "Lighthorse" Harry Lee) (1756-1818). Henry Lee, soldier and governor of Virginia, born in Westmoreland County, Virginia; educated at Princeton College, New Jersey; graduated in 1774. Joined army in 1777. His skill, his discipline and his manly and soldier-like bearing attracted notice of the commander-in-chief, and he was promoted to major, and given command of a separate cavalry corps, which included three companies, and was known as "Lee's Legion." From this command he received the name of "Lighthorse Harry." Received gold medal for daring and successful attempt to surprise and capture British garrison at Paulus Hook. Married his cousin Matilda Lee, and resided at her home, Stratford House. Chosen to pronounce funeral oration on Washington, and there said "First in war, first in peace, and first in the hearts of his countrymen." He was the father of Robert E. Lee. This portrait was exhibited at the Panama-Pacific Exposition. On canvas: H. 24 inches; W. 19 inches.

Lent by Mr. John Frederick Lewis.



GENERAL HENRY LEE BY ROBERT EDGE PINE



GEORGE WASHINGTON BY ROBERT EDGE PINE

ROBERT EDGE PINE

CONTINUED

75 GEORGE WASHINGTON. This portrait is particularly interesting as showing a type not familiar to the general public. Pine painted at least four portraits of Washington. From entries in Washington's diary we know that Pine spent about three weeks at Mount Vernon, the first entry being as follows:

"1785. April 28th, Thursday.—To dinner Mr. Pine, a pretty eminent Portrait & Historical Painter arrived in order to take my picture from the life & to place it in the Historical pieces he was about to draw."

This portrait was purchased in Montreal in 1817 by Henry Brevoort, descended to his son J. Carson Brevoort of Brooklyn, and is still in the possession of his descendants.

Taken from Foreword, page xiii.

On canvas: H. $35\frac{3}{4}$ inches; W. $28\frac{1}{4}$ inches.

Lent by Mr. Grenville Kane.

ROBERT EDGE PINE

CONTINUED

76 MARY BALL WASHINGTON (1706 or 1708-1789).
Daughter of Joseph Ball, of Epping Forest, Virginia,
and wife of Augustine Washington, whom she married in 1730.
Mother of George Washington, who was born February 22,
1732.

On canvas: H. $21\frac{1}{2}$ inches; W. 18 inches.

Lent by Mr. W. Lanier Washington.



MARY BALL WASHINGTON BY ROBERT EDGE PINE



MRS. PETER DE LANCEY BY MATTHEW PRATT

MATTHEW PRATT

1734-1805

Born in Philadelphia, the son of a goldsmith, he was apprenticed at fifteen to his uncle, James Claypool, a "limner and painter in general." He went to England in 1764, where he remained for four years. In 1770, he went again to England and Ireland, but only for a very short time, and returned to Philadelphia, never to leave it again. He is said to have painted the earliest portrait of Benjamin Franklin. He is the author of a number of portraits and miniatures, and of "many signs for public houses, of high character, well colored and well composed," all of which have disappeared.

77 MRS. PETER DE LANCEY (1719-1784). Elizabeth Colden, daughter of Lieutenant-Governor Cadwallader Colden, married in 1737 or 1738, Peter De Lancey (1705-1770), a man of great wealth and influence in New York who sat in the Assembly for eighteen consecutive years. They had twelve children, seven sons and five daughters, from whom there are many descendants. (From notes supplied by Charles Henry Hart.)

Painted ca. 1772.

On canvas, oval: H. 29 $\frac{3}{4}$ inches; W. 25 inches.

Lent by Mr. Herbert Lee Pratt.

CHARLES BALTHAZAR JULIEN FEVRET DE ST. MEMIN

1770-1852

Born in Dijon, France; died there. Went to Canada in 1793, and soon afterward to New York. Saint Memin introduced into this country a machine by means of which the human profile could be copied with mathematical accuracy. His life-size profiles, on pink paper, finished in black crayon, were mechanically reduced and engraved within a circle two inches in diameter. By this means he took in this country more than eight hundred portraits, and is therefore generally included among American artists. He reserved a few proofs of each, and a complete set, with the name of each subject, is at the Corcoran Gallery, Washington, District of Columbia. In 1817 he was appointed director of the museum at Dijon, where he remained until his death.

78 JAMES CAMPBELL.

On paper: H. 21 inches; W. $15\frac{1}{2}$ inches.

Lent by Mr. Herbert Lee Pratt.

79 THEODORE GOURDIN.

Another portrait by Sully is No. 109 of this exhibition. On paper: H. $21\frac{1}{2}$ inches; W. $15\frac{3}{4}$ inches.

Lent by Mr. John Hill Morgan.

80 SETH HASTINGS (1762-1831).

On paper: H. $22\frac{1}{4}$ inches; W. 17 inches.

Lent by Mr. Herbert Lee Pratt.

81 A Philadelphia Gentleman.

On paper: H. 22 inches; W. $15\frac{1}{2}$ inches.

Lent by Mr. R. T. H. Halsey.



JAMES CAMPBELL
THEODORE GOURDIN

SETH HASTINGS
A PHILADELPHIA GENTLEMAN

BY CHARLES BALTHAZAR JULIEN FEVRET DE SAINT MEMIN



GENERAL HENRY KNOX BY EDWARD SAVAGE

EDWARD SAVAGE

1761-1817

Born in Princeton, Massachusetts, and died there. "There is good evidence that he was originally a goldsmith, but he must have abandoned this occupation early in life as we find him at twenty-eight years of age equipped with a letter to General Washington, in New York, requesting him to sit for his portrait, which portrait is now at Harvard University. The portrait, begun in December 1789, was finished, according to Washington's diary, the following month. . . . He went to London in 1791 and later to Italy. . . . He was back in America in 1794. He practiced his profession of portrait painter and engraver in Boston, Philadelphia and New York. He also painted miniatures." F. W. Bayley's "Little Known Early American Portrait Painters."

82 GENERAL HENRY KNOX (1750-1806). Born in Boston. Through study and conversation with Boston officers who frequented his book-store, he became proficient in military theory and practice; he had to flee from Boston in disguise on account of his American patriotism. His wife carried his sword, quilted into the lining of her coat. He entered recruiting service; reported conditions at Bunker Hill; corresponded with John Adams concerning plan for reorganization of the army; was appointed colonel of one artillery regiment; was one of Washington's right hand men. He founded the Society of the Cincinnati, the purpose of which was to perpetuate friendships among officers.
On canvas: H. $27\frac{3}{4}$ inches; W. 24 inches.

Lent by Mr. Alexander Smith Cochran.

