

American Portrait Miniatures in The Metropolitan Museum of Art



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Carrie Rebora Barratt and Lori Zabar

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Jacket front, clockwise from upper left: John Singleton Copley, *Self-Portrait* (cat. no. 9; larger than actual size); Henry Inman and Thomas Seir Cummings, *Portrait of a Lady* (cat. no. 318; larger than actual size); and Pierre Henri, *The Artist's Family* (cat. no. 104; reduced in size)

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Page x: John Wood Dodge, *Mrs. John Wood Dodge (Mary Louise Dodge)* (cat. no. 379; reduced in size)

Page 304: Mira Edgerly, *Mother Love* (cat. no. 489; reduced in size)
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DIRECTOR'S FOREWORD

*T*he present publication is the first complete catalogue of the The Metropolitan Museum of Art's unparalleled collection of American portrait miniatures. We thank The William Cullen Bryant Fellows of The American Wing for making this important work possible. The presence of these singular expressions of the painter's art in the Museum's holdings has developed in tandem with the institution itself: only a few years after the Museum's Central Park building opened its doors, the first American portrait miniature entered the collection. It is a portrait of George Washington, painted about 1777 by Charles Willson Peale as a gift for Martha Washington.

Today, the Museum owns nearly six hundred of these remarkable productions—many of them masterpieces of refined color and exquisite draftsmanship. The collection spans two centuries, from the Colonial period to the modern era, and represents more than 150 named artists. A characteristic of the genre is that it was practiced by women in far greater numbers than the production of larger oils, and the collection includes superb examples of miniature painting by these fine artists. A remarkable number of the Metropolitan's American pieces are signed or inscribed, providing touchstones for attribution and making the documentary value of the collection all the more valuable for study.

If the Metropolitan's collection of American portrait miniatures is today the world's largest and most comprehensive, it is thanks to many generous friends over the years, benefactors such as William H. Huntington, J. William Middendorf II, and Josephine and Sarah Lazarus, whose uncle Jacob Hart Lazarus was himself a noted painter of portraits in miniature. The largest of these gifts was represented by Gloria Manney's

collection of more than three hundred works, which came to the Museum in 2006.

A catalogue of the Manney Collection, published by the Metropolitan Museum, was undertaken by Dale T. Johnson of the department of American Paintings and Sculpture in 1990. This new publication incorporates Johnson's seminal research while substantially enriching the scholarship in the field. The catalogue was written by Carrie Rebora Barratt, Associate Director for Collections and Administration, and Lori Zabar, Research Associate in the department of American Paintings and Sculpture.

Because these paintings are so vulnerable to light and climate conditions, they will be exhibited in rotation in the newly renovated American Paintings galleries. Visitors will be able to enjoy these diminutive treasures in their own right, while appreciating them alongside portraits by artists in the Museum's collections who worked in large as well as small formats—painters such as John Singleton Copley, Thomas Sully, and Henry Inman. In the collection and in this catalogue, readers will find history's stars, subjects such as George Washington, Daniel Webster, and Martin Van Buren, as well as surprises such as Samuel F. B. Morse, far better known as an inventor than as a miniaturist. But even more evocative are the hundreds of unknown sitters, men, women, and children, who look back at us, curiously familiar, from a timeless and tranquil past.

Thomas P. Campbell
Director
The Metropolitan Museum of Art

ACKNOWLEDGMENTS

The production of this collection catalogue is the result of more than two decades of research on and examination of these singular artifacts. Over these years, we remained constant in our task, our efforts supported, first, by Director Emeritus Philippe de Montebello and now by his successor, Director Thomas P. Campbell. In The American Wing, we have been encouraged by past and present department chairmen John K. Howat and Morrison H. Heckscher, who saw the value in documenting this important collection within the broader, long-term project of a series of catalogues of American art in the Museum's collection. We extend thanks to our curatorial and research colleagues in The American Wing, as this project, like others in the Wing, is a team effort that has taken place in the context of the curatorial care of and long-term scholarship on our collections. We thank Katharine Baetjer, of the European Paintings department, whose *European Miniatures in The Metropolitan Museum of Art*, co-authored with Graham Reynolds in 1996, provided both the inspiration and a model for the present publication.

The work we did rests on the unique contributions of the late Dale T. Johnson, whose 1990 exhibition "Tokens of Affection: The Portrait Miniature in America" represented the culmination of the research to that date. Dale was assisted by Tracie Felker and Nancy Gillette, whose invaluable labors still resonate in our object files. Leslie Symington's superb investigations into provenance and genealogy uncovered clues to attributions, as well as the names of past owners and—most important—of previously unidentified sitters. Curator Jeff L. Rosenheim was ever ready to advise on subjects regarding the intersection of photography and portrait miniatures. Margaret Lawson and Yale Kneeland, conservators at the Metropolitan, worked side by side with Dale, closely inspecting the more than 300 tiny pieces; Katherine Eirk, an independent conservator, also examined each and every painting, helping to determine materials, techniques, inscriptions, and condition. More recently, other conservators and scientists at the Metropolitan generously advised the authors on materials and techniques in metalwork including Linda Borsch, Richard Stone, and James H. Frantz. Davida Tenenbaum Deutsch, an independent scholar and collector, supported Dale's work at every turn with guidance concerning the attributions and a keen eye. Sarah Coffin, at Cooper-Hewitt, the National Design Museum, offered wise

opinions and friendly scrutiny of the collection. In short, the organization of the exhibition not only served as an interlude in the cataloguing process, but also fueled the subsequent research leading to the current volume.

Dale's determination to catalogue the Museum's entire collection and her legacy of meticulous research impelled ongoing though necessarily discontinuous efforts culminating in the production of the present catalogue. Our investigatory tasks were made easier by a stellar team of researchers. Over time a number of people were involved, all of whom made substantial contributions to the project. We especially thank Megan Holloway Fort, Karen Sherry, and Susan Rowland for their long-term help with research. We extend thanks to Sheila Smith for her considerable part in the photography research. We also received terrific assistance from Sarah A. Alexander, Julia Colchie, Neeve Kelly, Deirdre M. Pontbriand, Leslie Sharpe, Louis Solmonson, and Sarah K. Walmsley. We are grateful to curator Beth Carver Wees, who enhanced our knowledge of casework by generously sharing with us her knowledge and library of American jewelry and silver. In the office of The American Wing, we were supported daily in this project by Leela Outcalt, Catherine Scandalis, and Catherine Mackay. We are grateful to R. Ruth Dibble for her enthusiastic and capable assistance in preparing the glossary. Many thanks to our departmental technicians Don E. Templeton, Sean Farrell, Dennis Kaiser, and Chad Lemke, who have always gone the extra mile to provide expert care in the moving and storage of the collection.

The research required for this catalogue, especially for the biographies of artists and sitters, would not have been possible without the collections and archives of hundreds of libraries, museums, and historical societies across the nation, too numerous to name, and the generous assistance of their diligent employees. In particular, we continuously plumbed the astounding resources and expert staff of the following institutions, with gratifying results: the American Jewish Historical Society, Archives of American Art, Art Students League of New York, Frick Art Reference Library, The New-York Historical Society, The New York Public Library, the Smithsonian American Art Museum, and, above all the rest, the Metropolitan's own Thomas J. Watson Library.

Although the study of American portrait miniatures has burgeoned over the past decade, it remains the field of a small

community of devoted scholars who share resources and discoveries with obliging generosity. In this regard, we enjoy our professional friendships with Julie Aronson at the Cincinnati Art Museum; Robin Jaffee Frank and Theresa Fairbanks Harris at the Yale University Art Gallery; Erica Hirshler and Karen Quinn at the Museum of Fine Arts, Boston; Barbara Luck at Colonial Williamsburg; Angela Mack at the Gibbes Museum of Art, Charleston; Ellen G. Miles at the National Portrait Gallery; Martha R. Severens at the Greenville County Museum of Art; Carol Soltis at the Philadelphia Museum of Art; and Anne Verplanck. We extend thanks to our European colleagues, who have taught us all so much about the arcane and special relationships between American miniaturists and their counterparts across the pond: Paul Caffrey of the National College of Art and Design, Dublin; Bodo Hofstetter of Christie's, London; Christopher Lloyd, formerly of the Royal Collection, London; Stephen Lloyd of the Scottish National Portrait Gallery, Edinburgh; Camilla Seymour at Bonham's, London; and Katherine Coombs of the V&A Museum, London. Central to this cross-institutional team of miniature aficionados is Carol Aiken, the conservator and scholar to whom each of us turns for expert advice on the condition and care of these objects within our collections. Leading our efforts and generating boundless positive energy is Elle Shushan, who has the uncanny ability to recall the slightest details about the most obscure artists and sitters. Elle combed through the Metropolitan's collection with us, over and over again as new questions emerged, helping to make discoveries, spot misattributions, identify replacement casework, and offer advice. She went beyond the call of duty by

reading this manuscript, a labor of love for her but nonetheless a task that deserves heartfelt thanks from the authors.

The Museum's Editorial Department, under the direction of John P. O'Neill, has long been devoted to the production of beautiful and useful collection catalogues, and we thank our colleagues for the meticulous work involved in editing and producing a book comprising so many pieces. To our editor, Alexandra Bonfante-Warren, goes our deepest gratitude for her skill, wisdom, and good cheer. We thank Emily Walter, who got the project off to an early start with us and addressed the myriad cataloguing details, and Margaret Chace, who kept everything running smoothly. In production, we worked with Gwen Roginsky, Peter Antony, and Bonnie Laessig, a dream team. We thank Tina Henderson for her expert help with typesetting and image placement, and Penny Jones, who brought deep experience and a good eye to the references and bibliography. Bruce Schwarz shot the new color photography; he was expertly assisted by William Wallace Lewis III and Karen Willis. As always, Bruce Campbell designed an elegant book and we thank him most kindly for carefully and sensibly arranging so many tiny faces.

Carrie Rebora Barratt
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The Metropolitan Museum of Art

Lori Zabar
Research Associate
The Metropolitan Museum of Art



THE MINIATURE

When far away, though deep impressed,
 Thy form lies imaged on my mind;
This dear memento on my breast
 A place shall find.

When worn by age, or cold decay,
 For such, alas, is beauty's doom;
This oft shall wake, in bright array,
 Thy beauty's bloom.

When death—oh, can it ever be!—
 That fair original shall blight,
These speaking eyes shall shed o'er me
 Their living light.

READER'S GUIDE TO THE CATALOGUE

This catalogue presents the 582 American portrait miniatures presently in the holdings of The Metropolitan Museum of Art. The 156 named artists and their works and the 48 miniatures by unidentified artists are organized chronologically. Every painting, and in many instances its casework, is illustrated.

The catalogue includes the following information about each work: artist's name (if known); the title of the work, which is most often the sitter's name; the date; the medium and support, with information on casework; the dimensions; any signatures, inscriptions, or other marks; and the credit line and museum accession number. On some entries, a caption provides additional information, such as the sitter's identity. Cross-references to Dale T. Johnson, *American Portrait Miniatures in the Manney Collection* (The Metropolitan Museum of Art, 1990), are given as "See Johnson 1990, no. 000," with additional brief notes to call attention to changes in title or attribution.

The geographical names and spellings in the biographies are those of the period during which the artist lived.

When documentation does not support a precise date for an object, an approximate date (ca.) may be suggested by factors such as clothing, the painter's style, or biographical information on the sitter.

Most works are illustrated at actual size. The dimensions, given in inches and centimeters, are "sight," that is, the height and width or the diameter of the visible painted surface. Unless

otherwise specified, "verso" refers to the back of the housing, not the miniature.

Miniatures are frequently unsigned. Unsigned works are assigned to artists on the basis of style and comparison to known works by those artists. When the work cannot be conclusively assigned to the likely artist, it is identified as "attributed" and follows his or her firmly attributed works.

The letters q.v. (q.q.v. for a list of artists) following an artist's name indicate that the artist's biography and work appear in the catalogue.

A note about inscriptions: miniatures, which are nearly all painted in watercolor on ivory, are extremely fragile; they are opened rarely and only when necessary, generally for conservation reasons. Some cases in the Museum's collection have never been opened, so the absence of an inscription in the catalogue does not imply that there is no inscription within the object's housing. However, where inscriptions have been found, all care has been given to transcribe them accurately, whether contemporary with the work or later, whether signatures on the face of the painting, notations on backing papers or cards, engraved monograms, labels, or other. The relaxed orthography of earlier times is very evident—inconsistencies are not infrequent. A slash (/) indicates a line division. An ellipsis indicates a tear or other gap in the paper or other support for the inscription.

American Portrait Miniatures
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A BRIEF HISTORY OF AMERICAN PORTRAIT MINIATURES AT THE METROPOLITAN MUSEUM OF ART

CARRIE REBORA BARRATT

*I*n 1924, in response to burgeoning interest in the nation's art and artists, The Metropolitan Museum of Art opened its American Wing—an event that further intensified the wave of interest in Americana. Three years later, in spring 1927, the Museum presented an exhibition of American portrait miniatures with several works from the Museum's own collection and a selection of loans.¹ The exhibition's organizer, Harry B. Wehle, curator of painting, published a small catalogue for the show and an extensive book on the subject. In his preface to the book, Wehle wrote:

*In response to such a growing appetite for the finer things of America's past, the authorities of the Metropolitan Museum of Art determined to hold this year an exhibition of early miniature portraits, feeling that this was one of the American arts which had thus far failed to receive its due share of attention.*²

Wehle's comment suggests that he may have suffered some ambivalence toward the exhibition. His expertise was in European painting, and the American collections and this project were apparently a sideline for him. He nevertheless rose to the occasion and produced essential scholarship on the history of miniature painting in America. A tribute to the curator's connoisseurship and instincts, his book contains very few errors in attribution or identification of sitters and remains a definitive source. Wehle worked in an era populated by documentary historians of American art such as Theodore Bolton, John Hill Morgan, and others who took inventory of America's artists and their works. His text, too, hits the mark in terms of typical cataloguing information—it is factual and complete without much analysis—but the data are complemented by informal, personal comments as the material evidently grew on him. At one point, for example, Wehle finds that the glow of watercolor on ivory “is a delight in its modest way not unlike the breathing of mountain air, a quality of sensation associated in our minds

with clarity and transparency.” At another spot, he waxes lyrical on “the marvellousness of little things cunningly and ingeniously wrought,” expecting that “surely the miniature portrait at its best and most precious might well be expected to give pleasure to many—as indeed it does.”³

The present volume carries on the cataloguing and presentation of the Metropolitan's collection of American portrait miniatures, which has today swelled to nearly six hundred pieces. The largest and most comprehensive collection of this material in the world, it spans two hundred years, represents more than 150 artists, and encompasses the complete chronology of the art form in this country, beginning in the 1750s with the earliest miniatures known to have been created on these shores and closing with small portraits from the mid-twentieth century.

The earliest works in the collection are those by Mary Roberts (ca. 1752–58, cat. nos. 2–6) and Jeremiah Theus (ca. 1758, cat. no. 1). Roberts (?–1761) and Theus (1716–1774) both made their tiny, modestly presented watercolor on ivory portraits in Charleston. Over the next half century, the art form flowered in that city and northward, in Philadelphia, New York, and Boston, in the hands of John Singleton Copley (1738–1815), Charles Willson Peale (1741–1827), Henry Benbridge (1743–1812), John Ramage (ca. 1748–1802), Joseph Wood (1778–1830), and others. The means by which each of these skilled painters learned the fine art of miniature painting were various: some saw a random piece imported from England, while others studied abroad, learned from one another, or ingeniously figured it out, the way painters in Colonial America so often did. The results were highly successful, fueling a market for portraits in little that remained strong throughout the mid-nineteenth century.

Many of America's most talented oil portraitists, figures such as Thomas Sully (1783–1872), Henry Inman (1801–1846), Thomas Seir Cummings (1804–1894), and John Carlin (1813–1891), executed portrait miniatures as part of their business plan, so to speak. After the inventor and painter Samuel F. B. Morse (1791–1872) introduced the competing medium of photography to America

Opposite: Figure 1. Charles Willson Peale, *George Washington*, ca. 1777 (cat. no. 15)



Figure 2. John Singleton Copley, *Moses Gill*, ca. 1759 (cat. no. 8)

in 1839, many of his colleagues, including John Wood Dodge (1807–1893), Edward Samuel Dodge (1816–1857), and John Henry Brown (1818–1891), stepped up to the challenge with modernized painted portraits in larger sizes with ever more meticulous detail. Although miniature painting fell from fashion after the Civil War, it regained currency in the late nineteenth century, in the hands of artists such as Laura Coombs Hills (1859–1952), Isaac A. Josephi (1860–1954), Theodora W. Thayer (1865–1905), Lucia Fairchild Fuller (1870–1924), Eulabee Dix (1878–1961), and many others who revived interest in what was by then virtually a lost art form.⁴

In the historiography of small images used for private purposes, portrait miniatures are related tangentially to ancient and medieval devotional paintings and manuscript illuminations. The earliest of these tiny works as we know them—individual likenesses encased in locket, jewelry, and boxes—date from the court of Henry VIII (r. 1509–47). These first English examples were made with opaque paint on vellum.⁵ By the early 1700s, ivory disks replaced vellum as the support of choice, and artists turned to watercolor in order to explore the effects gained through the translucency of the watery medium. Some artists preferred the effects of oil on copper, a well-known marriage of materials for larger works. Gradually, during the early eighteenth century, artists on the European continent and in the American colonies became familiar with the materials, preparations, techniques, and tricks of the trade. Consider that by 1759, more than fifteen years before he went to Europe, Copley knew to cut playing cards to fit between the copper oval and the back lens (fig. 2), a clever device common in England to ensure a tight

fit. American artists learned how to beautifully—and safely—present the portraits in cases, locket, and frames that were often works of art in their own right, with elaborate jewelry settings and gemstone embellishments, enshrined locks of hair, ribbons, and personal inscriptions (see Lori Zabar’s essay, “The Case of the American Portrait Miniature,” in this volume).

Although compositionally related to the larger portraits of their time, portrait miniatures more readily participate in what has recently been called the “material culture of nostalgia.”⁶ Originally made to be worn or carried, miniatures are inextricably tied to their functions as gifts, keepsakes, mementos, love tokens, and reliquaries. They portray loved ones—husbands, wives, lovers, mothers, fathers, children, and the living and the dead—and were often produced to commemorate a birth, death, marriage, or engagement, or to seal an illicit love affair (see cat. no. 256). The relationship between portrait miniatures and the subject’s body is particularly emphasized in pieces encased with locks of hair, a conventional pairing that nonetheless defines the intimate and personal character of these works of art.⁷

Perhaps fittingly, the very first American portrait miniature to enter the collection of The Metropolitan Museum of Art was a tiny likeness of George Washington (fig. 1), painted about 1777 by Charles Willson Peale as a gift for Washington’s wife, Martha. One of several portrait miniatures of Washington by Peale, this one shows him at about the age of forty-five in his general’s uniform. It is held in a bracelet case, which would have been fastened to the wrist with twisted or plaited hair; Mrs. Washington was a frequent and ardent collector of locks



Figure 3. Sarah Goodridge, *Gilbert Stuart*, ca. 1825 (cat. no. 254)

of hair from friends and loved ones. This dear piece came to the Metropolitan in 1883 as the gift of William H. Huntington (1820–1885) a journalist who had served as Paris correspondent for the *New York Tribune* for twenty years, starting in 1858. All told, Huntington gave 376 works of art to the Metropolitan, his entire extraordinary treasure trove of images of Washington, Benjamin Franklin, and the Marquis de Lafayette, in media ranging from ceramics to sculpture, and from jewelry to textiles and wallpaper. Peale's portrait of Washington was the only miniature in—and certainly the jewel of—Huntington's extensive collection.

It would be twelve years before another portrait miniature entered the Metropolitan's holdings. In 1895 a Museum devotee named Vincenzo Botta bequeathed several artworks to the Museum, among them a portrait of the statesman Henry Clay (ca. 1845, cat. no. 280) by Savinien Edme Dubourjal (1795–1865). That same year, Moses Lazarus's collection of portrait miniatures and snuffboxes (some of them embedded with miniatures) was given to the Museum by his daughters, Josephine and Sarah. A sugar merchant well known in New York social circles and a brother of the miniaturist Jacob Hart Lazarus (1822–1891), he remains perhaps best remembered as the father of Emma, the poet who in 1883 wrote the sonnet "The New Colossus" ("Give me your tired, your poor, / Your huddled masses yearning to breathe free . . .") to

inspire contributions to the Statue of Liberty Pedestal Fund. Sadly, Emma predeceased her father, but her sisters honored his memory with their gift to the Metropolitan. While only fifteen pieces were American, these constituted a veritable chronology of portrait miniatures: from Ramage and early Edward Greene Malbone (1777–1807) to Sarah Goodridge (1788–1853) and Richard Morell Staigg (1817–1881), Lazarus's pieces hit the high notes, in terms of quality and the representation of great artists. The collection featured images of the presidents Martin Van Buren (ca. 1862, cat. no. 580) and John Quincy Adams (ca. 1795–1800) and of two American painters, Washington Allston by Staigg (1841, cat. no. 454) and Gilbert Stuart by Goodridge (ca. 1825, fig. 3). Also included was the Museum's first piece by a French émigré artist, a lovely image of Mrs. Phineas Miller (1806, cat. no. 121) by Joseph-Pierre Picot de Limoëlan de Clorivière (1768–1826).

As with the Metropolitan's collection of European miniatures, the early history of acquisitions of American works follows a trail of rather haphazard and fortuitous gifts and purchases, a collection growing by sheer enthusiasm for the material. For example, by 1914 the Museum had a fair representation of contemporary miniature portraits, thanks to the 1906 gift of pieces from the American Society of Miniature Painters and the 1914 purchase of several more from the same group of



Figure 4. Margaret Foote Hawley, *Alexander Petrunkevitch*, 1913 (cat. no. 510). Reduced in size



Figure 5. John Ramage, *George Washington*, 1789 (cat. no. 40)

artists, including Margaret Foote Hawley's (1880–1963) captivating portrait of Alexander Petrunkevitch (1913, fig. 4) and Laura Coombs Hills's tiny full-length of Persis Blair (ca. 1901, cat. no. 471 and back cover). It was not until Wehle began concentrating on the collection while he wrote his book and planned the concurrent exhibition that he began to assess the inventory, remarking rather sarcastically that these early additions to the collection came “without detracting from its excellent quality.”⁸

The 1924 bequest of the Washington, D.C., scholar and collector Charles Allen Munn must have generated fervor in the Museum for this material, coming in as it did the very year of the opening of the American Wing and including ninety works of art in many media. Six of these were portrait miniatures of the finest kind: the portraits of Washington (1789, fig. 5) by Ramage and by Robert Field (ca. 1769–1819; ca. 1800, cat. no. 138) are to this day considered masterpieces of the collection.

Harry Wehle's 1927 book on the Museum's collection of portrait miniatures and his exhibition of the same year also ignited interest. Although precise records do not survive, it seems clear that many portrait miniatures were brought to his attention over the next few years, as he made a steady stream of choice acquisitions, little by little building the Museum's holdings. His work also engendered a number of gifts. The year after his exhibition, a donation came from the descendants of Thomas Seir Cummings: a relatively large miniature ivory of his wife, Jane—an exhibition piece called *The Bracelet* (1835, cat. no. 341)—and the necklace he had made for her, comprised of nine tiny linked likenesses of their children, *A Mother's Pearls* (1841, fig. 14). The latter is an extraordinary work, not only for the manifestation of sheer painterly ambition but also for the revelation of the wide-ranging knowledge of the European jewelry traditions deployed by American artists. In the long run, *The Bracelet* and *A Mother's Pearls* began a trend in the acquisition of works



Figure 6. Nathaniel Rogers, *Mrs. Stephen Van Rensselaer III*, ca. 1810 (cat. no. 232). Reduced in size



Figure 7. Lucy M. Stanton, *A North Carolina Mountain Woman*, ca. 1916 (cat. no. 492)



Figure 8. John Carlin, *The Allen Children*, 1847 (cat. no. 429)

by Cummings, so that at present the Metropolitan is the foremost repository of his production, with twenty-one works in store. One of the last to be received, a self-portrait of the artist (ca. 1825, cat. no. 338), was presented to the Museum quite unannounced by a descendant who drove straight through from Illinois in order to hand-deliver the precious token.

During the 1930s, the Metropolitan established generous purchase funds for the acquisition of works of art in all fields. The portrait miniatures that entered the collection by purchase make up a rather eclectic assortment of uniformly splendid pieces, suggesting that the Museum's holdings grew through the acquisition of the best of whatever became available on the market. Thanks to the Rogers, Jesup, Fletcher, and Harris Brisbane Dick funds, the Museum was able to obtain—all within the single year 1931/32—James Peale's (1749–1831) handsome portrait of Colonel Richard Thomas III (1796, cat. no. 64), Nathaniel Rogers's (1875–1931) beautiful image of Mrs. Stephen Van Rensselaer III (ca. 1810, fig. 6), and Lucy M. Stanton's (1787–1844) freely rendered *A North Carolina Mountain Woman*

(ca. 1916, fig. 7). In 1938 the Fletcher Fund enabled the purchase of Anson Dickinson's (1779–1852) portrait of the statesman Edward Livingston (ca. 1827, cat. no. 200), and the Dick Fund made it possible for the Metropolitan to acquire Charles Fraser's (1782–1860) portrait of Dr. Francis Kinloch Huger in its original Fletcher and Gardiner presentation frame (1825, cat. no. 210).

By the mid-1960s, the collection had grown to more than two hundred pieces, with a first-rate representation of most major artists. The gift in 1968 of thirty-three pieces from J. William Middendorf II gilded the lily in some instances but also introduced certain key artists, thereby adding strength to strength. A diplomat, Middendorf was ambassador to the Netherlands in 1969 under President Nixon and secretary of the navy from 1974 to 1977 under President Ford. Middendorf's miniatures ranged chronologically from the Colonial period to the Civil War, and stylistically from academic to self-taught. The masterpieces include portraits of General Henry Knox (1778, cat. no. 18) by Charles Willson Peale and of George Henry Remsen (ca. 1790, cat. no. 91) by William Verstill (1757–1803) and the



Figure 9. John Ramage, *Elijah Boardman*, ca. 1790 (cat. no. 42)



Figure 11. John Singleton Copley, *Self-Portrait*, 1769 (cat. no. 9)

group image of the Allen children by Carlin (1847, fig. 8). Samuel King's (ca. 1748–1819) portrait of the Reverend Dr. Ezra Stiles (1770, cat. no. 47) is one of the few known miniatures by this Newport artist. Middendorf's gift also added the first and finest portraits by the Massachusetts miniaturist Moses B. Russell (1809–1884).

Owing to the fragility and sensitivity to light of portrait miniatures, they are stored safe and sound in a secure vault, intended to keep their colors brilliant and stable. As with other instances of delicate materials, displays are relatively infrequent and constantly rotated, so that even the highlights of the Museum's collection of portrait miniatures seem to be a well-kept

secret. During the planning of the 1970s renovation of the American Wing, curators and conservators investigated how to exhibit the miniatures, as well as American works on paper and textiles. The results were not only more frequent displays of the pieces, but also a project intended to celebrate the Museum's holdings. Dale T. Johnson, hired as a research consultant on the portrait miniatures, would become their de facto curator, gaining tremendous expertise and wisdom over the years, as she studied the collection in detail with the help of conservators, built the research files, and forged relationships with Museum colleagues and private collectors. In the process, Johnson made many important acquisitions, among them Ramage's portrait of Elijah Boardman (ca. 1790, fig. 9) and Wood's self-portrait (ca. 1810, cat. no. 187 and frontispiece).

Johnson's work in the field led to two crucial events in 1990: the exhibition "Tokens of Affection: The Portrait Miniature in America" and her authorship of a collection catalogue of Gloria Manney's superlative private assemblage of miniatures. The first major exhibition on the subject since Wehle's project in 1927, "Tokens of Affection" was held at the Metropolitan, the National Museum of American Art, Washington, D.C., and the Art Institute of Chicago. With the accompanying panoply of lectures, gallery talks, and seminars, the exhibition sparked energy in the field and a burst of new scholarship that has carried on to this day.

Johnson died in 1994. Her memory was honored by many, including the descendants of the artist Eulabee Dix (1878–1961), who donated to the Museum a beautiful portrait by the artist of her infant son (1912, fig. 10). Johnson's most profound legacy, however, derived from her friendship with Gloria Manney, which eventually led to the Museum's acquisition of Manney's collection in 2006 in a partial-gift/purchase arrangement. A long-standing benefactor of the Museum, with her husband, Richard, Manney collected more than three hundred portrait



Figure 10. Eulabee Dix, *Philip Dix Becker*, 1912 (cat. no. 497). Reduced in size



Figure 12. Sarah Goodridge, *Beauty Revealed*, 1828 (cat. no. 256)

miniatures, favoring signed pieces and masterworks by well-known artists. The star of the collection is Copley's self-portrait, painted for his wife at the time of their marriage in 1769 (fig. 11). The strength of the Manney collection, however, is that it contains just as many strange and wonderful miniatures by obscure artists and of odd subjects. In this regard, there can be



Figure 13. Miss Leland, *Portrait of a Boy*, ca. 1840 (cat. no. 444). Reduced in size

no more compelling work than Goodridge's *Beauty Revealed* (1828, fig. 12), a self-portrait of the artist's breasts made as a gift for her intimate friend, Senator Daniel Webster.

A collection catalogue can only record a collection to date. The Metropolitan continues to build its now vast holdings with the help of generous friends and museum funds. Over the past decade, some exceedingly rare works have found their way onto the market and into the Museum, including pieces by John Hesselius (1728–1778), William Dunlap (1766–1839), and Washington Blanchard (1808–1855); Inman and Cummings works done in partnership; and an especially magnificent and unusual portrait of a father and daughter (ca. 1805, cat. no. 157) by the French émigré artist François M. Guyol de Guiran (1773/77–1849). These tend to be miniatures that one would not dream of seeking out—such is their rarity—and that inspire the curators to continually look out for the next exceptional piece. The fund set up in Dale T. Johnson's name by her family has supported the purchase of many important pieces, including a number from the Manney collection, and will make possible acquisitions in perpetuity. We have a steady friend in Martha Fleischman, who has supported our purchase of five great pieces over the past decade—see, for example, the only known work by the artist Miss Leland (ca. 1840, fig. 13)—each one now bearing a credit line in honor of a family member or friend. Consider the same sentiment in the context of Pierre Henri's (ca. 1760–1822) group portrait of his family (ca. 1800, cat. no. 104), which, unusually, includes a portrait miniature within a portrait miniature—Henri's wife wears an image of him. Such a collection of private, gifted jewels, the tokens of people's affections for one another, requires our ongoing appreciation, understanding, and study.

1. Wehle and Bolton 1927, p. v.
2. Ibid.
3. Ibid., pp. 3, 4.
4. On the history of miniature painting in America, see Johnson 1990, pp. 13–26; Frank 2000–2001; and Aronson and Wieseman et al. 2006.
5. See Aiken 1990; Teresa Fairbanks, "Gold Discovered: John Singleton Copley's Portrait Miniatures on Copper," *Yale University Art Gallery Bulletin*, 1999, pp. 74–91.
6. On this subject, see Susan Stewart, *On Longing: Narratives of the Miniature, The Gigantic, The Souvenir, The Collection* (Baltimore: Johns Hopkins University Press, 1984).
7. On this subject, see Elizabeth Hallam and Jenn[ifer Lorna] Hockey, *Death, Memory, and Material Culture* (Oxford and New York: Berg, 2001), and Marcia Pointon, "'Surrounded with Brilliants': Miniature Portraits in Eighteenth-Century England," *The Art Bulletin* 83, no. 1 (March 2001), pp. 48–71.
8. Harry B. Wehle, "Contemporary Miniatures," *Bulletin of The Metropolitan Museum of Art* 25 (June 1930), p. 155.



THE CASE OF THE AMERICAN PORTRAIT MINIATURE

LORI ZABAR

Portrait miniatures are one of the few art forms where the fine arts intersect with the decorative arts. This is because their cases—which ensure their survival as well as enhance their appearance—are integral to the object. Until recently, almost all the literature about portrait miniatures has concentrated upon the image on ivory, with very little documentation or discussion about the pendants, bracelets, rings, brooches, frames, and cases into which they are mounted.¹ The Metropolitan Museum of Art’s superb and broad collection of American portrait miniatures offers a perfect opportunity for a study of these housings. This essay presents a visual timeline of representative and sometimes exceptional casework in the Museum’s collection.²

Generally painted on ivory, which is curved in its natural state, miniatures must be secured in bezels or mats and covered by slightly convex glass lenses that hold the ivories tight and protect the painted surfaces from moisture, dust, and dirt. Miniature painters purchased sheets of ivory, usually no more than a fraction of an inch thick, sliced lengthwise from animal tusks, and trimmed them to the desired shape and size; they then prepared the surface to receive and hold the watercolor. The painter affixed the ivory to a rectangular backing made of laid paper; this allowed the artist to move the miniature during the painting process. When the miniature was finished, to ensure that the ivory remained flat and protected, the painter or a jeweler used “goldbeater’s skin”—a narrow strip of animal intestine that acts as a natural sealant—to attach the ivory on its backing paper to a glass lens, which was then snugly mounted into its case. Traveling cases might further protect miniatures mounted in pendants and bracelets from breakage and exposure to light.

The makers of such housings left scant documentation.³ No English or American pattern books or even engravings for late eighteenth- and early nineteenth-century portrait miniature mounts are known. Jewelry, cases, and frames for miniatures were rarely marked or signed until the late nineteenth century. Occasionally, a trade card inserted into a pendant or bracelet as

filler to secure an airtight fit reveals the name of the silversmith, jeweler, or framer. The identity of the seller of the case may be presumed from the card, but not necessarily the maker: advertisements for and the account books and diaries of miniature painters, silversmiths, and jewelers testify to the sale of shiploads of imported mounts for miniatures, primarily from Great Britain, as well as of settings from local makers. Thus, a trade card may indicate the American maker or merely the importer or retailer, often the same person. Another complication in the study of miniature mounts arises from the fact that the cases were often replaced when the glass bezels broke or a later owner, such as a descendant of the sitter, wanted to update the setting. Modern-day owners and dealers sometimes find reproduction cases or reuse antique mounts when the original housings are missing or damaged. A knowledge of stylistic developments, techniques, and materials in casework and the ability to detect whether a case has been opened make it possible to determine if the housing is original to the miniature or, in the event that it is a replacement or a reproduction, whether it is suitable. This information, in conjunction with the study of the painters, techniques, dates of execution, identity of the sitters, and provenances of miniature portraits they frame, contributes to an accurate and complete history for these objects.

Anecdotal and circumstantial evidence reveals a great deal about how portraits ended up in particular housings. Some miniature painters made their own cases or altered purchased ones, while others made their own and imported settings as well. A few early painters manufactured glass lenses to ensure quality, and many mounted the completed miniatures into their settings and covered them with these lenses. Some artists maintained relationships with specific case makers. The part played by the clients and the artists in the process is less clear. Did the sitter purchase a pendant, bracelet, or frame from a jeweler, bring it to the miniature painter at the time of the sitting, then take the finished miniature and the case back to the jeweler for mounting? Did the painter complete the portrait and give it to the sitter to obtain the setting, or take the portrait

to the jeweler himself or herself? Did the painter and sitter choose the setting together from the artist's store of mounts or from a jeweler's wares? Certainly the procedure for choosing and mounting miniatures as well as the extent of importation versus native production of housings would be fruitful topics for further study.

As in other decorative arts, the styles of miniature housings changed over time, in tandem with the current modes in jewelry and framing. Early eighteenth-century American portrait miniatures were generally mounted as jewelry and stored in small hinged, oval, leather-covered, wood traveling cases that could be kept in a pocket or displayed open on a tabletop. Most of these early cases were very simple oval pendants with loops or rings, generally called hangers, at the top. Women wore these pendants suspended from ribbons, strands of pearls, or gold chains around the neck, and then sometimes pinned over their heart. Occasionally men wore them, too, typically set in stickpins. Cases designed to be worn as bracelets had concave backs, curved to the wrist and with clasps inserted into the sides. The clasp side and the other side of the bracelet were outfitted with narrow crescent-shaped projections pierced with small holes, which would be threaded with several thin ribbons, strings of beads, or braided hair. Portrait miniature settings were generally made of 15- or 18-karat gold, silver, or base metals that looked like gold, such as pinchbeck, an alloy of copper and zinc. All were either imported or made by local silver-smiths or jewelers.

As the eighteenth century progressed, British and European mounts became more complex, and American mounts followed suit. The metal bezel of the pendant or bracelet might be set with gemstones, pearls, or paste jewels. Beaded- or rope-turned decoration on the inner rim of the bezel became popular, but it was the back of the miniature that displayed far more ornamentation. A small oval or circular glazed compartment, or reserve, usually contained a lock of the sitter's hair, sometimes plaited with the hair of a loved one. Hair could be loose, braided, or arranged to resemble a plume or other decorative motif, further embellished with gold filigree and seed pearls. Sometimes the sitter's cut-gold initials lay on the hair in the reserve. The back, or verso, of the case was at times decorated with designs in bright-cut engraving, whose angled facets enhance the metal's reflective effect, and with engraved inscriptions. Backs also

served for scenes commemorating love or death, executed in finely chopped hair, hair pigment, watercolor on ivory, or combinations of these.

At the end of the eighteenth century gilded copper, or rolled gold, and occasionally silver gilt, started to replace solid gold for pendants and bracelets. The backs of some imported cases incorporated cobalt blue glass backed with foil, which creates a shimmering quality. In the 1790s artists, influenced by their British contemporaries, began to paint on larger ivories, which required larger mounts. At the same time, miniature painters from the Continent began to immigrate to America, bringing with them the tradition of a circular format, rather than the British oval shape.

During the early nineteenth century American miniatures continued to be mounted as jewelry—increasingly manufactured of gilded copper alloys, rather than handmade of precious metals—as well as watchcase-style mounts. However, miniatures were also being framed as if they were cabinet paintings to be hung on the wall or viewed from a short distance. At first these frames were made of ebonized papier-mâché or wood. Frames were also constructed of gilded wood or wood embellished with gesso, a mixture of glue and chalk that can be carved, modeled, or embossed, or with “composition material,” a molded mixture of chalk and resin. In the 1820s and 1830s more elaborate metal pendants displayed cast and chased floral and foliated designs in high relief.

Beginning in the late 1840s, as the popularity of portrait photography increased, the jewelry mounts and casework for both media were often interchangeable. The traditional eighteenth-century oval hinged, leather-covered, wood, traveling or storage case became a rectangular case for miniatures in jewelry mounts. The rectangular traveling cases, in turn, became housings for miniatures or daguerreotypes, unmatted or matted with gilded metal and, later, sheet brass. Some of the cases made of an innovative molded plastic material designed for daguerreotypes were also employed for miniatures. In the 1890s a group of young American artists revived the art of painting miniatures, inspired by the Colonial Revival, with its focus on American handicrafts, and a continuing British and European tradition they encountered in their studies abroad. Revival portraits on ivory were encased in a wide variety of pendants and brooches, with others framed in the same manner as oil paintings.

EIGHTEENTH-CENTURY CASES



Figure 15. Mary Roberts, *Williams Middleton*, ca. 1752–58 (cat. no. 6)

Figure 16. Verso of Figure 15

Figure 17. Side view of Figure 15

This tiny simple oval gold pendant with a slightly convex back decorated with incised lines along the side of the bezel and the elongated hanger is one of the earliest settings in the Metropolitan's portrait miniatures collection. Williams Middleton was one of five cousins in the Metropolitan's collection painted by Mary Roberts (?–1761) of Charleston. Roberts was America's first known female miniaturist and the first Colonial known to have painted a miniature on ivory. The portraits of Williams (fig. 15) and his sister Hester (cat. no. 3) are in their original pendants, while the other children's portraits are mounted in period bracelet cases with concave backs, also ornamented with incised lines along the sides of their bezels, later converted to pendants (cat. nos. 2, 4, 6).

Figure 18. Jeremiah Theus, *Mrs. Jacob Motte (Rebecca Brewton)*, ca. 1758 (cat. no. 1).

Figure 19. Verso of Figure 18

Swiss-born Jeremiah Theus (1716–1774) was Charleston's leading artist at midcentury. His portrait of Mrs. Jacob Motte is housed in a finely executed period gold bracelet case, whose quality suggests it may have been imported from England or Europe. The projecting sliding flanges attached to clasps fitted into the sides of the bezel are pierced with tiny holes for the insertion of the strands of pearls, ribbons, or braided hair that formed the wristband. The concave back (fig. 19) is fitted with a perfect oval of mother-of-pearl, called *coque de perle*, taken from a nautilus shell, a stylish material for jewelry imported



from England in the mid-eighteenth century.⁴ The *coque de perle* may be a later addition.

Figure 20. Joseph Dunkerley, *William Gale*, 1776 (cat. no. 168)

Figure 21. Side view of Figure 20

This simple oval silver pendant with a slightly convex back, fitted with a perpendicular hanger and decorated with incised lines along the edge of the bezel and on the hanger, is typical of American mounts of the 1770s. It houses a portrait by the English-born Joseph Dunkerley (?–1806), who painted miniatures in Boston from 1776 until 1787. Although Dunkerley was well acquainted with the patriot silversmith Paul Revere (1734–1818), Revere's account books do not record any purchases by him. However, from 1763 to 1767 the portrait and miniature painter John Singleton Copley (1738–1815) bought gold pendants, lockets, and bracelets from Revere, who also provided and fitted the glass in some instances.⁵





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Figure 22. Nathaniel Hancock, *Portrait of a Gentleman*, ca. 1785 (cat. no. 106)

Nathaniel Hancock (act. ca. 1785–1809) was a contemporary of Joseph Dunkerley's. In America, the cartridge-edged gold pendant, similar to those made in Dublin, first became popular in Boston, a fashion influenced by the cases imported and made by the Irish artist and goldsmith John Ramage (ca. 1748–1802), when he worked in that city for the year 1775/76.⁶ The decoration along the outside of the bezel looks like bullets from the front and like channels from the sides (hence the term “cartridge-edged”). This pendant, typical of the mounts Hancock selected, is fitted with a hanger attached by a ring at the back and a bead finial at the bottom. The back of the pendant is ornamented with bright-cut engraving (fig. 33). Hancock provided his clients with British- and American-made settings, as well as hairwork.

Figure 23. John Ramage, *Gulian Ludlow*, ca. 1790 (cat. no. 43)

The Dublin native John Ramage was the leading miniature painter in New York City from 1777 until 1794. He imported cases from Dublin and London, and, as he was also a goldsmith, it is believed that he made his own cases and/or embellished the ones he imported. The illustrated gold bracelet case has a fitted clasp and side flanges pierced with tiny holes for strands

of pearls, ribbons, or braided hair (see fig. 34). This bracelet setting, probably imported by Ramage from Dublin, has all the sophisticated characteristics of his influential style: a slightly pointed oval shape, known as a *marquise*, or *navette*, form; a gold scalloped fillet (or *mat*) enhanced with bright-cut engraving; a cartridge-edged bezel; and more bright-cut decoration on the back (fig. 34). Ramage's worktable, tools, and artist's samples are at the New-York Historical Society.

Figure 24. William Verstille, *Clarissa Storrs*, ca. 1795 (cat. no. 95)

William Verstille (1757–1803) emulated Ramage's style in miniature painting and case making. The account book he kept from 1787 through 1790 in New York reveals that he was a jeweler as well as a painter, providing pendants, bracelets, rings, and designs in hairwork;⁷ Daniel Van Voorhis (1751–1824), a New York silversmith and jeweler, was one of his prime clients. The oval pendant is of gold, with a scalloped fillet decorated with bright-cut engraving, a simple round hanger hinged to the back, and a cipher, or monogram, engraved on the back (fig. 32). The relatively unsophisticated appearance of the illustrated pendant in the Dublin style, including an awkwardly trimmed fillet, is typical of Verstille's work. Hinged hangers are characteristic of Irish pendants and those made in parts of Connecticut, the state where Verstille lived most of his life.



25 reduced in size



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Figure 25. Henry Benbridge, *Portrait of a Gentleman*, ca. 1770 (cat. no. 27). Gold case with square-cut pink gemstones, possibly garnets, set in gold and fitted with round hanger and pendant finial

Figure 26. Henry Benbridge, *Portrait of a Gentleman*, ca. 1780 (cat. no. 29). Gold case with square-cut clear paste jewels set in silver and fitted with round hanger; hanger shown in Figure 39

Figure 27. William Russell Birch, *Portrait of a Gentleman*, ca. 1795 (cat. no. 86). Gold bracelet case set with pearls and fitted with later brooch pin and hanger

Pendants, brooches, and bracelet mounts embellished with precious or semiprecious stones (fig. 25), paste jewels (fig. 26), or pearls (fig. 27) were popular in the last three decades of the eighteenth century. Typically, jewelers imported cases already set with gemstones. There were exceptions, such as the Providence jeweler Charles Stevens, who announced his employment of “an excellent Workman from London” who would “undertake to make . . . all Kinds of Jewellers Work, particularly Diamond, Emerald, Garnet, mourning, and common Stone Rings; . . . Stone Necklaces and Locketts, Bracelets, Ear Rings, Broaches . . . fet [set] with Stones . . . also Pictures in Miniature, fet [set] in Gold.”⁸ John Paul Grimke of Charleston was another jeweler who set imported gemstones.⁹ Pearls were particularly popular from the last decade of the eighteenth century to about 1815.¹⁰

Rings

During Colonial times the primary form of mourning jewelry was the ring, adorned with symbols of death and the initials and death date of the deceased. Traditionally, such rings were given to the departed’s family and friends. During the last quarter of the eighteenth century and well into the nineteenth, portrait miniatures, particularly those of statesmen, were mounted in

rings; after George Washington died in 1799 his image set in a gold ring was in great demand.¹¹ The Metropolitan’s collection includes a memorial portrait miniature (ca. 1862) of President Martin Van Buren by an unidentified artist set in a much earlier (ca. 1780s) and probably English ring (cat. no. 580).

EARLY NINETEENTH-CENTURY CASEWORK

Figure 28. Joseph Wood, *Portrait of a Gentleman*, ca. 1805 (cat. no. 185). Gilded copper case with beaded bezel on recto and asymmetrically centered hair reserve with beaded bezel containing ribbed brown-black fabric on verso (fig. 35), fitted with flat-loop hanger surmounted by ball finial

Figure 29. Parmenas Howell, *Rudolphus Bogert*, ca. 1806 (cat. no. 218). Gilded copper case with plain bezel on recto and hair reserve with plain bezel containing plaited hair on verso, fitted with flat-loop hanger

Figure 30. James Peale, *Anthony Wayne Robinson*, 1811 (cat. no. 76). Gilded copper case with plain bezel on recto and hair reserve with plain bezel containing plaited hair surmounted by cipher of cut-gold initials AWR on verso (fig. 37), fitted with a split hanger surmounted by a ball finial

Figure 31. William M. S. Doyle and Henry Williams, *Portrait of a Gentleman*, 1810 (cat. no. 134). Gilded copper case with beaded bezel on recto and hair reserve with rope-turned bezel containing plaited hair with a border of wave-patterned bright-cut decoration on verso (fig. 36), fitted with flat-loop hanger surmounted by a two-ball finial

By the turn of the nineteenth century the average portrait miniature was about three inches high. Instead of gold the majority of cases were made of gilded copper alloy. The metal bezels were now generally wider. Often the inner edges of the front and back bezels were decorated with beaded (fig. 28) or rope-turned (fig. 36) ornamentation. Hangers became wider and flatter. Usually backs incorporated hair reserves that contained locks or plaits of the sitter’s hair under a glazed metal bezel often similar in materials and design to the one on the front, or recto,



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but generally smaller. American hairwork tended to be less skillfully executed than its British equivalent. Regional preferences began to surface.

Taylor & Hinsdale was a firm of New York jewelers and silversmiths that sold mounts for portrait miniatures. They appear in New York directories from 1804/5 through 1829/30. Sometimes their handwritten or printed trade card is found inside cases, such as the one housing the miniature of Rudolphus Bogert (fig. 29; see cat. no. 218 for verso) by Parmenas Howell (1784–1808), an artist who seems to have favored this purveyor exclusively during his short career. Although the illustrated locket (fig. 28) containing a portrait of a gentleman by Joseph Wood (1778–1830) does not include a Taylor & Hinsdale trade card, it typifies a style of locket—a locket is a pendant housing a portrait and a reserve containing hairwork or other keepsake—sold by the firm and favored by New York patrons.¹² Two notable elements in this case are the beaded decoration on the bezel and the asymmetrically placed hair reserve on the back (fig. 35). As Taylor & Hinsdale purchased goods from various sources, including foreign suppliers, it is unknown whether they also made miniature cases or merely retailed them.¹³

In Philadelphia the Peale family was so engaged in painting portrait miniatures that Charles Willson Peale (1741–1827) depicted his younger brother James (1749–1831) in the act of painting one at his portable worktable (ca. 1789, Mead Art Museum, Amherst College).¹⁴ In 1811, Raphaele (1774–1825), Charles's eldest son, who had received instruction from his uncle James, advertised that he was taking subscriptions for painting miniatures and portraits and that those interested should apply to "Messieurs Williams, Goldsmiths and Jewellers."¹⁵ The same year, James, who had been taught the art by Charles, executed a miniature of Anthony Wayne Robinson (fig. 30) mounted in a locket containing the trade card of a certain "A. Williams." The Peales must have maintained a relationship with the Williams firm for a while, because A. Williams's trade card was in a locket similar to that illustrated in figure 30 and housing a miniature of Peter Gilman Odlin by Raphaele (ca. 1805, cat. no. 162). As with Taylor & Hinsdale, it is unknown whether Williams made or only sold these lockets, which may have been produced in America or abroad.¹⁶ Williams was not the only purveyor in Philadelphia of mounts for Raphaele Peale's miniatures; the Metropolitan's collection includes a portrait of a gentleman by the artist (ca. 1800, cat. no. 161) containing the trade card of James Black, goldsmith, jeweler, and hairworker at 89 South Second Street, who advertised that he made "every article in the gold and hair fancy line."¹⁷

Portrait of a Gentleman, by William M. S. Doyle (1769–1828) and Henry Williams (1787–1830), is mounted in a typical Boston

locket (fig. 31). The plain narrow edge of the case, the shallow wave-pattern bright-cut engraved decoration around the hair reserve, and the flat-loop hanger evidence the more conservative and restrained style favored by Boston patrons, compared with those of New York or Philadelphia.

Another miniature case in the Metropolitan's collection from this period, a portrait of a girl (1797, cat. no. 100), by Philippe Abraham Peticolas (1760–1841/43), includes the trade card of the Virginian jeweler John Pittman, a watch- and clockmaker and silversmith who had just opened a shop in Alexandria.¹⁸

BACKS OF LATE EIGHTEENTH- AND EARLY NINETEENTH-CENTURY CASES

Figure 32. William Verstille, *Clarissa Storrs*, ca. 1795 (cat. no. 95, verso)

Figure 33. Nathaniel Hancock, *Portrait of a Gentleman*, ca. 1785 (cat. no. 106, verso)

Figure 34. John Ramage, *Gulian Ludlow*, ca. 1790 (cat. no. 43, verso)

Figure 35. Joseph Wood, *Portrait of a Gentleman*, ca. 1805 (cat. no. 185, verso)

Figure 36. William M. S. Doyle and Henry Williams, *Portrait of a Gentleman*, 1810 (cat. no. 134, verso)

Figure 37. James Peale, *Anthony Wayne Robinson*, 1811 (cat. no. 76, verso)

Figure 38. Robert Field, *Robert Stuart*, 1804 (cat. no. 143, verso)

Figure 39. Henry Benbridge, *Portrait of a Gentleman*, ca. 1780 (cat. no. 29, verso)

Figure 40. Unidentified artist, *Alexander Murray*, 1798 (cat. no. 543, verso)

By the last three decades of the eighteenth century and throughout the nineteenth most portrait miniatures incorporated some type of decoration on the back. Some had bright-cut decoration, and others had ornamentation that was often personal to the sitter, taking the form of engraved monograms or names (fig. 32); birth, marriage, or death dates; hair reserves containing the sitters' locks or plaited hair, sometimes surmounted by cut-gold initials; hair used as ornament in concert with other materials; and love, friendship, and mourning scenes executed in chopped hair, hair pigment, or watercolor on ivory.

Simple bright-cut engraved patterns were among the earliest decorations on the backs of American miniatures. The back of Hancock's *Portrait of a Gentleman* (fig. 33; see fig. 22 for recto) is decorated with a bright-cut engraved border of scallops and dots and patterns of rays around the bail and finial. Parts of an old but not original brooch mount remain. The back of Ramage's bracelet mount (fig. 34), which encases the portrait of Gulian Ludlow (fig. 23), is also adorned with bright-cut engraving.

Hair reserves containing locks or plaited hair, often in combination with bright-cut engraved borders, were almost ubiquitous by the 1790s. Originating in Britain and continental Europe, this incorporation of a sitter's hair into the miniature case was a further token of affection, to be worn or contemplated by the recipient. Many miniature painters were also hairworkers, skilled in creating the plaits or other decorative hair arrangements or hair paintings in the reserves. The back of James Peale's *Anthony Wayne Robinson* (fig. 37) shows a typical plaited hair design.

In the nineteenth century the metal bezels of hair reserves generally matched those on the front in decoration—plain, beaded, or rope-turned—and shape. In a fashion that first appeared in New York City and Philadelphia then gradually spread throughout the country, hair reserves in gilded copper cases were placed asymmetrically, rather than in the center, as in the back of the locket housing the portrait of a gentleman by Wood (fig. 35; see fig. 28 for recto). In Boston simple bright-cut engraved ornamentation might enhance the area around the hair reserve, as shown in the locket housing the portrait of a gentleman by Doyle and Williams (fig. 36; see fig. 31 for recto).

Sometimes the cut-gold initials of the sitter, a cipher based on the designs in pattern books, were placed on the hair in the reserve to further personalize the miniature, as illustrated by the back of the depiction of Anthony Wayne Robinson by James Peale (fig. 37; see fig. 30 for recto).

The most ornate backs combine reserves containing intricate hairwork with borders of cobalt glass. The cobalt glass was backed by pressed foil folded into a pattern covered with a magenta-colored coating to produce a glowing effect. The hairwork, often in an S or plume design decorated with gold wire and half pearls, was mounted on opal glass that was placed on top of a second oval of folded, magenta-coated foil. The back of the portrait miniature of Robert Stuart (1804, fig. 38; see cat. no. 143 for verso) by Robert Field (ca. 1769–1819) is an exquisite example.¹⁹ Typically this type of elaborate case was imported.²⁰

Portrait miniatures were often commissioned to commemorate milestones such as graduations, engagements, weddings, or deaths. The back of a case might incorporate a painted image relating to the purpose of the commission, a symbol of love, friendship, or—most often—mourning. These designs and scenes were executed in watercolor on ivory, like the portraits, or else in chopped hair, hair pigment, or both. Miniature painters and jewelers often consulted English and European eighteenth-century pattern books for hair devices depicting mourning scenes and ciphers. An English pattern book of hair devices by Garnet Terry was owned by the miniature painter Ezra Ames (1768–1836) in Albany and probably by Samuel Folwell (1764–1813) in Philadelphia.²¹

The charming back of *Portrait of a Gentleman* (ca. 1780, fig. 39; see fig. 29 for recto), by Henry Benbridge (1743–1812) probably celebrated the sitter's betrothal. Executed in hair, hair pigment, chopped hair, gilded chopped hair, and gold-colored metal on an ivory plaque are two lovebirds, a "Cupid's crown" (laurel wreath), two hearts, and other appropriate symbols, below the words *Love & Friendship*, the whole covered by a beaded glass bezel surrounded by bright-cut engraved borders. Another superb example of a design in chopped hair and hair pigment adorns the back of the portrait miniature of Alexander Murray by an unidentified artist, painted when Murray was appointed a captain in the United States navy in 1798 (fig. 40; see cat. no. 543 for recto). The design of the back is personalized with Murray's cipher and a scene that both celebrates his love for his wife and family and commemorates the children he had lost to death. While the back was painted in the United States, the metal pins along its edge—a construction not found in American cases—are evidence that the case was imported.²²

In about 1790, Hancock painted a miniature of Joseph Barrell Jr.; after Barrell died in 1801, Hancock executed a remarkable mourning scene, also in watercolor on ivory, and mounted both miniatures in a new case (cat. no. 107, recto and verso).



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FRAMES

Figure 41. Edward Crowell Potter, *Portrait of a Gentleman*, ca. 1825 (cat. no. 302)

Figure 42. Verso of Figure 41

At the turn of the nineteenth century, jewelry mounts were still popular settings for portrait miniatures, but some miniatures were framed and hung at home, often over a mantel, or at public exhibitions. Introduced from England at this time were ebonized rectangular frames of wood or papier-mâché. The most common form of cast-metal hangers for these frames depicted acorns with foliage. These were so popular that even when they were in the form of flowers or plants they were often called acorn hangers. The frame enclosing the portrait of a gentleman (ca. 1825, fig. 41) by Edward Crowell Potter (1799–1826) is a good example of the type in papier-mâché.

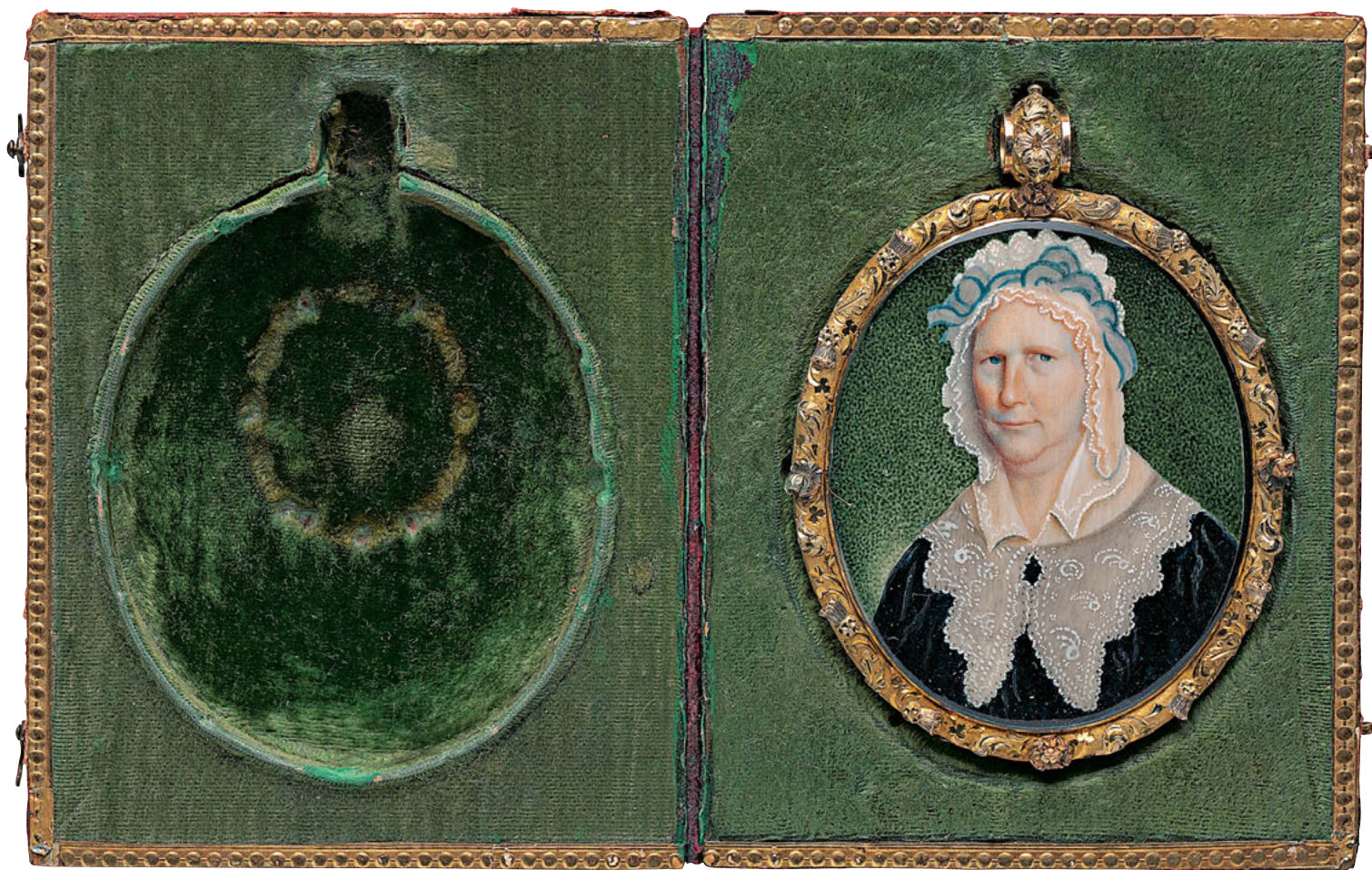
The painting was mounted under glass within a metal bezel; these bezels were generally oval and usually of brass that had been cast or stamped and then gilded. The underside of the bezel secured the glazed miniature to the back of the frame with sawtooth metal flanges (fig. 42). This type of frame,

imported or made in America, was employed by and large from 1815 until 1860. A very early example in the Metropolitan's collection is Pierre Henri's (1760–1822) *The Artist's Family* (ca. 1800, cat. no. 104).

Small versions of the carved, gessoed, and gilded frames traditionally used for oil paintings were executed in embossed base metals mounted on wood supports to make popular, inexpensive wall frames for portrait miniatures commencing at the end of the eighteenth century.²³ A gilded embossed tin frame houses François M. Guyol de Guiran's *Portrait of a Gentleman and His Daughter* (ca. 1805, cat. no. 157).

The 1820s onward witnessed a further increase in the size of some miniatures, and some became rectangular. These might be encased in carved wood wall frames, similar to those used for oil paintings. Less common than the ebonized wall frames, they were embellished in a variety or combination of decorative





43 reduced in size

treatments, including gilding and three-dimensional ornamentation in gesso, composition material, or both. Thomas Seir Cummings (1804–1894) framed some of his larger miniatures in this way. His *The Children of Homer Ramsdell, Esq.* (1842, cat. no. 351) is in a frame of this type, composed of wood, composition ornament, gesso, bole, and gilding. Although it is not original to the miniature, it is of the same period.

NINETEENTH-CENTURY JEWELRY MOUNTS, 1820S–1840S

Figure 43. Unidentified artist, *M. T. Webb*, ca. 1830 (cat. no. 560). Cast and chased gilded copper case inlaid with multicolored metal ornamentation in the form of leaves, thistles, and acorns, with a plain glass bezel on the recto and another on the verso, and a hanger, with similar ornamentation to the case; hair reserve containing a lock of graying brown hair

From the mid-1820s to the mid-1830s a new style in portrait miniature cases swept the country. These cases, which probably appeared first in Philadelphia, were cast in copper alloy in the form of floriated and foliated wreaths in high relief and then

gilded; the details of the ornamentation were often chased. The hangers and the bezels of their hair reserves, which were placed near the top of the back of the case, were generally embellished in the same manner (see cat. no. 560, verso). The finer examples were inlaid with several colors of metal and then chased. This decoration represents an exuberant interpretation of the classical wreath motif popular during the late British Regency and French Restoration periods. A similar style of locket popular at the time in Scotland probably served as the source of the design;²⁴ this origin may explain the frequent use of thistle and acorn motifs in the American versions. An excellent example frames the portrait miniature of *M. T. Webb* (ca. 1830, fig. 43; see cat. no. 560 for verso), housed in its traveling case (fig. 44). A lovely variation on this type of wreath case is the one containing the portrait of Carolyn Mishner (ca. 1825, cat. no. 273) by Hugh Bridport (1794–1870).

Almost all these lockets are unmarked or unsigned by a maker. The only locket in the Metropolitan's collection that is known to be signed is by William Henry Hopkins (1817–after 1891) of Providence, who scratched his name inside the case when he made it in 1833 (see William H. Watkins's [act. ca. 1819–56]

portrait of L. P. Church, 1834, cat. no. 279), before it was sold.²⁵ The other signed example in this style in the Metropolitan's collection is an exquisitely crafted presentation frame in gold made in 1825 on special commission by silversmiths Fletcher and Gardiner for the portrait miniature of Dr. Francis Kinloch Huger (cat. no. 210, recto and verso) painted by Charles Fraser (1782–1860).²⁶

Less common but equally attractive types of portrait miniature settings emerged in the 1830s and 1840s. One was the watchcase-style mount. Alfred Thomas Agate's (1812–1846) beautifully executed portrait of a gentleman (ca. 1835, cat. no. 414, recto and verso) is set in a handsome gold case of this kind, which is decorated on the exterior with engine-turned (or guilloché) decoration. The mark W. M. & C. below an impressed eagle is most probably that of the jewelers and watchmakers Wilmarth, Moffat & Curtis, who worked in New York City from 1830 through 1834.²⁷ At this time the rings attached to knobs on watchcases appeared as hangers on some oval portrait miniature pendants.²⁸

Another stunning piece in the Metropolitan's collection is the festoon necklace composed of nine miniatures of Cummings's children, painted by the artist as a gift to his wife (1841, fig. 14). When Cummings exhibited *A Mother's Pearls* at the National Academy of Design in 1841, this tour de force of combined portrait miniatures brought Cummings "the most attention and praise."²⁹ Jewelry composed of multiple American portrait miniatures is very rare; Cummings must have been inspired by European examples.

PORTRAIT MINIATURES AND PHOTOGRAPHS

Figure 44. Exterior of Figure 43

Figure 45. James Whitehorne, *Nancy Kellogg*, 1838 (cat. no. 328)

Figure 46. Exterior of Figure 47

Figure 47. Attributed to Clarissa Peters Russell (Mrs. Moses B. Russell), *Portrait of a Baby*, ca. 1850 (cat. no. 389)

During the eighteenth and early nineteenth centuries, portrait miniatures were stored in "traveling cases," oval leather-covered, usually silk-lined, wood boxes—generally red or brown—with metal hinges on one side and one or two metal hook-and-eye clasps on the other. Over the course of the 1800s, as portrait miniatures became larger, whether oval or in the new rectangular shape, traveling cases became rectangular. The construction and materials remained the same, except that the hinge was sometimes of paper, the inner lining was now most often



44 reduced in size



46



45 reduced in size



47 larger than actual size

velvet, and the clasp might be a push-button mechanism. If the miniature was oval, the inside of the case was molded to fit the painting and its case. If the miniature was rectangular, the lining on the inner left side of the case was often silk, and the lining on the right was fitted with a velvet-covered raised edge that met and framed the miniature and its glass bezel, thereby making the traveling case the frame of the miniature.

Sometimes the inside edge of the case was stamped with a gold border, sometimes the outside edge, and sometimes both. The inner left-hand velvet-lined side might be stamped with a decorative motif; more rarely the leather exterior of the case was embossed with a decorative pattern. The traveling cases made in Philadelphia were often red on the outside, lined in green on the inside, and stamped with gold borders, causing some modern aficionados to call them Christmas cases. One of the most pristine and attractive examples of a traveling case in this period houses the portrait of M. T. Webb (figs. 43, 44). The red leather exterior is embossed with a flowing floral pattern, and the borders are stamped in gold outside and inside.

The inventor and portrait miniature painter Samuel F. B. Morse (1791–1872) introduced photography to America in the form of the daguerreotype in 1839, and commencing in the 1840s traveling cases for miniatures were adapted to house these early photographs. Just like the portrait miniature, the daguerreotype plate required protective glass and a tight flat encasement. About this time, both miniatures and photographs were framed by a brass mat, generally stamped with a pebble or sand finish, often gilded, the whole then covered by a glass plate fitted into the velvet lining of the case. James Whitehorne's (1803–1888) portrait of Nancy Kellogg (1838, fig. 45) is in a good example of this type of case.³⁰ A popular purveyor of these cases, with and without mats, was Smith's in Boston. Oval traveling cases continued to frame both miniatures and daguerreotypes (see cat. no. 325).

In 1852, photographic suppliers developed a plastic, or "thermoplastic," daguerreotype housing called a Union case. Plastic sheets were placed in molds that produced elaborately decorated exteriors in relief. Although these cases were marketed mainly for daguerreotypes, they also framed some portrait miniatures, such as that of the baby (ca. 1850, fig. 47) attributed to Clarissa Peters Russell (Mrs. Moses B. Russell) (1809–1854) in a rare case with a central motif of a fairy with a bird in a rose made by S. Peck and Company.³¹ The mats in thermoplastic cases were usually of thin ungilded sheet brass.

Photography competed with portrait miniatures in the 1840s and 1850s, and by the 1860s most American miniature painters had turned to other genres, found different employment, or worked for photography studios, where they took photographs or colored black-and-white photographic portraits.

THE MINIATURE REVIVAL

Figure 48. Lucia Fairchild Fuller, *Clara B. Fuller*, 1898 (cat. no. 484)

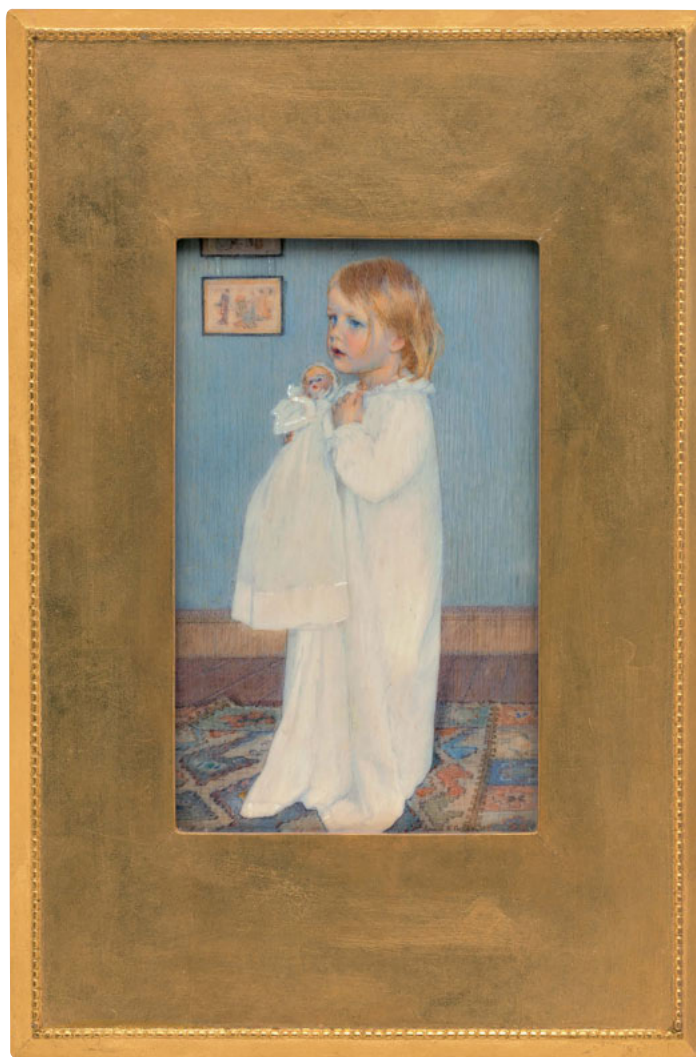
Figure 49. Alice Beckington, *Mrs. Beckington*, 1913 (cat. no. 483)

Figure 50. M. Hartman, *Portrait of a Boy*, ca. 1920 (cat. no. 517)

Figure 51. Mira Edgerly, *The Dodge Children of Detroit*, 1926 (cat. no. 490), closed

Figure 52. Figure 51 open

By the end of the Civil War, photography in the United States had overtaken miniature painting as the method of choice for small portraits. It was not until the early 1890s that Americans began to paint portrait miniatures again. Most of these artists were young; as students they had encountered the genre abroad, in the art studios of London, Paris, and Munich. At home, the Colonial Revival had taken hold, stirring a national interest in early American history and traditional arts and crafts. In the mid-1890s, miniatures, old and new, were shown



48 reduced in size



49 reduced in size

at exhibitions in New York and Boston, and in 1899 ten practicing miniature painters formed the American Society of Miniature Painters. The ASMP, which would hold annual exhibitions for many years, promoted high standards in miniature painting. The Metropolitan's collection is rich in portraits by almost every prominent American miniature revival painter. Trained at modern American art schools and abroad, the artists in the revival movement painted in a contemporary style using the materials and tools of the early miniature painters. They housed their miniatures in a wide variety of traditional and contemporary pendants and brooches,³² as well as in wall and easel frames. This miniature revival period continued through the 1950s.

