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EARLY AMERICAN AND BRITISH PORTRAITS

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THE
REMARKABLE AND WIDELY KNOWN COLLECTION
FORMED BY THE CONNOISSEUR, THE LATE
FRANK BULKELEY SMITH
OF WORCESTER, MASS.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY DIRECTION OF THE ADMINISTRATORS
IN THE GRAND BALLROOM OF
THE PLAZA HOTEL
UNDER THE MANAGEMENT OF
THE AMERICAN ART ASSOCIATION
NEW YORK

58856

ON FREE PUBLIC VIEW
AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING SATURDAY, APRIL 17th, 1920

FROM 9 A. M. UNTIL 6 P. M.

AND CONTINUING UNTIL THE DAY OF SALE

THE WIDELY KNOWN COLLECTION

OF THE CONNOISSEUR, THE LATE

FRANK BULKELEY SMITH

OF WORCESTER, MASS.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF THE ADMINISTRATORS

IN THE GRAND BALLROOM OF

THE PLAZA HOTEL

FIFTH AVENUE, 58th to 59th STREET

ON THURSDAY AND FRIDAY EVENINGS

APRIL 22nd AND 23rd

BEGINNING PROMPTLY AT 8.15 O'CLOCK



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ILLUSTRATED CATALOGUE
OF THE
REMARKABLE AND WIDELY KNOWN COLLECTION
OF
EARLY AMERICAN AND BRITISH
PORTRAITS, LANDSCAPES AND
HISTORICAL PICTURES ...

FORMED BY THE CONNOISSEUR, THE LATE
FRANK BULKELEY SMITH
OF WORCESTER, MASS.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY DIRECTION OF THE ADMINISTRATORS
ON THE EVENINGS HEREIN STATED
IN THE GRAND BALLROOM OF
THE PLAZA HOTEL

THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY AND HIS
ASSISTANTS, MR. OTTO BERNET AND MR. H. H. PARKE, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK

1920

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2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

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AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.

CATALOGUE

FIRST EVENING'S SALE

THURSDAY, APRIL 22, 1920

IN THE GRAND BALLROOM OF THE PLAZA

BEGINNING AT 8.15 O'CLOCK

UNKNOWN ARTIST

✓ 1—*THE PURSUING SATYR*

(Wood)

Height, 9¼ inches; width, 7 inches

Two small, full-length nude figures. A nymph attempts to climb a tree in her effort to escape from the satyr who, approaching from the left, attempts to assault her. Blue sky at the back

BYZANTINE SCHOOL

2—*AN IKON: THE MADONNA AND CHILD*

(Wood)

Height, 13¼ inches; width, 10¼ inches

THE Madonna, in fanciful Græco-Byzantine robes and with a large circular nimbus, holds the Infant on her left arm. Greek inscription of "The Mother of God" in the roundels at the back. The whole composition is contained within a brown and an outer red border.

THOMAS STOTHARD, R.A.

ENGLISH: 1755—1834

3—*A MIDSUMMER NIGHT'S DREAM*

(Wood)

Height, 9 inches; width, 6¾ inches

A NUDE figure reclines on her side in a blaze of light in a bower. She makes a gesture to a cupid on the left; another is above, on the right.

UNKNOWN

EARLY AMERICAN SCHOOL

4—*PORTRAIT OF A YOUNG MAN*

(Panel)

Height, 9¾ inches; width, 8⅛ inches

HALF-LENGTH seated, facing the front, shoulders turned slightly to left. A young gentleman of high and broad forehead, large eyes and nose, smooth-shaven and with thick brown hair swept lightly above his brow and brought easily forward beside his temples. He is in formal dress, toward the second quarter of the nineteenth century, with black coat and double-breasted cream-colored waistcoat, choker collar and heavy black cravat. Dark neutral background of greenish-blue.

UNKNOWN

EARLY AMERICAN SCHOOL

5—*PORTRAIT OF A MAN*

Height, 10 inches; width, 8 inches

A MAN in middle life, of much dignity of bearing, seated and facing the left, three-quarters front, and observed at half-length against a neutral background of light grayish-brown. His sandy hair has retreated from his already high forehead, and except for short side-whiskers he is clean-shaven; complexion warm. He wears a blue coat with high-rolled collar, white collar with choker-wings and black cravat, and white waistcoat which opens low.

HENRY INMAN

AMERICAN: 1801—1846

6—*PORTRAIT OF A MAN*

(Panel)

Height, 16 inches; width, 12 inches

THREE-QUARTER-LENGTH portrait of a gentleman in full middle life, seated and facing the spectator, to right, three-quarters front. He is of high and broad forehead and large features, with agreeable expression and thoughtful, and he holds a book in both hands, resting on his lap, a finger between the leaves. Smooth-shaven after the fashion of his time, curly side-whiskers connecting with his dark hair disappear within his choker collar, about which is worn a deep black stock. Black coat and velvet waistcoat, and buff trousers.

ATTRIBUTED TO
SIR JOSHUA REYNOLDS

ENGLISH: 1723—1792

7—*A YOUNG GIRL*

Height, 13 $\frac{1}{4}$ inches; width, 11 inches

BUST, leaning forward; brown hair; blue eyes looking to the right. In a red dress.

UNKNOWN

EARLY AMERICAN SCHOOL

8—*PORTRAIT OF A LADY*

Height, 12 inches; width, 10 inches

HALF-LENGTH, seated; to right, three-quarters front. A lady young but mature, with large features, and curled hair of deep mahogany-brown hue. In a very low-necked white gown, edged with lace, green belt, and over her arms a wrap or drapery of golden-brown. Neck encircled by a long gold watch chain and a coral necklace. In her hair a bunch of flowers. A companion to No. 9 and by the same artist.

UNKNOWN

EARLY AMERICAN SCHOOL

9—*PORTRAIT OF A GENTLEMAN*

Height, 12 inches; width, 10 inches

HALF-LENGTH, seated; to left, with face three-quarters front. A smooth-shaven young man with light and bushy chestnut hair, large features and a smiling expression. He is in the costume of the early nineteenth century, a coat of deep greenish-blue with gilt buttons, white choker collar and stock, and creamy waistcoat. A companion portrait to that of the lady, No. 8, and by the same artist.

JOHN COLE, JR.

BRITISH SCHOOL

10—*PORTRAIT OF A MAN*

Height, 12½ inches; width, 10⅜ inches

BUST portrait, to right, with face nearly full to the front; a youngish man, with fair skin and pinkish cheeks; clean-shaven; hair of light sandy-yellow, brushed with engaging and effective carelessness in sweeps and curls which twist around his brow and temples. In black with white stock. Neutral grayish background.

GUSTAVUS HESSELIUS

AMERICAN: EARLY EIGHTEENTH CENTURY

11—*JOHN LEEDS (1705-1790)*

Height, 14 inches; width, 12 inches

HALF-LENGTH portrait of a smooth-shaven man, plump and of rosy face, with prominent nose and large dark brown eyes; seated, to right, three-quarters front, with light from the left and against a dark background. He wears a large turban-like cap of old-rose, and a dark olive coat with old-rose revers, an olive-brown waistcoat and a white neckcloth.

John Leeds was born at the family homestead in the Bay Hundred of Talbot county, Md., and died at Wades Point Plantation. He was Surveyor-General of Maryland, and in 1760-1764 was specially commissioned to supervise the boundary between Maryland and Pennsylvania. In 1769 he wrote "Observations of the Transit of Venus." He was for forty years clerk of the County Court; was treasurer of the Eastern Shore; was Judge of the Province Court.

The portrait came from the residence of Charles J. Kerr, at one time United States Attorney at Baltimore, a great-great-grandson of John Leeds of Wades Point.

Gustavus Hesselius was a Swede by birth, who came to America in 1711, and established himself as a man of mark in the early art of the Colonies, whose artistic worth has been recognized by succeeding critics. He was the father of the American portrait painter John Hesselius, who was born in 1728 and whose portraits are found in Maryland following the middle of the Eighteenth century. John Hesselius's natal year coincided with the mortal year of Henrietta Johnson, whose work is represented in this collection. The portrait here identified as of John Leeds by those whose authority Mr. Smith accepted is not aggressively American in its suggestion, yet its color and inspiration seem less foreign in the light of a remark by Charles Henry Hart that "Gustavus Hesselius of Sweden * * * still holds the place of the first painter of consideration in the Colonies, whose Last Supper, executed in 1721-1722, is quite equal in conception and execution to the same subject painted by many of the Old Masters."



THOMAS DOUGHTY

AMERICAN: 1793—1856

12—*LANDSCAPE WITH FIGURES*

Height, 12 $\frac{1}{4}$ inches; length, 15 $\frac{3}{4}$ inches

A RIVER silvery blue and white from the sky and shadowed by reflections of trees and rocks on its banks comes through a green landscape some of whose foliage has turned to autumn browns. At left in the foreground are two young men, one standing, one seated, their trousers rolled up to their knees, fishing.



GEORGE MORLAND

ENGLISH: 1763—1804

13—*SEASCAPE*

Height, 13 inches; length, 16¼ inches

A TWO-MASTED ship in a gale near rocks, on the left. Cloudy sky.

MANNER OF HOGARTH

14—*AN INTERIOR*

(Wood)

Height, 15 inches; width, 11¼ inches

Four small half-length figures. An old lady, in brown dress and black mantle, is seated near a table on which are gold coins and documents. She addresses a man by her side, while another examines a timepiece and a third hands her a receipted paper. A dog on a chair in the right foreground.



GEORGE MORLAND

ENGLISH: 1763—1804

15—*A FARM HAND RESTING*

Height, 12 inches; width, 10 inches

SMALL, full-length figure of a farm laborer, in a red coat, seated under a tree with a hay fork by his side, a dog on the ground; the village church in the distance.



PERIOD OF
HOGARTH

16—*AN ARTIST IN CONTEMPLATION*

Height, 15¾ inches; width, 11½ inches

SMALL full-length figure of a dwarf who, as an artist, admires a painting of a nude woman Ixion who stands on a wheel placed on the ground between two horses. Papers near a chair in the foreground.

SIR DAVID WILKIE, R.A.

ENGLISH: 1785—1841

17—*THE BLIND FIDDLER*

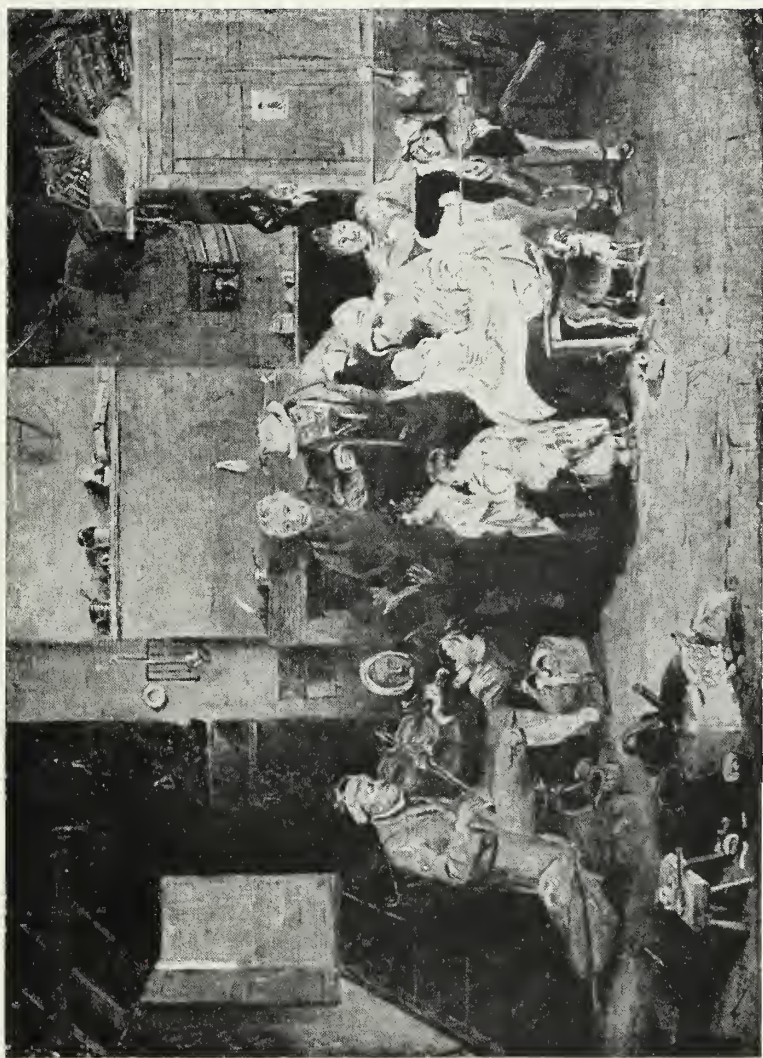
Height, 9 inches; length, 11½ inches

AN itinerant musician is entertaining a cottager and his family; the father gaily snaps his fingers at an infant on the knees of its mother. All of the twelve small figures appear to be intent upon the music of the fiddler. The accessories are very minute and elaborately painted.

The composition recalls, but differs from that by Wilkie in the National Gallery, London, which is signed and dated and measures 23 inches by 31 inches. The larger picture is discussed at length in Pinnington's "Wilkie," p. 67.

Mr. Philip J. Gentner, director of the Worcester Art Museum, writing to Mr. Frank Bulkeley Smith, on May 10, 1913, says:

"Wilkie's painting 'The Blind Fiddler,' exhibited some months ago in the Worcester Art Museum, is probably a smaller work executed as a model for his larger one now in the National Gallery, London. The latter work, executed for Sir George Beaumont, was painted with exceptional care and under circumstances which gave it unusual reputation, but for all that its superiority to your little masterpiece is doubtful. Both exhibit the same scrupulous drawing, mastery of exact detail and bright local coloring kept in harmony by the clear silvery qualities of tone and interior light for which Wilkie remains unrivalled."



SIR WILLIAM BEECHEY, R.A.

ENGLISH: 1753—1839

18—*BEGGARS AT A COTTAGE DOOR:*
SCENE NEAR DOVER, ENGLAND

(Panel)

Height, 12 inches; length, 14½ inches

AN aged beggar, with a load of faggots on his back, appears at the door of a cottage in the left foreground and begs alms of two girls. On the right is a high bank, the sea in the distance.

On the back of the panel in the artist's own handwriting: "This picture sketched from Nature and painted at the house of David Pyke Watts, Esqr. to whom it was presented as a mark of humble esteem and regard by his sincere friend, W. Beechey, 1802."

One of four companion pictures presented in 1802 by the artist to David Pyke (or Pike) Watts, of Dover and of Portland Place, London.

In the collection of Jesse Watts Russell, of Tlam Hall, Staffs. sold July 3, 1875, No. 4. Sold at Christie's, May 6, 1905.

In the possession of E. E. Leggatt Bros., London, and of C. W. Kraus-haar, New York.

Roberts: "W. Beechey," 1907, p. 79.





WILLIAM ETTY, R.A.

ENGLISH: 1787—1849

19—*A NUDE*

(Panel)

Height, 20 inches; width, 14 inches

A SMALL full-length figure of a nude woman, her back to the spectator, in a studio. She rests her right knee on a cushion. A red curtain in the background.



SIR EDWIN H. LANDSEER, R.A.

ENGLISH: 1802—1873

20—*THE RETURN FROM HAWKING*

Height, 26 inches; width, 19½ inches

Two small full-length figures. A woman in a white dress and green cloak stands at the door of the house; a dog at her side. She receives a young man, in a red coat, who returns from the day's sport with game hung over his shoulders. Sketchily painted.

Landseer painted, and exhibited at the Royal Academy in 1837, a picture with this title. It contains the portraits of Lord Francis Egerton (afterward created Earl of Ellesmere) and family. It belongs to the Earl of Ellesmere. It was engraved by Samuel Cousins in 1840, and by C. G. Lewis; there is also a lithograph by Lafosse.

A. Graves: "Landseer," p. 19.

From the collection of A. Harris, who paid Landseer £110 for it. The autograph account is affixed to the back of the panel.

JOHN CROME (OLD CROME)

ENGLISH: 1768—1821

21—*PART OF A FOREST*

Height, 25 inches; width, 20 inches

ON the outskirts of a wood, a man and a woman are seated on the trunk of a fallen tree. Cottages and other figures in the right distance.

Purchased from Messrs. Arthur Tooth & Sons, London.





THOMAS DOUGHTY

AMERICAN: 1793—1856

22—*LANDSCAPE WITH FIGURE*

(Panel)

Height, 18 $\frac{1}{4}$ inches; width, 14 $\frac{7}{8}$ inches

A high cliff of brownish shale abuts on the right, its centre eroded, a naked ledge below, and a crest ledge above topped by green trees and shrubs. In the foreground to right, other trees rise against the shale wall, and wild flowers bloom at their foot, at the edge of a stream which winds back along a densely wooded background shore at the left. On a green bank at the foot of the lower rock ledge a man in his shirt-sleeves stands fishing with a pole and line.



THOMAS DOUGHTY

AMERICAN: 1793—1856

23—*LANDSCAPE*

Height, 18 inches; width, 15 inches

At left in sunlight a cliff of various ledges, with slender trees crowning it, and other trees showing autumn colors and some blasted limbs projecting at different levels lower down. At right a taller cliff partly in its own shadow, its face a mass of dense green trees, broken only by occasional outstanding walls of brown rock. In the gorge between the cliffs a dark green river of placid current, and on it in the right foreground two men in a boat.

GEORGE DE FOREST BRUSH, N.A.

AMERICAN: 1855—

24—*THE WEAVER*

Height, 12 inches; length, 15 inches

IN a plain room whose brown and gray walls are partly shadowed, a Navajo Indian squats low on a seat formed of two logs with a skin thrown over them, and works at his primitive loom, weaving a dark vermilion and checkered rug. He is nude save for a black silver-studded belt supporting a loose and flowing breech cloth of dark green, and his black hair is bound in an orange fillet. Behind him is a water bottle of dark green pottery, and above him hangs a black and gray woven blanket.

Signed at the lower right, GEO. DE F. BRUSH, 1909.

Exhibited at the Worcester Art Museum.





WINSLOW HOMER, N.A.

AMERICAN: 1836—1910

25—*THE COCK FIGHT*

(Water Color)

Height, 10 $\frac{1}{4}$ inches; length, 19 inches

A PROUD though much-punished game cock, with head and clipped tail erect, stands athwart the picture, over the body of his finished antagonist, while the ground about them is strewn with feathers from both of the valiant birds.

Signed at the lower right, HOMER, 1885.

Manuscript note on the back, by Mr. Smith, saying that he met Homer at M. Knoedler & Co.'s in 1910, and that Homer told him he painted three pictures of game cocks when in Santiago de Cuba in 1885; that one of them (this picture) went to La Farge, who later sold it.

From M. Knoedler & Co., 1910.

UNKNOWN

EARLY AMERICAN SCHOOL

26—*SIGNERS OF THE DECLARATION OF INDEPENDENCE*

Height, (each) 10½ inches; width, 9 inches

SET of fifty-four oil portraits on heavy millboard, probably painted in the early part of the second quarter of the nineteenth century (when three of the Signers were still living); contemporary identification in manuscript on back of each. An old catalogue record says: "Evidently painted many years ago for engravers' use or for some historical museum. Bought in Philadelphia many years ago, and it is possible they came from Peale's Museum. Without doubt seventy-five years old." The frames bear the label, "Jules A. Bautz, Maison Francaise, 290 Sixth avenue, N. Y." Nearly complete set—fifty-three of the sixty-six Signers, and portrait of Charles Thompson, the secretary; the three Signers whose portraits are missing, were Benjamin Franklin, Samuel Huntington and James Smith. Ten of the portraits have old-fashioned gold frames; the others are unframed.

UNKNOWN

EARLY AMERICAN SCHOOL

27—*GEORGE WASHINGTON*

(Oval panel)

Vertical diameter, 22½ inches; horizontal, 19¾ inches

HEAD and shoulders portrait of the First President, in civilian clothes, with black coat and grayish waistcoat, and white stock and jabot. Shoulders to left, face nearly full to the front, and gray wig tied with a black bow. The features are finely drawn and full of color, and show an incipient humorous smile which is emphasized by the glance of the eye. Painted within a reeded, basketed and beflowered frame as though copied, or enlarged from a miniature, the background a neutral brownish-gray.



FRANCIS ALEXANDER

AMERICAN: 1800—1881

28—JOHN L. GOULD

(Panel)

Height, 8½ inches; width, 7¼ inches

THREE-QUARTER-LENGTH portrait of a youngish, smooth-shaven man, stout, with high forehead and light curly hair, the hair brushed well back; seated, facing the left, three-quarters front. He is in a gray coat, with Byronic collar and black flowing scarf, and white plaited shirt. His left arm rests on a red-covered table which holds a book, an inkwell and writing paper, and in his left hand he holds a quill pen.

Francis Alexander was born at Windham, Connecticut. In 1820 he came to New York and studied under Alexander Robertson and in 1838 went to Rome. Thereafter he was in Boston for a decade, and there in 1842 painted Charles Dickens. He died in Florence.



HENRY INMAN

AMERICAN: 1801—1846

29—*PORTRAIT OF THE ARTIST'S FATHER*

Height, 15½ inches; width, 12¾ inches

A MAN of bold features and florid complexion, with thick dark hair carelessly brushed, and large eyes directed at the spectator, is portrayed at full length, seated in a heavy armchair and facing the right with head turned almost full to the front. He is smooth shaven, with the choker collar and large black cravat of his day, white pleated shirt with large pearl pin, gray waistcoat and formal black suit. His hat and stick are on a green-covered table beside him, at the foot of which his dog is lying. Background of mahogany-hued drapery, gray pillar and a river landscape with sail and steamers.

Inman's father was an Englishman, and he and his wife were among the first settlers of Utica, New York, where the son was born. The father encouraged the son in his leaning toward art, and in 1812 the family moved to New York and the son pursued his studies.

UNKNOWN

EARLY AMERICAN SCHOOL

30—*BISHOP G. W. DOANE* (1799-1859)

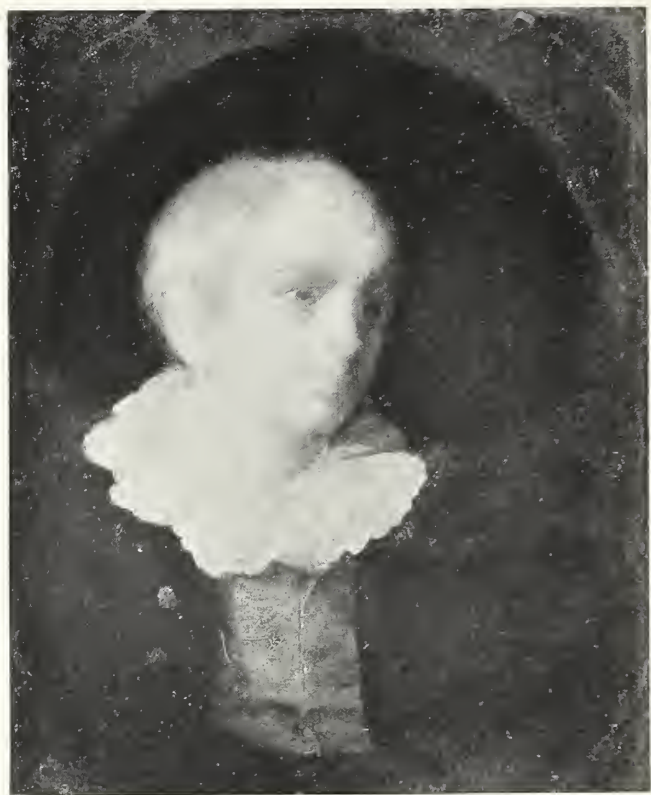
(Panel)

Height, 11 inches; width, 7 inches

HALF-LENGTH, with the hands included; figure slightly to the right and face almost fully to the front. The distinguished Churchman appears a man of intellectual features and thoughtful expression, and penetrating but kindly eyes. He is beardless, and his dark brown hair is brushed down in thin and curling strands over his high forehead. He wears surplice and bands and a black stole, and holds a prayer-book in both hands, a finger of his right hand between the leaves. Brown background. (The panel bears on its face, visible when turned to the horizontal, to right, an impressed advertisement in large letters and figures beneath the pigment: "J. Green, 1815.")

Bishop George Washington Doane was born at Trenton, N. J., in 1799, and ordained a priest of the Protestant Episcopal Church in 1821. He was elected Bishop of New Jersey in 1832, and in 1846 he founded Burlington College, in New Jersey. Before his election as Bishop of New Jersey he preached for several years in New York City and Boston. His son, George Hobart Doane, who was graduated from Burlington College in 1850, became a Roman Catholic five years later, was admitted to priesthood in that Church, and afterward was at the Cathedral Church in Newark, N. J., and served as Vicar-General. He was made a domestic prelate to the Pope and in his later life was known as Monsignor Doane.





FRANCIS ALEXANDER

AMERICAN: 1800—1881

31—*MASTER LORD*

(Panel)

Height, $18\frac{7}{8}$ inches; width, $16\frac{1}{4}$ inches

HEAD and shoulders of a boy, painted as a portrait within an oval frame, on the rectilinear panel. He looks out to the right, three-quarters front, a strong light from the left illumining the right half of his face, the left half being in transparent shadow. He has short and very light golden hair and rosy cheeks, and wears a wide and fluted white collar over a blue coat with metal buttons and a golden-buff waistcoat. Dark background within the painted oval frame, which itself is reddish.

Francis Alexander was born at Windham, Connecticut, and was at first self-taught. In 1820 he came to New York and studied under Alexander Robertson and in 1838 went to Rome. Thereafter he was in Boston for a decade, and there in 1842 painted Charles Dickens. He died in Florence. "One of his best portraits is that of Mrs. Fletcher Webster, in the Boston Museum of Fine Arts."—*Encyclopædia Britannica*.



JOHN JAMES AUDUBON

AMERICAN: 1780—1851

32—MISS AUDUBON

Height, 19½ inches; width, 18¾ inches

THREE-QUARTER-LENGTH portrait of a child—a blue-eyed little lady with rosy cheeks and a mass of wavy blond hair, seated and facing squarely to the front, with a conventional background atmospheric and colorful. She is in white with bare shoulders and arms, and a red sash just under her armpits; and with her left hand she supports an informal bouquet of garden flowers.

This portrait, with the bird canvas by the same great artist-ornithologist, in this collection, was obtained from a New Jersey family estate, the two pictures having been purchased by members of the family directly from the painter, whose renown as the authority on "Birds of America" has obscured in many minds the fact that he was also an accomplished artist, even aside from his wonderful drawings of the birds which so engrossed his interest.



JOHN JAMES AUDUBON

AMERICAN: 1780—1851

33—BIRDS

Height, 26 $\frac{1}{4}$ inches; width, 21 inches

A PAIR of hawks most carefully and painstakingly studied, both on the wing; one headed downward and toward the left, with back and eye to the spectator, the other below it and headed leftward with throat and underbody and the under-wings in view. They are seen against a tall and slender stem of green leaves, resembling (if they are not) the sassafras,—the whole against a blue and gray sky-background, above a foreground of tree-tops, a middle-distance yellow-green valley, and a distant ridge of vague blue hills.

This canvas, with the Portrait of Miss Audubon by the same artist, was obtained from a New Jersey family, members of which purchased the two pictures from the artist himself—the great ornithologist.