JAMES SHARPLES

1751-1811

Born in England; died in New York City. He studied art with George Romney, and decided to adopt painting as his profession. In 1794 he came with his family to America. He travelled with horse and wagon from town to town, painting small portraits, chiefly in pastel. There are over a hundred of these pastel portraits in Independence Hall, Philadelphia. He spelled his name Sharpless in England, but dropped the last letter when he came to this country.

83 DR. ELIHU SMITH of New York, son of Dr. Reuben Smith. Painted ca. 1795-1797, at Litchfield, Connecticut.

Pastel: H. 10 inches; W. 8 inches.

Lent by Mr. Walter H. Crittenden.

84 DR. REUBEN SMITH of Litchfield, Connecticut, father of Dr. Elihu Smith. Painted ca. 1795-1797, at Litchfield, Connecticut.

Pastel: H. 10 inches; W. 8 inches.

Lent by Mr. Walter H. Crittenden.

85 CHARLOTTE TABB (Mrs. Lemuel Nicholson). Painted in 1800.

Pastel: H. 8 inches; W. 10 inches.

Lent by Mr. John Hill Morgan.

86 EMORY TABB (Mrs. Thomas Parramore). Painted in 1800.

Pastel: H. 8 inches; W. 10 inches.

Lent by Mr. John Hill Morgan.

87 GEORGE WASHINGTON (profile). Pastel: H. 10 inches; W. $7\frac{3}{4}$ inches.

From the collection of Lord Belper.

Lent by Mr. John Pierpont Morgan.

88 GEORGE WASHINGTON (full face). Pastel: H. 9 inches; W. 7 inches.

Lent by Mr. Herbert Lee Pratt.



EMORY TABB
 GEORGE WASHINGTON
 DR. ELIHU SMITH

CHARLOTTE TABB
 GEORGE WASHINGTON
 DR. REUBEN SMITH

BY JAMES SHARPLES



ALEXANDER GARDEN BY JOHN SMIBERT

JOHN SMIBERT

1688-1751

Also spelled Smybert. He was born in Edinburgh, Scotland; died in Boston, Massachusetts. Served his time with a house painter and in London worked for coach painters; studied for a time in Sir James Thornhill's Academy in London, then spent three years in Italy. On his return to London he renewed his acquaintance with Dean Berkeley (afterwards Bishop) and was engaged by him as professor of fine arts for the projected college at Bermuda. Accompanied the Dean to America and landed at Newport in January, 1729; went to Boston and established himself as a portrait painter.

89 ALEXANDER GARDEN. This gentleman, a rector and author, was born in 1685 and died in 1756.

On canvas: H. 29 inches; W. 24 inches.

Lent by Mr. Thomas B. Clarke.

GILBERT STUART

1755-1828

Born in Narragansett, Rhode Island; died in Boston. Received some instruction from Cosmo Alexander, a Scotch portrait painter, who visited America, and whom Stuart accompanied to Scotland in 1772, returning to America after his master's death. In 1775 he went to England and was employed as assistant by Benjamin West; later set up his own studio and was a successful portrait painter in London and Dublin. Returning to America in 1792, he worked in New York City, Philadelphia and Washington, and finally settled in Boston. Among his best portraits are those of Washington—one known as the "Athenaeum" (unfinished) in the Boston Museum of Fine Arts, and the "Gibbs-Channing-Avery" portrait at the Metropolitan Museum of Art. Mason's "Life and Works of Gilbert Stuart" mentions more than six hundred portraits by this artist.

90 COLONEL ISAAC BARRÉ (1726-1802). Colonel Barré was born in Dublin. He was the son of a French refugee, and entered the British army and fought with Wolfe at Quebec, where he was wounded in the cheek. Barré is represented in the group around Wolfe in Benjamin West's celebrated picture "The Taking of Quebec." He was very popular in America for having opposed the taxation of the American Colonies in 1765. In 1766 he was made treasurer of Ireland. The towns of Barre, Vermont, and Barre, Massachusetts, were named after him, and that of Wilkesbarre in conjunction with Wilkes.

On canvas: H. 36 inches; W. 28 $\frac{1}{4}$ inches.

The property of the Brooklyn Museum.



COLONEL ISAAC BARRÉ BY GILBERT STUART



CAPTAIN JOHN CHESTNUT BY GILBERT STUART

GILBERT STUART

CONTINUED

91 CAPTAIN JOHN CHESTNUT (1743-1813). John Chestnut was born in the Valley of Virginia. He was brought to South Carolina by his mother and step-father (Jasper Sutton) when he was thirteen years old. At the outbreak of the Revolution he became attached to the Third South Carolina Regiment and served as paymaster with the rank of captain. He later obtained command in the militia and served during the Georgia campaign. He was taken prisoner on the evacuation of Charleston in 1780, and paroled to his plantation at Knight's Hill. Refusing the demand of Lord Rawdon to take up arms against his countrymen in August 1780, he was thrown in prison and chained to the floor, and bore to his grave the marks of the irons upon his ankles. In 1788 he was a member of the Convention to frame the Constitution. In 1793-1796 he was member of the state Senate and a trustee of the South Carolina College. He married in the year 1770 Sarah Cantey, daughter of Captain John Cantey.

On canvas: H. 29 inches; W. 23½ inches.

Collection of Davis Rogerson Williams, great-great-grandson of Captain Chestnut.

Lent by Mr. Herbert Lee Pratt.

GILBERT STUART

CONTINUED

92 LADY FRANCES ERSKINE (1781-1843). Frances Cadwalader, the daughter of General John Cadwalader, was born in Philadelphia. At eighteen she married her kinsman, David Montague Erskine, later second Baron Erskine, who was secretary to the British legation at Washington. On canvas: H. 29 inches; W. 24 inches.

Lent by Mr. Herbert Lee Pratt.



LADY FRANCES ERSKINE BY GILBERT STUART



GENERAL PETER GANSEVOORT BY GILBERT STUART

GILBERT STUART

CONTINUED

93 GENERAL PETER GANSEVOORT (1749-1812).
Peter Gansevoort, Jr., was born in Albany. A zealous patriot, he was made major of the second New York regiment in 1775, and joined General Montgomery's expedition against Quebec. In 1777 he defended Fort Stanwix for twenty days against the British and Indians under St. Leger and thus prevented the reinforcement of Burgoyne at Saratoga. For this he received the thanks of Congress. He was made brigadier-general in the regular army in 1809. He was a regent of the University of the State of New York; commissioner of Indian Affairs; commissioner for fortifying the frontier and military agent for the War Department. He wears the decoration of the Order of the Cincinnati. This portrait is owned by his granddaughter.