Lucia Fairchild Fuller (1870–1924) painted a portrait of her daughter, Clara, in 1898 (fig. 48) but only framed it sometime between 1911 and 1914, the year it was acquired by the Metropolitan. The simple yet elegant gilded wood frame by George F. Of

perfectly complements the portrait. The composition, with a full-length figure in a room adorned with Japanese prints, in a pastel palette and a flat technique, recalls the portraits of “women in white” by James McNeill Whistler (1834–1903). The broad flat expanses in Of's frame derive from frames by the British and European Arts and Crafts designers of the late nineteenth and early twentieth centuries. The soft matte gilding of this virtually two-dimensional frame refers to the gold used in Japanese screens and other decorative arts, relating the frame to the two Japanese prints depicted in the miniature on the upper left. Of, whose shop was in New York City, made all the frames for the Photo-Secession exhibitions organized by Alfred Stieglitz and for the work shown at 291, Stieglitz's gallery.³³ When Of framed Fuller's miniature, he must have seen the resemblance between its composition, diffused lighting, and Japanese influence and the work of the Photo-Secessionists.



50 reduced in size

Fuller probably knew Of's son (1876–1954), of the same name, who worked in his father's shop but was also an artist who had studied and painted in some of the same places that Fuller had.³⁴

Another example of the Arts and Crafts style in the collection is a simple rectangular black-stained oak frame. With broad flat dimensions similar to those of Of's frame, it expertly sets off Theodora W. Thayer's (1865–1905) portrait of Parke Godwin (1900, cat. no. 479), his reclining body cropped by the artist as if he were in a Japanese print.

Concurrent with the Arts and Crafts type was the Beaux Arts, or American Renaissance, style, based upon Classical and Renaissance design, which took America by storm after the World's Columbian Exposition (the Chicago World's Fair of 1893). Among the frames Stanford White (1853–1906), a partner in the architectural firm of McKim, Mead & White, invented for his artist friends was a gilded tabernacle in the style of the late Italian Renaissance and Baroque periods.³⁵ White's frames and those of his contemporaries must have inspired the unknown maker of the charming handmade gilded wood tabernacle frame with attenuated Corinthian columns housing Alice Beckington's portrait of her mother painted in 1913 (fig. 49). Like Lucia Fairchild Fuller, Beckington (1868–1942) was clearly influenced



51 reduced in size



52 reduced in size

by Whistler; *Mrs. Beckington* was certainly based on his portrait of his mother, *Arrangement in Grey and Black No. 1* (1871, Musée d'Orsay, Paris).

The Italian Renaissance also inspired the design of the pendants manufactured by an unknown maker popular among miniature revival painters in the 1920s. An oval version of this pendant frames M. Hartman's (1892–?) *Portrait of a Boy* (ca. 1920, fig. 50), and a rectangular one encases Julie Kahle's (1858–1931) *The Girl with White Fur* (ca. 1920–24, cat. no. 469). The bezels of these brushed gold-colored metal cases were die-rolled with an Italianate scrolling foliate design against a black-patinated textured background simulating enamel. During the miniature revival movement pendants often came in fitted leather cases with central openings in front and self-easel stands in back that enabled the owners to display the miniatures on tabletops.

The emphatic handcraftsmanship of the Arts and Crafts movement is represented by the frame of Mira Edgerly's *The Dodge Children of Detroit* (1926, figs. 51, 52). Edgerly (1872–1954) was an innovative miniature artist who designed her own

frames.³⁶ They are usually relatively large and hand-carved in wood stained chocolate brown and washed with gold, as here. Stylized monograms or names in bas-relief sometimes decorate the frames, and classical moldings or other elements are often present. In this frame the fretwork doors create a peekaboo effect both when closed and when opened, revealing the sitters. A folding easel stand incorporated into the back allows the miniature to be displayed on a horizontal surface. Edgerly's commanding *Mother Love* (1911, cat. no. 489) is in a handsome tabernacle frame of similar materials and coloration.

CONCLUSION

This essay features a small portion of the cases in the Metropolitan's collection of American portrait miniatures, a collection that extends over two hundred years and a multiplicity of styles. It is hoped that this introduction will invite further research and study by scholars and collectors into the makers, materials, techniques, and sources of design for these cases.

1. Works that discuss portrait miniature housings include *American Portrait Miniatures: The Worcester Art Museum Collection* by Susan E. Strickler and Marianne E. Gibson (Strickler and Gibson 1989) and the Metropolitan's thorough catalogue *American Portrait Miniatures in the Manney Collection* (Johnson 1990), which comprises Dale T. Johnson's detailed descriptions of the casework for each miniature and a seminal essay by Carol Aiken on the production of miniatures, "Materials and Techniques of the American Portrait Miniaturist" (Aiken 1990). Robin Jaffe Frank's *Love and Loss: American Portrait and Mourning Miniatures* (Frank 2000–2001) describes specific miniature mounts in detail. Elle Shushan has examined the cases of an individual miniature artist in "The Art of High Living: Miniature Goldwork by John Ramage," *The Catalogue of Antiques and Fine Art* (Winter 2001), pp. 170–71. Martha Gandy Fales's *Jewelry in America, 1600–1900* (Fales 1995) remains the best general reference for American jewelry and includes a chapter on miniatures, pp. 83–97.
2. This essay would not have been possible without the knowledge and generous advice of Elle Shushan, Carol Aiken, and Davida Tenenbaum Deutsch. Carol Aiken's conservation reports on the Manney Collection pieces, and Katherine G. Eirk's conservation reports in the American Paintings and Sculpture object files, The Metropolitan Museum of Art, were of great assistance in the preparation of this essay and the catalogue.
3. In 1734 the Scottish artist John Smibert (1688–1751) executed the first portrait miniature documented as painted in North America, an oil-on-copper image of Samuel Browne (private collection) mounted in a gold pendant by Boston's leading silversmith, Jacob Hurd (1703–1758). See Richard H. Saunders and Ellen G. Miles, *American Colonial Portraits, 1700–1776*, exh. cat. (Washington, D.C.: National Portrait Gallery, 1987), pp. 122–23, no. 18.
4. Fales 1995, pp. 43–44.
5. *Ibid.*, pp. 63–64, citing Paul Revere Ledgers (1761–1797), Massachusetts Historical Society, Boston, Mass.

6. Shushan, "The Art of High Living," pp. 170–71.
7. "Accounts of William Verstelle," *Connecticut Historical Society Bulletin* 25, no. 1 (January 1960), pp. 22–31.
8. "Charles Stevens [advertisement]," *Providence Gazette*, July 17, 1773, p. 4.
9. Fales 1995, pp. 35–36, 47, 77.
10. *Ibid.*, pp. 108–11.
11. The Metropolitan Museum's collection includes two rings, both in gold and enamel, set with portraits of George Washington in other media. One, by an unidentified maker, is a mourning ring set with an engraved portrait by Charles Balthazar Julien Févret de Saint-Mémin (1800; Gift of William H. Huntington, 1883 [83.2.121]). The other, by William Bowen, is set with a carved onyx portrait (1800–30; Gift of William H. Huntington, 1883 [83.2.119]).
12. The case of this portrait by Joseph Wood, dated ca. 1805 on the basis of his style at that time, contains a trimmed trade card, dated 1815, of an unknown manufacturer of whips located at 74 South Pearl, a Philadelphia address; perhaps one of the glass bezels broke, and the later card was inserted when it was repaired.
13. For more information about the firm of Taylor & Hinsdale, see Deborah Dependahl Waters, ed., *Elegant Plate: Three Centuries of Precious Metals in New York City*, 2 vols. (New York: Museum of the City of New York, 2000), vol. 2, pp. 406–7.
14. Charles Willson Peale's portrait of his brother James painting is illustrated in Frank 2000–2001, p. 6.
15. "Money. Raphaele Peale," *Poulson's American Daily Advertiser* (Philadelphia), September 7, 1811, p. 4.
16. "A. Dilliams [sic], Jeweller," *Poulson's Daily Advertiser* (Philadelphia), January 26, 1814, p. 4. Williams advertised that "he has just opened a superb assortment of JEWELLERY, the patterns entirely new, selected from the best manufactories in Philadelphia, New York, London and Paris."

17. Fales 1995, p. 125 n. 5, quoting an advertisement in the *Federal Gazette*, February 14, 1798.
18. For more information on John Pittman, see George Barton Cutten, *The Silversmiths of Virginia (Together with Watchmakers and Jewelers) from 1694 to 1850* (Richmond, Va.: The Dietz Press, 1952), pp. 18–19, 223.
19. For an excellent illustration of how this type of miniature case was constructed, see Frank 2000–2001, pp. 8–9, fig. 5.
20. Email correspondence with Carol Aiken, May 20, 2009.
21. Terry 1795, and Garnet Terry, *A Complete Round of Cyphers for the Use of Engravers, Painters, Sculptors, Jewellers, Hair Workers, Enamellers, Pattern-Drawers, etc.* (London: Bowles and Carver, 1803). For information about hair devices, hairwork, and miniatures, see Deutsch 1999, and Cynthia Amnéus, “The Art of Ornamental Hairwork,” in Julie Aronson and Marjorie E. Wieseman et al., *Perfect Likeness: European and American Portrait Miniatures from the Cincinnati Art Museum* (Aronson and Wieseman et al. 2006), pp. 62–76. For the history of hairwork in America, see Helen Sheumaker, *Love Entwined: The Curious History of Hairwork in America* (Philadelphia: University of Pennsylvania Press, 2007).
22. Telephone conversation with Elle Shushan, March 31, 2009.
23. William Adair, *The Frame in America, 1700–1900: A Survey of Fabrication Techniques and Styles*, exh. cat. (Washington, D.C.: The American Institute of Architects Foundation, 1983), p. 26.
24. Telephone conversation with Elle Shushan, March 31, 2009.
25. For more information on William Henry Hopkins, see Dorothy T. Rainwater, *American Jewelry Manufacturers* (Atglen, Pa.: Schiffer Publishing, 1988), p. 124, and Richard M. Bayles, ed., *History of Providence County*, 2 vols. (New York: W. W. Preston and Co., 1891), vol. 1, pp. 710–13, at <http://www.rootsweb.ancestry.com/~rigenweb/article37.html> (April 10, 2009).
26. For more information about the design and execution of this masterpiece of American silverwork, see Donald L. Fennimore and Ann K. Wagner, *Silversmiths to the Nation: Thomas Fletcher and Sidney Gardiner, 1808–1842* (Woodbridge, Suffolk, U.K.: Antiques Collectors’ Club, 2007), p. 174.
27. Paul von Khrum, *Silversmiths of New York City, 1684–1850* (New York: Von Khrum, 1978), p. 140. John Bogardus, husband of the miniature painter Margaret Bogardus (1803/1804–1878), worked as a journeyman watchmaker and inventor for this firm. Margot Gayle and Carol Gayle, *Cast-Iron Architecture in America: The Significance of James Bogardus* (New York and London: W. W. Norton and Company, 1998), pp. 47–49.
28. Fales 1995, p. 95.
29. Dearing et al. 2004, p. 301.
30. For a detailed discussion on the construction and decoration of the leather-covered wood cases used for both daguerreotypes and miniatures, and the development of the plastic Union case, see Floyd and Marion Rinhart, *American Miniature Case Art* (Rinhart and Rinhart 1969). The author thanks Jeff L. Rosenheim, Curator of Photography at the Metropolitan Museum, for information about cases designed for photographs.
31. Clifford and Michele Krainik, with Carl Walvoord, *Union Cases: A Collectors’ Guide to the Art of America’s First Plastics* (Grantsburg, Wis.: Centennial Photo Service, 1988), p. 150, fig. 401. For an illustration of the components of a Union case, see p. 24 herein.
32. At the turn of the twentieth century, commercially made portrait brooches—colored photographs made to simulate miniatures—were a fad among women, but were deplored by serious miniature painters. Jewelry manufacturers reproduced traditional settings for these miniatures. For example, the wholesalers Day, Clark and Co. of New York City advertised 14-karat-gold “Brooch Mountings for Individual Portraits” in *The Jewelers’ Circular-Weekly*, April 3, 1901. Advertisement courtesy of Janet Zapata. On the higher end of the commercial scale, Tiffany and Co. sold a series of hand-painted portrait miniatures of virtuous women such as Marie-Thérèse-Charlotte, daughter of King Louis XVI and Marie Antoinette, in jewel-encrusted brooches. Information courtesy of Annamarie V. Sandeck, Archives, Tiffany and Co., New York.
33. Robert Doty, *Photo-Secession: Stieglitz and the Fine-Art Movement in Photography* (1960; New York: Dover Publications, 1978), p. 134 n. 26.
34. Dearing et al. 2004, p. 427.
35. For an example of Stanford White’s tabernacle frame and of one by the artist Kenyon Cox (1856–1919), see pls. 463 and 464 in Claus Grimm, *The Book of Picture Frames* (New York: Abaris Books, 1981), pp. 322–23.
36. The Mira Edgerly Korzybska Papers in the Rare Book and Manuscript Library at Columbia University include an empty frame, stored in a custom-made wood crate and catalogued as “Empty frame designed by M.E.K,” that is similar in construction and materials to the Metropolitan’s frames and those in other collections. The author thanks Tara C. Craig, Reference Services Supervisor of the library, for examining and describing the frame.

CATALOGUE

JEREMIAH THEUS

Chur, Switzerland 1716–1774

Charleston, South Carolina

The leading artist in colonial Charleston for more than three decades, Jeremiah Theus painted close to two hundred oil portraits; his miniatures on ivory are extremely rare. The son of Simeon Theus and Anna Walser, he emigrated with his family from Switzerland to Orangeburgh Township in South Carolina in 1735 at the age of nineteen to settle on a two-hundred-fifty-acre land grant. Theus presumably trained in Switzerland. In 1740, having moved to Charleston, he advertised his skills in painting portraits and landscapes, as well as crests and coats of arms for carriages. Theus's sitters were the leading merchants and planters of Carolina society and their families; when his clients were not in town, Theus would travel to them as far north as Georgetown, South Carolina, and as far south as Savannah. By 1744 he had opened a drawing school for young gentlemen and ladies at his house on Friend Street. Theus married twice and raised nine children.

REFERENCES: Rutledge 1949, pp. 102, 114–16, 152; Louisa Dresser, "Jeremiah Theus: Notes on the Date and Place of his Birth and Two Problem Portraits Signed by Him," *Worcester Art Museum Annual* 6 (1958), pp. 43–44; Martha R. Severens, "Jeremiah Theus of Charleston: Plagiarist or Pundit?" *The Southern Quarterly: A Journal of the Arts in the South* 24, nos. 1–2 (Fall–Winter 1985), pp. 56–70; Margaret Simons Middleton, *Jeremiah Theus: Colonial Artist of Charles Town*, rev. ed. (1953; Columbia, S.C.: University of South Carolina Press, 1991) [the most comprehensive study of the artist]; "Jeremiah Theüs," in *Early American Paintings in the Worcester Art Museum*, by David R. Brigham, Laura K. Mills, and Philip A. Klausmeyer (Worcester, Mass.: Worcester Art Museum, 2000–), http://www.worcesterart.org/Collection/Early_American/Artists/theus/biography/content.html (September 29, 2006); Martha R. Severens, "Theüs, Jeremiah," in *American National Biography Online*, <http://www.anb.org> (October 1, 2008).



1 recto



1 verso

I.

Mrs. Jacob Motte (Rebecca Brewton),
ca. 1758

Watercolor on ivory in gold bracelet case; possibly later *coque de perle* verso
1 3/8 × 1 1/4 in. (3.5 × 3.2 cm)

Purchase, Bequest of Edgar William and Bernice Chrysler Garbisch, by exchange, 1997 (1997.340)

The sitter is Rebecca Brewton (1737–1815), the Honorable Jacob Motte's second wife, whom he married in 1758. Theus also painted Jacob Motte Jr. in miniature (date and location unknown). Until now, the traditional identification of the sitter had been Elizabeth Martin (1710–1757), Motte's first wife.



MARY ROBERTS

England (date unknown)–1761
Charleston, South Carolina

Born and trained in England, Mary Roberts is America's first known woman miniaturist and the first person known to have painted portrait miniatures on ivory in America. Mary and her husband, the painter Bishop Roberts (act. in America 1735–39), were in Charleston by 1735, when Bishop advertised in the *South-Carolina Gazette*. Bishop Roberts is remembered for his watercolor of Charleston (ca. 1735–39), on which William Henry Toms (ca. 1700–1750) based his engraving *Prospect of Charles Town* (ca. 1740). In 1740, after Bishop died, Mary tried to support herself and their debilitated son by collecting the subscribers' fees for the engraving. She also placed advertisements for portrait painting and ran a copperplate printing business. Other documented portrait miniatures by Mary Roberts are *Charles Pinckney* (ca. 1745, Private collection) and *Woman of the Gibbes or Shoolbred Family* (1740–50) and *Unidentified Child, of the Gibbes or Shoolbred Family* (ca. 1752–58; both Gibbes Museum of Art, Charleston).

REFERENCES: Anna Wells Rutledge, "Charleston's First Artistic Couple," *The Magazine Antiques* 52 (August 1947), pp. 100–102; Rutledge 1949, pp. 113–14; Frank L. Horton, "America's Earliest Woman Miniaturist," *Journal of Early Southern Decorative Arts* 5, no. 2 (November 1979), pp. [iv], 1–5; Severens 1984, pp. 101–2; Falk, ed. 1999, vol. 3, p. 2788.

The set of five miniatures above portrays a group of cousins, the children of brothers William (1710–1775) and Henry (1717–1784) Middleton of Charleston, South Carolina, and Suffolk, England.

2.

Henrietta Middleton, ca. 1752–58

Watercolor on ivory in gold or gilded metal bracelet case with later hanger
1½ × 1 in. (3.8 × 2.5 cm)
Signed right center: MR [in monogram]

Purchase, Dale T. Johnson Fund and Jan and Warren Adelson Gift, 2007 (2007.65)

3.

Hester Middleton, ca. 1752–58

Watercolor on ivory in gold case
1½ × 1 in. (3.8 × 2.5 cm)
Signed left center: MR [in monogram]

Purchase, Dale T. Johnson Fund and Jan and Warren Adelson Gift, 2007 (2007.64)

4.

Thomas Middleton, ca. 1752–58

Watercolor on ivory in gold or gilded metal bracelet case with later hanger
1½ × 1 in. (3.8 × 2.5 cm)
Signed right center: MR [in monogram]

Purchase, Dale T. Johnson Fund and Jan and Warren Adelson Gift, 2007 (2007.63)

5.

William Middleton, ca. 1752–58

Watercolor on ivory in gold or gilded metal bracelet case with later hanger
1½ × 1 in. (3.8 × 2.5 cm)
Signed right center: MR [in monogram]

Purchase, Dale T. Johnson Fund and Jan and Warren Adelson Gift, 2007 (2007.62)

6.

Williams Middleton, ca. 1752–58

Watercolor on ivory in gold case
1½ × 1 in. (3.8 × 2.5 cm)
Signed left center: MR [in monogram]

Purchase, Dale T. Johnson Fund and Jan and Warren Adelson Gift, 2007 (2007.61)

See p. 13, figs. 16, 17, for verso and side.

JOHN HESSELIUS

Probably Philadelphia, Pennsylvania 1728–1778
probably Anne Arundel County, Maryland

John Hesselius was the son of Gustavus (or Gustaf) Hesselius (1682–1755), a Swedish immigrant, also an artist, and his wife, Lydia. One of the few portrait painters working in the Middle Colonies whose birth and training were entirely American, he learned his trade from his father but also benefited from the influence of the American-born portraitist Robert Feke (ca. 1707–ca. 1751) and the English-born John Wollaston (act. 1742–75), when those artists worked in Philadelphia. Hesselius's earliest surviving work is his 1749 portrait of Lynford Lardner (Private collection). Between 1750 and 1760, he lived in Philadelphia and also worked as an itinerant portrait painter in Virginia, Maryland, Delaware, and New Jersey. By 1760 or 1761, Hesselius had settled in Anne Arundel County, Maryland, and in 1763 he married Mary Young Woodward, a wealthy Annapolis widow. In addition to raising seven children and managing his wife's estate and an estate he purchased near Annapolis, Hesselius continued to paint until the end of his life, eventually producing more than one hundred portraits. He was one of the few artists working in Maryland and Virginia in the decades before the Revolution.

REFERENCES: Archives: Original will, John Hesselius, 1778, Box H, Folder 63, MSA C155-13, MdHR 4869-8-63; recorded will, John Hesselius, 1778, Liber EV 1, i, ff. 60–61, MSA C153-1, MdHR 4805; inventory, John Hesselius, 1779, Box 1A, Folder 9, MSA C149-2, MdHR 4767-1A-9, Anne Arundel County Register of Wills, Maryland State Archives, Annapolis, Maryland. Richard K. Doud's three works on Hesselius are the major source of information on the artist: "John Hesselius: His Life and Work" (Master's thesis, University of Delaware, 1963), "The Fitzhugh Portraits by John Hesselius," *The Virginia Magazine of History and Biography* 75, no. 2 (April 1967), pp. 159–73, and "John Hesselius, Maryland Limner," *Winterthur Portfolio* 5 (1969), pp. 129–53; Wharton and Taylor 1898, pp. 12–17; "John Hesselius, 1728–1778," in Caldwell and Rodriguez Roque et al. 1994, pp. 47–49; Ellen G. Miles, "Hesselius, John," in *American National Biography Online*, <http://www.anb.org> (September 4, 2007).



7

7.

Archibald McCall, ca. 1755–60

Watercolor, gold leaf, and lead white on ivory in
gold bracelet case
1½ × 1¼ in. (3.8 × 3.2 cm)

Dale T. Johnson Fund, 2001 (2001.51)

The sitter (1727–1799) was a Philadelphia merchant and underwriter for the Insurance Company of North America.

JOHN SINGLETON COPLEY

Boston, Massachusetts 1738–1815 London, England

John Singleton Copley was the son of Irish immigrants. His father died young, and Copley learned to draw, paint, and engrave from his stepfather, Peter Pelham (ca. 1697–1751); the artist Henry Pelham (q.v.) was Copley's half brother. Before the age of twenty, having tried his hand at nearly every artistic medium available to him in colonial Boston, he had established himself as a professional portrait painter in oil on canvas. In 1755, Copley made his first portrait miniature, a tiny oil-on-copper portrait of a woman known only as Mrs. Todd (Museum of Fine Arts, Boston). Perhaps he had seen John Smibert's (1688–1751) oil-on-copper miniature of Samuel Browne (Private collection), a work from 1734 that seems the only precedent in Boston at the time. Copley's early miniatures caught the attention of Andrew and Peter Oliver, brothers who between them ordered seven pieces in 1758–59 (all of which remain in the family) in a variety of techniques: oil on ivory (an unusual and ultimately unsatisfactory combination), oil on copper, and oil on gold-leaf-primed copper. This last technique served to enhance the luminosity of the subject's face, a translucent effect that Copley soon captured more successfully with watercolor on ivory. Copley is known to have made thirty-six miniatures—the great majority of them in watercolor—before his departure for Europe in 1775. He apparently did not produce any more portrait miniatures after this date. He taught his half brother Henry Pelham (q.v.) the art of miniature painting.

REFERENCES: Erica E. Hirshler, "Copley in Miniature," in Carrie Rebora and Paul Staiti et al., *John Singleton Copley in America*, exh. cat. (New York: The Metropolitan Museum of Art, 1995), pp. 116–25; Theresa Fairbanks, "Gold Discovered: John Singleton Copley's Portrait Miniatures on Copper," *Yale University Art Gallery Bulletin*, 1999, pp. 74–91.



8 recto



8 verso

8.

Moses Gill, ca. 1759

Oil and gold leaf on copper in gold case;
hair reserve

1 $\frac{5}{8}$ × 1 $\frac{1}{8}$ in. (4.1 × 2.9 cm)

Inside case: [three trimmed playing cards]

Purchase, Martha J. Fleischman Gift, in memory of
her father, Lawrence A. Fleischman, 2006 (2006.1)

Moses Gill (1733–1800), a Boston hardware
merchant (later governor of Massachusetts),
probably commissioned this portrait of
himself as a wedding gift for his wife, Sarah
Prince. In 1764, Gill went to Copley again,
for oil portraits of himself and Sarah (both
Museum of Art, Rhode Island School of
Design, Providence). See p. 4, fig. 2, for illus-
tration of playing cards used as backing.



9

9.

Self-Portrait, 1769

Watercolor on ivory in gold case

1 $\frac{3}{8}$ × 1 $\frac{1}{8}$ in. (3.3 × 2.7 cm)

Signed and dated lower right:

J S C [in monogram] 1769

Purchase, Harris Brisbane Dick Fund, by exchange,
Anonymous Gift, and Virginia Marvin Stoughton
Bequest, 2006 (2006.235.32)

Copley presumably painted this miniature,
along with a nearly identical pastel portrait
(1769, Winterthur Museum, Delaware), for his
wife, Suzannah Clarke, as a wedding gift. See
Johnson 1990, no. 41.



10

10.

Jeremiah Lee, ca. 1769

Watercolor on ivory in silver-gilt bracelet case set
with garnets

1 $\frac{1}{2}$ × 1 $\frac{1}{4}$ in. (3.8 × 3.2 cm)

Harris Brisbane Dick Fund, 1939 (39.174)

The sitter (1721–1775) commissioned this
piece at the same time that Copley was paint-
ing full-length oil portraits of him and his
wife, Martha Swett, for their home in Marble-
head, Massachusetts (Wadsworth Atheneum,
Hartford). Another version of the miniature is
owned by the Museum of Fine Arts, Boston.

CHARLES WILLSON PEALE

Chester, Queen Anne County, Maryland 1741–1827
Philadelphia, Pennsylvania

The patriarch of an artistic dynasty, Charles Willson Peale spent most of his childhood in Annapolis. His father, a country school-teacher, died when his son was nine. Charles received a smattering of education and apprenticed to a saddlemaker at the age of fourteen. In 1761 he married Rachel Brewer (1744–1790) (cat. nos. 24, 25) and established his own saddlery. Peale's voracious appetite for learning and his political ambitions led him to Boston in 1765, where paintings by John Singleton Copley (q.v.) made a lasting impression. His interest in painting took him to London, where he worked in the studio of fellow American Benjamin West (1738–1820) for two years; while West did not paint miniatures himself, he did borrow them from the greatest English miniaturists for Peale to copy. In 1769, Peale returned to Annapolis and found an enthusiastic clientele for his portraits, both large and small. The leading portraitist in the colonies, he enhanced the marketability of his miniatures by learning hairwork and allegorical painting for the versos of his cases. He moved his family to Philadelphia in 1776 and enlisted in the colonial militia; during the winter at Valley Forge, he painted at least forty miniatures. After the war Peale turned his energies to scientific experiments, farming, taxidermy, and politics, while continuing to paint portraits. He organized the "Philadelphia Museum," dedicated to natural history and art, and was an initiator of the Columbianum, the nation's first art academy, and a founder of its successor, the Pennsylvania Academy of the Fine Arts. As Peale's wives predeceased him, he married three times and had seventeen children, eleven of whom survived to adulthood and several of whom became artists. He trained his brother James (q.v.) in miniature painting.

REFERENCES: Archives: Charles Willson Peale Papers Research Files, National Portrait Gallery, Washington, D.C. Charles Coleman Sellers, *Charles Willson Peale*, 2 vols. (Philadelphia: American Philosophical Society, 1947); Charles Coleman Sellers, *Portraits and Miniatures by Charles Willson Peale*, *The Transactions of the American Philosophical Society*, 42, pt. 1 (Philadelphia:

American Philosophical Society, 1952); Lillian B. Miller, ed., *The Collected Papers of Charles Willson Peale and His Family* (Millwood, N.Y.: Kraus Microform for the National Portrait Gallery, Smithsonian Institution, 1980); Lillian B. Miller, ed., *The Selected Papers of Charles Willson Peale and His Family*, vol. 1, *Charles Willson Peale: Artist in Revolutionary America, 1735–1791* (New Haven and London: Yale University Press, 1983); Edgar P. Richardson, Brooke Hindle, and Lillian B. Miller, *Charles Willson Peale and His World* (New York: Harry N. Abrams, 1983); Lillian B. Miller, ed., *The Peale Family: Creation of a Legacy, 1770–1870*, exh. cat. (New York: Abbeville Press in association with the Trust for Museum Exhibitions and the National Portrait Gallery, Smithsonian Institution, 1996); David C. Ward, *Charles Willson Peale: Art and Selfhood in the Early Republic* (Berkeley and Los Angeles: University of California Press, 2004).

II.

Mrs. Michael Taney (Monica Brooke),
ca. 1770

Watercolor on ivory in gilded copper case
1 7/8 × 1 1/4 in. (4.6 × 3.1 cm)

Harris Brisbane Dick Fund, 1938 (38.165.32)

The sitter (?–1814), a daughter of Roger Brooke, was married to a tobacco planter in Calvert, Maryland.

12.

Mrs. Joseph Donaldson
(*Frances Johnston*), 1776

Watercolor on ivory in gold case
1 1/2 × 1 1/4 in. (3.8 × 3.2 cm)

Gift of Gloria Manney, 2006 (2006.235.125)

The sitter (1754–1836) was born in Ireland, married Joseph Donaldson (cat. no. 13) in York, Pennsylvania, and later lived in Baltimore. The artist recorded on September 3, 1776: "began a M: of Mrs. Donaldson," and on September 17: "Rd in full of Mr Donalson on his & his Ladys miniature 56 Dollars." See Johnson 1990, no. 148.

13.

Joseph Donaldson, 1776

Watercolor on ivory in gold case
1 3/8 × 1 1/8 in. (3.4 × 2.8 cm)

Gift of Gloria Manney, 2006 (2006.235.124)

Donaldson (1750–1799) was born in Ireland and became a merchant in Baltimore. The artist recorded on September 6, 1776: "at Minia: began one of Mr Donaldson." Peale also painted his wife (cat. no. 12). See Johnson 1990, no. 149.

14.

Ennion Williams, 1776

Watercolor on ivory in gold case
1 1/2 × 1 1/8 in. (3.8 × 2.9 cm)
Engraved on verso, probably at a later date:
Major Enion Williams / By/ Charles Wilson Peale

Dale T. Johnson Fund, 2006 (2006.235.128)

The sitter (1753–1830) served in the Continental army until 1777. The artist recorded on October 26, 1776: "Rd. of Mr. Williams 28 Dolrs. for his Miniature," and later that day, "put a Glass on Mr. Williams Min: Miss Williams having broke the first for which I expect 10 s." See Johnson 1990, no. 150.

15.

George Washington, ca. 1777

Watercolor on ivory in gold bracelet case with later hanger
1 1/2 × 1 3/8 in. (3.8 × 3.5 cm)

Gift of William H. Huntington, 1883 (83.2.122)

George Washington (1732–1799) sat for Peale about the time he and his army were camped at Valley Forge.



11



12



13



14



15



16



17



18



19

16.

Portrait of a Gentleman, ca. 1777

Watercolor on ivory in replacement case
1½ × 1¼ in. (3.8 × 3.2 cm)

Fletcher Fund, 1938 (38.146.11)

17.

Nathanael Greene, 1778

Watercolor on ivory in replacement case
1¾ × 1¾ in. (4.5 × 3.5 cm)
Inscribed in ink on backing paper: *Nath L Greene / by C W Peale*

Bequest of Charles Allen Munn, 1924 (24.109.92)

Nathanael Greene (1742–1786) sat for Peale two years after he joined General Washington's staff. He later rose to the rank of major general.

18.

General Henry Knox, 1778

Watercolor on ivory in replacement frame
2⅞ × 2⅞ in. (7.3 × 5.2 cm)

Gift of J. William Middendorf II, 1968 (68.222.5)

The sitter (1750–1806), a Boston bookseller and artillery expert who would achieve fame in General Washington's army, was painted by Peale at Valley Forge in late May 1778, just before the Battle of Monmouth.

19.

Portrait of a Lady, ca. 1778

Watercolor on ivory in gold case
1½ × 1¼ in. (3.9 × 3 cm)

Gift of Gloria Manney, 2006 (2006.235.123)

See Johnson 1990, no. 151, as a portrait of Catherine Scott Brown, an identity that has not been confirmed.



20



21



22



23



24



25 reduced in size

20.

Mrs. John Cox (Esther Bowes), ca. 1778

Watercolor on ivory in gold case set within later case
1 3/4 x 1 3/8 in. (4.4 x 3.5 cm)

Engraved on verso, at a later date: *Esther (Bowes) Cox* / *Born Nov. 18th 1760 / Died Feb. 10th 1814*

Gift of Gloria Manney, 2006 (2006.235.315)

The sitter (1760–1814) was the daughter of Francis Bowes and Rachel Le Chevalier of Trenton. See Johnson 1990, no. 152.

21.

Arthur St. Clair, 1780

Watercolor on ivory in gold case
1 3/4 x 1 3/8 in. (4.4 x 3.5 cm)

Morris K. Jesup Fund, 1932 (32.110)

Arthur St. Clair (1736–1818) was a Scottish-born statesman, the ninth president of the Continental Congress, and later a major general in the revolutionary war. Peale recorded painting this miniature in July 1780 as a gift for the sitter.

22.

Anthony Butler, 1782

Watercolor on ivory in replacement case
1 5/8 x 1 1/4 in. (4.1 x 3.2 cm)

Gift of James Parker, in memory of General and Mrs. Cortlandt Parker, 1974 (1974.151)

23.

Richard Montgomery, ca. 1784–86

Watercolor on ivory in replacement case
1¾ × 1⅜ in. (4.4 × 3.5 cm)

Dale T. Johnson Fund, 2006 (2006.235.126)

The sitter (1736–1775) was born in Dublin, served in the British army, and, after 1773, moved to New York City, where he married Janet Livingston, the daughter of Robert R. Livingston. Peale apparently painted this posthumous profile of Montgomery from an earlier portrait. See Johnson 1990, no. 153.

24.

Mrs. Charles Willson Peale
(*Rachel Brewer*), ca. 1790

Watercolor on ivory in replacement case;
hair reserve
2¼ × 1¾ in. (5.7 × 4.5 cm)

Gift of J. William Middendorf II, 1968 (68.222.3)

Peale painted this miniature of his first wife and another version (cat. no. 25) just after her death. Both are based on an earlier, unlocated oil painting from 1771. Rachel Brewer (1744–1790) bore Peale eleven children, including the artists Raphaele (q.v.), Rembrandt (1778–1860), and Rubens (1784–1865).

25.

Mrs. Charles Willson Peale
(*Rachel Brewer*) and *Baby Eleanor*,
ca. 1790

Watercolor on ivory in replacement frame
2½ × 2 in. (6.4 × 5.1 cm)

Gift of Gloria Manney, 2006 (2006.235.127)

Peale painted this portrait of his first wife just after her death in 1790. See Johnson 1990, no. 147, where it is erroneously recorded as dating from 1771.

CHARLES WILLSON PEALE
AND JAMES PEALE (Q.V.)



26

26.

James Peale, ca. 1788

Watercolor on ivory in replacement case;
hair reserve
1⅝ × 1¼ in. (4 × 3.2 cm)

Gift of J. William Middendorf II, 1968 (68.222.4)

Charles Willson Peale wrote in his diary for August 25, 1788, that he began this work but that it was largely painted by his brother James (q.v.).

HENRY BENBRIDGE

Philadelphia, Pennsylvania 1743–1812
probably Philadelphia, Pennsylvania

One of the first American-born artists to study abroad, Henry Benbridge went to Rome in 1765 and enrolled in the academy of Pompeo Batoni (1708–1787), with whom he studied until 1769. From Rome, Benbridge went to London where, through family connections, he made the acquaintance of Benjamin West (1738–1820) and Benjamin Franklin, and exhibited two portraits at the Royal Academy of Arts, one of them of Franklin (1770, location unknown). In 1772, two years after his return to Philadelphia, Benbridge moved to Charleston, where he flourished as the leading portrait painter of the gentry. He was joined there by his wife, Esther (or Letitia) “Hetty” Sage (?–ca. 1777), who had studied miniature painting with Charles Willson Peale (q.v.). When Charleston fell to the British in 1780, Benbridge, a revolutionary, was taken prisoner and sent to Saint Augustine, Florida. In 1783 he was released in Philadelphia, returning to Charleston by the following year. Benbridge continued to be a popular portrait painter in Charleston until at least 1790. By 1801 he was in Norfolk, Virginia, probably to be near his son. He was in Baltimore in 1810 and is buried in his hometown of Philadelphia.

REFERENCES: Archives: Henry Benbridge, Letters, 1767–1787, Collection 777, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library, Winterthur, Delaware. Robert G. Stewart, *Henry Benbridge (1743–1812): American Portrait Painter*, exh. cat. (Washington, D.C.: Published for the National Portrait Gallery by the Smithsonian Institution Press, 1971); Stephen E. Patrick, “‘I have at length determined to have my picture taken’: An Eighteenth-Century Young Man’s Thoughts about His Portrait by Henry Benbridge,” *The American Art Journal* 22, no. 4 (Winter 1990), pp. 68–81; Angela D. Mack, “Henry Benbridge: Charleston Portrait Painter,” *The Magazine Antiques* 158 (November 2000), pp. 726–33; Maurie D. McInnis et al., *Henry Benbridge: Charleston Portrait Painter (1743–1812)*, exh. cat. (Charleston, S.C.: Carolina Art Association; Gibbes Museum of Art, 2000); Robert G. Stewart, “Benbridge, Henry,” in *American National Biography Online*, <http://www.anb.org> (November 26, 2008).

27.

Portrait of a Gentleman, ca. 1770

Watercolor on ivory in gold case set with pink gemstones, possibly garnets
1 7/8 × 1 1/4 in. (4.8 × 3.2 cm)

Dale T. Johnson Fund, 1996 (1996.563)



27

28.

Elizabeth Ann Timothy, ca. 1775–85

Watercolor and gouache on ivory in replacement case
1 1/2 × 1 1/8 in. (3.8 × 2.9 cm)

Rogers Fund, 1926 (26.286)

The miniature is thought to have been an engagement gift from the sitter to her fiancé, William Williamson. They were married in 1785. Elizabeth Ann Timothy was born in 1746 in Charleston, the daughter of Peter and Anna Timothy. Her first husband was Peter Valton.



28

29.

Portrait of a Gentleman, ca. 1780

Watercolor on ivory in gold and silver case set with paste jewels; hanger not shown on recto
1 1/2 × 1 in. (3.8 × 2.5 cm)

Inscribed in hair pigment on verso, on ivory: *LOVE & FRIENDSHIP* [above emblems of love and friendship in hair pigment, chopped hair, gilded chopped hair, and gold-colored metal]

Gift of J. William Middendorf II, 1968 (68.222.21)



29 recto



29 verso

JOHN RAMAGE

Ireland ca. 1748–1802 Montreal, Canada

After studying at the Dublin Society's Drawing School (entered 1763), Ramage lived in London and, by about 1772, in Halifax, Nova Scotia, before moving to Boston in 1775 and establishing himself as a miniature painter and goldsmith. He returned to Halifax with a loyalist regiment in 1776 and within a year had left his charge and arrived in British-occupied New York City, seeking portrait commissions. He quickly became the city's leading miniaturist and retained that distinction until he left for Montreal in 1794. Among his distinguished sitters were George Washington; George Clinton, governor of New York; and members of the Van Rensselaer, Ludlow, Van Cortlandt, and Pintard families. Ramage also produced allegorical and memorial scenes in miniature and he both imported and created his own gold cases, noted for their elliptical (marquise) shapes and delicate fluted, scalloped, and engraved fillets. Ramage's work desk with tools and artist samples is owned by the New-York Historical Society. His personal life, of which few details are known, seems to have been highly complicated; he died in Montreal, where he had fled from his creditors.

REFERENCES: Dunlap 1918, vol. 1, pp. 267–68; Frederic Fairchild Sherman, *John Ramage: A Biographical Sketch and a List of his Portrait Miniatures* (New York: Privately printed, 1929); John Hill Morgan, *A Sketch of the Life of John Ramage, Miniature Painter* (New York: The New-York Historical Society, 1930); Elle Shushan, "The Art of High Living: Miniature Goldwork by John Ramage," in *The Catalogue of Antiques and Fine Art* (Winter 2001), pp. 170–71, or <http://www.antiquesandfineart.com/articles/article.cfm?request=297/> (December 2, 2008); Paul Caffrey, "John Ramage: The Wandering Portraitist," *Irish Arts Review* 19, no. 1 (Summer 2002), pp. 96–99; Anne A. Verplanck, "Ramage, John," in *American National Biography Online*, <http://www.anb.org> (September 5, 2008).



30 recto



30 verso



31



32

30.

Major Greene, B.A., ca. 1777

Watercolor on ivory in gold case
2 × 1½ in. (5.1 × 3.8 cm)

Engraved on verso: *Major Greene B. A. / Married 1777.*

Gift of Mrs. Harriet W. Field, 1963 (63.35.2)

The identity of a Major Greene in the British army stationed in New York, who married in 1777, is not known.

31.

Portrait of a Gentleman, ca. 1780

Watercolor on ivory in gold bracelet case with later hanger

1½ × 1¼ in. (3.8 × 3.1 cm)

Gift of Gloria Manney, 2006 (2006.235.155)

See Johnson 1990, no. 183.

32.

Governor George Clinton, ca. 1785

Watercolor on ivory in gilded copper case
1¾ × 1⅜ in. (4.4 × 3.5 cm)

Engraved on verso: *George Clinton*

Inside case: [trimmed playing card]

Victor Wilbour Memorial Fund, 1959 (59.122)

George Clinton (1739–1812) was elected governor of New York in 1777 and held the post for six successive terms. He later served as vice-president under Thomas Jefferson (in his second term) and James Madison.



33



34



35

33.

John Maunsell, ca. 1785

Watercolor on ivory in gold bracelet case with later brooch pin and hanger

1⅝ × 1¼ in. (4.1 × 3.2 cm)

Engraved on verso: *A. E. V. R.* [in monogram]

Gift of Mrs. Alan W. Carrick, 1991 (1991.90)

The British general John Maunsell (1724–1795) sat for Ramage shortly after he and his American wife, Elizabeth Stillwell, had returned to New York from voluntary exile in Ireland during the revolution. The engraved initials are of a later date and are for Ann Eliza Van Rensselaer, the donor's great-grandmother.

34.

Gilbert Van Cortlandt, ca. 1785

Watercolor on ivory in gold bracelet case with later brooch pin

1¾ × 1⅜ in. (4.5 × 3.5 cm)

Fletcher Fund, 1934 (34.131)

The son of Pierre Van Cortlandt and Joanna Livingston, Gilbert Van Cortlandt (1757–1786) supervised the family orchards and served as a captain in the North Battalion of Westchester County.

35.

Thomas Witter, ca. 1786–87

Watercolor on ivory in gold bracelet case with red enamel

1⅝ × 1⅜ in. (4.1 × 3.5 cm)

Engraved on verso: *Thomas Witter. / born 25th October 1713 / Obit 20th October 1786*

Dale T. Johnson Fund, 2006 (2006.235.157)

See Johnson 1990, no. 186, where it is speculated that this may be a memorial image of Witter.



36

36.

William Few, ca. 1787

Watercolor on ivory in gold bracelet case with red enamel and later hanger
2¼ × 1¾ in. (5.7 × 4.5 cm)

Dale T. Johnson Fund, 2006 (2006.235.154)

William Few (1748–1828), a statesman and banker, lived most of his life in Georgia, where he served in the State Assembly. He sat for Ramage, with his wife (cat. no. 37), during the year the couple was in Philadelphia for the Constitutional Convention. See Johnson 1990, no. 184.



37 recto



37 verso

38.

Mrs. James Bleecker (Elizabeth Garland Bache), ca. 1788

Watercolor on ivory in silver-gilt case; hair reserve
1⅞ × 1⅝ in. (4.8 × 4.1 cm)
In hair reserve: EGB [in cut-gold initials]

Gift of James and Genevieve Bleecker, 2002
(2002.476.2)

Elizabeth Garland Bache (1762–1794), daughter of Theophylact Bache (cat. no. 41) and Anne Dorothy Barclay, married James Bleecker (cat. no. 39) in 1788.

Gift of James and Genevieve Bleecker, 2003
(2003.64.1a–d)

James Bleecker (1764–1842) sat for Ramage about the time of his marriage in 1788 to Elizabeth Garland Bache (cat. no. 38).

40.

George Washington, 1789

Watercolor on ivory in replacement case
2 × 1⅜ in. (5.1 × 3.5 cm)

Bequest of Charles Allen Munn, 1924 (24.109.93)

Ramage painted at least three miniatures of Washington: this one; another, at the University of Vermont, Burlington; and one in a private collection.

37.

Mrs. William Few (Catherine Nicholson), 1787

Watercolor on ivory in gold case set into a later pearl surround with brooch pin and hanger; hair reserve

1½ × 1¼ in. (3.8 × 3.1 cm)

Engraved on verso: *Catharine Few aged 23 years, 1787*

In hair reserve: F [in cut-gold initial]

Gift of Gloria Manney, 2006 (2006.235.303)

Mrs. William Few (1764–1854) sat for Ramage in Philadelphia with her husband (cat. no. 36). See Johnson 1990, no. 185.

39.

James Bleecker, ca. 1788

Watercolor on ivory in silver-gilt case with later brooch pin and hanger; hair reserve
1⅞ × 1⅝ in. (4.8 × 4.1 cm)



38 recto



38 verso



39



40



41



42



43



44



45

41.

Theophylact Bache, ca. 1790

Watercolor on ivory in gold case with remnants of later brooch pin

2 3/8 x 1 3/8 in. (6 x 4.2 cm)

Inscribed in ink on parchment attached to case:

*Theophylact Bache. / b. Eng. Jan 17, 1734/5 d. N.Y.
Oct 30. 1807*

Gift of James and Genevieve Bleecker, 2003
(2003.64.2a, b)

Theophylact Bache was the father of Elizabeth and Sarah (cat. nos. 38, 46).

42.

Elijah Boardman, ca. 1790

Watercolor on ivory in gold case
2 x 1 3/8 in. (5.1 x 3.5 cm)

Gift of H. Bradford Smith, in memory of his mother, Lillie Wright Smith, and her sisters, Catharine Wright and Mary Wright Godcharles, and in honor of his aunt, Cornelia Wright Aldridge, 1989 (1989.204)

Elijah Boardman (1760–1823) was a dry-goods merchant in New Milford, Connecticut.

43.

Gulian Ludlow, ca. 1790

Watercolor on ivory in gold bracelet case
1 7/8 x 1 1/4 in. (4.8 x 3.2 cm)

Rogers Fund, 1926 (26.125.1)

Gulian Ludlow (1764–1826) a New York, City merchant, married Maria Ludlow (cat. no. 44) in 1792. See p. 19, fig. 34, for verso.

44.

Mrs. Gulian Ludlow (Maria Ludlow), ca. 1790

Watercolor on ivory in gold bracelet case with later hanger; hair reserve

1 1/2 x 1 1/4 in. (3.8 x 3 cm)

Engraved on verso: *ML* [in monogram]

Rogers Fund, 1926 (26.125.2)

Maria Ludlow (1772–1848) married her second cousin Gulian Ludlow (cat. no. 43) in 1792.

45.

Portrait of a Gentleman, ca. 1790

Watercolor on ivory in replacement case
1 3/4 x 1 3/8 in. (4.4 x 3.4 cm)

The Moses Lazarus Collection, Gift of Josephine and Sarah Lazarus, in memory of their father, 1888–95 (95.14.70)



46

46.

Mrs. James Bleecker (Sarah Bache),
ca. 1795

Watercolor on ivory in gold bracelet case with
later brooch pin and hanger
2⅞ × 1⅜ in. (5.4 × 3.5 cm)

Gift of James and Genevieve Bleecker, 2002
(2002.476.1)

Sarah Bache (1774–1852) married James
Bleecker after the death of her sister
Elizabeth (cat. no. 38).

SAMUEL KING

Newport, Rhode Island ca. 1748–1819

Newport, Rhode Island

Samuel King, the leading artist in Newport, was a jack-of-all-trades: portraitist, house painter, decorator of carriages, frame maker, engraver, and, like his father, a maker of mathematical and navigational instruments. According to early histories, King was sent at a young age to Boston to learn the trade of house painting. Thereafter, except for a short stay in Salem, Massachusetts (1771–72), he was a lifelong resident of Newport. King's artistic career advanced after his marriage in 1770 to Amy Vernon, the daughter of the influential merchant Samuel Vernon. One of King's first portrait miniatures was of the minister who performed his wedding ceremony, the Reverend Dr. Ezra Stiles (cat. no. 47), later president of Yale College. King mentored Edward Greene Malbone (q.v.), Washington Allston (1779–1843), Anne Hall (q.v.), and Charles Bird King (no relation; 1785–1862). In 1779, King sent a portrait and ten miniatures of General George Washington to Paris for the purpose of selling them. As King's artistic career was never lucrative, he continued in his family's instrument making business. In 1783 and 1784 he exhibited transparencies in front of the Rhode Island State House depicting the triumphant general and other larger-than-lifesize figures in allegorical scenes celebrating the end of the revolution.

REFERENCES: Archives: Charles E. Hammett Jr., "Newport Early History," ca. 1890s, Vault A, Book 614, p. 42, Newport Historical Society, Newport, Rhode Island. George C. Mason, *Reminiscences of Newport* (Newport, R.I.: C. E. Hammett Jr., 1884), pp. 34–35, 166–67, 241; "King, Samuel," in *Dictionary of American Biography*, vol. 5 (New York: Charles Scribner's Sons, 1933), p. 401; Marvin S. Sadik, *Colonial and Federal Portraits at Bowdoin College* (Brunswick, Me.: [Bowdoin College Museum of Art], 1966), pp. 103–8; William B. Stevens, "Samuel King of Newport," *The Magazine Antiques* 96 (November 1969), pp. 728–33.



47

47.

The Reverend Dr. Ezra Stiles, 1770

Watercolor on ivory in replacement case
1¾ × 1¼ in. (4.5 × 3.2 cm)

Inscribed in ink on backing paper: *Born Feb. /*
~~Ordained Feb.~~ */ ordained. Feby. 2.*

Gift of J. William Middendorf II, 1968 (68.222.26)

The sitter (1727–1795) was a lawyer, scholar, Congregationalist minister, and, later, president of Yale College. He recorded in his diary for May 30, 1770: "This day Mr Samuel King took my picture in miniature."

HENRY PELHAM

Boston, Massachusetts 1749–1806 Dublin, Ireland

Son of the artist Peter Pelham (ca. 1697–1751) and his wife, Mary Singleton Copley, Pelham was the half brother of John Singleton Copley (q.v.), from whom he learned the art of miniature painting in oil on copper and watercolor on ivory. By the early 1770s, Copley had stopped painting miniatures, while Pelham's career became more active. He worked in Boston until August 1776; after joining Copley in London, he continued to paint miniatures. Fewer than a dozen Pelham miniatures have been firmly identified as autograph pieces. His works are often mistakenly thought to be by Copley, as they resemble his miniatures in their bold modeling, sharp contrasts, and overall presentation. Pelham moved to Dublin in 1780 to work as an estate engineer. He died there in a boating accident.

REFERENCES: Denison Rogers Slade, "Henry Pelham, the Half-Brother of John Singleton Copley," *Publications of the Colonial Society of Massachusetts*, vol. 5, *Transactions*, 1897, 1898 (Boston, 1902), pp. 193–211; Guernsey Jones, ed., *Letters and Papers of John Singleton Copley and Henry Pelham, 1739–1776*, Massachusetts Historical Society Collections, 71 (Boston: The Massachusetts Historical Society, 1914); Alan Burroughs, "A Pelham Portrait?" *The Magazine Antiques* 71 (April 1957), pp. 358–59; Richard H. Saunders and Ellen G. Miles, *American Colonial Portraits, 1770–1776*, exh. cat. (Washington, D.C.: National Portrait Gallery, 1987), pp. 215, 307–8; Falk, ed. 1999, vol. 3, p. 2562.



48

48.

Stephen Hooper, 1773

Watercolor on ivory in gold case
1 7/8 × 1 1/2 in. (4.6 × 3.7 cm)

Fletcher Fund, 1925 (25.98)

Stephen Hooper was a merchant from Newburyport, Massachusetts. Pelham wrote the following note in 1773: "Agreeable to your directions, I have done your portrait in Miniature and have had it sett in Gold."



49

49.

Portrait of a Gentleman, 1779

Watercolor on ivory in silver case set with paste
jewels and later brooch pin

1 5/8 × 1 3/8 in. (4.2 × 3.5 cm)

Signed and dated lower right: HP 1779

Dale T. Johnson Fund, 2006 (2006.235.149)

Pelham probably painted this in London before moving to Dublin. See Johnson 1990, no. 177.

JAMES PEALE

Chestertown, Maryland 1749–1831
Philadelphia, Pennsylvania

James Peale apprenticed to his older brother Charles Willson Peale (q.v.), first in saddle making and then in painting. He followed Charles to Philadelphia, where the brothers collaborated on many portraits. In 1786 they divided their painting business: James would paint miniatures and Charles the oils. Although they did not adhere strictly to this plan, James attracted many clients who were drawn to his lively portrayals in brilliant colors. He continued to paint miniatures with the assistance of his daughter Anna Claypoole Peale (q.v.) until about 1818, when failing eyesight compelled him to turn to painting still lifes.

REFERENCES: Archives: Charles Willson Peale Papers Research Files, National Portrait Gallery, Washington, D.C. Frederic Fairchild Sherman, "James Peale's Portrait Miniatures," *Art in America* 19 (August 1931), pp. 208–21; Jean Lambert Brockway, "The Miniatures of James Peale," *The Magazine Antiques* 22 (October 1932), pp. 130–34; Charles H. Elam et al., *The Peale Family: Three Generations of American Artists*, exh. cat. (Detroit: Detroit Institute of Arts, 1967); Eugenia Calvert Holland et al., *Four Generations of Commissions: The Peale Collections of the Maryland Historical Society*, exh. cat. (Baltimore: Maryland Historical Society, 1975); Linda Crocker Simmons, "James Peale: Out of the Shadows," in *The Peale Family: Creation of a Legacy, 1770–1870*, edited by Lillian B. Miller, pp. 202–19, 296, exh. cat. (New York: Abbeville Press in association with the Trust for Museum Exhibitions and the National Portrait Gallery, Smithsonian Institution, 1996).



50



51



52



53

50.

George Washington, 1782

Watercolor on ivory in replacement frame
1½ × 1 in. (3.8 × 2.5 cm)

Engraved on banner of eagle: *WASHINGTON*

Engraved within cartouche at bottom center:

JAMES PEALE. / 1782

Engraved on verso: *W.K. VANDERSLICE &*

CO. / 136 / SUTTER ST. / S.F.CAL.

On verso: [two impressed marks within a square:

a bear over] *V & Co*

Purchase, Lila Acheson Wallace Gift, 2006

(2006.235.326)

This portrait of Washington and the companion portrait of Martha Washington (cat. no. 51) were probably reframed either in 1876, for the nation's centennial, or in 1889, for the centennial of Washington's inauguration; see pp. 46, 47. See Johnson 1990, no. 154.

51.

Martha Washington, 1782

Watercolor on ivory in replacement frame
1½ × 1 in. (3.8 × 2.5 cm)

Engraved on banner below eagle: *LADY WASHINGTON*

Engraved within cartouche at bottom center:

JAMES PEALE. / 1782

Engraved on verso: *W. K. VANDERSLICE & Co. / 136 / SUTTER ST. / S.F.CAL.*

On verso: [two impressed marks within a square:

a bear over] *V & Co*

Purchase, Lila Acheson Wallace Gift, 2006

(2006.235.327)

See cat. no. 50 for the companion portrait of George Washington. See Johnson 1990, no. 155.



54



55

52.

Portrait of a Gentleman, ca. 1785

Watercolor on ivory in gilded copper case; hanger not shown

1¾ × 1¼ in. (4.4 × 3.2 cm)

Gift of Gloria Manney, 2006 (2006.235.139)

See Johnson 1990, no. 156.

53.

Self-Portrait, 1789

Watercolor on ivory in replacement case

1¾ × 1¼ in. (4.4 × 3.2 cm)

Dated lower right: 1789

Gift of Gloria Manney, 2006 (2006.235.133)

See Johnson 1990, no. 157.

54.

Mrs. John McAllister (Frances Wardale), 1791

Watercolor on ivory in gold case

2 × 1½ in. (5.1 × 3.9 cm)

Signed and dated lower left: *IP / 1791*

Gift of Gloria Manney, 2006 (2006.235.131)

Frances Wardale (1746–1814) was born in Yorkshire, England. She married in London and moved with her husband to Philadelphia in 1773. Her second husband, John McAllister, was an optician. See Johnson 1990, no. 159.

55.

Portrait of a Lady, 1791

Watercolor on ivory in replacement case

2 × 1⅝ in. (5.1 × 4 cm)

Signature and date scratched left center: *IP / 1791*

Fletcher Fund, 1941 (41.36)

56.

Portrait of a Gentleman, 1791

Watercolor on ivory in gold case; hair reserve
1 $\frac{7}{8}$ × 1 $\frac{1}{2}$ in. (4.8 × 3.8 cm)

Signed and dated: *IP* / 1791

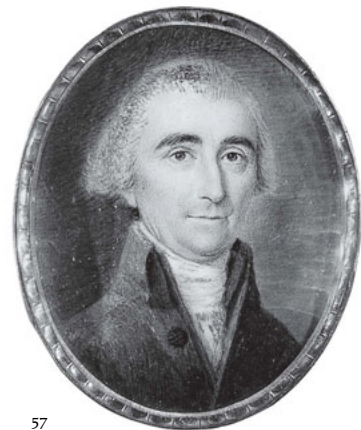
In hair reserve: *EC* [in cut-gold initials]

Gift of Gloria Manney, 2006 (2006.235.141)

See Johnson 1990, no. 158.



56



57

57.

Jonathan Trumbull, ca. 1792

Watercolor on ivory in gilded copper case with
remnants of later brooch pin; hair reserve
2 × 1 $\frac{5}{8}$ in. (5.1 × 4.1 cm)

Fletcher Fund, 1938 (38.146.14)

Jonathan Trumbull (1740–1809) was a United States senator and later governor of Connecticut. He was the brother of the portrait and history painter John Trumbull (1756–1843).



58



59

58.

Benjamin Lincoln, 1794

Watercolor on ivory in gold case; hanger not shown
1 $\frac{7}{8}$ × 1 $\frac{1}{2}$ in. (4.8 × 3.7 cm)

Gift of J. William Middendorf II, 1968 (68.222.8)

The sitter (1733–1810) served in the American Revolution and was acclaimed for his negotiations with Native Americans. He was later lieutenant governor of Massachusetts and the first collector for the Port of Boston.

Signed and dated left center: *IP* / 1794
In hair reserve: *RS* [in cut-gold initials]

Gift of Margaret S. Comeaux, 1974 (1974.30)

Rebecca Richards married John Sevier Jr. in 1794.



60

59.

*Mrs. John Sevier Jr.
(Rebecca Richards), 1794*

Watercolor on ivory in gold case; hair reserve;
2 $\frac{1}{2}$ × 1 $\frac{7}{8}$ in. (6.4 × 4.8 cm)

60.

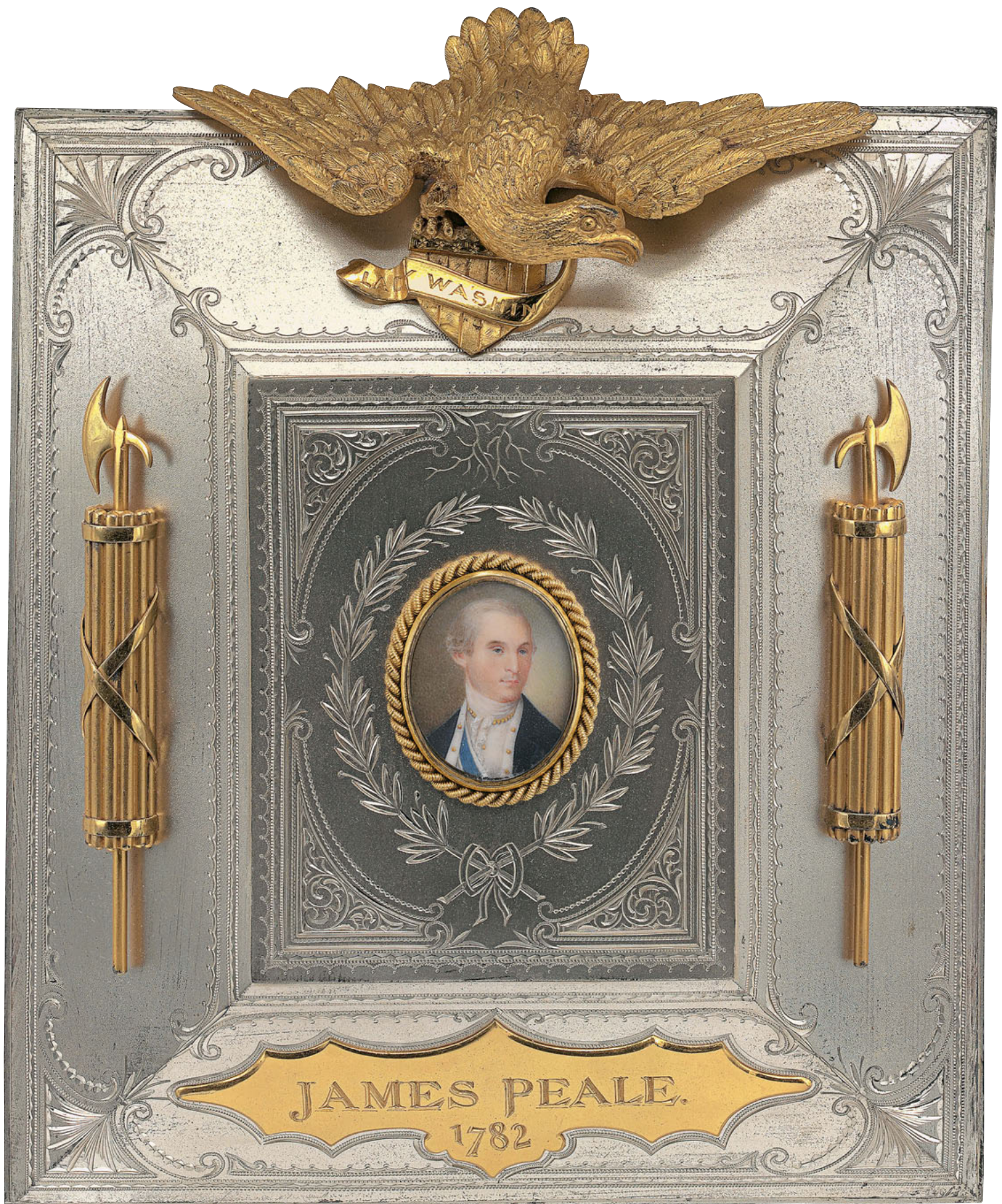
Portrait of a Gentleman, 1794

Watercolor on ivory in replacement case
2 $\frac{1}{4}$ × 1 $\frac{7}{8}$ in. (5.8 × 4.6 cm)

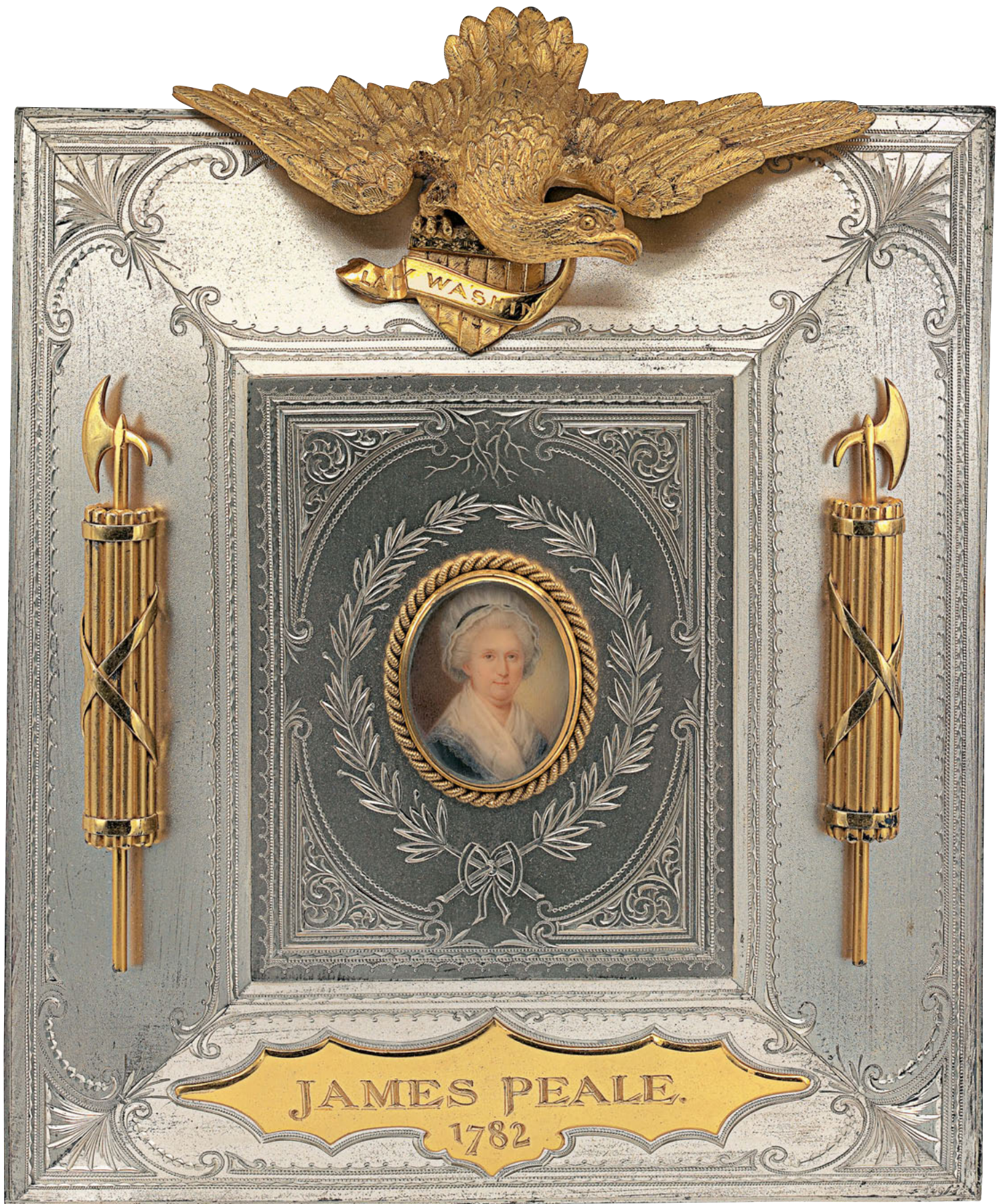
Signed and dated lower right: *IP* / 1794

Gift of Gloria Manney, 2006 (2006.235.140)

See Johnson 1990, no. 160.



50





61

61.

Portrait of a Gentleman, ca. 1795

Watercolor on ivory in gilded copper case;
hair reserve; hanger not shown
2¼ × 1⅞ in. (5.8 × 4.6 cm)

Purchase, Lila Acheson Wallace Gift, 2006
(2006.235.138)

See Johnson 1990, no. 161.

62.

Moses Cox, 1796

Watercolor on ivory in gold case
3 × 2½ in. (7.6 × 6.4 cm)
Signed and dated lower right: *IP* / 1796

Gift of J. William Middendorf II, 1968 (68.222.6)

The sitter (1734–1805) was a Quaker merchant
from Philadelphia.



62



64

64.

Richard Thomas III, 1796

Watercolor on ivory in gold case
2⅞ × 2⅜ in. (7.3 × 5.9 cm)
Signature and date scratched lower right: *IP* / 1796

Maria DeWitt Jesup Fund, 1931 (31.118)

The sitter (1744–1832) was a member of the
Pennsylvania Assembly and the United States
Congress. For his service during the revolution-
ary war, he was dubbed “the Fighting Quaker.”



63



65

65.

Mrs. Joseph Cooper (Mary Justice), 1797

Watercolor on ivory in gilded copper case;
hair reserve
2⅞ × 2¼ in. (7.3 × 5.8 cm)
Signed and dated lower right: *IP* / 1797

Gift of Gloria Manney, 2006 (2006.235.143)

Mrs. Joseph Cooper lived in Philadelphia
with her husband, a tailor and merchant. See
Johnson 1990, no. 163.

63.

William Jonas Keen, 1796

Watercolor on ivory in gold case
2⅝ × 2⅞ in. (6.8 × 5.2 cm)
Signed and dated lower left: *IP* / 1796

Purchase, Lila Acheson Wallace Gift, 2006
(2006.235.129)

See Johnson 1990, no. 162.



66

66.

*Mrs. Jonathan Pinkney Jr.
(Elizabeth Munroe), 1798*

Watercolor on ivory in gilded copper case;
hair reserve

2¾ × 2¼ in. (7 × 5.7 cm)

In hair reserve: *EP* [in cut-gold initials]

Maria DeWitt Jesup Fund, 1925 (25.117.2)

The sitter (1768–1828) lived in Annapolis,
Maryland, with her husband (cat. no. 67).



67

67.

Jonathan Pinkney Jr., 1798

Watercolor on ivory in gilded copper case;
hair reserve

3⅞ × 2 in. (7.9 × 6.4 cm)

Signed and dated lower left: *IP / 1798*

In hair reserve: *JP* [in cut-gold initials]

Maria DeWitt Jesup Fund, 1925 (25.117.1)

The sitter (1768–1828) lived in Annapolis,
Maryland, with his wife (cat. no. 66).



68

68.

Curtis Clay, 1798

Watercolor on ivory in gilded copper case;
hair reserve

2⅞ × 2¼ in. (6.8 × 5.6 cm)

Signature and date scratched lower left: *IP / 1798*

Purchase, Lila Acheson Wallace Gift, 2006
(2006.235.132)

See Johnson 1990, no. 164.



69

69.

Pryor Smallwood, ca. 1798

Watercolor on ivory in replacement case
2¾ × 2⅛ in. (7 × 5.4 cm)

Gift of Gloria Manney, 2006 (2006.235.134)

The sitter and his brother (cat. no. 70) were
the sons of Lydia Hutchinson and Benjamin
Smallwood of Washington. See Johnson 1990,
no. 167.



70



71



72



73



74



75

70.

William Smallwood, ca. 1798

Watercolor on ivory in replacement case
2¾ × 2 in. (6.9 × 5.1 cm)

Gift of Gloria Manney, 2006 (2006.235.135)

See cat. no. 69 for William's brother, Pryor.
See Johnson 1990, no. 166.

71.

Portrait of a Gentleman, 1799

Watercolor on ivory in gilded copper case;
hair reserve; hanger not shown

2½ × 2⅞ in. (7 × 5.8 cm)

Signature and date scratched lower left: *IP / 1799*

In hair reserve: *JL* [in cut-gold initials]

Gift of Gloria Manney, 2006 (2006.235.142)

See Johnson 1990, no. 165.



76

72.

Portrait of a Lady, ca. 1800

Watercolor on ivory in gilded copper case;
hair reserve
2 $\frac{3}{8}$ × 1 $\frac{3}{4}$ in. (6.2 × 4.6 cm)
Signed and dated lower right: *IP/180*[illegible]
In hair reserve: *T B* [in cut-gold initials]
Gift of Gloria Manney, 2006 (2006.235.144)

See Johnson 1990, no. 168.

73.

Francis Depau, 1802

Watercolor on ivory in replacement frame
2 $\frac{7}{8}$ × 2 $\frac{1}{4}$ in. (7.2 × 5.7 cm)
Signed and dated left center: *IP/1802*
Gift of Jacqueline L. Hammond, 1963 (63.182.1)

The donor identified the sitter, Francis Depau (1744–1836), as a New York City shipowner and merchant who later established the first line of packet ships between New York and Le Havre, France. Depau married Sylvie de Grasse, daughter of the comte de Grasse.