GILBERT STUART NEWTON

BRITISH SCHOOL: 1795—1835

34—*PORTRAIT OF A LADY*

Height, 20 inches; width, 14¾ inches

A YOUNG lady is portrayed with back to the spectator, her face turned toward her left shoulder and brought to view slightly more than in profile, in a full light. She has large features and a warm complexion, and reddish-brown hair, from which ribbons and a kerchief depend to a white yoke within her tightly fitting red gown. On a table on which her left elbow rests is a blue drapey. Dark interior background with a window-view of landscape at the left.

Gilbert Stuart Newton, who boasted that he was not an American citizen, disclaiming American citizenship, was a nephew of Gilbert Stuart; he was born in Halifax, where the family had been driven from Boston, and was brought back as a boy to Charlestown. Received instruction from his uncle, went to Italy, France and England, and painted many Americans in London and Paris.

WILLIAM J. BANNING

AMERICAN: 1810—1856

(Born at Lyme, Connecticut)

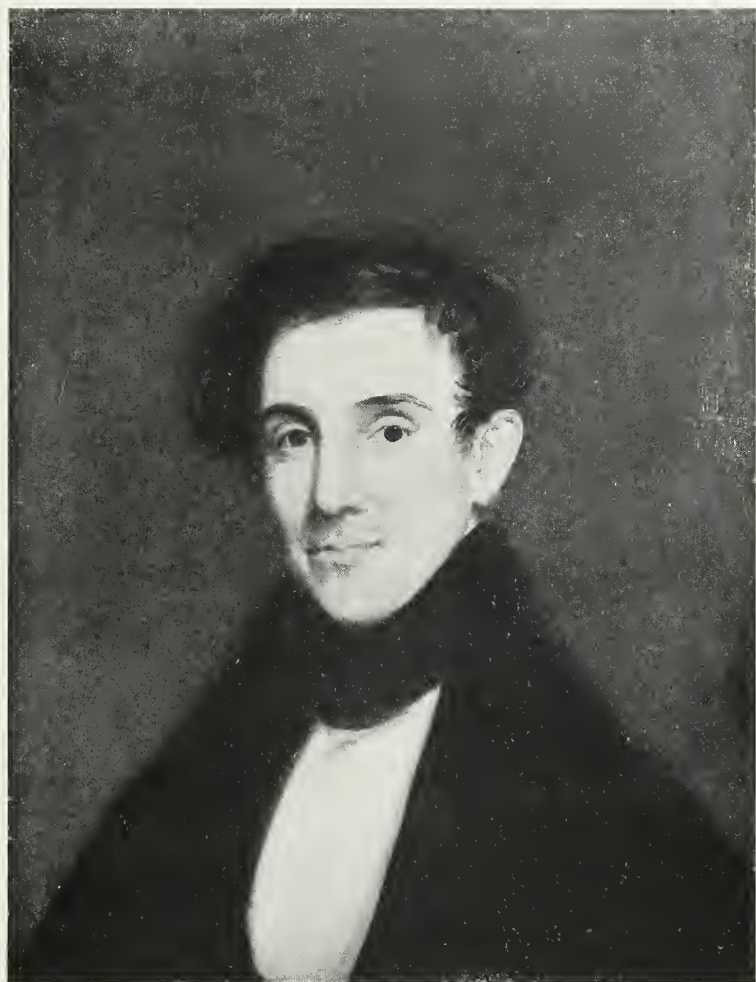
35—SAMUEL WALDO (1783-1861)

(Panel)

Height, 22¼ inches; width, 17 inches

HEAD and shoulders to left, three-quarters front. The artist appears as a young man, with eyes fixed on the observer and an affable smile. He is in formal black coat with shawl collar, and displays a considerable expanse of white shirt-front below his black stock. Black hair, bushy and inclined to be curly; high, light forehead and smooth-shaven face with rosy color. Dark background.

Samuel Lovett Waldo, A.N.A., was born in Windham, Connecticut, 1783; went to London in 1806, where he joined West and Copley and worked in the Royal Academy; returned to America in 1809, living in New York City until his death in 1861.



JOHN BLAKE WHITE

AMERICAN: 1782-1859

36—*GEN. MARION IN HIS SWAMP ENCAMPMENT, INVITING A BRITISH OFFICER TO DINNER*

Height, 18 $\frac{1}{4}$ inches; length, 24 $\frac{1}{4}$ inches

IN an open space along the edge of a dense wood the two officers are seen in the foreground, Gen. Marion extending to the Briton an invitation to partake of a meal which a negro cook is preparing over a small fire, beside a low board table set up on crotched branches cut from a tree. Behind the officers a sorrel horse rubs its nose on the boards, and various men of the general's following are standing around or reclining on the grass. Others are seen on the far side of a stream, which two horsemen are elsewhere fording. The officers are both in buff breeches, with their scarlet and blue coats in contrast.

General Francis Marion (1732-1795) was a South Carolinian of Huguenot descent, famous in Revolutionary times, first as the head of irregular troops usually numbering twenty to seventy men, afterward as commander of the State militia. Lieut.-Col. Banastre Tarleton was sent out by the British to capture the "Swamp Fox," but Marion eluded him. The British officer in the picture resembles Tarleton, as painted by Sir Joshua Reynolds. Marion had a fine career and received the thanks of Congress for the rescue of an American force from the British. He was also a State Senator. In August, 1780, he captured one hundred and fifty Maryland prisoners and a score of the British guard, and later larger bodies of Loyalists or British Regulars. The picture may perhaps represent one of these occasions.

John Blake White was born in South Carolina in 1782. He was a pupil of West in London. He was an author as well as an artist, and was a member and a director of the South Carolina Academy of Fine Arts.

Engraved by J. N. Gimbredé for "Godey's Magazine," "by permission of the Society of Art Union."



COL. HENRY SARGENT

AMERICAN: 1770—1845

✓ 37—*SARAH ANNE ST. JOHN* (1794-1867)

Height, 24½ inches; width, 18½ inches

SEEN nearly at half-length, seated, a young woman of rosy cheeks and dark blue eyes looks out at the observer from a gray wool cap, bell-shaped and rakishly worn, which conceals her ears and reveals chestnut curls which straggle down to her eyebrows. She was twenty-one years old when the portrait was painted, at Hingham, Massachusetts, in 1815. She looks directly at the spectator, with figure to right, three-quarters front, and is wearing a purplish-gray outdoor wrap with shawl-collar and high belt, disclosing a plaited white waist with flaring white collar. Dark neutral background of brownish tone.

Sarah Anne (Tilton) St. John, wife of Charles Cook St. John of New Canaan, Connecticut, and Westchester, New York, was born at New Canaan in 1794 and died in New York City in 1867, when the portrait passed to her granddaughter Sarah Ward St. John, daughter of Mrs. St. John's eldest son Augustus E. St. John. Augustus E. St. John died in 1858. Sarah Ward St. John, who was born in 1849, married Augustus C. Sarles, and died childless in 1902. She gave the portrait to her friend Mrs. Helen Reade Hammersley Stickney, from whose estate it was acquired by the late owner. A paster on the stretcher, reading "Sarah Anne St. John, Jany. 31st, 1815," is marked "Her autograph: M. St. John;" also, "This was painted at Hingham, Mass., by Col. Henry Sargent; M. St. John"—inferentially, Mrs. Martha Laurina (Ward) St. John (1820-1900), mother of Sarah Ward St. John.

Col. Henry Sargent of Boston was a pupil of Gilbert Stuart, a member of the American Academy of Fine Arts, and was an officer in the War of 1812.



ETHAN ALLEN GREENWOOD

AMERICAN: 1779—1856

38—*PORTRAIT OF AN UNIDENTIFIED MAN*

(Panel)

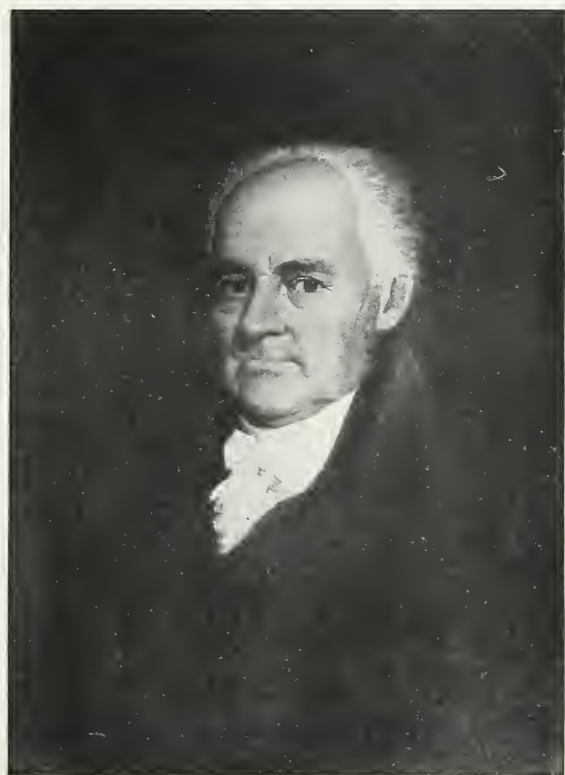
Height, 26 inches; width, 19¼ inches

Bust portrait, nearly elbow length, of a man beyond middle age, with short gray side-whiskers and gray wig, facing the left, three-quarters front. His high brow is seamed and his jowls are heavy. His somewhat swarthy and lined but genial face is in the light against a black background, with a dark garnet drapery on the left, and he looks contemplatively at the observer. Black coat with high-rolled collar, and white stock and jabot.

Signed at the lower left, GREENWOOD, PINXT., C. 1815.

This canvas, which had come down as a likeness of "a former Mayor of Boston," was at one time supposed to be a portrait of John Phillips, first Mayor of Boston. But as Mr. Phillips, who died in office May 29, 1823, was born in 1770 and would have been but forty-five years old at the date of the portrait, and is described as having been always of delicate physique, that identification was manifestly erroneous; furthermore it conflicts with the portrait of Phillips in Windsor's "Memorial History of Boston" (Vol. III, p. 223).

Ethan Allen Greenwood, born in Massachusetts in 1779, painted portraits as early as 1803; he studied with Edward Savage, and in later life succeeded Savage as owner of the New England Museum, which became the Boston Museum. He died in 1856.



OLIVER FRAZER

AMERICAN: 1808—1864

(BLUE GRASS SCHOOL OF KENTUCKY)

39—*PORTRAIT OF A LADY*

Height, 25 inches; width, 20 $\frac{1}{4}$ inches

A HANDSOME and mature young woman of agreeable countenance, with rosy cheeks and dark chestnut hair; seated facing the observer, turned slightly toward the left. She wears a voluminous white lace cap, and pink roses with sprigs of leaves in front of her hidden ears, from which gold earrings depend. Dark green gown cut low beneath an ornate white lace fichu which is crossed and pinned with a brooch. Jeweled necklace, and gold watch with a bead-chain encircling her shoulders. Dark background.

(Companion portrait to No. 40)

Oliver Frazer was born in Kentucky in 1808; his father was a native of Ireland. He studied under Jouett in Kentucky, and under Sully in Philadelphia, and in 1834 under the American G. P. A. Healy in Paris. He painted a portrait of Edwin Forrest.



OLIVER FRAZER

AMERICAN: 1808—1864

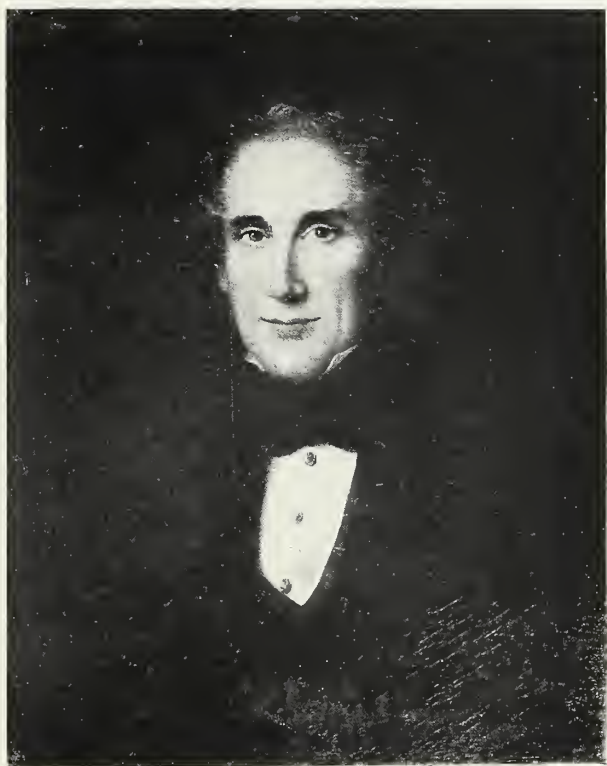
(BLUE GRASS SCHOOL OF KENTUCKY)

40—*PORTRAIT OF A MAN*

Height, 25½ inches; width, 20½ inches

HALF-LENGTH, facing front with very slight turn towards left. A smooth-shaven man of affable countenance, grayish-blue penetrating eyes, and bushy light brown hair which is possibly grayish. In black with black stock, watch chain encircling his neck, and plaited and studded shirt. Dark neutral background.

(Companion portrait to No. 39)



JAMES FROTHINGHAM

AMERICAN: 1781—1864

41—*MRS. PHINIAS CARLTON*

(Panel)

Height, 27½ inches; width, 21 inches

HALF-LENGTH, not including hands, to left with face three-quarters front. A mature woman with the lines of early comeliness in her features, dark brown eyes, and lips lightly parted. White cap with lace frill, and white neckerchief, which in front is tucked within her dark red and loosely-fitting waist. Dark olive-brown background.



BASS OTIS

AMERICAN: 1784—1861

42—"MRS. NICOLSON"

(Oval)

Height, 27 inches; width, 22 inches

Bust portrait of a smiling young woman, to left, three-quarters front, in a dark green gown, against a dark brown and blackish background. She is blue-eyed, and her hair, a light chestnut-red, is brushed smoothly from the centre down about her ears, and wound in a braid at the back of her head, a jeweled earring pendent below its rounding folds. Her tight bodice is cut low and edged with white lace, and a black neck-ribbon is crossed and pinned with a jewel.

Bass Otis was born at Bridgewater, Massachusetts, in 1784; was painting portraits in New York in 1808 and in Philadelphia in 1812; he became President of the Pennsylvania Academy. He made the first lithographs in America—published in the *Analectic Magazine* in July, 1819.

UNKNOWN

EARLY AMERICAN SCHOOL

43—OLD LADY IN A WHITE CAP

Height, 27 inches; width, 22 inches

HALF-LENGTH seated, facing front and slightly to the right. A woman of masculine features, with cold, penetrating eyes and self-contained expression, in a brown gown which has more or less merged with the dark background. She has dark reddish-brown hair parted at the centre, just visible under her white frilled cap which shows a grayish bow on top and in the knot beneath her chin, and her forehead and cheeks are lined. Face in a strong light from the left.



BENJAMIN WEST, P.R.A.

AMERICAN: 1738—1820

44—*ALLEGORICAL*

(Panel)

Height, 19½ inches; length, 24¾ inches

A WINGED male figure, nude with a rose drapery, torch bearer of light and inspiration, descends among clouds upon young women personifying the arts—Painting, Sculpture, Architecture and Music—on the right, while amorini with scrolls approach in numbers; on the left, Science is represented. All told the figures are a score and one, in warm flesh tints and draperies of soft colors. (Panel rectilinear; the painting is oval.)

A companion-piece on cardboard in the Rhode Island School of Design, Providence, and sketch in the British Museum.

ATTRIBUTED TO
JOHN WOOLASTON

AMERICAN: (Circa) 1760

45—*MARTHA WASHINGTON*

Height, 27 inches; width, 22 inches

THE First Lady of the Land is presented at full-length, stepping forward and toward the left and looking toward the spectator, her right arm brought across her breast and catching up a white scarf that falls back of her shoulders. She is in a white silk décolleté gown with elbow sleeves of flowing lace, a blue bow at the corsage, and a mahogany-colored overdress, and is bare-headed, her hair banded with brilliants. Landscape background with a corner pillar of the Mount Vernon portico, and trees, on the right, and the Potomac in the distance on the left.

John Woolaston painted in Philadelphia in 1758 and subsequently, and painted many portraits which have been attributed to his father, John Woolaston, Sr., an Englishman who came to the Colonies in 1772 and painted in Maryland and Virginia.



JOHN MASON FURNESS

AMERICAN: —1809

46—*JOHN VINAL: "MASTER VINAL"* (1736-1823)

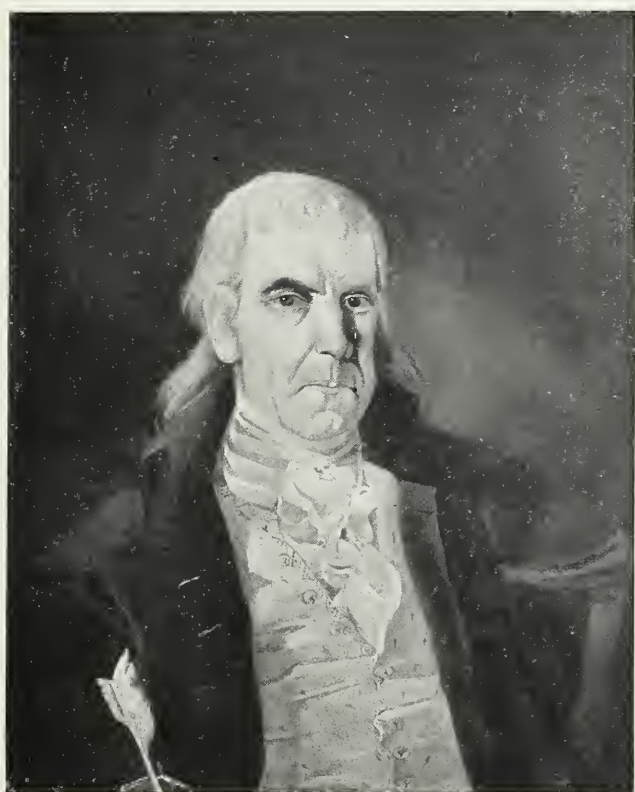
(Panel)

Height, 28 $\frac{1}{4}$ inches; width, 22 $\frac{3}{4}$ inches

SEATED in a red-frame chair, over the back of which his left arm is thrown, the old Boston schoolmaster is portrayed nearly at half-length, a quill which is held in his right hand entering the picture, though the hand itself is not included. He is facing the spectator, turned slightly to the right, and wears an expression of rather ostentatious if not exaggerated dignity. His white hair falls loosely over his forehead, and long at the back. An unbuttoned white waistcoat with red embroidery discloses a white jabot and stock; his opened coat is of dark green. Blackish background.

John Vinal, long a schoolmaster in Boston, noted for his penmanship and mathematics; author of "Vinal's Arithmetic" (a copy in the Boston Public Library); married in 1760 Ruth Osborne of Charlestown, whose portrait Copley painted; in 1796 bought a home on Beacon street, next the Copley house.

The date of John Furness's birth has not been established; he died at 16 Federal street, Boston, in 1809. In 1777 the engraver and silversmith Nathaniel Hurd, whose sister he had married, left by will his tools to Furness "owing to the genius he discovers for the business." An advertisement he published in the *Columbian Sentinel*, of Boston, in 1785, contains not only a note of interest of the time but a ring of today: "John Mason Furness begs leave to inform his friends and the publick that he has taken a commodious chamber . . . formerly improved by Mr. Smibert and lately by Mr. King, limners, where he executes portrait painting in oil and water colours * * * and as he is a *native of Boston* he hopes for the same encouragement that is given to Foreigners, provided his Paintings are as well executed."



HENRIETTA JOHNSON

AMERICAN: —1728

47—*LADY JOHNSON,*

WIFE OF SIR NATHANIEL JOHNSON

Height, 27 $\frac{3}{4}$ inches; width, 23 $\frac{3}{4}$ inches

THREE-QUARTER length, seated, to left, three-quarters front. A young but mature woman, rounded and fair, with quizzical eyes and the suggestion of a smile; warm lips and a hint of rose in her cheeks, and elaborate coiffure. She is in a gown of soft red, with tight waist and flowing sleeves, the low corsage lace-edged and pinned with brooches, and she wears a pearl necklace and pearl ear-pendants. Dark background with a light exposure of conventional landscape at the left.

(Companion portrait to No. 48)

Lady Johnson while on her way to Europe was captured by the French and died after a year's imprisonment.



HENRIETTA JOHNSON

AMERICAN: —1728

48—GOVERNOR SIR NATHANIEL JOHNSON

(1644-1712)

Height, 28 inches; width, 24 inches

HALF-LENGTH seated, shoulders slightly to right and head to left, with face three-quarters front and eyes on the spectator. He wears a huge gray-brown periwig and a thin but long and curling gray moustache, and is shown as in dress armor with rivets and joint-bands of the plates gilded; over this the long ends of his loosely-tied white lace neck-cloth hang before his chest, reaching to his right hand which is brought before his breast, resting on the head of a sword or baton. Dark neutral background. At right of his head: "Ætatis 61; Aprill 7th., 1705." At upper left, coat-of-arms with motto (in English) "Loyalty; not Interest."

(Companion portrait to No. 47)

Illustrated in Charles Knowles Bolton's "Portraits of the Founders"; also in Alice Morse Earle's "Two Centuries of Costume in America."

Nathaniel Johnson was born in England in 1644, entered the army and then Parliament; was knighted in 1680; in 1683 had a warrant for 560 acres in Carolina; 1686, was Governor of the Leeward Islands; 1702, Governor of South Carolina. Died 1712.

Henrietta Johnson has previously been found as a pastellist as early as 1703, in Charleston, S. C.; according to Hart she "considerately signed and dated her portraits, as also had her tombstone record her death on March 9, 1728."



ANSON DICKINSON

AMERICAN: 1780—1847

49—*PORTRAIT OF A LADY*

Height, 28¾ inches; width, 24 inches

HALF-LENGTH, seated, to left, three-quarters front. A woman of mature life but with a young face and fair complexion, her sandy-brown hair enclosed by a sheer white lace mob cap; a transparent fichu about her neck is tucked into her low-cut and loose-fitting mahogany-brown or reddish waist, and a light brown shawl falls lightly about her elbows; from beneath it the right hand comes to view. She sits in a green wooden chair which is striped with gold, before a neutral dark brownish background.

"This painter is better known for miniatures than for his portraits in oil, and this example shows the manner of a painter in little. It is a pleasant portrait, with animation and character, and has the suffused pink hue that was notable in all of Dickinson's works, whether on ivory or canvas."—CHARLES HENRY HART, in catalogue of the Thaw Collection.

From the collection of Mrs. Benjamin Thaw, New York, 1916.



MATTHEW HARRIS JOUETT

AMERICAN: 1788—1827

50—FRANCES BERRYMAN McKINNEY

(MRS. JAMES G. McKINNEY)

Height, 27 $\frac{1}{4}$ inches; width, 22 inches

HALF-LENGTH, to the front, face turned a little to the sitter's right and her eyes directed toward her left, with a somewhat quizzical glance. She is young, of creamy complexion, with rosy cheeks, dark hair worn in wide-spreading puffs, and is clad in a dark grayish-plum dress with small waist and blue-gray belt, and voluminous sleeves. A two-fold and plaited lace collar at her neck overlies a broader one tucked and pointed, which overspreads her breast and shoulders. Light olive-gray background.

Mrs. James G. McKinney, wife of Major James G. McKinney.

A portrait of James G. McKinney, by Jouett, is in the collection of Mr. Herbert L. Pratt, of New York and Glen Cove, Long Island, and listed in the private catalogue of that collection by Charles Henry Hart, who in a note on Jouett therein says of him: "He did not have to learn how to paint—he knew how." And Hart likens Jouett to Athena, "who came forth fully armored from the brain of Jove." Jouett was a Kentuckian, an early master of the trans-Appalachian region.

For two other portraits by Jouett, see Nos. 51 and 56.

From William Macbeth, who purchased the portrait from Mrs. M. H. Berryman, of Louisville, Kentucky.



MATTHEW HARRIS JOUETT

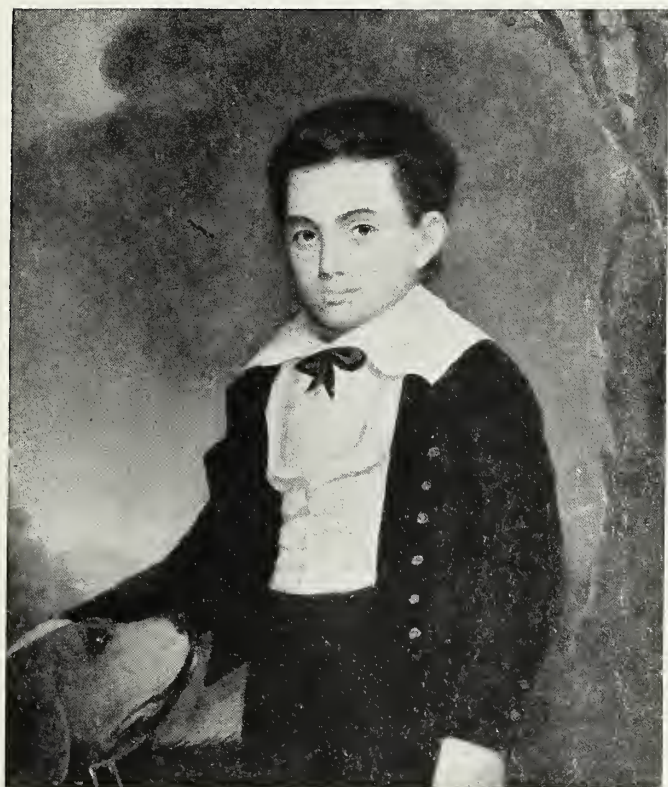
AMERICAN: 1788—1827

51—JOHN G. McKINNEY, JR.

Height, 29 $\frac{7}{8}$ inches; width, 24 $\frac{7}{8}$ inches

THREE-QUARTER-LENGTH standing figure of a youth with gray-blue eyes and dark curly hair, to left, three-quarters front, his right hand resting on the head of a brown hound with gray muzzle which looks up at its small master. The lad looks quietly but fixedly toward the spectator. He is in a dark greenish-blue jacket with gilt buttons, trousers to match, and a cream-colored dress-waistcoat, and wears a broad white shoulder-collar and loosely tied black cravat. Conventional background.

A different handling from that of the portrait of Mrs. James G. McKinney by the same artist (No. 50). A third portrait by Jouett appears in the collection, No. 56.





FRANCIS ALEXANDER

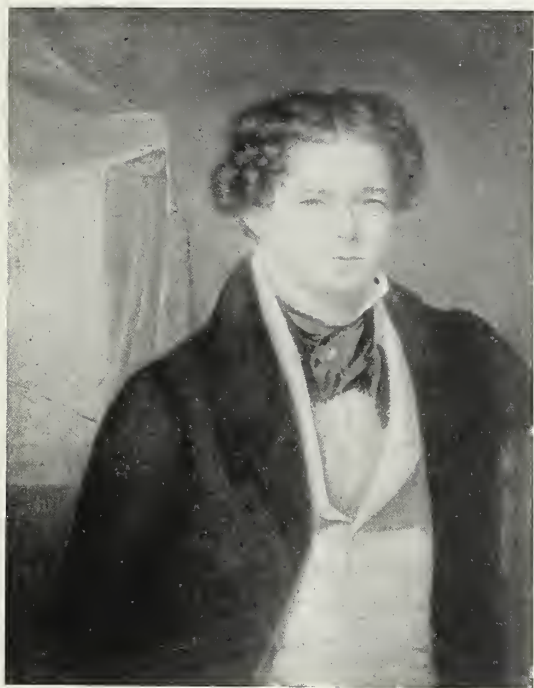
1800—1881

52—*PORTRAIT OF A LADY*

Height, 29 $\frac{3}{4}$ inches; width, 23 $\frac{3}{4}$ inches

A PRIM young woman of somewhat sharp features, and pink and white complexion, with blue eyes, is portrayed at three-quarter length, to right, three-quarters front. Her brown hair in formal dress is seen below her white lace cap which has a ruffled edging. She is in gray, with a broad white lace collar which overspreads a scarlet cape or shawl, and she wears white gloves and is seen against a neutral grayish background.