On canvas: H. 30 inches; W. 25 inches.

Lent by Mrs. Abraham Lansing.

GILBERT STUART

CONTINUED

94 HON. THOMAS B. LAW (1756-1834). Thomas Law was the son of Rt. Rev. Edmund Law, Lord Bishop of Carlisle, and younger brother of Lord Ellenborough, Lord Chief Justice of the King's Bench. His early life was spent in official position in India, and he came to this country in the summer of 1794 and settled in the Federal City, as Washington was then called, where he died.

Painted ca. 1800.

On canvas: H. 29 inches; W. 24 inches.

Lent by Mr. Herbert Lee Pratt.



THOMAS B. LAW BY GILBERT STUART



MRS. THOMAS B. LAW BY GILBERT STUART

EARLY AMERICAN PAINTINGS

GILBERT STUART

CONTINUED

95 MRS. THOMAS B. LAW (1776-1832). Eliza Parke Custis Law was a granddaughter of Mrs. Washington and married, when she was twenty, Thomas Law.

Painted ca. 1795.

On canvas: H. 29 inches; W. 24 inches.

Lent by Mr. Herbert Lee Pratt.

GILBERT STUART

CONTINUED

96 JAMES MADISON (1751-1836). Born in Virginia, the son of James Madison. Graduated from the College of New Jersey (now Princeton University) in 1771; delegate to the new Virginia Convention, 1776; delegate to the Continental Congress, 1779-1783; member of the House of Representatives, 1789. Fourth president of the United States, 1809; re-elected, 1813, defeating De Witt Clinton, whose portrait is No. 45 of this exhibition. Inman's portrait of Madison is No. 41 of this exhibition.

Stuart painted at least two sets of the first five presidents of the United States. The set of which this portrait was one, was painted for John Doggett, a picture dealer and frame maker of Boston. He sold the five portraits to Abel Phillips and they hung for some time in the Congressional Library in Washington. The portraits of Washington, Adams and Jefferson were destroyed by fire in 1851, but the Madison and Monroe were saved and became the property of the late A. A. Low of Brooklyn.

On canvas: H. 40 inches; W. 32 inches.

Lent by Mr. Herbert Lee Pratt.



PRESIDENT JAMES MADISON BY GILBERT STUART



JUDGE THOMAS MCKEAN BY GILBERT STUART

GILBERT STUART

CONTINUED

97 JUDGE THOMAS McKEAN (1734-1817). Thomas McKean was a man of much distinction and held in high esteem by his contemporaries. A signer of the Declaration of Independence, president of the Continental Congress, and chief justice and governor of Pennsylvania. He wears the decoration of the Order of the Cincinnati. This is the earliest portrait known by Stuart painted on wood. (From notes supplied by Charles Henry Hart.)

Painted ca. 1802.

Panel: H. 29 inches; W. $23\frac{3}{4}$ inches.

Engraved by David Edwin.

Lent by Mr. Herbert Lee Pratt.

GILBERT STUART

CONTINUED

98 SAMUEL MYERS (1755-1836). Samuel Myers, the son of Myer Myers, a banker and the foremost New York silversmith of his day, was born in New York City. Because of the activities of the elder Myers the family were forced to flee to Connecticut upon the occupation of New York by the British. Samuel Myers went to Holland where he resided for several years, and shortly after the Revolution moved to Richmond, Virginia, and established a banking house. In 1796 he married Judith Hays of Boston. The portrait, painted in 1810, is noted as No. 429 in the Boston Museum of Fine Arts Catalogue of the Stuart Exhibition published in 1880, and is owned by his great-granddaughter. A replica, or copy possibly by Jane Stuart, is owned in Boston.

Panel: H. 30 inches; W. 24 inches.

Lent by Mrs. John Hill Morgan



SAMUEL MYERS BY GILBERT STUART



CAPTAIN RICHARD PEARSON BY GILBERT STUART

GILBERT STUART

CONTINUED

99 CAPTAIN RICHARD PEARSON, R. N. (1731-1806).
Richard Pearson was the commander of the "Serapis" in her famous fight with John Paul Jones in the "Bon-homme-Richard," and for his defence of the ship the king bestowed upon him knighthood, which caused Jones to say when he heard of it that he hoped "some day he would cause him to be made an Earl." (From notes supplied by Charles Henry Hart.)

Painted ca. 1788.

On canvas: H. 30 inches; W. 24 $\frac{3}{4}$ inches.

Lent by Mr. Herbert Lee Pratt.

GILBERT STUART

CONTINUED

100 COLONEL WILLIAM STEPHENS SMITH (1754-1816). William Stephens Smith was born in New York City; graduated from the College of New Jersey with the class of 1774. At the outbreak of the Revolution he ran away from home and enlisted as a private in the Continental Army. He served successively as major and aide-de-camp under General Sullivan in 1777, and of Spencer's regiment in 1779-81. He became aide-de-camp to General Washington and served also on La Fayette's staff. In 1784 Washington appointed him secretary of the Legation at the Court of St. James where he married Abigail, the daughter of John Adams. He was an "assistant" or a master of ceremony at Washington's inauguration in 1789. He superintended the evacuation of New York by the British, was made superintendent of Internal Revenue and later surveyor and inspector of the Port of New York. He was a member of Congress in the years 1813-14.

Reproduced in "History of the Centennial of the Inauguration of Washington," Clarence W. Bowen, page 41.

Painted ca. 1794.

On canvas: H. 30 inches; W. 25 inches.

Collection of Dr. William Whitmore Gray, Bridgeport, Connecticut.

Lent by Mr. Herbert Lee Pratt.



COLONEL WILLIAM STEPHENS SMITH BY GILBERT STUART



GEORGE WASHINGTON (ATHENAEUM TYPE) BY GILBERT STUART

GILBERT STUART

CONTINUED

101 GEORGE WASHINGTON (Athenaeum type). This portrait was painted in Washington's lifetime as it belonged to J. Seb^m de França of Devonshire Place, London. The engraving made of this portrait by William Nutter was published by Robert Cribb in London, January 15, 1798. (Charles Henry Hart: Engraved Portraits of Washington, No. 428.) (Baker: 294.)
On canvas: H. 29 inches; W. 24 inches.

Lent by the Ehrich Galleries.

GILBERT STUART

CONTINUED

102 GEORGE WASHINGTON (Vaughn type). This canvas is called the "Hanson Washington" from having originally been owned by Alexander Contee Hanson, chancellor of Maryland, one of Washington's secretaries and aides. It is known as the Vaughn type, painted in 1795, from the name of the owner of the first portrait of Washington, showing the right side of the face, that was engraved. Of this type nine are known painted by Stuart, three of which, the one exhibited and two others, show some variations from the original.