77

74.

Dr. Henry Nicolls Kitchin, 1807

Watercolor on ivory in replacement case
2 $\frac{3}{4}$ × 2 $\frac{1}{4}$ in. (7.1 × 5.8 cm)
Signed and dated lower left: *IP/1807*
Inscribed on backing card: *Henry Nicolls Kitchin*
Purchase, Lila Acheson Wallace Gift, 2006
(2006.235.130)

The sitter was one of the country's first brain surgeons; he lived in Philadelphia, where he was affiliated with Hahnemann Hospital. See Johnson 1990, no. 169.

75.

William Young, 1807

Watercolor on ivory in gilded copper case;
hair reserve
2 $\frac{3}{4}$ × 2 $\frac{1}{4}$ in. (7.1 × 5.8 cm)
Signature and date scratched lower right: *IP/1807*
In hair reserve: *W Y* [in cut-gold initials]
Gift of Gloria Manney, 2006 (2006.235.145)

The sitter (1755–1829) was born in Scotland. After immigrating to America, he established a paper mill in Wilmington, Delaware, and later published a newspaper in Philadelphia. See Johnson 1990, no. 170.

76.

Anthony Wayne Robinson, 1811

Watercolor on ivory in gilded copper case;
hair reserve
2 $\frac{3}{4}$ × 2 $\frac{1}{4}$ in. (7.1 × 5.7 cm)
Signature and date scratched lower right: *IP/1811*
In hair reserve: *AWR* [in cut-gold initials]
Jeweler's trade card used as backing: *A. Williams / Smith Jeweller & Hair Worker / No 8 South Second Street / Philadelphia*
Purchase, Lila Acheson Wallace Gift, 2006
(2006.235.137)

See p. 19, fig. 37, for verso. See Johnson 1990, no. 171.

77.

Beulah Elmy Twining
(*Mrs. Torbert*), 1811

Watercolor on ivory in gilded copper case;
hair reserve
2 $\frac{3}{4}$ × 2 $\frac{1}{4}$ in. (7 × 5.7 cm)
Signed and dated lower right: *IP/1811*
Purchase, Lila Acheson Wallace Gift, 2006
(2006.235.136)

The sitter (ca. 1767–1826) was the youngest daughter of David and Elizabeth Twining, Quakers from Bucks County, Pennsylvania. See Johnson 1990, no. 172.

WALTER ROBERTSON

Dublin, Ireland ca. 1750–1801/2 Futtehpur, India

The son of a goldsmith, Walter Robertson entered the Dublin Society Schools in 1765 and began his career as a miniaturist by 1768. He exhibited at the Society of Artists in Dublin from 1769 to 1775 and again in 1777 and was regarded as the city's leading miniature painter. From 1784, Robertson was in London trying to gain commissions, but he returned to Dublin in 1792 in financial straits. He became friendly with Gilbert Stuart (1755–1828), who had been in the city for five years. Together, in 1793, they made the voyage to New York; Robertson painted a miniature of the ship's owner, John Shaw (Cincinnati Art Museum), and Stuart painted his oil portrait (The Metropolitan Museum of Art), in partial exchange for passage. In New York, Robertson made

miniature versions of Stuart's oil portraits, while retaining his own artistic character; none of the works are exact copies. The next year Robertson and Stuart went to Philadelphia in pursuit of sittings with President George Washington. Robertson made several likenesses of Washington and at least two of Martha Washington. It would appear that he returned to New York in 1796. Shortly thereafter he left the city for India, where he died.

REFERENCES: Strickland 1913, vol. 2, pp. 287–89; Bernard H. Cone, "The American Miniatures of Walter Robertson," *American Collector* 9 (April 1940), pp. 6–7, 14, 20, and (May 1940), p. 24; Foskett 1987, p. 630; Frank 2000–2001, pp. 156–62; Aronson and Wieseman et al. 2006, pp. 267–68.



78

78.

Anna Claypoole Peale, 1812

Watercolor on ivory in replacement frame

3 × 2 3/8 in. (7.5 × 6.8 cm)

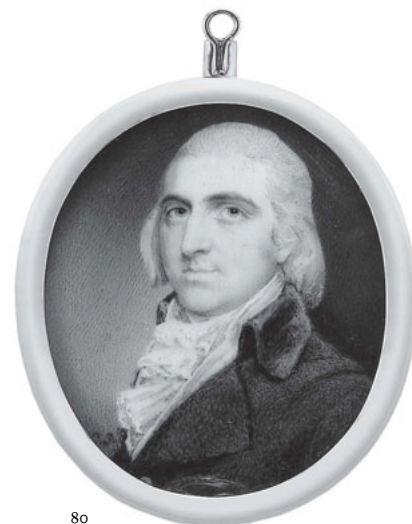
Signed and dated lower left: *IP/1812*

Fletcher Fund, 1938 (38.146.8)

Anna Claypoole Peale (q.v.) was the artist's daughter.



79



80

79.

*Augustus Vallette Van Horne Jr.,
ca. 1793*

Watercolor on ivory in gilded copper case;
hair reserve; hanger not shown
2 $\frac{3}{8}$ × 2 in. (6 × 5.1 cm)
In hair reserve: A V V H [in cut-gold initials]

Gift of Mr. and Mrs. William A. Moore, 1923
(23.80.85)

Augustus Vallette Van Horne Jr. (1765–1853)
lived in New York City.



81 recto



81 verso

80.

Portrait of a Gentleman, ca. 1794

Watercolor on ivory in replacement case
2 $\frac{7}{8}$ × 1 $\frac{3}{4}$ in. (5.2 × 4.5 cm)
Inscribed lower left, at a later date: G S

Dale T. Johnson Fund, 2006 (2006.235.159)

See Johnson 1990, no. 190, as a portrait of
Matthew Clarkson.

81.

*Mrs. Gabriel Manigault
(Margaret Izard), ca. 1795*

Watercolor on ivory in gold case; hair reserve;
hanger not shown on verso
2 $\frac{7}{8}$ × 2 $\frac{3}{8}$ in. (7.1 × 5.9 cm)
Inscribed on backing paper: *Portrait of my
Grandmother, Mrs. Margaret / Izard Manigault, left
to me by my Father / May 2nd 1874. G. E. Manigault*

Fletcher Fund, 1928 (28.169.2)

Margaret Izard (1768–1824) of Charleston mar-
ried the planter and amateur architect Gabriel
Manigault in 1785. This portrait relates to the
oil by Gilbert Stuart in the Albright-Knox
Gallery, Buffalo, New York.

82.

Portrait of a Lady, ca. 1795

Watercolor on ivory in replacement case
2 $\frac{7}{8}$ × 2 $\frac{1}{4}$ in. (7.3 × 5.7 cm)
Engraved on verso, at a later date: *Ariana Calvert /
the Grand daughter / of / Lord Baltimore / died 1784*

The Moses Lazarus Collection, Gift of Josephine
and Sarah Lazarus, in memory of their father,
1888–95 (95.14.112)

The identification of the sitter on the replace-
ment case is erroneous.



82

ADOLPH ULRICH WERTMÜLLER

Stockholm, Sweden 1751–1811

Naamans Creek, Delaware

The son of a prosperous Stockholm apothecary, Adolph Ulrich (or Adolf Ulric) Wertmüller first studied sculpture and painting in Sweden. In 1772 he went to Paris to study with Joseph-Marie Vien (1716–1809), teacher of Jacques-Louis David (1748–1825). Wertmüller was admitted to the Académie Royale de Peinture et de Sculpture the next year. He followed his teacher to Rome, studying and traveling in Italy for three years. From 1779 to 1781 he worked in Lyon, then returned to Paris. While there, the king of Sweden, Gustav III, named him first painter and obtained a commission for him to paint Marie Antoinette. From 1788, Wertmüller traveled in France and Spain, gaining commissions from royalty and the bourgeoisie. Revolutionary turmoil in France prevented Wertmüller's return to Paris; instead he went to seek his fortune in

Philadelphia in 1794. He painted portraits of George Washington and members of Congress and was a founding member of the short-lived Columbianum art academy, participating in its first exhibition in 1795. Wertmüller went to Paris and Stockholm about 1797 to attend to his financial affairs. Upon his return to the United States in 1801, he married the Swedish American Elisabeth Henderson, granddaughter and cousin of artists Gustavus Hesselius (1682–1755) and John Hesselius (q.v.), respectively. Wertmüller became an American citizen in 1802 and two years later bought a farm on the Delaware River at Naamans Creek, embarking on a new career in farming while continuing to paint, despite failing eyesight. In 1806 he organized an exhibition of his masterpiece, *Danaë and the Golden Rain*, completed in 1787 (Nationalmuseum, Stockholm), the first

public exhibition in America of a monumental-size painting of a female nude. The subject's nudity caused a great uproar in Philadelphia and later in New York and earned Wertmüller a considerable sum in admission fees continuously until his death in 1811.

REFERENCES: Archives: The Adolph Ulrich Wertmüller Papers, 1772–1811, Manuscript Collection, Pennsylvania Academy of the Fine Arts Archives, Philadelphia. Rembrandt Peale, "Reminiscences. Adolph Ulric Wertmüller," *The Crayon* 2, no. 14 (October 3, 1855), p. 207; Michel N. Benisovich, "Further Notes on A. U. Wertmüller in the United States and France," *The Art Quarterly* 26, no. 1 (Spring 1963), pp. 7–30 [contains transcriptions of Wertmüller's "Livre de Caisse" (personal expenses) for 1801–2 and "Cash Book" (for art-related accounts), 1805–11]; Franklin D. Scott, *Wertmüller—Artist and Immigrant Farmer* (Chicago:



83 recto



83 verso

WILLIAM RUSSELL BIRCH

Warwickshire, England 1755–1834

Philadelphia, Pennsylvania

Swedish Pioneer Historical Society, 1963) [contains a biography, illustrations of his best-known works, and a translation of his diary written at Naamans Creek, 1803–11]; Falk, ed. 1999, vol. 3, p. 3519; Mary Towley Swanson, *A Tangled Web: Swedish Immigrant Artists' Patronage Systems, 1880–1940* (2004), chap. 3, pp. 8–10, at <http://www.stthomas.edu/ArtHistory/graduate/files/03.EarlyImmigrantArt.pdf> (December 10, 2008).

83.

Portrait of a Lady, ca. 1805

Oil on tin in gold case; hair reserve and cobalt glass; possibly a replacement
3 $\frac{5}{8}$ × 2 $\frac{7}{8}$ in. (9.2 × 7.3 cm)

Dale T. Johnson Fund, 2003 (2003.191)

William Russell Birch, enamelist, engraver, and landscape painter, apprenticed to the London jeweler and goldsmith Thomas Jeffreys and studied enamel painting with Henry Spicer (1743–1804). Starting in 1775, Birch exhibited enamel miniatures at the Society of Artists and the Royal Academy of Arts. Sir Joshua Reynolds (1723–1792), the leading British painter of his day, commissioned Birch to make small enamel copies of his oil paintings to preserve a record of their colors in case the paintings faded. Birch also made engravings after landscape paintings by Reynolds, Benjamin West (1738–1820), Thomas Gainsborough (1727–1788), and others, published under the title *Délices de la Grande Bretagne* (1791). The impact of the French Revolution caused Birch and his family to immigrate in 1794 to Philadelphia, then the capital and the largest and wealthiest city in America. Birch brought with him a letter of introduction from Benjamin West to William Bingham, a patron of the arts who became Birch's first employer and sitter. Soon, he set up shop painting enamel miniatures, the most popular of which were approximately sixty copies after Gilbert Stuart's portraits of George Washington. Soon after his arrival in Philadelphia, Birch became involved in one of the first attempts to found an American art academy, the short-lived Columbianum. About 1797, Birch and his family moved to Burlington, New Jersey, and then in the following year to Springland, a country estate Birch designed and landscaped on the Delaware River north of Philadelphia, while he continued to maintain a Philadelphia business address. With his son Thomas, Birch produced two series of engravings, *Views of Philadelphia* (1798–1800) and *Country Seats of America* (1808–9).

REFERENCES: Archives: The Birch Papers include an unpublished autobiography, "The Life of William Russell Birch, Enamel Painter, Written by Himself"; a partial list of his copies in enamel after Sir Joshua Reynolds; and an essay about enamel painting, Birch Family, Papers (1808–1823), 1888, The Historical Society of Pennsylvania, Philadelphia. W. M. Hornor Jr., "William Russell

Birch, Versatile Craftsman," *The Antiquarian* 14, no. 2 (February 1930), pp. 43–45, 74–78; Jean Lambert Brockway, "William Birch: His American Enamel Portraits," *The Magazine Antiques* 24 (September 1933), pp. 94–96; Emily Tyson Cooperman, "William Russell Birch (1755–1834) and the Beginnings of the American Picturesque" (PhD diss., University of Pennsylvania, 1999); Carol Eaton Soltis, "Birch, William Russell," in *American National Biography Online*, <http://www.anb.org> (July 28, 2005).



84.

Mary Birch, 1785

Enamel on copper in replacement case
1 $\frac{3}{8}$ × 1 $\frac{3}{8}$ in. (4.1 × 3.5 cm)
Signed and dated right center: W. B. / 1785
Engraved on verso, at a later date: *Mary Birch, / by / Wm Birch, 1785. / Thomas Birch, / Eliza Birch, / Albina Birch Pearson, / January, 1871*

The Alfred N. Punnett Endowment Fund, 1928
(28.209.1)

This portrait of the artist's mother was made before William Russell Birch arrived in America.



85 reduced in size

85.

*Mrs. William Bingham
(Anne Willing), 1795*

Enamel on copper in gilded metal bezel
4 ³/₈ × 3 ³/₈ in. (11 × 8.5 cm)
Signed and dated lower left: *W B / 1795*

Dale T. Johnson Fund, 2006 (2006.235.16)

The sitter (1764–1801) was the daughter of Thomas Willing and the wife of the prominent Philadelphia banker and United States senator William Bingham. See Johnson 1990, no. 13.

86.

Portrait of a Gentleman, ca. 1795

Enamel on copper in gold bracelet case set with pearls with later brooch pin and hanger
1 ¹/₂ × 1 ¹/₄ in. (3.7 × 3.2 cm)

Gift of Gloria Manney, 2006 (2006.235.11)

See Johnson 1990, no. 14, where the sitter is erroneously identified as Samuel Chase.



86

87.

Brock Livingston Delaplaine, 1817

Enamel on copper
3 × 2 ¹/₂ in. (7.6 × 6.4 cm)
Inscribed lower left: *Wm Birch from T. Sully. 1817.*

Maria DeWitt Jesup Fund, 1985 (1985.141.12)

The sitter (1808–?) was the son of Joseph Delaplaine, a Philadelphia publisher, and Jane Ann Livingston. Birch's portrait is based on Thomas Sully's of 1807 (location unknown).

88.

Bishop William White, ca. 1830

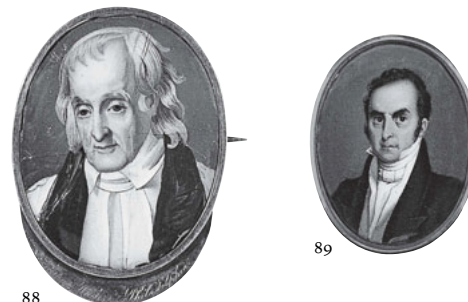
Enamel on copper in gold bracelet case with later brooch pin
1 ¹/₄ × 1 ¹/₈ in. (3.3 × 2.6 cm)
Engraved on flange beneath bezel: *Bishop White Philadelphia*
Inscribed on verso in yellow enamel on blue enamel: *White*

Gift of Harry G. Friedman, 1955 (55.202)

William White (1748–1836) was presiding bishop of the Episcopal Church in the United States (1789; 1795–1836) and bishop of the diocese of Pennsylvania (1787–1836). Birch based his portrait on John Sartain's 1830 or 1831 engraving of Thomas Sully's portrait.



87



88

89

89.

Daniel Webster, ca. 1833

Enamel on copper in gold brooch case
1 ¹/₈ × ⁷/₈ in. (2.7 × 2 cm)
Inscribed on verso: *Webster; 11*

Gift of Gloria Manney, 2006 (2006.235.17)

Daniel Webster (1782–1852), a celebrated orator, was a United States senator from Massachusetts and United States secretary of state. George Harrison Hite (q.v.) also painted his portrait (cat. no. 363). See Johnson 1990, no. 17.

WILLIAM VERSTILLE

Boston, Massachusetts 1757–1803

Boston, Massachusetts

The son of a merchant, William Verstille moved with his family from Boston to Wethersfield, Connecticut, in 1761. While serving in the army during the American Revolution, he painted miniatures of several officers. Verstille worked in Philadelphia (1782–83) and New York (1784 and 1787–90). For this last period, he kept an account book recording commissions for miniatures, hairwork, mourning pieces, and jewelry. Verstille's records indicate that he painted a miniature of President George Washington and made pieces of jewelry and designs in hair for Martha Washington. In New York he competed with John Ramage (q.v.) and developed a style of painting and casework that has been frequently mistaken for that artist's work. In 1780 he married Eliza Sheldon, and their family eventually included six children. During the 1790s, Verstille worked in Connecticut and southern Massachusetts; in 1801 he was in Boston; and in 1802, in Salem.

REFERENCES: Archives: Verstille Family, Papers, 1756–1782, Collection 412, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library, Winterthur, Delaware; Verstille Family Papers, 1754–1858, Ms 522, Manuscripts and Archives, Yale University Library, New Haven, Connecticut. Jean Lipman, "William Verstille's Connecticut Miniatures," *Art in America* 29 (October 1941), p. 229; "Accounts of William Verstille," *Connecticut Historical Society Bulletin* 25, no. 1 (January 1960), pp. 22–31 [includes transcription of Verstille's account book]; Falk, ed. 1999, vol. 3, p. 3405.



90

90.

Portrait of a Gentleman, ca. 1785

Watercolor on ivory in replacement case
1 1/2 x 1 in. (3.7 x 2.5 cm)

Maria DeWitt Jesup Fund, 1992 (1992.311.1)



91

91.

George Henry Remsen, ca. 1790

Watercolor on ivory in gilded copper case;
hair reserve

1 7/8 x 1 1/2 in. (4.8 x 3.7 cm)

Inscribed in hair pigment on oval ivory plaque
in hair reserve: GHR [in monogram]

Engraved on verso, at a later date: *George Henry Remsen / B 16 Jan. 1768 D 29 Jan. 1804*

Gift of J. William Middendorf II, 1968 (68.222.10)

George Henry Remsen (1768–1804) was a New York City banker.



92

92.

Frederick Kuhl, ca. 1795

Watercolor on ivory in silver-gilt case set in
replacement case

1 3/8 x 1 1/4 in. (4.1 x 3.1 cm)

Inscribed in pencil on tag: *Frederick Kuhl*
(elder) / brother Thomas Kuhl

Fletcher Fund, 2006 (2006.235.261)

See Johnson 1990, no. 255.



93

93.

Lieutenant Colonel Elias Parker, ca. 1795

Watercolor on ivory in gold bracelet case with later
brooch pin

1 1/2 x 1 1/4 in. (3.6 x 3 cm)

Fletcher Fund, 2006 (2006.235.262)

See Johnson 1990, no. 257.



94



95



96



97

94.

Mrs. Ethan Stone (Abigail Maria Storrs),
ca. 1795

Watercolor on ivory in gilded metal case; hair reserve
2¼ × 1¾ in. (5.6 × 4.4 cm)

Gift of Mrs. Alexander G. Cummins, 1939 (39.132)

Abigail and her sister Clarissa (cat. no. 95) were daughters of the Rev. Eleazar Storrs of Yale College. Abigail married Ethan Stone in 1795.



98



99

95.

Clarissa Storrs, ca. 1795

Watercolor on ivory in gold case
2¼ × 1¾ in. (5.7 × 4.3 cm)
Engraved on verso: C S [in monogram]

Gift of Mrs. Alexander G. Cummins, 1939 (39.149)

Clarissa Storrs married Jeremiah Atwater in 1802. See her sister Abigail (cat. no. 94). See p. 19, fig. 32, for verso.

97.

Portrait of a Gentleman, ca. 1795

Watercolor on ivory in gold case with remnants of later brooch pin
1⅝ × 1¼ in. (4.1 × 3.1 cm)
Signed lower right: W V. pinxt.

Dale T. Johnson Fund, 2006 (2006.235.265)

See Johnson 1990, no. 256.

99.

Mrs. Joseph White (Elizabeth Stone),
ca. 1802

Watercolor on ivory in gilded metal case;
hair reserve
2¼ × 1¾ in. (5.6 × 4.2 cm)
Signed lower right: Verstillle

Dale T. Johnson Fund, 2006 (2006.235.266)

See Johnson 1990, no. 260.

96.

Portrait of a Gentleman, ca. 1795

Watercolor on ivory in gold case
2⅝ × 1⅞ in. (5.8 × 4.6 cm)
Signed lower left: Verstillle

Dale T. Johnson Fund, 2006 (2006.235.264)

See Johnson 1990, no. 258.

98.

Mrs. Anstis Stone, ca. 1802

Watercolor on ivory in gold case
1⅞ × 1⅝ in. (4.8 × 4 cm)
Signed lower right: Verstillle

Dale T. Johnson Fund, 2006 (2006.235.263)

See Johnson 1990, no. 259.

PHILIPPE ABRAHAM PETICOLAS

Mézières, France, 1760–1841/43

Petersburg or Richmond, Virginia, or Haiti

As a young man, Philippe Abraham Peticolas served for eight years in the army of Maximilian Joseph, later king of Bavaria, and began to paint miniatures. According to most sources, he went to Saint-Domingue (later Haiti) before or about 1790. In 1791 he immigrated to Philadelphia with his wife and family and advertised as a teacher of miniature painting and drawing. During the next few years, he worked in Lancaster, Pennsylvania; New York; and Alexandria and Winchester, Virginia. Peticolas lived in Baltimore from 1798 to 1799, and in 1804 he moved to Richmond, where he opened an academy for young women, offering instruction in miniature painting, music, and French. His sons were musicians and artists: Augustus taught music at the academy, Julius Adolphus was a musician and merchant, and Theodore (1797–?) and Edward (1793–ca. 1853) painted miniatures.

REFERENCES: Archives: Peticolas Family (Richmond, Virginia, n.d.), Frick Art Reference Library, New York, miscellaneous material includes a typewritten sketch of the Peticolas family. Donald B. Kuspit et al., *Painting in the South: 1564–1980*, exh. cat. (Richmond, Va.: Virginia Museum, 1983), pp. 47, 53, 64, 198; Wright 1983, p. 125; Karel 1992, pp. 628–29; Falk, ed. 1999, vol. 3, pp. 2589–90.

100.

Portrait of a Girl, 1797

Watercolor on ivory in gilded copper case with later brooch pin and replaced hanger; hair reserve $2\frac{3}{4} \times 2\frac{1}{8}$ in. (6.9 × 5.5 cm)

Signed and dated lower left: *P A Peticolas fecit / 1797*
Inscribed on trade card used as backing: *John Pittman / Goldsmith, jeweller & Watch maker / Alexandria*

Dale T. Johnson Fund, 2006 (2006.235.152)

See Johnson 1990, no. 180.

101.

Portrait of a Gentleman, 1798

Watercolor on ivory in gilded copper case; hair reserve and cobalt glass $2\frac{7}{8} \times 2\frac{1}{4}$ in. (7.3 cm × 5.9 cm)

Signed and dated lower left: *P. Peticolas pinxt / 1798 / Baltimore*

Dale T. Johnson Fund, 2004 (2004.109)



100



101 recto



101 verso

GEORGE AUGUSTUS BAKER SR.

Strasbourg, France 1760–1847 New York City

An émigré artist from France, George Augustus Baker was a miniature painter working in New York City by 1818. He married Anne Mount on January 2, 1819. Aside from the existence of several miniatures, very little is known about this artist; his will was proven in New York City on January 3, 1848. He was the father of the better-known artist George Augustus Baker Jr. (q.v.).

REFERENCES: Bolton 1921, p. 6; Groce and Wallace 1957, p. 21; Karel 1992, p. 37; Falk, ed. 1999, vol. 1, p. 180.

102.

Stephen Thorn, 1818

Watercolor on ivory in gilded copper case;
hair reserve

2 $\frac{3}{8}$ × 2 $\frac{1}{8}$ in. (6.8 × 5.4 cm)

Inscribed on trade card used as backing: G. A.
Baker. / Miniature Painter. / Stephen Thorn / 18 Oct. 1818

Purchase, Bequest of Edgar William and Bernice
Chrysler Garbisch, by exchange, funds from
various donors, and funds from various donors,
by exchange, 2001 (2001.40)



102 recto



102 verso

PIERRE HENRI

Paris, France ca. 1760–1822 New York City

According to a family history, Pierre Henri (or Peter Henri or Peter Henry) was the son of Pierre and Henriette Henri of Paris, France. In 1776 he and an uncle left for North America, but their vessel was shipwrecked on a West Indian island. Henri remained there for several years, apparently, until the uncle's death. By 1788 he was in New York City, advertising his skills as a miniaturist lately arrived from France. Several months later, in 1789, Henri advertised in Philadelphia. He married Elizabeth Osborne there the same year. While Henri's training in Paris is undocumented, he was among the most highly skilled of the French émigré miniaturists in America. His work and travels are well documented by his advertisements in local newspapers. Between 1789 and 1820 he worked in Alexandria, Philadelphia, Charleston, New York City, Baltimore, Richmond, and New Orleans. Henri taught miniature painting and French. In 1793, to prevent forgeries of his work, Henri began to prick his initials ("P. H.") and the year in what he described in an advertisement as the "diaphanous part of the ground of each miniature." Unlike most miniature painters, Henri executed likenesses in full length and in groups. A fervent Bonapartist, in 1803 or 1804 he painted an allegorical scene that included the figures of Napoleon, General Jean-Victor-Marie Moreau, William Pitt, and George III; it was one inch long and mounted on a ring (location unknown). In the 1812 New York City directory Henri and John Henri Isaac Browere (1790–1834) are listed jointly as miniature painters. During Henri's last years gout interfered with his work. He died in New York City, probably of yellow fever.

REFERENCES: J[ohn] W. Townsend, *Pierre Henri, 1760(?)–1822* (Bryn Mawr, Pa.: Privately printed, 1908); Frederic Fairchild Sherman, "Pierre Henri's American Miniatures," *Art in America* 28 (April 1940), pp. 78–81; Rutledge 1949, p. 125; Mahé and McCaffrey, eds. 1987, p. 182; Karel 1992, pp. 391–92; Falk, ed. 1999, vol. 2, p. 1532.

103.

Gouverneur Morris, 1798

Watercolor on ivory in replacement frame

2¾ × 2⅞ in. (7 × 5.4 cm)

Signed and dated at right: *P. H. / 98*

Inscribed on a heavy brown card on verso at a later date: *Bouvenor Morris / Pierre Henri / #40*

Dale T. Johnson Fund, 2006 (2006.235.84)

Gouverneur Morris (1752–1816) sat for Henri when he returned from his tenure as United States minister to France. He subsequently served as a senator from New York. See Johnson 1990, no. 102.



103

104.

The Artist's Family, ca. 1800

Watercolor on ivory in ebonized papier-mâché frame with foliate hanger

2¾ × 3⅜ in. (7 × 8.6 cm)

Purchase, Martha J. Fleischman Gift, in memory of Keren-Or Bernbaum, 2000 (2000.25)

The sitters are the artist's immediate family: his wife, Elizabeth Osborne (who wears a miniature self-portrait of Henri); daughters, Elizabeth and Henrietta; and son, Peter.



104 reduced in size

EBENEZER MACK

Probably born and died New York City; active 1785–1808

Very little is known about Ebenezer Mack. A “Mr. Mack” advertised as a miniature painter in Philadelphia in 1785 and 1788, and a letter remained unclaimed at the Philadelphia post office for Ebenezer Mack as of January 9, 1790. Thereafter, he was recorded in the New York City directories from 1791 to about 1800, and from 1806 to 1808. During the following two years, an Ebenezer Mack was at the same address, 271 Water Street, but his profession was listed as “physician.” Mack regularly advertised in the New York City newspapers in 1793 and 1794.

REFERENCES: Prime 1929, p. 5; Prime 1932, p. 18; Gottesman 1954, pp. 7–8; [Wayne Craven, Wendy J. Shadwell, and Robert Strunsky], *Catalogue of American Portraits in The New-York Historical Society*, 2 vols. (New Haven and London: Published for the New-York Historical Society by Yale University Press, 1974), vol. 1, p. 38; Falk, ed. 1999, vol. 2, p. 2131.



105

105.

Jasper Ely Cropsey, ca. 1794

Watercolor on ivory in gold case; hair reserve; hanger not shown

2½ × 1⅞ in. (6.4 × 4.8 cm)

Inscribed on backing paper: *Capt—/ Jasper Ely Cropsey/ Owner of vessel named / “The Brothers” /*

Lost at sea—sailing to / Bordeaux—France—1813—/

Father of Hannah Ann Eliza / Cropsey Roorbach—

Engraved on verso: *Jesper Cropsey*

Inside case: [trimmed hand-colored playing card]

Purchase, Gift of Mary Knight Arnold and funds from various donors, by exchange, 2000 (2000.70)

The sitter (1768–1813) was a sea captain and privateer. He married Magdalena Ackerman in 1794.

NATHANIEL HANCOCK

Active ca. 1785–1809

Nathaniel Hancock’s places of birth and death and his professional art education remain unknown. Based on the costumes, hairstyles, and life dates of his earliest known sitters, it would seem that Hancock became active as a miniature painter about 1785. His career, based primarily in Boston, can be gleaned from newspaper advertisements, the first of which dates from 1791 and the last from 1809. Hancock married Elizabeth “Betsey” Welsh in Boston in May 1791. She died a year later, perhaps in childbirth (a daughter is mentioned in a January 1809 diary entry of the Salem, Massachusetts, minister Dr. William Bentley). Like many other miniature artists, Hancock traveled about the country seeking commissions. Between 1796 and 1798 he made trips to Petersburg and Richmond, Virginia, returning to Boston in the summer months to paint miniatures. Hancock also sold British and American settings for miniatures, created hairwork and hair devices, provided flower and landscape patterns for needlework, and taught watercolor painting. In 1801, Hancock traveled to Portsmouth and Exeter, New Hampshire. In the summers of 1800 and 1804 he advertised his presence in Portland, Maine, from 1805 through 1808 he resided on and off in Salem, and in 1809 he sought work in Newburyport. Hancock knew Gilbert Stuart (1755–1828), with whom he discussed Stuart’s execution of three presidential portraits in Boston, according to Dr. Bentley’s October 1806 entry.

REFERENCES: William Bentley, *The Diary of William Bentley, D.D., Pastor of the East Church, Salem, Massachusetts*, 4 vols. (Salem, Mass.: The Essex Institute, 1905–14), vol. 2, p. 392, vol. 3, pp. 250, 406–7; Theodore Bolton, “Nathaniel Hancock—Miniature Painter,” *The Essex Institute Historical Collections* 57, no. 2 (April 1921), pp. 147–48; Wright 1983, p. 68; Johnson 1990, pp. 130–31; Frank 2000–2001, pp. 80–88.



106 recto

106 verso

106.

Portrait of a Gentleman, ca. 1785

Watercolor on ivory in gold case with remnants of later brooch pin

1 3/8 x 7/8 in. (3.5 x 2.2 cm)

Bequest of Charles Allen Munn, 1924 (24.109.95)



107 recto



107 verso

107.

Joseph Barrell Jr., ca. 1790 (recto); ca. 1801 (verso)

Watercolor on ivory in silver gilt case; cobalt glass and watercolor on ivory

Recto: 1 7/8 x 1 1/2 in. (4.8 x 3.8 cm)

Verso: 3 x 2 3/8 in. (7.6 x 6 cm)

Inscribed in ink on trimmed paper inside traveling case: [a detailed description of the memorial scene on verso]

Purchase, Bequest of John R. Morron, by exchange, 2007 (2007.362a, b)

The sitter, Joseph Barrell Jr. (1765–1801), was a Boston merchant. The portrait dates from about 1790; the memorial image on the back dates from the time of Barrell's death.



108 recto



108 verso

108.

Mrs. Abijah Cheever (Elizabeth Scott), ca. 1795

Watercolor on ivory in gilded metal case;
hair reserve

2 x 1 1/2 in. (5 x 3.8 cm)

Engraved on recto, around edge: *Elizabeth Scott, Born, 13th Nov 1768. Married Dr. Abijah Cheever, 5th July 1789. Died, July 1795.*

Gift of Gloria Manney, 2006 (2006.235.318)

The sitter (1768–1795) was the daughter of Daniel Scott. The portrait memorializes her death. See Johnson 1990, no. 96.

109.

Stephen Salisbury, ca. 1795

Watercolor on ivory in replacement case

1 3/4 x 1 1/4 in. (4.4 x 3.2 cm)

Engraved on verso: *EB* [in monogram]

Inside case: [trimmed playing card used as backing]

Rogers Fund, 1912 (12.220)

The initials *EB* on the verso may refer to Salisbury's older sister, Elizabeth Salisbury Barrett (Mrs. Samuel Barrett).



109

ROBERT FULTON

Little Britain (later Fulton) Township, Pennsylvania
1765–1815 New York City

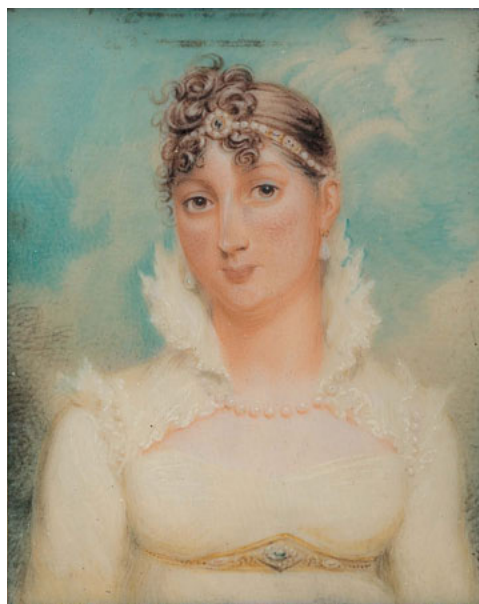
Robert Fulton, best known now as an inventor and steamboat entrepreneur, was initially a painter of oil portraits and miniatures. He spent his youth in Lancaster, Pennsylvania. Sometime between 1779 and 1782 he apprenticed to Jeremiah Andrews, a British jeweler in Philadelphia, in whose workshop he painted portraits and crafted hairwork. By 1785, Fulton was listed as a miniature painter and hairworker in the Philadelphia directory. From late 1786 until early 1787, Fulton worked in Petersburg, Virginia, and then returned to Philadelphia before he left for London in 1787 to study art. In London, Benjamin West (1738–1820), a former resident of Lancaster, was his mentor. After touring France, Fulton became painter-in-residence for the wealthy, foppish Viscount William Courtenay at his castle in Devonshire. For a while he lived in France and England, at times in what some thought was a ménage à trois with Americans Joel Barlow, a poet, businessman, and diplomat, and Barlow's wife, Ruth. About 1792, Fulton began to devote himself to his scientific career, soon becoming an important and innovative engineer. He returned to the United States in 1806 a wealthy man and in New York City established the first commercial steamboat service, in partnership with Robert R. Livingston. In 1808, Fulton married Livingston's cousin, the heiress and amateur painter Harriet Livingston, with whom he had four children. Fulton continued to paint, executing self-portraits and oil portraits and miniatures of friends. A fervent believer in the educational importance of the fine arts in a growing nation, Fulton lent his art collection to the Pennsylvania Academy of the Fine Arts. Shortly before his death he became a director of the American Academy of the Fine Arts in New York City, the institution to which his widow moved the loan collection after his death.



110



111



112

REFERENCES: Eleanore J. Fulton, "Robert Fulton as an Artist," *Papers of the Lancaster County Historical Society* 42, no. 3 (1938), pp. 49–96 [contains a list of paintings by Fulton, in addition to an essay]; John S. Morgan, *Robert Fulton* (New York: Mason/Charter, 1977); Cynthia Owen Philip, *Robert Fulton: A Biography* (New York: Franklin Watts, 1985); Cynthia Owen Philip, "Robert Fulton," *The Magazine Antiques* 132 (November 1987), pp. 1132–39; Carrie Rebora, "Robert Fulton's Art Collection," *The American Art Journal* 22, no. 3 (Autumn 1990), pp. 40–63; C. M. Harris, "Fulton, Robert," in *American National Biography Online*, <http://www.anb.org> (June 1, 2007).

110.

Portrait of a Lady, ca. 1785

Watercolor on ivory in gilded metal case
2¼ × 1⅞ in. (5.7 × 4.8 cm)

Gift of Gloria Manney, 2006 (2006.235.70)

See Johnson 1990, no. 82.

111.

John Brown, 1786

Watercolor on ivory in replacement case
1¾ × 1⅞ in. (4.4 × 3.4 cm)

Inscribed in ink on paper used as backing: *Painted by Robert Fulton 1786*– [3 altered to 6 in darker ink]

Morris K. Jesup Fund, 1936 (36.34)



113

112.

Mrs. Stephen Van Rensselaer III
(*Cornelia Paterson*), ca. 1810

Watercolor on ivory in ormolu mat in
replacement frame
3 1/8 × 2 1/2 in. (7.9 × 6.4 cm)

Bequest of Cornelia Cruger, 1923 (24.19.2)

The sitter (1780–1844) was the daughter of William Paterson, who was appointed associate justice of the Supreme Court by George Washington. Nathaniel Rogers (q.v.) also portrayed her (cat. no. 232).

113.

Mrs. Manigault Heyward
(*Susan Hayne Simmons*), ca. 1813

Watercolor on ivory in ormolu mat in
replacement frame
3 5/8 × 2 3/4 in. (9.3 × 7.1 cm)

Rogers Fund, 1914 (14.135)

The sitter (1794–1879) lived in Charleston.

ARCHIBALD ROBERTSON

Monysmusk, Scotland 1765–1835 New York City

Archibald Robertson was the son of an architect and the older brother of Alexander (1768–1841) and Andrew (1777–1845), also miniature painters. He attended King's College in Aberdeen and in 1782 went to Edinburgh to study painting; in 1783 he enrolled in the Trustees' Academy School of Art in that city. In 1786, Robertson went to London, where he reportedly studied miniature painting with Charles Shirreff (ca. 1750–ca. 1831). He is also said to have studied at the Royal Academy of Arts, and in the studios of Sir Joshua Reynolds (1723–1792) and Benjamin West (1738–1820). Robertson returned in 1788 to Aberdeen, where he taught. In 1791 he and Alexander moved to New York City; shortly after their arrival, Archibald painted miniatures of George and Martha Washington (1791–92, Colonial Williamsburg, Va.). The brothers established the Columbian Academy of Painting, the city's first art school, which was in operation until 1823. The brothers also advertised their own miniature paintings, including hairwork for lockets. In 1800, Robertson wrote his *Treatise on Miniature Painting*, in the form of a letter to his brother Andrew in Aberdeen, and in 1803 he published the first comprehensive drawing manual in America, *Elements of the Graphic Arts*. Both works were studied widely in this country and in England. After about 1810, Robertson painted topographical landscapes and made architectural plans for public buildings. A founding member of the American Academy of the Fine Arts in 1802, he was active there until the end of his life as an academician, officer, and exhibitor. Robertson's unpublished memoir (1823), other personal papers, a selection of drawings, tools, and portable paint box are in the Rosenbach Library in Philadelphia.

REFERENCES: Archibald Robertson, "Treatise on Miniature Painting," in *Letters and Papers of Andrew Robertson, A.M., Born 1777, Died 1845*, edited by Emily Robertson, pp. 21–40 (London: Eyre and Spottiswoode, [1895]); Geraldine Winslow Goddard, *Archibald Robertson, The Founder of the First School of Art in America* ([New York: New York Genealogical and Biographical Society, 1920]); John E.



114



115



116 recto



116 verso



117



118

Stillwell, "Archibald Robertson, Miniaturist, 1765–1835," *The New-York Historical Society Quarterly Bulletin* 13, no. 1 (April 1929), pp. v, 1–33; Maria Naylor, "A. and A. Robertson, Limners—Archibald Robertson (1765–1835); Alexander Robertson (1772 [sic]–1841)," in *American Drawings, Pastels and Watercolors. Part One: Works of the Eighteenth and Early Nineteenth Centuries*, exh. cat. (New York: Kennedy Galleries, 1967), pp. 12–27; Megan Holloway Fort, "Archibald and Alexander Robertson and Their Schools, the Columbian Academy of Painting, and the Academy of Painting and Drawing, New York, 1791–1835" (PhD diss., City University of New York, 2006).

114.

James Smith Livingston, ca. 1795

Watercolor on ivory in gold case with later brooch pin
1 $\frac{5}{8}$ × 1 $\frac{1}{4}$ in. (4.1 × 3.3 cm)

Gift of Mr. and Mrs. Samuel Schwartz, 1965 (65.18)

James Smith Livingston (1769–1837) was the fourth son of Peter Robert Livingston.

115.

William Loughton Smith, ca. 1795

Watercolor on ivory in gilded copper case
2 $\frac{3}{4}$ × 1 $\frac{3}{4}$ in. (5.6 × 4.6 cm)

Dale T. Johnson Fund, 2006 (2006.235.160)

William Loughton Smith (ca. 1758–1812) of Charleston was elected in 1789 to the first United States Congress. He continued to serve until 1797. See Johnson 1990, no. 188.

116.

Pierre Van Cortlandt Jr., ca. 1795

Watercolor on ivory in gilded copper case
1 $\frac{7}{8}$ × 1 $\frac{3}{8}$ in. (4.9 × 3.5 cm)

Engraved on verso: *Pierre Van Cortlandt*

Gift of J. William Middendorf II, 1968 (68.222.11)

Born at his family's manor in Croton, New York, Pierre Van Cortlandt Jr. (1762–1848) was an attorney and local official.

117.

Portrait of a Gentleman, ca. 1795

Watercolor on ivory in silver gilt case; hair reserve
2 $\frac{1}{8}$ × 1 $\frac{3}{4}$ in. (5.5 × 4.4 cm)

Gift of Gloria Manney, 2006 (2006.235.158)

See Johnson 1990, no. 189.

118.

William Udall, ca. 1800–1805

Watercolor on ivory in gold case; hair reserve
In hair reserve: *WU* [in cut-gold initials]
2 $\frac{1}{8}$ × 1 $\frac{1}{2}$ in. (5.2 × 3.8 cm)

Maria DeWitt Jesup Fund, 1992 (1992.311.2)

William Udall (1761–1826) of New York was married to Mary Ann Ingraham.

P. R. VALLÉE OR JEAN-FRANÇOIS DE LA VALLÉE

Born France; active 1790s–1815 United States

Very little is known for certain about the artist who signed a number of well-executed miniatures “Vallée.” The candidates are Jean-François de la Vallée—most likely the creator of the silhouette of George Washington signed and dated “J. F. Vallée, 1795” (formerly The Corcoran Gallery of Art, Washington, D.C., present location unknown)—and P. R. Vallée, recently proposed by the scholar Robin Jaffee Frank as the more plausible, indeed, the only one with a proven association with miniature painting. Advertisements confirm that the artist P. R. (or P.) Vallée was working in Charleston in 1803, 1805, and 1806, and an 1807 Charleston city directory lists a La vallee under “Limners, or Miniature Painters.” A P. R. Vallée advertised in the New Orleans *Louisiana Courier* in the years 1810 and 1812; in the 1812 advertisement he announced that he had opened a drawing school for children and offered lessons in miniature painting. Among the gentry of the south, Vallée’s most famous sitter was General Andrew Jackson, whose portrait miniature he painted in 1815 after the Battle of New Orleans (Historic Hudson Valley, New York). Jackson gave his prized portrait to the statesman Edward Livingston.

REFERENCES: Charles Henry Hart, “Life Portraits of George Washington,” *McClure’s Magazine* 8, no. 4 (February 1897), p. 303; Charles Henry Hart, “Life Portraits of Andrew Jackson,” *McClure’s Magazine* 9, no. 3 (July 1897), p. 797; Rutledge 1949, p. 126; Schidlof 1964, pp. 839–40; Severens 1984, pp. 120–23; Frank 2000–2001, pp. 141, 321, 346; Robert F. Haggard and Mark A. Mastromarino, eds., *The Papers of George Washington*, 4. *Presidential Series*, vol. 10, *March–August 1792* (Charlottesville and London: University Press of Virginia, 2002), pp. 293–94.

119.

Mrs. Nathaniel Bowen (Margaret Blake),
ca. 1805

Watercolor on ivory in replacement frame
2½ × 2⅞ in. (6.4 × 5.2 cm)

Fletcher Fund, 1937 (37.54.2)

Margaret Blake (1788–1862) married the Reverend Nathaniel Bowen, rector of St. Michael’s Church, Charleston.



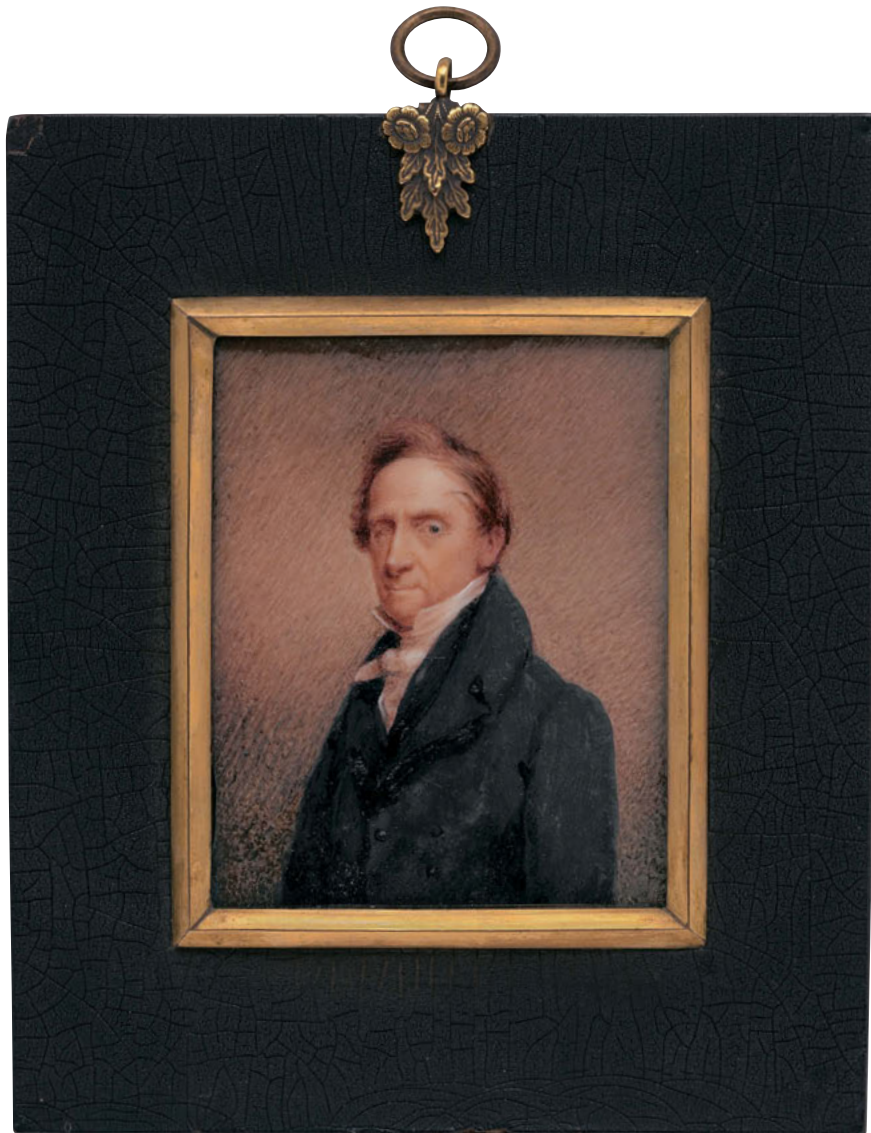
119

WILLIAM DUNLAP

Perth Amboy, New Jersey 1766–1839 New York City

William Dunlap, a painter, historian, playwright, and theatrical manager, is best known as the author of *History of the American Theatre* (1832) and *History of the Rise and Progress of the Arts of Design in the United States* (1834). The latter, a collection of critical biographies of the artists in America, earned Dunlap the moniker “the American Vasari.” Blinded in his right eye after a boyhood injury, Dunlap began to paint portraits at age sixteen. In 1784 he went to London to study art with Benjamin West (1738–1820), returning in 1787 to New York City. He continued painting portraits and became increasingly involved in the theater, as both playwright and manager. As a result of speculations in the theater, he went bankrupt in 1805 and began painting miniatures in upstate New York, Boston, Philadelphia, Baltimore, and Washington. He continued to work in the theater, painted miniatures until about 1813, and executed oil paintings as well. Dunlap was also assistant paymaster general of the New York State militia from 1814 to 1816. In the 1820s, he exhibited large pictures depicting religious and historical themes, similar to those by West. He devoted a great deal of time to the two rival arts organizations in New York City, the American Academy of the Fine Arts and the National Academy of Design. An academician and annual exhibitor at both institutions and a founder of the latter, Dunlap remained active in the arts throughout his life.

REFERENCES: Archives: William Dunlap, Diaries, 1797–1798, 1819–1820, 1833–1834, Manuscript Collections, The New-York Historical Society; William Dunlap, Diaries, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut. Dunlap 1834, vol. 1, pp. 243–312; Oral Sumner Coad, *William Dunlap: A Study of His Life and Works and of His Place in Contemporary Culture* (New York: The Dunlap Society, 1917); Dunlap 1931; Winslow Ames, *William Dunlap, Painter and Critic: Reflections on American Painting of a Century Ago*, exh. cat. (Andover, Mass.: Addison Gallery of American Art, Phillips Academy, 1939); “William Dunlap,” in National Gallery of Art, *The Collection*, <http://www.nga.gov/cgi-bin/tbio?tperson=5521> (April 17, 2007).



120

120.

Self-Portrait, ca. 1825

Watercolor on ivory in replacement frame

3 × 2 in. (7.6 × 5.1 cm)

Inscribed on backing paper: *W. Dunlap / William Dunlap / taken by himself.*

Dale T. Johnson Fund, 2004 (2004.117a, b)

JOSEPH-PIERRE PICOT DE LIMOËLAN DE CLORIVIÈRE

Broons, France 1768–1826

Georgetown, District of Columbia

Born to a noble Breton family, Joseph-Pierre Picot de Limoëlan de Clorivière studied at the Jesuit college at Rennes with classmates François-Auguste-René de Chateaubriand and Jean-Victor-Marie Moreau, later general of the French army under Napoleon. Clorivière served as an officer in the army of Louis XVI after graduating from the royal military academy. Sentenced to death for his role in a plot to assassinate Napoleon in 1800, he escaped to Brittany and then immigrated to Savannah, with his sister and her husband, probably arriving in the summer of 1802. For the next five years, Clorivière divided his time between working for his brother-in-law in real estate and painting portrait miniatures. Clorivière's artistic training is unknown, but most likely he acquired his skills in France, as he advertised in Savannah as early as 1803. While his art business was based in Georgia, Clorivière traveled extensively throughout the United States in pursuit of his brother-in-law's property claims. His short career as an artist ended in 1808, when he became a citizen of the United States and entered the Sulpician Seminary of St. Mary's in Baltimore. Ordained a priest in 1812, Clorivière served in St. Mary's parish in Charleston, and from 1819 until the end of his life he was director of the Convent of the Visitation in Georgetown, D.C., where he designed and built a chapel and other buildings.

REFERENCES: Anna Wells Rutledge, "A French Priest, Painter and Architect in the United States: Joseph-Pierre Picot de Limoëlan de Clorivière," *Gazette des Beaux-Arts*, ser. 6, 33 (March 1948), pp. 159–76; Falk, ed. 1999, vol. 1, p. 670; Stephen C. Worsley, "Joseph-Pierre Picot de Limoëlan de Clorivière: A Portrait Miniaturist Revisited," *Journal of Early Southern Decorative Arts* 28, no. 2 (Winter 2002), pp. 1–69; Aronson and Wieseman et al. 2006, pp. 119–20.



121 recto



121 verso

121.

Mrs. Phineas Miller (Catherine Littlefield), 1806

Watercolor on ivory in gilded copper case;
hair reserve and remnants of later brooch pin
2½ × 2⅞ in. (6.4 × 5.2 cm)
Signed and dated lower right: *Picot. / 1806*

The Moses Lazarus Collection, Gift of Josephine
and Sarah Lazarus, in memory of their father,
1888–95 (95.14.101)

Catherine Littlefield was married twice: first
to Nathanael Greene (?–1786) and then, in
1796, to Phineas Miller (?–1803).

122.

Portrait of a Lady, ca. 1808

Watercolor on ivory in gilded copper case;
hair reserve
2⅝ × 2⅞ in. (6.7 × 5.4 cm)
Signed lower right: *Picot.*

Gift of Mrs. Louis V. Bell, in memory of her
husband, 1925 (25.106.12)



122

ELKANAH TISDALE

Lebanon, Connecticut 1768–1835 Norwich, Connecticut

Elkanah Tisdale probably trained as a carriage painter, as it is believed his father operated a wagon shop before moving to New York City in 1794. He listed himself as an engraver until 1798, when he changed his occupation to that of miniature painter. According to a number of sources, that same year he met Benjamin Trott (q.v.), and the two friends moved to Albany for a few months to avoid a yellow fever epidemic; however, Anne Verplanck has not been able to confirm this trip. Tisdale then divided his time between New York City and Connecticut before moving to Boston, where he worked from 1813 to 1818. Thereafter he lived in Hartford and returned to his hometown, Lebanon, in about 1823. He exhibited two miniatures at the American Academy of the Fine Arts in New York City in 1818.

REFERENCES: French 1879, pp. 37–38; Dunlap 1918, vol. 1, p. 354, vol. 2, pp. 173–74; Donald C. O'Brien, "Elkanah Tisdale: Designer, Engraver and Miniature Painter," *Connecticut Historical Society Bulletin* 49, no. 2 (Spring 1984), pp. 82–96; Anne A. Verplanck, "Benjamin Trott: Miniature Painter" (Master's thesis, College of William and Mary, Williamsburg, Va., 1990), pp. 16–17 n. 14, 46–47. Falk, ed. 1999, vol. 3, p. 3308.



123

123.

James Fowle Baldwin, 1817

Watercolor on ivory in replacement frame
2½ × 2 in. (6.4 × 5.1 cm)

Inscribed on backing paper: *James F. Baldwin*
Born / April 29. 1782 / By E. Tisdale / Boston Dec'
1817 / married July / 1818

Gift of Gloria Manney, 2006 (2006.235.323)

The engineer James Fowle Baldwin (1782–1862) helped construct a dry dock at the Charlestown, Massachusetts, navy yard and later surveyed a railroad between Boston and Albany. See Johnson 1990, no. 240.

EZRA AMES

Framingham, Massachusetts 1768–1836

Albany, New York

A portraitist, engraver, sign and furniture painter, and banker, Ezra Ames (born Emes) was a self-taught and prolific artist. By 1790, Ames was living in Worcester, Massachusetts, where he began painting portrait miniatures, in addition to decorating furniture and other objects. By 1793 he had settled in Albany, where he would reside for the rest of his life and would dominate portrait painting in the first decades of the nineteenth century. His large oil portraits show the influence of Gilbert Stuart (1755–1828) and John Singleton Copley (q.v.). In 1812, Ames received critical acclaim for his posthumous portrait of the vice-president and former New York State governor George Clinton, which was shown at the second exhibition of the Society of Artists in Philadelphia. It became the first work purchased by the Pennsylvania Academy of the Fine Arts. Clinton's nephew, New York State governor DeWitt Clinton, also sat for Ames, prompting many other statesmen to do the same. In 1824, Ames was made an academician by the American Academy of the Fine Arts in New York City but gave up his membership in 1826. Ames was elected president of the Farmers and Mechanics Bank of Albany in 1834 and was also a prominent member of the Freemasons. The Albany Institute of History and Art owns many oil paintings, miniatures, and decorative objects by the artist.

REFERENCES: Archives: Ezra Ames, Family Papers, account book (1804–1834), last will and testament including an inventory of paintings (1836) and a sale catalogue of paintings (1842), Albany Institute of History and Art, Albany, New York; Ezra Ames, pocket expense books, 1799–1826, Manuscript Collections, The New-York Historical Society; *Catalogue Sale of Portraits by the Late Ezra Ames [broadside] ([Albany, 1842])*. Theodore Bolton and Irwin F. Cortelyou, *Ezra Ames of Albany: Portrait Painter, Craftsman, Royal Arch Mason, Banker, 1768–1836; and a Catalogue of His Works* (New York: New-York Historical Society, 1955); "Ezra Ames, 1768–1836," in Caldwell and Rodriguez Roque et al. 1994, pp. 239–41; Anne Hirshorn, "Ames, Ezra," in *American National Biography Online*, <http://www.anb.org> (November 6, 2006); "Ezra Ames," in National Gallery of Art, *The Collection*, <http://www.nga.gov/cgi-bin/tbio?tperson=80> (February 21, 2007).



124

124.

Portrait of a Gentleman, ca. 1785–90

Watercolor on ivory in gold case
1¼ × 7⁄8 in. (3.2 × 2.3 cm)

Fletcher Fund, 2006 (2006.235.62)

See Johnson 1990, no. 73, as by Joseph Dunkerley.

LAWRENCE SULLY

Kilkenny, Ireland 1769–1804 Richmond, Virginia

Lawrence Sully moved with his family from Ireland to Horncastle, England, before immigrating in 1792 to Richmond, Virginia. He advertised in the *Virginia Gazette* as a “Miniature Painter (and Student of the Royal Academy, London).” Sully sold his miniatures through William and George Richardson, silversmiths who may have made his cases. Another advertisement announced that Sully’s miniatures were “warranted never to fade” and offered his services for “all kinds of Mourning, Fancy and hair devices executed in the neatest manner.” Sully made portraits of clients in Norfolk and Petersburg, Virginia, and in Philadelphia. In 1801 he advertised a plan to open a drawing school in Richmond, perhaps with his younger brother Thomas (q.v.), who had come to live with him in 1799, though Thomas soon moved to Norfolk. Seeking commissions, Lawrence returned to Richmond in 1803. He was killed the next year, reportedly in a fight.

REFERENCES: Dunlap 1918, vol. 2, pp. 236–45; *Richmond Portraits in an Exhibition of Makers of Richmond, 1737–1860*, exh. cat. (Richmond, Va.: The Valentine Museum, 1949), pp. 232–33; Falk, ed. 1999, vol. 3, p. 3218.

126.

Portrait of a Lady, ca. 1795

Watercolor on ivory in gilded copper case;
hair reserve

1⅞ × 1½ in. (4.8 × 3.7 cm)

Inscribed in chopped hair and hair pigment on ivory plaque on verso: *P M*

Gift of Gloria Manney, 2006 (2006.235.197)

See Johnson 1990, no. 230.



125 reduced in size

125.

Maurice Levy, ca. 1820

Watercolor on ivory in replacement frame
3 × 2⅜ in. (7.5 × 6 cm)

Engraved and gilded on frame (probably at time of gift): MAURICE LEVY (LEWIS), / Private Secretary to Aaron Burr. / PRESENTED BY / Miss Ella Levy, New York.

Inscribed on backing paper, in a later hand: *private Sec. to / Aron Burr, / Maurice Lewis / Real name / Maurice Levy / but known / as Lewis.*

Gift of Miss Ella Levy, 1895 (95.12)

The identification of the sitter came from the donor, his descendant.



126 recto



126 verso



127

127.

Miss Annis, ca. 1800

Watercolor on ivory in gold case

2½ × 2 in. (6.3 × 5 cm)

Signed lower left: *Sully*

Gift of Gloria Manney, 2006 (2006.235.200)

The sitter was the artist's sister-in-law.
See Johnson 1990, no. 232.

128.

Edward C. Cunningham, ca. 1800

Watercolor on ivory in gold case

2½ × 2 in. (6.3 × 5.1 cm)

Signed center left: *Sully*

Engraved on verso: *Edward C. Cunningham / 1750 / Katherine B. Craddock*

Fletcher Fund, 2006 (2006.235.199)

See Johnson 1990, no. 231.



128

WILLIAM M. S. DOYLE

Boston, Massachusetts 1769–1828

Boston, Massachusetts

A prominent and prolific silhouettist, book illustrator, and portraitist in pastel, oil, and miniature, as well as a museum director, William Massey Stroud Doyle is thought to have been the son of a British officer stationed in Boston. He began his career as a wallpaper manufacturer. By 1800, Doyle was associated with Daniel Bowen, founder of the Columbian Museum in Boston, who made wax portraits, silhouettes, and miniatures. Doyle may have learned these arts from Bowen, calling himself a miniature painter by 1803 and becoming Bowen's partner in the museum in 1806. Bowen left the partnership in 1816, leaving Doyle as sole owner until 1828. The museum exhibited art, wax figures, and specimens of natural history. By 1806 the accomplished miniaturist Henry Williams (q.v.) had joined Doyle's portrait and profiles business, advertising his services in conjunction with Doyle's. The two artists continued to collaborate on and off (see cat. no. 134), sometimes working together on the same miniature, until at least 1814. Doyle worked until his death. He was the father of the portrait and miniature painter Margaret Byron Doyle (Mrs. John Chorley; 1800–1856).

REFERENCES: E[mily] Nevill Jackson, *Silhouettes: A History and Dictionary of Artists*, reprint ed. (1938 [entitled *Silhouette*]; New York: Dover Publications, 1981), pp. 95–96, pl. 59; Arthur B. and Sybil B. Kern, "The Pastel Portraits of William M. S. Doyle," *The Clarion* 13, no. 4 (Fall 1988), pp. 41–47; Falk, ed. 1999, vol. 1, p. 955; D. Brenton Simons, "New England Silhouettes: Profile Portraits ca. 1790–1850," in *New England Historic Genealogical Society*, 2001–4, <http://www.newenglandancestors.org/education/articles> (July 14, 2005); Peter Benes, "'A few monstrous great Snakes': Daniel Bowen and the Columbian Museum, 1789–1816," in *New England Collectors and Collections*, pp. 22–39, The Dublin Seminar for New England Folklife, Annual Proceedings 2004 ([Boston]: Boston University, 2006).



129

129.

Self-Portrait, 1801

Watercolor on ivory in replacement frame

2½ × 2 in. (6.4 × 5.1 cm)

Signed and dated lower left: Doyle / 1801

Gift of J. William Middendorf II, 1968 (68.222.20)



130

130.

Portrait of a Gentleman, 1804

Watercolor on ivory in replacement case

3 × 2¾ in. (7.5 × 5.9 cm)

Signed and dated lower right: Doyle 1804

The Glenn Tilley Morse Collection,

Bequest of Glenn Tilley Morse, 1950 (50.187.46)



132

132.

Portrait of a Gentleman, 1814

Watercolor on ivory in gilded copper case;

3 × 2¾ in. (7.5 × 6.2 cm)

Signed and dated along center left edge: Doyle 1814

Fletcher Fund, 1937 (37.54.1)



131

131.

Portrait of a Gentleman, 1808

Watercolor on ivory in replacement case

2⅞ × 2¾ in. (7.2 × 5.9 cm)

Signed and dated along lower right edge: Doyle 1808

Gift of Gloria Manney, 2006 (2006.235.58)

See Johnson 1990, no. 70.



133

133.

Portrait of a Gentleman, 1814

Watercolor on ivory in replacement case

3 × 2¾ in. (7.6 × 6.1 cm)

Signed and dated along lower right edge: Doyle 1814

Fletcher Fund, 2006 (2006.235.60)

See Johnson 1990, no. 71.

WILLIAM M. S. DOYLE AND
HENRY WILLIAMS (Q.V.)

134.

Portrait of a Gentleman, 1810

Watercolor on ivory in gilded copper case;
hair reserve

3 × 2³/₈ in. (7.6 × 6 cm)

Signed along lower right edge: *Doyle & Williams*

Dale T. Johnson Fund, 2004 (2004.285)



134 recto



134 verso

JOHN ROBINSON

England 1769 or 1774–ca. 1829

Philadelphia, Pennsylvania

Born in England, John Robinson may have been either the John Robinson who enrolled at the Royal Academy Schools in London in 1797 at the age of twenty-three or the J. Robinson who entered the schools in 1790 at the age of twenty-one. A John Robinson arrived in Philadelphia by 1817, “a man advanced in life,” according to William Dunlap (q.v.). This Robinson made a name for himself when he exhibited his miniature of Benjamin West (1738–1820) (1816, Pennsylvania Hospital, Philadelphia) at the Pennsylvania Academy of the Fine Arts in 1817 and the following year published *A Description of, and Critical Remarks on the Picture of Christ Healing the Sick in the Temple; Painted by Benjamin West, Esq.*, to coincide with West’s donation of the painting to Pennsylvania Hospital. Robinson maintained a studio in Philadelphia from 1817 through at least 1824 and advertised his rates at twenty-five to two hundred dollars for miniatures and

twenty to one hundred dollars for portraits in oil. He exhibited annually at the Pennsylvania Academy of the Fine Arts and served as vice-president of the Association of American Artists in 1821. Dunlap considered him to be “a miniature painter of some skill” and recorded that he died in Philadelphia in about 1829.

REFERENCES: Advertisement, *Poulson’s American Daily Advertiser* (Philadelphia), June 29, 1818, p. 4; Dunlap 1918, vol. 1, p. 342, vol. 3, p. 173; Severens 1984, pp. 105–6; Milo M. Naeve, *John Lewis Krimmel: An Artist in Federal America* (Newark, Del.: University of Delaware Press; Cranbury, N.J.: Associated University Presses, 1987), p. 27; Falk, ed. 1999, vol. 3, p. 2795.

135.

Portrait of a Lady, 1822

Watercolor on ivory in red leather case

3¼ × 2⅝ in. (8.3 × 6.8 cm)

Signed and dated right: JR [in monogram] / 1822

Dale T. Johnson Fund, 1998 (1998.245)



135

MARY WAY

New London, Connecticut 1769–1833

New London, Connecticut

Mary Way, daughter of the merchant Ebenezer Way and Mary Taber, was one of the first professional women painters in America. She and her married sister Elizabeth Champlain (1771–1825), also an artist and later the mother of another artist, Eliza (1797–1886), were presumably educated at one of Connecticut's female academies, where they would have learned painting and needlework. Commencing in the 1790s, Way's first works portrayed family and neighbors. She made miniatures in watercolor on paper as well as "dressed" miniatures—collages of cut-paper watercolor profiles with costumes made from cloth, braid, lace, and other trimmings, all mounted on a fabric background. In the spring of 1809, Way advertised the opening of her school for young women in New London, where she taught "Painting, Tambour, Embroidery, Lace Work on Muslin, Reading, Writing, Plain Sewing, &c." At the age of forty-two, she moved to New York City and worked as a painter of oil portraits and miniatures on ivory and glass and of landscapes and views of country seats. The portrait painters Henry Williams, John Wesley Jarvis, Joseph Wood, Anson Dickinson (q.q.v.), and Samuel Lovett Waldo (1783–1861) instructed her, critiqued her work, and lent her paintings to copy and treatises on art. Way established a drawing school for women in 1814, and she exhibited two miniature portraits at the American Academy of the Fine Arts in 1818. When blindness ended Way's artistic career, forcing her to move back to New London in 1820, the American Academy held a benefit exhibition for her.

REFERENCES: Archives: The Way-Champlain family correspondence, 1792–ca. 1904, American Antiquarian Society, Worcester, Massachusetts. William Lamson Warren, "Mary Way's Dressed Miniatures," *The Magazine Antiques* 142 (October 1992), pp. 540–49; Ramsay MacMullen, *Sisters of the Brush: Their Family, Art, Life, and Letters, 1797–1833* (New Haven: Past Times Press, 1997) [an edited collection of the family's letters]; Catherine Kelly, "Object Lessons: Miniature Worlds," *Common-place* 3, no. 2 (January 2003), www.common-place.org (April 26, 2006); Ramsay MacMullen, "Way, Mary," in *American National Biography Online*, <http://www.anb.org> (March 5, 2008).

136.

Mary House, ca. 1795

Watercolor on paper with linen additions in replacement frame with paper mat
2⁷/₈ × 2³/₈ in. (7.3 × 6 cm)

Inscribed in ink on verso, at a later date: *Mary House / afterwards / Mrs. Pearly R. Gilmer / Mother of John Gilmer*

Gift of Catherine G. Griffin, 1965 (65.84)



136

ROBERT FIELD

*Probably London or Gloucester, England
ca. 1769–1819 Kingston, Jamaica*

Robert Field studied at the Royal Academy of Arts in London starting in 1790. Four years later he left London for Baltimore, where the art patron and collector Robert Gilmore Jr. assisted him in obtaining commissions. Field subsequently also worked in Philadelphia, Washington, and Boston, attracting many distinguished sitters, including Martha Washington (1801, Yale University Art Gallery, New Haven). In Philadelphia, Field resided for a time with fellow British émigré artists Walter Robertson (q.v.) and John James Barralet (ca. 1747–1815) and was a founding member of the Columbianum, initiated by Charles Willson Peale (q.v.) in 1794, the first art academy in the United States. In 1795, Field and seven other British artists founded the short-lived rival organization, the National College of Painting, Sculpture and Engraving. When the federal capital moved from Philadelphia to Washington in 1800, so did Field, along with Gilbert Stuart (1755–1828) and others staying close to governmental commissions. In 1805, Field followed Stuart to Boston. In 1808, probably as a result of growing tensions between the United States and Great Britain, Field left for Halifax, Nova Scotia, where he painted portraits until 1816, when he moved to Kingston, Jamaica. He practiced his craft there until his death by yellow fever in 1819.

REFERENCES: Harry Piers, *Robert Field: Portrait Painter in Oils, Miniature and Water-Colours and Engraver* (New York: F[rederic] F[airchild] Sherman, 1927); [Alice Hoskins], *Robert Field, 1769–1819: An Exhibition Organized by The Art Gallery of Nova Scotia, Halifax, October 5 to November 27, 1978*, exh. cat. (Halifax: Art Gallery of Nova Scotia, 1978); Strickler and Gibson 1989, pp. 58–59; Falk, ed. 1999, vol. 1, p. 1116; Aronson and Wieseman et al. 2006, pp. 175–77.



137



138 recto

137.

Sharp Delany, 1799

Watercolor on ivory in gilded copper case;
hair reserve; hanger not shown
2 7/8 × 2 3/8 in. (7.3 × 5.9 cm)
Signed and dated lower left: RF/1799
Signed and dated lower right: RF/17 [illegible]

Maria DeWitt Jesup Fund, 1931 (31.51)

The sitter (1739–1799) was the Irish-born collector of customs for the Port of Philadelphia.

138.

George Washington, ca. 1800

Watercolor on ivory in gilded copper case;
hair reserve
3 1/8 × 2 3/8 in. (7.9 × 6.2 cm)
Signed lower left: RF
Inside hair reserve, used as backing: [trimmed playing card]
Inscribed on satin lining, now missing: *Presented to T. Lear by his friend Mrs. Washington, 1801*

Bequest of Charles Allen Munn, 1924 (24.109.90)



138 verso



139 recto



139 verso

139.

Portrait of a Lady, ca. 1800

Watercolor on ivory in gilded copper case;
opal glass within hair reserve
3¼ × 2⅝ in. (8.4 × 6.8 cm)

Dale T. Johnson Fund, 2006 (2006.235.67)

See Johnson 1990, no. 76.

140.

Charles Goldsborough, 1802

Watercolor on ivory in gilded copper case;
cobalt glass and hair reserve set with pearls;
possibly replacement case
2⅞ × 2⅜ in. (7.3 × 6 cm)
Signed and dated lower left: RF/1802

Gift of Marta Goldsborough Wetmore, 1991 (1991.272)

Charles Goldsborough (1765–1834) was a Maryland statesman. This portrait dates from the year of his marriage in Baltimore to Sarah Yerbury.