Exhibited at the Worcester Art Museum.



WILLIAM DUNLAP, N.A.

AMERICAN: 1766—1839

53—CAPTAIN WATSON

Height, 30 inches; width, 24 inches

A YOUNGISH man rotund of face and figure, with smooth and smiling rosy face and twinkling eye, and abundant loose and curly hair parted at the centre, is observed at half-length, facing the observer. He is seated, in a wooden side-chair, with left arm thrown over the chair-back. Black coat and creamy waistcoat, revealing a soft white shirt and a broad blue scarf with a gold chain-pin. Warm brown background, with a drawn crimson drapery disclosing a glimpse of shipping—either through a window or in a painting.

Perhaps Captain Thomas Watson, of the "Betsy," in which Dunlap went to England in 1784?

HENRY BENBRIDGE

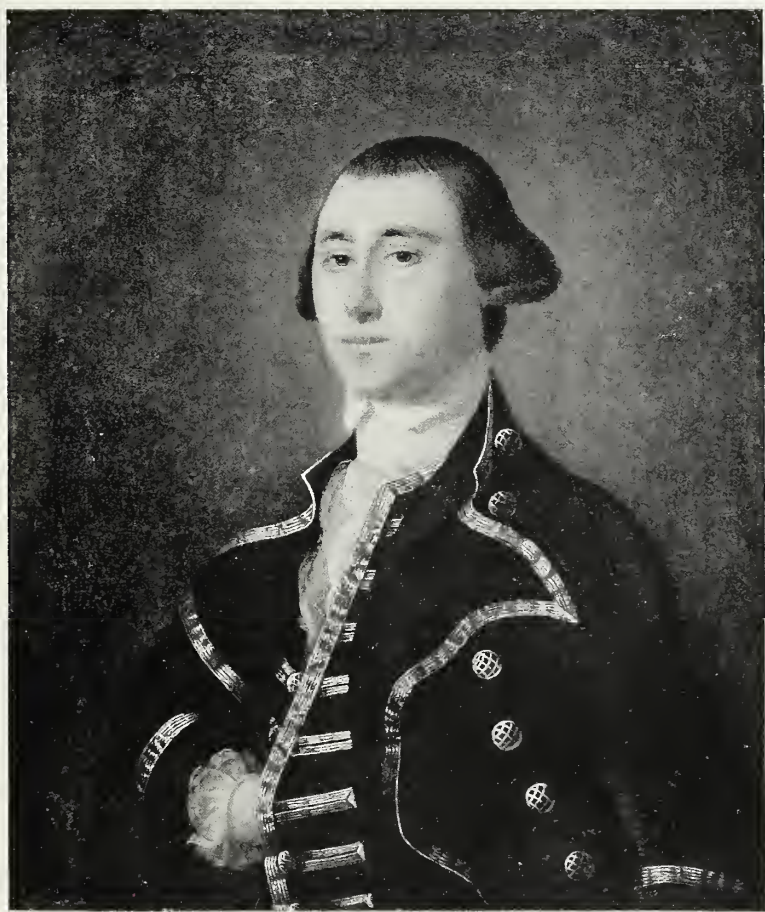
AMERICAN: 1744—1812

54—*PORTRAIT OF A MAN*

Height, 30 inches; width, 25 inches

HALF-LENGTH, including the right hand tucked into the loosened waistcoat; facing left but turned well to the front. A youngish man of florid complexion, with blue eyes and dark eyebrows, smooth face, and dark brown hair and peruke. Elaborate apparel, both coat and waistcoat of dark bluish-green adorned with gold braid, bars and buttons; white collar turned down over a white stock, and white jabot. Neutral background of warm brown.

Benbridge, though comparatively little known today, in what was truly a galaxy of early American painters was so clever a limner that his works have often and long masqueraded as Copley's. And through no great stretch of the imagination he links up Stuart England with independent America; for Dr. Johnson was "touched for the king's evil" by Queen Anne, last of the Stuart sovereigns, Boswell the doctor's biographer praises highly a work of Benbridge's executed in Europe, and Benbridge died in 1812—a date inseparably uniting the histories of England and the United States. Benbridge was born in Philadelphia in 1744; his father died when the boy was seven years old, and his mother married Thomas Gordon, a man of wealth; the boy went early to Italy, and in 1768 was sent to Corsica on the order of James Boswell of Auchinleck to paint General Paoli; his portrait was exhibited in England in 1769, and mezzotints of it were published in which the artist's name is printed "Bembridge." He also painted Franklin, and on his return to Philadelphia was elected a member of the American Philosophical Society, at the time a distinct national honor.



BASS OTIS

AMERICAN: 1784—1861

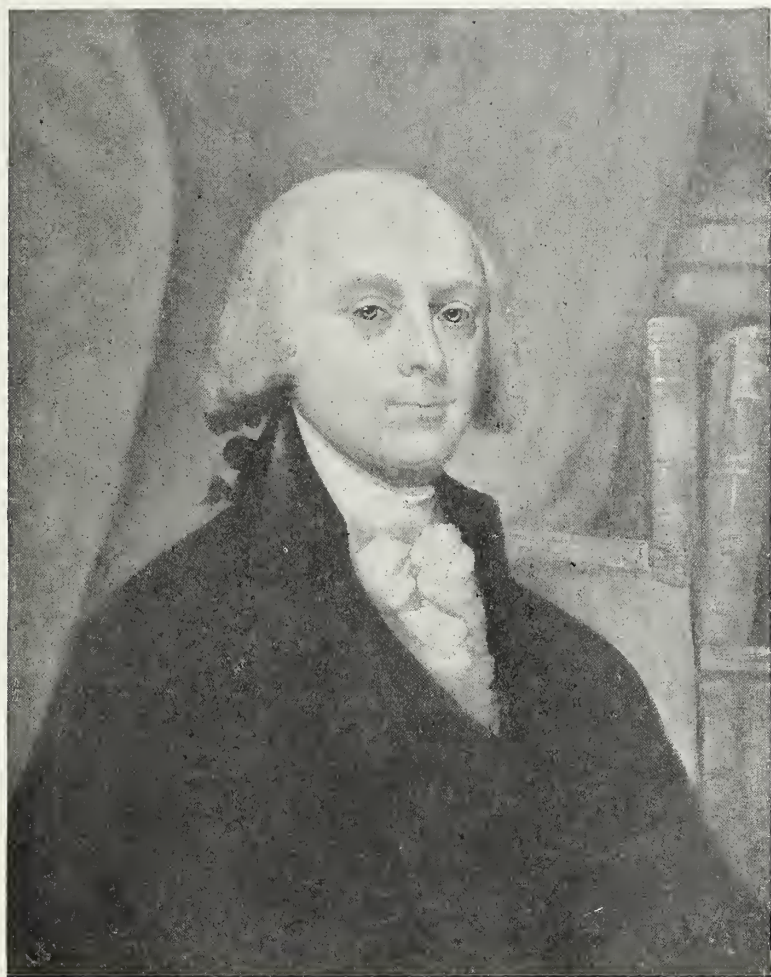
55—*JAMES MADISON* (1751-1836),

Fourth President of the United States (1809-1817)

Height, 29 inches; width, 23 inches

SHORT half-length, to right, three-quarters front; seated in a red-backed chair before a dark red portière, in a library. The President is presented as a man of composure, and of dignity which sits lightly upon him, looking at the observer. He is in a black coat, with white neck-cloth and jabot, and a gray wig.

That the canvas was at one time erroneously attributed to Stuart—for no manifest reason—seems to be indicated by a paster on the frame, which reads: "President Madison, by Gilbert Stuart; from the estate of Gen'l Sinelair of Phila."



MATTHEW HARRIS JOUETT

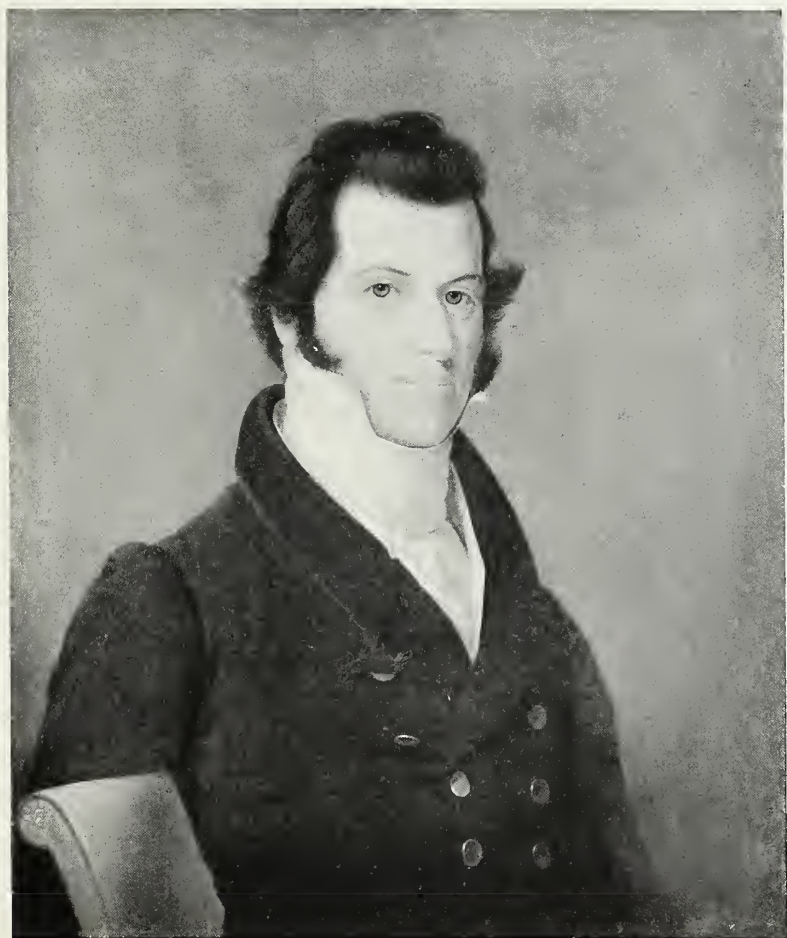
AMERICAN: 1788—1827

56—*DOCTOR WILLIAM S. WALLER*
OF KENTUCKY

Height, 28 $\frac{7}{8}$ inches; width, 24 $\frac{5}{8}$ inches

HALF-LENGTH, without the hands, seated, to right, three-quarters front; an intellectual looking man in the prime of life, with blue eyes and fresh complexion, and bushy reddish-brown hair and side-whiskers. He wears a blue-black coat with flat brass buttons, white stock and jabot and choker-wing collar, and he sits in a reddish leather-covered chair before a background of deep olive.

For other portraits by Jouett, see Nos. 50 and 51.





EZRA AMES

AMERICAN: 1768—1836

57—N. ALLEN, ESQ.

Height, 30 inches; width, 24 inches

PORTRAIT of a smooth-shaven stout man with short curly side whiskers of sandy hue and dark sandy hair, seated in a carved and red-upholstered armchair, facing front and toward the right. He is in a dark brownish coat and light cream-colored waistcoat, with loose white stock and jabot. Light olive-gray and warm dark brown background.

Ezra Ames was born in Albany, New York, and came to distinction in 1812 by exhibiting at the Pennsylvania Academy a portrait of Governor Clinton of New York. He painted many members of the New York State Legislature, and these portraits are widely scattered in this state.



MATHER BROWN

AMERICAN: 1761—1831

58—*PORTRAIT OF A MAN*

Height, 30 inches; width, 25 inches

A FULL-CHESTED man with a single button of his gray-black and high-collared coat buttoned below his chest, his bluish-gray waistcoat unbuttoned to display a white fluted jabot, above which a white stock is tied, is depicted at half-length, seated. He faces right and the front, with gray-blue eyes upon the observer, and his dark and bushy hair is in orderly disarray, above tufts of curly and brownish side-whiskers. Olive-gray background with a looped portière of crimson brocade.

Signed at right, below centre, M. BROWN.



UNKNOWN

59—*MADAME ABIEL FITCH, WIFE OF
HON. THOMAS FITCH OF BOSTON*

(Oval)

Vertical diameter, 30½ inches; horizontal, 26 inches

HALF-LENGTH, seated, facing the front, bust slightly to right, head to left with the eyes directed markedly to the right. A middle-aged woman with blond hair worn high, in a dark green velvet bodice, décolleté, corsage and elbow sleeves frilled in white; over her shoulders a mantle of golden-brown. Dark brown background.

Thomas Fitch was the son of John, who was a steamboat inventor, clock-maker and engraver, born in Connecticut in 1743 and died in Kentucky in 1798.



UNKNOWN

60—*JOHN FITCH,*

SON OF HON. THOMAS FITCH OF BOSTON

Height, 29 $\frac{3}{4}$ inches; width, 25 $\frac{1}{4}$ inches

THREE-QUARTER length, standing; figure to right, face almost full to the front. A handsome youth, of gracious dignity of expression and of poise, with red-brown hair worn long and full—with the volume of a wig—to his shoulders, a white neck-cloth twisted into a jabot effect, and a green velvet coat with brown revers and garnet clasps; full white cuffs. Right arm akimbo with hand at hip holding a brown cloak which is looped over his left forearm, the left hand resting on the head of a brown and white dog which looks up at its master. Dark neutral background.

On back of canvas: "Mr. John Fitch, eldest son of Hon. Col. Thomas Fitch of Boston."

ELIAB METCALF

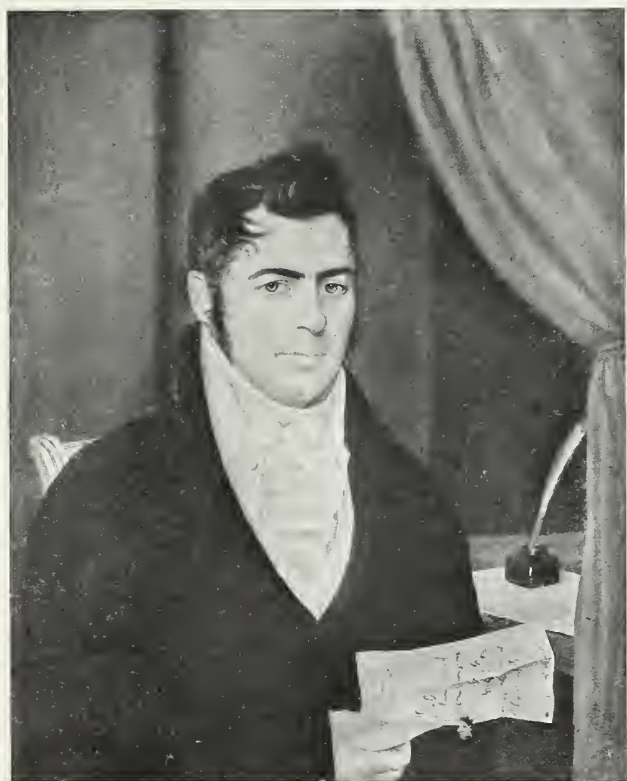
AMERICAN: 1785—1834

61—*PORTRAIT OF A GENTLEMAN*

Height, 30 inches; width, 24 inches

A GENTLEMAN of youthful middle-age is portrayed seated, half-length including the right hand, which holds a letter. He is facing the spectator, and looks up from reading the letter. He is in an inlaid chair, and at his left is a writing table on which are paper, ink and a quill pen. He wears a black coat, and white waistcoat, stock and jabot. The letter he has received is dated New York, January 1, 1816, and is addressed to Mr. E. Metcalf. Olive-brown wall background with crimson curtain drawn back at the right.

Eliab Metcalf, son of James, was born in Massachusetts in 1785; his family occupied the same farm they had had from the time of the Pilgrims' landing at Plymouth. His mother was a relative of Chester Harding's. He painted first miniatures in the Eastern States and Canada, afterward portraits in New York, New Orleans and the West Indies. He died in 1834.





SAMUEL FINLEY BREEZE MORSE, P.N.A.

AMERICAN: 1791—1872

62—“*FREDERICK VON SLADE*”

Height, 29¾ inches; width, 25¼ inches

HALF-LENGTH, seated, front with a slight inclination to left; a man of many years, with hair white and eyebrows whitening; warm complexion and affable blue eyes; smooth-shaven, with high collar and white stock. Black coat and waistcoat, the standing collar of the waistcoat lined with scarlet, and a note of the red upholstery of the subject's chair coming to view within his elbow. Dark background.

The name of the sitter has also been given as “Steele.” Canvas authenticated as a work by Morse, by Charles Henry Hart.

JOHN GREENWOOD

AMERICAN: 1727—1792

63—*WILLIAM LYNDE, ESQ. (1710—)*

Height, 30 inches; width, 25 inches

HALF-LENGTH, standing, to right, three-quarters front; a portrait of a portrait, the subject appearing within an oval frame painted on the rectilinear canvas. A man in middle life, with gray hair and curled wig, in blue coat and yellowish-olive surcoat with white revers, pleated shirt and long white neck-cloth. Olive and brown background.

John Greenwood was born in Boston in 1727, the son of Samuel; in 1742 he was apprenticed to Thomas Johnston, a Boston engraver. His American portraits were all painted before 1752, as he went then to Surinam where he spent the next ten years; afterward to Paris, and to England where he settled as a mezzotint engraver and died.

CHARLES BRIDGES

AMERICAN: *Circa 1740*

64—*PORTRAIT OF A LADY*

Height, 48 inches; width, 38 inches

THREE-QUARTER length, in full face. In a low-cut dark blue dress with short sleeves. The left arm resting on a pedestal.

Charles Bridges is recorded as painting portraits in Virginia between 1735 and 1750. One later critic has said that Bridges was painting good portraits in Virginia in 1735. Most of his portraits of women displayed a curl brought forward over one shoulder.

UNIDENTIFIED

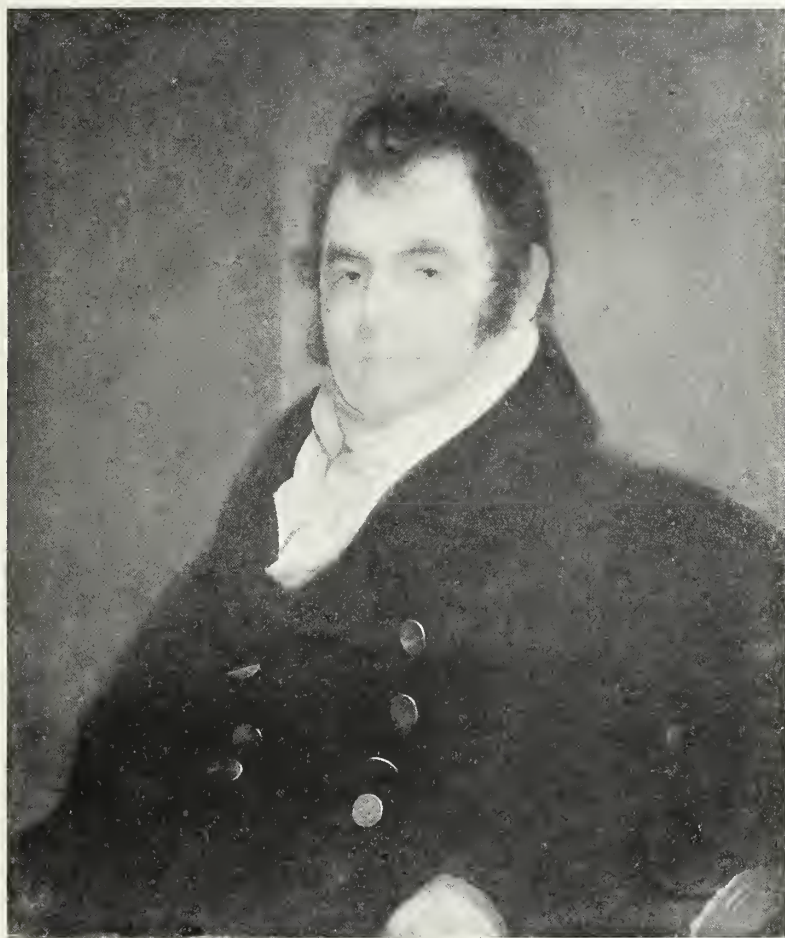
EARLY AMERICAN SCHOOL

65—*PORTRAIT OF A MAN*

(Panel)

Height, $28\frac{7}{8}$ inches; width, $24\frac{1}{8}$ inches

THREE-QUARTER length, seated, to left three-quarters front. A man in the prime of life, full of vigor, robust; brown eyes and florid face, with a high light on his brow; smooth-shaven, but with curling side-whiskers extending from his dark brown and carelessly brushed locks. Black double-breasted coat with large gilt buttons, and white waistcoat and stock. A bit of the red upholstery of his chair comes to view beneath his elbow. Neutral brownish background.





ATTRIBUTED TO
HOGARTH

66—*A CONVERSATION PIECE*

Height, 30 inches; width, 25 inches

Two small full-length figures, standing. On the left is a man wearing a court dress of blue and gray-brown, and silk stockings. On the right, a lady in white dress, a dog nearby. Brown curtain background.



JOHN RUSSELL, R.A.

ENGLISH: 1744—1806

67—*PORTRAIT OF A GIRL WITH A ROSE*

Height, 27½ inches; width, 21½ inches

SMALL full-length figure. In a white dress with blue sash and red shoes. She is seated on a bank under a tree; and holds up a rose in her right hand and a lily of the valley in her left. Flowers in a basket at her side.

ETHAN ALLEN GREENWOOD

AMERICAN: 1779—1856

68—*PORTRAIT OF A MAN*

Height, 26 inches; width, 20 inches

HALF-LENGTH, seated, to left, with face well to the front. A young man with sandy-brown hair, bushy, and brushed well up above the forehead, and keen eyes that support the incipient smile of his lips. High wing collar with white stock and jabot and white waistcoat, and black coat with its collar rolled high. Neutral olive-brown background.

Signed at the lower left, GREENWOOD, 1812.

ENGLISH SCHOOL

EIGHTEENTH CENTURY

69—*PORTRAIT OF AN ECCLESIASTIC*

Height, 31 inches; width, 26 inches

BUST length; in full face, wearing a black gown, with a pectoral cross falling from a ribbon round his neck, bands and a wig. Curtain background. The upper corners feigned as rounded.

ENGLISH SCHOOL

EIGHTEENTH CENTURY

70—*A CHILD WITH A SQUIRREL*

Height, 30 inches; width, 24 inches

IN a green dress, red skirt and sash. She holds a squirrel on her left wrist.

ALVAN FISHER

AMERICAN: 1792—1863

71—*RIVER LANDSCAPE WITH HORSEMAN*

Height, 23 inches; length, 30 inches

THE composition suggests a reach of the upper Hudson with the hazy Catskills in the distant background, under a light sky with tenuous creamy clouds. Green wooded shores descend at the left and in the foreground, and near by on the right, the middle distance being occupied by the stream, on which are sail and a raft. In a smooth road in the foreground an equestrian at a slow trot, his dog running ahead of him.

Signed at the lower left, A. FISHER, 1823.

Alvan Fisher was born at Needham, Mass.; he was a clerk and the village house-painter, but at 23 was painting portraits. Ten years later he went to Europe, and on his return was recognized as an artist. He had a talent for landscape as well as for portraiture. In 1831, with Harding, Alexander and Doughty, he held "perhaps the first joint display by painters ever held in Boston."

JOSEPH KYLE, A.N.A.

AMERICAN: 1815—1863

72—*PORTRAIT GROUP*

Height, 36 $\frac{1}{4}$ inches; width, 28 inches

A FAMILY group of five figures, in an interior of shadowy depths, the figures in a soft light coming from the left and in mellow colors. A man with a high and broad forehead, in a great-coat with deep collar, stands beside a table from which he is about to take his beaver hat, a little girl clinging to him to delay his departure; he facing the left, she the right. Before them a young woman in a golden-buff gown and grayish fichu is seated, to right, three-quarters front, with face in profile, looking at the man. An infant girl stands at her knee, and another small girl, half-kneeling, near by, holds up a nosegay from a basket of flowers.

On stretcher a paster, "Original painting by Joseph Kyle, 1837."

Joseph Kyle was born in Ohio and in his childhood lived in Ohio and Kentucky. At twenty he entered Sully's studio in Philadelphia and later studied with Bass Otis. He painted both in Philadelphia and New York, both portraits and historical compositions, and is represented in the Metropolitan Museum of Art by a "Portrait of a Lady"—1861.

Exhibited at the Panama-Pacific Exhibition, San Francisco, 1915.



HENRY WILLIAMS

AMERICAN: 1787—1830

73—*PORTRAIT OF AN OLD LADY*

Height, 36¼ inches; width, 29¼ inches

THREE-QUARTER length, to left, three-quarters front. An old lady of deeply lined face, with keen brown eyes looking at the observer, sits bolt upright in a heavily cushioned armchair of deep crimson. She has looked up from an opened book on a green-covered table before her, her right hand turning a leaf, and she holds her spectacles in her left hand. She is in a black velvet gown of loose folds, and wears a white frilled cap, a white neckerchief, and a bluish shawl about her shoulders, the shawl embroidered in black. Dark olive background.

Henry Williams was an artist of Massachusetts, where his portraits are mainly found, and in the works of his later years showed that he had been influenced by Stuart.

From the collection of Mrs. Benjamin Thaw, New York, 1916.



SIR PETER LELY

ENGLISH: 1618—1680

74—*PORTRAIT OF A YOUNG LADY*

Height, 32 inches; width, 25 inches

THREE-QUARTER length; three-quarters to the right. In a dark green, low-cut dress, with full sleeves lined with white, a small black bow at the breast. Her hands before her, one pressing against the palm of the other. Her hair falls in ringlets on to her forehead and on her shoulders. Pearl necklace.

In the C. Bertrand collection, Paris.

Purchased from Messrs. Scott and Fowles, New York.



JAMES NORTHCOTE, R.A.

ENGLISH: 1746—1831

75—*PORTRAIT OF THE ARTIST*

Height, 31 inches; width, 25½ inches

HALF-LENGTH, in profile to the left. In black coat and white cravat, he is seated in a high-backed chair before an easel. A brush in his right hand, his palette and other brushes in his left.

O'Donoghue, "Engraved British Portraits in British Museum," Vol. III, p. 348, mentions a large number of engravings after portraits of Northcote by Dance, Harlow, Hoare, Lonsdale, Opie, Wivell and Northcote.



BENJAMIN WEST, P.R.A.

AMERICAN: 1738—1820

76—*THE HOLY SPIRIT DESCENDING
UPON CHRIST AFTER HIS BAPTISM*

Height, 36½ inches; width, 28 inches

THE Christ appears at full length, walking toward the right, His face in profile, the Holy Spirit in form of a haloed dove descending from the clouds over his head. To left and right on the ground about him adoring figures male and female, old and young, to the number of above a dozen, variously clad and partly nude. In the background, beyond the river, nude figures on the farther bank, and distant green hills. A mellow golden tone over all.