On canvas: H. $30\frac{1}{2}$ inches; W. 25 inches.

Lent by Mr. Herbert Lee Pratt.



GEORGE WASHINGTON (VAUGHN TYPE) BY GILBERT STUART



GEORGE WASHINGTON (LANSDOWNE TYPE) BY GILBERT STUART

GILBERT STUART

CONTINUED

103 GEORGE WASHINGTON. (Lansdowne type) Concerning the history of this portrait we quote the following from the recollections of Mrs. H. B. Pierrepont:

“After our return from England in 1795, my father went to Philadelphia, and, at the request of his mother, engaged Gilbert Stuart to take his likeness for his family. Gilbert Stuart was, at the time of my father’s visit (1796) painting a full length portrait of Washington for Mr. Bingham, who presented it to the Marquis of Lansdowne. My father was so much pleased with it that he engaged Stuart to paint one for him at the same time, as the General was giving him sittings. Stuart, who was well acquainted with my father, promised both pictures should be worked upon alternatively, so that both should be originals.”

This portrait hung in the old Constable home, which stood on the present site of the Astor House, until 1803. In 1812, Mr. H. B. Pierrepont purchased it from his brother-in-law and it has ever since hung in the Pierrepont Mansion on Pierrepont Place, Brooklyn.

The above is taken from the Foreword, page xii.

On canvas: H. $96\frac{1}{4}$ inches; W. $60\frac{1}{4}$ inches.

Lent by Mr. Robert Low Pierrepont.

GILBERT STUART

CONTINUED

104 HON. JOHN WATTS, SR. (1715-1789). John Watts, Sr., son of Counselor Robert Watts and Mary, daughter of William Nicolls, was born in New York City. In July 1742 he married Ann, daughter of Stephen De Lancey and sister of Lieutenant-Governor James De Lancey.

He represented New York City in the Assembly for many years, and was a member of the King's Council from 1757-1775. He was one of the original founders and trustees of the Society Library in 1754, and presented its first clock to the New York Exchange in 1760. He assisted in organizing the New York City Hospital. Because of his British sympathies he was obliged to flee to England in 1775, at the outbreak of the war, never returning to this country. His large estate was declared confiscated, but at the end of the war it was partly repurchased and reconveyed on July 1, 1784, to his sons, Robert and John. One of his daughters, Ann, married Captain Archibald Kennedy, of the Royal Navy, who became eleventh Earl of Cassilis. Their son, the twelfth Earl, was born in this country.

This portrait has been in the possession of the family until recently. The sitter left it to his eldest son Robert Watts, who bequeathed it to his son Ridley Watts. The latter left it to his son Robert Watts, whose son, Dr. Robert Watts, was the last owner.

On canvas: H. 30 inches; W. 25 inches.

The property of the Brooklyn Museum.



JOHN WATTS, SR., BY GILBERT STUART



CAPTAIN WILLIAM CHAMBERLAIN BY THOMAS SULLY

THOMAS SULLY

1783-1872

Thomas Sully was born at Horncastle, Lincolnshire, England, and died in Philadelphia, Pennsylvania. At nine years of age he was taken by his parents to America. Studied in Charleston, South Carolina; in 1799 joined his brother Lawrence, a miniature painter, in Richmond, Virginia; was in New York City 1806-8; spent a short time in Boston studying with Gilbert Stuart; went to Europe, studying under West and painted a portrait of Queen Victoria which belongs to the St. George's Society of Philadelphia. In 1838 settled in Philadelphia where he painted portraits of La Fayette, Jefferson, and others; many famous actors sat for him, among them George Frederick Cooke and Fanny Kemble.

105 CAPTAIN WILLIAM CHAMBERLAIN. Captain Chamberlain was a Philadelphian. The portrait descended to William Chamberlain's son Charles Chamberlain, and through him to his son Charles Chamberlain, Jr. Noted in Charles Henry Hart's "Sully's Register of Portraits" as No. 287. It was painted in 1810.

On canvas: H. $31\frac{1}{2}$ inches; W. 26 inches.

Lent by Mr. Herbert Lee Pratt.

THOMAS SULLY

CONTINUED

106 MRS. WILLIAM CHAMBERLAIN was before her marriage Miss Cornelia Mitchell, a Virginian. Noted in Charles Henry Hart's "Sully's Register of Portraits" as No. 288. It was painted in 1810.
On canvas: H. $31\frac{3}{4}$ inches; W. 26 inches.

Lent by Mr. Herbert Lee Pratt.



MRS. WILLIAM CHAMBERLAIN BY THOMAS SULLY



ELIZABETH COOK BY THOMAS SULLY

THOMAS SULLY

CONTINUED

107 ELIZABETH COOK (Mrs. Benjamin Franklin Bache). Shortly after the first quarter of the nineteenth century, the popular taste of the day demanded ideal heads, and this picture, while painted as a fancy head, is in fact the portrait of Elizabeth Cook, a friend of Sully's daughters. She later became the wife of Dr. Benjamin Franklin Bache, a grandson of Benjamin Franklin, and the portrait was in the possession of the family until 1911.

It was engraved by John Cheney, as the frontispiece for "The Gift" for 1842, under the name of "The Country Girl," and in Griswold's "Poets and Poetry of America," 1843, p. 301, under the title "Maidenhood." See "Catalogue of the Engraved and Lithographed Work of John Cheney and Seth Wells Cheney" by S. R. Koehler, Boston, 1891, pages 59 and 60.

On canvas: H. 30 inches; W. $24\frac{3}{4}$ inches.

Signed: *TS 1839*.

Lent by Mr. John Hill Morgan.

THOMAS SULLY

CONTINUED

108 JOSEPH A. DOUGAN (sometimes spelled Dugan).
He was a merchant of Philadelphia and president
Pennsylvania Academy of the Fine Arts, 1842-1845. Noted in
Charles Henry Hart's "Sully's Register of Portraits," No. 453.
It was painted in 1810.
On canvas: H. 36 inches; W. 29 inches.

Lent by Mr. Herbert Lee Pratt.



JOSEPH A. DOUGAN BY THOMAS SULLY



THEODORE GOURDIN BY THOMAS SULLY

THOMAS SULLY

CONTINUED

109 THEODORE GOURDIN. He was a planter of Pineville, Parish of St. Stevens, South Carolina, and a member of Congress from the Williamsburgh District from 1813 to 1815. He died in 1826. Noted in Charles Henry Hart's "Sully's Register of Portraits," No. 637. It was painted in 1815. St. Memin's crayon portrait of Theodore Gourdin is No. 79 of this exhibition.