140



141

141.

Robert Gilmor Sr., 1804

Watercolor on ivory in replacement frame
 $3\frac{1}{2} \times 2\frac{3}{4}$ in. (8.9 × 7 cm)

Signed and dated lower left: *RF/1804*

Inscribed in ink on paper label on verso, at a later date: *Robert Gilmor / of Baltimore / born at Paisley Scotland / 10. November 1748 / Settled in Baltimore 1778 / Died Jan'y 14th 1822— / this Minatur by Robt Field 1804*

Inscribed in graphite on backing card: *Robt Gilmor / of Baltimore / painted by / Robert Field / 1804—*

Bequest of Charles Allen Munn, 1924 (24.109.91)

Field copied Gilbert Stuart's 1803 portrait of the Scottish-born Baltimore merchant Robert Gilmor Sr. (1748–1822). Stuart's portrait is in the Baltimore Museum of Art.



I42

I42.

Sarah Louisa Jenkins, 1804

Watercolor on ivory in gold case; cobalt glass; opal glass within hair reserve
 $3\frac{1}{4} \times 2\frac{3}{8}$ in. (8.3 × 6.7 cm)
 Signed and dated lower right: *RF/1804*

Rogers Fund, 1946 (46.169)

The sitter was the daughter of the Baltimore merchant Michael Jenkins.

I43.

Robert Stuart, 1804

Watercolor on ivory in gold case; cobalt glass; opal glass within hair reserve
 $2\frac{7}{8} \times 2\frac{3}{8}$ in. (7.3 × 5.9 cm)
 Signed and dated lower left: *RF/1804*

Fletcher Fund, 1939 (39.141)

Robert Stuart was a resident of Baltimore.



I43 recto



I43 verso

BENJAMIN TROTT

Boston, Massachusetts ca. 1770–1843 Washington

Benjamin Trott's first known paintings are two oil portraits by him and William Lovett (1773–1801) of 1793 in Virginia. Later that year Trott worked in Boston, where he advertised his drawing school and himself as a miniature painter. He met Gilbert Stuart (1755–1828) in New York City and in 1794 went with or followed him to Philadelphia, where he painted several miniature portraits of President George Washington. Trott put himself in direct competition with Walter Robertson and Robert Field (q.v.). Starting in 1797, Trott went back and forth between New York City and Philadelphia, eventually settling in the latter city in 1806. During his early years in Philadelphia, he shared a studio and then a residence with Thomas Sully (q.v.). They painted many of the same clients—Philadelphia's mercantile elite—and Trott's work in miniature became stylistically akin to that of Sully in oil. He taught at the Society of Artists and exhibited works both there and at the Pennsylvania Academy of the Fine Arts. Personal frustrations and a failed marriage led him to move to Newark, New Jersey, in 1823. There he lived in relative obscurity for a while before reemerging in Boston and Baltimore.

REFERENCES: Dunlap 1918, vol. 2, pp. 97–101; Dunlap 1931, vol. 2, pp. 365–66, 419, 431–32, 434, 436, 442, 475, 489, vol. 3, pp. 689–90, 695, 701–2, 704, 714, 802; Theodore Bolton, "Benjamin Trott, An Account of His Life and Work," *The Art Quarterly* 7, no. 4 (Autumn 1944), pp. 257–77; Theodore Bolton and Ruel Pardee Tolman, "A Catalogue of Miniatures Attributed to Benjamin Trott," *The Art Quarterly* 7, no. 4 (Autumn 1944), pp. 278–90; Johnson 1990, pp. 215–20; Anne A. Verplanck, "Benjamin Trott: Miniature Painter" (Master's thesis, College of William and Mary, Williamsburg, Va., 1990); Anne A. Verplanck, "Trott, Benjamin," in *American National Biography Online*, <http://www.anb.org> (May 27, 2008).



144

I44.

Portrait of a Gentleman, ca. 1798

Watercolor on ivory in gilded copper case
2 $\frac{5}{8}$ × 2 $\frac{1}{4}$ in. (6.8 × 5.6 cm)

Fletcher Fund, 2006 (2006.235.207)

See Johnson 1990, no. 242.

I45.

Charles Floyd, ca. 1804

Watercolor on ivory in gilded copper case
2 $\frac{1}{2}$ × 2 in. (6.5 × 5.1 cm)
Inside case: [trimmed playing card used as backing]

Rogers Fund, 1946 (46.165.1)

Charles Floyd (1782–1804) was born in Kentucky, lived most of his life in Virginia, and died on the Lewis & Clark expedition.

I46.

Alexander Henry Durdin, ca. 1810

Watercolor on ivory in gold case; hair reserve
3 × 2 $\frac{3}{8}$ in. (7.6 × 6.1 cm)

Dale T. Johnson Fund, 2006 (2006.235.208)

The sitter was identified by a previous owner.
See Johnson 1990, no. 243.



I45

I47.

Benjamin Chew Wilcocks, ca. 1810

Watercolor on ivory in replacement frame
3 $\frac{1}{2}$ × 2 $\frac{5}{8}$ in. (8.9 × 6.8 cm)

Gift of Gloria Manney, 2006 (2006.235.213)

The sitter (1776–1845) was the grandson of Benjamin Chew, chief justice of Pennsylvania from 1775 to 1777. See Johnson 1990, no. 244.

hair reserve
2 $\frac{7}{8}$ × 2 $\frac{3}{8}$ in. (7.4 × 5.9 cm)
In hair reserve: BHK [in



I47



148

148.

Portrait of a Gentleman, ca. 1812

Watercolor on ivory in ebonized papier-mâché frame, possibly a replacement
 $3\frac{1}{2} \times 3$ in. (9 × 7.5 cm)

Bequest of Mary Stillman Harkness, 1950 (50.145.36)

149.

*Mrs. Nathaniel Chapman
 (Rebekah Biddle)*, ca. 1815

Watercolor on ivory in replacement case
 $3\frac{1}{8} \times 2\frac{1}{2}$ in. (8.1 × 6.5 cm)

Fletcher Fund, 1933 (33.52)

Rebekah Biddle (1782–1870) was the daughter of Clement Biddle and Rebekah Cornell of Philadelphia. Her husband was a physician and professor of the theory and practice of medicine at the University of Pennsylvania and first president of the American Medical Association.



149

150.

Benjamin Kintzing, ca. 1815

Watercolor on ivory in gold case set with pearls; hair reserve
 $2\frac{7}{8} \times 2\frac{3}{8}$ in. (7.4 × 5.9 cm)
 In hair reserve: BHK [in cut-gold initials]

Bequest of Mary E. Kintzing, 1955 (56.72)

Philadelphia merchant Benjamin Kintzing (1790/91–1825) was born in Philadelphia and was lost at sea on the ship *Hope* in 1825.

151.

Charles Wagner, ca. 1815

Watercolor on ivory in replacement frame
 $2\frac{3}{4} \times 2\frac{1}{8}$ in. (7.1 × 5.5 cm)

Gift of Gloria Manney, 2006 (2006.235.212)

The sitter was a lawyer from Philadelphia.
 See Johnson 1990, no. 246.

152.

George Wood, ca. 1815

Watercolor on ivory in replacement case
 $2\frac{7}{8} \times 2\frac{3}{8}$ in. (7.3 × 6 cm)
 Inscribed on backing paper: *George Wood / Born 29th day / of 11 mo 1753*

Gift of Gloria Manney, 2006 (2006.235.214)

See Johnson 1990, no. 245.



150



151



152



153



154



155

153.

William Edward Wilmerding, ca. 1825

Watercolor on ivory in gilded copper case
3 × 2⅜ in. (7.6 × 6 cm)

Gift of John Wilmerding, 1992 (1992.30.1)

The sitter (1799–1860) married Joanna Mary Gosman (cat. no. 154) in 1825.

154.

*Mrs. William Edward Wilmerding
(Joanna Mary Gosman), ca. 1825*

Watercolor on ivory in gilded copper case
3 × 2⅜ in. (7.6 × 6 cm)

Gift of John Wilmerding, 1992 (1992.30.2)

The sitter (1801–1842) married William Edward Wilmerding (cat. no. 153) in 1825.

155.

Portrait of a Gentleman, ca. 1825

Watercolor on ivory in gilded copper foliate
case; hair reserve
2¼ × 1¾ in. (5.6 × 4.6 cm)

Gift of Gloria Manney, 2006 (2006.235.209)

See Johnson 1990, no. 247.

WILLIAM FRANKS

Possibly England; active 1795–1798 New York City

Very little is known about William Franks. A William Franks of London exhibited an example of hairwork at the Society of Artists in London in 1776. He may be the William Franks who appeared in the New York City directories as a miniature painter from 1795 to 1798. In the June 20, 1797, issue of the *New-York Daily Advertiser* he announced that he intended to go into the country for the season. On September 4, 1798, the probate court granted letters of administration to Franks's widow, Mary, in New York City.

REFERENCES: "William Franks [advertisement]," *The Daily Advertiser* (New York), November 26, 1796, p. 3; Graves 1901, 1970, p. 103; *Collections of the New-York Historical Society for the Year 1906* (New York: New-York Historical Society, 1906), p. 253; Gottesman 1954, p. 5; Groce and Wallace 1957, p. 240; Falk, ed. 1999, vol. 1, p. 1180.



156

156.

Portrait of a Gentleman, ca. 1795

Watercolor on ivory in replacement frame

2¾ × 2¼ in. (7 × 5.6 cm)

Engraved on trade card used as backing: FRANKS, /
Miniature Painter, / No. 116, WATER-STREET, /
OPPOSITE THE OLD COFFEE-HOUSE, NEW-YORK. —

Inscribed in ink on backing paper: J. P.

Rogers Fund, 1949 (49.67)

FRANÇOIS M. GUYOL DE GUIRAN

Cap-Français, Saint-Domingue 1773/77–1849

New Orleans, Louisiana

In 1796, François Marie Guyol de Guiran was admitted to the Académie Royale de Peinture et de Sculpture in Paris; he also trained as an engineer. It is not known when Guyol arrived in America, but Louisiana records state that a Guyol de Guiran purchased a slave in New Orleans in July 1806. About 1810, Guyol married Louise (or Heloise) Roy (or Roi), a native of Missouri, with whom he had five sons and a daughter. Like many of his fellow émigrés, Guyol practiced and taught not only several genres of art—miniatures, profiles, and drawing—but other subjects as well, including French, mathematics, and engineering. Guyol was the first professional portraitist known to have resided in Missouri, where in St. Louis in 1812 he advertised as a portrait and miniature painter in oil, a profilist in watercolor, and a teacher of architecture and landscape. He participated fully in the life of St. Louis, as a member of various civic organizations, including the safety committee and the volunteer infantry, in which he served as an ensign. When St. Louis College was established in 1820, he became a professor of writing and drawing. By 1822, Guyol had moved back to New Orleans, where he continued to teach drawing and to be active in the newly created parish of Terrebonne as parish judge, president of the police jury, and member of the school board. Although Guyol's work is scarce, the Missouri Historical Society owns six of his portraits.

REFERENCES: Obituary, *The New-Orleans Bee*, October 10, 1849, p. 1; Writers' Program, Work Projects Administration, *Missouri: A Guide to the "Show Me" State* (New York: Duell, Sloan and Pearce, 1941), pp. 169–70; Karel 1992, p. 376 [the most detailed account of Guyol's life].



157

157.

*Portrait of a Gentleman and
His Daughter, ca. 1805*

Watercolor on ivory and painted paper in gilded
embossed tin bezel mounted on wood support;
hanger not shown

3½ × 4⅞ in. (8.9 × 11.6 cm)

Signed on chair: *Guyol*

Purchase, Gift of The Chester Dale Collection,
by exchange, 2001 (2001.95)

RAPHAELLE PEALE

Annapolis, Maryland 1774–1825

Philadelphia, Pennsylvania

Raphaelle Peale was the eldest son of Charles Willson Peale (q.v.) and received instruction in miniature painting from his uncle James Peale (q.v.). Raphaelle assisted his father in many of his enterprises, including the establishment of his “Philadelphia Museum” of natural history and art. In about 1794 he and his younger brother Rembrandt (1778–1860) took over their father’s portrait business. Just as their father and uncle had done, the brothers split the work: Raphaelle painted the miniatures and Rembrandt the oils. After about 1812, Raphaelle concentrated on still-life painting, for which he is best known and which he exhibited at the Pennsylvania Academy of the Fine Arts and the Boston Athenaeum.

REFERENCES: Archives: Charles Willson Peale Papers Research Files, National Portrait Gallery, Washington, D.C. Edmund Bury, “Raphaelle Peale (1774–1825), Miniature Painter,” *American Collector* 17 (August 1948), pp. 6–9; Charles Coleman Sellers, *Raphaelle Peale*, exh. cat. (Milwaukee: Milwaukee Art Center, 1959); Sewell et al. 1976, pp. 255–56; Nicolai Cikovsky Jr. et al., *Raphaelle Peale Still Lifes*, exh. cat. (Washington, D.C.: National Gallery of Art, 1988); Lillian B. Miller, “Father and Son: The Relationship of Charles Willson Peale and Raphaelle Peale,” *The American Art Journal* 25, nos. 1–2 (1993), pp. 5–61; Aronson and Wieseman et al. 2006, pp. 254–55.

158.

Portrait of a Gentleman, 1799

Watercolor on ivory in replacement case
2⅜ × 1⅞ in. (6.1 × 4.8 cm)
Signed and dated lower left: R P 99

Dale T. Johnson Fund, 2006 (2006.235.146)

See Johnson 1990, no. 173.



158

159.

Mrs. John Montgomery (Sarah Diemer), 1800

Watercolor on ivory in replacement case
3½ × 2¾ in. (8.7 × 7 cm)
Inscribed left center: Aged 59 / R P: 1800.

Fletcher Fund, 1933 (33.158)

The daughter of James Diemer of Lancaster, Pennsylvania, Sarah Diemer was first married to James Ralph. Her second husband was Colonel John Montgomery (1722–1808), of Carlisle, Pennsylvania.



159

161.

Portrait of a Gentleman, ca. 1800

Watercolor on ivory in gilded copper case with later brooch pin; hair reserve
2⅞ × 2⅞ in. (6.7 × 5.3 cm)
In hair reserve: TLS [in cut-gold initials]
Engraved trade card used as backing: James Black / Gold Smith Jeweller & Hair Worker / No 89 South Second / Phila.

Dale T. Johnson Fund, 2006 (2006.235.116)

See Johnson 1990, no. 175.

160.

Portrait of a Gentleman, ca. 1800

Watercolor on ivory in gilded copper case; hair reserve; hanger not shown
2⅞ × 2⅞ in. (7.3 × 5.9 cm)
Signed lower left: R P
In hair reserve: JGL [in cut-gold initials]

Gift of Gloria Manney, 2006 (2006.235.147)

See Johnson 1990, no. 174.



160



161

162.

Peter Gilman Odlin, ca. 1805

Watercolor on ivory in gilded copper case;
hair reserve

$2\frac{1}{4} \times 1\frac{7}{8}$ in. (5.6 × 4.7 cm)

In hair reserve: P G O [in cut-gold initials]

Printed on trade card used as backing:

A. WILLIAMS, / SMITH, JEWELLER, & HAIR /
WORKER, / no. 28, SOUTH SECOND STREET, /
PHILADELPHIA; / [. .]ry article in the Fancy Line,
to t[. .]/[. .]tterns, and on the most rea[. .]/[. .]for
old Gold

Purchase, Gifts of Robert E. Tod, Mrs. Louise
Lamson and William Gedney Bunce and Bequest
of Antoinette D. T. Throckmorton, by exchange;
Mr. and Mrs. Leonard Milberg Gift; Gifts in
memory of Elizabeth B. Besobrasow and gifts
from various donors, 1986 (1986.29)

Peter Gilman Odlin (1787–?) was the son of
Dudley Odlin and Elizabeth Ann Taylor
Gilman of Exeter, New Hampshire.



162 recto



162 verso

163.

P. F. Ronbeau, 1821

Watercolor on ivory in gilded metal case

$2\frac{3}{8} \times 2\frac{1}{8}$ in. (6.2 × 5.2 cm)

Signed and dated lower right: R P / 1821

Inscribed in hair pigment on verso on ivory plaque:

P F R [in monogram]

Inscribed on paper on verso: P. F. Ronbeau / to his
friend / S. H. Peters / 12 January 1821 / Stamford

Gift of Gloria Manney, 2006 (2006.235.148)

See Johnson 1990, no. 176.



163

LOUIS FRANCIS DE PAUL BINSSE

France or Cap-Français, Saint-Domingue 1774–1844
New York City

Louis Francis de Paul Binsse, born Louis François de Paul Binsse de Saint-Victor, owned a large plantation in Cap-Français, Saint-Domingue (now Haiti). He fled to New York City with his family during the Haitian Revolution (1791–1804). Arriving by 1805, Binsse opened a school where he taught miniature painting, drawing, Spanish, French, and mathematics. Following the death of his wife he married Victorine Bancel, who taught French, singing, and the pianoforte and worked with Binsse at the school, beginning in 1807. In 1812 he advertised that he had resumed his former profession as an oil portrait and miniature painter and had opened an academy where he taught drawing and painting, and, for military gentlemen, cartography and drafting. It would appear that he continued to teach at the school until his death. From time to time, Binsse sold subscriptions to engravings published in Europe. In 1841, according to family history, Binsse designed and supervised the construction of the French Catholic Church of St. Vincent de Paul on Canal Street in New York City, largely financed by his son-in-law, John Frederick La Farge, the father of the artist John La Farge (1835–1910). In the same year La Farge took his first drawing lessons—at age six—from Binsse, his maternal grandfather.

REFERENCES: “L. Binsse, Painter in Miniature [advertisement],” *Mercantile Advertiser* (New York), February 6, 1805, p. [4]; “Nautical Exploits [advertisement],” *New-York Commercial Advertiser*, May 5, 1807, p. [4]; “Academy of Drawing [advertisement],” *Mercantile Advertiser* (New York), June 25, 1812, p. [4]; Obituary, *New-York Commercial Advertiser*, December 26, 1844, p. 3; Royal Cortissoz, *John La Farge: A Memoir and a Study* (Boston and New York: Houghton Mifflin Company, 1911), pp. 44, 50, 64–67; Henry Adams, “John La Farge, 1830–1870: From Amateur to Artist” (PhD diss., Yale University, 1980), pp. 11–12, 18–19, 24–33; Falk, ed. 1999, vol. 1, p. 321.



164

164.

Portrait of a Gentleman, ca. 1810

Watercolor on ivory in gilded copper case;
hair reserve
2¾ × 2¼ in. (7 × 5.6 cm)
Signed lower left: *Binsse*

Maria DeWitt Jesup Fund, 1991 (1991.91)

LOUIS-ANTOINE COLLAS

Bordeaux, France 1775–after 1829
probably Paris, France

Louis-Antoine Collas (or Colles), a student of François-André Vincent’s (1746–1816) in Paris, showed at the Salons of 1798, 1799, and 1812. Initially he painted miniatures of the prosperous citizens of his native city of Bordeaux and then traveled to Russia, where he painted members of the czar’s royal court in St. Petersburg from about 1808 to 1811. He immigrated to the United States in 1816 and began his residence in New York City, where he went by the anglicized name Lewis Collers in the directory and exhibited at the American Academy of the Fine Arts. According to newspaper advertisements for May 1816 he established an academy of drawing and painting with John Vanderlyn (1775–1852), who had been his classmate in Paris, and with the French artist Jacques Gérard Milbert (1766–1840). It appears the school closed within the year—if, in fact, it ever opened at all. Collas then worked in Charleston, Baltimore, and Philadelphia, while intermittently renting rooms and studios in New York City and in 1820 exhibiting miniatures, landscapes, and a portrait at the American Academy. He lived primarily in New Orleans from about 1822 until 1829, when it appears he returned to France. Collas is sometimes confused with his son Louis-Augustin Collas (1806–?), also a painter of miniatures, who exhibited at the Paris Salon in 1831 and 1832. Some sources cite Collas’s death as occurring in 1833 and others in 1856, but without documentation.

REFERENCES: Cara Lu Salam, “French Portraitists: New Orleans, 1830–1860” (Master’s thesis, Louisiana State University, Baton Rouge, 1967), pp. 17–42, 91–93, 111–22; Mahé and McCaffrey, eds. 1987, pp. 82–83; Karel 1992, p. 186 [artist’s birth date is given as 1767 or 1768]; Jacqueline du Pasquier, Fabienne Xavière Sturm, and Pierrette Jean-Richard, *L’âge d’or du petit portrait*, exh. cat. (Paris: Musée des Arts Décoratifs, 1995), pp. 56–57; Falk, ed. 1999, vol. 1, p. 696; Aronson and Wieseman et al. 2006, pp. 120–21.



165.

Portrait of a Lady, 1816

Watercolor on ivory in replacement frame

2¾ × 2¼ in. (7 × 5.5 cm)

Signed and dated lower left: *Collas / 1816*

Dale T. Johnson Fund, 2006 (2006.235.31)

See Johnson 1990, no. 40.



166.

Eugénie Simon, 1827

Watercolor on ivory in ebonized wood frame

3⅞ × 2½ in. (7.9 × 6.3 cm)

Signature and date scratched lower left: *Collas / 1827*

Inscribed in ink on backing card: *Eugénie Simons / née Zerban peinte / à St Martinville le / 6 Mars 1827, agée / de 23 ans.*

Inscribed in graphite on same card: *Eugénie Simons / [illegible]*

Scratched on verso: *1827 agée de 23 ans; Eugénie Simon n juin 3d né(e) 3e [illegible]*

Purchase, The Honorable and Mrs. Max N. Berry Gift, 1997 (1997.520)

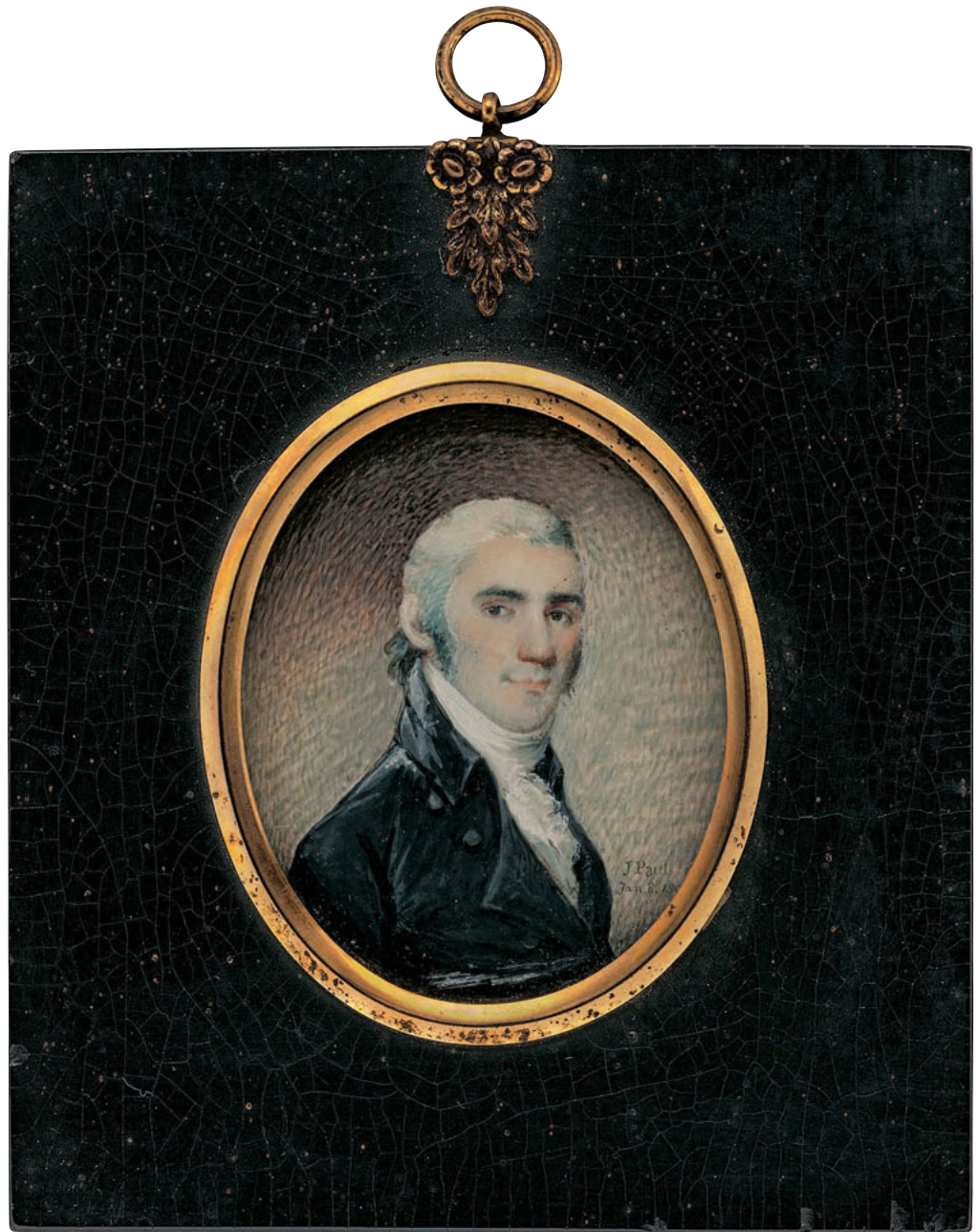
Eugénie Zerban (1803–1880) married Florent Édouard Simon, a lawyer, in 1823. The couple was living in St. Martinsville, Louisiana, when the portrait was painted.

JEREMIAH PAUL JR.

Woodbury, New Jersey, or Reading, Pennsylvania
1775/1776–1820 St. Louis, Missouri

Jeremiah Paul was the son of a schoolmaster who taught at the Quaker academy in Philadelphia. A number of the artist's contemporaries agreed that his early promise as a painter was unfulfilled owing to drink and high living. According to William Dunlap, who disliked Paul's later work, Paul began to work as a portrait painter in 1791. Charles Willson Peale (q.v.) provided him with art instruction about 1794, and Paul was a founding member of Peale's Columbianum art academy. Paul showed three paintings in the academy's first exhibition, in 1795. Early in 1796, Paul and three other artists formed the firm of Pratt, Rutter & Co. to provide portrait and ornamental painting. Paul stayed with the company until December 1797. During the same period he performed small tasks for Gilbert Stuart (1755–1828), such as lettering. Paul occasionally traveled south and west seeking commissions. He worked in Alexandria in 1802, Charleston in the winter of 1803/4, Baltimore from 1806 to 1808, Pittsburgh in 1814, and Kentucky in 1819. Paul exhibited his work several times: at the shop of James Atkins, one of Paul's enthusiasts, Paul showed a huge painting of a nude in 1811, and at the Pennsylvania Academy of the Fine Arts he exhibited three works in 1811, one in 1813, and one in 1819. He finally settled in St. Louis, where his son Nathan, a merchant, lived.

REFERENCES: Dunlap 1918, vol. 2, pp. 102–3, 211; Prime 1932, pp. 19, 31; H. E. Dickson, "A Note on Jeremiah Paul, American Artist," *The Magazine Antiques* 51 (June 1947), pp. 392–93; Charles Coleman Sellers, *Charles Willson Peale*, vol. 2, *Later Life (1790–1827)* (Philadelphia: The American Philosophical Society, 1947), pp. 71–74; Falk, ed. 1999, vol. 3, p. 2541.



167

167.

Portrait of a Gentleman, 1800

Watercolor on ivory in ebonized papier-mâché frame with foliate hanger; probably a replacement
3¼ × 2⅝ in. (8.3 × 6.8 cm)
Signed lower right: *J. Paul / January 8, 1800*

Purchase, Amelia B. Lazarus Fund, by exchange,
and Gift of Museum of Early Southern Decorative
Arts at Old Salem, 2009 (2009.322)

JOSEPH DUNKERLEY

England (date unknown)–1806 Falmouth, Jamaica

Joseph Dunkerley (whose last name appears in many variations, including Dunckerly, Dunckerley, and Dunkley), probably the son of James Dunckerley, a London jeweler, was born in England and seems to have come to America by 1776 with the British army, whereupon he deserted for the Massachusetts Company of Artillery, serving until May 1777. Dunkerley painted miniatures in Boston from 1776 until 1787. From 1784 to 1785 he rented the North Square house owned by the silversmith Paul Revere (1734–1818), a fellow patriot whom he may have known through his membership in St. Andrew's Lodge from 1776 on. In Boston's *Independent Chronicle* of December 2, 1784, Dunkerley advertised his continuing practice of painting miniatures in his North Square home and, in the February 17, 1785, issue, his intention of starting a drawing school with the portrait painter John Hazlitt (1767–1837). He moved to Newbury Street in 1785 and to Winter Street in 1786. Dunkerley probably purchased cases for his miniatures from Revere, although Revere's account book does not record such. Dunkerley may also have gotten cases from his brother James, who advertised as a jeweler from London, shared Joseph's Boston address in 1785, and purchased silver objects from Revere that year. In 1787, Dunkerley and his wife left Boston for the booming port town of Falmouth, Jamaica, where James had preceded them. He spent the rest of his life painting portraits of Jamaica's prominent and wealthy inhabitants.

REFERENCES: Andrew H. Ward, ed., "Copy of a Commission to Captain David Henshaw of Leicester, and of the Company Roll of His Command [1776]," *The New England Historical and Genealogical Register* 18 (January 1864), pp. 77–78; Frank 2000–2001, pp. 7–81; Aronson and Wieseman et al. 2006, p. 150; "Falmouth, Once the El Dorado of Jamaica," *The Jamaican Magazine Internet Edition* (2006), http://www.jamaicanmagazine.com/archive_fa_main.html (May 5, 2006).



168

168.

William Gale, 1776

Watercolor on ivory in silver case
1 3/8 × 1 1/8 in. (3.5 × 2.9 cm)
Signed and dated right center: ID / 1776

Gift of J. William Middendorf II, 1968 (68.222.30)

This miniature is Dunkerley's earliest known dated work. See p. 13, fig. 21, for side view.

EDWARD GREENE MALBONE

Newport, Rhode Island 1777–1807 Savannah, Georgia

The son of a merchant, Malbone was encouraged as a boy by the Newport artist Samuel King (q.v.), and by 1794 had established himself as a miniature painter in nearby Providence. His early works are finely stippled and crisply outlined. Between 1796 and 1801, Malbone worked in Boston, Philadelphia, New York City, and Charleston, and then left for a year's study in London, accompanied by his friend Washington Allston (1799–1843). In England, Malbone was mentored by Benjamin West (1738–1820) and studied miniatures by Samuel Shelley (1750–1808) and Richard Cosway (1742–1821). He developed a technique of delicate cross-hatching and learned to allow the luminosity of the ivory to emerge through washes of transparent color. He was highly productive upon his return to Charleston in December 1801, sometimes painting three miniatures in a week; his output is documented in his account book (Winterthur Museum, Delaware). Malbone traveled to major American cities for commissions over the next four years. In 1806 he contracted tuberculosis, and he died the following year. He was arguably the most influential miniature painter of his time and after.

REFERENCES: Archives: Edward Greene Malbone Account Book and Register of Portraits, 1794–1807, John Davis Hatch Collection, Collection 331, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library, Winterthur, Delaware. Dunlap 1918, vol. 2, pp. 137–55; Ruel P[ardee] Tolman, *Catalogue of an Exhibition of Miniatures and Other Works by Edward Greene Malbone, 1777–1807*, exh. cat. (Washington, D.C.: National Gallery of Art, 1929); Ruel Pardee Tolman, *The Life and Works of Edward Greene Malbone, 1777–1807* (New York: The New-York Historical Society, 1958) [still the most comprehensive study of Malbone, it includes a facsimile of Malbone's account book]; Falk, ed. 1999, vol. 2, p. 2165; Martha R. Severens, "Malbone, Edward Greene," in *American National Biography Online*, <http://www.anb.org> (September 29, 2008).



169

169.

Nathaniel Pearce, 1795

Watercolor on ivory in gold case, possibly a replacement

2 3/8 x 2 in. (6 x 5 cm)

Signed and dated lower right: *EM / 1795*

Gift of Gloria Manney, 2006 (2006.235.106)

Nathaniel Pearce (1770–1851) lived in Providence, Rhode Island. See Johnson 1990, no. 122.



170

170.

Cornelius George Bowler, ca. 1795

Watercolor on ivory in gilded copper case

2 1/8 x 1 3/8 in. (5.3 x 4 cm)

Fletcher Fund, 1940 (40.155)

The sitter (1767–1843) was the son of Metcalf Bowler and Anne Fairchild of Newport, Rhode Island.



171

172.

*Mrs. John Nightingale
(Martha Washington Greene),
ca. 1797*

Watercolor on ivory in gilded metal case with remnants of later brooch pin

2 3/8 x 2 1/8 in. (6.8 x 5.5 cm)

Inside case: trimmed playing card used as backing
Printed on label on verso: 36

The Moses Lazarus Collection, Gift of Josephine and Sarah Lazarus, in memory of their father, 1888–95 (95.14.100)

The sitter (1777–?) was the eldest daughter of General Nathanael Greene (cat. no. 17).



172

171.

John Langdon Sullivan, 1797

Watercolor on ivory in gilded metal case, possibly a replacement; hair reserve

2 3/4 x 2 3/8 in. (7 x 6 cm)

Signed lower right: *E. G. M.* [in monogram]

Inscribed in ink on backing paper: *Edwd. G. Malbone / miniature painter / 1797*

Harris Brisbane Dick Fund, 1938 (38.165.29)

The engineer John Langdon Sullivan (1777–1865) patented the steam towboat. His father was James Sullivan, governor of Massachusetts from 1807 to 1808.



173 recto



173 verso

173.

George Bethune, ca. 1800

Watercolor on ivory in gold case with surround set with pearls and hanger; cobalt glass and hair reserve
 $3\frac{1}{8} \times 2\frac{1}{2}$ in. (7.8 × 6.3 cm)

In hair reserve: *B* [in cut-gold initial]

Engraved on middle bezel on verso at a later date:
George Bethune born April 29th 1769 / Died Sept. 20. 1859.
AE 90 Yrs.

Gift of Gloria Manney, 2006 (2006.235.102)

George Bethune lived in Boston. See Johnson
 1990, no. 123.



174 recto



174 verso

174.

Mrs. James Lowndes
(Catharine Osborne), 1801

Watercolor on ivory in gilded copper
 case; hair reserve

$3\frac{1}{8} \times 2\frac{1}{2}$ in. (7.9 × 6.4 cm)

Inscribed on interior of case: *Philips*

Rogers Fund, 1914 (14.51)



175



176

175.

James G. Almy, ca. 1801

Watercolor on ivory in replacement case
3 × 2⅜ in. (7.5 × 5.9 cm)
Glazed laid card used as backing

Bequest of Edward Walden Forrest, 1927 (28.47.1)

This miniature is thought to date from the time of Almy's marriage to Myra Eliot (cat. no. 176) on March 29, 1801, in New Bedford, Massachusetts.

177.

Samuel Denman, ca. 1801

Watercolor on ivory in gilded copper case;
hair reserve
2¾ × 2⅜ in. (7.1 × 5.9 cm)

Dale T. Johnson Fund, 2006 (2006.235.103)

A Philadelphia merchant, Denman (1774–1816) of Springfield, New Jersey, married Anna Maria Hampton (cat. no. 178) in 1801. See Johnson 1990, no. 124.

179.

Susan Poinsett, 1802

Watercolor on ivory in replacement case
2½ × 2 in. (6.4 × 5.2 cm)
Inscribed on card on verso, in a later hand:
Miss Poinsett / of S. C. / by / Malbone / 1802

Harris Brisbane Dick Fund, 1938 (38.165.31)

The sitter (?–1804) was the sister of Joel Roberts Poinsett (cat. nos. 180, 275).

176.

Mrs. James G. Almy (Myra Eliot),
ca. 1801

Watercolor on ivory in replacement case
3⅞ × 2⅜ in. (7.9 × 6 cm)

Bequest of Edward Walden Forrest, 1927 (28.47.2)

Myra Eliot (1775–1809) married James Almy (cat. no. 175) on March 29, 1801. The miniature has suffered water damage.

178.

Mrs. Samuel Denman (Anna Maria Hampton), ca. 1801

Watercolor on ivory in gilded copper case;
hair reserve
2⅝ × 2⅞ in. (6.8 × 5.5 cm)

Dale T. Johnson Fund, 2006 (2006.235.104)

Anna Maria Hampton (1776–1818) of Elizabeth, New Jersey, married Samuel Denman (cat. no. 177) in 1801. See Johnson 1990, no. 125.



177



178



179

180.

Joel Roberts Poinsett, ca. 1802

Watercolor on ivory in gilded copper case;
hair reserve
2¾ × 2⅞ in. (7.1 × 5.5 cm)

Harris Brisbane Dick Fund, 1938 (38.165.30)

Joel Roberts Poinsett (1779–1851) was a statesman—the first United States minister to Mexico—author, and botanist. He introduced to this country the Mexican flower later named for him: *Euphorbia pulcherrima*, commonly known as poinsettia. Malbone also portrayed Poinsett's sister, Susan (cat. no. 179), and Hugh Bridport (q.v.) portrayed Poinsett in later life (cat. no. 275).



180



181

181.

Eye of Maria Miles Heyward, ca. 1802

Watercolor on ivory in replacement ring
Diam. ⅝ in. (1.6 cm)
Dale T. Johnson Fund, 2009 (2009.243)

Emily Drayton Taylor (q.v.) had this work in her possession and copied it (cat. no. 472).



182

182.

Robert Macomb, ca. 1806

Watercolor on ivory in replacement case
3¾ × 3 in. (9.5 × 7.6 cm)

Bequest of Irving S. Olds, 1963 (63.122.1)

The sitter (1783–1832) was the lawyer and civic leader in New York City for whom Macomb's Dam across the Harlem River was named. This portrait is thought to date from the time of his marriage to Mary Cornell Pell (cat. no. 183).



183

183.

Mrs. Robert Macomb
(*Mary Cornell Pell*), ca. 1806

Watercolor on ivory in replacement case
3¾ × 3 in. (9.5 × 7.6 cm)

Bequest of Irving S. Olds, 1963 (63.122.2)

Mary Cornell Pell (1785–?) was the daughter of Elijah Pell. She married Robert Macomb (cat. no. 182) on November 3, 1806.

JOSEPH WOOD

Clarkstown, New York 1778–1830 Washington

The son of a farmer, Joseph Wood ran away from home to New York City at age fifteen to become an artist. He apprenticed to a silversmith and copied miniature portraits that had been left in the shop for mounting. In 1801 he established himself as an oil portrait and miniature painter, and two years later he went into partnership with John Wesley Jarvis (q.v.) in what quickly became a highly lucrative business in the production of painted silhouettes on glass and cut profiles on paper. At about the same time, Wood met Edward Greene Malbone (q.v.), who taught him advanced techniques for painting on ivory. The Jarvis–Wood partnership ended by 1810. In 1811, Wood took on Nathaniel Rogers (q.v.) as an apprentice, although Wood left New York City two years later for Philadelphia. In 1816 or 1818, Wood moved to Washington, becoming the capital's first prominent resident artist; he also worked in Baltimore. During his last years his commissions declined; his notoriously dissolute lifestyle was the basis for a temperance tract published in Washington in 1834.

REFERENCES: [James Kirke Paulding], "Sketch of the Life of Mr. Joseph Wood," *The Port Folio* 5, no. 1 (January 1811), pp. 64–68; "Death of a Man of Genius," *The National Intelligencer*, 1830, in "Genealogy. Interments/Obituaries," in *Historic Congressional Cemetery*, http://www.congressionalcemetery.org/PDF/Obits/W/Obits_Wood.pdf (June 23, 2009); James Kirke Paulding and S. Alfred Elliot, *Sketch of the Early Life of Joseph Wood, Artist: Also, Wood's Latter Days, and His Death* (Washington, D.C.: Temperance Association, 1834); George C. Groce Jr., and J. T. Chase Willet, "Joseph Wood: A Brief Account of His Life and the First Catalogue of His Work," *The Art Quarterly* 3, no. 2 (Spring 1940), pp. 148–61, and Supplement (1940), pp. 393–400; Cosentino and Glassie 1983–84, p. 23; "Joseph Wood, ca. 1778–1830," in Caldwell and Rodriguez Roque et al. 1994, pp. 278–80.



184

184.

James Stuart, 1805

Watercolor on ivory in gilded copper case;
hair reserve
2 1/8 × 1 3/4 in. (5.2 × 4.3 cm)
Signed and dated lower right: *Jos. Wood pinx. / 1805.*
Fletcher Fund, 2006 (2006.235.277)

James Stuart served for New York during the American Revolution and then became a merchant in Philadelphia. See Johnson 1990, no. 275.

185.

Portrait of a Gentleman, ca. 1805

Watercolor on ivory in gilded copper case;
hair reserve
3 × 2 3/8 in. (7.5 × 6 cm)
Printed on trimmed trade card inside case:
[. .] P MANUFACT [. .] / Subs [. .] er continues the
MANUFACTOR [. .] OF [. .] WHIPS O [. .] / [. .]
script [. .] at No. 74, South Pearl (lat [. .] ashington) /
[. .] ll order [. .] ill be thankfully received and p [. .] ptly
attende [. .] / subscrib [. .] gratefully acknowledges the
[. .] ral patronag [. .] / [. .] ceived, [. .] d trusts, by
unremittin [. .] ention [. .] to busi [. .] / tinuatio [. .] the
public patrona [. .] / [. .] AC DE MIL [. .] / 1, 1815.

Gift of J. William Middendorf II, 1968 (68.222.14)

See p. 19, fig. 35, for verso.



185



186

186.

Miss Muir, ca. 1810

Watercolor on ivory in gilded copper case;
hair reserve
3 × 2 3/8 in. (7.6 × 6 cm)

Gift of Gloria Manney, 2006 (2006.235.105)

The sitter is said to be Margaret or Mary Muir of New York City. See Johnson 1990, no. 276.



187

187.

Self-Portrait, ca. 1810

Watercolor on ivory in replacement frame
4 × 3 in. (10.2 × 7.6 cm)

Gift of Mrs. John R. Wadleigh, 1993 (1993.283)

188.

Portrait of a Gentleman, ca. 1810

Watercolor on ivory in gilded metal case;
hair reserve; hanger not shown
3 × 2⅜ in. (7.6 × 6 cm)

Fletcher Fund, 1938 (38.146.9)



188

189.

Portrait of a Gentleman, 1812

Watercolor on ivory in replacement case;
hair reserve
2⅞ × 2⅜ in. (7.2 × 5.9 cm)
Signed and dated lower right: *J Wood Pinx / 1812*

Dale T. Johnson Fund, 2006 (2006.235.278)

See Johnson 1990, no. 281, as by an unidentified artist.

190.

Joseph Dugan, ca. 1815

Watercolor on ivory in replacement case;
hair reserve
2⅝ × 2⅞ in. (6.6 × 5.4 cm)
Inscribed on card used as backing: *J[illegible]h Dugan*
In hair reserve: *JD* [in cut-gold initials]

Gift of Herbert L. Pratt, 1944 (44.68.2)



189



190



191



192

191.

George William Fairfax, 1816

Watercolor on ivory in replacement case

2½ × 2 in. (6.5 × 5.1 cm)

Signature and date scratched lower left: *Wood 1816*

Rogers Fund, 1945 (45.155)

George William Fairfax of Virginia (1793–1853) married in 1816, the date of this portrait.

192.

John Payne Todd, ca. 1817

Watercolor on ivory in ebonized wood frame with foliate hanger

2⅞ × 2⅞ in. (6.7 × 5.3 cm)

Inscribed on backing card: *Son of Mr. Madison / Paine Todd*

Inscribed on label attached to same card: *J P. Todd / Mr Madison / April 10*

Gift of Miss Mary Madison McGuire, 1936 (36.73)

The sitter (1792–1852) was the firstborn son of John Todd Jr. (?–1793) and Dolley Payne (later Dolley Madison).

ATTRIBUTED TO
JOSEPH WOOD

193.

Anthony Bleecker, ca. 1810

Watercolor on ivory in replacement frame

3 × 2¼ in. (7.5 × 5.7 cm)

Engraved on trimmed card: *Anthony Bleecker.*

Inscribed in ink on backing paper: *Anthony Bleecker / son of Anthony L. Bleecker*

Gift of James and Genevieve Bleecker, 2003 (2003.64.3a–e)

Anthony Bleecker (1770–1827), the son of Anthony Lispenard Bleecker, was an attorney and one of the founders of the New-York Historical Society. The ivory is cracked down the middle.



193

ANSON DICKINSON

Milton, Connecticut 1779–1852 Milton, Connecticut

Son of a master carpenter, Anson Dickinson was apprenticed to a local silversmith, Isaac Thompson (or Thomson). He practiced enameling, framing, and sign painting in Milton and Litchfield, and he eventually established himself as a miniature painter in New Haven. It is likely Dickinson met and was influenced by Elkanah Tisdale (q.v.) at this time. In July 1804, Dickinson visited New York City, where Edward Greene Malbone (q.v.), the most sought-after miniaturist of the time, painted his portrait as a learning experience for the younger artist. Back in Connecticut, Dickinson established a good base of prominent clients and also received sitters from Miss Sarah Pierce's Litchfield Female Academy and the Litchfield Law School. In 1805 he took to the road, and more or less for the rest of his career Dickinson traveled throughout the eastern United States and Canada taking commissions. In 1812 he married Sarah Brown in New York City, where he made his home until 1820, after which he traveled about until 1833, when his main place of residence appears to have been New Haven. One of his proudest moments was in Boston in 1823 when Gilbert Stuart (1755–1828) commissioned him to paint several miniatures, including two of himself. Several years later Dickinson spent considerable time in Washington painting miniatures of the nation's senators, congressmen, and diplomats. He also made several miniature copies of Charles Willson Peale's (q.v.) 1772 oil of George Washington (Washington and Lee University, Lexington, Va.). Dickinson's record book, which he kept as of 1803, reveals that he painted at least fifteen hundred miniatures. His early works are generally oval in format but after 1820 they are usually rectangular. Dickinson regularly included his trade card in the case behind the ivory or had its text printed on the silk lining of the leather case. From 1811 through 1835 he showed his work at various exhibitions, and in 1816 he was among the first group of academicians elected to the American Academy of the Fine Arts. In his later years Dickinson returned to Milton, where he devoted himself to gardening.

REFERENCES: Archives: Anson Dickinson Papers, 1803–39, The Connecticut Historical Society, Hartford, Connecticut; Anson Dickinson Sketchbook and Sketches, ca. 1800–1806, Litchfield Historical Society, Litchfield, Connecticut, also available as Archives of American Art microfilm reel 865, frames 28–82. Mary Helen Kidder, ed., *List of Miniatures Painted by Anson Dickinson, 1803–1851* (Hartford, Conn.: [The Connecticut Historical Society], 1937); Mona Leithiser Dearborn, *Anson Dickinson, the Celebrated Miniature Painter, 1779–1852*, exh. cat. (Hartford, Conn.: The Connecticut Historical Society, 1983) [this excellent monograph includes a list of sitters]; Aronson and Wieseman et al. 2006, pp. 139–42.

194.

Josiah Gale, ca. 1807

Watercolor on ivory in ebonized papier-mâché replacement frame with foliate hanger, possibly a replacement

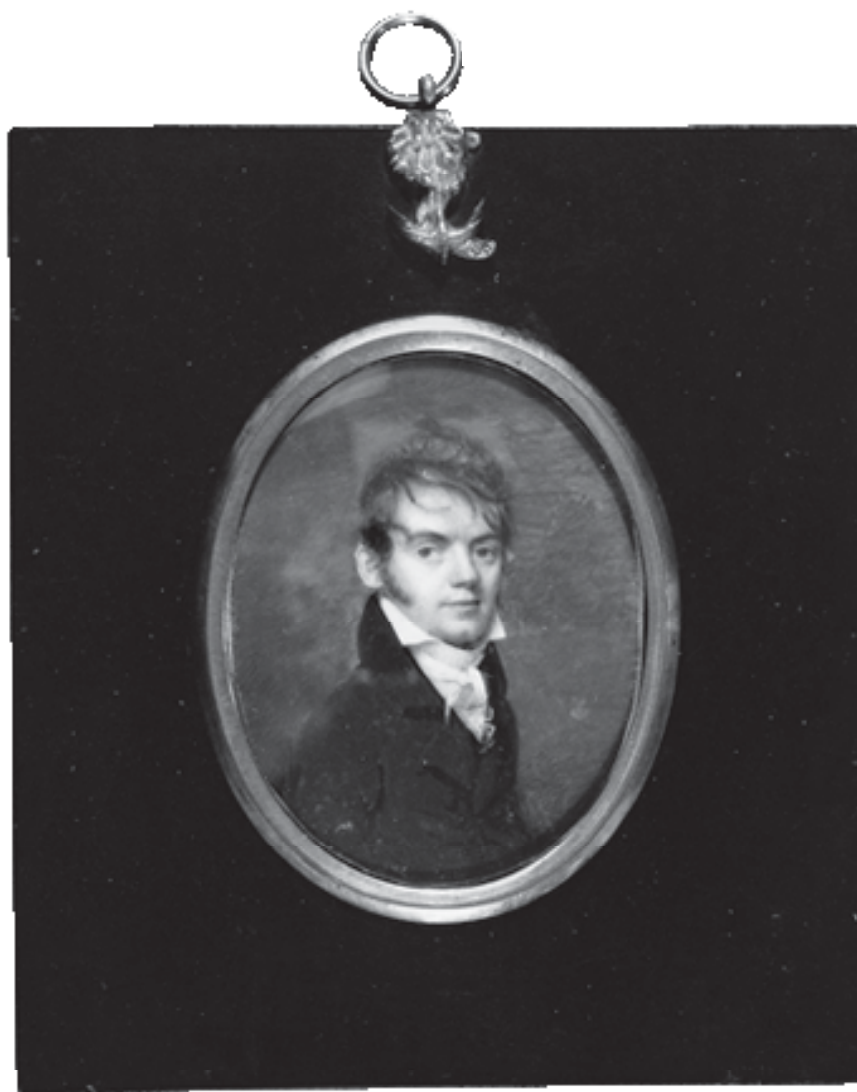
3 × 2¼ in. (7.5 × 5.7 cm)

Engraved on trade card used as backing with street address inscribed in ink: *A. Dickinson / MINIATURE PAINTER / No. 158 Broad-Way / New York. / G. Fairman Sculp Albany* [and image of a cupid]

Inscribed in graphite on card in various hands: *Gale / J W Gale / Aet 26 years*

Bequest of Mary Anna Palmer Draper, 1914 (15.43.297)

The sitter is most likely Josiah Gale (1780–?) of Grafton, New Hampshire, son of Amos Gale and Hannah M. Gale.





195



196



197

195.

William Burrows, ca. 1807–13

Watercolor on ivory in replacement case
2 $\frac{7}{8}$ × 2 $\frac{1}{4}$ in. (7.3 × 5.7 cm)

Printed on trade card used as backing:

*A Dickinson / Miniature Painter / No. 158 Broad-Way
New York*

Gift of Gloria Manney, 2006 (2006.235.3)

William Burrows (1785–1813) was a naval officer from Philadelphia. He died in battle on his ship, the *Enterprise*. See Johnson 1990, no. 49.

196.

*Matilda Frances Sherborne Ridley,
ca. 1810*

Watercolor on ivory in ebonized frame with
foliate hanger; probably a replacement
2 $\frac{7}{8}$ × 2 $\frac{1}{4}$ in. (7.3 × 5.7 cm)

Printed on trade card used as backing: *A Dickinson /
MINIATURE PAINTER / No. 158 Broad-Way / New York /
G. Fairman Sculp Albany*

Inscribed in ink on same card: *Mrs. Robert
Watts / (Matilda Ridley)*

Inscribed in pencil on same card: *E. Watts*

Amelia B. Lazarus Fund, 1915 (15.129)

The sitter (1789–1862) was the daughter of Matthew and Catharine Ridley. This may be her engagement portrait; she married Robert Watts in June 1811.

197.

Portrait of a Gentleman, ca. 1814

Watercolor on ivory in gilded copper case;
hair reserve

2 $\frac{3}{4}$ × 2 $\frac{1}{4}$ in. (7 × 5.7 cm)

Gift of Gloria Manney, 2006 (2006.235.41)

See Johnson 1990, no. 50.

198.

Dr. Valentine Mott, 1818

Watercolor on ivory in gilded copper case;
hair reserve

2 $\frac{7}{8}$ × 2 $\frac{1}{2}$ in. (7.3 × 6.4 cm)

Gift of Mrs. Louis V. Bell, in memory of her
husband, 1925 (25.106.11)

Dr. Valentine Mott (1785–1865) was a New York City surgeon. Dickinson recorded the sitting in his daybook for 1818.



198

199.

Mrs. George Burroughs (Mary Fullerton),
1825–30

Watercolor on ivory in replacement case
3½ × 2¾ in. (9 × 6.2 cm)

Gift of Gloria Manney, 2006 (2006.235.38)

The sitter (1761–1833) lived in Boston. Her husband was a banker. See Johnson 1990, no. 51.



199

200.

Edward Livingston, ca. 1827

Watercolor on ivory in brown leather case
4⅞ × 3¼ in. (10.5 × 8.3 cm)

Signed lower right: *A Dickinson*

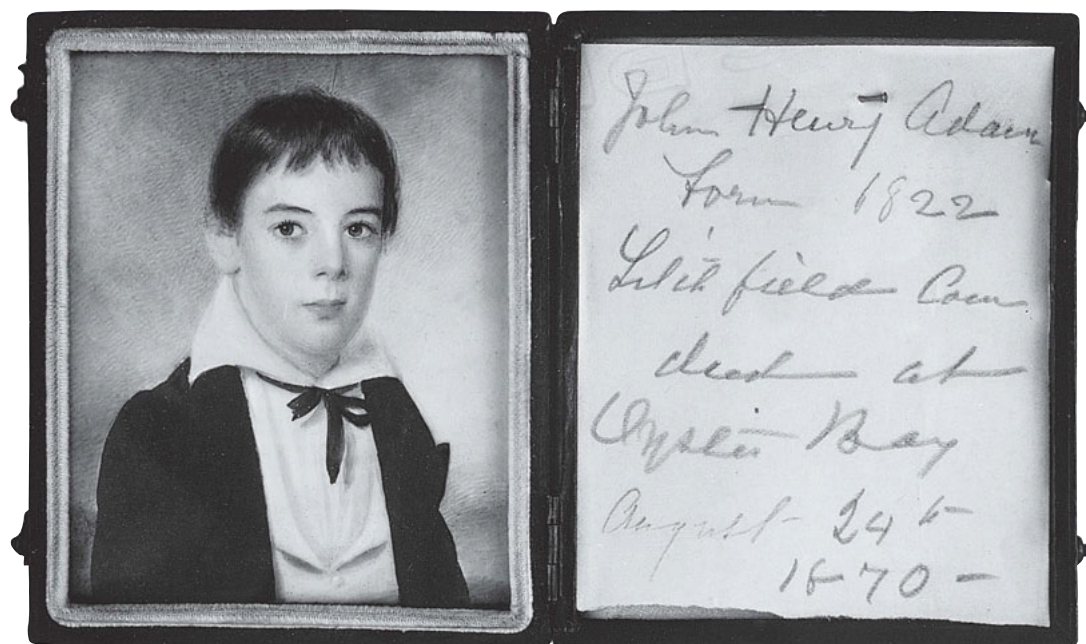
Fletcher Fund, 1938 (38.41)

The prominent statesman (1764–1836) sat for Dickinson in Washington on February 3, 1827, as is recorded in the artist's daybook. Former mayor of New York City (1801–3), Livingston was, at the time, a senator for the state of Louisiana. He would go on to serve as secretary of state (1831–33) and United States minister to France (1833–35) under Andrew Jackson.



200

201



201.

John Henry Adam, 1835

Watercolor on ivory in red leather case

2 $\frac{7}{8}$ × 2 $\frac{3}{8}$ in. (7.3 × 5.9 cm)

Inscribed in pencil on paper inside case: *John Henry*

Adam / born 1822 / Litchfield Conn / dead at / Oyster

Bay / August 24th- / 1870-

Gift of Mrs. Howard Slade, 1988 (1988.352a, b)

Dickinson recorded a miniature of "Mr. Adam" in 1835 in Litchfield, Connecticut.

202.

Portrait of a Gentleman, 1838

Watercolor on ivory in replacement frame

3 × 2 $\frac{1}{2}$ in. (7.7 × 6.4 cm)

Signed and dated lower right: *A Dickinson, 1838*

Dale T. Johnson Fund, 2006 (2006.235.40)

See Johnson 1990, no. 52.

202



JOHN WESLEY JARVIS

South Shields, England 1780–1840 New York City

Son of the American John Jarvis and the British Ann Lambert, John Wesley Jarvis grew up in Great Britain in the house of his maternal great-granduncle John Wesley, the founder of Methodism. About two years after his father sailed for America in 1783, Jarvis and his mother and sister followed him to New York City, eventually settling in Philadelphia in the early 1790s. As a schoolboy, Jarvis frequented the studio of Matthew Pratt (1734–1805), where he met a number of artists. In 1796, Jarvis apprenticed to the painter and engraver Edward Savage (1761–1817). He also explored other media, including drawing and oil painting, with his fellow worker, the British print-maker David Edwin (1776–1841). Both Jarvis and Edwin accompanied Savage to New York City in 1801 but ended their apprenticeships that year. Jarvis went on to become an engraver and a portraitist, painting oils and miniatures and making profiles with a physionotrace. By 1803 he was working in partnership with Joseph Wood (q.v.) and had organized a drawing school, which lasted at least three years. Their partnership dissolved by 1810, and Jarvis moved to Baltimore. He returned to New York City in 1813 to undertake the commission, for the New York Common Council, that would establish him as a leading portraitist: six full-length commemorative portraits of heroes of the War of 1812. To assist him in painting these portraits and others, Jarvis hired Henry Inman (q.v.) and John Quidor (1801–1881). By 1820 he was producing portraits in New York City and on frequent trips to Charleston, Mobile, and New Orleans, ultimately creating 750 to 1,000 works. Jarvis maintained a close relationship with the American Academy of the Fine Arts in New York City, unofficially administering its collections as early as 1812, moving his studio into the building where the collections were housed in 1814, and exhibiting there from 1816 on. Jarvis was a popular figure in New York City intellectual circles and something of a bon vivant; tales of his love of drink

and of his dissipated lifestyle are legendary. He married twice, with children from each marriage, including the artist Charles Wesley Jarvis (1812–1868). After he suffered a stroke in 1834, Jarvis lived with his sister.

REFERENCES: Dunlap 1918, vol. 2, pp. 208–28; David Watson Winn and Elizabeth Jarvis Winn, comp. and ed., *Ancestors and Descendants of John Quarles Winn and His Wife Mary Liscome Jarvis, Including also the Descendants of Their Parents* (Baltimore, Md.: [Lord Baltimore Press], 1932), pp. 42–52; Harold E. Dickson, *John Wesley Jarvis, American Painter 1780–1840 with a Checklist of His Works* (New York: The New-York Historical Society, 1949) [still the most recent monograph on the artist]; “John Wesley Jarvis, 1780–1840,” in Caldwell and Rodriguez Roque et al. 1994, pp. 295–305; Mitchell 2002, pp. 12–52; David C. Ward, “Jarvis, John Wesley,” in *American National Biography Online*, <http://www.anb.org> (October 5, 2007).



203

203.

Portrait of a Gentleman, 1809

Watercolor on ivory in gilded copper case;
hair reserve

3 × 2⅜ in. (7.6 × 6 cm)

Signed and dated right center: JARVIS / 1809

The Moses Lazarus Collection, Gift of Josephine and Sarah Lazarus, in memory of their father, 1888–95 (95.14.80)



204

204.

Mr. Cook, 1810

Watercolor on ivory in gilded copper case;

hair reserve

2 $\frac{7}{8}$ × 2 $\frac{1}{4}$ in. (7.3 × 5.7 cm)

Signed right center: *JARVIS*

In hair reserve: C [in cut-gold initial]

Engraved on verso: *Mr. Cook. / 1810. / M. P. J.*

Fletcher Fund, 1933 (33.73)

James (or John) W. Cook (or Cooke) was the first husband of Anna Milner, who married James Jarvis in 1817, after Cook's death. The miniature descended in her family.

205.

Elizabeth Freeman Duran, ca. 1815

Watercolor on ivory in ebonized papier-mâché frame with foliate hanger; probably a replacement
3 $\frac{1}{8}$ × 2 $\frac{1}{2}$ in. (7.9 × 6.3 cm)

Inscribed on verso of backing card in graphite at a later date: 3521 / 1726 - 1815 [in ink written over graphite] / *Elizabeth / Freeman Dur*[illegible] / *my great grand / mother / F D*

Purchase, Bequest of May Blackstone Huntington, by exchange, 1985 (1985.141.5)



205

THOMAS GIMBREDE

Probably Agen, France 1781–1832

West Point, New York

Thomas Gimbrede, a French miniature painter, engraver, and mechanical draftsman, reportedly immigrated to New York City in 1802. He studied in Paris with the celebrated miniaturist Jean-Baptiste-Jacques Augustin (1759–1832). From 1805, Gimbrede led a typical itinerant artist's life. He was in Albany from 1805 to 1807, painting portraits and miniatures in addition to teaching dancing and fencing, and then in New Haven continuing the same and also teaching French and drawing. At the end of 1807 he opened a drawing academy in Newport, but by 1809 he was living in Baltimore, where he engraved prints in the stipple manner. By 1811 he was back in New York City, working mainly as an engraver. Gimbrede went bankrupt in 1815 but he continued to work as an engraver, and became the proprietor of an art gallery in 1818. In 1819, Gimbrede was appointed teacher of drawing at West Point, where he was affectionately called "Gim" and where he remained until his death at the age of fifty-one. His son Joseph Napoleon Gimbrede (1820–?; act. 1841–60) became an engraver under the tutelage of his uncle John Francis Eugene Prud'homme (1800–1892), who had been a student of Gimbrede's in 1814.

REFERENCES: Dunlap 1834, vol. 2, p. 255; Mantle Fielding, *Dictionary of American Painters, Sculptors and Engravers* (Philadelphia: Printed for the subscribers, [1926]), p. 139; London 1970, pp. 39–40, p. 127; Falk, ed. 1999, vol. 2, p. 1294; Bernd Pappe et al., *Miniaturen des 19. Jahrhunderts aus der Sammlung Tansey* (Munich: Hirmer Verlag, 2002), p. 26; Mimi Cazort, *Mauro in America: An Italian Artist Visits the New World* (New Haven and London: Yale University Press, 2003), pp. 33–34, 64, 107, 129 n. 29, 143 n. 122; Lemoine-Bouchard 2008, p. 258.

206.

Self-Portrait, ca. 1805

Watercolor on ivory in ebonized papier-mâché frame, possibly a replacement

3 × 2½ in. (7.6 × 6.3 cm)

Signed along bottom edge: *Gimbrede Pinxt*

Fletcher Fund, 1938 (38.146.7)



206

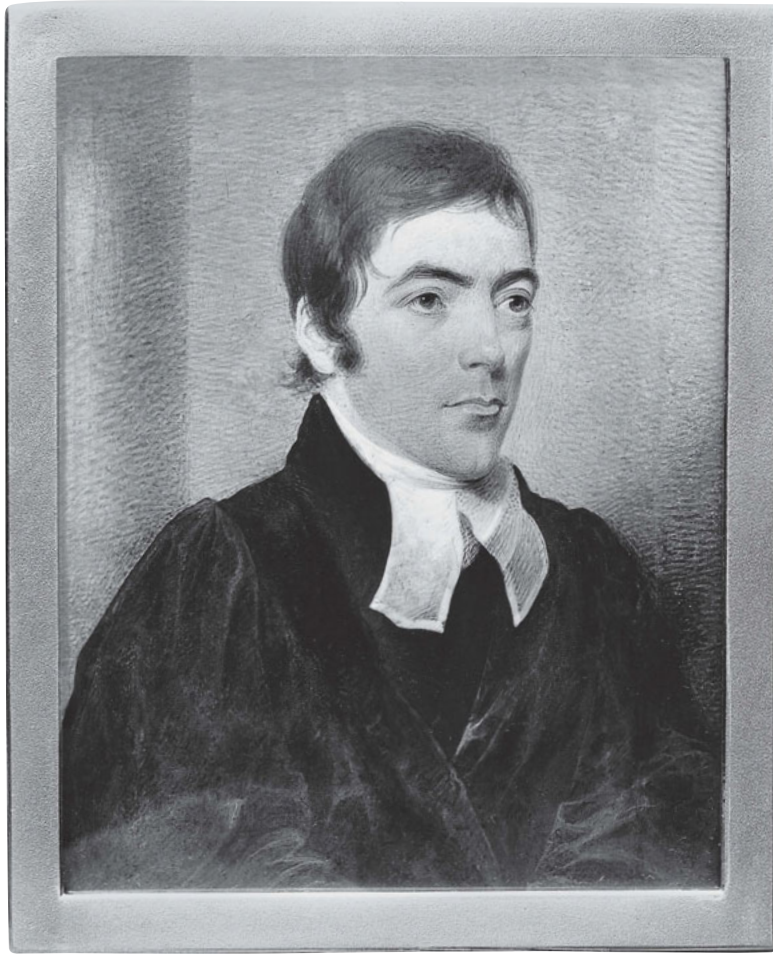
CHARLES FRASER

Charleston, South Carolina 1782–1860

Charleston, South Carolina

A painter of miniatures, oil portraits, and landscapes, Charles Fraser spent most of his career in his native city of Charleston depicting its leading citizens. In 1792 he attended the College of Charleston, where he was a classmate of Thomas Sully's (q.v.). While at college he studied privately with the engraver and painter Thomas Coram (1757–1811) in 1795. The other important artistic influences on Fraser in his youth were his friends Edward Greene Malbone (q.v.) and Washington Allston (1779–1843). Bowing to his family's wishes, Fraser studied law from 1798 to 1801 and from 1804 to 1807, practicing until 1818, at which time he had earned enough money to pursue painting exclusively. Fraser kept an account book in which he recorded his sitters and the sums he received for each portrait (Carolina Art Association, Charleston). By the late 1830s, Fraser was also painting still lifes and landscapes. Over his lifetime Fraser made several trips to the Northeast: to Boston and Newport in 1806, New York City in 1816 and 1824, Hartford in 1831, and New Hampshire in 1833. The city of Charleston honored Fraser, its foremost miniature painter, in 1857 by mounting an exhibition, entitled "The Fraser Gallery," of more than 450 of his miniatures and other paintings. In addition to his pursuits as an artist and a lawyer, Fraser was known as an active member of the Charleston community, an orator, and a poet.

REFERENCES: *Catalogue of Miniature Portraits, Landscapes, and Other Pieces Executed by Charles Fraser, Esq. and Exhibited in "The Fraser Gallery," at Charleston, during the Months of February and March 1857, Accompanied by Occasional Annotations and a Compendious Sketch of the Life and Career of the Artist*, exh. cat. (Charleston: James and Williams, Printers, 1857); Alice R. Huger Smith and D. E. Huger Smith, *Charles Fraser*, reprint ed. (1924; Charleston: Garnier and Company, 1967) [the standard monograph on Fraser]; Martha R. Severens and Charles L. Wyrick Jr., eds., *Charles Fraser of Charleston: Essays on the Man, His Art and His Times*, exh. cat. (Charleston: Carolina Art Association; Gibbes Art Gallery, 1983) [includes a transcription of Fraser's account book]; Frank 2000–2001, pp. 245–59; Martha R. Severens, "Fraser, Charles," in *American National Biography Online*, <http://www.anb.org> (May 22, 2007).



207

207.

*The Reverend Christopher Edwards
Gadsden, 1819*

Watercolor on ivory in replacement frame

4 $\frac{3}{8}$ × 3 $\frac{1}{2}$ in. (11 × 8.9 cm)

Inscribed in ink on backing paper: *Charles Fraser
pinxit / January 1819 / This paper must never [. . .] /
removed from the pict[. . .]*

The Alfred N. Punnett Endowment Fund, 1928
(28.209.2)

The sitter (1785–1852), later bishop of Charleston, was a rector at the time he sat for Fraser.



208

208.

James Elliott McPherson, 1819

Watercolor on ivory in replacement case

3 $\frac{1}{2}$ × 3 in. (9.1 × 7.5 cm)

Signed on left edge: *C. F.*

Inscribed on backing paper: *C Fraser / fecit / 1819 /
This paper must not be removed from the picture.*

Dale T. Johnson Fund, 2006 (2006.235.310)

The sitter (1769–1834) was a plantation owner and militia officer in Charleston and the father of Isaac O'Brien L. McPherson (cat. no. 209). See Johnson 1990, no. 77.

209.

Isaac O'Brien L. McPherson, 1823

Watercolor on ivory in replacement case

3 $\frac{7}{8}$ × 3 $\frac{1}{8}$ in. (9.7 × 7.9 cm)

Signed and dated on backing paper: *Painted by Chs Fraser / May 1823 / Charleston / SC*

Dale T. Johnson Fund, 2006 (2006.235.309)

The sitter (1801–1835) was the son of James Elliott McPherson (cat. no. 208). See Johnson 1990, no. 78.

210.

Dr. Francis Kinloch Huger, 1825

Watercolor on ivory in gold foliate frame with

applied multicolored gold decoration

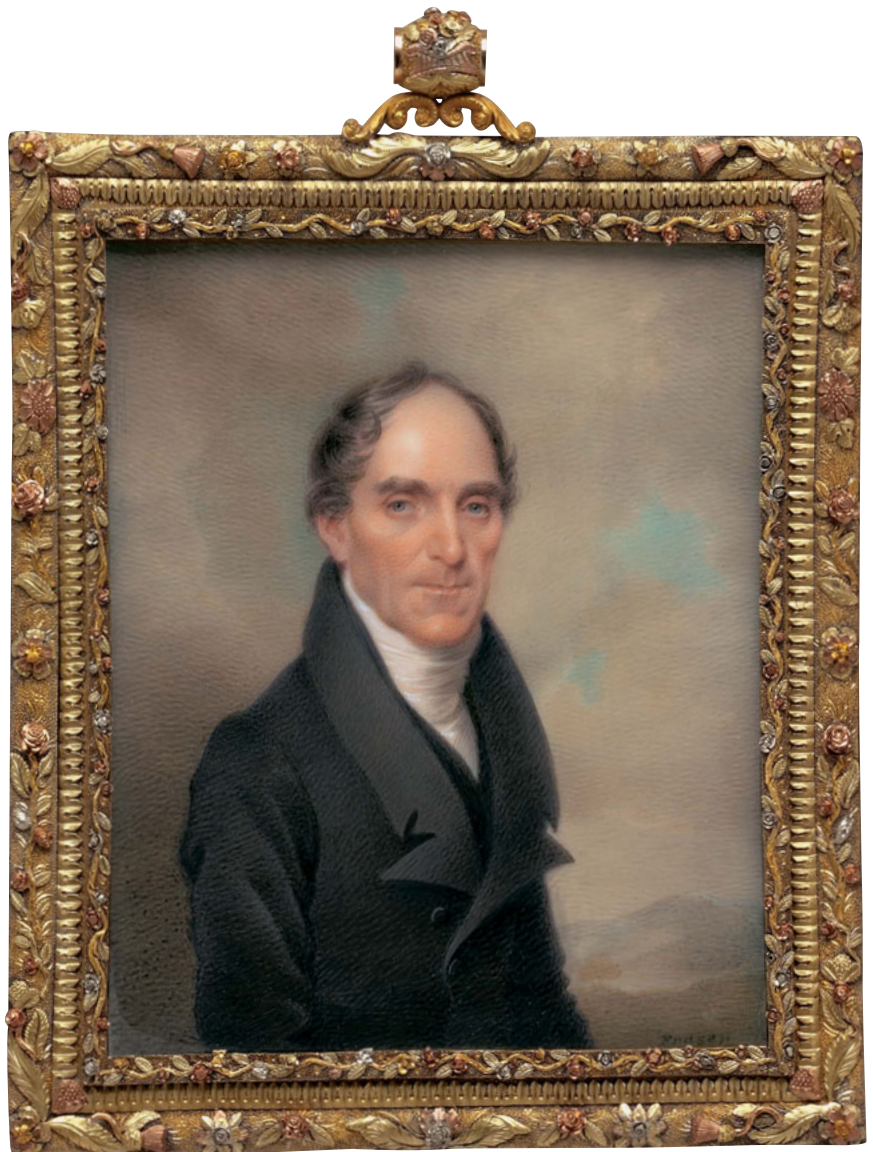
4 $\frac{3}{4}$ × 3 $\frac{7}{8}$ in. (12.1 × 9.8 cm)

Signed lower right: *Fraser*

Engraved on verso: *FRANCIS K. HUGER / Presented to / GEN^L LAFAYETTE / by the / City of Charleston / through / SAM^L PRIOLEAU / Intendant / 1825. / Made by Fletcher & Gardiner Phila.*

Harris Brisbane Dick Fund, 1938 (38.165.33)

(Entry continues on opposite page.)