THOMAS BIRCH, N.A.

(Honorary Member, elected 1833)

AMERICAN: 1779—1851

77—*THE SHIPWRECK*

Height, 22 inches; length, 30 inches

OFF a rocky coast which appears under gray clouds of a passing storm on the right, and in a heaving sea which breaks over outstanding rocks in the foreground, a ship is seen a-wreck, mizzenmast gone and fore top snapped off, canvas ripped and spray bursting over her decks. Her crew escaping in their boat are seen in the heavy wash between the hulk and the shore, and to left the sky is clearing.

Thomas Birch, eminent marine painter, born Warwickshire, England, 1779; came to Philadelphia, 1794, with his father, William, a distinguished enameller. Became infatuated with the sea by a trip down to the Capes of the Delaware, in 1807, and devoted himself to marine painting.



GEORGE D. HART

AMERICAN: CONTEMPORARY

78—"OLD IRONSIDES"

Height, 29 inches; length, 40 inches

A REPRESENTATION of the United States frigate "Constitution," observed broadside-on headed toward the right under full sail, over a green and white-capped sea beneath a sky massed with white and creamy rolling clouds. At right and left, other sail, and at left a headland with light and fortifications.

Signed at the lower left, GEO. D. HART, 1901.

JOSEPH BADGER

AMERICAN: 1707—

79—CAPTAIN JOHN LARRABEE, LIEUTENANT OF CASTLE WILLIAM

Height, 82¼ inches; width, 51¼ inches

FULL-LENGTH standing figure, facing front and slightly toward the right; white wig and stock, grayish plum-colored outer coat, rose-lined, and black under coat; plum-colored breeches and white stockings. Sword at his side, he stands before a cannon on which rests the head of his long, red-covered spyglass, which he holds upright, supported by his left hand while his right hand rests arm akimbo at his hip. He is smooth-shaven and of warm complexion, with eyes kindly but keen, and expressive of conscious determination rather than of natural firmness. In the background to right are ancient men-o'-war in the bay and a pinnace under way near at hand, and at the left are trees, shrubbery and grasses.

Exhibited at the Brooklyn Institute of Arts and Sciences, 1917, where the catalogue stated: "The New England Register has a reference to the marriage of Sarah Larrabee, daughter of Captain John Larrabee, stationed in Castle William, Boston Harbor, 1738."

"While Gilbert Stuart's work is *sui generis*, there were other painters here who painted principally portraits, worthy of serious consideration; and the wide interest awakened in the history of art in the colonies has brought to light many names heretofore unknown, whose work has been wrongly attributed to other painters who happened to be known. Thus, within a couple of years, have been discovered two accomplished limners, Nathaniel Emmons and Joseph Badger, both born in New England, in 1704 and 1707 respectively."—CHARLES HENRY HART in "Works of American Artists in Collection of Herbert L. Pratt" (privately printed), 1917.



SECOND AND LAST EVENING'S SALE

FRIDAY, APRIL 23, 1920

IN THE GRAND BALLROOM OF
THE PLAZA

BEGINNING AT 8.15 O'CLOCK



SIR DAVID WILKIE, R.A.

ENGLISH: 1785—1841

80—*CAMPING GYPSIES*

(Panel)

Height, 10 inches; width, 7½ inches

Two small full-length figures of women, one of whom nurses a child on her lap; another child on the ground to the right.

Unfinished. Signed, and dated 1841.

It is thus one of his very latest pictures, as the artist died on June 1st of that year.

GEORGE MORLAND

ENGLISH: 1763—1804

° 81—*RURAL GOSSIPS*

Height, 21 inches; length, 26½ inches

Two women, accompanied by a child and a dog, stop to talk on the road in front of a cottage in ruin; the high bank on the left is topped with trees. In the right foreground three horses are near a rail. Wide view with cottages in the right distance.

Signed, and dated on a stone on the left, G. MORLAND, 1798.



THOMAS WEBSTER, R.A.

ENGLISH: 1800—1886

✓ 82—*DOTHEBOYS HALL* ("SQUEERS' SCHOOL")
(Panel)

Height, 6½ inches; length, 13 inches

A COMPOSITION of some thirty small figures, mostly schoolboys. Mrs. Squeers stands by the desk on the right; further back is an open door.

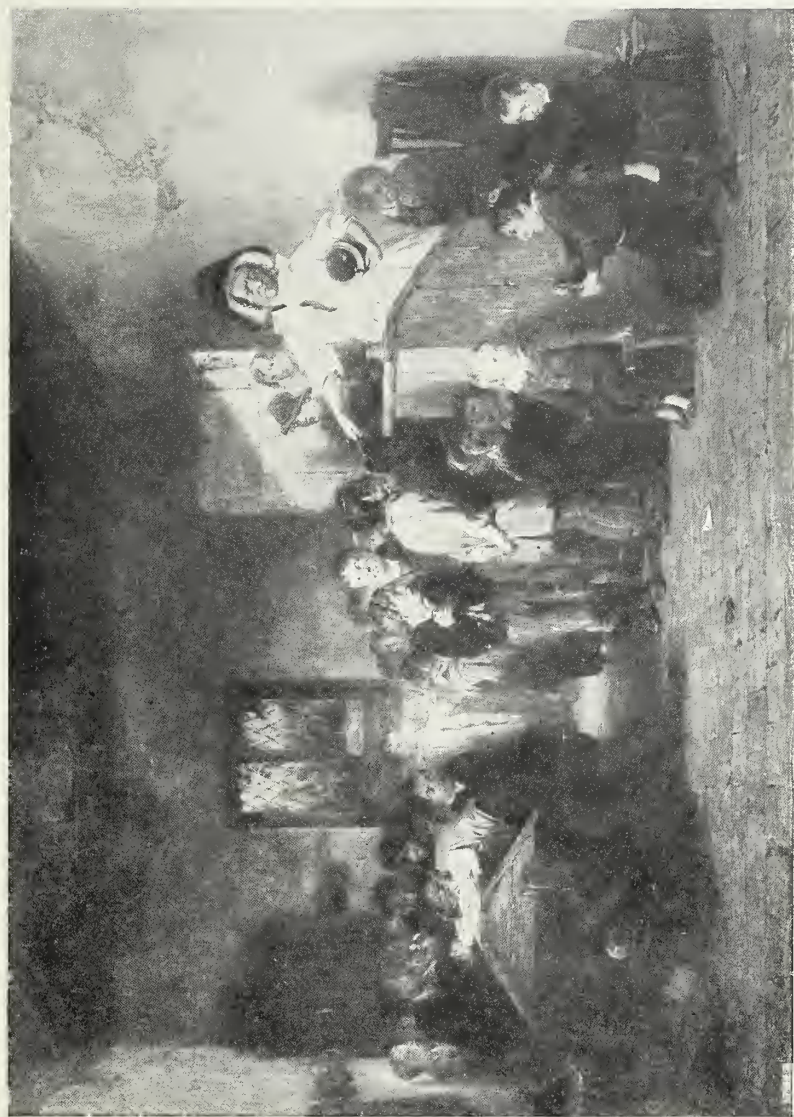
"This admirable specimen of Webster, a perfect gem, representing Mrs. Squeers administering the brimstone and treacle to her shuddering victims, while Master Wackford struggles with the new boy's boots, pulling poor Smike's hair meanwhile, and while the meek little owner of the aforesaid boots looks on aghast, enlists one's sympathy and laughter on the instant."—P. 181.

Painted expressly for Charles Dickens, the novelist, whose autograph is on the back of the panel. Sold by order of his Executors at Christie's in 1870.

Exhibited at the Royal Academy, 1906, No. 43, by Sir Bruce Seton, as "Squeers' School."

Redford: "Art Sales," 1888, p. 181.

Purchased from A. Ackermann, New York.



JOHN CROME (OLD CROME)

ENGLISH: 1768—1821

83—*YARMOUTH BEACH*

Height, 12 $\frac{1}{4}$ inches; length, 18 $\frac{1}{2}$ inches

FISHERFOLK with baskets and two horses are seen at low tide, a man with a telescope looking out to sea. Buildings on the shore on the right. Sailing vessels in the left distance.

W. F. Dickes, "Norwich School," 1905, p. 129, describes the "Yarmouth Beach," "looking towards the old Jetty," that was in the Humphrey Roberts Collection.

In the collection of Major Oswald Collinson.

Purchased from Arthur Tooth & Sons, London.



JOHN CONSTABLE, R.A.

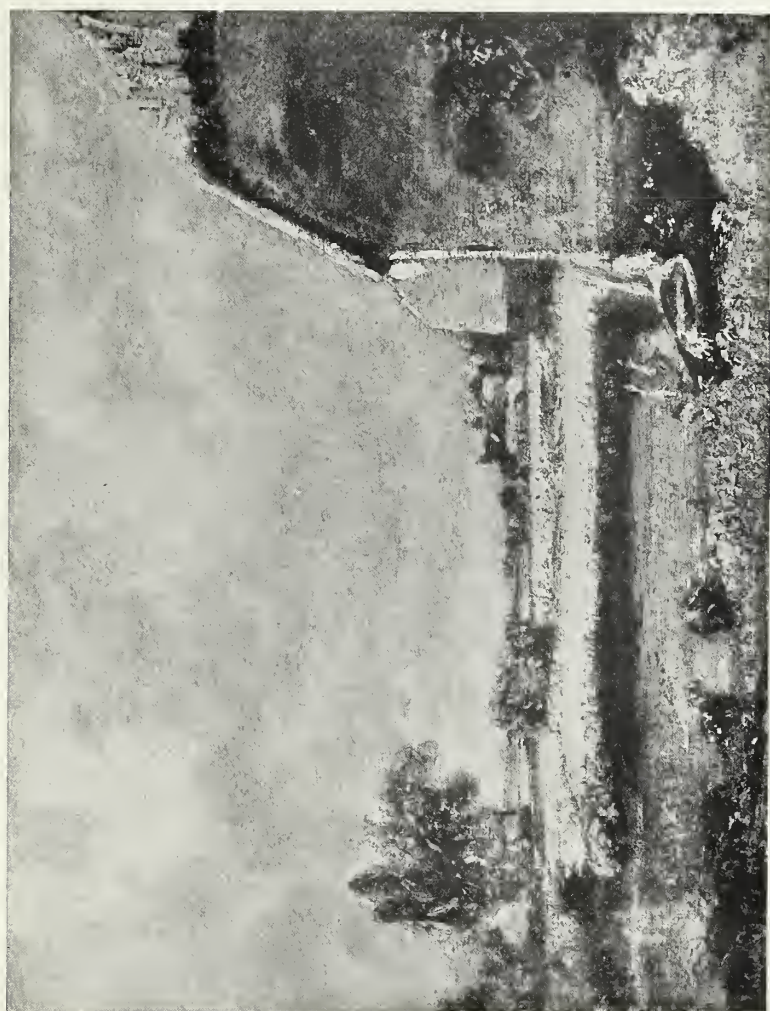
ENGLISH: 1776—1837

84—*A LANDSCAPE: SUN AND SHOWER*

A SKETCH of about 1825. Calm water in the foreground with farm buildings on the right. Other buildings in the distance, and trees on the left. The sky cloudy after the thunderstorm.

*In the collection of Miss Isabel and in that of Miss Elizabeth Constable,
and so described on the back.*

In the Ashmead Bartlet Sale at Christie's.



THOMAS GAINSBOROUGH, R.A.

ENGLISH: 1727—1788

85—*A LANDSCAPE*

Height, 24 inches; length, 29 inches

A MAN, with his dog, stands on the road near a high bank to the right: two cows are on the left near a large withered tree. A windmill in the distance.

Bought from Arthur Tooth & Sons, London.



JOHN CROME (OLD CROME)

ENGLISH: 1768—1821

86—*THE MILL*

Height, 29 inches; width, 25 inches

A MAN, in a red coat, is standing in a punt before a high-gabled house, the shadows of which are reflected in the sluggish water. Trees in the distance.

Bought from Arthur Tooth & Sons, London.



SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

87—*A ROMANTIC WOODY LANDSCAPE*

Height, 29 inches; width, 28 inches

TREES in full foliage, with a stream flowing through the middle distance. Hills beyond, and a blue sky towards sunset.

Said to have been the property of Mary Palmer, Reynolds's niece, who became Marchioness of Thomond. Sold after her death at Christie's in 1821 as "A Woody Landscape, one of the few performances in this line."

In the Rogers sale, 1856, No. 604, where it was described as "A Romantic Landscape intersected by a stream of water, a highly poetical work, in the manner of Titian." In the Wynn Ellis Sale, May 6, 1876, and in that of H. de Zoete, May 8, 1885. It was subsequently acquired by Sir James Knowles.

Exhibited at the Royal Academy, 1886, No. 42, and in 1903, No. 7. Redford: "Art Sales," 1888, p. 104.

Graves & Cronin: "Works of Reynolds," 1899, Vol. III, p. 1234.



JOHN CONSTABLE, R.A.

ENGLISH: 1776—1837

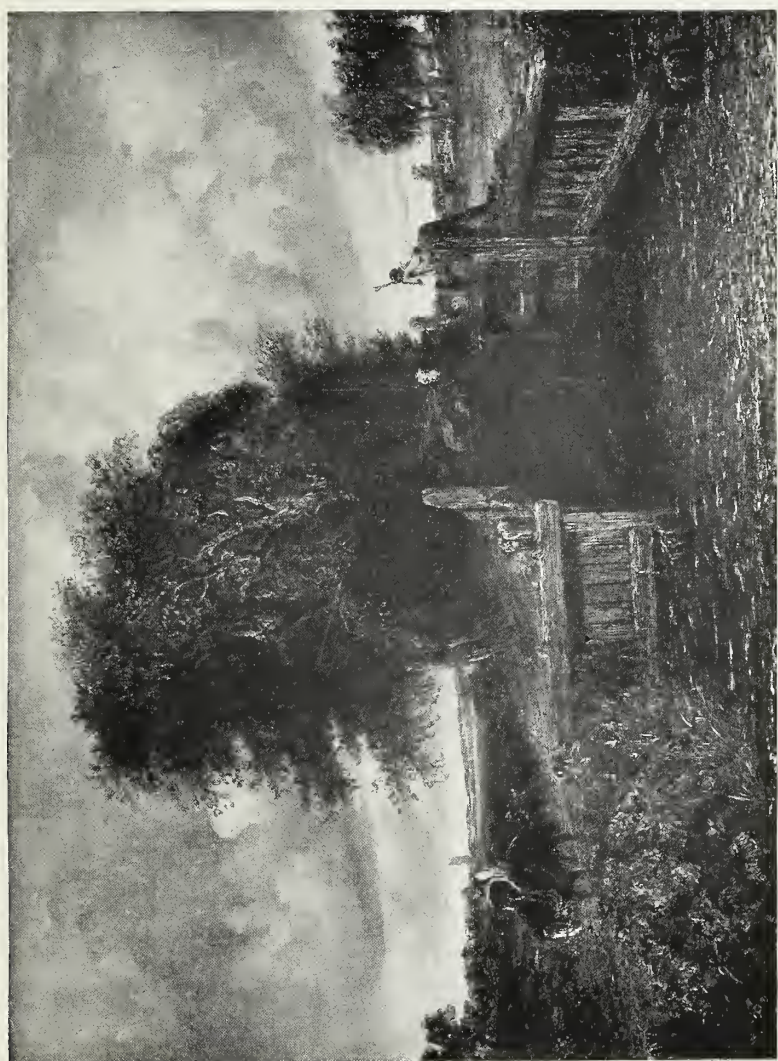
88—*FLATFORD LOCK*

Height, 27 inches; length, 36 inches

A BARGE is passing through the Lock, near trees, on the right. On the bank on the left is a man on the back of a barge-horse. A church tower in the distance.

C. J. Holmes: "Constable," 1902, p. 247, claiming that this picture was painted about 1825, alludes to "The Lock" in the Diploma Gallery at Burlington House. He adds that "Constable speaks in a letter of being engaged on two pictures of 'A Lock' during this year. Lady Tate has a smaller variant of the subject which has been excellently mezzotinted by Frank Short."

From the Tate Collection it passed to Vicars Brothers, to whom on July 7, 1914, Sir Frank Short, P.R.E., wrote: "The picture of Flatford Lock by Constable now in your possession is the one from which I made my mezzotint engraving in 1889. It was at that time in the collection of the late Sir Henry Tate."



WILLAM HOGARTH

ENGLISH: 1697—1764

89—MISS PERT: A CONVERSATION PIECE

Height, 22 inches; width, 19 inches

SMALL full-length; seated on a bank, the body turned toward the left, with the face to the spectator. In a low-cut white satin dress with ample skirt, pink corsage, short sleeves, small flat straw hat, pearl necklace. Fruit in her hands.

Said to be one of a series painted by Hogarth 1750-1760.

The traditional pedigree of this picture is that it was sold by Hogarth at auction; was in the collection of Mr. Lane of Hillington (who, it will be remembered, owned the "Marriage a la Mode" series now in the National Gallery); was in the collection of Wynn Ellis; in that of Kenneth Clark, and subsequently belonged to Michael Dreicer.



SIR HENRY RAEBURN, R.A.

ENGLISH: 1756—1823

90—*PORTRAIT OF MRS. THOMAS LINACRE*

Height, 24 inches; width, 20½ inches

Bust, three-quarters to the right. In a white dress and a white cap tied with black bows under the chin.

In the collection of Lord Ronald Gower.

Purchased from Messrs. Shepherd Bros., London.



SIR HENRY RAEBURN, R.A.

ENGLISH: 1756—1823

91—*PORTRAIT OF THE*
REV. DR FRANCIS NICOL

Height, 30 inches; width, 25 inches

Bust, three-quarters to the right. A middle-aged man, with ruddy complexion. In a brown coat, white cravat, and wig.

Dr. Nicol was Principal of the United College of St. Andrews.

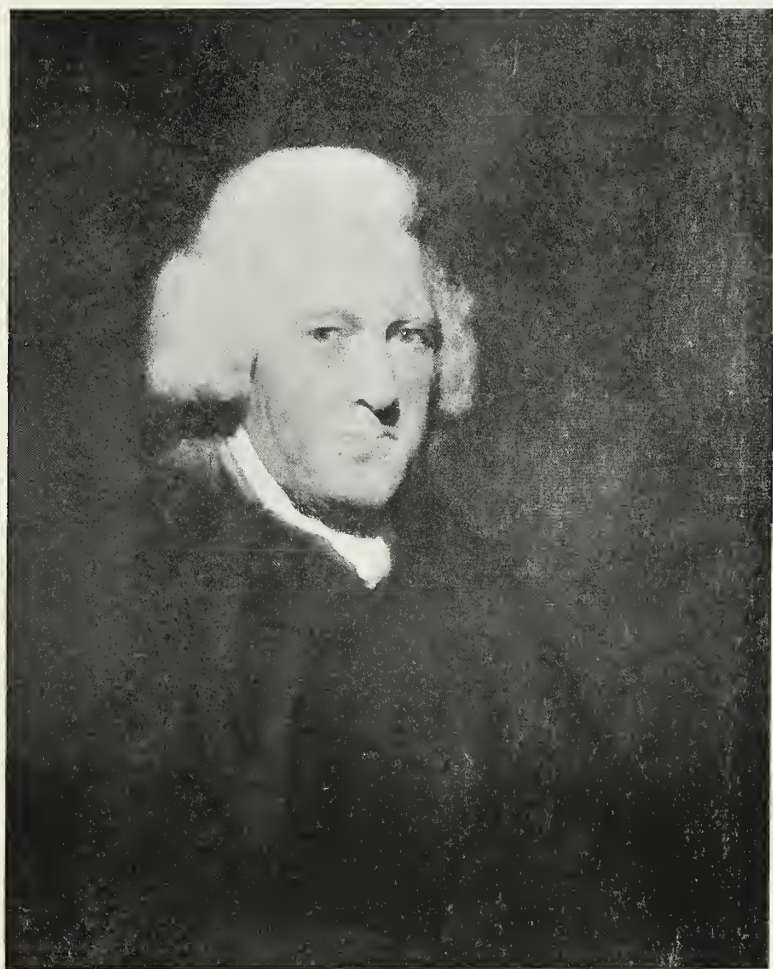
Exhibited at Edinburgh, 1824, and in 1876.

Exhibited at the Royal Academy, 1883.

W. Armstrong, "Raeburn," 19, p. 109.

Greig: "Raeburn," 1911, p. 55.

Bought from the family by Arthur Tooth, London.



JOHN OPIE, R.A.

ENGLISH: 1761—1807

92—*PORTRAIT OF MRS. RITTERDON*

Height, 30 inches; width, 25 inches

HALF-LENGTH, the body turned toward the right, looking out at the spectator. Wide flat cape; mob cap; the right hand crossed before her over the left.

In the collection of Charles A. Walker, Boston.

Exhibited on Loan in the Worcester Museum, Massachusetts, 1913.





FRANCIS COTES, R.A.

ENGLISH: 1725—1770

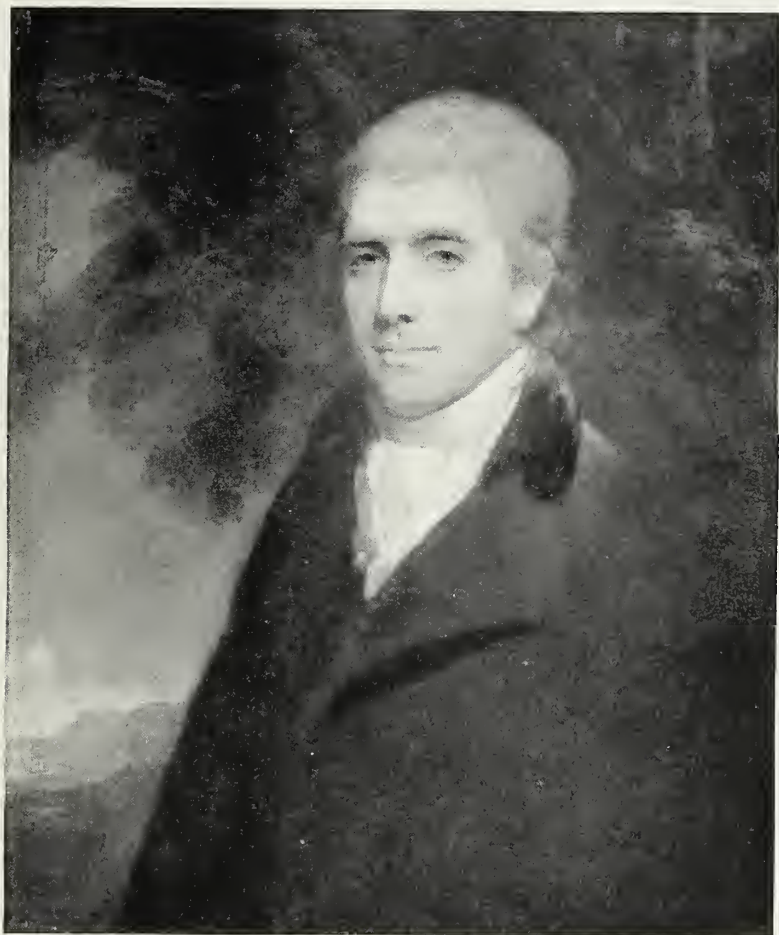
93—*PORTRAIT OF MISS ANNA WILLIAMS*

Height, 24 inches; width, 20 inches

Bust, three-quarters to the right. In a green low-cut dress, and a yellow-brown mantle edged with fur.

Anna, daughter of John Williams of Mold.

From the collection of Colonel Ridgway, of Sheplegh Court, Devon.



JOHN OPIE, R.A.

ENGLISH: 1761—1807

94—*PORTRAIT OF THE EARL OF ORPEN*

Height, 30 inches; width, 25 inches

HALF-LENGTH, three-quarters to the left. Middle-aged, and with a florid expression, clean shaven, and with gray hair, wearing a black coat and a stock. Under a tree. Landscape background.

JOHN HOPPNER, R.A.

ENGLISH: 1758—1810

95—*PORTRAIT OF THE COUNTESS OF EUSTON*

Height, 24 $\frac{1}{4}$ inches; width, 20 $\frac{1}{4}$ inches

Bust length, three-quarters to the left, looking out at the spectator. In a white dress, cut low over the breast.

Charlotte Maria, second daughter of James, 2nd Earl of Waldegrave, was born October 11, 1761; married George, Earl of Euston, who succeeded his father as 4th Duke of Grafton. She died February 1, 1808.

In the collection of the Duke of Grafton, there is a half-length portrait painted in 1798, and engraved by C. Wilkin and T. Burke. The miniature of her in the Pierpont Morgan Collection (illustrated in G. C. Williamson's "Catalogue" and as "The Countess of Exeter" in the *Connoisseur*, May, 1907, p. 4) does not seem to be by Hoppner, who had neither the training nor the patience for painting portraits.

This picture is described by W. Roberts: "Hoppner," Supplement, 1914, p. 16, as "lacking the artist's finishing touches. It represents the Countess at an earlier period than 1798 when the engraved portrait was painted, and is more nearly like the miniature of her, ascribed to Hoppner, now in the J. Pierpont Morgan Collection."

Downman also painted her portrait.



SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1769—1830

96—*PORTRAIT OF*

THE RT. HON. GEORGE CANNING

Height, 30 inches; width, 25 inches

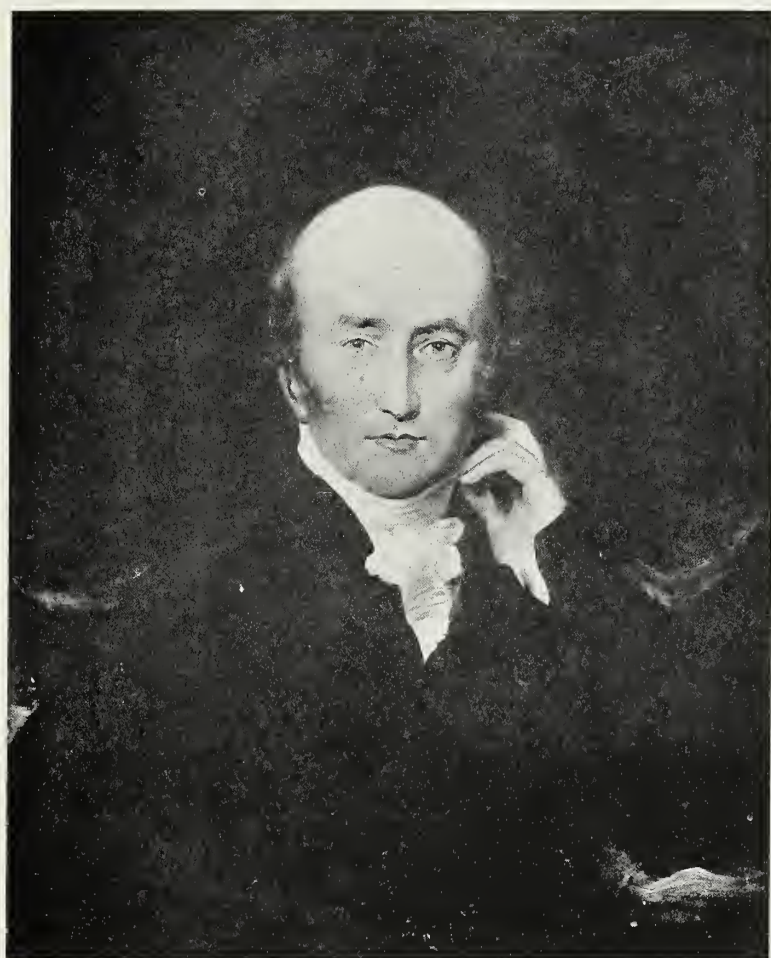
Bust length; full face. In black coat and white cravat. Bald-headed. His left elbow on a table and the fingers raised to his cheek. Red curtain background.