On canvas: H. 29 inches; W. $24\frac{1}{4}$ inches.

Lent by Mr. Herbert Lee Pratt.

THOMAS SULLY

CONTINUED

110 JOHN HOGG (1770-1813). This portrait is entered in Sully's Register (No. 769), under the year 1807, "Mr. Hogg, formerly of the theatre." John Hogg made his debut in a musical play and was a dead failure. Subsequently he made his mark in the line of honest, bluff, blunt old countrymen, and in other comic parts, but he left the stage and opened a public house where he was commonly known as "Honest Old Hogg." He died in New York, February 14, 1813, at the age of forty-three.

On canvas: H. $26\frac{1}{2}$ inches; W. 22 inches.

From the collection of Mrs. Benjamin Thaw.

Lent by Mr. Jonathan Bulkley.



JOHN HOGG BY THOMAS SULLY



WILLIAM HENRY KORN BY THOMAS SULLY

THOMAS SULLY

CONTINUED

111 LIEUTENANT WILLIAM HENRY KORN (1814–1842). William Henry Korn, son of Henry Korn, of Philadelphia, was a cadet at the United States Military Academy, West Point, from September 1, 1835, to July 1, 1839, when he was graduated and appointed second lieutenant First Infantry. He joined his regiment in Florida, in January, 1840, during the Seminole War. Ill health forced his resignation and he died shortly after leaving the army. Henry Korn was a personal friend of the artist. This portrait is still in the possession of the family. On canvas: H. 30 inches; W. 25 inches.

Lent by Mr. William Henry Fox.

THOMAS SULLY

CONTINUED

112 HANNAH SEAGRAVES REEVES (Mrs. Wm. Pinckney Craig, of Philadelphia). Her second husband was Judge Randolph, of Tallahassee, Florida. Painted ca. 1825-30 at Philadelphia. This portrait is still in the possession of a descendant.
On canvas: H. 36 inches; W. 28 inches.

Lent by Mrs. Allen McLane Hamilton.



HANNAH SEAGRAVES REEVES BY THOMAS SULLY



THE SPANISH MANTILLA BY THOMAS SULLY

THOMAS SULLY

CONTINUED

113 THE SPANISH MANTILLA. An "Ideal Head"
one of those referred to in the Foreword.

This picture was painted by Sully on order and purchased by
Dr. Charles D. Meigs of Philadelphia from the original owner.

On canvas: H. $36\frac{1}{4}$ inches; W. 28 inches.

Signed: *TS 1840.*

Lent by Miss Sarah Throckmorton Meigs.

THOMAS SULLY

CONTINUED

113a JANE COOPER SULLY (1807-1877). She was the daughter of the artist and is known to have also painted portraits. She married in 1833 William Henry Westray Darley, the brother of Felix O. C. Darley, the well known illustrator, and her son is Francis Thomas Sully Darley, the organist.

On canvas: H. $35\frac{3}{4}$ inches; W. 29 inches.

Signed: *TS 1838*.

Lent by Mr. Luke Vincent Lockwood.



JANE COOPER SULLY BY THOMAS SULLY



PRESIDENT JOHN TYLER BY THOMAS WILCOCKS SULLY, JR.

THOMAS WILCOCKS SULLY, JR.

1811-1847

“(The son of the celebrated artist) now exhibits for the first time with the artists of Philadelphia, and is painting at Norfolk (1834).” The preceding is a note in Dunlap. He was born in Philadelphia. He was an excellent artist and painted a number of portraits, some of which were lithographed by Newsam.

114 JOHN TYLER (1790-1862). Born in Virginia, the son of John Tyler (1747-1813) once governor of that state. Graduated from the College of William and Mary, Williamsburg, 1807. Admitted to the bar, 1809. Member of the House of Representatives, 1816-1821; United States senator, 1827, succeeding John Randolph. Elected vice-president of the United States in 1841. He became president upon the death of William Henry Harrison (whose portraits are Nos. 3a, 50, 59 and 66 of this exhibition).

In the introduction to “Sully’s Register of Portraits,” by Charles Henry Hart, page 13, the following reference is made to this portrait: “A portrait that he” (Thomas Sully, Jr.) “painted of John Tyler, with the White House in the background, is an excellent, virile piece of work.”

On canvas: H. 30 inches; W. 25 inches.

Lent by Mr. Herbert Lee Pratt.

JOHN TRUMBULL

1756-1843

Born in Connecticut; died in New York City. He was the son of Jonathan Trumbull, first Governor of Connecticut; aide-de-camp to Washington in 1775 during the War of Independence and retired from service in 1777 with the rank of colonel. In 1780 he was in London studying with Benjamin West; in 1786 his first historical picture, the "Battle of Bunker's Hill" was painted. Four of his historical pictures decorate the rotunda of the Capitol at Washington. Fifty-four of his paintings are in the Yale School of Fine Arts, New Haven, Connecticut.

115 WILLIAM BROWN (1779-1809 (?). William Brown was a merchant of Norwich, Connecticut.

On canvas: H. $36\frac{1}{4}$ inches; W. 28 inches.

Lent by Mr. Herbert Lee Pratt.



WILLIAM BROWN BY JOHN TRUMBULL



GOVERNOR GEORGE CLINTON BY JOHN TRUMBULL

JOHN TRUMBULL

CONTINUED

116 GOVERNOR GEORGE CLINTON (1739-1812).
Born at Little Britain, New York, the son of Charles Clinton (1690-1773). In 1775 he was a member of the second Continental Congress, and in December of the same year was appointed brigadier-general of militia; later he held the same rank in the Continental Army. Governor of New York from 1777 to 1795 and from 1801 to 1804. Fourth vice-president of the United States, 1805. Ames' portrait of Governor Clinton is No. 1 of this exhibition.
On canvas: H. 108 inches; W. 72 inches.
Signed: *J. Trumbull, 1791.*

The property of the City of New York.

JOHN TRUMBULL

CONTINUED

117 ALEXANDER HAMILTON (1757-1804). Born on the Island of Nevis, West Indies, and died in New York. A celebrated American statesman and author; settled in New York in 1772; attracted attention as a pamphleteer in the political agitation preceding the Revolution; entered the Continental service as an artillery captain; became member of Washington's staff. Some honorable positions held by him were: member of Continental Congress; Constitutional Convention; secretary of the Treasury; commander-in-chief of the Army (1799). He was mortally wounded by Aaron Burr in a duel at Weehawken, New Jersey, July 11, 1804.