210 recto reduced in size



209



210 verso detail

Francis Kinloch Huger (1773–1855) was a surgeon in Charleston. On the occasion of the Marquis de Lafayette’s visit to Charleston in 1825, the city commissioned this miniature and gold frame as a gift to Lafayette in commemoration of his friendship with Huger. For eight months in 1794–95, Huger had been imprisoned for his role in trying to free Lafayette from the Austrian fortress of Olmütz.

211.

Mrs. Jean-Pierre Barre, 1825–30

Watercolor on ivory in red leather case

3 $\frac{7}{8}$ × 3 $\frac{1}{8}$ in. (9.7 × 7.9 cm)

Signed center right edge: *C Fraser*

Inscribed in graphite on backing paper: *Charleston*

Bequest of Emilie Dubois, 1953 (53.86.2)

See cat. no. 228 for the sitter’s husband.



211

212.

Powell MacRae, 1833

Watercolor on ivory in replacement frame

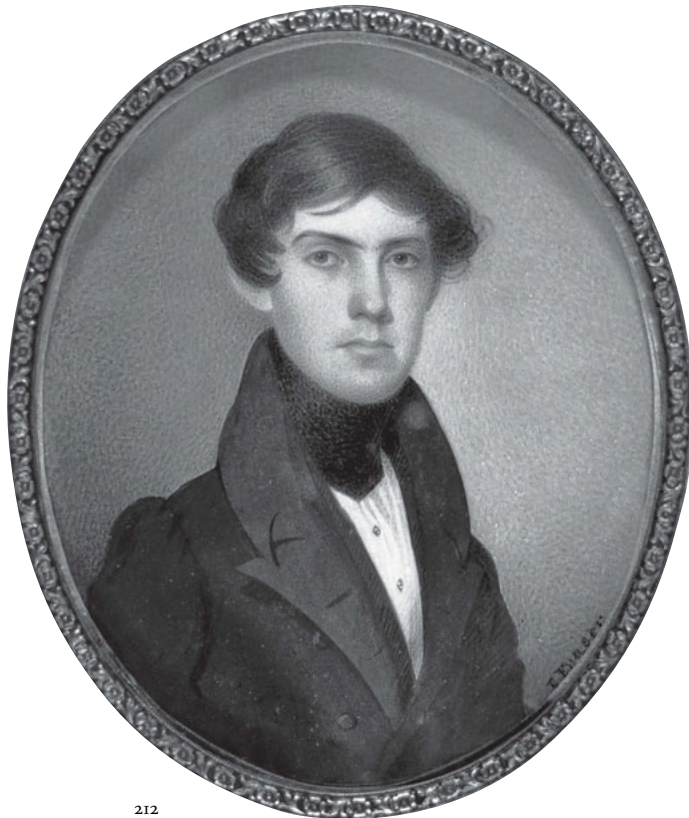
3 $\frac{7}{8}$ × 3 $\frac{1}{4}$ in. (9.8 × 8.1 cm)

Signed lower right: *C. Fraser*

Inscribed in graphite on backing paper: *Powell / MacRae / painted by C Fraser— / Charleston S C.— / April 1833*

Gift of Jacqueline L. Hammond, 1963 (63.182.4)

Henry Colton Shumway (q.v.) also portrayed Powell MacRae (see cat. no. 368).



212

THOMAS SULLY

Horncastle, England 1783–1872

Philadelphia, Pennsylvania

Thomas Sully and his actor parents immigrated in 1792 to Richmond, Virginia, and two years later settled in Charleston. He learned to paint miniatures from his school friend Charles Fraser (q.v.) and from his brother-in-law the French painter Jean Belzons (act. 1794–1812). In the fall of 1799 he went to Richmond to complete his studies with his older brother Lawrence (q.v.), and in 1801 he moved with him to Norfolk. In 1803, Sully began keeping a register of his portraits in oil and miniatures, including dates, sizes, and prices (Historical Society of Pennsylvania, Philadelphia). When Lawrence died in 1804, Thomas assumed responsibility for his brother's family, and in 1806 he married his widow, Sarah. The family moved to New York City, Hartford, Boston, and finally Philadelphia, where they remained and where Sully became a phenomenally successful oil portraitist. According to his own records, he executed approximately sixty portrait miniatures, nearly all before 1806.

REFERENCES: Archives: Thomas Sully journals, notebooks, account books, and letters, Archives of American Art, Smithsonian Institution, Washington, D.C., Historical Society of Pennsylvania, Philadelphia, New-York Historical Society, New York Public Library, Winterthur Museum, Winterthur, Delaware, Yale University Library, partially collected in Archives of American Art microfilm reels D10, N18, and 4565. Dunlap 1918, vol. 2, pp. 236–45; Edward Biddle and Mantle Fielding, *The Life and Works of Thomas Sully (1783–1872)* (Philadelphia: Wickersham Press, 1921), pp. 327–33; *Richmond Portraits in an Exhibition of Makers of Richmond, 1737–1860*, exh. cat. (Richmond, Va.: The Valentine Museum, 1949), pp. 232–33; Monroe H. Fabian, *Mr. Sully, Portrait Painter: The Works of Thomas Sully (1783–1872)*, exh. cat. (Washington, D.C.: National Portrait Gallery, 1983); Robert L. Gale, "Sully, Thomas," in *American National Biography Online*, <http://www.anb.org> (August 15, 2008).



213

213.

Mrs. William Wortley Worsley
(Rebecca Smith), 1805

Watercolor on ivory in replacement case

2⅜ × 1⅜ in. (6.1 × 3.3 cm)

Signed and dated in graphite on backing paper:

Painted by / Sully / 1806

Rogers Fund, 1944 (44.107)

Sully recorded this miniature in his register for August 1805 as "Mrs. Worseley," with a price of twenty dollars.



214

214.

Mrs. Thomas Sully (Sarah Annis),
ca. 1806

Watercolor on ivory in replacement case

1⅞ × 1⅞ in. (4.8 × 4.8 cm)

Inscribed in ink on backing paper, in a later hand:

Mrs. Tho. Sully / by / Thos. Sully

Fletcher Fund, 1928 (28.169.1)

Sarah Annis (1779–1867) of Annapolis was first married to Lawrence Sully (q.v.). Following Lawrence's death, she married his younger brother Thomas in June 1806.



215

215.

Alfred Sully, ca. 1839

Watercolor on ivory in carved and gilded wood frame
Diam. $2\frac{3}{4}$ in. (7 cm)

Gift of Gloria Manney, 2006 (2006.235.201)

Alfred Sully (1820–1879) was the artist's son. He sat for his father while a student at the U.S. Military Academy at West Point. During the same period he also sat for an oil portrait (Private collection). See Johnson 1990, no. 233.

ATTRIBUTED TO
THOMAS SULLY



216

216.

Portrait of a Lady, ca. 1843

Watercolor on ivory in replacement frame
3 7/8 × 2 5/8 in. (7.9 × 6.5 cm)

Dale T. Johnson Fund, 2006 (2006.235.202)

See Johnson 1990, no. 234.

217.

Madame Jerome Bonaparte
(Elizabeth Patterson), ca. 1807

Watercolor on ivory in replacement frame
3 7/8 × 3 1/2 in. (9.7 × 8.9 cm)

Purchase, Dodge Fund and funds from various
donors, 2000 (2000.359)

For this portrait the artist copied Gilbert
Stuart's triple portrait of Elizabeth "Betsy"
Patterson Bonaparte (1804, Private collection).



217 reduced in size

PARMENAS HOWELL

Southampton, New York 1784–1808

Southampton, New York

Parmenas Howell, who signed his miniatures “P Howell,” was the son of Ezekiel Howell and Phebe Rogers, descendants of two of the early families to settle in Southampton, New York, on eastern Long Island, New York. According to a family history, Howell, showing considerable talent in drawing as a youth, was sent to New York City to study art. Although Howell died young of consumption, he had already established a considerable reputation as a miniature painter. In the New York City directories, “P. Howell” is listed as a miniature painter at 9 Cedar Street in 1806 and 1807. Three years senior to Nathaniel Rogers (q.v.), like himself a native of the South Fork of Long Island, Howell taught Rogers miniature painting from 1806 to 1808 in New York City.

REFERENCES: George Rogers Howell, *The Early History of Southampton, L.I., New York with Genealogies*, rev. and enl. 2nd ed. (1866; Albany, N.Y.: Weed, Parsons and Co., 1887), pp. 195, 308; Frederic Fairchild Sherman, *Early American Portraiture* (New York: Privately printed, 1930), p. 51 and facing p. 51 [the discussion is incorrect as to the details of the identity of P. Howell and possibly that of the sitter]; *Exhibition of Miniatures by Early American Artists and of American Subjects*, exh. cat. (New York: The Ehrich Galleries, 1931), no. 26; Groce and Wallace 1957, p. 330; [Wayne Craven, Wendy J. Shadwell, and Robert Strunsky], *Catalogue of American Portraits in The New-York Historical Society*, 2 vols. (New Haven and London: Published for the New-York Historical Society by Yale University Press, 1974), vol. 1, pp. 94–95.



218 recto



218 verso

218.

Rudolphus Bogert, ca. 1806

Watercolor on ivory in gilded copper case;
hair reserve

2½ × 2 in. (6.4 × 5.1 cm)

Signed lower right upside down: *P Howell*

Printed on trade card used as backing: *Taylor & Hinsdale / Jewellers / No. 146 Broadway New York [. .] Watch Chains Seals Keys Locketts Rings Pins & [. .]*

Gift of Robert Stanley Vail, 1969 (69.187)

Rudolphus Bogert (1766–1842) lived in New York City.

HENRY WILLIAMS

Boston, Massachusetts 1787–1830 Boston, Massachusetts

Henry Williams made engravings, pastels, profiles, wax portraits, oil portraits, and miniatures. By the age of sixteen he was advertising his myriad talents in Maine, and at the end of 1806 he became partners with William M. S. Doyle (q.v.) in Boston so as to keep up with demand (see cat. no. 134). Their collaboration, which seems to have waxed and waned, continued until at least 1814. Williams's *Elements of Drawing* (1814) includes an essay and twenty-six engraved copper-plate portraits and other figures. Williams was most active as a miniaturist between the years 1808 and 1826. Of Williams, William Dunlap wrote: "He was a small, short, self-sufficient man; very dirty, and very forward and patronizing in his manner."

REFERENCES: Dunlap 1834, vol. 2, p. 263; Joseph T. Buckingham, *Personal Memoirs and Recollections of Editorial Life*, 2 vols. (Boston: Ticknor, Reed, and Fields, 1852), vol. 1, pp. 59–61; Strickler and Gibson 1989, pp. 115–16; Falk, ed. 1999, vol. 3, p. 3578.

219.

Edward Coverly, ca. 1810–15

Watercolor on ivory in gilded copper case;

hair reserve

3 1/8 × 2 3/8 in. (7.8 × 6.7 cm)

On paper in hair reserve, at a later date: *Edward Coverly* / born / August 16th 1788 / died / June 14th 1858

Amelia B. Lazarus Fund, 1915 (15.65)

Edward Coverly (1788–1858) lived in Boston.

220.

Gorham L. Freeman, 1813

Watercolor on ivory in gilded copper case;

hair reserve

3 1/8 × 2 3/8 in. (7.9 × 6.7 cm)

Signed and dated lower right: *Williams / 1813*

Engraved on verso: *G. L. Freeman Obt.*

March 17 / 1825. Æ 33 yr.

In hair reserve: *G L F* [in cut-gold initials]

The Glenn Tilley Morse Collection,

Bequest of Glenn Tilley Morse, 1950 (50.187.49)



219



220



221

221.

Mrs. John Cox
(*Thankful Harris Gore*), ca. 1817

Watercolor on ivory in gilded copper case;
hair reserve
2½ × 2 in. (6.3 × 5.1 cm)
Signed lower right: *Williams•Pinx*
Incised on recto and verso bezels at right: *X*
Incised inside case: *X*

Maria DeWitt Jesup Fund, 1985 (1985.141.11)

Thankful Harris Gore married John Cox
(cat. no. 222) in Boston in 1817, at the age of
nineteen.

222.

John Cox, ca. 1817

Watercolor on ivory in gilded copper case;
hair reserve
2½ × 2½ in. (6.4 × 5.2 cm)
Signed lower left: *Williams Pinx*
Incised on recto and verso bezels at right: *VIII*

Maria DeWitt Jesup Fund, 1985 (1985.141.10)

John Cox (1795–1871), who lived in Boston, mar-
ried Thankful Harris Gore (cat. no. 221) in 1817.



222

223.

Portrait of a Gentleman, 1824

Watercolor on ivory in gilded copper foliate case;
hair reserve
2½ × 1¾ in. (5.5 × 4.4 cm)
Signed and dated along right edge: *H. Williams / 1824*

Dale T. Johnson Fund, 2006 (2006.235.276)

See Johnson 1990, no. 273.



223

224.

Portrait of a Lady, 1826

Watercolor on ivory in red leather case
3⅜ × 2⅞ in. (8.5 × 6.8 cm)
Signed and dated lower left: *H. Williams / 1826*.
Inscribed on backing paper: *Williams 1826*

Dale T. Johnson Fund, 2006 (2006.235.275)

See Johnson 1990, no. 274.



224

ATTRIBUTED TO
HENRY WILLIAMS

225.

Portrait of a Gentleman, ca. 1825

Watercolor on ivory in gilded copper case;
hair reserve
2 $\frac{7}{8}$ × 2 $\frac{3}{8}$ in. (7.3 × 5.9 cm)

Gift of J. William Middendorf II, 1968 (68.222.27)



225

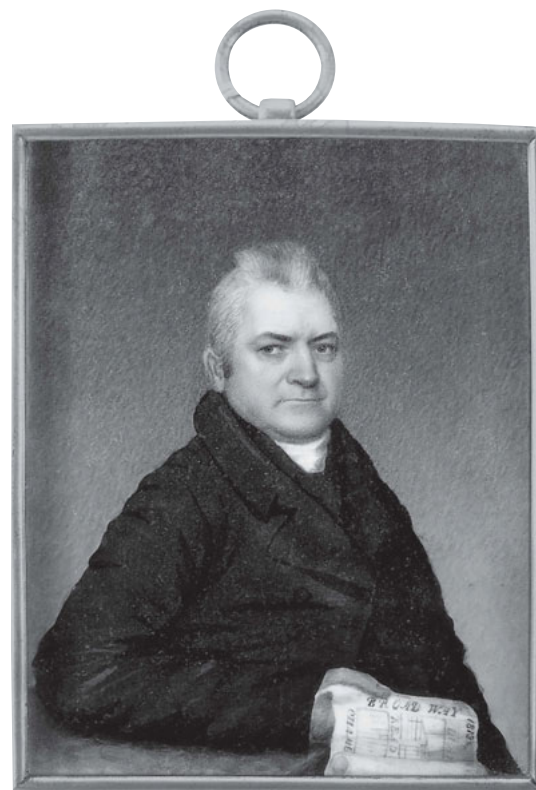
NATHANIEL ROGERS

Bridgehampton, New York 1787–1844 Bridgehampton,
New York

It was during convalescence from a knee injury that Nathaniel Rogers, the son of a Long Island farmer, began to copy prints and make miniatures. He first painted miniatures in Connecticut, and in about 1806 he went to New York City, where he studied with Parmenas Howell (q.v.), also a native of Long Island's South Fork, and with Uriah Brown (act. 1808). He was apprenticed to Joseph Wood (q.v.) starting in 1811. When Wood moved to Philadelphia in 1813, Rogers took over his practice and became one of the most fashionable and prolific miniaturists of the day. His primary competitor was Anson Dickinson (q.v.). Rogers exhibited regularly at the National Academy of Design and the American Academy of the Fine Arts until the early 1830s. He was a founder (1826), associate (1826), and academician (1836) of the National Academy and an associate (1817) and academician (1824) of the American Academy. By the 1830s he was spending more time on Long Island than in the city. In 1840 he built Hampton House in Bridgehampton and there retired.

REFERENCES: Dunlap 1834, vol. 2, pp. 251–53; Benjamin F. Thompson, *History of Long Island* (New York: E. French, [1839]), pp. 230–33; [Frederic Fairchild Sherman], "Nathaniel Rogers and His Miniatures," *Art in America* 23 (October 1935), pp. 158–62; Natalie A. Naylor, "The Legacy of Nathaniel Rogers (1787–1844), Long Island Artist from Bridgehampton," *Long Island Historical Journal* 15 (Fall 2002–Spring 2003), pp. 54–71; Aronson and Wieseman et al. 2006, pp. 271–72.

226



226.

Portrait of a Gentleman, 1813

Watercolor on ivory in replacement frame
3 $\frac{1}{4}$ × 2 $\frac{5}{8}$ in. (8.4 × 6.6 cm)
Dated lower right, on street plan: 1813

Dale T. Johnson Fund, 2006 (2006.235.169)

The unknown sitter holds a street plan of New York City with Broadway, Chambers, Reade, and Duane streets marked. See Johnson 1990, no. 201.



227



228 reduced in size

229.

Portrait of a Gentleman, ca. 1820

Watercolor on ivory in gilded copper case
 $2\frac{3}{4} \times 2\frac{1}{4}$ in. (7 × 5.7 cm)
 Signed lower right: *Rogers*

Gift of Ms. Judith Hernstadt, 2001 (2001.693)

230.

Portrait of a Lady, ca. 1820

Watercolor on ivory in replacement case
 $3 \times 2\frac{3}{8}$ in. (7.6 × 6 cm)

Purchase, Bequest of Antoinette D. T. Throckmorton, by exchange, 1985 (1985.141.9)

227.

Matilda Few, ca. 1815

Watercolor on ivory in gold case;
 hair reserve
 $2\frac{3}{4} \times 2\frac{1}{4}$ in. (7.1 × 5.8 cm)
 Engraved on verso: *Matilda Few / aged 21 years*

Gift of Gloria Manney, 2006 (2006.235.162)

The sitter was the daughter of William Few (cat. no. 36) and Catherine Nicholson (cat. no. 37) of Georgia. See Johnson 1990, no. 192.

228.

Jean-Pierre Barre, ca. 1820

Watercolor on ivory in red leather case
 $3\frac{3}{8} \times 2\frac{3}{4}$ in. (8.4 × 6.8 cm)

Bequest of Emilie Dubois, 1953 (53.86.1)

See cat. no. 211 for the sitter's wife.



229



230



231

231.

Humphry Howland, ca. 1822

Watercolor on ivory in gilded copper case; hair reserve
 $2\frac{7}{8} \times 2\frac{1}{4}$ in. (7.3 × 5.7 cm)
 Inscribed in ink on backing card: *Portrait at the age of / 41 yrs 6 mos / of / Humphry Howland / son of / Benjamin & Mary Howland / Born / at Darmouth Mafs. 16th 9 month / 1780*

The Moses Lazarus Collection, Gift of Josephine and Sarah Lazarus, in memory of their father, 1888–95 (95.14.118)

232.

Mrs. Stephen Van Rensselaer III (Cornelia Paterson), ca. 1825

Watercolor on ivory in ormolu mat in replacement frame
 $3\frac{1}{4} \times 2\frac{3}{8}$ in. (8.3 × 6.2 cm)
 Signature scratched along center right edge: *N Rogers. N.Y.*
 Inscribed in ink on backing paper: *Mrs Stephen Van Rensselaer / (Cornelia Paterson) / Manor House / Albany / by N. Rogers.*

Morris K. Jesup Fund, 1932 (32.68)

The sitter (1780–1844) was the daughter of William Paterson, second governor of New



232

Jersey and associate justice of the United States Supreme Court from 1793 to 1806. On May 17, 1802, she became the second wife of Congressman Stephen Van Rensselaer III of Albany. Robert Fulton (q.v.) also portrayed her (cat. no. 112).

233.

Portrait of a Gentleman, ca. 1825

Watercolor on ivory in gilded metal case with replaced hanger; hair reserve
 $2\frac{5}{8} \times 2\frac{1}{8}$ in. (6.8 × 5.4 cm)

Maria DeWitt Jesup Fund, 1992 (1992.71)



233

234.

Portrait of a Gentleman, ca. 1828

Watercolor on ivory in green leather case with ormolu mat
 $2\frac{7}{8} \times 2\frac{3}{8}$ in. (7.4 × 5.8 cm)
 Signed along right edge: *N Rogers N York*

Gift of Gloria Manney, 2006 (2006.235.166)

See Johnson 1990, no. 193.

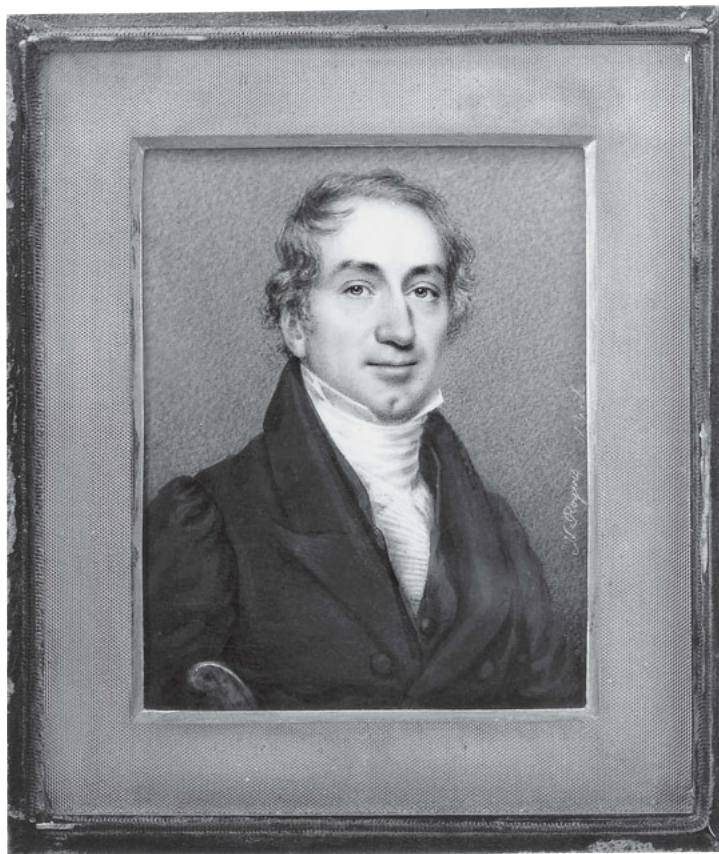
235.

Portrait of a Lady, ca. 1828

Watercolor on ivory in green leather case with ormolu mat
 $3 \times 2\frac{3}{8}$ in. (7.6 × 6 cm)

Gift of Gloria Manney, 2006 (2006.235.171)

See Johnson 1990, no. 194.



234

236.

Portrait of a Lady, ca. 1828

Watercolor on ivory in green leather case with
ormolu mat

3 × 2⅜ in. (7.6 × 6 cm)

Gift of Gloria Manney, 2006 (2006.235.172)

See Johnson 1990, no. 195.



236



235

237.

John Ludlow Morton, ca. 1829

Watercolor on ivory in replacement case
3 × 2⅜ in. (7.5 × 5.5 cm)

Inscribed on label on verso: *John Ludlow
Morton / (1792–1871) / by Nathaniel Rogers*

Gift of Gloria Manney, 2006 (2006.235.165)

The sitter (1792–1871) was a landscape and portrait painter. This work is a replica of another miniature of Morton signed by Rogers and dated 1829 (New-York Historical Society). See Johnson 1990, no. 198.



237

238.

Portrait of a Gentleman, ca. 1835

Watercolor on ivory in gilded copper foliate case; hair reserve
2 $\frac{7}{8}$ × 2 $\frac{3}{8}$ in. (7.2 × 6 cm)

Fletcher Fund, 2006 (2006.235.164)

See Johnson 1990, no. 202.



239.

Portrait of a Gentleman, ca. 1835

Watercolor on ivory in gilded copper foliate case; hair reserve
2 $\frac{5}{8}$ × 2 $\frac{1}{8}$ in. (6.8 × 5.5 cm)

Fletcher Fund, 2006 (2006.235.167)

See Johnson 1990, no. 203.



240.

Portrait of a Girl, ca. 1835

Watercolor on ivory in green leather case with ormolu mat
2 $\frac{3}{4}$ × 2 $\frac{1}{8}$ in. (6.9 × 5.5 cm)

Gift of Gloria Manney, 2006 (2006.235.224)

See Johnson 1990, no. 196.



241.

Portrait of a Gentleman, ca. 1835

Watercolor on ivory in gilded copper case; hair reserve
2 $\frac{7}{8}$ × 2 $\frac{3}{8}$ in. (7.2 × 5.9 cm)

Gift of Gloria Manney, 2006 (2006.235.170)

See Johnson 1990, no. 197.

242.

Portrait of a Gentleman, ca. 1835

Watercolor on ivory in brown leather case with ormolu mat
2 $\frac{7}{8}$ × 2 $\frac{1}{4}$ in. (7.3 × 5.7 cm)

Fletcher Fund, 2006 (2006.235.161)

See Johnson 1990, no. 199.



241



242



243

243.

Portrait of a Gentleman, ca. 1835

Watercolor on ivory in gilded copper case;
hair reserve

2 $\frac{5}{8}$ × 2 $\frac{1}{8}$ in. (6.8 × 5.4 cm)

Fletcher Fund, 2006 (2006.235.163)

See Johnson 1990, no. 200.

244.

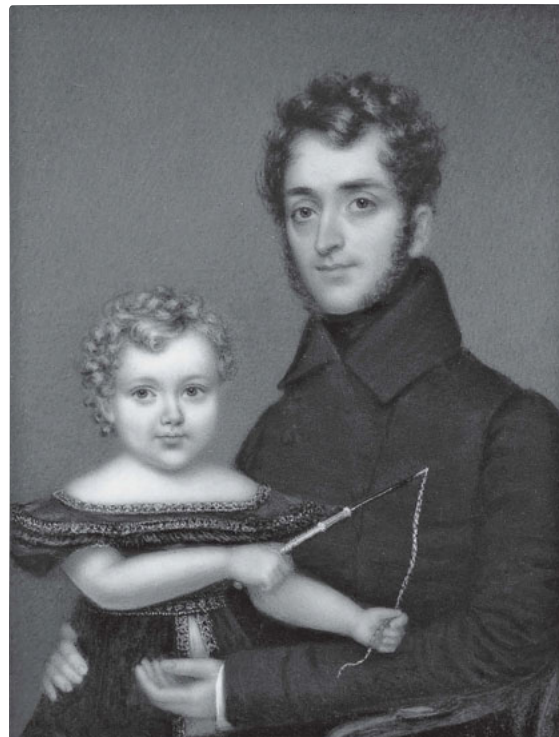
Ferdinand Sands and His Son Joseph, ca. 1835

Watercolor on ivory in replacement case
3 $\frac{7}{8}$ × 2 $\frac{7}{8}$ in. (9.8 × 7.3 cm)

Inscribed on backing paper: *Ferdinand Sands Esq. / son of Joseph Sands-I / born in New York City / May 26 / 1806 / Died in New York Dec 7 1839 / m. Susan Bard of Hyde / Park & left issue / five Sons*

Gift of Gloria Manney, 2006 (2006.235.320)

See Johnson 1990, no. 204.



244

ANTHONY MEUCCI

Rome, Italy (date unknown)–between 1847 and 1851
probably Guayaquil, Ecuador

Anthony (or Antoine or Anton) Meucci and his wife, Nina (dates unknown), also a miniature painter, arrived in the United States from Rome in 1818. They began working in New Orleans as oil portrait and miniature painters, and in the course of the next eight years they worked there and in Charleston, Baltimore, Havana, Boston, Salem, Portland, Richmond, and New York City, taking likenesses and teaching. In Charleston they ran a drawing and painting academy for young women. They exhibited four miniatures at the American Academy of the Fine Arts in New York City in 1824. While in New York, their daughter, Sabina, divorced the popular concert guitarist A. T. Huerta, and Meucci filed a naturalization petition in March 1826 for himself, his wife, and Sabina. The same year they returned to New Orleans, where Meucci was employed by the New Orleans Theatre to paint opera sets. In 1827 the family left for Cartagena, Colombia, stopping in Havana and Kingston on the way. In Cartagena in 1830, Meucci painted a portrait and twelve copies of the revolutionary leader and statesman Simón Bolívar. He traveled widely in South America executing miniature portraits until his death. The fine collection of Meucci's miniatures in the New-York Historical Society includes portraits of the Catholic saint and former slave Pierre Toussaint and members of his family.

REFERENCES: Groce and Wallace 1957, p. 440; Mahé and McCaffrey, eds. 1987, p. 261; Soria 1993, p. 122; Carmen Ortega Ricaurte, *Diccionario de artistas en Colombia*, 2nd ed. (1965; Bogotá, Colombia: Plaza and Janes Editores, 1979), pp. 298–300; "Chilean Collector: Antonio Meucci Portraits," in *Guest Gallery*, <http://www.guest-gallery.blogspot.com/2006/10/meucci-antonio-group-of-portraits.html> (September 23, 2008).

245.

Portrait of a Lady, ca. 1825

Watercolor on ivory in gold or gilded metal case with replaced hanger; hair reserve
2¾ × 2¼ in. (6.9 × 5.7 cm)
Signed along right edge: *Meucci*
Impressed on verso: [European export mark]

Fletcher Fund, 2006 (2006.235.111)

See Johnson 1990, no. 133.



245

246.

Mrs. Daniel Parkman (*Mary George McDonough*), ca. 1826

Watercolor on ivory in red leather case
3¼ × 2⅝ in. (8.4 × 6.8 cm)
Signed right center: *Meucci*
Inscribed in ink on verso: *Mrs. Daniel Parkman / née*
Mary George McDonough
Inscribed in ink on sticker on verso: *No. 48 /*
Miss Jeffries

Maria DeWitt Jesup Fund, 1990 (1990.204.2)

The sitter was the daughter of Thomas McDonough, British consul for New England. She married Daniel Parkman in November 1826.



246

WILLIAM HUDSON JR.

Probably Virginia 1787–1861 or after

probably Brooklyn, New York

William Hudson Jr. began his career painting portrait miniatures; his earliest known work is *Portrait of a Gentleman*, signed and dated 1817 (Collection of Thornwill Farm, Harris County, Georgia). An artist named William Hudson Jr., who lived in Brooklyn from 1850 through 1861 and exhibited three portraits at the National Academy of Design in 1858, may be the Hudson in the Metropolitan's collection. He is often confused with another miniature and oil portrait painter of the same name (1820–1907) who was born and died in Hingham, Massachusetts.

REFERENCES: *Richmond Portraits in an Exhibition of Makers of Richmond, 1737–1860*, exh. cat. (Richmond, Va.: The Valentine Museum, 1949), pp. 54–55; Pierce and Slautterback 1991, p. 174; Falk, ed. 1999, vol. 2, p. 1650.



247

247.

Portrait of a Gentleman, 1821

Watercolor on ivory in replacement frame

4³/₈ × 3¹/₂ in. (11.1 × 8.8 cm)

Signed and dated along left edge: *W. Hudson 1821*

Dale T. Johnson Fund, 2006 (2006.235.89)

See Johnson 1990, no. 106.

WILLIAM LEWIS

Salem, Massachusetts 1788–after 1838
probably Massachusetts

William Lewis worked in his hometown as a portrait painter until 1821, when he moved to Boston. He also plied his trade in Rhode Island. In 1828 and 1831 his still lifes, oil portraits, and miniatures were exhibited at the Boston Athenaeum, and in 1837 at the Boston Mechanics Association. His style is charmingly naïve and slightly stilted. During the same years, another portrait miniature artist with an identical name, born in England, was working in a more academic style in New England and living in Boston.

REFERENCES: Dunlap 1918, vol. 3, p. 315; Frederic Fairchild Sherman, "Newly Discovered American Miniaturists," *The Magazine Antiques* 8 (August 1925), p. 97; Henry Wyckoff Belknap, *Artists and Craftsmen of Essex County* (Salem, Mass.: The Essex Institute, 1927), p. 10.

248.

Louisa W. Dixon, 1833

Watercolor on ivory in gilded copper case;
hair reserve

2 $\frac{3}{8}$ × 1 $\frac{7}{8}$ in. (6 × 4.7 cm)

Inscribed on backing paper: *Miss Louisa W. Dixon / taken in her 19th year / in the year 1833 / presented by / Mr. L. M. Goldsmith / Aug 9th 1833*

Gift of Gloria Manney, 2006 (2006.235.222)

The sitter (1814–?) was the daughter of Thomas Dixon of Cambridge, Massachusetts. The portrait was a gift to Lazarus M. Goldsmith (cat. no. 249). See Johnson 1990, no. 116.



248

249.

Lazarus M. Goldsmith, 1833

Watercolor on ivory in gilded copper case;
hair reserve

1 $\frac{3}{4}$ × 1 $\frac{1}{2}$ in. (4.6 × 3.8 cm)

Inscribed on backing paper: *Mr L. M. Goldsmith / taken in his 33rd year / in the year—1833— / presented by Miss / Louisa W. Dixon / Aug 9th 1833*

Fletcher Fund, 2006 (2006.235.223)

Lazarus M. Goldsmith (1800–1840) was the owner of a dry-goods store in Boston. The portrait was a gift to Louisa W. Dixon (cat. no. 248). See Johnson 1990, no. 117.



249



250

250.

Portrait of a Gentleman, ca. 1835

Watercolor on ivory in gilded copper case;
hair reserve

2 $\frac{1}{8}$ × 1 $\frac{5}{8}$ in. (5.2 × 4.3 cm)

Fletcher Fund, 2006 (2006.235.250)

See Johnson 1990, no. 118.

SARAH GOODRIDGE

Templeton, Massachusetts 1788–1853

Boston, Massachusetts

Sarah Goodridge (or Goodrich) grew up on a farm in Templeton, Massachusetts, the sixth of nine children. At seventeen she moved to nearby Milton to live with her brother William, and then later to Boston. Goodridge took some drawing lessons in Boston and read about the techniques of miniature painting. She was making portraits in chalk, watercolor on paper, and oil as early as 1812, and began using watercolor on ivory after a miniature painter from Hartford taught her the technique. By 1818, Goodridge was listed in the Boston directory as a miniature painter, and in 1820 she opened her own studio. About the same time, she met Gilbert Stuart (1755–1828), who became her mentor. Goodridge often went to his studio for critiques of her work and to make miniature copies of his oil paintings. Stuart advised her to attend the drawing classes of David L. Brown (?–1836), an Englishman. Stuart is said to have painted the miniature of General Henry Knox, of about 1820 (Worcester [Massachusetts] Art Museum), as an instruction piece for her. In 1825, Stuart sat for Goodridge (cat. no. 254). After 1825 she often achieved brilliant characterizations and very fine effects of light and shadow. Goodridge lived her entire life in the Boston area, residing either with her father or with one of her siblings. In the winters of 1828 and 1841 she visited Washington, probably at the invitation of her intimate friend Daniel Webster, one of the many notables she painted. Goodridge was successful enough to support several members of her family and to purchase a house in Reading, Massachusetts. Because of failing eyesight she painted less often in her later years. She died of a stroke while on a Christmas visit to her sister in Boston.

REFERENCES: Archives: Correspondence in manuscript between Goodridge and Webster can be found in the libraries of the Museum of Fine Arts, Boston, and the Massachusetts Historical Society, Boston; Papers, 1682–1885, Connecticut Historical Society, Hartford, Connecticut, include papers of Sarah Goodridge. George C. Mason, *The Life and Works of Gilbert Stuart* (New York: Charles Scribner's Sons, 1879), pp. 77–82 [Sarah Goodridge's sister Eliza Goodridge (Mrs. Ephraim Stone), provided the author with information about her sister]; John Hill Morgan, *Gilbert Stuart and His Pupils* (New York: The New-York Historical Society, 1939), pp. 61–63; Aronson and Wieseman et al. 2006, pp. 196–99; Susan E. Strickler, "Goodridge, Sarah," in *American National Biography Online*, <http://www.anb.org> (July 3, 2007).

251.

Mrs. George Ingersoll
(*Martha Goldthwaite*), ca. 1820

Watercolor on ivory in replacement case
3⅞ × 2½ in. (7.9 × 6.1 cm)

Inscribed in ink on paper glued to second paper on verso: *Painting on Ivory / Mrs Martha Goldthwaite Ingersoll, / wife of Major George Ingersoll_ / (who commanded at / West Point)—*

Newspaper clipping glued to same second paper: *DIED / In this town, on the 24th inst. at the residence of / her son, Rev. Geo. G. Ingersoll, Mrs. MARTHA / INGERSOLL, widow of the late Maj. Geo. Inger- / soll, of the Revolutionary Army, aged 74 years.*

Maria DeWitt Jesup Fund, 1989 (1989.117)



251



252

252.

Portrait of a Lady, ca. 1820

Watercolor on ivory in red leather case
 $3\frac{1}{4} \times 2\frac{3}{8}$ in. (8.3 × 6.1 cm)

Gift of Gloria Manney, 2006 (2006.235.75)

See Johnson 1990, no. 87.

253.

Edward Blake Parkman, ca. 1825

Watercolor on ivory in red leather case
 $3\frac{7}{8} \times 2\frac{7}{8}$ in. (9.8 × 7.3 cm)

Inscribed in ink on backing paper: *Edward Parkman / Son of Daniel / Parkman by / his first marriage*

Printed on label on verso: *by James . . . / Up the Court. / Opposite the Old South / BOSTON*

Printed on white label with gold border on verso: *Society for the Preservation / of New England Antiquities*
 Inscribed in ink on same label: *No. 47 / Miss Jeffries*

Maria DeWitt Jesup Fund, 1990 (1990.204.3)

The sitter (1818/19–1841) was the son of Daniel Parkman (1794–1841) and Harriet Tilden (1797–1819). A later miniature portrait of him was painted by an unidentified artist (cat. no. 574).



253

254.

Gilbert Stuart, ca. 1825

Watercolor on ivory in replacement frame
 $3\frac{5}{8} \times 2\frac{3}{4}$ in. (9.3 × 7 cm)

Inscribed in graphite on paper on verso: *Miss Goodridge was born Feb 5 1788*

The Moses Lazarus Collection, Gift of Josephine and Sarah Lazarus, in memory of their father, 1888–95 (95.14.123)

The sitter (1755–1828) was a celebrated American portrait painter, best known today for his images of George Washington. Another version of this miniature is in the Smithsonian American Art Museum, Washington, D.C.



254



255

255.

Portrait of a Gentleman, ca. 1825

Watercolor on ivory in red leather case
 $3\frac{1}{4} \times 2\frac{3}{8}$ in. (8.3 × 6.1 cm)

Dale T. Johnson Fund, 2006 (2006.235.72)

See Johnson 1990, no. 88.

256.

Beauty Revealed, 1828

Watercolor on ivory in replacement case
 $2\frac{5}{8} \times 3\frac{1}{8}$ in. (6.7 × 8 cm)

Gift of Gloria Manney, 2006 (2006.235.74)

According to descendants of the statesman Daniel Webster (1782–1852), this miniature is a self-portrait Goodridge made for him. See Johnson 1990, no. 89.



256

WILLIAM P. SHEYS

Probably Paterson, New Jersey active 1813–1821

The dates of Sheys's birth and death are unknown. Sheys (or Shey or Shays) was a pupil of John Wesley Jarvis's (q.v.) in New York City and also worked in New Jersey. He advertised in the *Evening Post* in 1813, and listed himself in the New York City directories of 1813, 1814, and 1820 as a miniature painter. Sheys's works are rare, and details of his life and career are obscure. Probably this is the Sheys, described by William Nelson as "something of an artist," who made an impromptu sketch from life of Thomas Paine that was for many years on exhibit at the Museum Hotel in Paterson (location unknown). This Sheys was the eldest son of a schoolteacher, Bryant Sheys, an Irish political exile who settled first in Taunton, Massachusetts, about 1777, and then in Paterson before 1800. Sheys could well have known Paine or seen paintings of him, as Paine was a good friend and lodger of Sheys's teacher, Jarvis. According to William Dunlap, although Sheys possessed "uncommon talent," he had eventually "sunk to vicious courses, and died a common sailor in a foreign land."

REFERENCES: Dunlap 1834, vol. 2, appendix, p. 470; William Nelson, *Historical Sketch of Schools in Paterson, New Jersey* (Paterson, N.J.: Board [of Education], 1877), pp. 13–14; New Jersey Historical Records Survey, *American Portrait Inventory: 1440 Early American Portrait Artists (1663–1880)* (Newark, N.J.: The Historical Records Survey, 1940), p. 233; Eleanor H. Gustafson, ed., "Queries," *The Magazine Antiques* 107 (February 1975), p. 276; Falk, ed. 1999, vol. 3, p. 3012.

257.

Portrait of a Lady, 1813

Watercolor on ivory in ebonized papier-mâché frame with foliate hanger; possibly a replacement
3¼ × 2⅝ in. (8.3 × 6.7 cm)

Printed on trimmed trade card used as backing:
WILLIAM P. SHEYS, / Portrait Painter, / No. 160
Broadway, / NEW-YORK

Funds from various donors, 1998 (1998.349)

258.

Portrait of a Gentleman, 1821

Watercolor on ivory in gilded copper foliate case;
hair reserve

2⅞ × 1⅝ in. (5.2 × 4.2 cm)

Signed lower right: *Shey*

Inscribed on backing paper: *Painted-1821-[illegible]*

Fletcher Fund, 2006 (2006.235.185)

See Johnson 1990, no. 220.



SAMUEL F. B. MORSE

Charlestown, Massachusetts 1791–1872

New York City

Son of the Calvinist minister Jedidiah Morse, the artist attended Yale College and earned money executing miniatures on ivory of his fellow students for five dollars each. These works, of which only a few are known, are the only examples of his work in miniature; the best-known piece is his self-portrait of about 1809–10 (National Academy of Design, New York). Despite strong parental disapproval of his decision to become an artist, Morse went to London in 1811 with his mentor Washington Allston (1779–1843). There he studied with Allston and Benjamin West (1738–1820) and exhibited his oils at the Royal Academy of Arts, returning to the United States in 1815. Morse was a major figure in the New York City art community, both as a portraitist and history painter and as a founder and first president of the National Academy of Design who inspired an entire generation of artists to pursue academic studies. He also championed the advancement of the daguerreotype in America. In the late 1830s, Morse abandoned painting and turned his studies to science. He invented the electric telegraph and the Morse code. In 1871–72, the last year of his life, Morse was a trustee and a vice-president of The Metropolitan Museum of Art.

REFERENCES: Archives: Samuel Finley Breese Morse Papers, 1793–1944, Manuscript Division, The Library of Congress, Washington, D.C. Paul J. Staiti, *Samuel F. B. Morse* (Cambridge and New York: Cambridge University Press, 1989); Falk, ed. 1999, vol. 2, p. 2342; Kenneth Silverman, *Lightning Man: The Accursed Life of Samuel F. B. Morse* (New York: Alfred A. Knopf, 2003).



259.

Cyrus Mansfield, ca. 1808

Watercolor on ivory in burgundy leather case
2⁵/₈ × 1⁷/₈ in. (6.8 × 4.9 cm)

Inscribed on backing paper: *Cy Mansfield / Saml Morse*

Gift of Gloria Manney, 2006 (2006.235.114)

See Johnson 1990, no. 138.

ANNA CLAYPOOLE PEALE

Philadelphia, Pennsylvania 1791–1878 Philadelphia, Pennsylvania

Daughter of James Peale (q.v.) and Mary Claypoole, Anna received training from her father, whom she assisted in painting miniatures when his eyesight began to fail. In 1818 her uncle Charles Willson Peale (q.v.) took her to Washington to promote her burgeoning career. During their three-month stay, he painted oil portraits for his “Philadelphia Museum” while she executed miniatures of the same subjects. Among their distinguished sitters were President James Monroe and General Andrew Jackson. Back in Philadelphia, Anna’s career thrived; she exhibited her work at the Pennsylvania Academy of the Fine Arts, where she was elected an academician in 1824. In Philadelphia she shared a studio with her sister Sarah Miriam Peale (1800–1885). In 1829, Anna married the Reverend William Staughton, who died three months after the wedding. She was a prolific painter until 1841, when she married

General William Duncan. Peale’s miniatures are signed variously Anna C. Peale, Mrs. A. C. Staughton, or Mrs. Anna Duncan.

REFERENCES: Archives: Charles Willson Peale Papers Research Files, National Portrait Gallery, Washington, D.C. [E. F.] Ellet, *Women Artists in All Ages and Countries* (New York: Harper and Brothers, Publishers, 1859), pp. 288–93; Sewell et al. 1976, pp. 254–55; Anne Sue Hirshorn, “Legacy of Ivory: Anna Claypoole Peale’s Portrait Miniatures,” *Bulletin of the Detroit Institute of Arts* 64, no. 4 (1989), pp. 16–27; Anne Sue Hirshorn, “Anna Claypoole, Margaretta, and Sarah Miriam Peale: Modes of Accomplishment and Fortune,” in *The Peale Family: Creation of a Legacy, 1770–1870*, edited by Lillian B. Miller, pp. 220–47, 297–98, exh. cat. (New York: Abbeville Press in association with the Trust for Museum Exhibitions and the National Portrait Gallery, Smithsonian Institution, 1996); Anne Sue Hirshorn, “Peale, Anna Claypoole,” in *American National Biography Online*, <http://www.anb.org> (September 9, 2008).



260

260.

Mrs. Thomas Larcombe
(*Anna Smith*), 1818

Watercolor on ivory in replacement case
2 × 1 5/8 in. (5 × 3.9 cm)

Signed and dated lower right: *Anna C / Peale / 1818*

Fletcher Fund, 1941 (41.122)

Anna Smith (1794–1872) married Thomas Larcombe, a Baptist minister and chaplain of the city prison, on March 25, 1818, in Philadelphia.

261





262

261.

Sarah Ann Beck, ca. 1818

Watercolor on ivory in burgundy leather case, possibly a replacement, with ormolu mat
 $3 \times 2\frac{1}{2}$ in. (7.6 \times 6.4 cm)
 Inscribed in ink on paper pinned to lining inside case: *Sarah Ann Beck / By Miss Peale—afterwards Mrs. Staughton / Philadelphia*

Dale T. Johnson Fund, 2002 (2002.292)

The sitter (1804–1877) was the daughter of Daniel Beck and Katherine Krider of Philadelphia.

262.

Portrait of a Lady, 1822

Watercolor on ivory in replacement case
 $2\frac{3}{8} \times 2\frac{1}{8}$ in. (6.7 \times 5.4 cm)
 Signed and dated lower left: *Anna C / Peale / 1822*

Dale T. Johnson Fund, 2006 (2006.235.119)

See Johnson 1990, no. 142.



263

263.

Portrait of a Gentleman, ca. 1826–28

Watercolor on ivory in gilded copper case;
 hair reserve
 $2\frac{3}{4} \times 2\frac{1}{4}$ in. (7 \times 5.7 cm)
 In hair reserve: *JC* [in cut-gold initials]

Gift of Gloria Manney, 2006 (2006.235.117)

See Johnson 1990, no. 141.

264.

Mrs. John A. Brown (Grace Brown), 1827

Watercolor on ivory in replacement case with gilded metal mat
 $2\frac{7}{8} \times 2\frac{1}{2}$ in. (7.3 \times 6.2 cm)
 Signature and date scratched lower right:
Anna C. Peale / 1827

Gift of Gloria Manney, 2006 (2006.235.118)

The sitter (1794–1880) was the daughter of Dr. George Brown and Rose Davison of Baltimore. Her husband was a Philadelphia banker. See Johnson 1990, no. 143.



264

265.

George Washington, ca. 1828

Watercolor on ivory in replacement case
3 × 2½ in. (7.7 × 6.3 cm)

Gift of Gloria Manney, 2006 (2006.235.121)

See Johnson 1990, no. 146.



265

266.

Portrait of a Gentleman, 1832

Watercolor on ivory in gilded copper foliate case; hair reserve
2⅝ × 2⅞ in. (6.7 × 5.2 cm)
Signature and date scratched along lower left edge: *Mrs Staughton 1832*

Rogers Fund, 1927 (27.221)



266

267.

George Weaver, 1833

Watercolor on ivory in gilded copper foliate case; hair reserve
2¼ × 1⅞ in. (5.8 × 4.8 cm)
Inscribed on backing paper: *Painted by / Mrs A C Staughton / Philad 1833 / George Weaver*

Dale T. Johnson Fund, 2006 (2006.235.122)

See Johnson 1990, no. 144.



267

268.

Mrs. Samuel Vaughan, 1838

Watercolor on ivory in ebonized papier-mâché frame with foliate hanger
2⅜ × 1¾ in. (5.9 × 4.6 cm)
Inscribed on verso: *Anna C Staughton (Anna Peale) / Philadelphia, 1838*
Signed and dated on backing paper: *Painted by / Mrs. A C Staughton / Philad. Oct. 1838*
Typewritten on later label glued to backing card: *Mrs. Samuel Vaughn / wife of the first presi- / dent of the Pennsylvania / Railroad. Miniature is/signed on back.*

Gift of Gloria Manney, 2006 (2006.235.120)



268

The sitter was a relative of the artist's, perhaps the artist's aunt. She was married to the first president of the Pennsylvania Railroad. See Johnson 1990, no. 145.

ANNE HALL

Pomfret, Connecticut 1792–1863 New York City

Anne (or Ann) Hall was a widely admired miniaturist at a time when there were few women in the field. Daughter of Dr. Jonathan Hall and Bathsheba Mumford, she came from a cultured family that encouraged her artistic pursuits. According to early sources, Hall studied miniature painting with Samuel King (q.v.) in Newport and oil painting with the Scottish émigré Alexander Robertson (1768–1841) at the Columbian Academy of Painting in New York City. Hall's older brother Charles (cat. no. 270), when on business in Europe, would send her paintings and miniatures to copy. By 1817, Hall was exhibiting at the American Academy of the Fine Arts in New York City, where she had moved by the mid-1820s. For many years she kept a studio on the top floor of her sister Eliza Hall Ward's house at 23 Bond Street, where she specialized in single and group portraits of women and children. Hall, elected an artist of the National Academy of Design in 1827, was made an associate in 1828 and an academician in 1833, the only female to receive this honor until 1900. She was particularly acclaimed for a miniature of *Garafilia Mohalbi: A Greek Girl of Ipsera, Died at Boston, March 17, 1830, Aged 13*, the portrait of a Greek girl captured by the Turks during Greece's war of independence (location unknown). Exhibited in 1829 at the National Academy of Design and in 1830 at the Boston Athenaeum, the picture was made into an engraving. Hall never married.

REFERENCES: [E. F.] Ellet, *Women Artists in All Ages and Countries* (New York: Harper and Brothers, Publishers, 1859), pp. 299–301; Lida Rose McCabe, "Anne Hall, Miniaturist, First Woman American 'N.A.,'" *The New York Times*, May 28, 1905, p. X5; Dunlap 1918, vol. 3, pp. 160–62; William H. Gerds, "Hall, Anne," in *Notable American Women, 1607–1950: A Biographical Dictionary*, edited by Edward T. James, 3 vols. (Cambridge, Mass.: Belknap Press of Harvard University Press, 1971), vol. 2, pp. 117–18; Tufts et al. 1987, p. 91; Carol Kort and Liz Sonneborn, *A to Z of American Women in the Visual Arts* (New York: Facts on File, 2002), pp. 90–91.

269.

Eliza Hall, 1810–15

Watercolor on ivory in replacement case
3¼ × 2⅝ in. (8.3 × 6.7 cm)

Fletcher Fund, 2006 (2006.235.79)

The sitter (1789–1872) was the artist's sister.
See Johnson 1990, no. 93.

270.

Charles Henry Hall, ca. 1820

Watercolor on ivory in gilded copper case;
hair reserve
2 × 1⅝ in. (5.1 × 4 cm)

Dale T. Johnson Fund, 2006 (2006.235.78)

The sitter (1781–1852) was the artist's brother.
See Johnson 1990, no. 92.



269



270

271.

The Magdalen, ca. 1830

Watercolor on ivory in red leather case with
ormolu mat

3 $\frac{5}{8}$ × 3 $\frac{3}{4}$ in. (9.2 × 9.5 cm)

Gift of Gloria Manney, 2006 (2006.235.298)

The artist copied a print of *The Magdalen*
(1627–28, Musée des Beaux-Arts, Paris)
by Guido Reni (1575–1642). See Johnson
1990, no. 95.



271

272.

Anne Catherine Ward and John Ward,
ca. 1840

Watercolor on ivory in replacement case

3 $\frac{1}{8}$ × 2 $\frac{5}{8}$ in. (7.9 × 6.8 cm)

Inscribed in ink on backing card during the
twentieth century: MASTER & YOUNG MISS
WARD, / Children of Mrs William / WARD (Eliza Hall)
Nephew / AND NIECE of ANN HALL, / AMERICAN
MINIATURE / PAINTER. They were the /
GRANDCHILDREN of GOVERNOR / Samuel WARD
of / Rhode Island.

In graphite on same backing card: [coat of arms]

Gift of Gloria Manney, 2006 (2006.235.77)

Anne Catherine Ward (1835–1840) and John
Ward (1837–1838) were the artist's niece and
nephew, who both died very young and were
memorialized in this piece. See Johnson
1990, no. 94.



272

HUGH BRIDPORT

London, England 1794–1870

probably Philadelphia, Pennsylvania

Hugh Bridport was a miniature and landscape painter, architect, engraver, and teacher. He studied with the miniature painter Charles Wilkin (1750–1814) and at the Royal Academy of Arts, where he exhibited miniatures. In 1816 he immigrated to Philadelphia to join his older brother George, an ornamental painter and decorator. They opened a short-lived drawing academy in 1817 and showed landscapes—among the first exhibited in the United States—and miniatures at that year's exhibition at the Pennsylvania Academy of the Fine Arts. In 1818, Bridport engraved the plates drawn by the English-born architect John Haviland for his *Builder's Assistant*, which they published by subscription; it was one of the earliest American architectural pattern books and perhaps the first to illustrate both the Greek and Roman orders. Also in 1818, Bridport and Haviland founded an evening drawing academy with an emphasis on architecture. In the early 1820s, Bridport worked in Massachusetts; Newark, New Jersey; and Troy, New York. In the fall of 1821, he painted portraits in New York City and conducted a drawing academy. Bridport taught drawing at the newly founded Franklin Institute in Philadelphia from 1824 to 1831. He exhibited frequently at the Pennsylvania Academy and the Artists' Fund Society; at the same time he augmented his income by drawing on stone for lithographers. Bridport seems to have retired from painting by the late 1840s.

REFERENCES: Wayne Craven, "Hugh Bridport, Philadelphia Miniaturist, Engraver, and Lithographer," *The Magazine Antiques* 89 (April 1966), pp. 548–52; Sewell et al. 1976, pp. 285–86; Jeffrey A. Cohen, "Building a Discipline: Early Institutional Settings for Architectural Education in Philadelphia, 1804–1890," *Journal of the Society of Architectural Historians* 53, no. 2, June 1994, pp. 139–83; Aronson and Wieseman et al. 2006, p. 106; Alexandra Alevizatos Kirtley, "Collectors' Notes: George Bridport," *The Magazine Antiques* 169 (May 2006), pp. 76, 78, 80.

273.

Carolyn Mishner, ca. 1825

Watercolor on ivory in gilded copper foliate case; hair reserve

2½ × 2⅞ in. (6.2 × 5.2 cm)

Signed top center on backing card: *Painted by / H / Bridport / Phil^a*

Purchase, Gift of Martin Birnbaum, by exchange, 1985 (1985.141.4)

274.

Portrait of a Lady, ca. 1835

Watercolor on ivory in gilded copper bezel

2⅞ × 2⅞ in. (7.3 × 5.5 cm)

Signed along right edge: *Bridport*

Signed on backing paper: *Painted by / H. Bridport / Phil^a*

Gift of Gloria Manney, 2006 (2006.235.282)

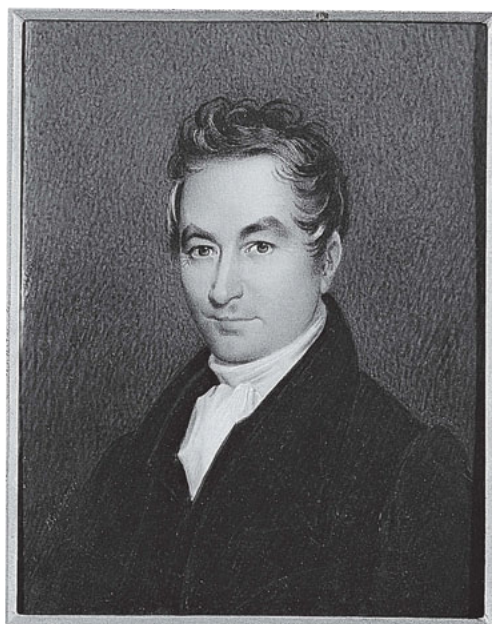
See Johnson 1990, no. 20.



273



274



275 reduced in size

275.

Joel Roberts Poinsett, 1843

Watercolor on ivory in dark red leather case with gilded metal mat

3⅜ × 2⅝ in. (8.7 × 6.8 cm)

Signed lower left: *Bridport*

Signed and dated in brown ink on backing paper: *Painted by / HBridport / of Phila. / June. 1843*

Rogers Fund, 1968 (68.107)

Joel Roberts Poinsett was also painted by Edward Greene Malbone (q.v.; cat. no. 180).

CARL WEINDEL

Probably Grossenhain, Germany ca. 1794–1845
New York City

The earliest record of Carl (or Charles) Weinedel in America is an advertisement to paint miniatures in Leesburg, Virginia, in 1819. He worked in Alexandria, Fredericksburg, and Richmond during the 1820s, and in Augusta, Georgia, and Columbia, South Carolina, between 1829 and 1832. He was elected an associate of the National Academy of Design in 1839, where he exhibited miniatures every year for a decade commencing in 1834, the year he moved to New York City. Weinedel's birth date is uncertain. A number of sources provide a date of 1795, but Weinedel's passport, issued in Washington on March 14, 1831, records his birth year as 1796 (and documents a trip through Germany in 1831–32); however, both a New York City newspaper obituary stating he was fifty-one at the time of his death and a family tree identifying his birthplace as Grossenhain in Germany corroborate a birth year of 1794.

REFERENCES: Archives: Carl Weinedel passport, 1831–1832, Archives of American Art, Smithsonian Institution, Washington, D.C., and <http://www.aaa.si.edu/collections/collection/weincarl.htm>. Dunlap 1918, vol. 3, p. 341; Wright 1983, p. 175; Peter C. Merrill, *German Immigrant Artists in America: A Biographical Dictionary* (Lanham, Md., and London: The Scarecrow Press, 1997), p. 285; Falk, ed. 1999, vol. 3, p. 350; Carl Weinedel search in *Ancestry.com*, <http://www.ancestry.com> (August 8, 2008).



276

276.

Mrs. E. Hunt, 1829

Watercolor on ivory in gilded copper foliate case; hair reserve

2⅜ × 1¾ in. (5.9 × 4.6 cm)

Signed and dated along left edge: *Weinedel 1829*

Inscribed on backing paper: *Mrs. E. Hunt / painted at Augusta / 1829 / by Carl Weinedel*

Gift of Gloria Manney, 2006 (2006.235.271)

See Johnson 1990, no. 267.

277.

Portrait of a Gentleman, 1836

Watercolor on ivory in gilded copper foliate case; hair reserve

2⅜ × 1⅞ in. (6 × 4.7 cm)

Signed and dated along left edge: *Weinedel. 1836.*

Inscribed on backing paper: *Carl Weinedel / Miniature Painter / No 200 Broadway / N Y*

Dale T. Johnson Fund, 2006 (2006.235.270)

See Johnson 1990, no. 268.



277



278

278.

Portrait of a Gentleman, 1837

Watercolor on ivory in gilded copper foliate case;
hair reserve
2½ × 2 in. (6.4 × 5.1 cm)
Signed and dated along left edge: *Weinedel. 1837.*

Gift of Gloria Manney, 2006 (2006.235.290)

See Johnson 1990, no. 269.

WILLIAM H. WATKINS

England or Wales; active ca. 1819–1856
Cincinnati, Ohio

According to an 1898 history of Ohio, William H. Watkins came with his family to Steubenville about 1819. The same source states that the young “Billy” Watkins studied with Thomas Cole (1801–1848), who was in Steubenville from about 1819 to 1822, after which Watkins visited New York City, where he executed miniatures. He painted miniatures and furniture in Steubenville until at least 1831, and he worked in Pittsburgh in 1834. In the late 1830s, Watkins moved to Cincinnati, then returned to England about 1839. He exhibited at the Royal Academy of Arts from 1843 to 1849. By 1851 he was back in Cincinnati, painting miniatures and oil portraits and coloring daguerreotypes for the photographer Ezekiel C. Hawkins (ca. 1808–1862), a boyhood friend from Steubenville. Watkins seems to have remained active in Cincinnati until at least 1856.

REFERENCES: William Henry Hunter, comp., “The Pathfinders of Jefferson County,” *Ohio Archeological and Historical Quarterly* 6 (1898), pp. 295–304; Edna Talbott Whitley, *Kentucky Ante-Bellum Portraiture* ([Frankfort, Ky.]: The National Society of the Colonial Dames of America in the Commonwealth of Kentucky, 1956), p. 772; Hageman et al. 1993, p. 123; Haverstock, ed. 2000, p. 912.



279

279.

L. P. Church, 1834

Watercolor on ivory in gilded copper foliate case;
hair reserve

2⅞ × 2¼ in. (7.2 × 5.7 cm)

Inscribed on backing paper: *Executed by W. H. Watkins / Pittsburgh / Feby 1834 / for / L. P. Church who at / that time enjoyed / verry good health*
Inscription scratched inside case: *Providence 1833 / Manufactured by Wm H Hopkins*

Dale T. Johnson Fund, 2006 (2006.235.269)

See Johnson 1990, no. 265.

SAVINIEN EDMÉ DUBOURJAL

Paris, France 1795–1865 Paris, France

A portraitist in many media, Savinien Edmé Dubourjal studied under Anne-Louis Girodet-Trioson (1767–1824) and entered the École des Beaux-Arts in Paris in 1819. He exhibited at the Salon des Beaux-Arts off and on from 1824 until 1853. Dubourjal sent watercolors and miniatures to the Pennsylvania Academy of the Fine Arts (1824), the National Academy of Design (1832), and the Boston Athenaeum (1836). About 1835 he befriended the American artist George Peter Alexander Healy (1813–1894), then studying in Paris, and in 1837 they worked together in London. Dubourjal made his first trip to the United States in June 1844 with Healy, living in Boston, Washington, and New York City until about 1850, with two trips back to Paris. While in America, Dubourjal exhibited his work widely. With Healy's assistance, Dubourjal secured commissions to paint notables including President James Knox Polk and Vice-President John C. Calhoun, and some of his works were published as lithographs by Goupil, Vibert and Company for the French and American markets. Today his miniatures are rare.

REFERENCES: Bellier de la Chavignerie and Auvray 1882–86, 1979, vol. 2, p. 459; Marie De Mare, G. P. A. Healy, *American Artist: An Intimate Chronicle of the Nineteenth Century* (New York: David McKay Company, 1954) [the most detailed source to date for Dubourjal]; Groce and Wallace 1957, pp. 512–13; Schidlof 1964, pp. 216–17; Karel 1992, p. 252; Falk, ed. 1999, vol. 1, p. 970; Kevin J. Avery et al., *American Drawings and Watercolors in The Metropolitan Museum of Art*, vol. 1, *A Catalogue of Works by Artists Born before 1835* (New York: The Metropolitan Museum of Art, 2002), pp. 145–46, 308; DeCourcy E. McIntosh, "Fair and Square in the 1860s: A Meditation on the Worth of an American Icon," *The Magazine Antiques* 169 (February 2006), pp. 68–70, 72–73.



280

280.

Henry Clay, ca. 1845

Watercolor on ivory in replacement frame with
ormolu mat

3¼ × 2½ in. (8.4 × 6.5 cm)

Bequest of Vincenzo Botta, 1895 (95.2.4)

The sitter (1777–1852) was a statesman, orator,
and United States senator from Kentucky.

ATTRIBUTED TO SAMUEL WALLIN

Active 1820–1858 New York City

Samuel Wallin (or Walling) worked in New York City as a portrait engraver and illustrator. He drew the heads in A. D. Jones's *Illustrated American Biography* (1854). No other miniatures are known by him; the pieces below are attributed on the basis of the inscription on cat. no. 282.

REFERENCES: Groce and Wallace 1957, pp. 657–58; Sinclair Hamilton, *Early American Book Illustrators and Wood Engravers, 1670–1870: A Catalogue of a Collection of American Books Illustrated for the Most Part with Woodcuts and Wood Engravings in the Princeton University Library*, 2 vols. (Princeton, N.J.: Princeton University Library, 1958–68), vol. 1, pp. 215–16, and vol. 2, p. 143.

281.

Mrs. David Howe (Sarah Whitney),
ca. 1820

Watercolor on ivory in ebonized papier-mâché
frame with foliate hanger

2⁷/₈ × 2¹/₄ in. (7.2 × 5.8 cm)

Inscribed on paper on verso in a later hand: *Sally
Whitney / Howe / Wife of David Howe / of / Castine–
Maine / 1776–1857*

Fletcher Fund, 2006 (2006.235.267)

The sitter (1776–1857) was the daughter of
Samuel and Abigail Whitney. See Johnson
1990, no. 263.

282.

David Howe, ca. 1820

Watercolor on ivory in ebonized papier-mâché
frame with foliate hanger

2⁷/₈ × 2¹/₄ in. (7.2 × 5.8 cm)

Inscribed on paper on verso in a later hand: *David
Howe / of / Castine / Maine / 1759–1829 / Walling*

Fletcher Fund, 2006 (2006.235.268)

The sitter (1759–1828) was a Boston silver-
smith. See Johnson 1990, no. 262.



281



282

DANIEL DICKINSON

Milton, Connecticut 1795–1877 Camden, New Jersey

The younger brother of the miniature painter Anson Dickinson (q.v.), Daniel moved to New Haven around 1812; there he and the brothers Nathaniel (1796–1881) and Simeon Smith Jocelyn (1799–1879) studied draftsmanship from drawings and books. In 1818, Dickinson moved to Philadelphia, where he painted miniatures and, after 1830, oil portraits. Beginning in 1819 he exhibited annually at the Pennsylvania Academy of the Fine Arts and often at the Artists' Fund Society. By early August 1840 he had moved his family residence from Philadelphia across the river to Camden, New Jersey, where he opened a rose and grape nursery in 1850. Dickinson was very successful until the rapid development of photography curtailed his portrait practice; he seems to have made portraits until the mid-1850s.

REFERENCES: Dunlap 1834, vol. 2, p. 333; French 1879, p. 56; Mona Leithiser Dearborn, *Anson Dickinson, The Celebrated Miniature Painter, 1779–1852*, exh. cat. (Hartford, Conn.: The Connecticut Historical Society, 1983), pp. 23, 153; Falk, ed. 1999, vol. 1, p. 911.

283.

Portrait of a Gentleman, 1820–22

Watercolor on ivory in red leather case

3¼ × 2¾ in. (8.3 × 7 cm)

Engraving of artist's trade card on white silk satin lining on inside left half of case: *D. DICKINSON / Miniature Painter / at EARLES / No. 169 Chestnut St / PHILAD* [landscape scene of a cupid painting a miniature]

Maria DeWitt Jesup Fund, 1931 (31.61)



283



284

284.

Portrait of a Gentleman, 1822

Watercolor on ivory in gilded copper case;

hair reserve

2⅝ × 2⅝ in. (6.6 × 5.2 cm)

Inscribed on backing paper: *Painted by / Dickinson at / Earle's Gallery / May 1822*

Gift of Gloria Manney, 2006 (2006.235.302)

See Johnson 1990, no. 55.



285

285.

Charles Leland, ca. 1822

Watercolor on ivory in gilded copper case;

hair reserve

2½ × 2⅝ in. (6.5 × 5.2 cm)

Gift of Gloria Manney, 2006 (2006.235.42)

The sitter (1792–?) was a merchant in Philadelphia. See Johnson 1990, no. 54.



286

286.

Mr. Hagner, ca. 1825

Watercolor on ivory in gilded copper case;
hair reserve

2 $\frac{3}{8}$ × 1 $\frac{7}{8}$ in. (5.9 × 4.9 cm)

Dale T. Johnson Fund, 2006 (2006.235.43)

See Johnson 1990, no. 53.

287.

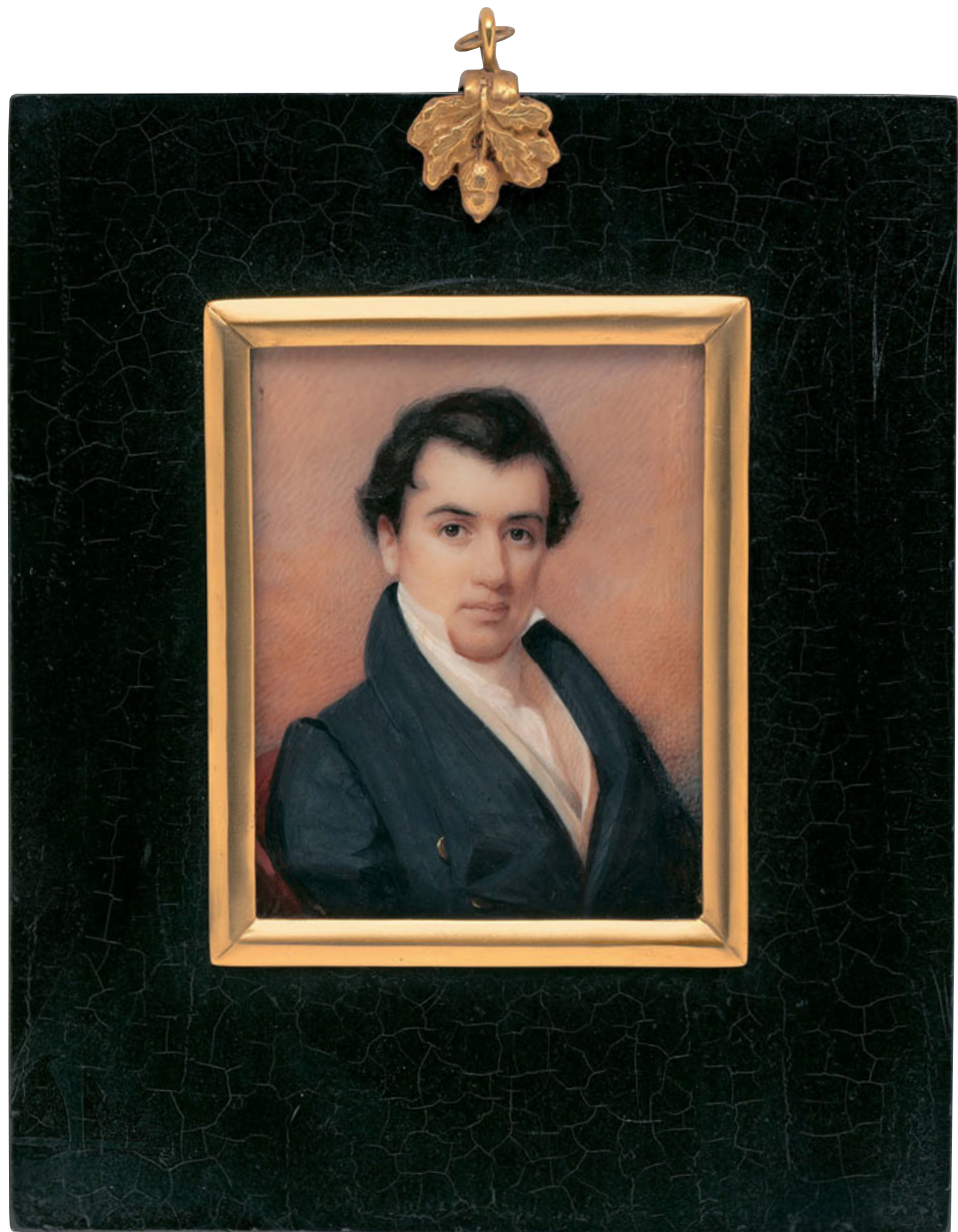
John Neagle, 1830

Watercolor on ivory in replacement frame
3 × 2 $\frac{3}{8}$ in. (7.6 × 6 cm)

Inscribed in ink on backing card: *John Neagle, /
Artist. / Painted by / J.R. Smith. / Property of /
Garrett C. Neagle*

Maria DeWitt Jesup Fund, 2006 (2006.7)

The subject is the Philadelphia portraitist John Neagle (1796–1865). Dickinson exhibited this miniature at the Pennsylvania Academy of the Fine Arts in 1830. The attribution to J. R. Smith is erroneous; Garrett C. Neagle was the subject's son.