This distinguished statesman and orator (1770-1827) as a youth enjoyed the friendship of Lord Liverpool. In 1800 he married Joan Scott, sister of the Duke of Portland. In 1814 he was appointed Ambassador to Lisbon. He died at the Duke of Devonshire's villa at Chiswick in the room in which Charles James Fox had expired twenty-one years earlier. As a parliamentary orator he holds a prominent place in British annals.

Lawrence exhibited portraits of Canning at the Royal Academy in 1825, No. 83, and 1826, No. 109. Portraits of him by Lawrence were exhibited by the King and by Sir Robert Peel at the British Institution in 1830, No. 56 and No. 90. Another was lent by the Corporation of Liverpool to the National Portrait Exhibition, 1868, No. 237. Another was lent to Christ Church, Oxford, to the Exhibition of Portraits, 1906, No. 187. Other portraits were painted by him in 1810 and 1814. Sir Walter Armstrong in his "Lawrence," 1913, p. 119, "lists" seven. Some were engraved by W. Say and C. Turner.

O'Donoghue: "Engraved British Portraits," Vol. I, p. 333.

In the collection of Mrs. Cooke of Leybourne, Yorks, from whom it was purchased.





SIR WILLIAM BEECHEY, R.A.

ENGLISH: 1753—1839

97—*PORTRAIT OF A NAVAL OFFICER*

Height, 30 inches; width, 25 inches

HALF-LENGTH, three-quarters to the right. Blue uniform with gold buttons, white vest and cravat and black cocked hat. Resting his right arm against a table, the hand grasping his sword below the hilt.

Purchased from Scott & Fowles, New York.



FRANCIS COTES, R.A.

ENGLISH: 1725—1770

98—*PORTRAIT OF A LADY*

Height, 30½ inches; width, 25 inches

HALF-LENGTH, in full face. In a pink dress lined with ermine, full short sleeves; pearl ornaments. Her hands rest on a parapet before her.



THOMAS GAINSBOROUGH, R.A.

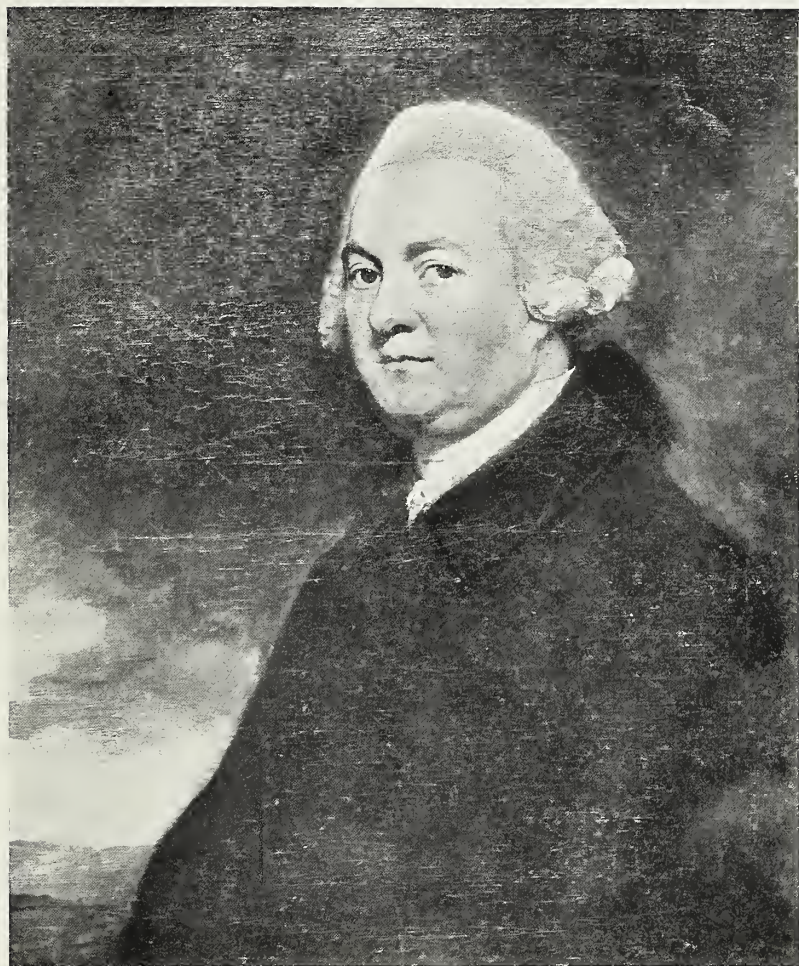
ENGLISH: 1727—1788

99—*PORTRAIT OF MRS. COCKBURN*
OF ROCHESTER

Height, 30 inches; width, 25 inches

HALF-LENGTH, three-quarters to the right. Seated, wearing a low-cut dress, necklace and earrings; flowers at her breast.

Purchased from a direct descendant of the lady.



GEORGE ROMNEY

ENGLISH: 1734—1802

100—*PORTRAIT OF A MAN IN A RED COAT*

Height, 30 inches; width, 25 inches

HALF-LENGTH; three-quarters to the left. In a red buttoned coat, white cravat and full wig. He has a florid complexion.

In the collection of Maurice Kann, sold June 9, 1911, No. 52, p. 57.

Has been engraved.

Purchased from Messrs. Cottier & Co., New York.

JOHN HOPPNER, R.A.

ENGLISH: 1758—1810

101—*PORTRAIT OF SIR GEORGE BEAUMONT*

(Oval)

Height, 29 inches; width, 24 inches

Bust length, three-quarters to the left. Black coat, with brass buttons, white cravat. Florid complexion and curly gray hair. Red curtain, withdrawn on the left to show a landscape.

Sir George Howland Beaumont, Bart., of Stoughton Grange, Co. Leicester; born Nov. 6, 1753; succeeded his father in 1762; M.P. for Beeralston, 1790-1796; married Margaret Wills, May 6, 1778. Died Feb. 7, 1827.

Another portrait by Hoppner, engraved by W. Say, J. S. Agar and J. Wright, was formerly in the Mulgrave Castle Collection and that of Sir Edward Sassoon. Hoppner probably painted several examples of his portrait of Beaumont; one was in the Hoppner sale, 1823, No. 27; another in the David Wilkie Sale, April 30, 1842. No. 674. Sir Joshua Reynolds and Sir Thomas Lawrence also painted his portrait.

O'Donoghue: "Engraved British Portraits in British Museum," I, 148.

W. Roberts: "Hoppner," 1909, p. 17.

In the collection of G. H. S. Glasier, London.



SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

102—*PORTRAIT OF ARCHIBALD BOWER*

Height, 30 inches; width, 25 inches

HALF-LENGTH, the eyes to the left. In a gray-black coat, lace cuffs and full wig. A folio in his right hand.

He sat to Reynolds in February, 1757, and June, 1758; this picture was paid for before 1760 by Lord Carysfort. In the Anthony Sale at Christie's, February, 1871, No. 375, it was bought in. Sold afterward at Foster's to Henry Graves & Co., from whom it passed to Charles William Kraushaar, of New York.

The life of Archibald Bower (1686-1766), British ecclesiastical historian and antiquarian, was a strange one. He left Scotland for Italy as a child, and was educated at the Scotch College at Douai and at Rome, where in 1706 he joined the order of the Jesuits. Suspicion of heresy having risen against him, he fled to England in 1726, where he made public profession of Protestantism. He subsequently withdrew from the Roman Catholic Church. For years he lived on terms of intimacy with Lord Aylmer. He became Librarian to Queen Charlotte.

G. Knapton also painted the portrait of Archibald Bower.

"This picture I well remember. We bought it at Mr. Anthony's sale in 1871, together with the 'Mrs. Bower' which was in the possession of Baron de Bournonville ten years ago. Both pictures were good specimens of Sir Joshua's early manner, and I believe the 'Mrs. Bower' to be the original engraved by J. Faber in 1755. The picture is recorded in Mr. Reynolds's books, and the ownership there is 'given to yourself.'"—Extract from a letter of Oct. 24, 1910, from Algernon Graves to C. W. Kraushaar.

Leslie and Taylor, "Reynolds," 1865, I, p. 155; Graves and Cronin, "Works of Reynolds," 1899, Vol. I, p. 106.

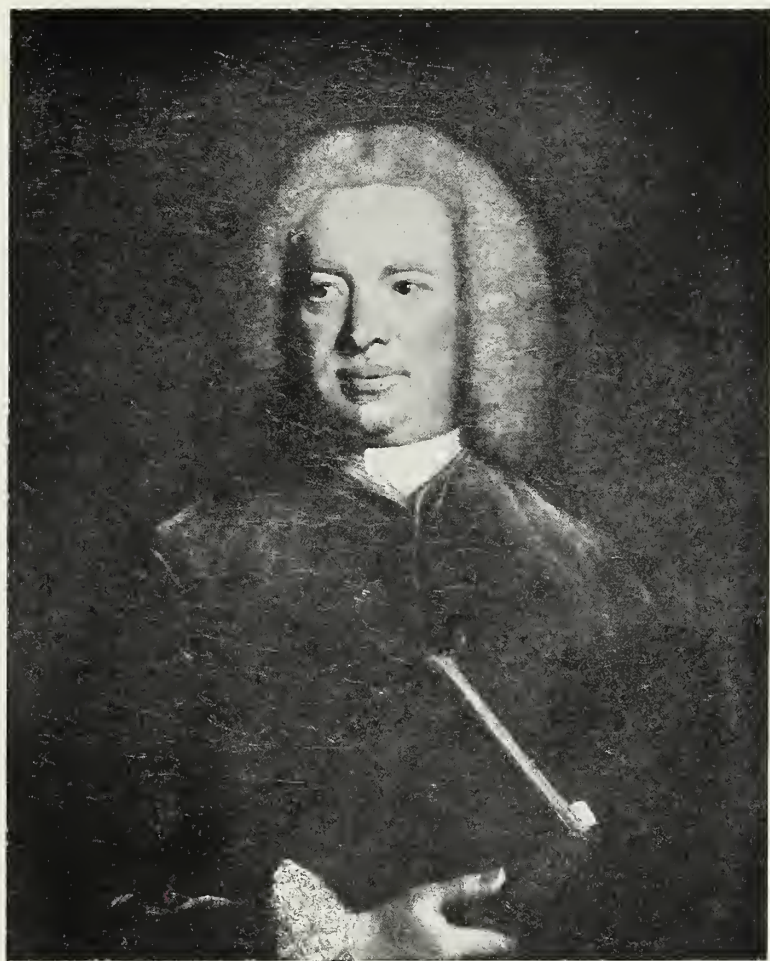
W. Armstrong: "Sir Joshua Reynolds," 1900, p. 195.

O'Donoghue: "Engraved British Portraits in British Museum," Vol. I, p. 220.

Engraved by J. Faber and by Richard Josey.

Exhibited at the National Portrait Exhibition, 1867, No. 382.

Purchased from Mr. C. W. Kraushaar by Mr. Smith in 1912.



JOHN HOPPNER, R.A.

ENGLISH: 1758—1810

103—*PORTRAIT OF MISS HOME*

(*"The Girl with the Kitten"*)

Height, 30 inches; width, 25 inches

SMALL full-length, the body turned toward the left looking out at the spectator. Seated on the ground in a landscape, in a white frock with short sleeves. A kitten in her arms.

She was the daughter of Sir Everard Home, Bart. (1756-1832), 1st President of the Royal College of Surgeons.

Sold at Christie's, July 12, 1912, No. 61.

In the possession of Asher Wertheimer.

Dictionary of National Biography, 1891, Vol. XXVII, p. 227.

W. Roberts: "J. Hoppner," Supplement, 1914, p. 24.



SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1760—1830

104—*PORTRAIT OF MARIE CLOTILDE MOTTE
ET DE LA FONTAINE, LADY RUSSELL*

Height, 30 inches; width, 25 inches

THREE-QUARTER length, turned three-quarters to the right, looking out at the spectator. In white dress, pink wrap and blue sash. Her hands raised to her breast. Landscape background.

She was the daughter of Benoit Motte et de la Fontaine, Baron de Sr. Corneille, Seigneur de la Motte et de la Fontaine in Picardy. In 1816 she married, as his second wife, Sir Henry Russell, 2nd Bart. of Swallowfield, Yorks, who was for many years British resident at the Court of Hyderabad.

"Dictionary of National Biography," Vol. 49, p. 428.

In the collection of Benjamin Faulkner, London.

Exhibited on loan in the Worcester Museum, Massachusetts, 1913.



SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1727—1788

105—*PORTRAIT OF MRS. HILLERSDEN*

Height, 30 inches; width, 25 inches

HALF-LENGTH, in full front. In a white satin dress with long sleeves; blue cloak trimmed with ermine. A blue band round her neck and one in her hair.

For some time this portrait was tentatively identified with that for which Mrs. Hillersden gave sittings to Sir Joshua in December, 1757. (See Leslie and Taylor, "Reynolds," 1865, Vol. I, p. 157; and Graves and Cronin: "Reynolds," 1899, Vol. II, p. 465.)

From the collection of W. E. Hadden, R.E., of Kent Gardens, Ealing, London. The companion portrait of Mr. Hillersden, of Harpenden Heights, Herts, is said to be in private possession at Cleveland, Ohio.



GEORGE ROMNEY

ENGLISH: 1734—1802

106—*PORTRAIT OF MRS. PHIPPS*

Height, 30 inches; width, 25 inches

THREE-QUARTER length, three-quarters to the left. In green dress spotted with white, and white fichu. Large white mob cap, the strings tied under her chin. Neutral background.

Mary, daughter and sole heir of Richard Peckham, of Upper Marden, Sussex, married Thomas Phipps, of Heywood, 1742. She died 1793.

Sittings to Romney were given in March and April, 1780.

In the collection of the family.

In the possession of Thomas Agnew & Sons, and M. Knodler & Co.

Ward and Roberts: "Romney," 1904, Vol. II, p. 123.





THOMAS HUDSON

ENGLISH: 1701—1779

107—*PORTRAIT OF A YOUNG WOMAN*

Height, 30 inches; width, 25 inches

HALF-LENGTH slightly to the left. In a low-cut white dress, seen to the elbows, with pink insertion. Her hair falls on her shoulders. Painted in a feigned oval.

Exhibited on loan in the Worcester Museum, Massachusetts, 1913.



SIR GODFREY KNELLER

ENGLISH: 1646—1723

108—*PORTRAIT OF MRS. KING*

Height, 30 inches; width, 25 inches

HALF-LENGTH, full face. In a blue dress, with short sleeves; a mantle over her left shoulder. A bow in her hair. Her name is inscribed on the front of the canvas.

Exhibited at Roy.

In the collection of the King family, and of Sholto Montgomery Cay. Purchased from Messrs. Scott & Fowles.

SIR PETER LELY

ENGLISH: 1618—1680

109—*PORTRAIT OF BARBARA VILLIERS, DUCHESS OF CLEVELAND*

Height, 49 inches; width, 40½ inches

THREE-QUARTER length, three-quarters to the left, seated. In a saffron yellow low-cut dress with short sleeves lined with white. Her hair, decked with pearls, falls in ringlets on her forehead. The fingers of her right hand placed on the left wrist, on which is a bracelet; flowers in her left hand. A curtain in the left background; the base of a column on the right.

Barbara Villiers (1641-1709), daughter of William, 2nd Viscount Grandison, married, in 1659, the Earl of Castlemaine. Became Countess of Northampton and Duchess of Cleveland. She was regarded as "a woman of great beauty, but most enormously vicious and ravenous, foolish but imperious."

*In the collection of Martin Colnaghi, London, and bought at his death
by Thomas Agnew & Sons.*

Exhibited at the Royal Academy, 1908, No. 184.



SIR HENRY RAEURN, R.A., P.R.S.A.

ENGLISH: 1756—1823

110—*PORTRAIT OF JOHN GRAY, OF NEWHOLM*

Height, 50 inches; width, 40 inches

THREE-QUARTER length; full face. A portly old gentleman, seated; in a brown coat, lemon-colored waistcoat, black knee-breeches and silk stockings. In his left hand he holds a snuff-box. His right hangs over the back of the chair. Landscape seen through the window on the left.

John Gray (1731-1811) was for many years Town Clerk of Edinburgh.

Painted before 1806.

In the collection of Major General Cunningham, who for many years lent it to the Scottish National Gallery.

Exhibited at Edinburgh, 1876, No. 113.

Mezzotinted by G. Dawe, 1806.

W. R. Andrew: "Raeburn," 1894, p. 124.

Sir W. Armstrong: "Raeburn," 1901, p. 103, plate at p. 52.

J. Greig: "Raeburn," 1911, p. 47.

O'Donoghue: "Engraved Portraits in British Museum," Vol. II, p. 375.



CHARLES BALTHAZAR JULIEN FEVRET DE SAINT MEMIN

FRENCH-AMERICAN: 1770—1852

111—TWO PORTRAITS:

GENERAL AQUILA GILES AND ELIZABETH SHIPTON GILES

(Black and white crayon, on pink ground)

Height (each), 19 inches; width, 13¼ inches

BOTH portraits in profile to left; that of the General on a cool grayish-pink ground, that of his wife on a warm pink ground. Both persons in middle age. He is in a military coat with epaulettes, and with jabot and wig or peruke. She wears a mass of puffed and curled hair bound with double bands of pearls, pearl earrings and necklace, and a plaited waist with lace neck frill.

The portraits are accompanied by a number of letters to and from General Aquila Giles, and other manuscripts.

Gen. Aquila Giles, son of Jacob Giles of Maryland; keeper of military stores; taker of First Census; first United States Marshal of New York City; married during the Revolutionary War, while on the staff of Gen. St. Clair and a prisoner, Elizabeth Shipton, niece of the wife of Col. William Axtell, British commander at Flatbush. Both the General and his wife are buried in Trinity Churchyard. Their son George Washington Giles, who inherited these drawings, married Elizabeth, daughter of Suzanne Murray, of the Murrays of Murray Hill, and William Ogden, and the portraits passed to their son William Ogden Giles (born 1829). William Ogden Giles married as his second wife, in 1872, Catherine Chambers Darlington, from whom the portraits were obtained and sold to Mr. Smith.

Saint Memin was born in Dijon in 1770, and died there in 1852, after having spent the last thirty-five years of his life as Director of the museum of that city. He came to New York at the age of twenty-three and remained here five years, until 1798, in which year he was also in New Jersey, going thence to Philadelphia and remaining until 1804; he succeeding three years he spent in Baltimore, Annapolis and Washington, the following year he was in Virginia, and the next in South Carolina. Back in New York in 1810, he sailed for France, returning in 1812 for three years, after which he went to his native land for good and two years later entered upon the directorship of the Dijon Museum. In New York in 1793 he "introduced the physionotrace, an instrument to trace the human profile with mathematical accuracy. These life size profiles were drawn on soft pink paper, finished in black and white crayon, producing very attractive and life-like portraits. * * * Of these portraits Saint Memin took in this country more than eight hundred. * * * But for the art of Saint Memin we should be without portraits of many important characters whose likenesses he has alone taken."—CHARLES HENRY HART in the catalogue of the private collection of Mr. Herbert L. Pratt.



AMERICAN PORTRAITS

THOMAS SULLY, N.A.

(Honorary Member, elected 1827)

AMERICAN: 1783—1872

112—*DOUBLE PICTURE:*

*PORTRAIT OF MISS SULLY AND
SELF-PORTRAIT OF THE ARTIST*

(On cardboard; circular)

Diameter, 7½ inches

On one face a half-length sketch-portrait of the artist, by himself, to right, three-quarters front, holding a letter or a bit of sketching paper. He is in a black coat, wears a white neck-cloth, and the background is brown and gray. On the opposite face, "Miss Sully"—a head and shoulders portrait of a chubby child with cherubic face and reddish-golden hair, against an azure and gray background.

In a letter dated April 27, 1917, the previous owner of the picture, from whom Mr. Smith purchased it, wrote: "The circular painting of the baby's head by Thos. Sully was brought to me several years ago. It is an unusual specimen of Sully's work and well painted. It may interest you to know that when I purchased it it was mounted on a cardboard, and on removing the board with the intention of putting it on a panel I discovered the sketch, evidently of Sully by himself. It is difficult to say which side of the frame is most interesting."



HENRY INMAN, N.A.

AMERICAN: 1801—1846

113—*MRS. ELIZABETH OAKES SMITH,*
née PRINCE (1806-1893)

Height, 30 inches; width, 25 inches

Bust portrait—substantially a half-length—of a handsome young woman with large eyes of deep blue, and dark hair worn in wavy ringlets to her shoulders; she is facing the left, three-quarters front. She wears a mauve waist of light material, drawn to a V at the belt, and a white underwaist folded low and exposing a jeweled necklace with cross pendant on her breast; a grayish drapery enfolds her shoulders. Nebulous background of grayish tones.

Mrs. Elizabeth Oakes Smith (*née* Prince) was born in Cumberland, Maine, in 1806, and about 1840 she and her husband Seba Smith settled in Brooklyn, where she was known as a poet and lecturer. Her death occurred in 1893.

JAMES SHARPLES

AMERICAN: 1751—1811

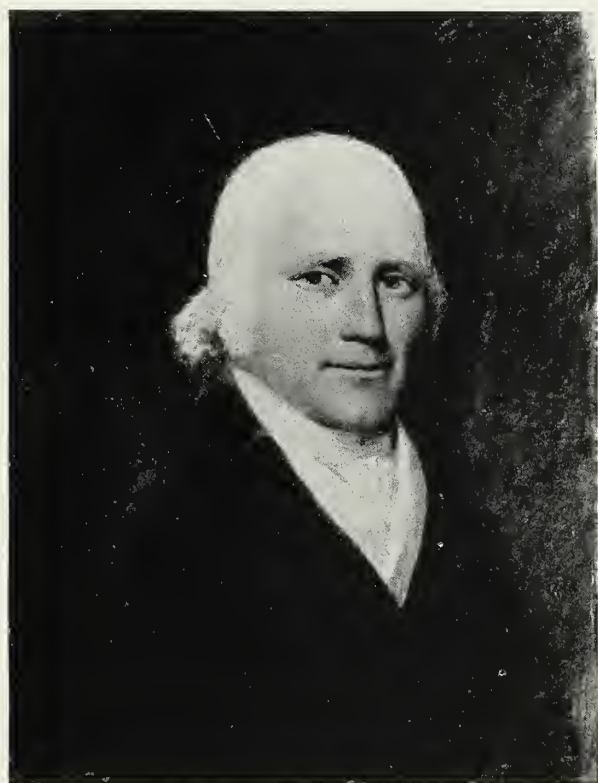
114—*PORTRAIT OF A MAN*

(Pastel)

Height, 9 inches; width, 7 inches

Bust portrait, to right, with face to the front; a man with white wig, neck-cloth and waistcoat, and blue coat, the coat of brilliant but soft lapis note, with a grayish velvet collar. He is of bold features, with keen eyes and set lips, but withal an expression of genial affability. Dark matt background.

James Sharples was distinctively a pastellist, although he painted also in oils, and exhibited both pastel and oil portraits at the Royal Academy in London; he sent them there from Cambridge in 1779, Bath in 1782, and London (Soho) in 1783. He was born at Bath (England) in 1751; he came to New York from his Soho residence (45 Gerrard Street) in 1794, and he died here (at 8 Lispenard Street) February 26, 1811. He did crayon portraits in this country, the prominent persons he portrayed including Washington, Hamilton and Jefferson. He went around the country in a carriage of his own construction, doing portraits. His will is on file in the New York Surrogate's office.



JAMES PEALE

AMERICAN: 1749—1831

✓ 115—CAPTAIN (?) JAMES CHAMBERS

(Panel)

Height, 14 inches; width, 12 inches

HALF-LENGTH portrait of a dignified and distinguished-looking man with young face and white hair, which in its thriving abundance is brushed with "attentive carelessness" in large curling masses. Warm complexion; aquiline nose, fine mouth and large blue eyes. Very slightly turned to the left, he looks with frank expression directly at the spectator. Brilliant dress uniform of blue-black coat with high-standing scarlet collar, scarlet revers and gold braid; formal black stock about a white one, and white choker collar. Neutral background in light and dark tones.

Signed at the lower right, J. P., 1809.

James Peale was the youngest brother of Charles Willson Peale and was born at Annapolis; died in Philadelphia, 1831. Received instruction from his brother. Was noted as a painter of miniatures, and painted miniatures of Washington on ivory and on paper. He painted portraits in oils at least as late as 1812.



THOMAS SULLY

AMERICAN: 1783—1872

116—*SPRINGTIME*

Height, 18 inches; width, 13½ inches

THREE-QUARTER-LENGTH portrait of a hazel-eyed young mother of rosy countenance, standing, in outdoor costume, holding in her arms a sturdy little girl with the mother's own eyes and cheeks, and with reddish-golden tousled hair. The eyes of both are centred back of the observer and to his left. The child is bare-headed, and in blue with a white smock. The girlish mother is in pinkish-gray and is partly enfolded in a maroon cloak, and she wears a buff-gray felt hat with down-rolling brim and a rose-red feather. Earth and sky background.

On back of canvas: "‘Spring time,’ Harper’s Weekly; T S 1866." (Possibly the date is 1865.)



JOHN WESLEY JARVIS

AMERICAN: 1780—1839

117—*DANIEL DEWEY BARNARD* (1797-1861)

Height, 24 inches; width, 20 inches

THE distinguished lawyer and legislator appears head and shoulders, very slightly turned towards the left, in formal black, with black stock and white choker collar, and a single large jeweled stud in his white shirt-front. He is smooth-shaven (with closely trimmed side-whiskers), of florid complexion, and his black hair is carelessly brushed. Interior background of dark olive, with purplish-rose drapery.

Mr. Barnard was born at Sheffield, Massachusetts, in 1797, the family removing early in the succeeding century to New York State, where the subject of the portrait was elected to Congress from Monroe county in 1827. He was at that time an attorney. Five years later he moved to Albany and was elected to the State Legislature, and in 1838 was again sent to Congress, being twice reelected and refusing a third nomination. Geneva College gave him the degree LL.D. in 1835 and Columbia in 1845. He had traveled in Europe in 1830, and in 1850 President Fillmore sent him as Minister to Prussia, where he served for three years. He died in Albany.



JOHN VANDERLYN

AMERICAN: 1775—1852

118—*PORTRAIT OF A MAN*

(Panel)

Height, 21½ inches; width, 17 inches

HEAD and shoulders, to left, more than half to the front, of a stout and youthful man with dark brown hair of sandy trend, and connecting side-whiskers which curl, his gray-blue eyes looking upward with a smiling expression of jejune innocence, which his years belie. He is in a brownish-black coat, with white high-collared waistcoat and a white roll-collar and neck-cloth. Brownish-olive background.