On canvas: H. 36 inches; W. $28\frac{3}{4}$ inches.

Lent by Mr. Frederick W. Hinrichs.



ALEXANDER HAMILTON BY JOHN TRUMBULL



RALPH KIRKLEY BY JOHN TRUMBULL

JOHN TRUMBULL

CONTINUED

118 RALPH KIRKLEY. Ralph Kirkley was the body servant of Sir Joshua Reynolds. This picture was painted while Trumbull was studying under Benjamin West in London.

David Trumbull Lanman, a great-nephew, either purchased this picture in the artist's lifetime or obtained it from his sister Miss Abbie Trumbull Lanman, who received practically all of Colonel Trumbull's personal effects at the time of his death. On canvas: H. 30 inches; W. 25 inches.

Lent by Mr. David H. Lanman.

JOHN TRUMBULL

CONTINUED

119 PETER LANMAN. Peter Lanman was a brother-in-law of the artist, and a resident of Norwich, Connecticut. This portrait is still in the possession of a descendant.

Panel: H. 29 inches; W. 24 inches.

Lent by Mrs. William Lanman Bull.



PETER LANMAN BY JOHN TRUMBULL



MRS. PETER LANMAN BY JOHN TRUMBULL

JOHN TRUMBULL

CONTINUED

120 MRS. PETER LANMAN. Mrs. Peter Lanman was Abigail Trumbull, daughter of Jonathan Trumbull, governor of Connecticut during the Revolutionary War. She was a sister of the artist, and resided at Norwich, Connecticut. This portrait is still in the possession of a descendant.

Panel: H. 30 inches; W. 24 inches.

Lent by Mrs. William Lanman Bull.

JOHN TRUMBULL

CONTINUED

121 SORTIE FROM GIBRALTAR. Concerning this painting, Charles Henry Hart writes: "Trumbull painted five different canvases of this picture, each one with some slight variation from the other. The one exhibited has a particular interest in being the one made for William Sharp the engraver to make his large plate from and is accompanied with Trumbull's autograph key to the characters that was engraved to accompany the print. Trumbull in his Autobiograph says of a small canvas 20 x 30 inches: "intended for the engraver." While that may have been the intention and it corresponds with the size of the plate, a comparison of the picture with the plate shows that the two differ. This picture, like Copley's "Death of Chatham," contains so many figures and is so well known from Sharp's engraving and from the large painting in the Museum of Fine Arts, Boston, that to describe it seems wholly unnecessary."

On canvas: H. 35½ inches; W. 54 inches.

Lent by Mr. Herbert Lee Pratt.



SORTIE FROM GIBRALTAR BY JOHN TRUMBULL



COLONEL MOSES THOMAS BY JOHN VANDERLYN

JOHN VANDERLYN

1755-1852

Born and died in Kingston, New York. He was a pupil of Stuart in New York City and later went to Paris where he studied from 1796 until 1801. He painted in Europe from 1803 to 1815. In 1808 his painting "Marius among the Ruins of Carthage" was awarded a medal in Paris, and his "Landing of Columbus" is in the Rotunda of the Capitol in Washington.

122 COLONEL MOSES THOMAS. Moses Thomas was the editor of the *Analectic Magazine*. This portrait was painted in April, 1819.

On canvas: H. 30 inches; W. 25 inches.

Lent by Mr. John Frederick Lewis.

JOHN VANDERLYN

CONTINUED

123 **SAMPSON V. S. WILDER.** Mr. Wilder was born in 1780 and was a merchant and banker in Boston and in Paris. He entertained La Fayette at his country house at Bolton, Massachusetts, in 1824. This portrait was painted in 1805 in Mr. Wilder's counting house, and won a medal at the Paris Salon of 1805; it is still in the possession of a descendant.

On canvas: H. $36\frac{1}{2}$ inches; W. 29 inches.

Lent by Mr. Wilder H. Haines.



SAMPSON V. S. WILDER BY JOHN VANDERLYN



MRS. SAMPSON V. S. WILDER BY SAMUEL L. WALDO

SAMUEL L. WALDO

1783-1861

Born in Windham, Connecticut. Studied painting in Hartford. Material success at the beginning of his career permitted him in 1806 to go to London and for three years he painted portraits in that city. He returned to the United States in 1809 and remained in New York until his death. He worked for a while in partnership with William Jewett.

124 MRS. SAMPSON V. S. WILDER. Painted about 1840; wife of S. V. S. Wilder, the subject of Vanderlyn's painting in this catalogue; grand-daughter of Anna Pierce Barrell, whose portraits by Copley are Nos. 11 and 12 of this exhibition. This portrait is still in the possession of a descendant.

On canvas: H. 36 inches; W. 28 inches.

Lent by Miss R. V. Halsey

SAMUEL L. WALDO

CONTINUED

125 WILLIAM STEELE (1762-1851). Born in New York. Served in the American Revolution. In the spring of 1780 while bearing dispatches on the twenty gun ship "Aurora," which was captured by the British frigate "Iris," he was severely wounded during the battle. Was held as a prisoner between four and five months, when he was exchanged. Married Mary, daughter of Dr. Jonathan Dayton, December 26, 1791. His father, Stephen Steele, was a very active Whig in the Revolutionary War, and was obliged to abandon his home and a valuable property in New York when the city was taken possession of by the British forces. This portrait is still in the possession of a descendant. Panel: H. 30 inches; W. 24½ inches.

Lent by Mr. William D. Steele.



WILLIAM STEELE BY SAMUEL L. WALDO



MRS. WILLIAM STEELE BY SAMUEL L. WALDO

SAMUEL L. WALDO

CONTINUED

126 MRS. WILLIAM STEELE. Mary, daughter of Dr. Jonathan Dayton, married William Steele on December 26, 1791. She died March 26, 1834. This portrait and No. 125 were painted shortly before her death, and they are still in the possession of a descendant.
Panel: H. 30 inches; W. 24½ inches.

Lent by Mr. William D. Steele.

SAMUEL L. WALDO

CONTINUED

127 JOSEPH MOSS WHITE (1741-1822). Painted about 1816. Joseph Moss White graduated from Yale in 1760. Farmer, town surveyor, state tax collector, delegate to Connecticut Convention to ratify United States Constitution in 1788, and member of Legislature, 1788-1794. This portrait is still in the possession of a descendant. On canvas: H. 30 inches; W. 25 inches.

Lent by Mr. Alfred T. White.