287

CHARLES CROMWELL INGHAM

Dublin, Ireland 1796–1863 New York City

At thirteen, Charles Cromwell Ingham began drawing classes at the Dublin Society. He spent four years studying with William Cuming (1769–1852), then the city's leading painter of ladies' portraits. In 1816 he and his family immigrated to New York City, where Ingham exhibited his prize-winning painting *Death of Cleopatra* (date and location unknown) at the American Academy of the Fine Arts to high praise. For almost fifty years he set the standard for the portrayal of women. Critics both admired and decried his highly finished, porcelain-smooth oil portraits and miniatures, in which flesh resembles polished ivory; Ingham was much admired by patrons and fellow artists. He was a founder of the National Academy of Design and its vice-president for a number of years; he was also a founding member of the Sketch Club (later reorganized into the Century Association). Although Ingham exhibited some two hundred oil paintings between 1816 and 1863, he showed miniatures only twice.

REFERENCES: Dunlap 1834, vol. 2, pp. 271–74; Cummings 1865, p. 353; Albert Ten Eyck Gardner, "Ingham in Manhattan," *The Metropolitan Museum of Art Bulletin* 10, no. 9 (May 1952), pp. 245–53; "Charles Cromwell Ingham, 1796–1863," in Caldwell and Rodriguez Roque et al. 1994, pp. 396–404; Paul Caffrey, "Ingham, Charles Cromwell (1796–1863)," in *Oxford Dictionary of National Biography* ([New York and London]: Oxford University Press, 2004), <http://www.oxforddnb.com/view/article/14390> (September 19, 2007); Carrie Rebor, "Ingham, Charles Cromwell," in *American National Biography Online*, <http://www.anb.org> (September 19, 2007).

288



288.

Benjamin Moore McVickar, ca. 1825

Watercolor on ivory in replacement frame
3 1/8 × 3 1/8 in. (8.1 × 8.1 cm)

Fletcher Fund, 1937 (37.161)

The sitter (1799–1883) was a New York City physician, named for his mother's first cousin Benjamin Moore, the second Episcopal bishop of New York City. The piece probably dates from the time of McVickar's marriage to Isaphene Catherine Lawrence on November 2, 1825.

289.

Portrait of a Lady, ca. 1836–38

Watercolor on ivory in replacement frame
3 1/4 × 2 1/2 in. (8.3 × 6.5 cm)

Dale T. Johnson Fund, 2006 (2006.235.92)

See Johnson 1990, no. 107.



289

290.

Uncle Charles, 1844

Watercolor on ivory in maroon leather case with
ormolu mat

4 1/8 x 3 1/8 in. (10.5 x 8 cm)

Stamped on verso of ormolu mat at top: *I • GUY*

Inscribed in graphite on backing paper: *Uncle
Charles 1844 / Painted by / Ingham*

Gift of Gloria Manney, 2006 (2006.235.91)

See Johnson 1990, no. 108.

291.

Aunt Rhoda, 1844

Watercolor on ivory in maroon leather case with
ormolu mat

4 1/8 x 3 1/8 in. (10.5 x 8 cm)

Stamped on verso of ormolu mat at top: *I • GUY*

Inscribed in graphite on backing paper: *Aunt Rhoda
1844 / Painted by / Ingham*

Gift of Gloria Manney, 2006 (2006.235.90)

See Johnson 1990, no. 109.



290



291

GEORGE CATLIN

Wilkes-Barre, Pennsylvania 1796–1872

Jersey City, New Jersey

George Catlin is best known for his paintings of American Indians, though he spent the early part of his artistic career as a miniaturist and oil-portrait painter. The son of a lawyer, Catlin grew up in northwestern Pennsylvania and Broome County, New York. In 1817 and 1818 he studied law in Litchfield, Connecticut, while learning the rudiments of art from cousins who taught drawing at Miss Pierce's Academy. By 1821, he had moved to Philadelphia to establish himself as a miniature painter. He exhibited miniatures at the Pennsylvania Academy of the Fine Arts, of which he became a member in 1824, numbered the city's leading artists as friends, and painted its important citizens. In 1827, a year after being elected an academician at the National Academy of Design, Catlin moved to New York City, and in 1828 he married Clara B. Gregory, the daughter of a prominent Albany family. Not satisfied with being a conventional portrait painter, in 1830, Catlin turned to making and exhibiting watercolor

and oil paintings of Native Americans and their way of life in the American West. In 1839, after eight years in the West and his failure to sell his "Indian Gallery" to Congress, Catlin took his collection to London and Europe. He lived in Europe and South America for thirty years, returning to the United States in 1870.

REFERENCES: Archives: George Catlin Papers, 1821–1904, 1946, Archives of American Art, Smithsonian Institution, Washington, D.C., and <http://www.aaa.si.edu/collectiononline/catlgeor/>. Marjorie Catlin Roehm, ed., *The Letters of George Catlin and His Family: A Chronicle of the American West* (Berkeley and Los Angeles: University of California Press, 1966); Joan Carpenter Troccoli, *First Artist of the West: George Catlin Paintings and Watercolors from the Collection of the Gilcrease Museum*, exh. cat. (Tulsa, Okla.: Gilcrease Museum, 1993); Aronson and Wieseman et al. 2006, pp. 116–17; Brian W. Dippie, "Catlin, George," in *American National Biography Online*, <http://www.anb.org> (February 9, 2007).



292

292.

Joseph Stallings, ca. 1820

Watercolor on ivory in gilded copper foliate case; hair reserve

2¼ × 1¾ in. (5.6 × 4.5 cm)

Signature scratched lower right: *Catlin*

Inside case: [two trimmed pieces of a Washington newspaper used as backing]

Gift of Gloria Manney, 2006 (2006.235.27)

The sitter (?–1841) was a midshipman in the United States Navy. See Johnson 1990, no. 32.



293

293.

Portrait of a Gentleman, 1827

Watercolor on ivory in gilded copper case;
hair reserve

2 $\frac{3}{8}$ × 1 $\frac{7}{8}$ in. (6 × 4.8 cm)

Signature and date scratched lower right:

G. Catlin 1827

Printed on paper inside red leather traveling case:

CUI DEBEO FIDUS [(Faithful to whom I owe faith)
under an eagle with an arrow]

Purchase, Gift in memory of Elizabeth B.

Besobrasow, 1985 (1985.141.1)



294

294.

Mrs. George Catlin
(Clara Bartlett Gregory), ca. 1830

Watercolor on ivory in red leather case
2 × 1 $\frac{3}{4}$ in. (5.1 × 4.4 cm)

Fletcher Fund, 1938 (38.146.13)

The daughter of Benjamin Gregory and Abigail Starr of Albany, Clara Bartlett Gregory (?–1845) married George Catlin in 1828.

295.

Portrait of a Gentleman, ca. 1835

Watercolor on ivory in gilded copper foliate case;
hair reserve

2 $\frac{1}{2}$ × 2 $\frac{1}{8}$ in. (6.5 × 5.4 cm)

Dale T. Johnson Fund, 2006 (2006.235.28)

See Johnson 1990, no. 33.



295

JOHN S. PORTER

Active 1822–1846 Boston

Very little is known about the miniaturist John S. Porter, who worked in the Boston area from 1822 to 1833; in Concord, New Hampshire, in 1824; and in Lowell, Massachusetts, in 1834. Porter's portrait of Stephen Danforth Hassam (cat. no. 296) is the first indication of his activity as an artist. In 1833, Porter exhibited a miniature portrait at the Boston Athenaeum. He visited Chicago about 1837 and again in 1847. Porter continued to paint until at least 1846, when he made an oil portrait entitled *Three Sisters* (Private collection).

REFERENCES: Frederic Fairchild Sherman, "Unrecorded Early American Portrait Miniaturists and Miniatures," *The Magazine Antiques* 23 (January 1933), pp. 13–14 [discusses and illustrates the portrait of Stephen Danforth Hassam]; Groce and Wallace 1957, p. 512; Gerdts 1990, vol. 2, p. 285 [mentions Porter's visits to Chicago]; Falk, ed. 1999, vol. 2, p. 2642; "John S. Porter," in *AskART: The American Artist's Bluebook* (Scottsdale, Ariz.: AskART.com, 1999–), <http://www.askart.com> (May 23, 2006).

296.

Stephen Danforth Hassam, ca. 1822

Watercolor on ivory in replacement frame with ormolu mat

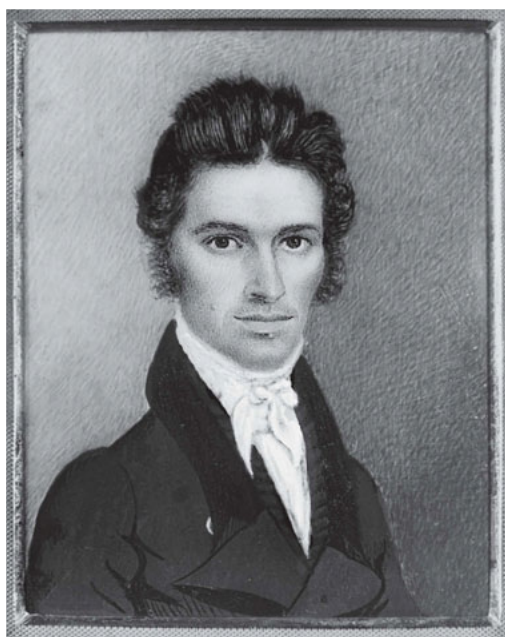
3 × 2¼ in. (7.7 × 5.7 cm)

Printed on trade card used as backing: *J S. Porter / Miniature painter, / No. 14 Morton Place, Milk S [. .]*

Inscribed in ink on same card: *Ivorytype of Stephen Danforth Hassam. / born May 14, 1797, married Mary Hunt, Oct. / 24, 1822, when 25.*

Fletcher Fund, 1938 (38.146.12)

The sitter, who was born and died in Sullivan County, New Hampshire, was the grandfather of the American Impressionist painter Childe Hassam (1859–1935).



296

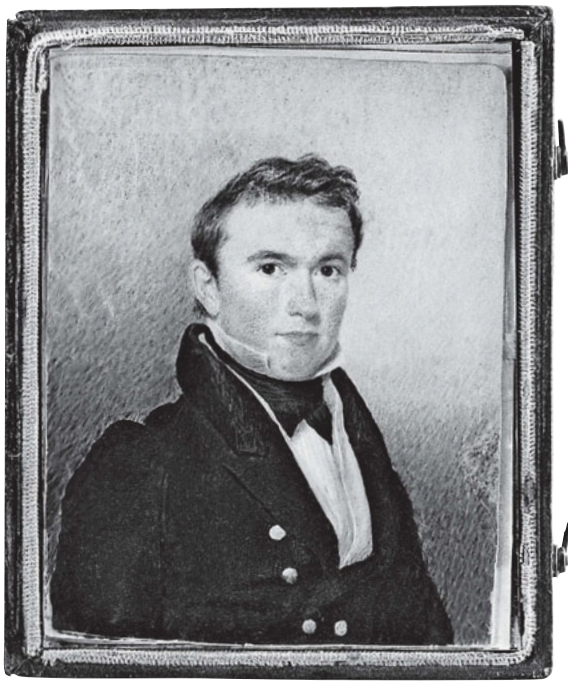
ELIZA GOODRIDGE

Templeton, Massachusetts 1798–1882

Reading, Massachusetts

Eliza Goodridge was the youngest sister of the portrait miniaturist Sarah Goodridge (q.v.). Virtually nothing is known about Eliza's artistic training, though Sarah probably taught her sister her craft. It appears that Eliza lived in Boston during the early 1830s, and that from time to time in the 1830s and 1840s she stayed in Worcester, Massachusetts, with her friend from her hometown, Lydia Stiles Foster. In Worcester, Goodridge painted very fine portraits of the Foster family and executed paid commissions of other notable citizens of the town, including Stephen Salisbury III (1838, Worcester Art Museum). In 1849, Goodridge married Colonel Ephraim Stone, a farmer, who according to some sources also ran a general store and a sawmill in Templeton. Sometime after her husband's death in 1861, Goodridge moved to her niece's home in Reading. A number of Goodridge's documented and attributed portrait miniatures are in the collections of the American Antiquarian Society in Worcester and the Narragansett Historical Society.

REFERENCES: Archives: Foster Family Papers 1740–1884, American Antiquarian Society, Worcester, Massachusetts, including letters from Eliza Goodridge to members of the Foster family. Strickler and Gibson 1989, pp. 62–64; "Stiles and Foster Miniatures," in *Portraits! Worcester Portraits in the American Antiquarian Society*, <http://www.americanantiquarian.org/Exhibitions/Portraits/stilesandfosterminis.htm> (July 9, 2007); "Henry Newcomb and Mary Stiles Newcomb," in *Portraits! Worcester Portraits in the American Antiquarian Society*, <http://www.americanantiquarian.org/Exhibitions/Portraits/henryandmarynewcomb.htm> (July 9, 2007); Falk, ed. 1999, vol. 2, p. 1324.



298



299

297.

Portrait of a Gentleman, ca. 1825

Watercolor on ivory in gilded copper foliate case;
hair reserve
2¼ × 1⅞ in. (5.8 × 4.7 cm)

Gift of Gloria Manney, 2006 (2006.235.73)

See Johnson 1990, no. 86.

298.

Portrait of a Gentleman, 1829

Watercolor on ivory in red leather case
3⅞ × 2⅜ in. (7.8 × 6 cm)
Signed and dated on backing paper: *E. Goodridge*
Pinxt / Sept. 26, 1829
Printed on paper label on inside back of case: *Made*
at Smith's / No. 2, Milk St., / opposite Old South, / Boston.

Fletcher Fund, 2006 (2006.235.284)

See Johnson 1990, no. 83.

299.

Portrait of a Lady, ca. 1829

Watercolor on ivory in red leather case
3⅞ × 2½ in. (8 × 6.5 cm)

Fletcher Fund, 2006 (2006.235.285)

See Johnson 1990, no. 84.



297



300

300.

Portrait of a Boy, ca. 1829

Watercolor on ivory in gilded copper foliate case;
hair reserve

2 $\frac{3}{8}$ × 1 $\frac{7}{8}$ in. (5.9 × 4.8 cm)

Inscribed on backing paper, probably at a later date:
Executed / by / Mis Goodrich / Nov. 1829

Dale T. Johnson Fund, 2006 (2006.235.71)

See Johnson 1990, no. 85.



301

301.

Alice Goudry, ca. 1830–35

Watercolor on ivory in burgundy paper-covered
case

3 $\frac{1}{2}$ × 2 $\frac{7}{8}$ in. (8.9 × 7.3 cm)

Printed on paper label inside case: *Made at / Smith's, /
No. 2, Milk St., / Opposite Old South, / Boston.*

Rogers Fund, 1929 (29.74)

Alice Goudry was from Wilmington,
Massachusetts.

EDWARD CROWELL POTTER

Woodbridge, New Jersey 1799–1826 New York City

The career of Edward Crowell Potter, a promising miniature and portrait painter who died young, has long been obscured, since Groce and Wallace (1957) divided his identity in two: Crowell Potter and Edward Clark Potter. An advertisement of 1819 placed by an “E. Potter” in *American Watchman* during a short stay in Wilmington indicates he had become a professional miniature painter at least by that date. Potter maintained a studio in New York City from 1822 until his death. In 1825 he exhibited at the American Academy of the Fine Arts. In 1826, Potter was one of the first fifteen founding members and an academician of the National Academy of Design; that same year, only months before his death, Potter showed five portraits at the National Academy’s inaugural exhibition. According to Thomas Seir Cummings (q.v.) in his history of the National Academy of Design, Potter was “an artist of more than ordinary promise,” a superior draftsman, and a successful portrait painter. Potter is buried in the First Presbyterian Church cemetery in his hometown of Woodbridge, New Jersey.

REFERENCES: “E. Potter, Miniature Painter [advertisement],” *American Watchman* (Wilmington, Del.), July 3, 1819, p. 4; Obituary, *The New-York Evening Post*, December 5, 1826, p. 2; [Thomas S. Cummings], “Fine Arts,” *The New York Review and Atheneum Magazine* 2 (April 1826), p. 370; Cummings 1865, pp. 28, 76; Eliot Clark, *History of the National Academy of Design, 1825–1953* (New York: Columbia University Press, 1954), pp. 13, 243, 267; Groce and Wallace 1957, pp. 512–13 [lists Crowell Potter and Edward Clark Potter].



302

302.

Portrait of a Gentleman, ca. 1825

Watercolor on ivory in ebonized papier-mâché
frame with foliate hanger

3 1/8 × 2 1/2 in. (8 × 6.5 cm)

Signed lower right: *Potter*

Gift of Gloria Manney, 2006 (2006.235.153)

See p. 20, fig. 42, for verso. See Johnson 1990,
no. 181.

THOMAS DAWSON

Carrickfergus, Ireland 1799–1851 Cincinnati, Ohio

Thomas Dawson and his family followed his father, Moses, an Irish political fugitive, to Cincinnati in about 1822. Dawson, who began to paint miniatures in about 1825, was among the first to do so in Cincinnati. In 1827 and 1828, Dawson announced in the *Cincinnati Advertiser*, a newspaper owned and edited by his father, that he had returned from Rome, Florence, and Paris, where he had studied “under the finest Masters and from the most esteemed models of the ancient and modern Schools.” In Cincinnati he showed miniatures at several exhibitions, including Eckstein’s Academy of Fine Arts (1828), the Fair and Artist’s Exhibition (1837), and the Cincinnati Academy (1841). Dawson’s only competition in Cincinnati until the late 1830s was the miniature painter Theodore V. Peticolas (1797–?), a son of Philippe Abraham Peticolas (q.v.), who visited Cincinnati in 1825 and settled there in 1836.

REFERENCES: Charles Cist, *Cincinnati in 1841: Its Early Annals and Future Prospects* (Cincinnati: Printed and Published for the Author, 1841), p. 141; Charles C. Dawson, *A Collection of Family Records, with Biographical Sketches and Other Memoranda of Various Families and Individuals Bearing the Name Dawson, or Allied to Families of That Name* (Albany, N.Y.: Joel Munsell, 1874), pp. 401–4; Edna Talbott Whitley, *Kentucky Ante-Bellum Portraiture* ([Frankfort, Ky.]: The National Society of the Colonial Dames of America in the Commonwealth of Kentucky, 1956), p. 651; Groce and Wallace 1957, pp. 168–69; Gerdtz 1990, vol. 2, p. 181; Hageman et al. 1993, p. 116; Haverstock, ed. 2000, pp. 215–16.



303

303.

Portrait of a Gentleman, 1844

Watercolor on ivory in gilded copper case;
hair reserve

2³/₈ × 2¹/₈ in. (6.6 × 5.2 cm)

Inscribed on backing paper: *Painted by Thomas Dawson / Cinc'ati 1844*

Dale T. Johnson Fund, 2006 (2006.235.37)

See Johnson 1990, no. 48.

GEORGE HARVEY

Tottenham, England 1800–1878 England

Although better known for his landscapes, George Harvey began his career as a miniaturist. Nothing of his formal education is known except that he was painting miniatures in England before he came to the United States when he was twenty. He spent the first two years “in the remote wilds of the New World, hunting and trapping, scribbling poetry and prose, drawing and sketching” in Ohio, Michigan, and parts of Canada, according to the artist’s journal, quoted by Donald A. Shelley. By 1825 he was in New York City working as a miniature painter, and in 1828 he was elected an associate of the National Academy of Design and moved to Boston. In 1830 he made the first of six trips to London to improve his skills. Modest about his accomplishments, Harvey was nonetheless a prolific and successful artist. Sometime after he returned to America in 1832 his health began to deteriorate from overwork, and eventually he was obliged to give up miniature painting for a time. About 1834, Harvey purchased a tract of land and built a house at Hastings-on-Hudson, near Washington Irving’s home in Irvington, Sunnyside, which he helped remodel in 1835 and 1836. From then on, Harvey devoted himself to landscape painting; he is best known for his small-format atmospheric watercolors. In 1844 he exhibited 213 works, including 22 portrait and landscape miniatures at the Boston Athenaeum. Harvey traveled a great deal, kept a New York City studio in the 1840s, lived in Boston during the 1850s, and was back in New York City and Brooklyn in the 1870s until he returned permanently to England by 1873.

REFERENCES: Barbara N. Parker, "George Harvey and His Atmospheric Landscapes," *Bulletin of the Museum of Fine Arts* 41, no. 243 (February 1943), pp. 7–9; Clay Lancaster, "The Architecture of Sunnyside," *American Collector* 16 (October 1947), pp. 13–15; Donald A. Shelley, "George Harvey, English Painter of Atmospheric Landscapes in America," *American Collector* 17 (April 1948), pp. 10–13; Richard J. Koke et al., *American Landscape and Genre Paintings in The New-York Historical Society: A Catalog of the Collection, Including Historical, Narrative, and Marine Art*, 3 vols. (New York: The New-York Historical Society; Boston: G. K. Hall and Co., 1982), vol. 2, pp. 94–113; Haverstock, ed. 2000, pp. 384–85; Kevin J. Avery et al., *American Drawings and Watercolors in The Metropolitan Museum of Art*, vol. 1, *A Catalogue of Works by Artists Born before 1835* (New York: The Metropolitan Museum of Art, 2002), pp. 160–62, 312–13.



304

304.

Joseph Stevens Buckminster Thacher,
ca. 1829

Watercolor on ivory in gilded copper foliate case;
hair reserve

2¾ × 2¼ in. (7.1 × 5.7 cm)

Signed along right edge: *G. Harvey.*

Handwritten in ink on paper in leather traveling
case: *Buckminster Thacher / Son of George Thacher*

Maria DeWitt Jesup Fund, 1990 (1990.204.1)

The sitter (1812–1867), later a lawyer and judge,
was born in Boston and died in Natchez,
Mississippi.



306

305.

Self-Portrait, 1830

Watercolor on ivory in gilded copper foliate case;
hair reserve

2⅜ × 2 in. (6 × 5 cm)

Signed and dated along right edge: *Geo. Harvey*
del: 1830

Inscribed on backing paper: *1830 G. Harvey*
aged 30 / taken by himself

Scratched inside case: *Mar 17 1831*

Dale T. Johnson Fund, 2006 (2006.235.81)

See Johnson 1990, no. 98.

306.

Portrait of a Lady, ca. 1830

Watercolor on ivory in gilded copper foliate case;
hair reserve

2⅜ × 1⅞ in. (5.9 × 4.8 cm)

Signed along right center edge: *G. HARVEY*

The Collection of Giovanni P. Morosini, presented
by his daughter Giulia, 1932 (32.75.13)



305



307 reduced in size

307.

Sarah May Holland, ca. 1840

Watercolor on ivory in replacement case with
ormolu mat

3⅞ × 2⅞ in. (9.8 × 7.3 cm)

Signed along lower right edge: *G. Harvey*

Inscribed in graphite on backing paper: *Willard 16*
King St.

Gift of Gloria Manney, 2006 (2006.235.80)

See Johnson 1990, no. 97.

GENNARINO PERSICO

Naples, Italy ca. 1800–ca. 1859 (place unknown)

Gennarino (or Gennaro) Persico arrived in Baltimore in 1817 with his brother E. Luigi Persico (1791–1860), a sculptor. They advertised as “Pupils of the Roman Academy, and lately arrived from Italy; . . . will draw Miniatures, full Portraits, &c. in the neatest manner, and with striking likeness, no likeness no pay.” In 1819 or 1820, Persico left Baltimore for Philadelphia, stopping in 1820 to work in Lancaster and Reading, Pennsylvania, where he married Elizabeth McKnight Kennedy. While living in Philadelphia, his most prolific period as a miniaturist, he painted portraits, gave drawing lessons, and exhibited regularly at the Pennsylvania Academy of the Fine Arts. Next he moved to Richmond, where he and his wife opened an academy for young women in 1832. Persico was appointed a vice-consul by the Kingdom of the Two Sicilies for Norfolk and Richmond in 1836. After his wife died in 1842 and the school failed in 1843, Persico probably returned to Naples for a few years but came back to the United States around 1849. He painted oil portraits in Richmond until his death; he apparently died at sea en route to Italy, in about 1859.

REFERENCES: George L. Prentiss, *The Life and Letters of Elizabeth Prentiss* (New York: Anson D. F. Randolph and Company, [1882]) [Elizabeth Prentiss was a teacher in Persico’s academy in the early 1840s; the book may be the initial source for the statement that Persico died at sea]; *Richmond Portraits in an Exhibition of Makers of Richmond, 1737–1860*, exh. cat. (Richmond, Va.: The Valentine Museum, 1949), pp. 226–28, pl. 10; Sewell et al. 1976, pp. 209, 251–52; L. Moody Simms Jr., “Nineteenth-Century Virginia Portraiture: Gennaro Persico, James W. Ford, and Louis M. D. Guillaume,” *The Southern Quarterly: A Journal of the Arts in the South* 17, no. 1 (Fall 1978), pp. 17–21; Wright 1983, pp. 123–24; Soria 1993, pp. 137–38.

308.–309.

Dr. Richard Wilmot Hall and Mrs. Richard Wilmot Hall (Eliza Taylor),
ca. 1825

Each: Watercolor on ivory in marble frame with ormolu bezel

Each: 2 $\frac{5}{8}$ × 2 $\frac{1}{8}$ in. (6.8 × 5.3 cm)

Each: Signature scratched along right edge: *Persico*

309: Inscribed in black ink in a later hand on card backing frame: *Eliza Taylor Hall / wife of / Dr. Richard W. Hall*

Fletcher Fund, 2006 (2006.235.151, 150)

Dr. Richard Wilmot Hall (1785–1847) was professor of obstetrics at the University of Maryland. See Johnson 1990, nos. 178, 179.



308



309

JAMES VAN DYCK

Active 1825–1844

James Van Dyck's earliest works, executed in pastel on paper from 1825 until about 1827, depicted northern New Jersey residents related to one another by marriage and probably to the artist as well, including the Van Dycks, Beekmans, and several other families. Van Dyck painted miniature versions of portraits by Henry Inman (q.v.), who may have been his teacher. The artist listed himself as a miniature painter in the New York City directories intermittently between 1834 and 1844 and exhibited his works at the American Academy of the Fine Arts and the National Academy of Design. Van Dyck's most famous work was an oil portrait of Aaron Burr executed in 1834, and subsequently copied by him several times including in miniature form (cat. no. 311).

REFERENCES: William Collins Watterson, "Vandyck's Image of Washington Irving," *Studies in the American Renaissance* 16 (1992), pp. 75–90; Nancy Tobin Dorer, "Micah Williams: A Recurring Quandary," *Folk Art* 18, no. 4 (Winter 1993–94), pp. 41–46; Nancy Tobin Dorer, "James Van Dyck (working ca. 1823–1843)," in *The Sewell C. Biggs Collection of American Art: A Catalogue*, vol. 2, *Paintings and Sculpture*, by William H. Gerds et al. (Dover, Del.: Biggs Museum of American Art, 2002), pp. 276–79.



310

310.

Self-Portrait, 1834–36

Watercolor on ivory in gilded copper foliate case; hair reserve
2 × 1⁵/₈ in. (5 × 4 cm)

Maria DeWitt Jesup Fund, 1990 (1990.58)



311

ATTRIBUTED TO JAMES VAN DYCK

311.

Aaron Burr, 1834

Watercolor on ivory in gilded copper foliate case; hair reserve

2³/₈ × 1³/₄ in. (5.9 × 4.6 cm)

Signed and dated along right edge: J. V. 34

Gift of Gloria Manney, 2006 (2006.235.257)

The sitter (1756–1836) served as United States senator from New York between 1791 and 1797 and vice-president of the United States from 1801 to 1805. See Johnson 1990, no. 252.

312.

Portrait of a Gentleman, ca. 1835

Watercolor on ivory in gilded copper foliate case; hair reserve

2³/₈ × 1⁷/₈ in. (6 × 4.7 cm)

Fletcher Fund, 2006 (2006.235.240)

See Johnson 1990, no. 254.



312

HENRY INMAN

Utica, New York 1801–1846 New York City

At the height of his career, Henry Inman was New York City's leading portrait painter. As a young man he received instruction from an itinerant drawing master, and he continued to study drawing when his family moved to New York City in 1812. Two years later he began a seven-year apprenticeship under the distinguished portraitist John Wesley Jarvis (q.v.). William Dunlap (q.v.) recorded that as a team they could complete six portraits a week, with Jarvis painting the heads, and Inman the costumes and backgrounds. As partners they traveled to New Orleans; Albany, New York; and Boston and eventually split the work, so that Inman began to specialize in miniatures, while Jarvis painted oils. In 1822, Inman married Jane Riker O'Brien and opened his own studio on Vesey Street in New York City. The year before, he had taken on Thomas Seir Cummings (q.v.) as his pupil in oil and miniature painting. In 1824 the two formed a partnership, at first working on the pieces together; several miniatures are signed jointly (see cat. nos. 317, 318). In 1827 they divided the business, with Inman painting oils and Cummings doing miniatures. The agreement seems to have been largely maintained, as most of Inman's known miniatures were painted in the 1820s. Inman was a founder of the National Academy of Design in New York City, becoming its first vice-president in 1826. During the years 1831 to 1834 he lived in Philadelphia, where he was a partner in the lithographic firm of Childs and Inman. When he returned to New York City, he enjoyed an elite clientele, and his income rose proportionately. Despite his success, Inman felt restricted by portraiture and increasingly turned to genre painting and landscapes. In 1844 he traveled to England with commissions to paint portraits of William Wordsworth and Thomas Macaulay. His health was declining rapidly, and he died shortly after his return to New York City.

REFERENCES: Dunlap 1834, vol. 2, pp. 11–12, 348–50; C. Edwards Lester, *The Artists of America: A Series of Biographical Sketches of American Artists*, reprint ed. (1846; New York: Kennedy Galleries; Da Capo Press, 1970), pp. 35–64; Henry T. Tuckerman, *Book of the Artists* (New York: G. P. Putnam and Sons, 1867), pp. 235–46; Theodore Bolton, "Henry Inman, An Account of His Life and Work," *The Art Quarterly* 3, no. 4 (Autumn 1940), pp. 353–75, and Supplement (1940), pp. 401–18; William H. Gerds and Carrie Rebora, *The Art of Henry Inman*, exh. cat. (Washington, D.C.: The National Portrait Gallery, Smithsonian Institution, 1987); Dearing et al. 2004, pp. 304–5.

313.

Portrait of a Lady, ca. 1820

Watercolor on ivory in replacement frame
3¼ × 2⅝ in. (8.3 × 6.7 cm)

Bequest of Mrs. Heinrich Meyn, for her friend,
Anna Mary King, 1925 (25.178.5)

314.

John Inman, ca. 1830

Watercolor on ivory in replacement frame
3¼ × 2⅝ in. (8.4 × 6.8 cm)

Gift of Gloria Manney, 2006 (2006.235.312)

The sitter was the artist's younger brother
(1805–1850). See Johnson 1990, no. 110.

315.

Portrait of a Gentleman, ca. 1830–33

Watercolor on ivory in gilded copper foliate case;
hair reserve
2⅝ × 2⅞ in. (6.7 × 5.4 cm)

Bequest of Millie Bruhl Fredrick, 1962 (62.122.168)

316.

James Bogert Jr., ca. 1835

Watercolor on ivory in gilded copper foliate case;
hair reserve
3 × 2½ in. (7.5 × 6.3 cm)

Engraved on back of case: *Ja^r / Bogert J^r*

Gift of Herbert L. Pratt, 1944 (44.68.1)

The sitter was probably the New York City merchant (1767–1858) who married Betsey Benezet in 1796, lived on Bleecker Street, and is buried in New York Marble Cemetery on East Second Street.



313



314



315



316

HENRY INMAN AND THOMAS SEIR CUMMINGS (Q.V.)



317 reduced in size

317.

Portrait of a Lady, ca. 1825

Watercolor on ivory in replacement case

$3\frac{3}{8} \times 2\frac{3}{8}$ in. (8.6 × 6 cm)

Signature scratched along right edge:

Inman & Cummings

Dale T. Johnson Fund, 1996 (1996.562)

318.

Portrait of a Lady, ca. 1827

Watercolor on ivory in gilded copper case

3×2 in. (7.6 × 5.1 cm)

Signature scratched along lower left edge:

Inman & Cummings

Purchase, William Cullen Bryant Fellows Gifts,
2003 (2003.520)



318

LOUISA CATHERINE STROBEL

Liverpool, England 1803–1883 New York City

Born to American parents from Charleston, Louisa Catherine Strobel grew up primarily in Bordeaux, France, where her father was the American consul and where she learned to paint miniatures. In 1830 her family returned to the United States and lived in New York City, Washington, and New Hampshire. Strobel practiced miniature painting as an amateur, portraying only family and friends for private viewing. She quit painting in 1841, upon her marriage to the Reverend Benjamin N. Martin.

REFERENCES: Archives: Daniel Strobel Martin, "Louisa Strobel Martin," unpublished article by the artist's son, n.d., Gibbes Museum of Art, Charleston, South Carolina. D[aniel] S[trobel] M[artin], "Martin," *The New-York Evangelist* 54, no. 17 (April 26, 1883), p. 5 [another version of the son's article]; Severens 1984, pp. 110–14.

319.

Self-Portrait, ca. 1830

Watercolor on ivory in replacement case

$2\frac{3}{8} \times 2\frac{1}{4}$ in. (6.7 × 5.6 cm)

Signed along right center edge: *Louisa*

Bequest of Ella Church Strobell, 1917 (17.134.5)



319

320.

Jacob Gerard Koch, ca. 1830

Watercolor on ivory in replacement case with
gilded metal mat

2¾ × 2 in. (7 × 5.1 cm)

Signed along right edge: *Louisa C. Strobel*

Dale T. Johnson Fund, 2006 (2006.235.194)

Strobel's portrait of the Philadelphia merchant Jacob Gerard Koch (1761–1830) is posthumous, based on Rembrandt Peale's oil of about 1817 (Los Angeles County Museum of Art). Koch married Jane Griffith (cat. no. 321). See Johnson 1990, no. 226, as an unidentified "Gentleman."



320



321

321.

*Mrs. Jacob Gerard Koch (Jane Griffith),
ca. 1830*

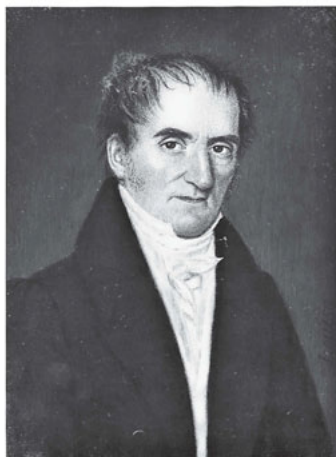
Watercolor on ivory in replacement case with
gilded metal mat

2¾ × 1⅞ in. (7 × 4.8 cm)

Signed along right edge: *Louisa. C. Strobel*

Dale T. Johnson Fund, 2006 (2006.235.195)

Jane Griffith (ca. 1772–1848) was the second wife of Jacob Gerard Koch (cat. no. 320). See Johnson 1990, no. 227, as an unidentified "Lady."



322



323

322.

Daniel Strobel Jr., ca. 1830

Watercolor on ivory in replacement case

2⅜ × 1¾ in. (6 × 4.4 cm)

Signed along lower right edge: *Louisa*

Bequest of Ella Church Strobell, 1917 (17.134.7)

The subject was the artist's father (1768–1839).

323.

*Mrs. Daniel Strobel Jr. (Ann Church),
ca. 1830*

Watercolor on ivory in leather replacement case

2¾ × 2 in. (7 × 5.1 cm)

Signed along upper left edge: *L. C. S.*

Bequest of Ella Church Strobell, 1917 (17.134.6)

The subject was the artist's mother (ca. 1772–?).

DANIEL F. AMES

Hellesdon, England 1803–1886 Canarsie, Brooklyn

Daniel F. Ames immigrated to the United States from England by 1831, the year he married Ann Clark of New York City. He lived and worked in Staten Island, Manhattan, Brooklyn, and possibly New Jersey. In 1832, when he was working at 67 Liberty Street in Manhattan, “D. F. Ames” advertised his skills in the *New York Farmer* as a “Drawing Master and Miniature Painter,” and his ability to paint and draw animals and to copy specimens of fruit and flowers. For the same publication he supplied articles about, and sometimes illustrations of, the scientific and agricultural aspects of specific animals and plants. He lived in Staten Island from 1837 to 1840 with his wife and children and maintained a studio in Manhattan intermittently from 1831 through 1852, painting oil portraits and portrait miniatures, including some of visiting Native Americans. Ames exhibited his work occasionally at the National Academy of Design and the Apollo Association between 1837 and 1858. In 1839 he was elected a member of the American Academy of the Fine Arts in New York City. By 1850 he had made his home in Brooklyn, where he would live and paint for the rest of his life. Ames became an American citizen in 1872, listing his profession as “physician,” perhaps in the sense of natural scientist.

REFERENCES: “D. F. Ames, Drawing Master and Miniature Painter [advertisement],” *New York Farmer and Horticultural Repository* 5, no. 3 (January 19, 1832), p. [2]; Cowdrey, ed. 1943, vol. 1, p. 9; Cowdrey 1953b, p. 6; J. A. Robinson, ed., *The Ames Correspondence; Letters to Mary: A Selection from Letters Written by Members of the Ames Family of Lakenham, Norwich, 1837–1847* (Norwich, England: Norfolk Record Society, 1962); Falk, ed. 1999, vol. 1, p. 99.

324.

Portrait of a Lady, 1840–50

Watercolor on ivory in replacement frame

3 1/8 × 2 3/8 in. (7.8 × 6 cm)

Signature scratched along right edge of chair back:

D F Ames.

Gift of Gloria Manney, 2006 (2006.235.281)

See Johnson 1990, no. 4.

325.

Portrait of a Lady, ca. 1845

Watercolor on ivory in stamped metal bezel in velvet-covered case

3 × 2 1/4 in. (7.6 × 5.7 cm)

Signed at lower left: D. Ames.

Stamped on backing paper: By / Ames / Pinx

Gift of Jacqueline Loewe Fowler, 2005 (2005.90a, b)



324



325

JAMES PASSMORE SMITH

Philadelphia, Pennsylvania 1803–1888

Philadelphia, Pennsylvania

A portrait miniaturist and pen-and-ink artist, James Passmore Smith spent his entire career in Philadelphia. He may have received instruction from Thomas Sully (q.v.), the leading Philadelphia portraitist and a close friend. Smith was also well acquainted with the Philadelphia artists John Neagle (1796–1865), John Henry Brown (q.v.), and Jacob Eichholtz (1776–1842). By 1829 he was also teaching drawing and painting at his studio. In about 1835, Eichholtz made an oil portrait of Smith engaged in painting a miniature (National Gallery of Art, Washington, D.C.). Smith exhibited occasionally at the Pennsylvania Academy of the Fine Arts between 1824 and 1850. His entries were often copies of works by other artists. Most of his few extant miniatures were painted in the 1830s and 1840s, though he won a premium, diploma, and five dollars for a miniature he submitted to the 1860 St. Louis Agricultural & Mechanical Association. When his vision began to fail he abandoned miniature painting but continued to teach pen-and-ink drawing until his death. Smith's works are generally unsigned, but he often mounted his trade card inside the case. Smith and his wife, Mary Adams, who was the great-aunt of President Woodrow Wilson, had five children.

REFERENCES: Archives: Photocopy of letter and attached typescript research notes from Carlotta Herring Browne to Charles X. Harris, December 17, 1921, APS, MMA artist file. S[tan] V. Henkels, *The Albert Rosenthal Collection of Miniatures and Small Oil Portraits* (Philadelphia: Henkels, 1920), pp. 18–20, figs. 78–91; Rebecca J. Beal, *Jacob Eichholtz, 1776–1842: Portrait Painter of Pennsylvania* (Philadelphia: The Historical Society of Pennsylvania, 1969), pp. 223–24; Yarnall and Gerdtts, eds. 1986, vol. 5, p. 3284; Falk, ed. 1999, vol. 3, p. 3081.

326.

Portrait of a Gentleman, 1829

Watercolor on ivory in gilded copper foliate case;
hair reserve

2½ × 2⅞ in. (6.4 × 5.3 cm)

Printed on trade card inside case: JAMES
P. SMITH, / MINIATURE PAINTER, / AND /
TEACHER OF DRAWING AND PAINTING / NO 282,
CHESTNUT STREET / PHILADELPHIA

Inscribed in graphite on same trade card used as
backing: 1829

Engraved in script on verso at bottom center: E W

Gift of Gloria Manney, 2006 (2006.235.288)

See Johnson 1990, no. 222.



326

327.

Portrait of a Lady, 1834

Watercolor on ivory in gilded copper foliate case;
hair reserve

2⅜ × 2 in. (6 × 5.1 cm)

Inscribed in graphite on backing paper:

Painted by Jas. P. Smith / May 1834

Printed on backing card: *January 1834*

Fletcher Fund, 1938 (38.146.10)



327

JAMES WHITEHORNE

Wallingford, Vermont 1803–1888 New York City

James Whitehorne (or Whitehorn) moved to New York City in about 1826 and either studied with or only received advice from John Trumbull (1756–1843), Alexander Robertson (1768–1841), William Dunlap (q.v.), and Samuel F. B. Morse (q.v.). He enrolled in the National Academy of Design's antique class in 1828, received first prize in that class, and exhibited more than 180 miniatures and oils there during the next fifty-five years. At the National Academy he was elected an associate in 1829 and an academician in 1833, and served as recording secretary from 1838 to 1844. In 1832, Whitehorne became a member of the American Academy of the Fine Arts, where he also exhibited his works. He worked in Washington from 1844 to 1846. Very few of his miniatures survive.

REFERENCES: Clara Erskine Clement and Laurence Hutton, *Artists of the Nineteenth Century and Their Works: A Handbook Containing Two Thousand and Fifty Biographical Sketches*, 2 vols. (Boston: Houghton, Mifflin, 1880), vol. 2, p. 349; John Denison Champlin Jr., ed., *Cyclopedia of Painters and Paintings*, 4 vols. (New York: Charles Scribner's Sons, 1892), vol. 4, pp. 427–28; Groce and Wallace 1957, p. 682; Falk, ed. 1999, vol. 3, p. 3547; Jonathan P. Harding, "James Whitehorne," in Dearing et al. 2004, pp. 579–80.

328.

Nancy Kellogg, 1838

Watercolor on ivory in maroon leather case with ormolu mat

3 1/8 × 2 1/2 in. (7.8 × 6.5 cm)

Signed and dated on backing paper: *J. Whitehorne*
Pxt / 1838

Dale T. Johnson Fund, 2006 (2006.235.272)

Nancy Kellogg (1808–?) was Mary's sister
(cat. no. 329). See Johnson 1990, no. 270.

329.

Mary Kellogg, ca. 1838

Watercolor on ivory in maroon leather case with ormolu mat

3 1/8 × 2 1/2 in. (7.8 × 6.5 cm)

Dale T. Johnson Fund, 2006 (2006.235.273)

Mary Kellogg was Nancy's sister (cat. no. 328).
See Johnson 1990, no. 271.



328 reduced in size



329 reduced in size

ATTRIBUTED TO
JAMES WHITEHORNE

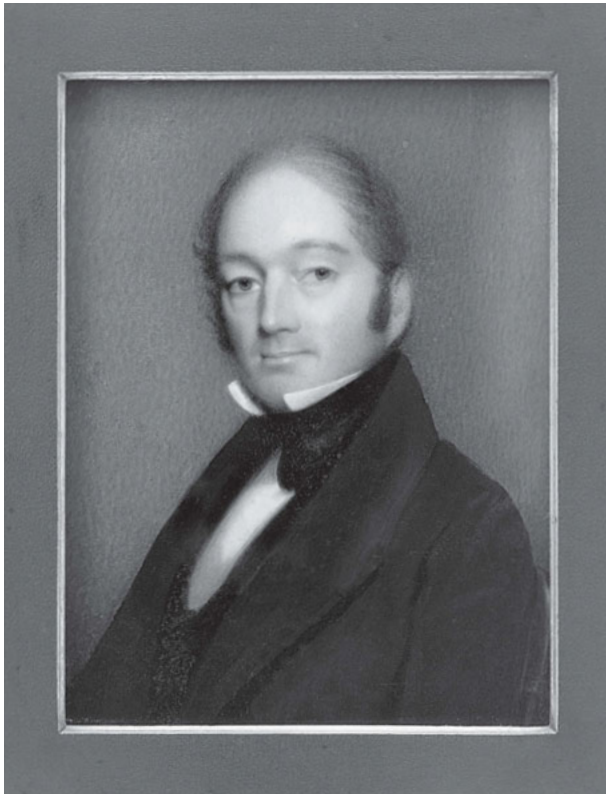
330.

Portrait of a Gentleman, ca. 1835

Watercolor on ivory in replacement frame with
gilded metal mat
3 $\frac{3}{8}$ × 2 $\frac{1}{2}$ in. (8.5 × 6.4 cm)

Fletcher Fund, 2006 (2006.235.94)

See Johnson 1990, no. 272.



330

MARGARET BOGARDUS

Glasgow, Scotland 1803/1804–1878 New York City

The daughter of a prominent Scottish-born Baptist minister, Archibald Maclay, Margaret Bogardus immigrated with her family to New York City in 1805. While in her teens, Bogardus lived and studied in Philadelphia at the school of Lady Mary Oldmixon, an Englishwoman and former actress. After her marriage in 1831 to the inventor and engraver James Bogardus, Margaret's work as a painter of oil portraits and miniatures helped support the couple while James was trying to establish himself as an inventor. Margaret departed New York City in 1838 to join her husband in London, where she continued to paint; in 1839 she exhibited four portraits at the Royal Academy of Arts. Before returning to the United States in November 1840, the couple traveled to the Continent, where they visited France and Italy. Back in New York, Margaret exhibited at the National Academy of Design from 1842 to 1846. In 1842 she was made a member of the National Academy, one of the few female members at the time, and in 1845 she fulfilled the requirements to become an associate. She apparently stopped painting professionally by the late 1840s.

REFERENCES: Orrin B. Judd, *Maclay Memorial: Sketching the Lineage, Life and Obsequies of Hon. William B. Maclay* (New York: E. D. Croker, 1884), pp. 15–16, 170–71; Groce and Wallace 1957, p. 60; Margot Gayle and Carol Gayle, *Cast-Iron Architecture in America: The Significance of James Bogardus* (New York and London: W. W. Norton and Company, 1998) [the most detailed source for biographical information about the artist]; Falk, ed. 1999, vol. 1, pp. 363–64; David B. Dearing, *Challenging Tradition: Women of the Academy, 1826–2003*, exh. cat. (New York: National Academy of Design, 2003), pp. 17, 21 n. 16.



331

331.

Mr. Boardman, 1837

Watercolor on ivory in replacement case

3 1/8 x 3 3/4 in. (7.9 x 9.5 cm)

Inscribed in ink on folded paper found inside case(?): *Received from Mr. Boardman \$30 for painting a miniature / likenefs of himself, & case for the same / Margt. Bogardus / New York May 31st 1837-*

Inscribed in ink on verso of folded paper, in another hand: *Mr^s. Bogardus— / Miniature— / 31 May '37 / \$30.*

Dale T. Johnson Fund, 2000 (2000.71)

ATTRIBUTED TO
MARGARET BOGARDUS

332.

Paul Joseph Revere, ca. 1840

Watercolor on ivory in burgundy leather case with ormolu mat

3 7/8 x 3 in. (9.7 x 7.6 cm)

Purchase, Dale T. Johnson Fund and Jan and Warren Adelson Gift, 2009 (2009.15a-c)

The grandson of the patriot and silversmith Paul Revere, Paul Joseph Revere (1832–1863) attended Milton Academy as of 1840. He later went to Harvard College and served as a colonel in the Civil War. In 1859, Revere married Lucretia Watson Lunt (1832–1898; cat. no. 468).



332 reduced in size

ALVAN CLARK

Ashfield, Massachusetts 1804–1887

Cambridgeport, Massachusetts

Alvan Clark, the son of a farmer, worked for a short time in a wagon maker's shop, and then taught himself engraving and drawing. In 1824 he was employed as an engraver in Boston until he returned home the next year for a short time to work as an itinerant miniaturist in watercolor and in India ink. In 1825 he took a job as an engraver of cylinders for a calico printer in Lowell, Massachusetts, where he married Maria Pease in 1826. For the next ten years he worked in this trade in Providence, New York City, and Fall River, Massachusetts, and supplemented his income by painting portraits. Beginning in 1829, Clark exhibited his artwork at the National Academy of Design, the Boston Athenaeum, and the Apollo Association. In 1836 he gave up the engraving business to focus solely on miniature and portrait painting in watercolor and oils, living in Cambridgeport, Massachusetts, and working in Boston. When Clark's older son George began experimenting with making telescopes in 1844, Clark assisted him, and in 1850 they founded Alvan Clark & Sons in Cambridgeport. In 1860, Clark closed his portrait studio to concentrate on telescope production, at which the firm excelled, making the largest and finest American telescopes of the day. Clark also became a recognized astronomer.

REFERENCES: James Grant Wilson and John Fiske, eds., *Appletons' Cyclopaedia of American Biography*, 6 vols. (New York: D. Appleton and Company, 1887–89), vol. 1, p. 624; Alvan Clark, "Autobiography of Alvan Clark, Communicated by Hon. William A. Richardson," *The New-England Historical and Genealogical Register* 43 (January 1889), pp. 52–58; Wehle and Bolton 1927, pp. 66, 75; Deborah Jean Warner, "Clark, Alvan," in *American National Biography Online*, <http://www.anb.org> (February 14, 2007); "Alvan Clark," in National Gallery of Art, *The Collection*, <http://www.nga.gov/cgi-bin/pbio?5750> (February 20, 2007) [this seems to be the most accurate general biography of Clark available].



333

333.

Portrait of a Lady, ca. 1835

Watercolor on ivory in replacement frame
3½ × 2½ in. (8.7 × 6.5 cm)

Fletcher Fund, 1938 (38.146.3)

334.

Mrs. Alvan Clark (Maria Pease), 1835–40

Watercolor on ivory in gilded copper foliate case; hair reserve
2¼ × 1¾ in. (5.7 × 4.6 cm)
Printed on trade card used as backing: [pipe]/MANUFACTUR[. . .]/Meerschaum and Briar[. . .]/Cigarette Holde[. . .]/20 DEVONSHIRE STRE[. . .]/NEAR ADAMS SQU[. . .]/REPAIRING A SP[. . .]/AMBER. IVORY. PEARL. TORTO[. . .]/WORK done prompt and neat

The Glenn Tilley Morse Collection,
Bequest of Glenn Tilley Morse, 1950 (50.187.45)

The sitter (1807–?) married the artist in 1826.



334

335.

Mrs. Albert Bridges (Eliza Kimball),
ca. 1839

Watercolor on ivory in replacement case
2½ × 2⅞ in. (6.4 × 5.3 cm)

Bequest of Eliza K. DeLamater, 1926 (27.84.3)

The sitter (ca. 1824–?) married Albert Bridges in 1839, when she was fifteen. The donor was her daughter.



335

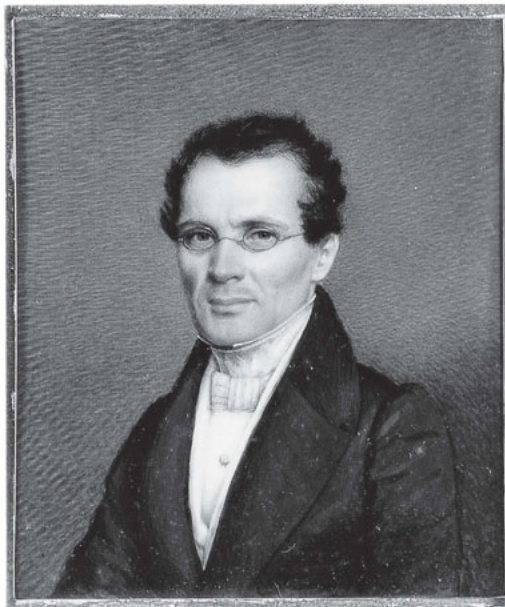
336.

Dr. Samuel A. Bemis, ca. 1840

Watercolor on ivory in green leather case
3 × 2½ in. (7.6 × 6.4 cm)

Fletcher Fund, 1937 (37.82)

The sitter (1793–1881) was a Boston dentist and art collector.



336

337.

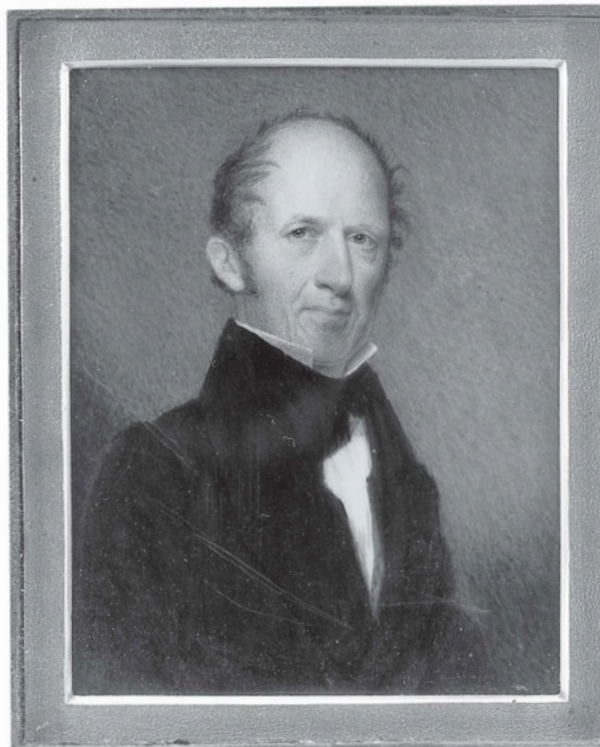
John Pickering, ca. 1840

Watercolor on ivory in brown leather case with
ormolu mat
3¼ × 2½ in. (8.3 × 6.5 cm)

Printed on paper label: *Made at / Smith's / No 2 Milk
St. / Opposite Old South / Boston*

Gift of Gloria Manney, 2006 (2006.235.30)

The sitter (1777–1846) was born in Salem, Massachusetts, and by the time of this portrait was city solicitor for Boston. See Johnson 1990, no. 38.



337

THOMAS SEIR CUMMINGS

Bath, England 1804–1894

Hackensack, New Jersey

Thomas Seir Cummings, an acclaimed miniature painter and educator, arrived in New York City as an infant with his family. At the behest of his father, who sold art supplies, Cummings at fourteen apprenticed as an accountant for three years, while at the same time attending John Rubens Smith's (1775–1849) drawing school. In 1821, Cummings left accounting to learn miniature and oil portrait painting from Henry Inman (q.v.), who had just completed his apprenticeship with John Wesley Jarvis (q.v.). From 1824 through 1827, Cummings and Inman worked in partnership. After that, Inman specialized in oil painting, leaving Cummings to the growing miniature business. Some miniatures from the period of the partnership bear their joint signatures (see cat. nos. 317, 318). Cummings was a founding member of the National Academy of Design, where he performed important roles, including treasurer for forty years. Cummings's miniature practice declined as the popularity of photography rose, causing him to focus increasingly on teaching and writing. From 1831 to 1838 he taught miniature painting at the National Academy, succeeded Samuel F. B. Morse (q.v.) as professor of fine arts at New York University in 1844, and opened the Cummings School of Design in 1846. Probably two of Cummings's greatest contributions to the New York City art world were his stewardship of the National Academy's schools from 1856 to 1865, during which time he brought order to the instruction of art, and his history of the early years of the National Academy (1865). Cummings took great pride in his rank of brigadier general in the New York State militia.



338



339



340

REFERENCES: Archives: Thomas Seir Cummings (and various other nineteenth-century American artists), Sketches and engravings originally mounted in an album, including preparatory drawings for miniatures, The New-York Historical Society, New York. Thomas Seir Cummings papers, 1826–1893, Archives of American Art, Smithsonian Institution, Washington, D.C., and Archives of American Art microfilm reel NC1. T[homas] S[eir] Cummings, “Practical Directions for Miniature Painting,” in Dunlap 1834, vol. 2, pp. 10–14; Cummings 1865; “Cummings, Thomas Seir,” in *Dictionary of American Biography*, vol. 2 (New York: Charles Scribner’s Sons, 1930), pp. 596–97; Mitchell 2002, pp. 98–144; Dearing et al. 2004, pp. 300–302; Aronson and Wieseman et al. 2006, pp. 134–39.

338.

Self-Portrait, ca. 1825

Watercolor on ivory in replacement case
3 × 2½ in. (7.6 × 6.4 cm)

Gift of Thomas S. C. Holberton Jr., 2000 (2000.452.1)

339.

Portrait of a Gentleman, 1825–30

Watercolor on ivory in replacement case
3¼ × 2⅝ in. (8.2 × 6.7 cm)
Signature scratched along right edge:
Cummings pinx

Dale T. Johnson Fund, 2006 (2006.235.36)

See Johnson 1990, no. 47.

340.

Frederick Gore King, ca. 1827

Watercolor on ivory in replacement frame with
gilded stamped metal mat
3 × 2 in. (7.6 × 5.1 cm)

Morris K. Jesup Fund, 1996 (1996.425.1)

The sitter (1801–1829) was a prominent doctor in New York City who delivered anatomy lectures at the National Academy of Design.



341

341.

The Bracelet, 1835

Watercolor on ivory in replacement frame
6¾ × 5⅜ in. (17.3 × 13.7 cm)

Gift of Mrs. Richard B. Hartshorne, 1927 (27.134)

The sitter was the artist’s wife, Jane Cook (1806–1889).



342 reduced in size



343



344

342.

Benson John Lossing, ca. 1835

Watercolor on ivory in brown leather case with
ormolu mat

$3\frac{7}{8} \times 2\frac{3}{4}$ in. (9.8 × 6.9 cm)

Signature scratched along center left edge:

Cummings

Rogers Fund, 1965 (65.180)

The sitter (1813–1891) was an author, engraver,
and historian.

343.

Gustavus Adolphus Rollins, ca. 1835

Watercolor on ivory in black leather case with
ormolu mat

$2\frac{7}{8} \times 2\frac{3}{8}$ in. (7.3 × 6 cm)

Signed along left edge: *Cummings*

Gift of E. A. Rollins, through his son, A. C. Rollins,
1933 (27.216)

The sitter (1807–1891) is shown with Fort Clin-
ton, on the Hudson River, behind him.

344.

Portrait of a Gentleman, ca. 1835

Watercolor on ivory in replacement case
 $2\frac{1}{2} \times 2$ in. (6.5 × 5.1 cm)

Gift of Florence Brevoort Kane, 1943 (43.39)

345.

Portrait of a Lady, ca. 1835

Watercolor on ivory in replacement frame with
gilded metal mat

$3\frac{1}{2} \times 2\frac{7}{8}$ in. (8.9 × 7.3 cm)

Gift of Thomas S. C. Holberton Jr., 2000
(2000.452.2)

346.

Mr. McKinley, ca. 1840

Watercolor on ivory in gilded copper foliate case;
hair reserve
2 $\frac{5}{8}$ × 2 $\frac{1}{4}$ in. (6.7 × 5.6 cm)

Dale T. Johnson Fund, 2006 (2006.235.34)

The sitter and his wife (cat. no. 347) were vaguely identified by previous owners. This may be Augustus C. McKinley or Samuel A. McKinley of New York City. See Johnson 1990, no. 43.



345



348

347.

Mrs. McKinley, ca. 1840

Watercolor on ivory in gilded copper foliate case;
hair reserve
2 $\frac{3}{4}$ × 2 $\frac{3}{8}$ in. (7 × 5.8 cm)

Dale T. Johnson Fund, 2006 (2006.235.35)

The sitter and her husband (cat. no. 346) were vaguely identified by previous owners. This may be Mrs. Augustus C. McKinley (Ann Eliza Johnson) or Mrs. Samuel A. McKinley (Margaret Ann Caldwell) of New York City. See Johnson 1990, no. 44.

348.

Maria Margareta Oswald, ca. 1840

Watercolor on ivory in gold case; hair reserve
2 $\frac{1}{4}$ × 1 $\frac{5}{8}$ in. (5.6 × 4.2 cm)
Engraved in script on verso in oval medallion at
bottom: *Margaretta*

Gift of Gloria Manney, 2006 (2006.235.189)

See Johnson 1990, no. 45.



346



347



349 reduced in size

349.

Portrait of a Gentleman, ca. 1840

Watercolor on ivory in replacement frame
 $3\frac{7}{8} \times 3\frac{1}{8}$ in. (9.8 × 7.9 cm)
 Inscribed on backing card: *a sketch in color / by Thos Sully / from / S P. Avery / D. H.*

Purchase, Bequest of Charles Allen Munn, by exchange, Fosburgh Fund Inc. Gift, and Rogers Fund, 1970 (1970.118)

The inscription is erroneous, as the piece is not by Sully.

350.

A Mother's Pearls, 1841

Watercolor on ivory in eight silver-gilt cases with rope-turned bezels and one gold case with plain bezel, connected by gilded brass chains, and gilded brass floriated repoussé clasp
 L. $17\frac{1}{2}$ in. (44.5 cm)

Gift of Mrs. Richard B. Hartshorne and Miss Fanny S. Cummings, 1928 (28.148.1)

The artist composed this festoon necklace from portraits of his children, nine ivory ovals linked as a necklace for his wife, Jane Cook (1806–1889; cat. no. 341). As portrayed, the

children range in age from one to sixteen; the firstborn, Charles, died in 1831 and is represented posthumously in the smallest oval at center. The other children are (left to right): Lydia M. (1837–1927), George F. (1835–1910), Henry R. (1829–1873), Thomas A. (1825–1859), Rebecca C. (1827–1859), Jane E. (1831–1903), Charles P. (1833–1879), and Sarah A. (1840–1919). The Cummingses later had five more children. See p. 10, fig. 14, for an illustration of the necklace at actual size.

351.

The Children of Homer Ramsdell, Esq., 1842

Watercolor on ivory in replacement frame
 $7\frac{3}{8} \times 5\frac{3}{4}$ in. (18.7 × 14.6 cm)
 Signed and dated lower right: *Cummings pinxt 1842*

Purchase, William Cullen Bryant Fellows Gifts, 2001 (2001.666)

This miniature depicts three of the children of the New York City dry-goods merchant Homer Ramsdell and his wife, Frances E. L. Powell. The children are Mary Ludlow Powell (1836–?), Frances Josephine (1838–?), and Thomas Powell (1840–?). Cummings exhibited the piece under this title at the National Academy of Design in 1842.

350 reduced in size





351 reduced in size

352.

Mrs. Oswald John Cammann
(*Catherine Navarre Macomb*), ca. 1843

Watercolor on ivory in brown leather case with
ormolu mat

4 $\frac{1}{8}$ × 3 $\frac{3}{8}$ in. (10.5 × 8.5 cm)

Signed at right edge: *Cummings*

Gift of Gloria Manney, 2006 (2006.235.33)

The sitter was the daughter of John Navarre
and Christina Livingston Macomb. She
married in 1829. See Johnson 1990, no. 42.



352

353.

Mrs. Thomas Streatfield Clarkson
(*Elizabeth Van Horne*), ca. 1844

Watercolor on ivory in replacement frame

3 $\frac{7}{8}$ × 3 in. (9.8 × 7.6 cm)

Inscribed on backing paper: *Francis. Allyn. /*
[. . .]48. *Broad Way / Sat. 11. / [. . .]ure picture.*

Gift of Mr. and Mrs. William A. Moore, 1923
(23.80.83)

Elizabeth Van Horne (1771–1852) was portrayed
in mourning for her husband, the import and
export merchant Thomas Streatfield Clarkson
(1763–1844), whose brother (cat. no. 354) was
also painted by Cummings.



353



354

354.

Levinus Clarkson, 1845

Watercolor on ivory in gold foliate case;
hair reserve

2⅜ × 2 in. (6 × 5.1 cm)

Engraved on verso in oval medallion: *To Annie / from her Uncle / L C*

Engraved on verso along bottom edge: *of her Grand- / Father taken in his Eightieth Year*

Engraved on trimmed oval card, part of a certificate:
This certifies [. . .] is [. . .] / National A[. . .] / A. B. / Durand [handwritten in ink]

Gift of Mr. and Mrs. William A. Moore, 1923
(23.80.84)

The sitter (1765–1845) was a New York City merchant and the brother-in-law of Mrs. Thomas Streatfield Clarkson (cat. no. 353).

FREDERICK R. SPENCER

Lenox, New York 1806–1875 Wampsville, New York

Frederick R. Spencer grew up in Madison County, New York. He received his earliest inspiration from the paintings of Ezra Ames (q.v.) in Albany at the age of fifteen, and in 1822, on his frequent trips to Utica to see the artist's work, he received instruction from William Dunlap (q.v.). In 1825, Spencer went to New York City, where he drew from casts at the American Academy of the Fine Arts and received advice from John Trumbull (1756–1843). Spencer returned to upstate New York in 1827, painting professionally in Utica and Albany. In 1831 he returned to New York City with his wife, Harriet Jacobs. Elected an academician at the American Academy in 1832, he served on its board of directors between 1833 and 1839. Beginning in 1837 he exhibited at the National Academy of Design, where he was elected an associate in 1837 and an academician in 1846. Spencer moved back to upstate New York in 1858, by then estranged from his wife, and continued to paint until his death.

REFERENCES: Dunlap 1834, vol. 2, p. 436; Laurence B. Goodrich, "A Little-Noted Aspect of Spencer's Art," *The Magazine Antiques* 90 (September 1966), pp. 361–63; Susan C. Crosier, *A Retrospective Exhibition of the Work of Frederick R. Spencer, 1806–1875*, exh. cat. (Utica, N.Y.: Fountain Elms, 1969); Rita F. Feigenbaum, *American Portraits, 1800–1850: A Catalogue of Early Portraits in the Collections of Union College* (Schenectady, N.Y.: Union College Press, 1972), pp. 73–81.



355

355.

Portrait of a Lady, 1830

Watercolor on ivory in gold case; hair reserve
2⅜ × 2¼ in. (6.7 × 5.7 cm)

Signed on backing paper: *Painted by F.R. Spencer / 1830.*

Dale T. Johnson Fund, 2008 (2008.97)

EDWARD DALTON MARCHANT

Edgartown, Massachusetts 1806–1887

Asbury Park, New Jersey

Edward Dalton Marchant was a self-taught artist who began his career as a house painter. His early oil portraits show the influence of Gilbert Stuart (1755–1828), whom he met on a trip to Boston in 1825. Upon his return to Edgartown, Marchant established a portrait studio; by late 1826 he was in Charleston, where he advertised as a portrait painter in oil and miniature. After spending 1828–29 in Edgartown, Marchant lived in Worcester, Massachusetts, where he maintained a “Painting Room,” executing miniatures of that city’s prominent inhabitants. Marchant moved to New York City in 1832 and exhibited miniatures at the National Academy of Design until 1852; he was elected an associate by that institution in 1833. While maintaining a studio in New York City, he traveled to New Orleans, Nashville, and cities in Ohio. Marchant lived in Philadelphia from 1853 to 1885 and exhibited frequently at the Pennsylvania Academy of the Fine Arts. Many oil portraits by Marchant survive, but few miniatures by him are known.

REFERENCES: Richard L. Pease, “Edward Dalton Marchant,” *The Vineyard Gazette* (Edgartown, Mass.), August 20, 1887, p. 1; Ronald G. Pisano and Carol Forman Tabler et al., *Catalogue of the Collection: Paintings and Sculpture* (Huntington, N.Y.: Heckscher Museum, 1979), pp. 49–50; Strickler and Gibson 1989, pp. 97–98; Andrew L. Thomas, “The Flight from ‘Folk’ to Fine Art: The Plain Portraits of Edward Dalton Marchant (1806–1887), A.N.A.” (Master’s thesis, George Washington University, 1995); Falk, ed. 1999, vol. 2, p. 2180.

356



356.

Portrait of a Lady, 1842

Watercolor on ivory in red leather case with
ormolu mat

3¼ × 2½ in. (8.4 × 6.5 cm)

Signed and dated along lower right edge: *EM 1842*

Fletcher Fund, 2006 (2006.235.107)

See Johnson 1990, no. 126.

ALFRED S. WAUGH

Ireland ca. 1806–1856 St. Louis, Missouri

Alfred S. Waugh studied sculpture in Dublin in 1827 and toured Europe before coming to the United States. He was working in Baltimore in 1833, parts of South Carolina and Raleigh in 1838, various parts of Alabama in 1842, and Pensacola in 1843. He made colored profile portraits in New Orleans. Waugh aspired to join John Charles Fremont's expedition to the Rocky Mountains as a recording artist, but his petition was declined. Instead, he traveled through Missouri executing profiles and miniatures. By 1846, Waugh was a United States citizen. He visited Santa Fe before settling permanently in St. Louis in 1848. In addition to painting portraits and miniatures and making profiles, Waugh modeled portrait busts and wrote and lectured on art.

REFERENCES: Archives: Alfred S. Waugh, "Desultory Wanderings in the Years 1845–1846," typescript, ca. 1850, Missouri Historical Society, St. Louis, Missouri, a record book including the surviving portion of Waugh's manuscript, a narrative of the artist's travels 1845–1846, and explanatory notes and copies of letters and poems written by the artist 1849–1854, published with annotations as John Francis McDermott, ed., *Travels in Search of the Elephant: The Wanderings of Alfred S. Waugh, Artist, in Louisiana, Missouri, and Santa Fe, in 1845–1846* (St. Louis: Missouri Historical Society, 1951); Falk, ed. 1999, vol. 3, p. 3483.

357.

Portrait of a Gentleman, 1841

Watercolor on ivory in gilded copper foliate case;
hair reserve

2¾ × 2¼ in. (7 × 5.6 cm)

Signed and dated center left: *Waugh. / 1841*

Fletcher Fund, 2006 (2006.235.289)

See Johnson 1990, no. 266.



357

GEORGE LETHBRIDGE SAUNDERS

Bristol, England 1807–1863 Bristol, England

Already an established artist in England, George Lethbridge Saunders seems to have arrived in the United States in 1840, the year he began exhibiting his miniatures at the Apollo Association in New York City and the Artists' Fund Society in Philadelphia. He also worked in Boston, Baltimore, Richmond, Savannah, Columbia, and Charleston and was acquainted with Thomas Sully (q.v.) and Charles Fraser (q.v.). Saunders's relatively large formats and his use of direct colors mixed with gum arabic, which gives the surfaces of his paintings a varnished appearance, set his work apart. During his sojourn in the United States, Saunders made at least one trip home (1843–44), returning permanently to England about 1851.