John Vanderlyn, an Ulster County, New York, man, died where he was born, in Kingston; born 1775, died 1852. Aaron Burr became his patron, and Vanderlyn through him had an opportunity to see Gilbert Stuart at work and also to copy Stuart's portrait of Burr—one of the first portraits Stuart painted after his return to this country from England in 1793. Vanderlyn went to Paris in 1796 and exhibited in the Salon of 1800; his *Marius* was medaled by Napoleon, and he brought it back here with his famous *Ariadne*, which Charles Henry Hart has declared "the finest nude figure yet painted by an American." Both a portrait and a nude by Vanderlyn were sold in the Thomas B. Clarke Collection of Early American Portraits last year.



WILLIAM JAMES HUBARD

AMERICAN: —1862

119—JOHN MARSHALL (1755-1835)

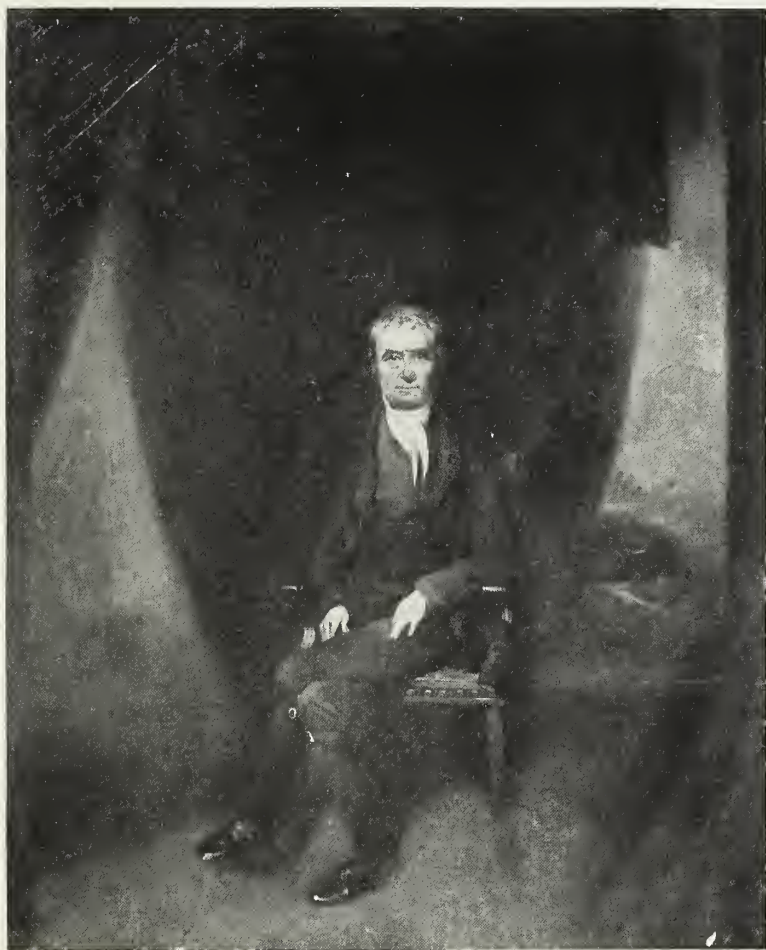
Height, 21 inches; width, 17 inches

FULL-LENGTH portrait of the famous American jurist, seated in a red-upholstered armchair and looking intently at the spectator, his lean shanks crossed to his right and his hands separated on his lap. He is in black throughout, with short-clothes and loose shoes, and he wears a white stock loosely tied. Conventional background of landscape, statuary and a dark crimson drapery.

*On back of canvas, in ink, JOHN MARSHALL, BY HUBARD;
on stretcher, in ink, HUBARD, PINXT.*

John Marshall (1755-1835), in Congress, 1799; Secretary of War, 1800; Secretary of State, 1800; Chief Justice of the United States, 1801-1835; President of American Colonization Society; Vice President American Bible Society.

William James Hubbard, portrait painter, exhibited at the National Academy of Design as early as 1834. He was brought to this country as a boy from England, by persons who profited from his ability to cut profiles, and Robert W. Weir perceiving his talent persuaded him to try oil work. Hubbard studied both under Weir and Sully, and worked in Philadelphia, New York, Boston and Baltimore, and died in the Confederate service at Richmond in 1862. Portraits of Charles Carroll of Carrollton and of Henry Clay, by him, are in the collection of the Maryland Historical Society.



THOMAS SULLY

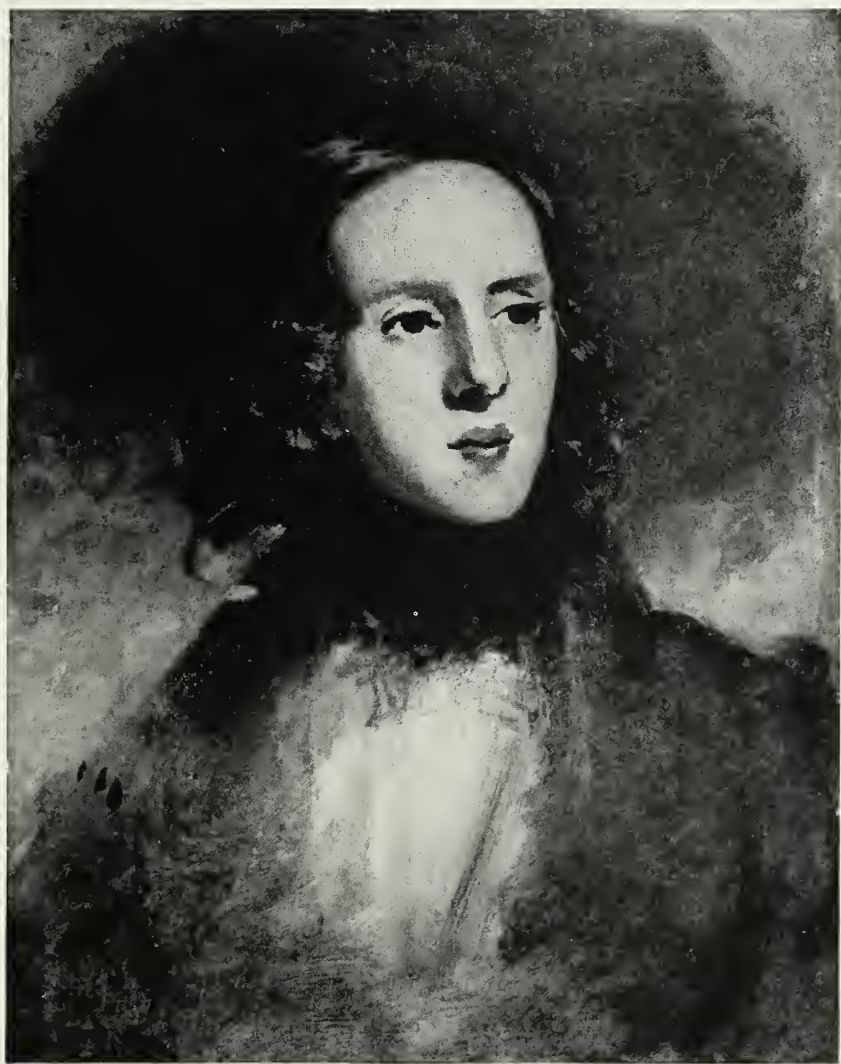
AMERICAN: 1783—1872

120—"THE YOUNG POET"

Height, 24 inches; width, 20 inches

AN unfinished portrait of an unidentified young man—the head alone probably about completed—called "The Young Poet," and believed to be the start or sketch for a portrait or figure-canvas of a poet or of an artist. The head of a dreamy-eyed young man of large but delicate features, with long brown hair brushed carelessly smooth over the crown and falling in thick disheveled ringlets to his neck. Head to right, three-quarters front; shoulders slightly to left; complexion fair and warm. He seems to be wearing a stock, almost the color of his hair.

From the collection of Mrs. Benjamin Thaw, New York, 1916, No. 153.



COLONEL JOHN TRUMBULL

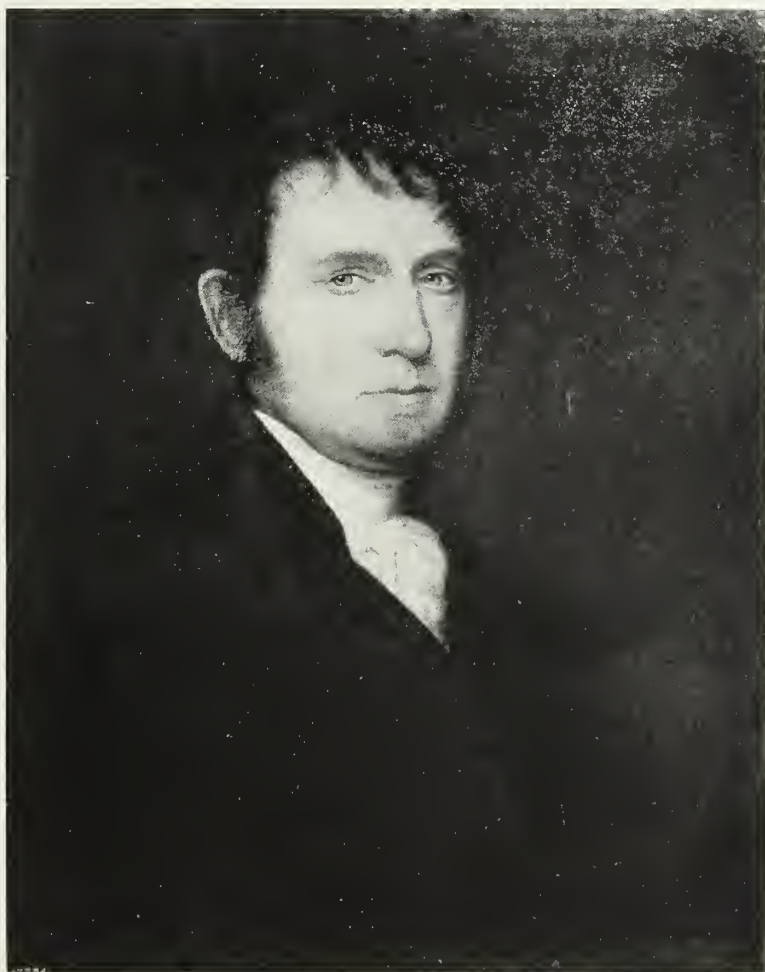
AMERICAN: 1756—1843

121—*CALEB STRONG, GOVERNOR OF MASSACHUSETTS* (1745-1819)

Height, 24¼ inches; width, 19½ inches

Bust portrait to right, face three-quarters front; a man of middle age, with light eyes and eyebrows, dark hair and thin side-whiskers. Blue-black coat and waistcoat, and white neck-cloth. Dark brownish background.

The title as above given is that by which Mr. Smith held the picture, which, however, was catalogued as "Portrait of a Man" in the collection of Mrs. Benjamin Thaw, whence it came, in 1917. The authenticity of the canvas as by Trumbull is not questioned. The identity of the sitter was not established in that catalogue, but the possible identification of the subject as Governor Strong was disposed of by Charles Henry Hart, writer of the catalogue, to his own satisfaction, as follows: "This portrait bears a considerable resemblance to the portrait of Caleb Strong, Governor of Massachusetts, when a much older man, but from the period of the costume, which is later than Strong's, cannot be of him at an earlier date. It is beautifully drawn, and modeled in Trumbull's manner of the second decade of the last century." The several prints of portraits of Governor Strong assembled by Mr. Smith justify the comparison of likeness; equally, they fail to disturb Mr. Hart's logic.



JOHN SINGLETON COPLEY

AMERICAN: 1737—1815

122—*GAWEN BROWN* (1719-1801)

Height, 28 inches; width, 22 inches

THE early New England clockmaker, who made the clock of the Old South Church, Boston, receiving eighty pounds for it in 1774, is portrayed standing, observed at half-length with figure toward the right and head turned to look full at the observer. He holds in his left hand his gold watch, its domed crystal open and key hanging as pendant to its fine looped chain. He is of warm complexion, with deep gray-blue eyes, and his abundant brown hair is brushed smooth over a high forehead, and outward in a curly mass about his ears, which it almost covers up. A white stock-jabot stands out above his partly unbuttoned old-rose waistcoat, and his green-blue coat with a ruffled flap-collar is open. Olive-brown background. Portrait painted in 1763.

Mr. Brown was the father, by the second of his three wives, Elizabeth Byles, of the American portrait painter Mather Brown, who is represented in the collection by a *Portrait of a Man*, No. 58. The son was named for his mother's father, the Rev. Mather Byles. The marriage of Gawen Brown to Elizabeth Byles took place exactly three weeks after his first wife's death in 1760. Copley also painted a portrait of Elizabeth Byles Brown in the same year as this one, the year in which she died, 1763; both she and Copley at this time were 26 years old. That portrait was sold in the Thomas B. Clarke Collection of Early American Portraits, New York, January, 1919.

"Copley's portrait of Gawen Brown is a rarely fine example of Copley's best American straight portraiture, dignified and simple in pose, earnest in expression, and subdued in color; without elaborateness in the drapery; being very like in pose and treatment to his self-portrait in New York Historical Society."—CHARLES HENRY HART.



REMBRANDT PEALE, N.A.

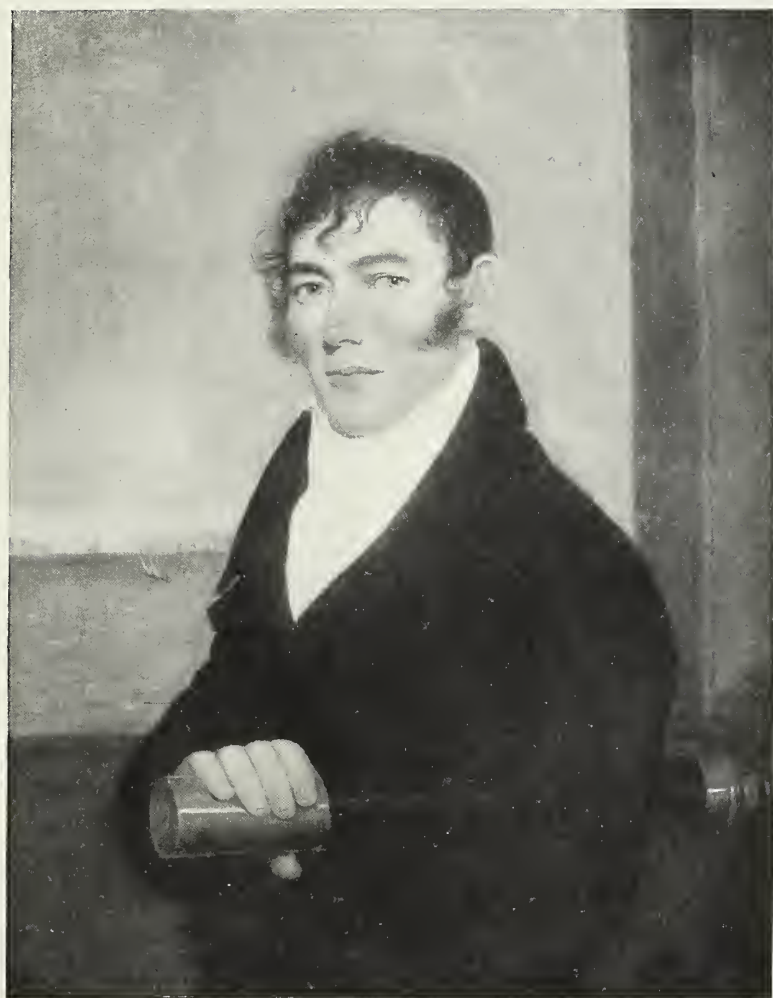
AMERICAN: 1778—1860

123—CAPTAIN DENNISON WOOD, NEW YORKER

Height, 30 inches; width, 24 inches

As the largest shipowner of his day, this native New Yorker is appropriately presented holding a ship's glass, which is tucked within his left elbow and gripped by his right hand, as he stands facing the left with head turned forward—but his clear and keen blue eyes looking far back of the spectator. He is seen at half-length, and behind him a window in a brown paneled wall looks out upon the breezy, gray-blue bay, toward the distant Narrows. A few sail are seen, and the green-blue sky is massed with rolling summer clouds. He is in a black coat with rolled collar, a white waistcoat and cravat, and his face has a rosy outdoor color. His dark hair is curly and tousled, and he wears curly side-whiskers, trimmed high.

Captain Wood was reputed the largest shipowner of his time, and operated lines of merchantmen between New York and Havre and Boston and Havre. His descendants have continued to live in New York, his native city, and the portrait had never been out of New York. It was acquired from his great-great-grandson, Ernest Lockwood, who inherited it in direct line.



JOHN WESLEY JARVIS

AMERICAN: 1780—1839

124—*PRESIDENT WASHINGTON*

Height, 30 inches; width, 25 $\frac{1}{4}$ inches

A PORTRAIT done without a sitting, but signed by the painter. Full-length standing, facing the observer, head turned toward the subject's right, and glance somewhat downward and abstract. The First President is in deep blue—almost black—civilian attire, with black stockings and silver shoe buckles, and white stock and jabot and white lace cuffs. In his left hand a scroll, right hand resting on a marble writing table. He stands within a circular portico, beside a crimson portière, and over a stair balustrade at the left the Capitol appears in the distance, beneath a sunset sky.

Signed on the table, J. W. JARVIS.



JEREMIAH THEUS

AMERICAN: 1719—1774

125—*PORTRAIT OF A BOY WITH A DOG*

Height, 29¾ inches; width, 25 inches

STANDING figure of a boy, nearly at full-length, facing the spectator, very slightly turned toward the left. He stands before the base of a pillar, which is on the right, with a landscape background on the left. On a green mound which is as high as his belt, in front of him and to his right, lies a brown pet dog about whose neck he places his hands. He is a round-faced and rosy-cheeked young gentleman, in eighteenth century costume of yellow-lined blue coat, blue breeches, and buff-brown under-coat with ornate trimmings, and he wears a white jabot and wig.

On the stretcher a paster, "Died single, Samuel Smethan, born . . . (paster torn) son of Samuel and Elizabeth Smethan."

Through the mis-copying of this "born" as "Bos," with the implication of Boston, an idea arose that this was a northern portrait, and identity of the persons mentioned was sought in the North, without avail. Hart, on the strength of a photograph and the paster information (he had not seen the canvas), attributing the painting to Theus with confidence, conjectured that the portrait had been painted on a visit made by Theus to the North about 1850, when he painted the portrait of Caroline Van Voorhees (Mrs. Hendrick Van Buren), No. 143, of this collection, although he pointed out that the palmetto in the background neutralized the "bos." It seems clear that the word was written "born," so that a further search may reveal the sitter as belonging to the precincts of Theus's best known activities, Charleston, S. C.



JACOB EICHHOLTZ

AMERICAN: 1776—1842

126—*MRS. ARUNDEL*

Height, 30 inches; width, 25 inches

THREE-QUARTER length, to left, three-quarters front: a middle-aged woman of agreeable expression, with chestnut-brown hair parted smoothly over the forehead, curled beside the temples, and enwound in a white kerchief or turban-like cap. She is in black, with puffed sleeves, and a deep ruffle of white lace about her neck. Over her arm and lap an India shawl. Background of reddish-brown curtain and conventional landscape.

Jacob Eichholtz was a native of Lancaster, Pa., born in 1776. When Sully visited that home of Pennsylvania art and invention Eichholtz offered him his painting room, and Sully in recognition gave the Lancastrian some of his brushes. Eichholtz later had some instruction from Stuart, in Boston. He painted portraits of prominent persons of Lancaster county, and died in Philadelphia. His portrait of General Andrew Jackson, seventh President of the United States was sold in the Thomas B. Clarke Collection of Early American Portraits last year.

Exhibited at the Panama-Pacific Exhibition, San Francisco, 1915.



JACOB EICHHOLTZ

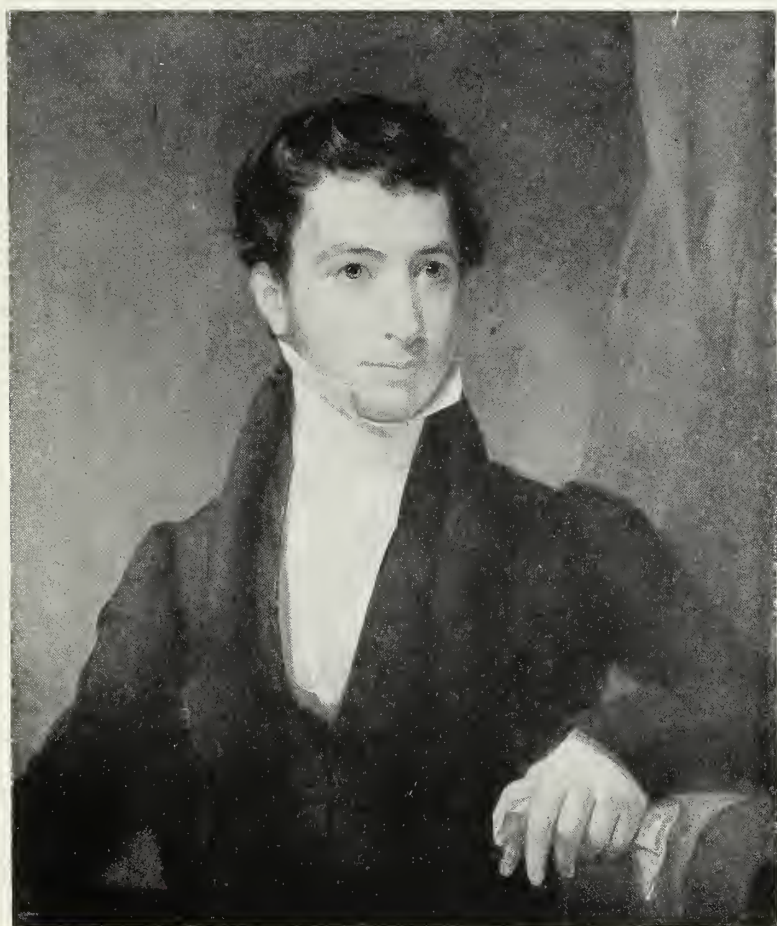
AMERICAN: 1776—1842

127—*MR. ARUNDEL* (*Son of M. S. Arundel*)

Height, 30 inches; width, 25 inches

HALF-LENGTH figure of a young man of dignified mien, seated with figure to the front and face turned slightly toward his left shoulder, as he rests his left arm and white-gloved hand on the curved arm of the red-upholstered chair or sofa upon which he sits. In black formal dress, the coat with shawl collar, white choker collar and stock. He has a rosy complexion, green-blue eyes and dark chestnut hair, which is worn in engaging disarray. Dark crimson drapery and neutral olive background.

Exhibited at the Panama-Pacific Exhibition, San Francisco, 1915.



SAMUEL LOVETT WALDO, A.N.A.

AMERICAN: 1783—1861

128—WILLIAM STEELE (1762-1851)

(Panel)

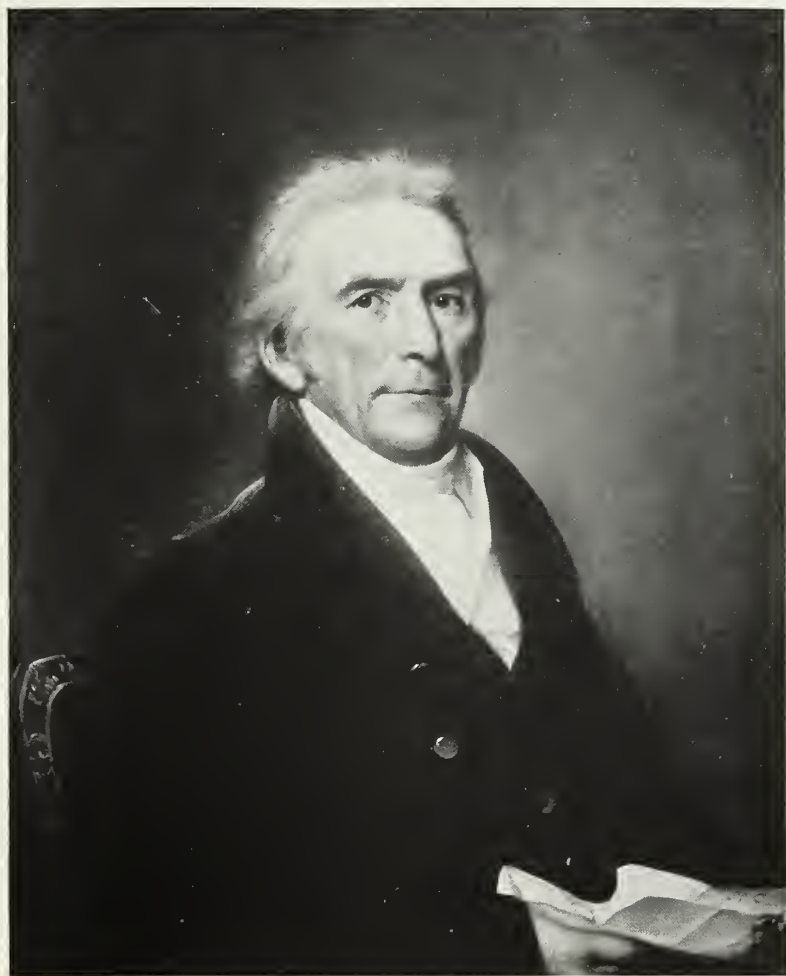
Height, 30 inches; width, 24 $\frac{3}{4}$ inches

HALF-LENGTH portrait of the Revolutionary hero, in blue-green velvet coat with gilt buttons and high-rolled collar, and white waistcoat and stock. He is seated on a carved-gilt and red-upholstered side-chair, to right, three-quarters front, his face turned almost full to the front with alert and intent glance. Eyes dark; bristling gray hair, and florid complexion; a high light on the brow. He holds in his right hand an opened letter. Neutral background.

William Steele, who was born in New York in 1762, served in the Revolutionary War. In 1780, while bearing despatches on the twenty-gun ship *Aurora*, which was captured by the British frigate *Iris*, he was wounded during the battle. After being held for some months a prisoner, he was exchanged. He married, in 1791, a daughter of Jonathan Dayton. William Steele's father, Stephens Steele, was an active Whig in Revolutionary times, and on the British capture of New York had to abandon his home and a valuable property.

Shown at the opening exhibition of the Brooklyn Institute of Arts and Sciences, 1897; loaned by W. D. Steele, 123 Montague street, Brooklyn. Exhibited at the same Brooklyn Museum, 1917.

From the collection of W. D. Steele.



JOHN SINGLETON COPLEY

AMERICAN: 1737—1815

129—*MAJOR JOHN ANDRÉ* (1751-1780)

Height, 29 inches; width, 25¾ inches

THE young and gallant British major is seen in uniform and hatted, appearing at a little less than half-length, with figure very slightly turned to the left and head to the right. His face is observed three-quarters front, as he looks with bright, alert eye, across his left shoulder; his clean-cut features are finely delineated; the flesh is warm and the cheeks are rosy. An inner white stock overlaps a black one, and his white jabot and scarlet coat collar and gold epaulettes relieve the deep blue-black of the coat itself. Atmospheric background with clouds, in polychrome of neutral tones. On a paster on the stretcher: "John S. Copley, pinxt., 1774."

The aspect, in the portrait, of the man to whom Benedict Arnold betrayed the plans of West Point, accords with the other likenesses of him which were popular on both sides of the Atlantic in his day. And he looks the enthusiastic and confident character exemplified romantically a year after the date given for this canvas, when, taken prisoner at the capitulation of St. John's (1775), and stripped of everything else, he concealed in his mouth the picture of his first love (though she had married, in England), and was able to write: "Preserving this, I yet think myself fortunate." Even Washington seemed to regret the necessity of executing André. The date of his execution was October 3, 1780.