JOSEPH MOSS WHITE BY SAMUEL L. WALDO



AN UNKNOWN GENTLEMAN BY SAMUEL L. WALDO

SAMUEL L. WALDO

CONTINUED

128 PORTRAIT OF AN UNKNOWN GENTLEMAN.

On canvas: H. $30\frac{1}{4}$ inches; W. 25 inches.

From the collection of Mrs. Benjamin Thaw, 1916.

The property of the Brooklyn Museum.

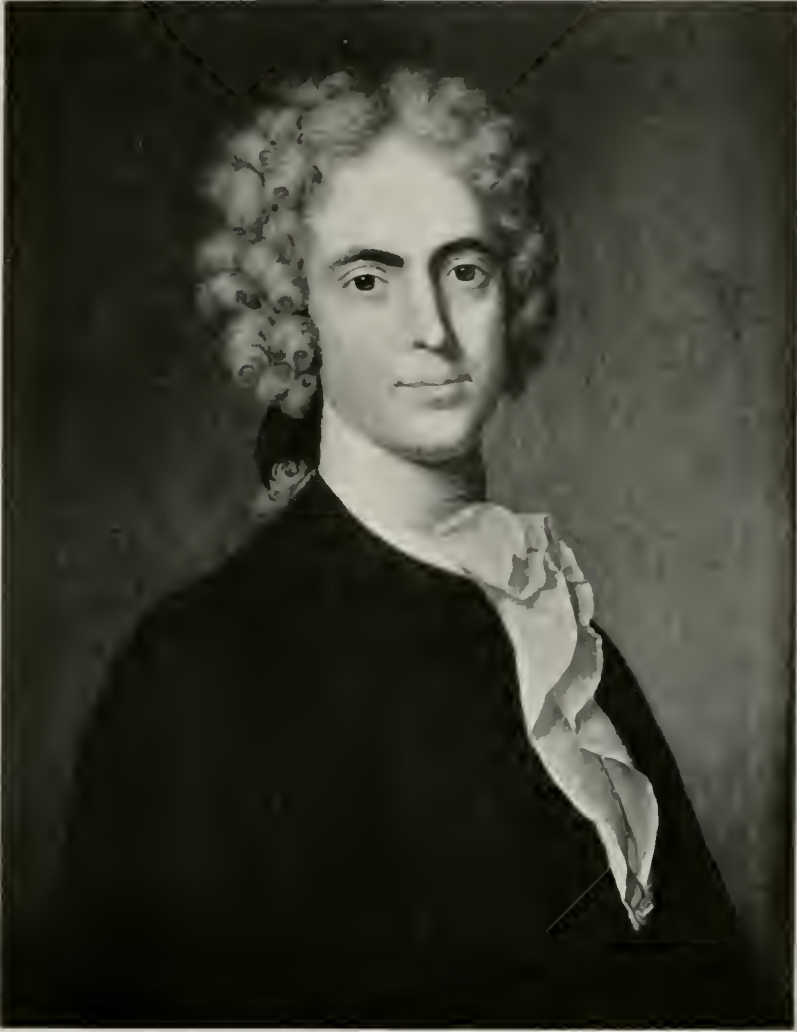
ADOLF ULRIC WERTMÜLLER

1749-1812

Adolf Ulric Wertmüller was born in Stockholm, Sweden. He was appointed painter to the king in 1787 and came to America in 1794, settling in Philadelphia. He painted a portrait of Washington from life, and, after executing many important commissions here, returned to Sweden in 1796. After some unsuccessful business ventures he again emigrated to Philadelphia, where he arrived in 1800. He married a Swedish lady here and settled at Marcus Hook, Pennsylvania, where he died.

129 ANDREW HAMILTON, IVTH. The Hamilton homestead, "Woodlands," was in the old Blockley Township of the County of Philadelphia. The house was filled with portraits of the Hamilton family, painted by British and American artists. Its first owner, Andrew Hamilton, was a prominent lawyer and member of the state Assembly. On canvas: H. 27 inches; W. 21 inches. Signed: *A. Wertmüller, Philadelphia, 1810.*

Lent by Mr. John Frederick Lewis.



ANDREW HAMILTON, IVTH. BY ADOLF ULRIC WERTMÜLLER



MRS. ANDREW HAMILTON BY ADOLF ULRICH WERTMÜLLER

EARLY AMERICAN PAINTINGS

ADOLPH ULRIC WERTMÜLLER

CONTINUED

130 MRS. HAMILTON. Eliza Johnson, wife of Andrew
Hamilton IVth, of "Woodlands."

On canvas: H. 27 inches; W. 21 inches.

Signed: *A. Wertmüller, Philadelphia, 1810.*

Lent by Mr. John Frederick Lewis.

EARLY AMERICAN PAINTINGS

ADOLF ULRIC WERTMÜLLER
CONTINUED

131 PORTRAIT OF THE ARTIST.

On canvas: H. 25 inches; W. 21 inches.

Lent by Mr. John Frederick Lewis.



ADOLF ULRIC WERTMÜLLER BY HIMSELF



DR. ENOCH EDWARDS BY BENJAMIN WEST

BENJAMIN WEST

1738-1820

Portrait and history painter. Born in Springfield Township, Delaware County, Pennsylvania; died in London, England. After some instruction from a painter named Williams, he went to Philadelphia as a portrait painter, thence to New York City; in 1760 to Italy; and in 1763 settled in London. In 1772 made historical painter to George III; West succeeded Sir Joshua Reynolds as president of the Royal Academy. In his studio many of the American artists of the day received their training.

132 DR. ENOCH EDWARDS (1751-1802). Dr. Edwards was a son of Alexander Edwards and was born in Lower Dublin Township, Pa. He married in Christ Church, Philadelphia, 1779, Frances Gordon. He was a member of the Provincial Conference held in Carpenter's Hall, June 18, 1776. He served as a surgeon during the Revolutionary War, and was attending physician to General Washington. He was a delegate to the Pennsylvania Convention on the adopting of the Constitution. Governor Mifflin appointed him in 1791 one of the associated or lay justices of the Court of Common Pleas, which office he held until his death in 1802. He was a warm friend of Benjamin West, who painted this portrait upon his second visit to England in 1795. See Letters, "Pennsylvania Magazine of History and Biography," January 1908, pages 23-25, and "Register of Jefferson's Correspondence" in the Library of Congress.

On canvas: H. 36 inches; W. 27 $\frac{3}{4}$ inches.