REFERENCES: "Jottings," *The New Mirror* 1, no. 10 (June 10, 1843), p. 158; Graves 1905–6, vol. 7, p. 34; Josephine L. Allen, "Some Notes on Miniatures," *The Metropolitan Museum of Art Bulletin* 13, no. 8 (April 1955), pp. 244–46; Daphne Foscott, *A Dictionary of British Miniature Painters*, 2 vols. (London: Faber and Faber, 1972), vol. 1, p. 492.



358

358.

Mrs. George M. Gill
(*Ann McKim Bowly*), 1841

Watercolor on ivory in replacement frame with
ormolu mat

5 × 3⁷/₈ in. (12.7 × 9.8 cm)

Signature scratched on left: *G L Saunders*

Inscribed in ink on verso: *Painted by G. L. Saunders*

Balt 1841 June

Inscribed in ink on paper glued to backing card:

Anne Hollins / Mrs Isaac McKim / Loaned by / Mrs

J. J. Jackson / 1132 Cathedral St / Baltimore

Fletcher Fund, 1938 (38.146.2)

Ann McKim Bowly (1813–1893) married
George Murray Gill in 1837, as his second wife.



360.

Portrait of a Gentleman, ca. 1845–50

Watercolor on ivory in black leather case with
ormolu mat

5¼ × 4¾ in. (13.3 × 11 cm)

Signature scratched along left center: *G L Saunders*

Gift of E. F. Tyler, 1951 (51.142)



359.

*Mrs. Israel Thorndike (Sarah Dana),
1843*

Watercolor on ivory in replacement case with
ormolu mat

3⅝ × 2⅞ in. (9.3 × 7.4 cm)

Signature scratched along right edge: *Saunders*

Inscribed on backing paper: *Mrs. Israel*

Thorndike / by Saunders / 1843

Gift of Gloria Manney, 2006 (2006.235.181)

Sarah Dana was the daughter of the Reverend
Joseph Dana of Ipswich, Massachusetts. Her
husband was a China-trade merchant. See
Johnson 1990, no. 216.

360



361

361.

Jubal Anderson Early, 1847–48

Watercolor on ivory in replacement frame

4 × 3 in. (10.2 × 7.6 cm)

Signature scratched along left edge: *G L Saunders*

Fletcher Fund, 2006 (2006.235.180)

The sitter (1816–1894) was a lawyer and, at the time this portrait was made, a major of a regiment of Virginia volunteers in the Mexican War. See Johnson 1990, no. 215.

GEORGE HARRISON HITE

Urbana, Ohio 1807–1880 Morrisania, New York

George Harrison Hite started out in Urbana, Ohio, as a sign, “fancy,” oil portrait, and miniature painter in the late 1820s. While most sources say he was born in Urbana, Hite’s birthplace is listed as Kentucky in both the 1850 and 1870 federal censuses, and he is referred to as an “old Kentuckian, who is renowned as a watercolor and miniature artist,” in the Louisville Industrial Exposition catalogue of 1873. Hite painted in a number of southern cities, including Sparta, Georgia; Charleston; and New Orleans. In 1838 he moved to New York City, where he established a studio and exhibited frequently at the National Academy of Design and the Apollo Association from 1838 to 1857. From his base in New York City, he made working trips to Ohio and Kentucky. Beginning in 1853–54, Hite lived in Morrisania, in Westchester County, now the Bronx. The sculptor John Quincy Adams Ward (1830–1910), also a native of Urbana, extolled Hite’s talents as a miniaturist and executed a bust of the artist for his grave.

REFERENCES: Francis C. Sessions, “Art and Artists in Ohio,” *Magazine of Western History* 4, no. 2 (June 1886), p. 163; Rutledge 1949, p. 186; Groce and Wallace 1957, p. 320; Yarnall and Gerdtz, eds. 1986, vol. 3, pp. 1747–48. Mahé and McCaffrey, eds. 1987, p. 186; Hageman et al. 1993, p. 69; Haverstock, ed. 2000, p. 414.



362

362.

Henry L. Taylor, 1833

Watercolor on ivory in gilded copper foliate case;
hair reserve

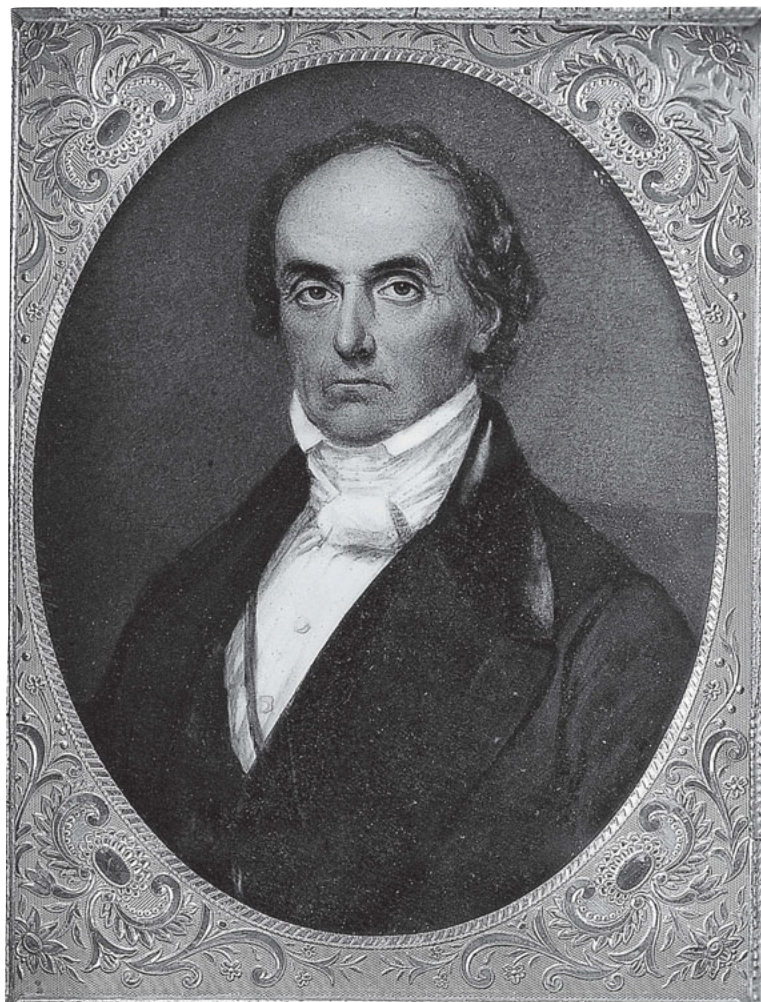
2⁵/₈ × 2¹/₈ in. (6.7 × 5.5 cm)

Signed and dated in graphite on backing card:

By / George H. Hite / Sparta Ga / Septem 1833

Gift of Mrs. William T. Harrison, 1966 (66.238)

The sitter was a grandfather of the donor.



363

363.

Daniel Webster, 1844

Watercolor on ivory in stamped metal mat

4¹/₂ × 3¹/₂ in. (11.5 × 9 cm)

Signature and date scratched along left edge:

G. H. Hite 1844

Gift of Gloria Manney, 2006 (2006.235.86)

William Russell Birch (q.v.) also portrayed
Daniel Webster (cat. no. 89). See Johnson 1990,
no. 103.

HENRY COLTON SHUMWAY

Middletown, Connecticut 1807–1884 New York City

At the age of twenty-one, Henry Colton Shumway went to New York City for life drawing classes at the National Academy of Design. He probably studied with Thomas Seir Cummings (q.v.). By 1831 he had established himself as a miniature painter and exhibited frequently at the National Academy of Design, the Apollo Association, the Boston Athenaeum, and the Pennsylvania Academy of the Fine Arts. At the National Academy he was elected an associate in 1831 and an academician in 1832. William Dunlap (q.v.), Shumway's contemporary, wrote, "Mr. Shumway stands in the foremost rank of the miniature painters of New-York." Shumway often worked in a large, rectangular format, successfully competing with daguerreotypes until about 1860. A founding and active member of the Seventh Regiment of the New York State militia, Shumway served as a colonel in the regiment during the Civil War. After the war, he worked principally at coloring photographic portraits.

REFERENCES: Dunlap 1834, vol. 2, p. 451; French 1879, pp. 73–74; Frederic Fairchild Sherman, "Henry Colton Shumway—American Miniaturist," *Art in America* 31 (July 1943), p. 155; Falk, ed. 1999, vol. 3, pp. 3023–24; Aronson and Wieseman et al. 2006, pp. 283–85.



364

364.

Portrait of a Baby, 1833

Watercolor on ivory in gilded copper case;
hair reserve
2¼ in. × 1⅞ in. (5.7 × 4.8 cm)
Inscribed in graphite on backing paper: *Painted
May / 2nd-1833-by / H C Shumway / N York*

Gift of Alvin and Davida Deutsch, in honor of
Kathy Luhrs, 1984 (1984.116.2)

365.

William Boerum, ca. 1835

Watercolor on ivory in replacement case
2⅝ × 2⅝ in. (6.7 × 6.7 cm)

Gift of Gloria Manney, 2006 (2006.235.48)

The sitter (1796–1842) was an officer in the
United States Navy. See Johnson 1990, no. 8,
as attributed to George A. Baker Jr.



365

366.

Mrs. Samuel Russell (Frances Ann Osborne), ca. 1840–45

Watercolor on ivory in replacement frame
3½ × 2⅝ in. (8.7 × 6.6 cm)
Inscribed in sepia ink on back of frame: *Frances Ann
Osborne / wife of / Samuel Russell / of Middletown
Connecticut / U.S. of America. / painted C. Shumway*

Dale T. Johnson Fund, 2006 (2006.235.186)

The sitter married the elastic-webbing manu-
facturer Samuel Russell (1789–1862) in Middle-
town, Connecticut. See Johnson 1990, no. 221.



366



367 recto



367 verso

367.

Henry Peters Gray, 1842

Watercolor on ivory in silver case
2 × 1⁵/₈ in. (5.1 × 4 cm)

Bequest of Florence de Noyon Gray, 1947 (47.121)

The sitter (1819–1877) was a portraitist and history painter. He sat for Shumway in 1842, the year Gray became an academician at the National Academy of Design.

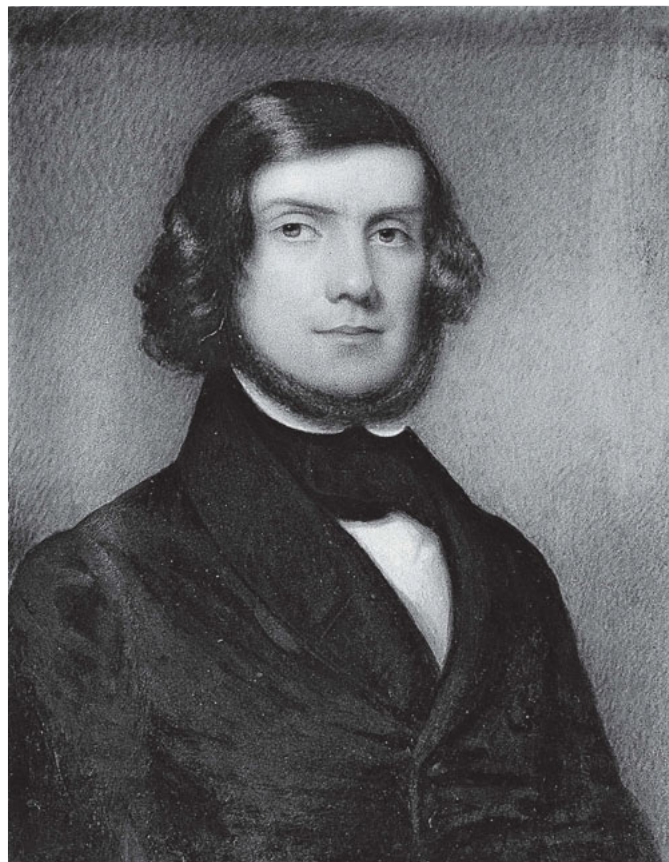
368.

Powell MacRae, ca. 1840–45

Watercolor on ivory in replacement case
4¹/₂ × 3¹/₂ in. (11.4 × 8.9 cm)

Gift of Mrs. Jacqueline L. Hammond, 1963 (63.182.2)

Charles Fraser (q.v.) also portrayed Powell MacRae (cat. no. 212).



368



369 reduced in size

369.

Catherine Augusta Wilmerding, 1843

Watercolor on ivory in red leather case with
ormolu mat

6¼ × 5½ in. (15.9 × 14 cm)

Inscribed in graphite on backing paper: *Catherine
Augusta Wilmerding / Painted by H. C. Shumway /
Jany 1st 1843*

Gift of Elle Shushan, in honor of Allison Eckardt
Ledes, 2007 (2007.437)

JAMES REID LAMBDIN

Pittsburgh, Pennsylvania 1807–1889

Philadelphia, Pennsylvania

A miniature, oil portrait, and landscape painter, James Reid Lambdin depicted from life all the presidents from John Quincy Adams to James Garfield as well as many other important statesmen. The death of his father when Lambdin was very young caused financial hardship for his family in the frontier town of Pittsburgh. His initial passion for his profession as a portrait painter was ignited in 1814 by the sight of a sign depicting George Washington by Jeremiah Paul Jr. (q.v.). Lambdin was further influenced by the time he spent with an obscure artist named Stein. Inspired to pursue a career in art, Lambdin traveled to Philadelphia in December 1822; he studied there with the English miniature artist Edward Miles (1752–1828) and with Thomas Sully (q.v.). Through Sully, Lambdin met William Dunlap (q.v.) on a trip to New York City that included visits to the American Academy of the Fine Arts and many artists' studios. Back in Pittsburgh, he established a studio and taught drawing classes there. From 1824 to 1828, Lambdin traveled extensively for business, including to Wheeling, Virginia; New York City; Philadelphia; and upstate New York. In 1828, encouraged by Rubens Peale (1784–1865), Lambdin established a museum similar to Peale's New York Museum and Gallery of Fine Arts, the first museum of art, antiquities, and natural history in Pittsburgh. That year Lambdin married Mary Cochran, the daughter of a prominent merchant. By 1830, Lambdin was traveling again for portrait commissions to Louisville, Wheeling, Washington, and Natchez, as well as to smaller towns in between. In 1832 he moved his family and the museum to Louisville, where they remained until 1837, when he reestablished his studio in Philadelphia and became a leading portrait painter, exhibiting frequently there and in New York City. He played an active role at the Pennsylvania Academy of the Fine Arts and at the Artists' Fund Society. In addition, Lambdin taught at the University of Pennsylvania (1861–66). Among his students were his sons, the painters George Cochran Lambdin (1830–1896) and James Harrison Lambdin (1840–1870).

REFERENCES: Archives: James R. Lambdin, *Journals*, 4 vols., providing a narrative of his childhood in Pittsburgh, his education, and his subsequent life as an artist in Pittsburgh, Philadelphia, Ohio, Kentucky, and Mississippi, Pennsylvania State Archives, Harrisburg, Pennsylvania. James Reid Lambdin collection, 1831–1896, Pennsylvania Academy of the Fine Arts, Philadelphia, compiled by the artist, containing materials related to art and art organizations in Philadelphia, and other cities, also available as Archives of American Art microfilm reels P38–P41, P52, and P63. John O'Connor Jr., "Reviving A Forgotten Artist: A Sketch of James Reid Lambdin—The Pittsburgh Painter of American Statesmen," *Carnegie Magazine* 12, no. 4 (September 1938), pp. 115–18; Paul A. Chew and John A. Sakal, *Southwestern Pennsylvania Painters, 1800–1945*, exh. cat. (Greensburg, Pa.: The Westmoreland County Museum of Art, 1981), pp. 84–85; Mary Durvilla Hoehl, "The Dawn of Art in Pittsburgh, 1790–1830" (Master's thesis, Duquesne University, 1988), pp. 69–119 [contains a chapter about Lambdin's early life entitled "James Reid Lambdin and his 'Pittsburgh Museum'"]; Ruth Irwin Weidner, *The Lambdin Family Collection of Paintings by James Reid Lambdin and George Cochran Lambdin*, exh. cat. (Philadelphia: The Schwarz Gallery, 2003) [the most recent and most detailed account of the artist's life and family].



370 recto



370 verso

370.

Portrait of a Gentleman, 1831

Watercolor on ivory in gilded copper foliate case; hair reserve

2⅜ in. × 1⅞ in. (5.9 cm × 4.8 cm)

Signed and dated on backing paper: *Painted by / JR Lambdin / Natchez / Mar 10. / 1831.*

Dale T. Johnson Fund, 2004 (2004.567)



371

371.

Portrait of a Gentleman, 1840–50

Watercolor on ivory in replacement frame

4 × 2⅜ in. (10.2 × 6.2 cm)

Signed along lower right edge: *Lambdin*

Purchase, Gift of Samuel P. Avery, by exchange,

1985 (1985.141.6)

JOHN WOOD DODGE

New York City 1807–1893

Pomona, Cumberland County, Tennessee

One of the most prominent and accomplished portrait miniature painters of his day, as well as a talented dioramist, John Wood Dodge was a self-taught artist. Born into a middle-class family in New York City, when he was about sixteen years old he apprenticed to a sign and ornamental painter for four years. He copied paintings, and in 1826–27 drew from casts and statuary at the National Academy of Design. Dodge exhibited his miniatures at the National Academy in 1829 and was elected an associate in 1832. To improve his health, during the winters of 1838 and 1839, Dodge worked in Huntsville, Alabama; by May 1840 he had moved to Nashville, where he purchased five thousand acres near present-day Pomona and established a working apple orchard. Dodge augmented his miniature business with the sale of engravings made of some of his portraits, two of the most popular being those of Andrew Jackson and Henry Clay. Dodge also continued to travel throughout the South. In 1861, when Tennessee voted to secede from the Union, the Dodges, who were Northern sympathizers, fled the state, returning to New York City, where Dodge set up a photography studio. In the late 1860s, he moved to Chicago, painted miniatures and large oils, tinted photographs, and became active in the Chicago Academy of Design. At the end of his life, Dodge, who had become deaf, returned to his orchards in Tennessee, still painting in several genres. His account book (1828–64) records more than one thousand miniatures.



372



373



374



375

REFERENCES: Archives: John Wood Dodge papers, 1828–1934, Archives of American Art, Smithsonian Institution, Washington, D.C., and Archives of American Art microfilm reel 960; collection includes correspondence, 1832–90, and an autobiographical letter written by Dodge, a book of recommendations, 1838–42, an account book of miniatures, clippings, and an unpublished manuscript biography by James H. McNeilly. Anne Orr and Norvell Elliott, “A Master of Miniatures,” *Southern Woman’s Magazine* (January 1917), pp. 20–23, 28; James C. Kelly, “John Wood Dodge, Miniature Painter,” *American Art Review* 6, no. 4 (August–September 1994), pp. 98–103, 160; Falk, ed. 1999, vol. 1, p. 930; Raymond D. White, “John Wood Dodge and the Portrait Miniature,” *The Magazine Antiques* 164 (November 2003), pp. 152–57.

372.

James O. Owens, 1832

Watercolor on ivory in gilded copper foliate case; hair reserve
2 $\frac{3}{8}$ × 1 $\frac{7}{8}$ in. (5.9 × 4.8 cm)
Inscribed in graphite on backing card: By/J. W. Dodge / Miniature Painter / No. 82 Franklin St. / New Yorke / Nov. 1832 Jas O. Owens

Dale T. Johnson Fund, 2006 (2006.235.53)

See Johnson 1990, no. 60.

373.

Portrait of a Gentleman, ca. 1833

Watercolor on ivory in gilded copper case; hair reserve
2 $\frac{5}{8}$ × 2 $\frac{1}{8}$ in. (6.7 × 5.5 cm)
Inscribed on backing card: Painted/by/ [sketch of a woman]/J. W. Dodge / Miniature Painter / No 82 Franklin St. / New York Mar / 18[illegible]

Gift of Gloria Manney, 2006 (2006.235.54)

See Johnson 1990, no. 65.

374.

Reverend William Lupton Johnson, 1834

Watercolor on ivory in gilded copper foliate case; hair reserve
1 $\frac{5}{8}$ × 1 $\frac{1}{4}$ in. (4.2 × 3.3 cm)
Inscribed on backing card: Painted by John W. Dodge / Miniature Painter / No 485 Pearl St / New York / Oct 23, 1834 / Wm L. Johnson

Gift of Gloria Manney, 2006 (2006.235.241)

The sitter (1800–1870) served as rector of Grace Church in New York City from 1830 until his death. See Johnson 1990, no. 61.

375.

George Catlin, 1835

Watercolor on ivory in gilded metal case; hair reserve
2 $\frac{1}{4}$ × 1 $\frac{3}{4}$ in. (5.6 × 4.6 cm)
Inscribed in brown ink on backing card: Painted by./ John W. Dodge. / Miniature Painter / No. 42 Franklin St. / New York. / May 21st 1835. / Likeness of./ George Catlin.

Rogers Fund, 1926 (26.47)

The sitter (q.v.) was renowned for his paintings from the 1830s of Plains Indians.



376

376.

Edward S. Dodge, 1835

Watercolor on ivory in replacement frame

3¼ × 3¼ in. (9.5 × 8.2 cm)

Inscribed on backing paper: *Painted by John W. Dodge. Likeness / brother Edward S. Dodge / Apl. 1835. New York.*

Dale T. Johnson Fund, 2006 (2006.235.51)

The sitter (q.v.) was the artist's brother. See Johnson 1990, no. 62.

379.

*Mrs. John Wood Dodge
(Mary Louise Dodge), 1836*

Watercolor on ivory in replacement frame

4⅜ × 3½ in. (11 × 8.7 cm)

Printed on backing card: *Entered according to act of Congress in the year 1865 by John W. Dodge, in the Clerk's Off[. . .] / A. Lincoln as autograph / FROM THE ORIGINAL PORTRAIT, [. . .] / published by the Artist.* Printed on additional piece of same card attached around front of ivory: -- 2 Broadway

Purchase, Martha J. Fleischman Gift, in honor of Lillian Brenwasser, 2005 (2005.29)

The subject was the artist's wife and cousin.



379 reduced in size

377.

Portrait of a Lady, ca. 1835

Watercolor on ivory in gilded copper foliate case;
hair reserve

2 $\frac{7}{8}$ × 2 $\frac{1}{4}$ in. (7.1 × 5.7 cm)

Inscribed on backing paper: *By- / J. W. Dodge. /
Miniature. / Painter. / N^o 82 Franklin. / Street. /
New York.*

Inscribed in ink on calling card inserted in
traveling case: *J. W. Dodge. / Miniature Painter — /
82 Franklin St. / New York City.*

Inscribed on verso of same card in another hand in
graphite: *Babylon / L. I.*

Printed on verso of same card: *Wiltzie / [. .] ie*

Dale T. Johnson Fund, 2006 (2006.235.56)

See Johnson 1990, no. 66.

378.

Portrait of a Lady, ca. 1835

Watercolor on ivory in gilded copper case;
hair reserve

2 $\frac{7}{8}$ × 2 $\frac{1}{4}$ in. (7.2 × 5.8 cm)

Gift of Gloria Manney, 2006 (2006.235.55)

See Johnson 1990, no. 67.

380.

A. L. Clements, 1838

Watercolor on ivory in gilded copper case;
hair reserve

2 $\frac{1}{2}$ × 2 in. (6.4 × 5 cm)

Inscribed on backing card: *Painted by / John W.
Dodge / Miniature Painter / 52 White St. / New York /
July 31st 1838 / Likeness of Mr A. L. Clements*

Engraved in medallion on verso: *A.L.C. to M.L.W.
August 1st. 1838*

Dale T. Johnson Fund, 2006 (2006.235.49)

The artist entered this piece in his record
book for 1838: "July 31 Mr. A. L. Clements /
oval from Texas American Hotel 60.00." In
October of that year, Dodge would paint a
miniature of Mrs. A. L. Clements (cat. no. 381).
See Johnson 1990, no. 63.

381.

Mrs. A. L. Clements
(*Mary Louisa Wells*), 1838

Watercolor on ivory in gilded copper case;
hair reserve

2 $\frac{1}{2}$ × 2 in. (6.4 × 5 cm)

Inscribed on backing card: *Painted by / John W.
Dodge / Miniature Painter / 52 White Street / New York /
Oct. 18th 1838 / Likeness of / Mrs. A. L. Clements*
Engraved in medallion on verso: *M. L. C. / to / A. L.
Clements.*

Dale T. Johnson Fund, 2006 (2006.235.50)

The artist entered this piece in his record
book for 1838: "Oct. 20 Ms Mary Clements
oval 21st & 9th Avenue 60.00." The previous
June, Dodge had painted a miniature of Mr.
A. L. Clements (cat. no. 380). See Johnson 1990,
no. 64.

382.

Portrait of a Gentleman, 1841

Watercolor on ivory in gilded copper case

2 $\frac{7}{8}$ × 2 $\frac{3}{8}$ in. (7.3 × 6 cm)

Engraved in medallion on verso, perhaps at a
later date: *January 1st. / 1841*

Gift of Isabella Reeder Jones, in memory of her
husband, Eugene Jones II, 1981 (1981.447.1)

383.

Mrs. George P. Burne, 1852

Watercolor on ivory in black paper-covered case
with gold-plated brass mat

2 $\frac{1}{2}$ × 1 $\frac{7}{8}$ in. (6.2 × 4.9 cm)

Inscribed in graphite on backing card: *By John W.
Dodge / Nashville Tenne. / May 1852 / Likeness of /
Mrs. Geo P. Burne. / Mary.*

Rogers Fund, 1946 (46.14)

The artist entered this piece in his record
book for May 8, 1852, in Huntsville, Alabama.





380



381



382

384.

Kate Roselie Dodge, 1854

Watercolor on ivory in replacement frame with gilded metal mat

3 × 2½ in. (7.6 × 6.4 cm)

Inscribed on backing card: *Likeness of/ (aged 8 years) / Kate Roselie Dodge, / Painted from Life, by / her father / John W. Dodge. / St. Louis Mo / Finished July 18th / 1854.*

Printed on trade card used as backing: *J. W. Dodge / Artist / No. 362 BROADWAY*

Morris K. Jesup Fund, 1988 (1988.280)

The sitter (1846–?) was the artist's daughter, known as Roselie.



383



384

385.

Mrs. Annie C. Hyde, 1863

Watercolor on ivory in replacement frame

3⅝ × 2⅞ in. (9.2 × 7.3 cm)

Inscribed on backing paper: *Painted on Ivory / John W. Dodge / Miniature Painter / 362 Broadway N. Y. / Finished June 16th 1863 / Likeness of Mrs. Anna Hyde / Price \$150.00*

Gift of Gloria Manney, 2006 (2006.235.52)

See Johnson 1990, no. 68.



385 reduced in size

WASHINGTON BLANCHARD

Cambridge, Massachusetts 1808–1855

Boston, Massachusetts

In addition to painting miniatures, Washington Blanchard worked as a lithographic artist of portraits for Senefelder Lithographic Company and Pendleton's Lithography of Boston. He exhibited miniatures at the Athenaeum Gallery in Boston in 1835 and 1836 and made copies of paintings there. Although Blanchard resided in Boston most of his life, he traveled to Richmond in the winter of 1838–39, Philadelphia in 1841, Charleston in January 1844, and Hartford in 1849–50. Blanchard painted miniatures of important statesmen such as John C. Calhoun (ca. 1830–35, New-York Historical Society), Henry Clay (1842, Corcoran Gallery of Art, Washington, D.C.), and Silas Wright Jr. (1842, New-York Historical Society).

REFERENCES: Swan 1940, pp. 16, 180; *Richmond Portraits in an Exhibition of Makers of Richmond, 1737–1860*, exh. cat. (Richmond, Va.: The Valentine Museum, 1949), pp. 111–12, 215; Rutledge 1949, pp. 186, 237; Philip H. Dunbar, "Portrait Miniatures on Ivory, 1750–1850, from the Collection of The Connecticut Historical Society," *Connecticut Historical Society Bulletin* 29, no. 4 (October 1964), p. 100; Pierce and Slautterback 1991, p. 165, fig. 33; Falk, ed. 1999, vol. 1, p. 342.

386.

Henry Larcom Abbot, 1835

Watercolor on ivory in burgundy paper-covered case with ormolu mat

3 $\frac{5}{8}$ × 2 $\frac{3}{4}$ in. (9.2 × 7 cm)

Inscribed in black ink on backing paper, probably not original, in a later hand: *Henry Larcom Abbott / About 1835.*

Inscribed in blue ink on backing paper, in a later hand: *Henry Larcom Abbot / painted 1835 by / Mr. Blanchard of Boston. / Given to me by my / father. Signature / is tucked in behind / miniature. / I now give it to / his grandson, my / dear Henry D. Abbot. / January 1939 / Elinor Everett Abbot*

Purchase, Lois and Arthur Stainman Philanthropic Fund Gift, 2001 (2001.400)

386 reduced in size



CLARISSA PETERS RUSSELL (MRS. MOSES B. RUSSELL)

North Andover, Massachusetts 1809–1854

Boston, Massachusetts

Like her younger sister Sara Peters Grozier (q.v.), Clarissa Peters Russell was a miniaturist. She was known for her portraits of children. Russell worked in the Boston area from about 1836 until her death, showing her miniatures at local exhibitions from 1841. Because she assisted her husband, Moses B. Russell (q.v.), whom she married in 1839, and often worked under his signature, her works are difficult to distinguish from his. Moreover, her miniatures have often been attributed to Joseph Whiting Stock (1815–1865).

REFERENCES: Tufts et al. 1987, p. 256; Randall L. Holton and Charles A. Gilday, "Mrs. Moses B. Russell, Boston Miniaturist," *The Magazine Antiques* 156 (December 1999), pp. 816–23; Aronson and Wieseaman et al. 2006, pp. 278–79.

387.

The Starbird Children, 1841

Watercolor on ivory in replacement frame with ormolu mat

5 1/8 × 4 1/8 in. (12.8 × 10.4 cm)

Inscribed in brown ink on paper sheet behind miniature: *Henry E Starbird AE 10 Yrs / Caroline M. Starbird AE 8 Yrs / Louis D Starbird AE 5 Yrs. / Painted Sept 1841 by Mrs. Russell*

Inscribed below on same sheet in graphite, in another hand: *Boston / M. B. Russell*

Inscribed in graphite on backing paper: [various numbers in gridded columns] *Use once these maxims fixed / That God's our friend / Virtue our good / And Happiness our end / How soon must reason / O'er the world prevail / & Ever fraud & superstition face*

Gift of Gloria Manney, 2006 (2006.235.177)

Louis, Henry, and Caroline were the children of Nathaniel W. Starbird and Mary Horn of Charleston, Massachusetts. See Johnson 1990, no. 212.





388 reduced in size



389

ATTRIBUTED TO CLARISSA PETERS RUSSELL (MRS. MOSES B. RUSSELL)

388.

Baby with Rattle and Dog, 1842

Watercolor and gouache on ivory in replacement frame

4½ × 3½ in. (11.4 × 8.9 cm)

Signed and dated in ink on backing paper: *Painted by MB Russell / 1842*

Purchase, The Overbrook Foundation, Robert & Bobbie Falk Philanthropic Fund, and Lois and Arthur Stainman Philanthropic Fund Gifts, 1999 (1999.6)

389.

Portrait of a Baby, ca. 1850

Watercolor on ivory in thermoplastic case with stamped brass mat

2 × 1½ in. (5 × 3.8 cm)

Gift of Gloria Manney, 2006 (2006.235.115)

For the front of the case and the case open, see pp. 22, 23, figs. 46, 47. See Johnson 1990, no. 213.

MOSES B. RUSSELL

North Woodstock, New Hampshire 1809–1884

Boston, Massachusetts

Moses B. Russell worked in Boston for more than fifty years as a miniature painter, oil portraitist, and daguerreotypist. He exhibited at the Boston Athenaeum, the Harding Gallery, the Boston Art Association, the Boston Mechanics Association, and the American Institute of the City of New York. Russell's works displayed increasing skill and sophistication after 1839, when he married the miniaturist Clarissa Peters (q.v.). For a few years she advanced his career by painting works under his signature, thus confusing scholars and collectors ever since. Leaving his wife and son in Boston in 1852, Russell took a trip to Italy, then lived in New York City and Philadelphia before returning to Boston in 1861. After the 1840s he gave up miniature painting, devoting himself to other genres in oils. Russell survived his wife by thirty years.

REFERENCES: Swan 1940, pp. 189–90; Groce and Wallace 1957, p. 552; Randall L. Holton and Charles A. Gilday, "Moses B. Russell, Yankee Miniaturist," *The Magazine Antiques* 162 (November 2002), pp. 158–65.

390.

Portrait of a Lady, 1834

Watercolor on ivory in gilded metal case; hair reserve

2⅞ × 2⅞ in. (6.7 × 5.3 cm)

Signed and dated along center left edge: *M. B. Russell Pinxt / 1834*

Gift of J. William Middendorf II, 1968 (68.222.33)

391.

Portrait of a Gentleman, 1834

Watercolor on ivory in gilded copper case; hair reserve

2⅞ × 2⅞ in. (6.6 × 5.3 cm)

Signed and dated along center left edge: *M. B. Russell Pinxt / 1834*

Gift of Gloria Manney, 2006 (2006.235.175)

See Johnson 1990, no. 205.



390



391

392.

Portrait of a Gentleman, ca. 1834

Watercolor on ivory in gilded metal case;
hair reserve

2½ × 2⅞ in. (6.5 × 5.4 cm)

Signed along lower right edge: *M. B. Russell. Pinx.*

Gift of J. William Middendorf II, 1968 (68.222.32)

In 1934 the Anderson Galleries, New York City, sold this miniature alone, without a mate, as a portrait of John Hunt. Four years later this portrait and cat. no. 390 were identified in the Erskine Hewitt Collection at the Parke-Bernet Galleries, New York City, as Mr. and Mrs. Jason David Battles. Based upon a sale record at Parke-Bernet in 1944 the sitters were said to be Mr. and Mrs. James David Botter. In fact, the sitters have not been firmly identified, and the paintings do not appear to be a pair.



392 recto



392 verso

393.

Portrait of a Gentleman, ca. 1835

Watercolor on ivory in gilded copper foliate case;
hair reserve

2⅞ × 2⅞ in. (6.8 × 5.3 cm)

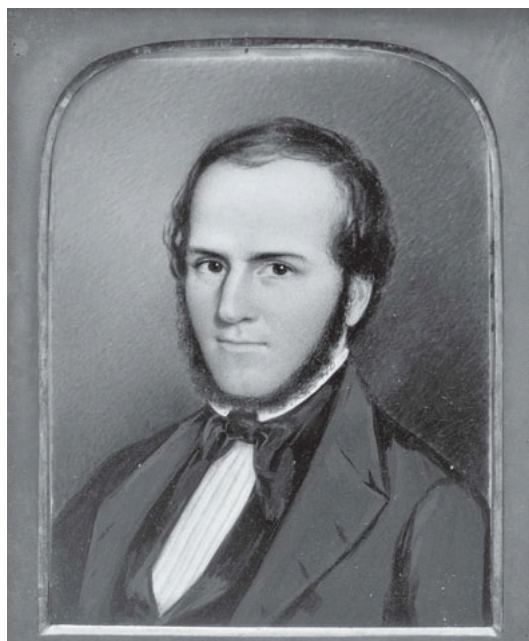
Inscription scratched along right edge, probably a later addition: *M. B. Russell pinx*

Fletcher Fund, 2006 (2006.235.176)

See Johnson 1990, no. 206.



393



394

394.

Portrait of a Gentleman, ca. 1835

Watercolor on ivory in brown leather case with
ormolu mat

3 × 2¼ in. (7.6 × 5.8 cm)

Printed on paper label: *Made at / Smith's / No 2, Milk
St. / Opposite Old South / Boston*

Gift of Gloria Manney, 2006 (2006.235.236)

See Johnson 1990, no. 207, as possibly portray-
ing Edward Brinley of Boston, an identity that
cannot be confirmed.

395.

Portrait of a Gentleman, ca. 1835

Watercolor on ivory in gilded copper case;
hair reserve

2¾ × 2⅞ in. (6.9 × 5.4 cm)

Inscribed in ink in a later hand on label inside back
cover of traveling case: *by / Moses B. / Russell / (Boston)*

Gift of Gloria Manney, 2006 (2006.235.174)

See Johnson 1990, no. 208.



395



396



397

396.

Portrait of a Lady, ca. 1840

Watercolor on ivory in burgundy leather case with
ormolu mat

3 $\frac{1}{8}$ × 2 $\frac{1}{4}$ in. (7.8 × 5.8 cm)

Stamped on verso of ormolu mat: *I PRICE*

Inscribed in graphite on backing paper in a later
hand: *Painted by M. B. Russell 1846*

Fletcher Fund, 2006 (2006.235.173)

See Johnson 1990, no. 211.

397.

Portrait of a Lady, ca. 1840

Watercolor on ivory in replacement frame

4 $\frac{3}{4}$ × 3 $\frac{3}{4}$ (12.2 × 9.4 cm)

Inscribed on a page of the book: *Miss Ross / Rockport*

Gift of Gloria Manney, 2006 (2006.235.295)

The sitters for this portrait and its companion
piece (cat. no. 398) were sisters. See Johnson
1990, no. 209.



398

398.

Portrait of a Lady, ca. 1840

Watercolor on ivory in replacement frame
5 × 4 in. (12.8 × 10 cm)

Gift of Gloria Manney, 2006 (2006.235.296)

See Johnson 1990, no. 210.

JEAN CHRISTOPHE ALEXANDRE

Active 1834–1839 Florence, Italy

Very little is known about Jean Christophe Alexandre except that he worked in Florence, Italy, between 1834 and 1839. When he showed *The Fornarina of Raphael* in the May 1839 exhibition of the Apollo Association in New York City, he gave Florence as his address. The two portrait miniatures in this catalogue (cat. nos. 399, 400) are the only known miniatures by this artist.

REFERENCE: Cowdrey 1953b, p. 4.

399.

Thomas Dillard, 1834

Watercolor on ivory in brown leather case

3 1/8 × 2 1/2 in. (7.9 × 6.5 cm)

Signed and dated along right edge: *J. C. Alexandre Florence. 1834.*

Dale T. Johnson Fund, 2006 (2006.235.3)

The sitter (1801–1870) practiced medicine in Philadelphia. He married Matilda Kuhl (cat. no. 400) in 1830. See Johnson 1990, no. 2.

400.

Mrs. Thomas Dillard (Matilda Kuhl), 1834

Watercolor on ivory in brown leather case

3 1/8 × 2 1/2 in. (7.9 × 6.5 cm)

Signed and dated along right edge: *J. C. Alexandre. Florence. 1834.*

Dale T. Johnson Fund, 2006 (2006.235.2)

The sitter married Thomas Dillard (cat. no. 399) in 1830. See Johnson 1990, no. 3.

THOMAS STORY OFFICER

Carlisle, Pennsylvania 1810–1859

San Francisco, California

Thomas Story Officer studied with Thomas Sully (q.v.) in Philadelphia and painted his first miniatures between 1834 and 1845, exhibiting frequently at the Artists' Fund Society. He also painted in Mobile, Charleston, New Orleans, and Richmond before moving to New York City in 1846. Officer exhibited at the National Academy of Design from 1846 through 1849. At the end of the Mexican-American War, in 1848, Officer visited Mexico City and lived in Australia before moving to San Francisco in 1855. Considered by some to be the best portrait painter in California, he maintained a portrait-painting department in the photography studio of James W. Johnston (ca. 1818–?) and later colored photographs for the photographer George Howard Johnson (ca. 1823–?). Officer painted miniatures throughout his life; his “fancy” pieces held wide appeal in their time. Not long after a successful showing at the 1858 San Francisco Mechanics Institute Fair, Officer died alone and impoverished.



399



400



401 reduced in size

401.

Holy Eyes, 1848

Watercolor on ivory in cast metal frame with
ormolu mat

7⁵/₈ × 5¹/₄ in. (19.4 × 13.3 cm)

Signed and dated along right edge: *Officer 1848*

Inscribed on backing paper: *Painted by Tho. S.
Officer / New York 1848 / Fancy piece / Holy Eyes*

Gift of Gloria Manney, 2006 (2006.235.322)

REFERENCES: "The Late Thomas S. Officer,
N.A.," *Daily Alta California*, December 18, 1859,
p. 1; Jeanne van Nostrand, *The First Hundred Years of
Painting in California, 1775–1875* (San Francisco: John
Howell Books, 1980), pp. 48, 114–15; Falk, ed. 1999,
vol. 2, p. 2457; Peter E. Palmquist and Thomas R.
Kailbourn, *Pioneer Photographers of the Far West: A
Biographical Dictionary, 1840–1865* (Stanford, Calif.:
Stanford University Press, 2000), p. 424; Hughes
2002, vol. 2, p. 828.

Officer painted this composition for an exhibi-
tion at the National Academy of Design in
1848. The Metropolitan Museum owns the
artist's preparatory drawing. See Johnson
1990, no. 140.

SAMUEL BROADBENT JR.

Wethersfield, Connecticut 1810–1880

Philadelphia, Pennsylvania

A miniature painter and daguerreotypist, Samuel Broadbent Jr. was the son of Dr. Samuel Broadbent (1759–1828), a physician and oil portrait painter. By the time his father died, Broadbent was already working as a portrait artist in Hartford and as an itinerant painter throughout the Southern states. From 1840 to 1841 in New York City he worked in the daguerreotype process for Samuel F. B. Morse (q.v.), who had just introduced the daguerreotype in America. After his tenure with Morse, Broadbent spent most of his time traveling through the Southern states practicing daguerreotype portraiture. In 1849, when his first son was born, Broadbent settled first in Wilmington, then, in 1851, in Philadelphia. He remained in Philadelphia, where he established a number of business partnerships with other photographers and returned to his painting career. He also maintained a close relationship with Thomas Sully (q.v.) in Philadelphia; in 1864, Broadbent painted Sully's portrait (Wadsworth Atheneum Museum of Art, Hartford), which he exhibited in 1869 at the Pennsylvania Academy of the Fine Arts. His sons Samuel W. Broadbent (1849–?) and Robert C. Broadbent (1854–1918) carried on the photography business.

REFERENCES: Rutledge 1955, p. 37; Elizabeth Mankin Kornhauser et al., *American Paintings before 1945 in the Wadsworth Atheneum*, 2 vols. (New Haven and London: Yale University Press, 1996), vol. 1, pp. 138–39; Rebecca Norris, "Samuel Broadbent, Daguerreian Artist," *The Daguerreian Annual*, 2001, pp. 134–47.

402.

Portrait of a Lady, 1837

Watercolor on ivory in burgundy leather case

2¼ × 1⅞ in. (5.7 × 4.8 cm)

Signed and dated on backing paper: *Broadbent / 1837*
[Blonde hair conserved between backing papers]

Purchase, funds various donors, by exchange, 2005
(2005.399)



402



403

403.

Portrait of a Gentleman, 1838

Watercolor on ivory in gilded copper foliate case;
hair reserve

2⅜ × 2 in. (6.2 × 5.1 cm)

Signed and dated along left edge: *Broadbent 1838*.
Signed and dated on backing paper: *Broadbent*
Pinx 1838.

Fletcher Fund, 2006 (2006.235.18)

See Johnson 1990, no. 21.

THEODORE LUND

Nykøbing, Falster County, Denmark 1810–1895

Thompsonville, Wisconsin

Theodore Lund (born Harald Emil Theodor Lund) supported himself as a painter, primarily of portraits, for more than sixty years. After a period as an apprentice to an apothecary, he studied at the Royal Academy in Copenhagen from 1831 to 1834. Immigrating to New York City in 1835, Lund established himself as a miniature painter with a studio on lower Broadway. From 1836 through 1842 he exhibited miniature portraits at the National Academy of Design, the Apollo Association, and the American Institute of the City of New York. After his marriage in 1839 to Caroline Mathilda Hanson, a Norwegian, he often painted portraits of visiting Scandinavians. Economically challenged by the rising popularity of photography, Lund left New York City in 1843 to settle in the Danish community in the eastern part of Raymond Township in the Wisconsin Territory. He worked at times in Milwaukee and other nearby cities from 1847 on, expanding his oeuvre to encompass ink drawings and oil portraits. Lund was copying daguerreotypes and photographs directly by 1850, designed the Wisconsin State Banner for New York City's Crystal Palace Exhibition in 1853, and operated a portrait painting studio in Columbus in the 1860s. During this time he wrote and illustrated a children's book entitled *Children of the Frontier*, published by D. Appleton & Company in 1866–67. Rejoining his family in Wisconsin in the 1870s, Lund supplemented his meager income as an artist with a small farming and garden business. In 1883 he returned to Denmark, where his work included sentimental genre paintings. Back in Wisconsin in 1890, Lund painted portraits and other genres.

REFERENCES: Archives: Lund Family Papers, 1762–1989, Division of Library Archives, Wisconsin Historical Society, Madison, Wisconsin, includes letters and diaries and photographs of Lund's paintings. Joan M. Rausch, "An Account of the Life and Work of Theodore Lund: A Mid-Nineteenth Century Wisconsin Itinerant Artist and Portraitist and a Catalogue of Works by Theodore Lund" (Master's thesis, The University of Wisconsin–Milwaukee, 1982); Raymond D. White, "Thoughts on Collecting," *American Art Review* 8, no. 1 (February–March 1996), p. 139; Falk, ed. 1999, vol. 2, p. 2081.

404



404.

Samuel Baldwin Ludlow, 1838

Watercolor on ivory in replacement frame
 2 5/8 x 2 in. (6.8 x 4.9 cm)
 Dated and signed at lower right: 1838 / T LUND
 Inscribed in ink on backing paper: Samuel Baldwin
 Ludlow

Gift of Gloria Manney, 2006 (2006.235.100)

See Johnson 1990, no. 119.

405.

Mrs. Warren Rogers (Julia Françoise Gabrielle d'Anterroches), 1839

Watercolor on ivory in replacement case
 3 x 2 1/4 in. (7.6 x 5.9 cm)
 Signature and date scratched left center: Theodore
 Lund / 1839
 Inscribed in ink on old but not original tag formerly
 attached to frame: Julia Rogers / 1794 / Died 1888 / Julia
 d'H / Anterroches
 Inscribed on same tag: Eugene / Jones gr. / gr. father
 Inscribed in graphite on verso of palette paper,
 probably part of a letter used by the artist as
 support: NY [in ink] / Dear Sir / On my ret[. . .] /
 New York Pre[. . .] / letter of the 12th[. . .] / Stating that
 y[. . .] / [. . .] should come[. . .] / finding you had[. . .]

Gift of Isabella Reeder Jones, in memory of her
 husband, Eugene Jones II, 1981 (1981.447.2)

The sitter, the daughter of Joseph Louis,
 chevalier d'Anterroches, of France, and Mary
 Vanderpoel of Elizabethtown, New Jersey,
 married Warren Rogers (cat. no. 406).



405

406.

Warren Rogers, ca. 1839

Watercolor on ivory in replacement case
 3 x 2 1/4 in. (7.6 x 5.9 cm)
 Inscribed in ink on old but not original tag formerly
 attached to frame: Warren Rogers / 1777- / 1843

Gift of Isabella Reeder Jones, in memory of her
 husband, Eugene Jones II, 1981 (1981.447.3)

Warren Rogers was the husband of Julia
 Françoise Gabrielle d'Anterroches
 (cat. no. 405).



406



407 reduced in size

ARAMINTA DIANTHE VAIL

Probably Creek MM, Dutchess County, New York
1810–probably 1888 New York City

The artist Araminta D. Vail was the daughter of the Quakers George and Martha Vail. Confusingly, she listed herself in the 1860, 1870, and 1880 censuses as ten years younger than she was. Vail lived in Dutchess County, Newark, New York City, and Brooklyn, exhibiting her work at the National Academy of Design, the Apollo Association, the American Institute of the City of New York, and the Brooklyn Art Association from 1838 to 1863. In the late 1850s and early 1860s she supplemented her income as an artist by selling fancy goods and in 1870 she was named in a *Brooklyn Eagle* advertisement as one of the artists working for Hardinge's Patent Pearletta Pictures. She continued to paint until at least 1880. Alternative spellings of the painter's name in census records, directories, and obituaries include Aramenta, Aramantha, Arminta, and Armatia.

REFERENCES: "Hardinge's Patent Pearletta Pictures [advertisement]," *The Brooklyn Daily Eagle*, March 1, 1870, p. 1, <http://eagle.brooklynpubliclibrary.org> (July 23, 2008); Obituary, *The New-York Times*, April 18, 1888, p. 5; Falk, ed. 1999, vol. 3, p. 3374; Aronson and Wieseman et al. 2006, pp. 309–10.



408

407.

Watson Van Benthuyzen II and Thomas Van Benthuyzen, ca. 1837

Watercolor on ivory in replacement frame with
ormolu mat

4⁵/₈ × 3³/₄ in. (11.7 × 9.4 cm)

Inscribed on verso: *Van Benthuyzen and J. G. Taylor
Tremont Street* [framing instructions]

Dale T. Johnson Fund, 2005 (2005.175)

Watson Van Benthuyzen II (1832–?) was the son of Watson Van Benthuyzen and Catherine Crippen of Brooklyn. His younger brother was Thomas (1834–?).

408.

Mary R. Whitlock, 1843

Watercolor on ivory in replacement frame

4¹/₄ × 3¹/₈ in. (10.7 × 8 cm)

Inscribed on backing paper: *A D Vail—*

Artist / 449-Broadway / 1843

Gift of Gloria Manney, 2006 (2006.235.258)

Mary R. Whitlock (1839–1915) was the daughter of Rebecca Smith Fanshaw and William Schenck Whitlock and the granddaughter of Daniel Fanshaw (1788–1860), a respected printer. Based on a later inscription, the sitter had been identified erroneously as Rebecca Fanshaw. See Johnson 1990, no. 251.

JOHN ALEXANDER MCDUGALL

Livingston, New Jersey 1810/11–1894 Newark, New Jersey

A miniature painter and photographer, John (or James) Alexander McDougall (or MacDougall or McDougal) was the son of a cabinet maker. He studied painting at the National Academy of Design in New York City in 1841–42 and exhibited at the annual shows between 1841 and 1852. He also exhibited at the Apollo Association, the American Institute of the City of New York, where he often won first prize for miniatures, and the Artists' Fund Society in Philadelphia. McDougall kept a studio in New York City during much of the 1840s and early 1850s, but he worked chiefly in Newark. He painted for shorter periods in other places: in New Orleans in 1839–40 and possibly 1853 and in Charleston and Saratoga Springs. In 1838, McDougall formed a partnership in Newark with George Gates Ross (1814–1856); McDougall painted the miniatures, Ross the larger oil portraits. Their sitters included Edgar Allan Poe, Cornelius Vanderbilt, and Henry Clay. McDougall also painted very tiny miniatures for the smallest gold pendants, which were usually engraved on the verso with the subjects' initials. His works are rarely signed. Four of his sons were also involved in the arts: John A. McDougall Jr. (1843–1924), a miniature and marine painter who is often confused with his father; William McDougall (ca. 1848–?), a landscape painter and engraver; Harry McDougall, an editor of the *Newark Sunday Call*; and Walter McDougall, a well-known cartoonist. In 1926, Walter published an autobiography, *This Is the Life!*, in which he reminisced about his father's work. Later in his career McDougall learned photography, which allowed him to offer his customers either painted or photographic miniatures. McDougall remained active as a miniaturist until about 1880, long after his contemporaries. He was a good friend of the painters George Inness (1825–1894) and Asher B. Durand (1796–1886) and of Thomas Alva Edison.

REFERENCES: Montague Marks, "My Note Book," *The Art Amateur* 31, no. 4 (September 1894), p. 66; Wehle and Bolton 1927, pp. 59, 61–62, 69, 91, pl. 35; William H. Gerds Jr., *Painting and Sculpture in New Jersey* (Princeton, N.J.: Van Nostrand Company, 1964), vol. 2, pp. 46–47; Falk, ed. 1999, vol. 2, p. 2118.



409



410



411

ATTRIBUTED TO JOHN ALEXANDER MCDUGALL

409.

Henry Clay, ca. 1840

Watercolor on ivory in replacement case

1 1/8 x 1 in. (3 x 2.4 cm)

Inscribed in ink on verso of backing card: 25-119 /

HENRY CLAY / Painted BY / J. A. Mac Dougall /

Pt. about / 1840 / 41 New York

Inscribed in graphite on verso of backing card:

original / exact size / + thick of min / Return to /

store / with frame

Maria DeWitt Jesup Fund, 1925 (25.119)

410.

Portrait of a Boy, ca. 1840

Watercolor on ivory in gilded copper case;

hair reserve

2 1/2 x 2 in. (6.4 x 5 cm)

Engraved on verso: LNL [in monogram]

Fletcher Fund, 2006 (2006.235.108)

See Johnson 1990, no. 127.

411.

Portrait of a Gentleman, 1848

Watercolor on ivory in gilded copper foliate case;

hair reserve

3 x 2 3/8 in. (7.6 x 6.1 cm)

Engraved on verso: J P R to J C W [in monogram] /

1848

Inscribed in graphite on backing card: Mr.

Panton / 109 Clinton Place / Continuation of 8th

Str. / Opposite McDougal

Gift of Gloria Manney, 2006 (2006.235.109)

See Johnson 1990, no. 128.

412.

Portrait of a Gentleman, ca. 1845

Watercolor on ivory in gold-plated foliate

watchcase-style case with two hinged lids

Diam. 7/8 in. (2.2 cm)

Engraved inside lid: My Father

Fletcher Fund, 2006 (2006.235.233)

See Johnson 1990, no. 130.



413.

Hampton Denman, ca. 1860

Watercolor on ivory in gilded copper case;

hair reserve

2 3/4 x 2 1/4 in. (7.1 x 5.6 cm)

Fletcher Fund, 2006 (2006.235.219)

See Johnson 1990, no. 131.



413

ALFRED THOMAS AGATE

Sparta (now Ossining), New York 1812–1846 Washington

Trained by his older brother, Frederick Styles Agate (1803–1844), and then by Thomas Seir Cummings (q.v.), Alfred Thomas Agate worked as a miniature painter in New York City from 1831 to 1838, exhibiting frequently at the National Academy of Design, where he was elected an associate in 1832. From 1838 to 1842, Agate served as the portrait and botanical artist of the scientific corps of the United States Exploring Expedition led by Lieutenant Charles Wilkes of the United States Navy. As the corps sailed around the world, Agate documented the indigenous peoples and plant specimens of the South Pacific, the Antarctic, and the Pacific Northwest. When he returned from the expedition Agate settled in Washington, where he prepared hundreds of his drawings for publication in Wilkes's official report, *Narrative of the United States Exploring Expedition* (1845). Agate died of tuberculosis before he was able to complete the project.

REFERENCES: "Agate, Alfred T.," in *Dictionary of American Biography*, vol. 1 (New York: Charles Scribner's Sons, 1936), pp. 122–23; Barbara Novak and Annette Blaugrund, eds., *Next to Nature: Landscape Paintings from the National Academy of Design*, exh. cat. (New York: National Academy of Design, 1980), pp. 98–104; Cosentino and Glassie 1983–84, pp. 63–71, 251; Falk, ed. 1999, vol. 1, p. 64; Dearinger et al. 2004, p. 8.

414.

Portrait of a Gentleman, ca. 1835

Watercolor on ivory in gold engine-turned watchcase-style case

Diam. 2½ in. (6.4 cm)

Signed along lower right edge: A. T. Agate.

Engraved inside lid: W. M. & C. [below an impressed eagle]

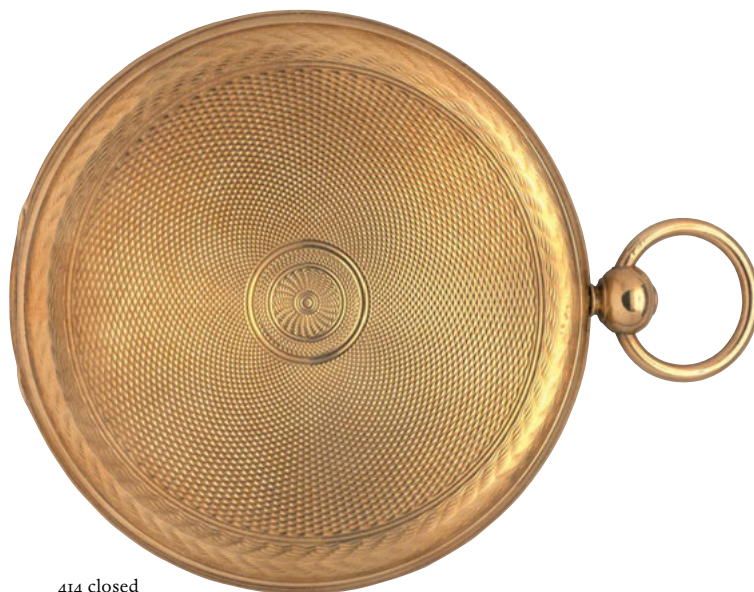
Engraved on hanger: III

Maria DeWitt Jesup Fund, 1990 (1990.20)

The unusual round shape of this portrait suggests that Agate painted it specifically for its distinctive watchcase-style case. The case bears the mark of Wilmarth, Moffat and Curtis, jewelers and watchmakers who operated in New York City from 1830 to 1834.



414 open



414 closed

LEOPOLD PAUL UNGER

Königsberg, East Prussia 1812–1859

Allentown, Pennsylvania

415.

Miss Bruce, 1837

Watercolor on ivory in maroon leather case with ormolu mat

2 $\frac{5}{8}$ × 2 in. (6.7 × 5 cm)

Signed and dated along right edge: *A T Agate / 1837* PINX.

Gift of Gloria Manney, 2006 (2006.235.1)

The sitter was one of the four daughters of Ezekiel Bruce and Betsey Smith of Marlborough, Massachusetts. See Johnson 1990, no. 1.

After serving in the Prussian military, Leopold Paul Unger painted miniatures in Hamburg in 1835. Subsequent to a stint in the Brazilian army, he came to the United States in 1838. He lived in Allentown, where he established an oil-portrait- and miniature-painting business. Unger traveled for work throughout Pennsylvania and Virginia and also painted in New Orleans.

REFERENCES: Alice R. Huger Smith et al., *An Exhibition of Miniatures Owned in South Carolina and Miniatures of South Carolinians Owned Elsewhere Painted before the Year 1860*, exh. cat. (Charleston, S.C.: Carolina Art Association and Gibbes Memorial Art Gallery, 1936), nos. 168–74; Edith Gaines, ed., "Collectors' Notes: Help Wanted; Unger of Allentown," *The Magazine Antiques* 95 (May 1969), pp. 690–91; Anna Foster Allen, "Leopold Paul Unger—Allentown Artist, 1812–1859," *Proceedings of the Lehigh County Historical Society* (Allentown, Pa.) 31 (1976), pp. 43–52.

416.

Charlotte Allard, 1840

Watercolor on ivory in brown leather case with ormolu mat

2 $\frac{3}{4}$ × 2 $\frac{1}{4}$ in. (7.1 × 5.8 cm)

Signature and date scratched along left edge: *Unger 1840*

Inscribed on backing card: *Charlotte Allard / New Orleans / 1840*

Gift of Gloria Manney, 2006 (2006.235.215)

See Johnson 1990, no. 249.



415



416

WILLIAM HARRISON SCARBOROUGH

Dover, Tennessee 1812–1871

Columbia, South Carolina

William Harrison Scarborough was educated in art and medicine. He studied painting with the Nashville portraitist John C. Grimes (1799–1837), then went to Cincinnati, where he received instruction from Horace Harding (ca. 1794–ca. 1857) at the Littleton Museum. He returned to Nashville for a while before moving to Alabama and then in 1836 to Charleston. For the next six years Scarborough worked as an itinerant portraitist producing oil and miniature portraits throughout Georgia and the Carolinas. In 1843 he settled permanently in Columbia, South Carolina, with his wife, Miranda Eliza Miller, and children, becoming the city's principal portrait painter. Scarborough's detailed account books (1841–65) and sketches record a prolific career, though very few of his miniatures are extant.

REFERENCES: Helen Kohn Hennig, "William Harrison Scarborough, Portrait Painter and Miniaturist," *Art in America* 22 (October 1934), pp. 125–34; *Exhibition of Portraits Painted by William Harrison Scarborough, 1812–1871, Columbia Art Association, the Columbia Township Auditorium, Columbia, South Carolina, April 22–29, 1937* ([Columbia, S.C.: Columbia Art Association], 1937); Helen Kohn Hennig, *William Harrison Scarborough, Portraitist and Miniaturist: "A Parade of the Living Past"* (Columbia, S.C.: R. L. Bryan Company, 1937) [includes excerpts from Scarborough's account books and diaries]; Falk, ed. 1999, vol. 3, p. 2908.



417



418

417.

Portrait of a Lady, ca. 1840

Watercolor on ivory in replacement case with ormolu mat
3 1/8 × 2 1/2 in. (7.7 × 6.5 cm)

Fletcher Fund, 2006 (2006.235.183)

See Johnson 1990, no. 218.

418.

Portrait of a Lady, ca. 1840

Watercolor on ivory in red leather case
2 7/8 × 2 1/4 in. (7.3 × 5.7 cm)

Fletcher Fund, 2006 (2006.235.184)

See Johnson 1990, no. 219.

AUGUSTUS FULLER

Brighton, Massachusetts 1812–1873

Deerfield, Massachusetts

Reared in Deerfield, Massachusetts, Augustus Fuller suffered a childhood illness that caused him to lose his hearing. By the age of twelve, he had boarded for five years at the American Asylum in West Brookfield, Connecticut, where he learned to paint. Upon leaving school, he commenced his career as an itinerant artist. By April 1832 he was in Chatham, Connecticut, painting portraits for ten dollars each and miniatures for two dollars. By July he and his father, Aaron Fuller, were both selling portraits in Clinton, New York, and by the end of the year he was working with a Mr. Pendleton, a lithographer in New York City. Fuller worked in Boston between 1840 and 1844. In 1845 he was painting in Fitchburg, Massachusetts, where a branch of the Fuller family resided. He received supplies of ivory from Boston from his half-brother George Fuller (1822–1884), also a painter. Augustus worked in New Hampshire, Vermont, and Illinois as well. Very few of his portraits in any medium have been found. Fuller's career can be traced in his detailed letters to his family.

REFERENCES: Archives: Augustus Fuller letters, 1824–1872, Archives of American Art, Smithsonian Institution, Washington, D.C., and Archives of American Art microfilm reel 611. *Somebody's Ancestors: Paintings by Primitive Artists of the Connecticut Valley*, exh. cat. (Springfield, Mass.: Springfield Museum of Fine Arts, 1942), p. [10], pls. 7–8; Agnes M. Dods, "Connecticut Valley Painters," *The Magazine Antiques* 46 (October 1944), pp. 207–9; Frederick B. Robinson, "A Primitive Portraitist," *Art in America* 39 (April 1951), pp. 50–52; Caroline F. Sloat, ed., *Meet Your Neighbors: New England Portraits, Painters, and Society, 1790–1850* (Sturbridge, Mass.: Old Sturbridge Village, 1992), pp. 95–97, pls. 8–10.



419

419.

Portrait of a Boy, ca. 1840

Watercolor on ivory in gilded copper locket;
hair reserve

2¼ × 1⅞ in. (5.7 × 4.7 cm)

Gift of Gloria Manney, 2006 (2006.235.68)

See Johnson 1990, no. 81.



420

420.

Mr. Pierce, 1843

Watercolor on ivory in gilded copper foliate locket;
hair reserve

2⅝ × 2⅞ in. (6.7 × 5.4 cm)

Signed and dated on backing paper: *Augustus Fuller, artist / 1843*

Fletcher Fund, 2006 (2006.235.69)

See Johnson 1990, no. 80.

CHARLES F. BERGER

Hamburg, Germany ca. 1812–ca. 1893
probably Philadelphia, Pennsylvania

Charles F. Berger arrived from Germany no later than 1841 and lived the remainder of his life with his American-born wife and children in Philadelphia. A portrait, miniature, and landscape painter, Berger was active there from 1841 into the 1890s; the last year he appears in the Philadelphia directory is 1892. Berger executed most of his known portrait miniatures in the 1840s.

REFERENCES: Groce and Wallace 1957, p. 46; "Matthew Tilghman (1718–1790)," in *History of the Portrait Collection, Independence National Historical Park*, by Doris Devine Fanelli, and *Catalog of the Collection*, edited by Karie Diethorn (Philadelphia: American Philosophical Society, 2001), p. 306.

421.

Portrait of a Gentleman, 1843

Watercolor on ivory in gilded copper foliate case;
hair reserve

2 × 1⁵/₈ in. (5.1 × 4.1 cm)

Inscribed on backing paper: *Charles F. Berger /
Portrait & Miniature Painter / 192 Chestnut St Phila /
Nov. 1843.*

Engraved in medallion on verso: *EWS* [in monogram]

Fletcher Fund, 2006 (2006.235.10)

See Johnson 1990, no. 10.



WILLIAM LYDSTON JR.

Newburyport, Massachusetts 1813–1881
Boston, Massachusetts

William Lydston Jr., who was probably self-taught, advertised as a portrait and miniature painter from 1835 to 1858, a fresco and sign painter from 1859 to 1861, then again as a sign painter in Boston. Lydston exhibited miniatures at the Boston Mechanics Association. During the Civil War he served in the Union army as a musician. According to his obituary, Lydston was one of the oldest and best-known musicians in Boston, forced by deteriorating eyesight to abandon his painting career. His brother, Francis A. Lydston (1819–1902), also worked in the Boston area as a miniature and fresco painter.

REFERENCES: "Recent Deaths," *Boston Evening Transcript*, September 10, 1881, p. 2; Advertisement, *The Magazine Antiques* 104 (November 1973), p. 776; Bruce Weber, *The Tannenbaum Collection of Miniatures, May 22–June 27, 1982*, exh. cat. (West Palm Beach, Fla.: Norton Gallery and School of Art, 1982), p. 20, fig. 17; Falk, ed. 1999, vol. 2, p. 2087; "William Jr Lydston (1813–1881)," in *AskART: The American Artist's Bluebook* (Scottsdale, Ariz.: AskART.com, 1999–), <http://www.askart.com> (July 1, 2008).



422.

Portrait of a Child, ca. 1840

Watercolor on ivory in burgundy leather case with ormolu mat
 2 1/8 x 1 3/4 in. (5.4 x 4.5 cm)
 Drawn in graphite on backing paper: [two sketches of children's faces]

Dale T. Johnson Fund, 2006 (2006.235.192)

See Johnson 1990, no. 120.

423.

Portrait of a Child, 1842

Watercolor on ivory in gilded copper foliate case; hair reserve
 2 x 1 5/8 in. (5 x 4.1 cm)
 Inscribed in graphite on backing paper: *Painted / of / Mary D[illegible] 1842 / By / Wm. Lydston Jr.*

Dale T. Johnson Fund, 2006 (2006.235.193)

See Johnson 1990, no. 121.



JOHN CARLIN

Philadelphia, Pennsylvania 1813–1891 New York City

The deaf-mute son of a cobbler, John Carlin graduated in 1825 from the publicly funded Pennsylvania Institute for the Deaf and Dumb in Philadelphia. Too poor to continue formal education, Carlin worked as a sign and house painter for seven years while he read literature, studied art books, and taught himself five languages. He took instruction in portrait painting with John Neagle (1796–1865) and drawing with John Rubens Smith (1775–1849) in 1834; by 1835 he was exhibiting at the Artists' Fund Society. In 1838, Carlin went to London. After several months painting miniatures and studying antique sculpture at the British Museum he proceeded to Paris, where he took an intensive portrait painting course with Paul Delaroche (1797–1856). When Carlin returned to America in 1841 he established himself in New York City. He also worked and exhibited in Washington and Philadelphia. In 1843 he married Mary Allen Wayland of New York City, also a deaf-mute, with whom he had five children. By 1850, when the rise in popularity of daguerreotypes had diminished the demand for miniatures, Carlin turned to landscape and genre subjects. He was a leader in the educational and social advancement for the deaf, helping to establish the first church and college for deaf people. Carlin was also a poet; his most famous work, "The Mute's Lament," was published in *Harper's New Monthly Magazine* in March 1884. Carlin's account book (The Metropolitan Museum of Art) records nearly two thousand commissions between 1835 and 1856.

REFERENCES: Archives: Extensive collection of primary and secondary materials relating to John Carlin, 1813–1891, in two scrapbooks collected, compiled, and held by Patricia Carlin Friese, available as microfilm at The New York Public Library (*ZM-284 [microfilm]); includes Carlin's account book of portrait commissions (1835–56). Obituary, *The New-York Times*, April 24, 1891, p. 5; Harold Domich, *John Carlin: A Biographical Sketch* (Washington, D.C.: Gallaudet College Press, 1939); Gerald M. Ackerman, *American Orientalists* (Courbevoie/Paris: ACR, Édition Internationale, 1994), pp. 271–72; Aronson and Wieseman et al. 2006, pp. 112–13.



424 recto

425 recto



424 verso



425 verso

424.

Portrait of a Lady, 1840

Watercolor on ivory in gold bracelet;
hair reserve

1½ × 1¼ in. (3.7 x 3 cm)

Engraved on verso: CAP [in monogram] /
July 1840

Dale T. Johnson Fund, 2001 (2001.340b)

425.

Portrait of a Lady, 1840

Watercolor on ivory in gold bracelet;
hair reserve

1½ × 1¼ in. (3.7 x 3 cm)

Engraved on verso: MLP [in monogram] / 1840

Dale T. Johnson Fund, 2001 (2001.340a)



426



427

426.

Portrait of a Lady, 1844

Watercolor on ivory in burgundy leather case with ormolu mat

3½ × 2¾ in. (8.7 × 7 cm)

Signature and date scratched on lower left: *J. Carlin / N. York. / 1844*

Fletcher Fund, 1937 (37.168)

427.

Florine Turner, 1845

Watercolor on ivory in replacement frame
4 × 3⅞ in. (10.1 × 7.8 cm)

Signed and dated lower left: *J Carlin 1845*

Inscribed in graphite on backing paper: *The portrait of/ Mifs Florine Turner / painted by John Carlin / a Deaf Mute / New York June 1845*

Dale T. Johnson Fund, 2006 (2006.235.23)

The sitter was the daughter of David Booth Turner of Newton, Connecticut. See Johnson 1990, no. 26.



428

428.

The Thompson Children, 1846

Watercolor on ivory in burgundy leather case with ormolu mat

4⅜ × 3½ in. (11 × 9 cm)

Signed and dated center bottom: *J. Carlin* [date illegible]

Morris K. Jesup Fund and Maria DeWitt Jesup Fund, 1979 (1979.188)

Carlin painted three miniatures in 1846 on commission for a David Thompson: one of Mr. Thompson, one of his wife and two daughters, and the present painting of his three sons and daughter. Carlin recorded that he received \$60 in January 1846 for four children "in one group" and named the children: Gardiner, David, Charles, and Mary.

429.

The Allen Children, 1847

Watercolor on ivory in ormolu bezel

4 $\frac{1}{8}$ × 3 $\frac{3}{8}$ in. (10.3 × 8.6 cm)

Signed and dated lower left: *J. Carlin. 1847*

Inscribed in graphite on backing paper: *J. Carlin. /*

12 Washington Place / 6th Avenue- / South Side of the St.

Inscribed on verso in a later hand: *Vanderbilt*

Children

Gift of J. William Middendorf II, 1968 (68.222.17)

Carlin made four consecutive entries in his account book during October 1846 for sittings with the Allen brothers. He called them "Eldest," "Second," "Third," and "Youngest." In the margin next to the names, Carlin wrote, "In half length group. \$50.00." William Barton, Franklin, Vanderbilt, and Harry were the sons of Commodore Cornelius Vanderbilt's second daughter, Ethelinda Vanderbilt, and Daniel B. Allen. Vanderbilt commissioned the group portrait of his grandsons.



429

430.

Mrs. Nicholas Fish (Elizabeth Stuyvesant), 1848

Watercolor on ivory in replacement case with
ormolu mat

3 $\frac{7}{8}$ × 3 $\frac{1}{8}$ in. (9.8 × 8 cm)

Signed and dated lower left: *J. Carlin / 1848*

Gift of Gloria Manney, 2006 (2006.235.22)

The sitter was a descendant of the Dutch governor of New Amsterdam, Peter Stuyvesant. See Johnson 1990, no. 27.