JOHN SMIBERT

AMERICAN: 1688—1751

130—BISHOP GEORGE BERKELEY (1685-1753)

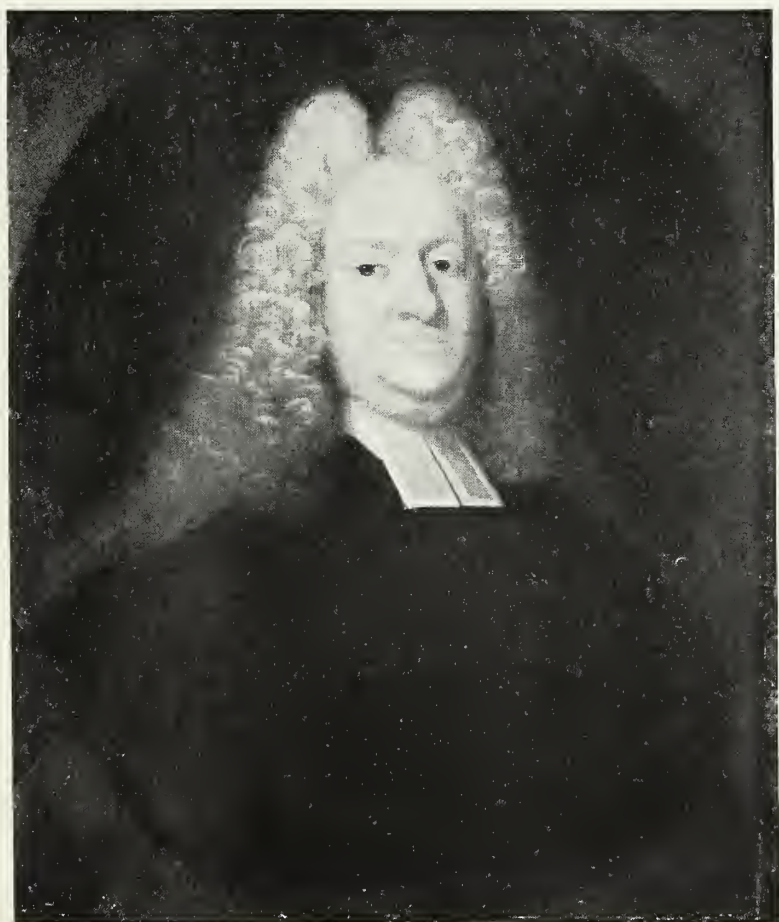
Height, 29¾ inches; width, 25¼ inches

THE enthusiastic bishop.—Dean Berkeley he was at the time—whose large dreams for a universal college in the Bermudas enlisted the personal as well as the artistic interest of Smibert, is presented head and bust—nearly at half-length—in his black gown, white lawn collarette and great curled periwig. With figure turned slightly to right, he faces front, looking at the spectator with kindly hazel eyes and a beneficent official smile, his complexion showing a pleasant pinkish warmth. On a square canvas, but painted for an oval frame. Dark background, especially deep within the oval.

After careful examination of this portrait Charles Henry Hart wrote of it: "Doubtless a contemporaneous replica of the canvas in the Worcester Art Museum, which is signed and dated 'Jo. Smibert, fec., 1728.' It is an extremely good example of Smibert at his best, and particularly interesting from the close relations that existed between the subject and the painter."

Smibert, born a Scot, established himself as a successful portraitist in London at the age of thirty-two, in 1720. When, eight years later, Berkeley relinquished his deanery of Derry to establish a universal college of art and science in the Bermudas and for the benefit of all the Americas, he induced Smibert to accompany him as professor of art. They landed at Newport, January 23, 1728 (O. S.). The dream collapsed, the dean returned home and became Bishop of Cloyne; Smibert became the leading American portrait painter of Boston.

A paster on the stretcher of this portrait says: "Bought from the old Berkeley home outside Newport, R. I.—'Westward the course of empire' . . ."



ROBERT EDGE PINE

AMERICAN: 1730—1788

131—*WILLIAM ASH* (*circa* 1800)

Height, 30 inches; width, 24¾ inches

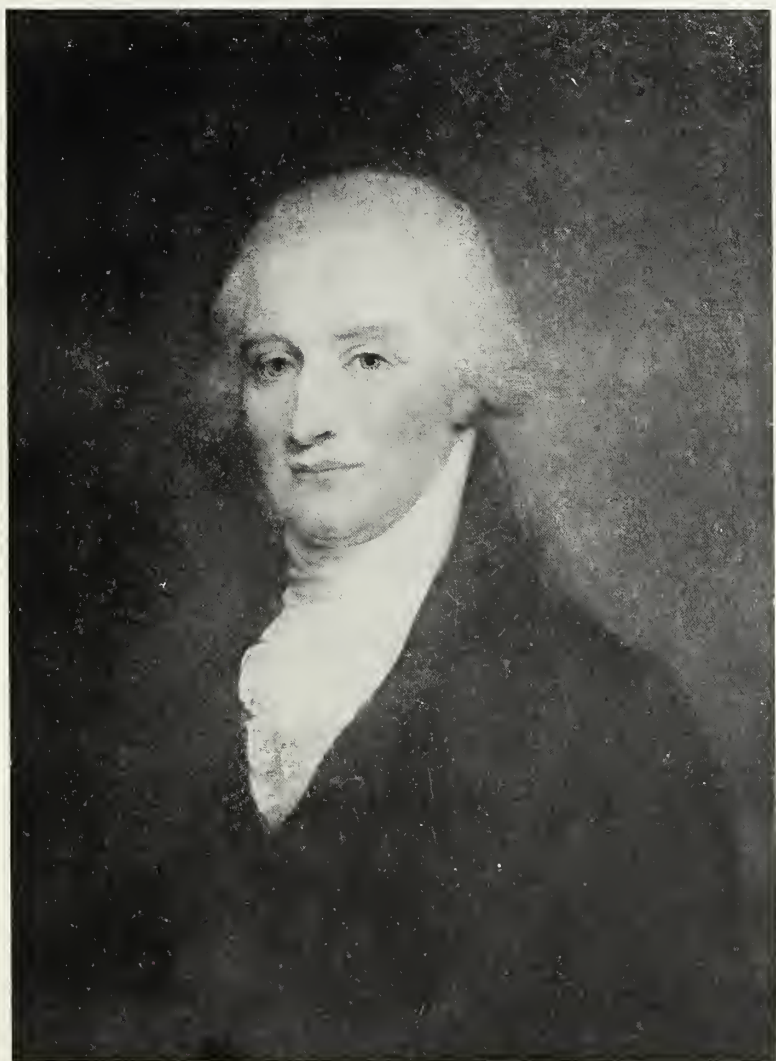
HALF-LENGTH, facing front, slightly to left; seated, in a red-upholstered armchair. A man of smiling countenance, and a warmth of facial color which caused the portrait to be attributed for many years to Gilbert Stuart. Black coat, and white neck-cloth and jabot, and gray wig. Dark brown and blackish background.

On back: "Mr. William Ash, by Gilbert Stuart; relined, 1916."

"The accompanying painting is of my great-grandfather, William Ash, who was a gentleman of independent means living in New York City and vicinity about 1800. He had a brother Thomas Ash, also a gentleman of independent means, having a country estate at Throgg's Neck on Long Island Sound. This picture was painted for William Ash himself, and has never been out of the possession of the family. It was presented to my father, the late John C. Ham of New York City, by Mrs. Ash, widow of the aforesaid Thomas Ash, and given to me by my father at the time of my marriage. We have always understood that the painting was by Gilbert Stuart, and it is certainly of that period."—(Mrs.) JOSEPHINE H. PRATT; 68 West 162nd street.

Hart, with the above memorandum before him when he examined the canvas, declared his opinion that it was not painted by Stuart but by Pine.

Pine was born in London in 1730 (some say 1742); he came here in 1783 with the idea of painting heroes of the Revolution, but was unable to complete that task, owing to his early death. He painted numerous portraits of notables, however, and Washington has recorded his pleasure in receiving him, for the painting of his portrait.



JOHN NEAGLE, N.A.

(Honorary Member, elected 1828)

AMERICAN: 1796—1865

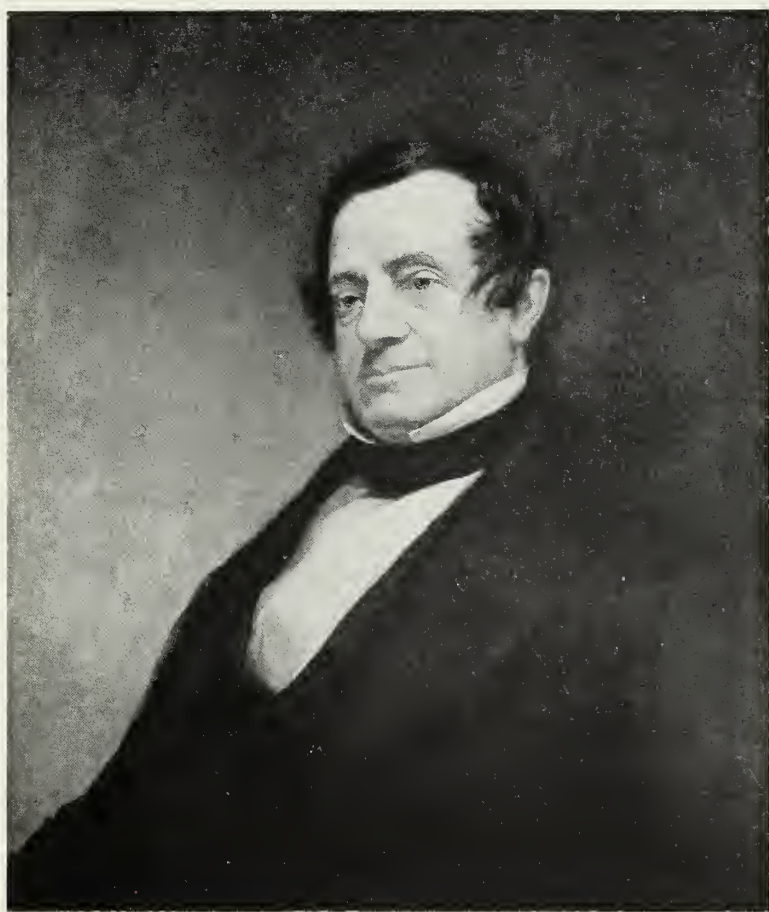
132—WASHINGTON IRVING (1783-1859)

Height, 30 inches; width, 25 inches

HALF-LENGTH, seated, to left, three-quarters front. The distinguished author, with smooth face, dark brown hair smoothed clear of his brow and brought carelessly forward beside his temples, is in easy-fitting black coat and waistcoat, his loose shirt-front unadorned, black cravat and loosely fitting choker collar. His brown-blue eyes are benign and thoughtful, and his features express his characteristic geniality. Neutral background grayish in the light and dark in shadow.

A note on the well-beloved, humorous, engaging and serious writer, would be almost as gratuitous as an elementary biography of the distinguished American whose name he shared, yet the reminder may be permitted that Washington Irving was as well known in England as in America, that he told England in language of current understanding just how the two countries stood as to potentialities, that interest in Spain did not interfere with his interest in Washington, and that he knew America not only in Knickerbocker New York but through the first John Jacob Astor all the way to the Pacific Coast.

John Neagle was a Philadelphian; lived and died in that city, although a casual journey of his parents made Boston the city of his nativity. He married Sully's stepdaughter, and painted "the virile men" while Sully painted "the pretty women" of the City of Brotherly Love. He went to Boston and painted what has been called the best portrait of Gilbert Stuart.



ROBERT FULTON

AMERICAN: 1767—1815

133—*ROBERT FULTON* (1767-1815)

Height, 30 inches; width, 25 inches

This self-portrait represents the inventor of the steamboat at half-length, seated, with figure slightly to right and face very slightly to left; blue coat, white waistcoat and stock, and choker collar; buff breeches. He regards the observer, with preoccupied expression, and holds in his right hand a small book, finger between the leaves; his left hand is thrust within his coat. Conventional landscape background, with a side-wheel steamer in a river, and in the distance a domed structure resembling St. Peter's at Rome and also suggesting the Capitol at Washington—and by some thought to be from a design Fulton is known to have made for the Capitol.

On back the following pasters: "Le 16 Aout 1807, le 'Claremont,' bateau à vapeur, inventé par Fulton, citoyen américain, fit son premier voyage sur l'Hudson entre New-York & Albany. Le Claremont mesurait 50 metres de long sur 5 metres de large." "The above writing was pasted on the back of this portrait and was removed by me to reline the canvas. I have replaced it in the same position it occupied on the first linen. JOHN B. WILKINSON, Phila. May, 1910."

This portrait was at one time the subject of a bitter controversy, particularly on a declaration or confession of a former holder as to repainting or painting over the background. Charles Henry Hart, in a signed article in the *New Era* of Lancaster, Pa., November 30, 1912, demolished the repainting argument, by announcing that the picture had been submitted for his opinion some years previously, that he had then seen that the entire background had been painted over and a comparatively modern walking-beam steamer introduced (instead of Fulton's paddle-box type), and that the canvas had been cleaned and relined under his direction, revealing the true background. With his usual sledge-hammer blows Hart demonstrated that the portrait is of Fulton, and gave his opinion that it is by Fulton, and told why. The portrait was then (1912) in a Lancaster County Portraiture Exhibition (Lancaster claiming Fulton as its most eminent son).



DANIEL HUNTINGTON, N.A.

AMERICAN: 1816—1906

134—LOUIS AGASSIZ (1807-1873)

Height, 30 $\frac{1}{4}$ inches; width, 25 inches

HEAD and shoulders portrait—nearly a half-length—to right, three-quarters front; with a nebulous sky background of gray, cream and blue. The great teacher is in a gray coat with dark velvet collar, white waistcoat and shirt, and wears a choker collar enwound in a cream-white stock with blue dots and tied in a loose knot. A strong light from the left strikes his high brow and partly bald head and florid cheek. His hair falls long and loosely nearly to his shoulder at the back, his brilliant eyes have an intent and affable far-away gaze, and the lines of his mouth continue the smiling suggestion of eyes and general countenance. Agassiz's geniality and his hearty laugh were dwelt upon by Dr. Oliver Wendell Holmes.

Signed at the lower left, "Agassiz, by D. Huntington, 1857."



JAMES FROTHINGHAM

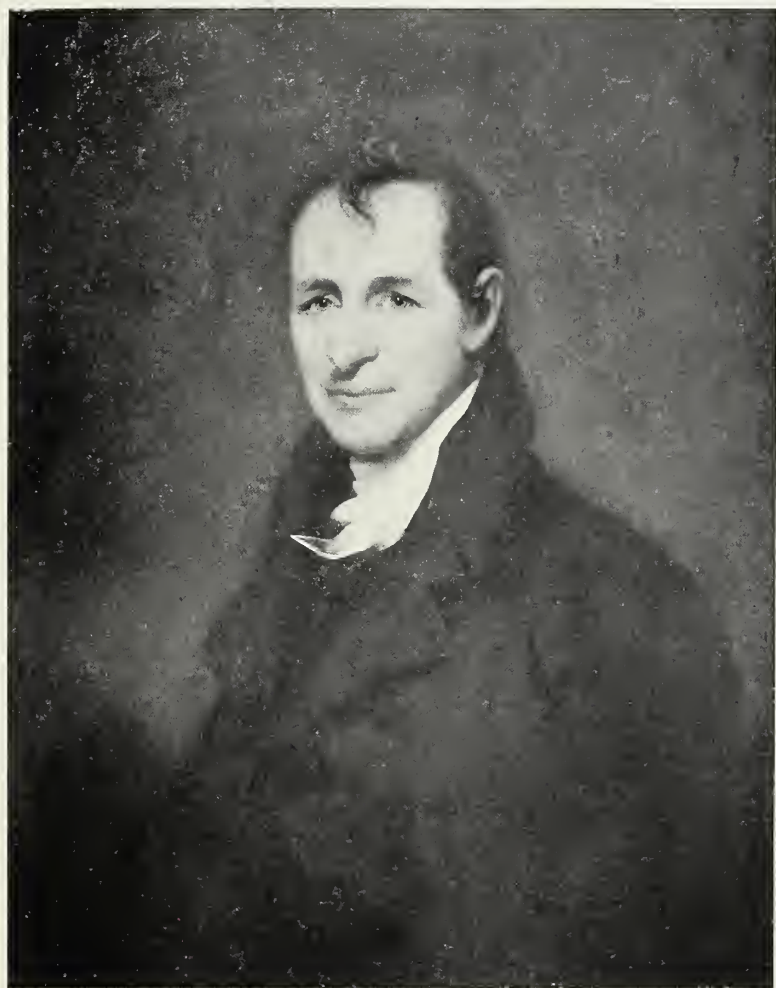
AMERICAN: 1781—1864

135—*GILBERT STUART* (1755-1828)

Height, 30 inches; width, 24 inches

HALF-LENGTH (without the hands) seated, to left, three-quarters front, with face turned well to the front. "The master painter of America," in Hart's favorite phrase, which some painters contradict but many amateurs endorse and swear by, looks out at the observer with merry eye, a smile on his lips, and a very vivid and vigorous expression. Stray locks of his hair, which appears dark, curl down the centre of his forehead. Complexion warm. He sits erect, and is wearing a black coat and waistcoat, with his white neck-cloth tied with a light flourish. Dark neutral background.

"Am of the opinion that it was painted by James Frothingham, *circa* 1810, when the great artist (Stuart) was about fifty-five years of age. I consider it a very characteristic portrait of America's Master Painter, and especially interesting from having been painted by Frothingham, who was one of Stuart's earliest students in Boston, and who made many of the best copies of Stuart's Washington that we have. The canvas shows the effect of the subject's teaching in its treatment."—CHARLES HENRY HART, "To whom it may concern," New York, April 26, 1917.



THOMAS SULLY

AMERICAN: 1783—1872

136—ROBERT WALSH OF PHILADELPHIA

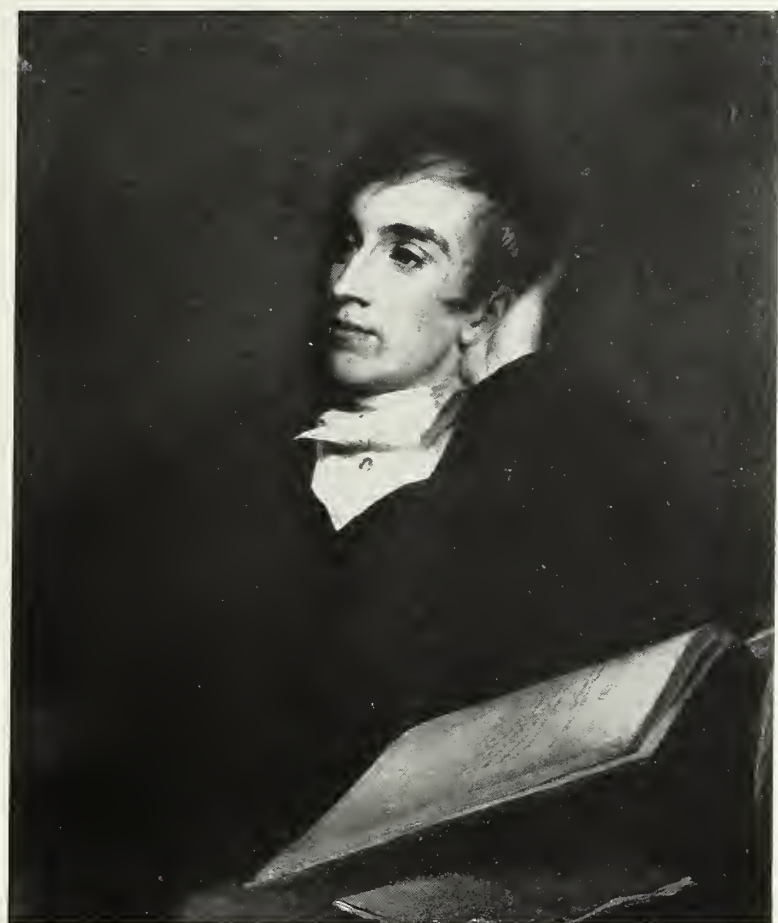
(1785-1858)

Height, 30 inches; width, 25 inches

HALF-LENGTH seated, figure to front; head to left, three-quarters front. Portrait of a young man with finely chiseled features and thoughtful eyes, leaning back somewhat and supporting his head upon his left hand, with elbow resting upon a large open volume on a writing table at his side. His thin and long black hair takes its free way over his brow and temples. He is in black, with white stock and waistcoat, and gold buttons. Neutral background of dark reddish-brown.

Robert Walsh, well-known literary man, born Baltimore, 1785, son of Count Walsh, an Irishman who married a Quakeress: educated at the Catholic colleges at Baltimore and Washington; admitted to the bar in Philadelphia in 1808, but prevented by deafness from practising. A pamphlet of large proportions, "Letter on the Genius and Dispositions of the French Government," published in 1811, went through twelve editions in six weeks in London, Jeffrey saying of it: "We must learn to love the Americans when they send us such books as this." Walsh established the first quarterly journal in the United States, his "American Review of History and Politics." He died in 1858.

Painted in 1814. See Sully Register, No. 1775. Purchased from Henry C. Walsh of New York and sold to Mr. Smith.



GILBERT STUART, N.A.

(Honorary Member, elected 1827)

AMERICAN: 1755—1828

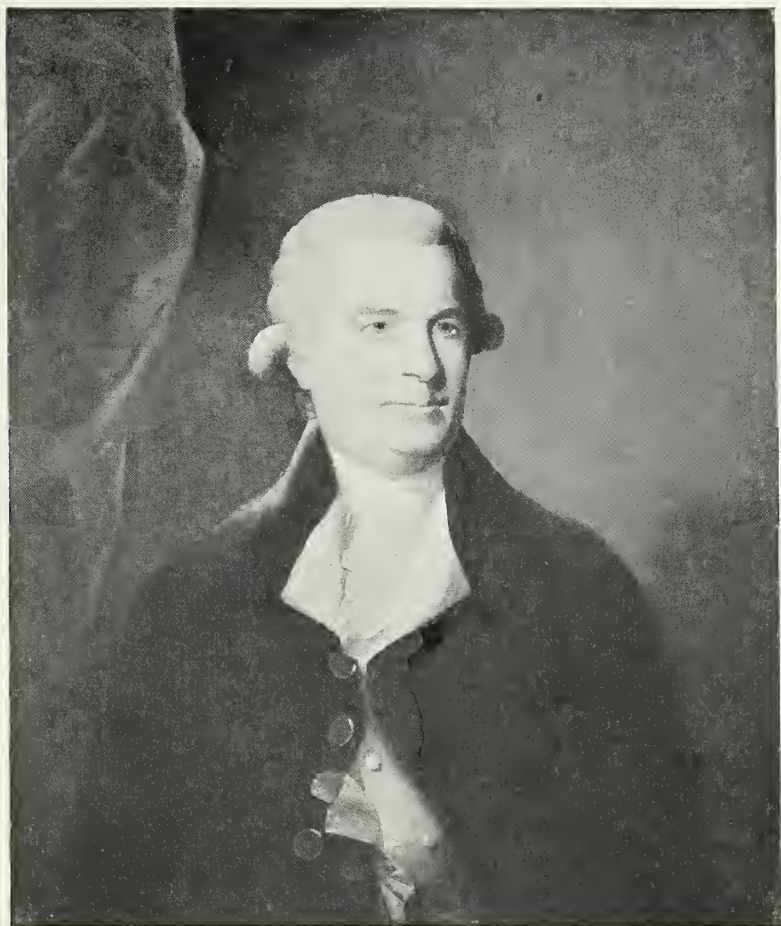
137—"EARL BARRYMORE"

Height, 30 inches; width, 25 inches

HALF-LENGTH, facing the front, head directed toward the right. A smooth and rosy faced man of quiet expression, in gray wig and dark coat with gilt buttons and white revers; white waistcoat, stock and jabot. Brown background with dark red drapery.

This canvas is guaranteed as a portrait by Stuart by M. Knoedler & Co., and the late Charles Henry Hart also passed upon it several years ago, declaring it a Stuart. The identity of the sitter has not been satisfactorily ascertained. Knoedler & Co. sold the picture as a portrait of "Admiral Barrymore." Hart pointed out that the subject is not in a naval uniform—which would not be a necessity, though officers were customarily painted in uniform. He mentioned also that Stuart did paint Admiral Barrington, adding that this was not that officer. Another conjecture that the portrait was of Lord Barrymore "the Sporting Earl" (1769-1793), etched by Rowlandson, was not borne out. But that the painting is by Stuart (Hart thought about 1780) is not contested.

Exhibited at the Worcester Art Museum.



GILBERT STUART, N.A.

(Honorary Member, elected 1827)

AMERICAN: 1755—1828)

138—*SIR RICHARD ARKWRIGHT* (1732-1792)

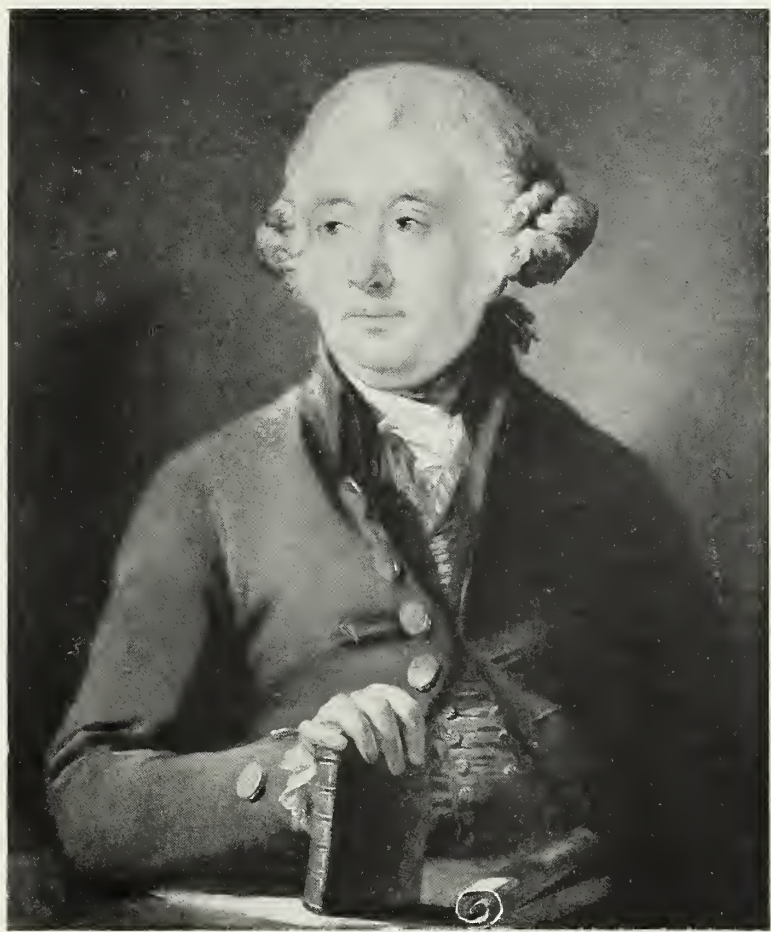
Height, 30 inches; width, 25 inches

THE celebrated inventor of the revolutionary cotton-spinning machinery which brought great wealth to England and benefited the world is pictured at half-length, seated, figure slightly to right and face to left, with light from the left falling full upon his features. He is in a white wig heavily curled, gray coat with large gold buttons, and brown waistcoat barred in green and yellow; white neck-cloth. Yellowish-brown background.