Signed: *B. West, 1795.*

Lent by Mr. Herbert Lee Pratt

BENJAMIN WEST

CONTINUED

133 AMERICAN PEACE COMMISSIONERS (Treaty of 1782). Extract from "Memoirs of John Quincy Adams," Vol. III, page 559, edited by Charles Francis Adams. (Lippincott—Philadelphia—1874). "1817—June 6th. Mr. West—spent the evening with us. He told me that he had in the year 1783 made a sketch for a picture of the peace which terminated the war of the American Revolution, which he would send me to look at the next morning, as he accordingly did. I then recollected having seen it before, at the time when my father was sitting to him for his likeness in it. The most striking likeness in the picture is that of Mr. Jay. Those of Dr. Franklin, and his grandson, W. T., who was Secretary to the American Commission, are also excellent. Mr. Laurens and my father, though less perfect resemblances, are yet very good.

Mr. Oswald, the British Plenipotentiary, was an ugly looking man, blind of one eye, and he died without leaving any picture of him extant. This Mr. West alleged as the cause which prevented him from finishing the picture many years ago. Caleb Whitefoord, the Secretary of the British Commission, is also dead, but his portrait exists, from which a likeness may be taken. As I very strongly expressed regret that this picture should be left unfinished, Mr. West said he thought he could finish it, and I must not be surprised if some day or other it should be received at Washington." (For additional information see Foreword, page xvii.)

On canvas: H. 28½ inches; W. 36½ inches.

Collection of Lord Belper.

Lent by Mr. John Pierpont Morgan.



JAY ADAMS FRANKLIN TEMPLE FRANKLIN LAURENS
AMERICAN PEACE COMMISSIONERS, TREATY OF 1782 BY BENJAMIN WEST



PRESIDENT JOHN ADAMS BY WILLIAM WINSTANLEY

WILLIAM WINSTANLEY

Little is known of this artist whom Dunlap represents as an Englishman of good family who came to America during the last decade of the eighteenth century. He is said to have made good copies of Stuart's portraits.

134 JOHN ADAMS (1735-1826). Born in Quincy, Massachusetts; graduated from Harvard, 1755; admitted to the bar, 1758; member of the Continental Congress 1774-1778; minister to the Court of St. James's, 1785; first vice-president of the United States, 1789-1797; second president of the United States, 1797-1801. Painted from life in 1798.

(See his portrait by S. F. B. Morse, No. 51, of this exhibition.)
On canvas: H. 27 inches; W. 22½ inches.

Lent by Mr. Alexander Smith Cochran.

JOHN WOOLASTON

The only matter available concerning the life of this artist seems to be the following, taken from Dunlap's: "A gentleman of this name painted portraits in Philadelphia in 1758, and in Maryland as early as 1759-1760. I know nothing more of him, but that Francis Hopkinson published verses in his praise in the *American Magazine* for September, 1758." He is known to have painted "the only portrait extant of Martha Washington in her early matronhood" and also of the grandmother of John Randolph of Roanoke. (See "Heirlooms in Miniatures" by Anne Hollingsworth Wharton," Philadelphia, 1898.)

135 UNKNOWN GENTLEMAN THOUGHT TO BE
LAWRENCE WASHINGTON. Half-brother of
George Washington and son of Augustine Washington by his
first marriage with Jane Butler.
On canvas: H. 40 inches; W. 29 inches.

Lent by Mr. John Frederick Lewis.



LAWRENCE WASHINGTON (?) BY JOHN WOOLASTON



MAJOR JOHN DIES BY AN UNKNOWN ARTIST

UNKNOWN ARTIST

136 MAJOR JOHN DIES. Married in Reformed Dutch
Church, New York, July 28, 1743.
On canvas: H. $45\frac{1}{2}$ inches; W. $36\frac{1}{2}$ inches.

Lent by Mr. De Witt A. Clarke.

UNKNOWN ARTIST

CONTINUED

137 MRS. JOHN DIES. Mrs. Dies was Jane, daughter of Jacob Goelet. Of him we read that he was an official interpreter of the Dutch language. "He left an only daughter, Jane, who married John Dies, of Catskill, where they built an elegant residence, which stood till recent years. She has many descendants among the Dubois and Van Loon families. She died March 5, 1799, aged seventy-six years. Her sons were the founders of Gilboa, in Schoharie County, New York.

On canvas: H. 45 inches; W. 36 inches.

Lent by Mr. De Witt A. Clarke.



MRS. JOHN DIES BY AN UNKNOWN ARTIST



JOHANNES PANET BY AN UNKNOWN ARTIST

UNKNOWN ARTIST

CONTINUED

138 JOHANNES PANET. This gentleman was married in 1779 to Anna Maria Marshall, the subject of the following portrait. The waist-coat worn by Mr. Panet still exists, and is now at Woodbury, Connecticut. This portrait is still in the possession of a descendant.
On canvas: H. 30 inches; W. 25 inches.

Lent by the Misses Marshall.

UNKNOWN ARTIST

CONTINUED

139 ANNA MARIA PANET. Daughter of John Marshall, she was born in 1731 and married Johannes Panet in 1779. She died without issue. Her brother, John Rutgers Marshall was an Episcopal clergyman of Woodbury, Connecticut, where this portrait and the preceding remained for more than 120 years. This portrait is still in the possession of a descendant.

On canvas: H. 30 inches; W. 25 inches.

Lent by the Misses Marshall.



ANNA MARIA PANET BY AN UNKNOWN ARTIST



FRANCES PEYTON TABB BY AN UNKNOWN ARTIST

UNKNOWN ARTIST

CONTINUED

140 FRANCES PEYTON TABB (1753-1828). Frances Peyton, the daughter of Sir John Peyton, married John Tabb, of Amelia County, Virginia, in 1770. She was the mother of Martha Tabb, who married William B. Giles, member of the first Congress of the United States, and later United States senator and governor of Virginia. She was the aunt of Charlotte and Emory Tabb, whose portraits are Nos. 85 and 86 of this exhibition.

Another portrait of the same lady, owned by descendants in Maryland, has upon the back, the following legend:

"Frances Tabb
Age, 23
J. Durand, painter,
1775"

Practically the only record of Durand is to be found in Dunlap, "Arts of Design," Vol. I, page 144, where he says that Robert Sully stated: "He (Durand) painted an immense number of portraits in Virginia; his works are hard and dry, but appear to have been strong likenesses."

The Durand portrait is entirely different from the one shown here which may be by Durand or from the brush of another artist.

The picture shown is owned by Mrs. Tabb's great-great-granddaughter.

On canvas: H. 34½ inches; W. 27 inches.

Lent by Mrs. John Hill Morgan.

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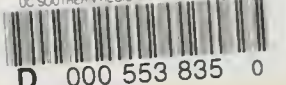
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