"Sir Richard Arkwright was born at Preston, Lancashire, in 1732, and died in 1792. Notwithstanding the obstacles thrown in his way at first by poverty and want of mechanical skill to reduce his inventions to practice, and afterwards by the unprincipled invasion of his rights by rival manufacturers, he realized a very large fortune; and his machines, but little improved upon, have been the means of almost innumerable fortunes being made by others. Mr. Arkwright was not knighted, as many suppose, on account of his inventions, but on the occasion of presenting an address as High Sheriff of the County of Derby, congratulating George III on the failure of the attempt made upon his life by Margaret Nicholson." —MAUNDER'S "Treasury of Biography."

Exhibited at the Worcester Art Museum.

Certified by Vickers Brothers, Old Bond street, London, as an original by Stuart "and no replica in existence." Believed to have been painted about 1784.



GILBERT STUART, N.A.

(Honorary Member, elected 1827)

AMERICAN: 1755—1828)

139—MRS. DANIEL WEBSTER

(GRACE FLETCHER)

Height, 29 $\frac{1}{4}$ inches; width, 24 $\frac{1}{4}$ inches

HALF-LENGTH seated, to right, three-quarters front, left hand resting against the seat-arm and right concealed beneath a crimson wrap which falls in folds about her elbows. She is in a gown of dark turquoise-blue with a deep neck-ruffle of white lace in several folds, and wears gold jewelry. A woman thin but of considerable frame; angular face with pinkish cheeks, and gray eyes; brown hair with ringlets overhanging the temples. Drapery and landscape background in red-brown and gray, rose, white and blue.

Grace Fletcher was born in 1781, daughter of the Rev. Elijah Fletcher of Hopkinton, New Hampshire; educated at Atkinson Academy, near Haverhill; in 1807, while visiting her elder sister Rebecca, wife of Israel Webster Kelly, at Salisbury, N. H., met Daniel Webster, and married him at Salisbury on June 11, 1808. They had five children. She was with him for years in Washington, but soon after he had been sent to the Senate she was taken ill in New York on her way to join him, and died January 21, 1828.

The portrait of Mrs. Webster was painted about 1816. Shortly before Webster married his second wife, in 1829, he gave the portrait to the first wife's sister Rebecca, referred to above, from whom it passed to Webster's son Daniel Fletcher Webster, and was retained by his wife after his death. At the close of her peculiar career which ended in misfortune the portrait was lost to sight for a time; its recovery is traced in information supplied to Mr. Smith and included in his records.



GILBERT STUART, N.A.

(Honorary Member, elected 1827)

AMERICAN: 1755—1828

140—MOSES BROWN (17(?) -1820)

(Panel)

Height, 32 inches; width, 25¾ inches

HALF-LENGTH to left, three-quarters front, the face more fully to the front; seated, in a gold-frame armchair with deep rose upholstery; grayish-olive interior wall background. A sandy-haired man with somewhat florid face, clean-shaven except for short side-whiskers, and dark blue eyes which fix upon the observer with studious scrutiny. Black coat, with white waistcoat, jabot and cravat.

Moses Brown of Beverly, Massachusetts, a member of the famous family to which the State of Rhode Island considers itself so much indebted, and credited with being the pioneer in the introduction of cotton-spinning machinery in New England, was born at Waltham, Massachusetts, and was graduated from Harvard College in 1768. At the beginning of the Revolution he recruited a company, marched to the Common, was presented with sword and belt by citizens, commissioned by Governor Hancock and proceeded to Washington. He was in the "Crossing of the Delaware" with the Beverly and Marblehead troops, under Washington, and at the close of the war returned to Beverly. Later he formally turned over to the authorities his sword and paraphernalia, with a diary of his war experiences. He at once entered mercantile life, and at his death in 1820 left what was in those days a fortune, upward of \$150,000.

"The portrait has been owned by the following members of our family: Moses Brown, then by George Brown his son; then by Mary Ellen Brown, the daughter of George, who gave it to myself, the present owner. Ella Brown Hitchings (Mrs. J. W. Hitchings), East Saugus, Massachusetts, August 8, 1913."

Exhibited at the Boston Museum of Fine Art, 1887. Exhibited at the Worcester Art Museum. Exhibited at the Washington Centennial Loan Exhibition, Metropolitan Opera House, New York, 1889. Exhibited at the Colonial Exhibition, Rhode Island School of Design (one-hundred-and-fiftieth celebration), Providence, 1914.



GILBERT STUART, N.A.

(Honorary Member, elected 1827)

AMERICAN: 1755—1828)

141—*MATILDA CAROLINE CRUGER* (1776-1812)

Height, 36 $\frac{1}{4}$ inches; width, 28 $\frac{1}{4}$ inches

THIS stunning portrait, which will stand up in any portrait group, and which won such high praise from the chief student of Stuart's work, presents the charming young lady at three-quarters view, figure to the front and head turned toward her right, seated in a round-backed arm-chair whose red upholstery is finished off with gilt tacks. She is seen before an olive wall with a panel or a paneled window-shutter in gray at the left. She wears a décolleté gown of pearl-white with a lace-flounced neckyoke, tight sleeves with lace at the wrists, and a deep sash of light blue about her slender waist. A mass of soft brown hair curls about her head, with a long ringlet brought over one shoulder. Her fine features are expressive of the generous and genial "smile from within."

Painted in 1794.

"The largest and the finest portrait of a woman I have ever seen or known of, painted by Gilbert Stuart."—CHARLES HENRY HART.

Matilda Caroline Cruger, born in Bristol, England, 1776; daughter of Henry Cruger, born in New York in 1739, who went to England and was elected to Parliament in 1774, where, colleague of Edmund Burke, he advocated the cause of his native land throughout the Revolutionary War. He returned to New York in 1790, and Miss Cruger, a year after her portrait was painted, married Lawrence Reid Yates, whose portrait Stuart had also painted in the same year as hers (1794—Mason's "Life and Works of Gilbert Stuart"). The portrait of Mr. Yates was sold last year at the Thomas B. Clarke sale. Mr. Yates died in 1796, and in 1800 the young widow married her cousin Judge Henry Walton. She died in Charleston, S. C., in 1812. By her second marriage she had six children. Her only child by her first marriage, Caroline Matilda Yates, married James Taylor of Albany, a widower; she died in 1866, leaving her mother's portrait by Stuart to her step-daughter Maria, wife of Associate Justice Ward Hunt of the United States Supreme Court, for life. Mrs. Ward Hunt died July 8, 1912, and the portrait, under Mrs. Taylor's will, passed to Mrs. Hunt's niece, Mrs. Phineas P. Hillhouse.

"I have seen and studied during a period of fifty years more portraits painted by Gilbert Stuart than any other person, and my survey satisfied me that as great an artist as Stuart was in the painting of robust, virile men, he was a much greater artist in the delineation of beautiful and dainty women * * * If I had known of the portrait of Miss Cruger and could have gotten it, it would have been the Abou Ben Adhem of the series and led all the rest."—CHARLES HENRY HART, in a letter, April 4, 1917.



JOHN SINGLETON COPLEY

AMERICAN: 1737—1815

142—*MRS. DAVENPORT:*

"LADY DAVENPORT" (*circa 1800*)

Height, 44 inches; width, 36¼ inches

AN affable lady with ready smile is seen at three-quarters length, standing beside a vase of tulips, for one of which she reaches; she clasps the stem lightly, her right forearm being extended across her body to attain the flower. Figure slightly to right, she faces front, before a conventional background of gray, brown and olive notes. She has florid cheeks and dark brown hair, and wears a low-cut gown of gray-brown satin, generously adorned with silver fringe and with frills and flounces; flowing sleeves with lace, and lace-edged corsage.

Mrs. Davenport was the wife of John Davenport, a silversmith and buckle-maker of Boston who removed to Portsmouth, New Hampshire, where for many years he was town constable—whence arose, it has been rather imaginatively conjectured, the title "Lady Davenport" by which the subject has been known (possibly from the lady's bearing or personality). Buckle-making becoming unprofitable "by reason of the introduction of shoestrings," Davenport turned his premises into an inn, according to information obtained by Mr. Smith from writings of Miss Abbie Watson, late of Lowell, Massachusetts, and a book "Rambles Around Portsmouth," which says: "On Ash Lane, on the corner of State street, stood the Ark Tavern, kept by John Davenport. * * * Davenport then opened his premises as a public house with the sign of Noah's Ark and denominated his house Ark Tavern, exhibiting in front a fanciful picture of an ark." There Mrs. Davenport died, "probably about 1818," according to information given Mr. Smith, "while the Supreme Court was sitting, in February, and she was kept until the court closed business about three weeks after." Miss Watson's father bought the portrait as a Copley, in Portsmouth, some eighty years ago.

In his book "John Singleton Copley," Frank W. Bayley of Boston lists the portrait as a Copley, describing it, and characterizing it as "a very distinguished and handsome portrait of a lady by Copley, the subject of which is unknown." It was subsequently that Mr. Smith, through agents sent in search, obtained the foregoing information.

Exhibited at the Worcester Art Museum.



JEREMIAH THEUS

AMERICAN: 1719—1774

143—*MRS. HENDRICK VAN BUREN* (1730-1797):

Wife of Dr. Hendrick Van Buren

Height, 29¾ inches; width, 25 inches

THREE-QUARTER-LENGTH standing figure of a bright-eyed and blond young woman facing the spectator, head turned a bit to her right, whence the light comes, enveloping the entire figure. Her oval face is crowned by brown hair brushed loosely but smoothly back, and decked over the centre of the forehead with a bow and red posies. She is in blue, with heavy silver embroidery, the bodice tight and décolleté, with lace-frilled elbow sleeves, and the skirt standing out in bulging hip-folds. She holds a pink rose at her breast. Gray background.

Painted about 1750.

On back: "Mrs. Hendrick Van Buren (Catharine Van Voorhees) 1720-1797, by Jeremiah Theus."

From Charles Henry Hart, who wrote Mr. Smith: "The portrait you own came direct from the subject's family and is one of Jeremiah Theus's very good works, such as are only seen in some of the old families of South Carolina and Georgia. * * * I feel you may consider yourself very fortunate in the ownership of this portrait, as it is the only example of a Theus portrait I have ever known to be sold, they being cherished heirlooms in the families of the sitters."

That letter is dated May 22, 1917. In January, 1919, a portrait of a man by Theus, Alexander Broughton of South Carolina, was sold in the Thomas B. Clarke Collection of Early American Portraits. (American Art Association; Plaza Hotel, January 7, 1919.)

Theus was well known in his day, and after a period of obscurity is becoming so once more. He reached South Carolina in 1739 from Switzerland, and so well did he paint that during the decades of his occultation his portraits have in the main been attributed to Copley.



5 not by Ralph Earl

RALPH EARL

AMERICAN: 1751—1801

144—MRS. NATHANIEL GARDNER, OF GROTON, MASSACHUSETTS

Height, 30 inches; width, 25 inches

HALF-LENGTH, seated, facing the spectator, a strong light from the left illumining her features and her cream and rose breast, as she sits in a lilac-hued silken gown, décolleté, with lace-edged corsage; lace frills at her wrists and a creamy-white lace drapery enwrapping her shoulders. Her abundant dark brown hair is worn in an elaborate dress, spread and massed about her face and head, and it is looped with pearls and crowned by nodding ostrich-plumes. She is seated on a dark green sofa, against a neutral background of brownish notes.

Mrs. Gardner was the second wife of Nathaniel Gardner, of Boston and Groton, whose portrait appears in the collection as a companion to this one; both were painted in the same year by the same artist. For biographical notes see the portrait of Mr. Gardner. Mrs. Gardner was Miss Mary Ann Lewis.

Painted in 1798. In original carved wood frame designed by Paul Revere.

Ralph Earl was born at Leicester, Mass., May 11, 1751; his father was among those who marched to Lexington with the Governor's Guards. He painted Revolutionary scenes which were engraved by Amos Doolittle, and he died at Bolton, Conn., in 1801. While he was in England studying under Benjamin West, West obtained for him a royal commission to paint the king, George III.



7.5.
RALPH EARL

AMERICAN: 1751—1801

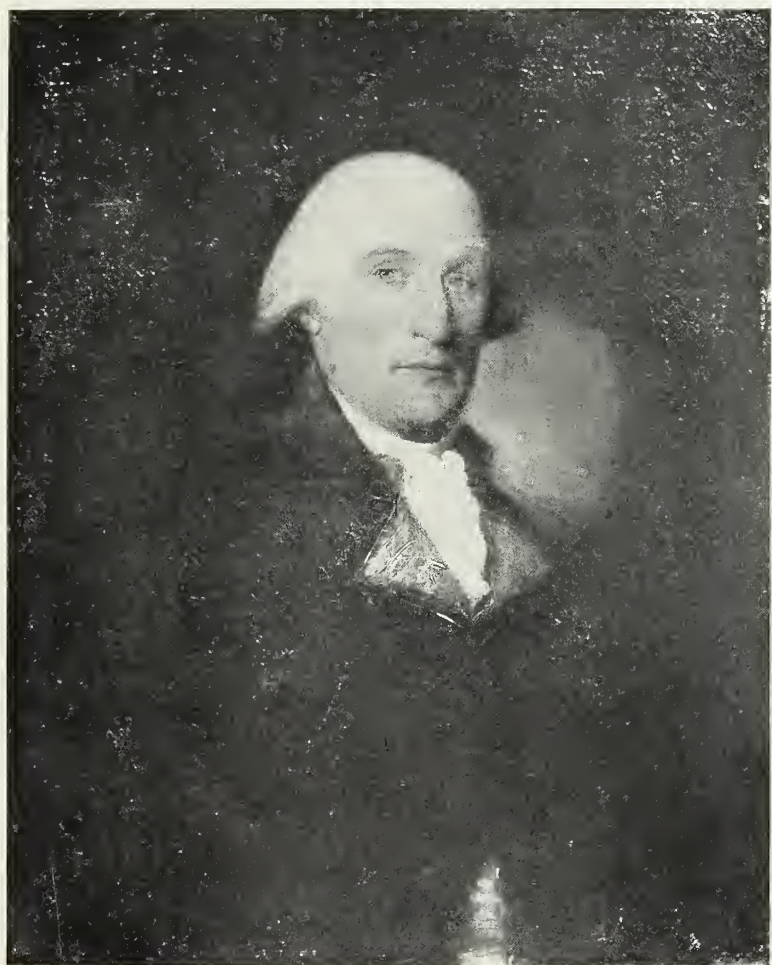
145—NATHANIEL GARDNER, OF GROTON,
MASSACHUSETTS (1757-1800)

Height, 30 inches; width, 25 inches

SHORT half-length, the hands not included, turned slightly to right with eyes front, the eyes blue, with a vague, reflective expression; aquiline nose and thin, firm lips; florid countenance, and a wig supplementing powdered hair banged low over the brow. A man of maturity beyond his years, in a dark crimson coat with rose revers and waistcoat, and white stock and jabot. Observed against a blackish background with a single grayish-olive area of relief. (It has been observed that the face suggests certain portraits of Washington.)

Nathaniel Gardner the son of Thomas (born 1728); great-great-grandson of Thomas (born in England in 1641), who settled in Roxbury, Massachusetts, where his great-great-grandson was born in 1757. Nathaniel married in 1782 Polly Berry, who died in 1786 leaving two daughters. In 1787 he married Mary Ann Lewis (whose portrait accompanies his own in this collection), by whom he had a son and daughter. They lived in Boston, attending the Hollis street Meeting House, afterward moving to Groton, where they maintained an estate and where Nathaniel died in 1800. In 1798 in a letter to a member of his family he refers to the beautiful portraits of his wife and himself, just received, painted by his old friend Earl. Earl was a native of Leicester, where Gardner also had other friends, two of whom he appointed guardians of his four children.

Ralph Earl, who was painting portraits in Leicester in 1771, followed Copley to London in 1774, studied under West and was admitted to the Royal Academy, and painted a portrait of George III for Windsor Castle, being recommended to the king for the commission while Copley, Stuart and Mather Brown were all in England. He returned to Connecticut in 1786, and the next year Alexander Hamilton found him in jail for debt in New York City, and secured for him commissions which enabled his release. He painted, besides portraits, four Revolutionary scenes which Amos Doolittle engraved.



JOHN WESLEY JARVIS

AMERICAN: 1780—1839

146—*PORTRAIT OF A MAN*

(Panel)

Height, 30 inches; width, 24 $\frac{3}{4}$ inches

HALF-LENGTH seated, facing the observer, with a slight turn toward the right; a stout man in youthful maturity, with keen eyes and warm color, his dark brownish hair worn carelessly, falling easily about brow and temple, and short but equally wandering side-whiskers continuing below it. He wears a black coat and creamy-white waistcoat, and white ruffled shirt, and a wing collar spreads its white folds over his black stock. His right hand is in view, resting on the arm of his chair.



CHESTER HARDING

AMERICAN: 1792—1866

147—MRS. THOMAS BREWSTER COOLIDGE

Height, 35 inches; width, 28 inches

HALF-LENGTH, standing, facing front with a slight inclination toward the right; in outdoor costume, an ermine-lined gray silk cloak covering a rich olive gown; pale lemon-yellow gloves and black plume-laden hat with white lace beneath it. A woman still young, with warm complexion and sad, pale eyes, and brown hair which is worn in heavy curls beside the temples. Neutral background of olive-gray and brown.

Mrs. Thomas Brewster Coolidge was Clarissa Baldwin, daughter of Colonel Loami Baldwin of the Twenty-sixth Massachusetts regiment of the Continental Army, who originated the Baldwin apple. This portrait descended to Benjamin Coolidge, the eldest son of Mrs. Coolidge, and to his son Baldwin Coolidge, who sold it to the Boston dealer from whom Mr. Smith acquired it. Chester Harding also painted two portraits of Mrs. Coolidge's brother Loami Baldwin, Jr., one of which is in the Baldwin mansion at Woburn, Massachusetts, and the other in the Engineers' Club, Boston.

Chester Harding, born in Conway, Mass., in 1792, had a picturesque and erratic career. He was a jack-of-all-trades in early life, painted houses and signs as far away as Pittsburgh, went to Kentucky and worked as a professional portrait painter there, and got together enough money to move to Philadelphia and begin to study in earnest. He went back to St. Louis, and in 1818 journeyed a hundred miles into the woods to paint a portrait of Daniel Boone, which is now in the collection of Mr. Herbert L. Pratt. A decade later he was a fashionable painter of women's portraits in Boston, where he died in 1866.



JONATHAN BLACKBURN

AMERICAN: (*Circa*) 1700—1765

148—MRS. JOSHUA BABCOCK (1714-1778)

Height, 45 inches; width, 36½ inches

THREE-QUARTER length, seated, to left, three-quarters front. In blue décolleté gown, the bodice tight and decked with pearls and the elbow sleeves caught up with pearls; lawn undersleeves; skirt loose, in heavy folds. An orange drapery thrown over a balcony railing, and encircling her back, falls lightly upon her right knee, and she rests her hand on it, holding a nasturtium. With head held noticeably erect and firm, she looks straight forward, past the spectator. Cheeks rosy; brown hair bound with pearls. Conventional landscape background, with cypress and other trees.

Mrs. Joshua Babcock (Hannah Stanton) was the wife of Joshua Babcock, Chief Justice of Rhode Island.

Jonathan Blackburn was born in Connecticut, the son of a painter; had a studio in Boston 1750-1765; is mentioned by Dunlap as a contemporary of Smibert, and by Tuckerman as having executed notable portraits in Boston, Portsmouth, N. H., and other New England cities. Represented in the Public Library, Lexington, Mass., and the Massachusetts Historical Society, but most of his portraits are privately owned, the majority in Boston. It is said that he quit his Boston studio from jealousy of Copley. "He was a good portrait painter, and some of his pictures were long attributed to Copley."—*Encyclopædia Britannica*.

Exhibited, Metropolitan Museum of Art, 1911; Brooklyn Institute of Arts and Sciences, 1917.

Reproduced in Babcock Genealogy, 1903; Updike's "History of the Episcopal Church in Narragansett," 1907.

Descent of the portrait: Mrs. Babcock (1714-1778) to her son Adam (1740-1817); to his son William (1764-1840); to his daughter Elizabeth (1817-1903), wife of Rev. S. S. Mathews; to her daughter Martha (1841-1900), wife of Dr. R. J. Pray; to her daughter Mary (1873-1903); to her uncle the Rev. Samuel S. Mathews (1847-1910); to his daughter Anna Elizabeth Mathews Richardson of Roxbury, from whom it was purchased by Mr. Clarence S. Brigham of Worcester; thence to William Macbeth of New York, from whom Mr. Smith bought it.



JOHN NEAGLE, N.A.

(Honorary Member, elected 1828)

AMERICAN: 1796—1865

149—MISS NEAGLE (MRS. JOHN DICKSON)

Height, 30 $\frac{1}{4}$ inches; width, 25 $\frac{1}{4}$ inches

HALF-LENGTH, seated; very slightly to left. A mature young woman in a rich black gown, with broad shoulder-collar of white lace, and white lace cap with long lace strings. Dark hair and eyes, and warm complexion. She looks at the observer, with a quiet, smiling expression. Shadowed background.

On back: Painted by John Neagle, Phila., 1834.

Considered "one of his father's finest female portraits," by Garrett C. Neagle, from whom it was obtained by Gilbert S. Parker, a personal friend, who sold it to Mrs. Anna P. Bly, from whom it passed, through a dealer's hands, to Mr. Smith.

John Neagle was born in Boston of Philadelphia parents who were there on a visit; he lived in Philadelphia and died there. He wedded Thomas Sully's step-daughter and niece, and it has been said that while Sully "painted the pretty women" of the city by the Schuylkill, Neagle "painted the virile men." He painted in Boston what has been called the best portrait we have of Gilbert Stuart; so at least Hart regarded it.



ASHER BROWN DURAND, P.N.A.

AMERICAN: 1796—1886

150—*MRS. WINFIELD SCOTT* (1787-1866)

Height, 34 inches; width, 27 inches

THREE-QUARTER length seated, face to the front and figure slightly to the left; a dark-eyed young woman with creamy complexion and black hair, who does not look the years which the date on the canvas gives her (44). Décolleté gown of creamy-brown, the corsage lace-edged, with short puff sleeves, and voluminous secondary sleeves of white gauze coming to the wrists. Her right arm rests on a marble-top table, beside a crimson dahlia, and she holds a pale purplish dahlia in her hand. The background includes a river landscape suggesting the Highlands of the Hudson or the Staten Island hills.

Signed at the lower left, A. B. D., 1831.

Mrs. Winfield Scott (Maria Mayo), wife of General Winfield Scott, was a daughter of John Mayo, Esq., of Richmond, Virginia.

Exhibited at the Brooklyn Institute of Arts and Sciences, 1917.



CHARLES LORING ELLIOTT, N.A.

AMERICAN: 1812—1868

151—*PORTRAIT OF AN UNIDENTIFIED YOUNG MAN*

Height, 36 inches; width, 28 inches

THREE-QUARTER-LENGTH standing figure of a well-set-up young man with clean-cut features, quiet brown eyes and bushy dark brown hair; he faces slightly toward the right, with right arm akimbo with a rest on an abutting balustrade. He is in black, with white waistcoat and a rich black neck-cloth, in the fashion of the second quarter of the nineteenth century, and he wears as an outer coat a rich fabric of a soft golden-brown hue. Painted as a "portrait of a portrait"—the subject seen as painted against a sky background within an oval frame, the whole on a rectilinear canvas.

Instead of declaring according to his custom that "in my opinion it is," Charles Henry Hart wrote of this portrait to James P. Labey of New York of whom Mr. Smith purchased it that it "is painted by Charles L. Elliott (1812-1868) who was the successor of Inman as easily the best portrait painter in the country for a score of years prior to the Civil War. This portrait is a fine example of Elliott's work *circa* 1840, beautifully handled with much charm in its color, treatment and expression, that belong essentially to Elliott's hand. I consider it a most desirable example of the work of this excellent painter."



ATTRIBUTED TO
EDWARD SAVAGE

AMERICAN: 1761—1817

152—*GEORGE WASHINGTON AND FAMILY*

Height, 25 inches; length, 30 inches

A SMALL painting, its composition that of the large canvas owned by the Democratic Club—widely known for generations. A canvas painted (if by Savage, as is believed) by one of the painters who painted General Washington and Mrs. Washington during their lifetime (although their portraits in the large “Family” group were not from life but from Savage’s own earlier originals). In the small picture here the General in his dark blue and buff military uniform sits at left, with right arm on the Custis boy’s shoulder, left hand on a chart the other end of which is held by Mrs. Washington, who is sitting opposite him on the right; Eleanor Custis, standing back of her, also takes hold of the chart. Behind Mrs. Washington stands the negro servant Billy Lee. Scene, the portico of Mount Vernon, with red draperies, and in the distance the Potomac at sunset.

Edward Savage was born at Princeton, Worcester county, Massachusetts, where he died; son of Seth; grandson of Edward who came from Ireland in 1696. The grandfather Edward was son of Abraham Sauvage, who had been driven to Ireland from St. Algis, Picardy, by the revocation of the Edict of Nantes. Edward the grandson came to New York at the age of twenty-eight with a letter from the President of Harvard requesting Washington to sit for a portrait for the University; Washington did so. (Washington’s Diary 1789-90.) In 1791 Savage went to London; studied under West; became an accomplished stipple engraver; returned to Boston; settled in Philadelphia after 1794; issued numerous plates after his own paintings of famous men and women, including the “Washington Family” so well known, which was published in 1798. Early in the nineteenth century Savage returned to live in Massachusetts.



COLONEL JOHN TRUMBULL

AMERICAN: 1756—1843

153—*SORTIE FROM GIBRALTAR*

Height, 20 inches; length, 30 inches

THE historic military episode the oral recital of which so greatly impressed Col. Trumbull that he was impelled not only to paint it but to paint it five times, is pictured in a representation of more than fifty figures, a score of them carried to fine detail and the principal characters portraits. In a night landscape lightened by a brilliant and lurid conflagration—as the tragic event and its vivid pictorial contrasts were related to the painter. The Spanish hero prone, poniard in hand, as he looks back toward the slaughter and flames at the left, raises an arm before the British officers who stand grouped before him at the right. In the background at the right the British colors, and at the left forces fighting in the firelight and the flames.

“In May of this year (1787) M. Poggi told me the story of the sortie from Gibraltar, which had taken place in 1781. We were walking in Oxford street, in early twilight. I went to my lodgings, and before I slept put upon paper a small sketch of the scene, now in the possession of the Atheneum, Boston.”—Trumbull's Autobiography.

Trumbull first painted the picture on a canvas fourteen inches by twenty-one, which he presented to West; finding he had made a mistake in the uniform of the principal figure he painted a second canvas, twenty inches by thirty, which was sold to Sir Thomas Baring for five hundred guineas. It is this canvas which is in the present collection. It was finished in 1788. His third and largest canvas, finished the following year, is the one now in the Boston Museum of Fine Arts. His fourth he retained, it was inherited by his niece, and is now owned by Mrs. C. L. F. Robinson of Hartford. The fifth is now in the collection of Herbert L. Pratt of New York. The sizes of the third, fourth and fifth canvases are respectively, 72 by 108 inches, 37½ by 58½ inches, and 35 by 53 inches.



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