430



431

431.

Portrait of a Gentleman, ca. 1850

Watercolor on ivory in gold bracelet case with
later brooch pin

1 $\frac{1}{4}$ × 1 in. (3.3 × 2.5 cm)

Gift of Gloria Manney, 2006 (2006.235.25)

See Johnson 1990, no. 29.



432

432.

Portrait of a Lady, ca. 1850

Watercolor on ivory in gold bracelet case with later brooch pin; hair reserve
1 ⁵/₈ × 1 ¹/₄ in. (4.1 × 3.2 cm)

Gift of Gloria Manney, 2006 (2006.235.26)

See Johnson 1990, no. 30.



433

433.

Portrait of a Lady, ca. 1850

Watercolor on ivory in replacement case
2 × 1 ¹/₂ in. (4.9 × 3.8 cm)

Gift of Gloria Manney, 2006 (2006.235.246)

See Johnson 1990, no. 31.

WILLIAM WARNER JR.

Philadelphia, Pennsylvania ca. 1813–1848

Philadelphia, Pennsylvania

William Warner Jr. may have learned miniature and oil portrait painting from Bass Otis (1784–1861); he exhibited a miniature after a work by Otis at the Artists' Fund Society in 1836. Warner's exhibition record proves that he also executed mezzotints and oil landscapes and portraits.

REFERENCES: Stauffer 1907, vol. 1, p. 284; Groce and Wallace 1957, p. 662.

435.

Portrait of a Gentleman, 1836

Watercolor on ivory in gilded copper foliate case; hair reserve
2 ¹/₂ × 2 in. (6.4 × 5.2 cm)

Signed and dated on backing paper: W Warner Jr / Philadelphia / 1836

Fletcher Fund, 2006 (2006.235.93)

See Johnson 1990, no. 264.

434.

Portrait of a Gentleman, 1854

Watercolor on ivory in brown leather case with metal mat
1 ⁵/₈ × 1 ¹/₈ in. (4 × 3 cm)

Signed and dated along left edge: J. Carlin 1854

Gift of Gloria Manney, 2006 (2006.235.24)

See Johnson 1990, no. 28.



435



434

EZRA ATHERTON

Active 1838–1842 Boston

Ezra Atherton was first recorded in 1829 as an engraver's apprentice in the printing and binding company of Carter, Andrews, and Company, Boston, where he worked until the firm failed in 1833. According to Johnson, between 1830 and 1834 he worked on Thomas Nuttall's *Manual of the Ornithology of the United States and Canada*. Atherton exhibited miniatures at the Boston Athenaeum in 1838 and 1839, and in 1841 showed an oil painting at the Boston Mechanics Association.

REFERENCES: W[illiam] J. Linton, *The History of Wood-Engraving in America* (Boston: Estes and Lauriat, 1882), pp. 17–19; Bolton 1921, p. 6; Ralph Clifton Smith, *A Biographical Index of American Artists* (Baltimore: The Williams and Wilkens Company, 1930), p. 4; Swan 1940, p. 179; Johnson 1990, p. 78.

436.

Portrait of a Gentleman, 1840

Watercolor on ivory in gilded copper foliate case
2⅜ × 1⅞ in. (6 × 4.9 cm)

Signed and dated on backing paper: *Painted by
E Atherton / Boston / July 1st 1840*

Fletcher Fund, 2006 (2006.235.5)

See Johnson 1990, no. 6.



GEORGE HEWITT CUSHMAN

Windham, Connecticut 1814–1876

Jersey City, New Jersey

A talented oil portrait, miniature, and watercolor painter and an engraver, George Hewitt Cushman lived in Connecticut, Philadelphia (1842–62), and New York City (1862–76). Although he had hoped to be a soldier, his intention to attend West Point was thwarted by a change in his family's finances. Instead Cushman studied drawing under Washington Allston (1779–1843) and line engraving with Asaph Willard (1786–1880) in Hartford and John Cheney (1801–1885) and Seth W. Cheney (1810–1856) in Boston. In 1842 he moved to Philadelphia, where he engraved banknotes and book illustrations, in addition to painting miniatures and oil portraits, mainly of family and friends. Cushman exhibited his work at the Artists' Fund Society in 1842 and at the Pennsylvania Academy of the Fine Arts in 1848 and 1849. In Philadelphia he met Susan Wetherill, the daughter of a prominent Quaker family; they were married in 1849. That same year he was praised by the editor of *Peterson's Magazine* as the "best miniature painter in Philadelphia." Upon moving to New York City in 1862 he devoted himself to miniatures, exhibiting at the National Academy of Design in 1869. Seeking relief from the painful illness that afflicted him in his later years, Cushman took the so-called water cure at Jersey City Heights, New Jersey; he died there. Two of his miniatures depicting members of his wife's family were shown posthumously in the Retrospective Exhibit at the World's Columbian Exposition (the Chicago World's Fair of 1893).

REFERENCES: Cushman and Wetherill family papers, 1803–1907, The Historical Society of Pennsylvania, Philadelphia. "Editors' Table," *Peterson's Magazine* 15, no. 5 (May 1849), p. 186; French 1879, pp. 85–87; "Cushman, George Hewitt," in *Dictionary of American Biography*, vol. 3 (New York: Charles Scribner's Sons, 1931), p. 3; Falk, ed. 1999, vol. 1, p. 803; Frank 2000–2001, pp. 288–92.



437

437.

Self-Portrait, 1839

Watercolor on ivory in gilded copper case

1¼ × 1 in. (3.2 × 2.5 cm)

Engraved in lozenge on verso: *GEORGE HEWITT CUSHMAN / PAINTED BY / HIMSELF*

Fletcher Fund, 1937 (37.176.2)

438.

Rebecca Wetherill, ca. 1849

Watercolor on ivory in replacement frame with

ormolu and gilded metal mats

4¼ × 3¼ in. (10.8 × 8.3 cm)

Gift of Harry B. Wehle, 1950 (50.153)

The sitter was a sister of the artist's wife, Susan Wetherill.



438

439.

Alice Cushman, 1856

Watercolor on ivory in replacement frame with stamped metal mat

1¼ × 1 in. (3.2 × 2.5 cm)

Inscribed on backing card: *Alice Cushman / 2 years old / Painted by her / father / George Hewitt / Cushman / in 1856*

Fletcher Fund, 1937 (37.176.3)

The sitter (1854–?) was a daughter of the artist.



439

440.

Ida Cushman, ca. 1856

Watercolor on ivory in replacement frame with metal mat

4¾ × 3¼ in. (11.1 × 8.3 cm)

Fletcher Fund, 1937 (37.176.1)

The sitter (1852–1936) was a daughter of the artist.



440

EBENEZER F. BRUNDAGE

*Probably Newark, New Jersey ca. 1814–1893 or after
probably East Orange, New Jersey*

Ebenezer Brundage lived in New York City from at least 1837 until 1866 (with some years spent in Newark in about 1838–43) and listed himself in the city directories and federal censuses variously as a portrait painter, artist, coffee roaster, iron worker, and daguerreotypist. His name appears in exhibition records only once, in 1847, when he exhibited *Bust of Silas Wright* (date and location unknown) in the sculpture category at the fair of the American Institute of the City of New York. He seems to have been a member of a watchmaking family in Newark, where he is listed in the directories in 1891 as a watchmaker and, for the last time, as living in East Orange, in 1893.

REFERENCES: Groce and Wallace 1957, p. 92; Yarnall and Gerdts, eds. 1986, vol. 1, p. 501; Falk, ed. 1999, vol. 1, p. 483.

441.

Portrait of a Gentleman, ca. 1845

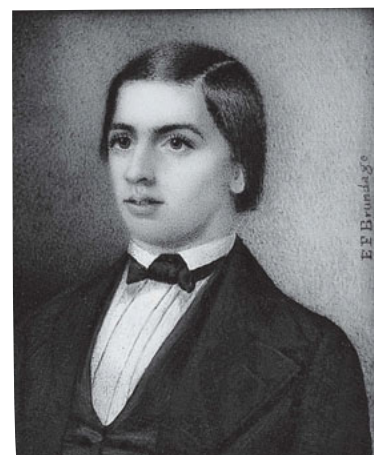
Watercolor on ivory

2¾ × 2 in. (6 × 5 cm)

Signed along right edge: *E F Brundage*

Fletcher Fund, 2006 (2006.235.283)

See Johnson 1990, no. 25.



441

HENRY I. BROWN

Active 1839–1851 Boston

Little is known of Henry I. Brown except his record of painting and exhibiting portrait miniatures in Boston during the 1840s. He may also have sent pieces to exhibitions in Philadelphia in 1839 and 1844.

REFERENCES: Bolton 1921, p. 20; Johnson 1990, pp. 87–88; “Brown, Henry I.,” in *AKL–IKD*, <http://www.o-gso.gbv.de/library.metmuseum.org> (May 27, 2008).

442.

Benjamin Daniel Greene, 1848

Watercolor on ivory in burgundy leather case with ormolu mat

4¼ × 3¼ in. (10.8 × 8.3 cm)

Inscribed on backing paper: *B. D. Greene Painted by H. [illegible]/184[8]*

Inscribed on paper inside back cover: *H Brown•/1848*

Printed on paper label inside back cover: *S. J. H. SMITH, / Maker, / 182 Washington St. / Up Stairs, / Over Frost's Hardware / Store, BOSTON.*

Dale T. Johnson Fund, 2006 (2006.235.19)

The sitter (1793–1862) was the son of Gardiner Greene and Elizabeth Hubbard of Boston. See Johnson 1990, no. 22.



442

JAMES H. KIMBERLY

Probably New Haven, Connecticut 1815–1846
probably New Haven, Connecticut

James H. Kimberly's known works and exhibition record establish that he painted oil portraits and miniatures in New Haven (1834–46), Watertown, New York (1838), Buffalo (1840), and New York City (1841–43).

REFERENCES: Frederic Fairchild Sherman, "American Miniaturists of the Early Nineteenth Century," *Art in America* 24 (April 1936), pp. 78, 81; Groce and Wallace 1957, p. 370; Katherine Susman Howe, "Paintings at the New Haven Colony Historical Society," *The Magazine Antiques* 101 (May 1972), p. 845.

443.

Portrait of a Gentleman, 1840

Watercolor on ivory in red leather case
2 5/8 × 2 1/8 in. (6.8 × 5.5 cm)

Signed and dated on backing paper: *J H Kimberly
Pinxt / Buffalo City / 1840*

Artist's trade card printed on silk lining inside
cover of case: *J. H. Kimberly, Portrait & Miniature
Painter*

Gift of Gloria Manney, 2006 (2006.235.97)

See Johnson 1990, no. 113.

MISS LELAND

Miss Leland (or Lelande or Leeland) may be the artist Mary E. La Lanne, a miniaturist of Boston who exhibited three pieces at the Boston Athenaeum in 1833 and married Dr. Horace Kimball. There is also a Mary LaLanne born in Boston on August 23, 1815 (d. April 8, 1836). Leland painted a miniature of Sarah Ann Hyde (1804–1882) of St. Albans, Vermont (owned by Mrs. C. B. Metcalf, Essex Junction, Vt., in 1942). Hyde's diary entries of March 1, March 3, and March 5, 1831, describe Miss Leland as a beautiful girl of fifteen who depicted Hyde with such a sour expression that "Mr. Porter" made some alterations. This was likely either Rufus Porter (1792–1884), the itinerant artist and inventor who painted murals in Topsham, Vermont, from about 1831 to about 1834, or the Boston-based miniature painter John S. Porter (q.v.).



443



444 larger than actual size

REFERENCES: Archives: Sarah Ann Hyde diaries, 1826–1882, Doc. 480, Folder 6, entries for March 1, 3, and 5, 1831, and index card with survey notes about portrait miniature of Sarah Ann Hyde by Miss Leland, Vermont Historical Society Library, Barre, Vermont. Vermont Historical Records Survey [WPA], Vermont Portrait Survey, [1939–41], card file at Vermont Historical Society Library, Barre, Vermont. Historical Records Survey, “Preliminary List of Vermont Portraits” ([Washington, D.C.]: Photoduplication Service, Library of Congress, 1942), p. 27 [copy at Frick Art Reference Library]. Groce and Wallace 1957, pp. 381, 392; Perkins and Gavin 1980, p. 89; Petteys et al. 1985, p. 433; Falk, ed. 1999, vol. 2, p. 1992.

444.

Portrait of a Boy, ca. 1840

Watercolor on ivory in replacement case

$3\frac{1}{2} \times 2\frac{3}{4}$ in. (8.9 × 7 cm)

Inscribed in graphite along left edge of mat in a later hand: *Painted by Miss Leland / about the year 1825.*

Inscribed in graphite in a different hand along right edge of mat: *New Case 1858*

Purchase, Martha Fleischman Gift, in honor of her mother, Barbara G. Fleischman, 2000 (2000.484)

The inscribed date is erroneous; the boy's hair and clothing suggest a date of about 1840.

EDWARD SAMUEL DODGE

New York City 1816–1857

Pomona, Cumberland County, Tennessee

Edward Samuel Dodge must have received his earliest instruction from his older brother John Wood Dodge (q.v.). Edward submitted miniatures for exhibition at the National Academy of Design in 1836. He struck out on his own and lived in Poughkeepsie, New York, from 1837 to 1842. By 1844, Dodge was painting miniatures in Richmond and in 1850–51 he lived in Georgia, where he worked in several cities. Although his technique strongly resembles his brother's, Dodge was greatly influenced by photography, and his mature work tends toward realism. He won awards for work exhibited in Charleston. In 1856, Dodge's health deteriorated, and he moved to his brother's home in Cumberland County, Tennessee.

REFERENCES: Edward M. Davis III, *An Exhibition of Virginia Miniatures*, exh. cat. (Richmond, Va.: The Virginia Museum of Fine Arts, 1941), pp. 18–19; Groce and Wallace 1957, p. 181; Wright 1983, p. 44; Yarnall and Gerdtz, eds. 1986, vol. 2, p. 1055; Falk, ed. 1999, vol. 1, p. 1929.

445.

John Wood Dodge, ca. 1836–37

Watercolor on ivory in black leather case with gilded metal mat

3 × 2½ in. (7.6 × 6.3 cm)

Stamped on mat lower right: *E. S. Dodge / Artist*

Gift of Gloria Manney, 2006 (2006.235.44)

John Wood Dodge (q.v.) was the artist's brother. See Johnson 1990, no. 57.

445



446.

Portrait of a Gentleman, 1840–45

Watercolor on ivory in replacement case
2 $\frac{3}{8}$ × 2 $\frac{1}{4}$ in. (6.8 × 5.6 cm)
Fletcher Fund, 2006 (2006.235.45)

See Johnson 1990, no. 58.



447.

William Henry Tallmadge, 1841

Watercolor on ivory in gilded copper foliate case;
hair reserve
2 $\frac{3}{8}$ × 1 $\frac{7}{8}$ in. (6 × 4.8 cm)
Inscribed on backing paper: *Painted by / Edw. S.
Dodge / Miniature Painter / Pokeepsie / Likeness o /
Wm H Tallmadge D.utchess C.ounty N.Y. / of Pokeepsie /
Apl 5th / 41.*

Dale T. Johnson Fund, 2006 (2006.235.46)

The sitter (1813–?), who lived in Poughkeepsie,
probably had his portrait painted around the
time of his marriage on May 20, 1841, to Isabella
Montgomery. See Johnson 1990, no. 56.



448.

Portrait of a Gentleman, ca. 1845

Watercolor on ivory in replacement case
3 $\frac{1}{4}$ × 2 $\frac{3}{4}$ in. (8.2 × 7 cm)
Gift of Gloria Manney, 2006 (2006.235.47)

See Johnson 1990, no. 59.



EMANUEL LEUTZE

Schwäbisch-Gmünd, Württemberg 1816–1868

Washington

Emanuel Leutze was nine when his artisan father, a political refugee, brought the family to the United States, first to Fredericksburg, Virginia, and then to Philadelphia. Leutze studied drawing with John Rubens Smith (1775–1849) and by the late 1830s was painting portraits and works based on contemporary literature. For a short period he worked as an itinerant portraitist in Virginia, Maryland, and Pennsylvania and is known to have made only a few portrait miniatures, quickly setting his sights on larger works derived from historical events. In 1841, Leutze enrolled in the Royal Art Academy in Düsseldorf. Within a decade he returned to the United States to exhibit *Washington Crossing the Delaware* (1851, The Metropolitan Museum of Art). After 1859, Leutze lived and worked in New York City and Washington.

REFERENCES: Henry T. Tuckerman, *Book of the Artists* (New York: G. P. Putnam and Sons, 1867), pp. 333–45; Barbara S. Groseclose, *Emanuel Leutze 1816–1868: Freedom Is the Only King*, exh. cat. (Washington, D.C.: National Collection of Fine Arts; Smithsonian Institution Press, 1975) [a comprehensive account of the artist's life]; "Emanuel Leutze, 1816–1868," in Spassky et al. 1985, pp. 13–17, 25–26; Barbara [S.] Groseclose, "Leutze, Emanuel Gottlieb," in *American National Biography Online*, <http://www.anb.org> (September 19, 2006).

449.

Portrait of a Gentleman, ca. 1839

Watercolor on ivory in gilded metal bezel

2¾ × 2¼ in. (7 × 5.6 cm)

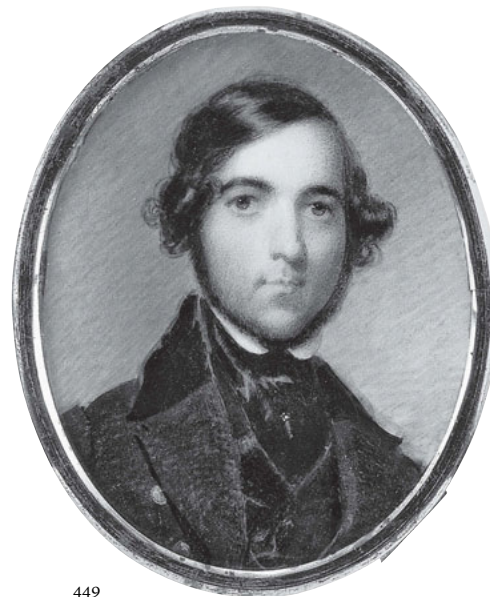
Traces of signature and date along right edge: *E L 39*

Inscribed in graphite on backing paper: *E. G.*

Leutze / No 4 North 9th St / Philadelphia

Gift of Gloria Manney, 2006 (2006.235.287)

See Johnson 1990, no. 115, as a self-portrait, an identity that cannot be confirmed.



449

SAMUEL V. HOMAN

Active 1841–1845 Boston

Apparently self-taught, Samuel V. Homan is known for works made in Boston between 1841 and 1845. In addition to painting miniatures, Homan drew a view of Castine, Maine, signed “S. V. Homan” and published by the Boston lithography firm Bouvé & Sharp in 1843. This may be the Samuel V. Homan who married Mary M. Bittues on March 11, 1842, in Augusta, Maine.

REFERENCES: Ethel Colby Conant, ed. *Vital Records of Augusta, Maine, to the Year 1892*, vol. 1, *Births and Marriages* ([Portland, Me.]: Maine Historical Society, 1933), p. 198. Groce and Wallace 1957, p. 324; Falk, ed. 1999, vol. 2, p. 1606.



450.

Portrait of a Boy, ca. 1841–45

Watercolor on ivory in burgundy leather case with ormolu mat

3¾ × 3 in. (9.4 × 7.5 cm)

Signed lower left: S. V. H.

Printed on paper label inside case: *Made at Smith's / No. 2, Milk St. / Opposite Old South / Boston*

Gift of Gloria Manney, 2006 (2006.235.87)

See Johnson 1990, no. 104.

RICHARD MORRELL STAIGG

Leeds, England 1817–1881 Newport, Rhode Island

Before coming to the United States in 1831, Richard Morrell Staigg worked as an architect's assistant and attended the evening drawing school at the Leeds Mechanics Institute. In Newport, Rhode Island, his first job was as an ornamental and sign painter. He learned the rudiments of miniature painting from Jane Stuart (1812–1888) and received encouragement from Washington Allston (1779–1843), whose miniature he painted in 1841 (cat. no. 454). Staigg was naturally attracted to the work of Edward Greene Malbone (q.v.), who had died three decades earlier, but many of whose pieces remained in Newport. Staigg copied Malbone's miniatures and eventually sent work to exhibitions at the Boston Athenaeum and the National Academy of Design, in New York City, where he was elected an associate in 1856 and an academician in 1861. Staigg lived in Boston from 1841 to 1850 and from 1865 to 1881; between those periods he lived in New York City, spending summers in Newport. It was in Newport in 1858 that Staigg saved Henry T. Tuckerman, the author of *Book of the Artists* (1867), from drowning. Sometime around 1860, Staigg turned from miniatures to oil portraits, landscapes, and genre scenes. The Boston Art Club held a retrospective of his work in the year he died.

REFERENCES: Henry T. Tuckerman, *Book of the Artists* (New York: G. P. Putnam and Sons, 1867), pp. 445–47; Boston Art Club, *Special Exhibition of the Works of Richard Morrell Staigg*, exh. cat. (Boston: Mills, Knight and Co., 1881) [includes biographical information about the artist]; [Charles C.] V[an] Z[andt], “Staigg, Richard [obituary],” *Newport Mercury*, October 15, 1881 [Collection of the Newport Historical Society]; Stephen Decatur, “Richard Morell [sic] Staigg,” *American Collector* 9 (August 1940), pp. 8–9; Falk, ed. 1999, vol. 3, p. 3137; Aronson and Wieseman et al. 2006, pp. 294–95.



451



452

451.

Christopher Grant Perry, 1840

Watercolor on ivory in brown leather case

3½ × 2¾ in. (8.9 × 7 cm)

Dated and signed in graphite on backing card:

Painted June 1840 / RM Staigg

Printed on paper label inside case: *Made at / Smith's /
No. 2, Milk st. / Opposite Old South / Boston.*

Morris K. Jesup Fund, 1992 (1992.270.1)

Christopher Grant Perry (1812–1854), a physician, was the eldest son of Commodore Oliver Hazard Perry, who forced the British fleet to surrender in 1813 at the Battle of Lake Erie. He married Frances Sargeant (cat. no. 452) on May 13, 1838.

452.

*Mrs. Christopher Grant Perry
(Frances Sargeant), ca. 1840*

Watercolor on ivory in brown leather case

3½ × 2¾ in. (8.9 × 7 cm)

Printed on paper label inside case: *Made at / Smith's /
No. 2, Milk st. / Opposite Old South / Boston.*

Morris K. Jesup Fund, 1992 (1992.270.2)

Frances Sargeant (1817–1903) was born in Philadelphia. She married Christopher Grant Perry (cat. no. 451) on May 13, 1838.

453.

Ann King, ca. 1840

Watercolor on ivory in replacement frame with
ormolu mat

4½ × 3½ in. (11.3 × 9 cm)

Signature scratched along right edge: *Staigg*

Typed on label on verso: *Miss Ann King /
Newport, R.I. / Born 1800 by Staigg*

Fletcher Fund, 2006 (2006.235.187)

See Johnson 1990, no. 223.



453



454

454.

Washington Allston, 1841

Watercolor on ivory in replacement frame with
ormolu mat

3 $\frac{5}{8}$ × 2 $\frac{3}{4}$ in. (9.1 × 7.1 cm)

Signature and date scratched lower right: *R M
Staigg. / 1841*

The Moses Lazarus Collection, Gift of Josephine
and Sarah Lazarus, in memory of their father,
1888–95 (95.14.49)

The portrait and history painter Washington
Allston (1779–1843) lived and worked in Boston
after a period of study in London.



455

455.

Amalia Heredia, ca. 1849

Watercolor on ivory in brown leather case with
ormolu mat

4 $\frac{1}{2}$ × 3 $\frac{1}{2}$ in. (11.4 × 9 cm)

Printed on blue paper label inside case: *S. J. H.
Smith, / Maker, / 182 Washington St. / Up Stairs, / Over
Frost's Hardware / Store, BOSTON*

Fletcher Fund, 1937 (37.54.3)

Amalia Heredia married George Henry
Loring (cat. no. 456) in 1850, as his second wife.



456

456.

George Henry Loring, 1849

Watercolor on ivory in brown leather case with
ormolu mat

4⁵/₈ × 3³/₈ in. (11.6 × 8.6 cm)

Signature and date scratched along lower left edge:

R. M. Staigg 1849

Inscribed in graphite on verso of backing card:

George Loring Esq. Boston / of Malaga July 1849

Printed on yellow paper label inside case: *S. J. H.*

*Smith, / Maker, / 182 Washington St. / Up Stairs, / Over
Frost's Hardware / Store, BOSTON*

Fletcher Fund, 1937 (37.54.4)

George Henry Loring (1822–1901) was born in Málaga, Spain, and visited Boston in 1849 with his fiancée, Amalia Heredia (cat. no. 455).

JOHN HENRY BROWN

Lancaster, Pennsylvania 1818–1891

Philadelphia, Pennsylvania

After two years as a clerk in the Recorder's Office of Lancaster County, John Henry Brown studied painting from 1836 to 1839 with Arthur Armstrong (1798–1851), a fine-art, sign, and "fancy" painter. At the age of twenty-one, Brown set up his own business in Lancaster, in competition with his teacher, and also taught himself miniature painting. By 1844 he was painting miniatures exclusively. In 1845 he married Adaline Peters and settled in Philadelphia. Brown painted many prominent people, combining the look of the new photographic process with the colors and composition of oil painting, often basing his portraits upon daguerreotypes and, later, ambrotypes. He exhibited frequently at the Pennsylvania Academy of the Fine Arts and at the Artists' Fund Society until 1864. In 1864 he joined the photography practice of Frederick August Wenderoth (1814–1884) and W. Curtis Taylor (act. ca. 1860–80), which became the firm of Wenderoth, Taylor and Brown. Brown tinted photographs and provided whatever other painting skills were needed to fulfill the public's demand for colored images. At the time of the nation's centennial, a revival of interest in portrait miniatures allowed Brown to rededicate himself to this genre: he exhibited at the National Academy of Design, in New York City, in 1875 and received a medal for his miniatures at the Centennial Exhibition in Philadelphia in 1876.

REFERENCES: Archives: John Henry Brown journal, commenced 1850 (including an account of miniatures painted 1839–90) and diary, commenced 1844, The Rosenbach Museum and Library, Philadelphia, Pennsylvania. Wharton and Taylor 1898, pp. 214–27; Frank 2000–2001, pp. 292–302; Anne Verplanck, "The Art of John Henry Brown," *The Magazine Antiques* 166 (November 2004), pp. 138–43; Mary Ellen Brown, "John Henry Brown: The Man, the Artist and His Family" ([Sequim, Wash.: Mary Ellen Brown, 2005]); Aronson and Wieseman et al. 2006, pp. 108–9.

457.

Portrait of a Lady, ca. 1840

Watercolor on ivory in gilded copper foliate case; hair reserve

2⁵/₈ × 2¹/₄ in. (6.8 × 5.6 cm)

Fletcher Fund, 2006 (2006.235.20)

See Johnson 1990, no. 23, as a portrait of Mrs. Gerald Roth, an identity that cannot be confirmed.



457

458.

Adaline Peters Brown, 1846

Watercolor on ivory

3¹/₈ × 2³/₄ in. (7.9 × 7 cm)

Dated bottom center: July 8, 1846.

Signature and date scratched lower right:

J. H. Brown. July 8, 1846

Printed paper exhibition label filled out by hand in blue ink, formerly attached to verso: *THE PENNSYLVANIA ACADEMY OF THE FINE ARTS / AND THE PENNSYLVANIA SOCIETY OF / MINIATURE PAINTERS / TENTH ANNUAL EXHIBITION / TO BE DETACHED AND FIXED ON BACK OF WORK / TITLE Adaline Peters Brown / ARTIST J. Henry Brown / RETURN ADDRESS J Howard Brown / 328 Walnut St*

Maria DeWitt Jesup Fund, 1990 (1990.21.2)

The sitter was the artist's wife.



458

459.

Portrait of a Gentleman, 1846

Watercolor on ivory in brown leather case with ormolu mat

2⁷/₈ × 2³/₈ in. (7.3 × 6 cm)

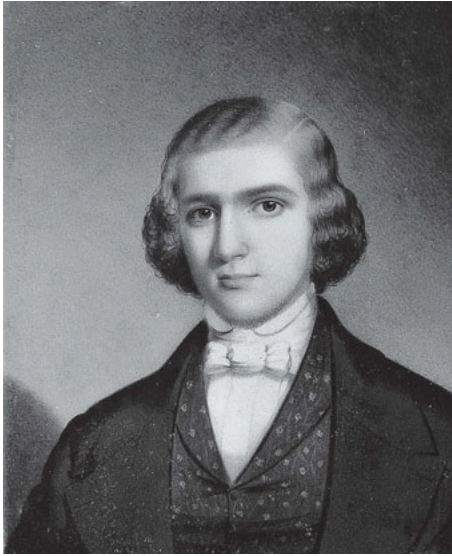
Signature and date scratched bottom right of

center: *J. H. Brown Jan. 1846*

Inscribed in ink on lined paper glued to verso:

[. . .] days after date I pro[. . .] / [. . .] hn Van Wick the sum / [. . .]s value recd / Twenty. / Philad / [illegible]

Gift of J. William Middendorf II, 1968 (68.222.16)



459

460.

Self-Portrait, ca. 1846

Watercolor on ivory in gilded copper foliate case;
hair reserve
2½ × 2 in. (6.2 × 5.1 cm)

Maria DeWitt Jesup Fund, 1990 (1990.21.1)

461.

Ada Brown, 1847

Watercolor on ivory in gold case; hair reserve
1⅞ × 1½ in. (4.9 × 3.7 cm)
Inscribed along bottom edge: *By the Father July 1847.*
Inscribed on backing paper: *Ada / 3yrs. / J. Henry Brown / Pinxit / 1847*

Purchase, Martha J. Fleischman Gift, 2003 (2003.51)

The sitter was the artist's daughter.



460



461

462.

Portrait of a Young Man, 1854

Watercolor on ivory in red leather case with
ormolu mat
3⅞ × 2⅞ in. (9.1 × 7.3 cm)
Inscribed along right edge: *Copy from a
Daguerre by J. Hy. Brown. 1854.*
Signed and dated on backing paper: *J. Henry
Brown / Phila 1854*

Dale T. Johnson Fund, 2006 (2006.235.21)

See Johnson 1990, no. 24.



462 reduced in size

GEORGE W. STEVENS

New Hampshire ca. 1820–1891 Boston, Massachusetts

Active in Boston, George W. Stevens listed himself in the city directories as a miniature painter from 1840 to 1842. After that, he gave his profession as upholsterer and furniture maker, but continued painting and exhibiting his miniatures at the Boston Mechanics Association.

REFERENCES: Groce and Wallace 1957, p. 603; Yarnall and Gerdtz, eds. 1986, vol. 5, p. 3386; Falk, ed. 1999, vol. 3, p. 3169.

463.

Portrait of a Boy, 1845

Watercolor on ivory in gilded copper foliate case; hair reserve

2½ × 2 in. (6.3 × 5 cm)

Signed and dated on trade card used as backing:

George W. Stevens / July 1845 / Boston

Fletcher Fund, 2006 (2006.235.188)

See Johnson 1990, no. 225.



463

GEORGE AUGUSTUS BAKER JR.

New York City 1821–1880 New York City

George Augustus Baker Jr. was the son and namesake of a miniature painter (q.v.) from Strasbourg, France, who instructed him in the art. By 1837 he had become an established miniature painter, producing more than 140 works in that year alone. He seems to have worked exclusively in this medium, studying and exhibiting his work at the National Academy of Design. In 1844 he embarked on a two-year trip to Europe, after which he turned to oil portraiture. Baker was elected a National Academy associate in 1846 and an academician in 1851, and was employed as an instructor there. In 1867 the biographer Henry Tuckerman wrote of Baker: “[O]riginally devoted to miniature-painting, much of the delicacy and fidelity of his pencil is owing to the high finish and exactitude acquired in that kind of limning.” Few of the many miniatures Baker executed have been discovered.

REFERENCES: Henry T. Tuckerman, *Book of the Artists* (New York: G. P. Putnam and Sons, 1867), pp. 489–90; French 1879, pp. 109–10; Eliot Clark, *History of the National Academy of Design, 1825–1953* (New York: Columbia University Press, 1954), pp. 69, 79, 90, 246; “George A. Baker, Jr., 1821–1880,” in Spassky et al. 1985, pp. 141–44; Falk, ed. 1999, vol. 1, p. 180; Jonathan P. Harding, “George Augustus Baker, Jr.,” in Dearinger et al. 2004, pp. 22–24.



464

464.

Mary Crosby, 1840

Watercolor on ivory in replacement case

3⅞ × 2⅞ in. (8.5 × 5.5 cm)

Inscribed in ink on a modern label, a transcription of the original, which is inside the case: *My miniature / taken when I was / seventeen by George Baker / (October 1840) / to be given to my / namesake niece / Mary C. Brown / (Signed) Mary Crosby*

Gift of Gloria Manney, 2006 (2006.235.6)

The sitter (1822–1913) was the daughter of William Bedlow Crosby and Harriet Ashton Clarkson of New York City. See Johnson 1990, no. 7.

SARA PETERS GROZELIER

North Andover, Massachusetts 1821–1907

North Andover, Massachusetts

Sara Peters Grozelier and her older sister Clarissa Peters Russell (q.v.) grew up in North Andover, Massachusetts, along with their ten siblings. In 1836, Sara graduated from the Abbot Academy in Andover, where drawing and painting were part of the curriculum. After working in North Andover painting miniatures of its prominent residents, at the age of twenty-six she moved to Boston, where she maintained a studio. In 1855 she married Leopold Grozelier (1830–1865), a French portrait painter and lithographer. That same year she exhibited miniatures for the first time at the Boston Athenaeum, and in 1856 she sent a miniature to the Brooklyn Art Association. Also in the 1850s, Grozelier drew lithographs of varied subject matter under the name Madame Grozelier. Following her husband's early death, she supported herself by finishing photographs, painting over them in oil or pastel. Grozelier returned to North Andover at the age of sixty-one.

REFERENCES: Philena McKeen and Phebe F. McKeen, *Annals of Fifty Years: A History of Abbot Academy, Andover, Mass., 1829–1879* (Andover, Mass.: W[arren] F. Draper, 1880), pp. 86, 114; Edmond Frank Peters and Eleanor Bradley Peters, *Peters of New England: A Genealogy, and Family History* (New York: The Knickerbocker Press, 1903), pp. 106–8 [includes a photograph of the artist as a young woman], 233; Glen Gilbert, "Pieces of a Local Artist's Life Put on View," *North Andover Citizen*, May 1, 1986, pp. 14–15; "Local 19th-Century Artist Exhibited," *North Andover Historical Society Newsletter* (Spring 1986); Pierce and Slautterback 1991, pp. 132, 173, fig. 80; Falk, ed. 1999, vol. 2, p. 1393.

465



465.

Portrait of Two Girls, ca. 1845

Watercolor on ivory in brown leather case with ormolu mat

4 × 3½ in. (10.3 × 8 cm)

Gift of Gloria Manney, 2006 (2006.235.76)

See Johnson 1990, no. 91.

JACOB HART LAZARUS

New York City 1822–1891 New York City

The paternal uncle of the poet Emma Lazarus, Jacob Hart Lazarus studied with Henry Inman (q.v.) during the early 1840s and also attended the National Academy of Design school from 1841 to 1843. Between 1841 and 1865 he regularly contributed oil portraits to the annual exhibitions at that institution, where he was elected an associate in 1849. Lazarus also sent his work to the Boston Athenaeum and the Pennsylvania Academy of the Fine Arts. He painted few miniatures; the early pieces show Inman's training, while the later ones, executed after Inman's death, reflect the influence of photography. Poor in his youth, Lazarus became wealthy from his art; after his death his family established a memorial fund in association with the Metropolitan Museum to benefit young male artists studying in Europe.

REFERENCES: Obituary, *The New-York Times*, January 12, 1891, p. 5; Frederic Fairchild Sherman, "Unrecorded Early American Portrait Miniaturists and Miniatures," *The Magazine Antiques* 23 (January 1933), p. 13; Fielding and Carr 1965, p. 389; "Jacob Hart Lazarus, 1822–1891," in Spassky et al. 1985, pp. 154–56; Falk, ed. 1999, vol. 2, p. 1970; Carol Lowrey and David B. Dearing, "Jacob Hart Lazarus," in Dearing et al. 2004, pp. 352–53.

466.

Charles A. Macy, ca. 1850

Watercolor on ivory in gilded metal case
2⅞ × 1¾ in. (5.4 × 4.4 cm)
Signed at center right: JHL [in monogram]
Inscribed on backing paper: *Charles A. Macy*
Gift of Gloria Manney, 2006 (2006.235.9)

The sitter (1807–1875) was a partner in the New York City banking firm Howes, Macy, & Company. See Johnson 1990, no. 114.

WALTER GOULD

Philadelphia, Pennsylvania 1829–1893 Florence, Italy

Walter Gould studied portraiture with John Rubens Smith (1775–1849) and Thomas Sully (q.v.). He resided in Philadelphia and Fredericksburg, Virginia, earning his living painting portraits and miniatures. In 1843, still in his early teens, Gould began exhibiting at the Artists' Fund Society in Philadelphia, and he was elected a member in 1846. In 1849 he traveled to Florence, Italy, and he remained abroad for the rest of his life, devoting his career to oil portraiture and to genre scenes drawn primarily from Turkish subject matter. Few of his portrait miniatures have been located.

REFERENCES: Clara Erskine Clement and Laurence Hutton, *Artists of the Nineteenth Century and Their Works: A Handbook Containing Two Thousand and Fifty Biographical Sketches*, 2 vols. (Boston: Houghton, Mifflin, 1880), vol. 1, p. 307; Michael David Zellman, comp., *American Art Analog*, 3 vols. (New York: Chelsea House Publishers in association with American Art Analog, 1986), vol. 1, p. 233; Gerald M. Ackerman, *American Orientalists* (Courbevoie/Paris: ACR, Edition Internationale, 1994), pp. 94–101; Falk, ed. 1999, vol. 2, p. 1337.



466

467.

Edward Ranstead Jones, 1847

Watercolor on ivory
2¾ × 2¼ in. (7 × 5.8 cm)
Signed and dated lower right: *W. Gould. / 1847*
Inscribed on backing paper: *Edward Ranstead / 1819–1886 / Jones / by Walter Gould / taken 1847; Presented to E.R.J. / by his friend / Walter Gould / Jan. 31, 1849 / Painted in the beginning of 1847; For Philadelphia Museum of Art*

Gift of Gloria Manney, 2006 (2006.235.286)

See Johnson 1990, no. 90.



467

CHARLES JAMES TURRELL

London, England 1846–1932 White Plains, New York

For three years, from the age of nineteen, Charles James Turrell studied with a miniature painter named Mr. Sargeant. In October 1867, Charles and his twin brother, Arthur (1846–1898), an artist and engraver, traveled to New York City, where Charles painted miniatures for the theatrical photographer Napoleon Sarony, who had just opened a studio. While in New York, Turrell exhibited two “cabinet works”—small paintings intended to be displayed in a home library or study—at the Brooklyn Art Academy in 1868. In 1869 he married an American and by 1870 the couple was living in England; they continued to spend winters in New York, because he preferred the New York light to London’s in that season. While many miniature painters found their commissions dwindling with the ascent of photography, Turrell maintained a successful career on both sides of the Atlantic throughout his lifetime. He cultivated a wealthy and aristocratic clientele, including Mrs. Cornelius Vanderbilt (ca. 1889, Private collection) and Alexandra, princess of Wales (1886, Private collection). Turrell exhibited regularly at the Royal Academy of Arts, London, beginning in 1873, and at galleries in New York City and London.

REFERENCES: Dudley Heath, *Miniatures* (London: Methuen and Co., 1905), pp. 215–17; Charles Turrell and George Charles Williamson, *Miniatures: A Series of Reproductions in Colour and Photogravure of Ninety-Eight Miniatures of Distinguished Personages . . . by Charles Turrell . . .* (London and New York: John Lane, 1913); Foskett 1987, p. 666; Strickler and Gibson 1989, pp. 112–13; Falk, ed. 1999, vol. 3, p. 3354; Aronson and Wieseman et al. 2006, p. 308.



468 reduced in size

468.

Mrs. Paul Joseph Revere (Lucretia Watson Lunt), 1888

Watercolor on ivory in gold case; hair reserve
6¼ × 5 in. (15.9 × 12.7 cm)
Signed and dated: C J Turrell 1888

Purchase, Gift of Mrs. George Kaufman, 2008
(2009.3a–c)

Lucretia Watson Lunt (1832–1898) married Paul Joseph Revere (cat. no. 332) on March 17, 1859.

JULIE KAHLE

St. Peter, Minnesota 1858–1931 Bridgehampton, New York

The daughter of German immigrants and the wealthy widow of German-born Marcel Kahle, Julie Bruhns (or Bruin) Kahle started painting when she was almost sixty years old. She studied at the American School of Miniature Painting in New York City, where she resided, and was a member of the American Society of Miniature Painters, the Pennsylvania Society of Miniature Painters, and the National Association of Women Painters and Sculptors. Cecilia Beaux (1855–1942) portrayed Kahle at work (1925–26, Lois B. Weigl Collection), a commission arranged by Kahle's son Herman when he was a student in Beaux's class. A small exhibition of Kahle's work was organized by one of her seven children in Dorset, Vermont, in the 1970s.

REFERENCES: Archives: MMA form completed by the artist at time of accession, n.d. [1929], APS, MMA object file. Virginia Nirdlinger, "On View in the New York Galleries. American Society of Miniature Painters, Grand Central Galleries," *Parnassus* 4, no. 2 (February 1932), p. 15; Petteys et al. 1985, p. 384; Tara Leigh Tappert, *Cecilia Beaux and the Art of Portraiture*, exh. cat. (Washington, D.C., and London: National Portrait Gallery; Smithsonian Institution Press, 1995), pp. 142–43; Falk, ed. 1999, vol. 2, p. 1779.

469.

The Girl with White Fur, ca. 1920–24

Watercolor on ivory in gold-colored metal case with die-rolled and black-patinated foliate decoration
3½ × 2½ in. (8.9 × 6.4 cm)
Signed lower right: J. K. [in monogram]

Gift of American Society of Miniature Painters, 1929 (29.174.3)



469

HELEN M. TURNER

Louisville, Kentucky 1858–1958 New Orleans, Louisiana

A daughter of Mortimer Turner, a prosperous Louisiana coal merchant, and Helen Maria Davidson, Helen Maria Turner was orphaned at thirteen. Brought up in genteel poverty with her siblings by her uncle in New Orleans, Turner began painting in 1880; her talent qualified her for free art lessons at the Artists' Association of New Orleans, where the faculty included European-schooled teachers such as Andres Molinary (1847–1915) and Bror Anders Wickstrom (1840–1909). When she was thirty-five, Turner taught art for two years at St. Mary's College in Dallas. In 1895 she moved to New York City with her sister Laurette, a textile artist, and enrolled at the Art Students League. She studied with several teachers, including Kenyon Cox (1856–1919) and Douglas Volk (1856–1935), was elected a member in 1897, and continued there through the 1898–99 session. She then studied portraiture at the Woman's Art School of New York at the Cooper Union with Volk, earning a diploma in 1901 and returning for a semester in 1904–5. Turner completed the basic two-year "Normal Art Work" course at the Fine Arts Department at Teachers College, Columbia University, from 1899 to 1901, and continued with advanced classes there for two more years. In the fall of 1902 she began a seventeen-year stint as a teacher at the Art School of the New York YWCA, where she trained women in the applied arts. For three summers, in 1904, 1905, and 1911, Turner joined student trips with William Merritt Chase (1849–1916) in Europe. Turner exhibited frequently and won many prizes. Upon an invitation from Charles Courtney Curran (1861–1942), Turner became a member of the Cragmoor summer artist colony in upstate New York from 1906 to 1942. In 1926, Turner closed her New York City studio and returned to New Orleans. She was elected an associate of the National Academy of Design in 1913 and an academican in 1921, one of the few women to receive this recognition.

REFERENCES: "Turner, Helen Maria," in *The National Cyclopaedia of American Biography*, current vol. E, 1937–38 (New York: James T. White and Company, 1938), pp. 114–15; Lewis Hoyer Rabbage and Maureen Radl, *Helen M. Turner, NA (1858–1958): A Retrospective Exhibition* (Cragmoor, N.Y.: The [Cragmoor Free] Library, 1983); Lewis Hoyer Rabbage, "Helen M. Turner (1858–1958)," in *Eight Southern Women: Blanche Lazzell, Josephine Marien Crawford, Nell Choate Jones, Clara Weaver Parrish, Alice Ravenel Huger Smith, Helen M. Turner, Mary Harvey Tannahill, Anne Goldthwaite*, exh. cat. (Greenville, S.C.: Greenville County Museum of Art; Gibbes Art Gallery, 1986), pp. 48–53, 57; Tufts et al. 1987, p. 56; Falk, ed. 1999, vol. 3, p. 3351; Maia Jalenak, "Helen M. Turner, American Impressionist" (Masters thesis, Louisiana State University and Agricultural and Mechanical College, 2003) [the most thorough and recent source on Turner].

470.

Mrs. Lewis Palmer Skidmore, 1911

Watercolor on ivory in ebonized and gilded wood frame

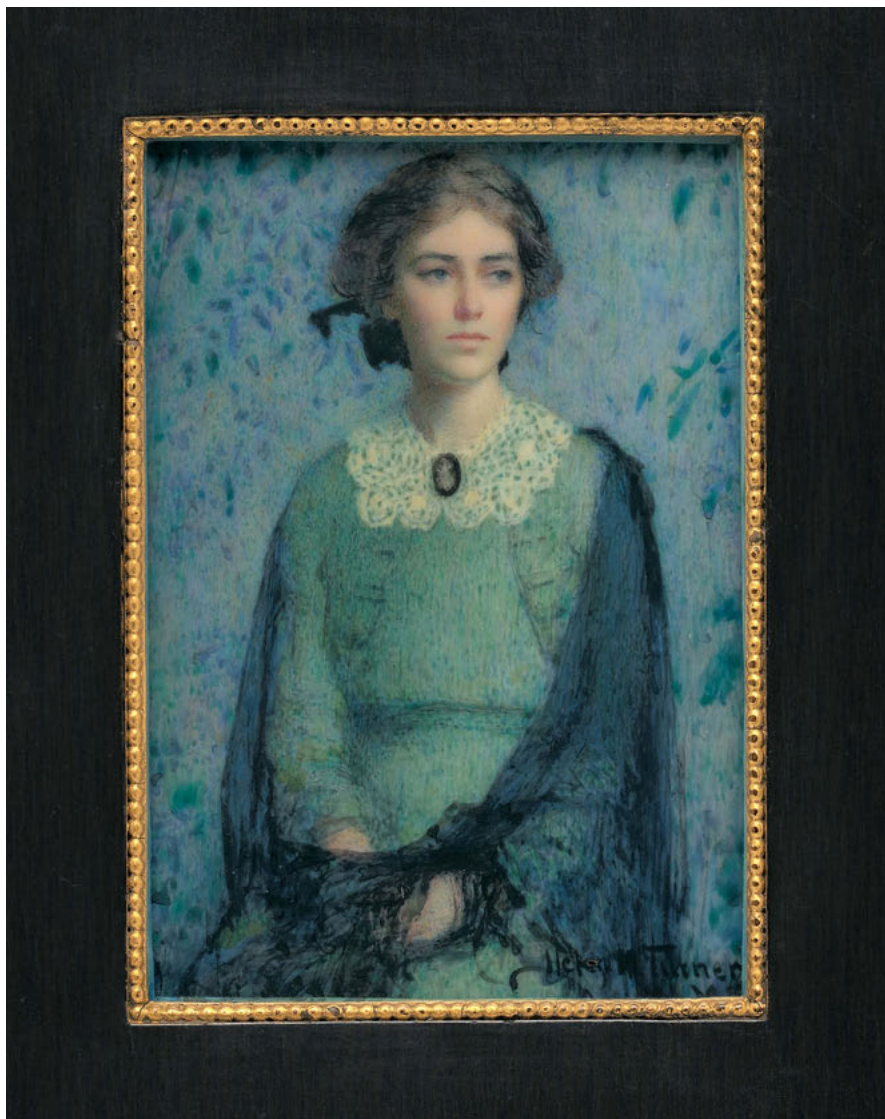
4½ × 3⅞ in. (11.4 × 7.9 cm)

Inscribed in ink on cardboard backing:

Portrait / \$400.00 / Helen Turner

Rogers Fund, 1914 (14.57.4)

The artist exhibited this portrait in 1911 at the American Water Color Society and in 1912 at the American Society of Miniature Painters, both New York City institutions.



470

LAURA COOMBS HILLS

Newburyport, Massachusetts 1859–1952

Newburyport, Massachusetts

Daughter of a banker, Philip Knapp Hills, and Mary Gerrish, Laura Coombs Hills was a renowned and innovative painter of miniature portraits and pastel still lifes. She studied with Helen Mary Knowlton (1832–1918) in Boston during three winters and briefly at Boston's Cowles Art School. From February through April 1882 she attended the Art Students League in New York City, where one of her teachers was William Merritt Chase (1849–1916). Hills's first exhibition, in 1878 at the Boston Art Club, was followed by numerous group and solo shows throughout her life; she won many medals. Typically for female artists of her time, Hills augmented her income by designing greeting cards, illustrating magazines and children's books, decorating pottery, and drawing patterns for needlework. Hills was inspired on a visit to England in the early 1890s to paint miniatures. She taught herself the technique and exhibited seven miniatures in 1893. Hills was elected to the Society of American Artists in 1897, one of the Society's few female members and its first miniature painter. In 1899 she was a founding member of the American Society of Miniature Painters and its first vice-president, and in 1906 she was elected an associate by the National Academy of Design. By 1920, with her eyesight failing, Hills turned increasingly to her popular pastels, particularly of flowers.

REFERENCES: Archives: Laura Coombs Hills papers, 1900–1952, Archives of American Art, Smithsonian Institution, Washington, D.C.; Laura C. Hills, Record Book, Archives, Historical Society of Old Newbury, Newburyport, Massachusetts. Grace Alexander Nutell, "A Painter of Miniatures," *The Puritan* 5, no. 3 (April 1899), pp. 385–89; Frances Duncan, "The Miniatures of Miss Laura Hills," *The International Studio* 41, no. 161 (July 1910), pp. xlvi–xlvi; Erica E. Hirshler et al., *Laura Coombs Hills: A Retrospective*, exh. cat. (Newburyport, Mass.: Historical Society of Old Newbury, 1996); Erica E. Hirshler with Janet L. Comey and Ellen E. Roberts, *A Studio of Her Own: Women Artists in Boston, 1870–1940*, exh. cat. (Boston: MFA Publications, 2001), pp. 62–69, 182–83.

471.

Persis Blair, ca. 1901

Watercolor on ivory in ebonized wood frame with gold-colored metal mat and hanger

6 $\frac{7}{8}$ × 5 $\frac{1}{8}$ in. (16.8 × 13 cm)

Signed lower right: *Laura Hills*

Printed label filled out by hand in ink and attached

to verso: *Laura C. Hills / FRANK W. BAYLEY /*

COPLEY GALLERY / 103 NEWBURY STREET /

"Persis" BOSTON / Price \$500. (12)

Rogers Fund, 1914 (14.57.5)

Persis Blair (1895–?) of Boston died at the age of seven.



471 reduced in size

EMILY DRAYTON TAYLOR

Philadelphia, Pennsylvania 1860–1952

Philadelphia, Pennsylvania

Emily Drayton Taylor studied painting in Paris under Cécile Ferrère (1847–?), probably in the mid-1870s, and at the Pennsylvania Academy of the Fine Arts in Philadelphia in 1877. She married a noted neurologist, Dr. John Madison Taylor, in 1879; the couple had three children. She began her career as a miniaturist in 1893 and wrote a chapter on the technique of miniature painting for Anne Hollingsworth Wharton's book, *Heirlooms in Miniatures* (1897), the first history of American miniatures. President and Mrs. McKinley sat for her in 1899 (White House, Washington, D.C.). Taylor sent work to the Paris Salon of 1897, the first annual exhibition of the American Society of Miniature Painters in 1900, and the Paris Exposition of 1900. An active promoter of the art form, Taylor founded the Pennsylvania Society of Miniature Painters, served as its president from 1901 to 1951, and established a gold medal in her name at the Society in 1939. Taylor won gold medals at Earl's Court, London (1900), and the Charleston Exposition (1902), a silver medal at the Panama-Pacific International Exposition, San Francisco (1915), and a PSMP medal of honor (1919). Besides painting more than four hundred miniature portraits, Taylor collected early miniatures by American and English painters and exhibited them at the Pennsylvania Academy of the Fine Arts in 1951.

REFERENCES: Emily Drayton Taylor, "Miniature Painting as an Art," in Wharton and Taylor 1898, pp. 227–45; John W. Leonard, ed., *Who's Who in America, 1901–1902* (Chicago: A. N. Marquis and Company, 1901), p. 1118; *Golden Jubilee: Fiftieth Annual Exhibition of Miniatures, Antique and Contemporary, The Pennsylvania Society of Miniature Painters*, exh. cat. (Philadelphia: The Pennsylvania Academy of the Fine Arts, 1951), pp. 2, 14–17; "Emily Taylor, 92, Portrait Painter," *The New York Times*, June 20, 1952, p. 23; Falk, ed. 1999, vol. 3, p. 3256.

AFTER EDWARD GREENE MALBONE (Q.V.)

472.

Eye of Maria Miles Heyward, ca. 1930

Watercolor on ivory in gold case

Diam. $\frac{7}{8}$ in. (2.3 cm)

Gift of Estate of Drayton Cochran, 1993 (1993.343.2)

See cat. no. 181 for the original by Edward Greene Malbone (q.v.), from which this was copied. Taylor would have had access to it through the Heyward family.

473.

Lover's Eye, ca. 1930

Watercolor on ivory in gold case

Diam. 1 in. (2.5 cm)

Gift of Estate of Drayton Cochran, 1993 (1993.343.1)

This eye miniature is thought to have been copied from a piece by Edward Greene Malbone (q.v.).



472



473

ISAAC A. JOSEPHI

New York City 1860–1954 New York City

A landscape and miniature painter, Isaac A. Josephi attended the Art Students League in New York City, studied with Léon Bonnat (1833–1922) in Paris, and spent extended periods painting in Great Britain and continental Europe. He was the first president and according to some sources the ideator of the American Society of Miniature Painters, founded in 1899 to promote high standards in the art of miniatures. His *Portrait of a Lady* (date and location unknown) at the Society's first exhibition, in 1900, caused controversy among the miniature artists; some felt the subject matter—an unidentified sloe-eyed woman in a languid pose and dressed in a fashionable, very low-cut gown and fur-trimmed coat—was too “modern,” that is, inappropriate, for the genre. That same year he became a mentor and love interest of Eulabee Dix (q.v.), who described him as a “plump little man with a Van Dyke beard, nice eyes, and a quiet pleasant voice” and later depicted her friend in a miniature (1928, National Museum of Women in the Arts, Washington, D.C.). Known as a master of scale in his miniatures, Josephi exhibited widely, receiving an honorable mention at the Paris Exposition of 1900 and a silver medal at the Charleston Exposition of 1902. In addition to his participation in the ASMP, he was the first American member of the Royal Society of Miniature Painters and belonged to the American Water Color Society.

REFERENCES: Gardner C. Teall, “The American Society of Miniature Painters,” *Brush and Pencil* 6, no. 1 (April 1900), pp. 21–27; “The American Society of Miniature Painters and the Work of Its President Mr. Isaac A. Josephi,” *Town and Country*, no. 3064 (February 4, 1905), pp. 13–14; Homer Saint-Gaudens, “Modern American Miniature Painters,” *The Critic* 47, no. 6 (December 1905), pp. 517–29; Helen L. Earle, comp., *Biographical Sketches of American Artists*, 5th ed., rev. and enl. (1912; Lansing, Mich.: Michigan State Library, 1924), p. 172; Jo Ann Ridley, *Looking for Eulabee Dix: The Illustrated Biography of an American Miniaturist* (Washington, D.C.: National Museum of Women in the Arts, 1997), pp. 51–54.



474

474.

Edward Calm, ca. 1895

Watercolor on ivory in ebonized wood frame

4¼ × 3⅞ in. (10.8 × 7.9 cm)

Signed bottom left: I A JOSEPHI

Inscribed in graphite upper right: white hallow

Gift of Isaac A. Josephi, 1946 (46.110)

Edward Calm (1864–before 1900) was a classical violinist. He died during the time this piece was being executed.

WILLIAM J. WHITEMORE

New York City 1860–1955 East Hampton, New York

A book illustrator; miniature, oil portrait, and landscape painter; and teacher, William John Whittemore began his art studies in the winter of 1877 with lessons from the painter William Howard Hart (1863–1937). After a couple of years working in his family's business—picture framing and looking-glass manufacture—Whittemore embarked on a program of study from 1882 through 1886, beginning at the National Academy of Design with Walter Satterlee (1844–1908), and then at the Art Students League, primarily with James Carroll Beckwith (1852–1917). In Paris in 1888–89, he studied at the Académie Julian with Jules-Joseph Lefebvre (1836–1911) and Jean-Joseph Benjamin Constant (1845–1902). In France he met Alice Vaud Whitmore (1868–1911), an artist whom he married in 1895. They lived in Manhattan, spending time each year in Europe and at Robinsfield, their house in East Hampton, New York. In 1921, ten years after Alice's death, Whittemore married the artist Charlotte Helen Simpson (1863–1955). Whittemore was elected an associate at the National Academy in 1897, was a founding member of the American Society of Miniature Painters in 1899, and taught miniature painting in his own studio, at the Art Students League from 1900 to 1902, and at the YMCA. He exhibited in group and solo shows, winning many prizes, including a silver medal at the Paris Exposition of 1889, the J. D. McCarthy Prize of the Pennsylvania Society of Miniature Painters in 1934, and the medal of honor of the California Society of Miniature Painters in 1942.

REFERENCES: Archives: William J. Whittemore Collection, 1888–1954, Long Island Collection, East Hampton Library, East Hampton, New York; contains letters to and from Whittemore, the diaries of Whittemore and his two wives, a photograph album of portrait miniatures by Whittemore, photographs of the Whittemores and friends, and a sketchbook. Interview with William John Whittemore, conducted by Dewitt McClellan Lockman, Interviews of artists and architects associated with the National Academy of Design, 1926–1927, Archives of American Art, Smithsonian Institution, Washington, D.C., and Archives of American Art microfilm reel 504. "Whittemore, William John," in *The National Cyclopaedia of American Biography*, vol. 44 (New York: James T. White and Company, 1962), p. 251; Jo Ann Ridley, *Looking for Eulabee Dix: The Illustrated Biography of an American Miniaturist* (Washington, D.C.: National Museum of Women in the Arts, 1997), pp. 45–47, 264–65; John Davis, "William John Whittemore," in Dearing et al. 2004, pp. 580–82; Aronson and Wieseman et al. 2006, pp. 317–19.

475.

Self-Portrait, 1933

Watercolor on ivory in gilded metal case

3 1/8 × 2 5/8 in. (7.9 × 6.7 cm)

Signed lower left: W^m J. WHITEMORE

Inscribed on verso of ivory: *Self-Portrait / Nov. Dec. 1933 / To C-H-S-W / Xmas '33*

Inscribed in ink on verso: *Portrait "Miss D." / by Wm J Whittemore / 58 W. 59 St New York / val. \$[illegible] ins. val. \$[illegible]*

Printed on sticker on verso: *S. L. No. 4437 / The Metropolitan Museum of Art / LOAN EXHIBITION*

Typed on same sticker below printed text:

Wm. J. Whittemore

Gift of the artist, 1952 (52.99)



475

VIRGINIA RICHMOND REYNOLDS

Chicago, Illinois 1866–1903 Lake Geneva, Wisconsin

A miniature painter and influential teacher, Virginia Richmond Reynolds studied at the Art Institute of Chicago and with Carl Marr (1858–1936) in Munich and Charles Lasar (1856–1936) in Paris. In Munich, Reynolds also studied with an artist named Herterich, most likely either Johann Caspar Herterich (1843–1905) or Ludwig von Herterich (1856–1932). Before leaving Munich for Paris in 1894, she married the portrait painter Wellington Jarard Reynolds (1865–1949). While in Paris, Virginia Richmond Reynolds studied, taught miniature painting at her own school—among her pupils were Cornelia Ellis Hildebrandt (q.v.) and Lucy May Stanton (q.v.)—and exhibited at the Société Nationale des Beaux-Arts and at the American Art Association, where her miniature of a Dutch girl, the only art on view by a woman, became the chief attraction of the show in 1896. She introduced her students to the so-called free technique, a more expressionistic manner, with looser parallel brushstrokes, in contrast to the traditionally, meticulous techniques of stippling, hatching, and evenly applied washes of color. While in Paris, Reynolds also exhibited in the United States: in 1896 she won an honorable mention in an exhibition of fans and miniatures at the Manhattan Hotel in New York City, a charity event. Following an exhibition of her miniatures at the Champs de Mars in 1898, Reynolds was elected to associate membership in the Société Nationale des Beaux-Arts. She showed three miniatures at the Paris Exposition of 1900. One of them, *Bessie Moore* (cat. no. 476), was donated in 1906 to the Metropolitan Museum by the American Society of Miniature Painters, of which Reynolds had been a founder in 1899. Reynolds was the first to teach miniature painting at the Chicago Academy of Fine Arts, founded in 1902. Her life was cut short by an embolism while she and her family were on vacation in Lake Geneva, Wisconsin, in 1903.

REFERENCES: "Field Notes at Home and Abroad," *Arts for America* 8, no. 3 (1898), p. 184; Elizabeth Krysher, "Virginia Reynolds," *Arts for America* 8, no. 4 (1899), pp. 214–16; Gerdtz 1990, vol. 2, pp. 71, 294, 303; *Who Was Who in American History: Arts and Letters* (Chicago: Marquis Who's Who, 1975), p. 423; Betty Alice Fowler, "The Art of Lucy May Stanton," exh. brochure (Atlanta: Dodd Gallery, Georgia Museum of Art, 2002), p. [3].

476.

Bessie Moore, 1899

Watercolor on ivory in gilded metal case
4⁵/₈ × 3¹/₄ in. (11.7 × 8.3 cm)

Signed and dated along lower left edge: *Virginia Reynolds '99*

Inscribed in ink on later piece of tape on verso:
"Miss Bessie Moore"

Gift of American Society of Miniature Painters,
1906 (06.102.4)



476

MARIA JUDSON STREAN

Washington, Pennsylvania 1866–1949

Pittsburgh, Pennsylvania

Maria Judson Strean spent most of her professional career in New York City. She studied at the Art Students League for three years with Kenyon Cox (1856–1919) and Julian Alden Weir (1852–1919) and, in Paris, with René-François-Xavier Prinet (1861–1946) and André Dauchez (1870–1943 or 1948). She was known for combining the traditional with the modern and achieving “the maximum of suggestion with a loose but perfectly controlled technique” (Pattee 1933). An energetic participant in the art community, Strean was a member of the American Society of Miniature Painters, an occasional critic at the American School of Miniature Painting, recording secretary of the Art War Relief (an auxiliary of the Red Cross during World War I), and secretary of the Artists of Carnegie Hall, an organization housed in the building where she lived and worked for many years. Strean exhibited widely, winning numerous medals and awards, including an honorable mention at the Pan-American Exposition at Buffalo (1901) and the medal of honor at the 1921 exhibition of the Pennsylvania Society of Miniature Painters, one of several professional organizations of which she was a member.

REFERENCES: Oliver Hingston Baldwin, “Portraits and Miniatures of Fair Women,” *Brush and Pencil* 10, no. 4 (July 1902), p. 203; Elsie Dodge Pattee, “Nation’s Miniature Painters Stage Impressive Exhibition at Fair,” *The Art Digest* 7 (May 15, 1933), pp. 38–39; “Strean, Maria Judson,” in *Who Was Who in America* (Chicago: The A. N. Marquis Company, 1943–50), vol. 2, p. 516; Falk, ed. 1999, vol. 3, p. 3201.

477.

Coral, ca. 1923

Watercolor on ivory in gilded metal case

4 $\frac{1}{8}$ × 3 $\frac{1}{8}$ in. (10.5 × 7.9 cm)

Signed along lower left edge: *M. J. Strean*

Inscribed in black ink on label on verso:

M. J. Strean / 134 W 57 ST. / New York / “CORAL”

Gift of American Society of Miniature Painters, 1929 (29.174.7)

When acquired by the Museum, this miniature was accompanied by a note from the artist giving the title and explaining that she had exhibited it at the American Society of Miniature Painters, New York City, in 1923.



477

THEODORA W. THAYER

Milton, Massachusetts 1868–1905

Scituate, Massachusetts or New York City

Theodora Willard Thayer, daughter of James Bradley Thayer, a renowned law professor at Harvard, and Sophia Bradford Ripley, a relative of Ralph Waldo Emerson, was a successful miniature painter and admired teacher. Growing up in Cambridge, Massachusetts, she took lessons from Emily Danforth Norcross (ca. 1848–1909). She subsequently studied charcoal drawing and painting in Boston with Joseph Rodefer De Camp (1858–1923), one of the so-called Ten American Painters. When Thayer first exhibited a selection of miniatures, at the Society of American Artists in New York City in 1898, *Harper's Bazaar* commented that she had “sprung up almost to the first rank of miniaturists” with her individual and varied style. An active member of the Copley Society of Boston and one of the founding members of the American Society of Miniature Painters in 1899, Thayer showed in the ASMP exhibitions, at other American venues, and in Paris; she won a bronze medal at the Pan-American Exposition in Buffalo (1901) and a gold medal at the St. Louis World's Fair (1904). She maintained a winter home and studio in the Carnegie Hall Towers from 1901 on, with fellow miniature artists Eulabee Dix (q.v.) and Alice Beckington (q.v.) as her neighbors. About 1901, Thayer began to summer in Scituate, Massachusetts, with several other female artists, including Beckington, most of whom had studied and painted in France and who formed the nucleus of a community of artists, writers, and actors. She taught at the New York School of Art (1903–4) and at the Art Students League (1904–5). Thayer died at the age of thirty-seven, probably a suicide.



478

REFERENCES: Archives: Papers of James Bradley Thayer (1831–1902), 1787–1902, Harvard Law School Library, Harvard University, Cambridge, Massachusetts; collection contains correspondence and clippings relating to Theodora W. Thayer, his daughter. Homer St. Gaudens, “Modern American Miniature Painters,” *The Critic* 47, no. 6 (December 1905), p. 517; Obituary, *American Art Annual* 1898–[1948], vol. 6 (1907–1908), p. 116; “Thayer, Theodora Willard,” in *The National Cyclopaedia of American Biography*, vol. 21 (New York: James T. White and Company, 1930), p. 298; Paul Brooks, *The Old Manse and the People Who Lived There* (Concord: The Trustees of Reservations, 1983), pp. 90–92; Jo Ann Ridley, *Looking for Eulabee Dix: The Illustrated Biography of an American Miniaturist* (Washington, D.C.: National Museum of Women in the Arts, 1997), pp. 63–65.

478.

Portrait of a Lady, ca. 1898

Watercolor on ivory in replacement frame
3¼ × 4 in. (8.4 × 10.2 cm)

Bequest of Mary McMillan, 1956 (57.90.1)



479

479.

Parke Godwin, 1900

Watercolor on ivory in black-stained oak frame
 4½ × 3¼ in. (11.4 × 8.3 cm)

Signature and date scratched lower left:

T. W. Thayer / 1900-

Gift of American Society of Miniature Painters,
 1906 (06.296)

The journalist and author Parke Godwin (1816–1904) worked for the *Evening Post* on and off throughout his career and was a frequent contributor to the *United States Magazine and Democratic Review*.

Annabel Gray, ca. 1904

Watercolor on ivory in gilded brass bezel
 5 $\frac{3}{8}$ × 3 $\frac{1}{2}$ in. (13.7 × 8.9 cm)

Gift of American Society of Miniature Painters,
 1906 (06.297)



480

ALICE BECKINGTON

St. Charles, Missouri 1868–1942 La Jolla, California

Alice Beckington, daughter of Charles Beckington and Adeline Cheney, went to New York City to study at the Art Students League with James Carroll Beckwith (1852–1917) and for a month with Kenyon Cox (1856–1919) in 1888–89. In August 1889 she traveled to Paris to study at the Académie Julian with Jules-Joseph Lefebvre (1836–1911) and Jean-Joseph Benjamin Constant (1845–1902), and with Charles Lasar (1856–1936) at his atelier. In 1899, Beckington was one of the founders of the American Society of Miniature Painters, and she was later its president for several years. She taught miniature painting at the Art Students League from 1905 to 1916 and won medals and honorable mentions in numerous exhibitions and expositions, including the Pan-American Exposition in Buffalo (1901), the St. Louis World's Fair (1904), and the Brooklyn Society of Miniature Painters (1935). At the turn of the century Beckington and several other female artists, including Theodora W. Thayer (q.v.), became summer residents of Scituate, Massachusetts, a community of artists, writers, and actors.

REFERENCES: Archives: Peggy Bacon papers, 1893–1973 bulk 1900–1936, Archives of American Art, Smithsonian Institution, Washington, D.C., and <http://www.aaa.si.edu/collectiononline/bacopegg/>; collection contains letters from Beckington to Bacon. Cornelia B. Sage Quinton, *Catalogue of an Exhibition of Miniatures by The American Society of Miniature Painters*, exh. cat. (Buffalo, N.Y.: The Buffalo Fine Arts Academy, Albright Art Gallery, 1919), pp. 4, 6; Lula Merrick, "The Miniature in America," *International Studio* 76, no. 310 (March 1923), pp. 513–14; Falk, ed. 1999, vol. 1, p. 258; Daisy Thompson, "I Remember Scituate," in *Scituate Historical Society*, <http://www.scituate-historicalsociety.org/articles/thompson/htm> (November 29, 2006).



481

481.

Miss T., 1898

Watercolor on ivory in gilded wood frame

3¼ × 2⅝ in. (8.3 × 6.7 cm)

Signed lower left: *A Beckington*

Signed and dated center right: *A.B.* [in monogram] / 98

Printed in black ink on paper exhibition label filled out

by hand in ink and taped to verso: *Title Portrait of Miss*

T. / Artist Alice Beckington / Address: c/o M. J. Streat / Agent

154 W. 57th St. N.Y. / Return to Above

Inscribed in black ink on card glued to verso: *Portrait*

of Miss T. / by Alice Beckington

Printed on label glued to same card: *FROM Alice*

Beckington / Carnegie Studios / 154 W. 57th St. / New York City

Gift of Miss Josephine Lewis, 1943 (43.63)



482 reduced in size

482.

Richard Vaughn Lewis, ca. 1910

Watercolor on ivory in gilded wood frame

3 × 4 in. (7.6 × 10.2 cm)

Signed lower right: *A Beckington*

Inscribed on paper mounted to back of frame:

*Portrait of Richard V. Lewis / Given to Katherine / Lewis
by the owner, / Helen V. Lewis, on / February 21st 1942,
to have / during her lifetime, at / the end of which time
it / is to be given to The / Metropolitan Museum of / Art
in New York City. / Signed / Helen V. Lewis / Sworn to
and subscribed / before me this 21st day / of February
1942 / Howard B. Morris / Notary Public*

Bequest of Katherine Lewis, 2001 (2001.609)

The sitter (1841–1922) founded Lewis & Conger, a housewares department store in New York City.



483 reduced in size

483.

Mrs. Beckington, 1913

Watercolor on ivory in gilded wood frame
6 × 4½ in. (15.2 × 11.4 cm)

Signed upper left: *A Beckington / 1913.*

Printed exhibition label filled out by hand in
graphite and attached to verso: *THE
PENNSYLVANIA ACADEMY OF THE FINE ARTS
AND THE PENNSYLVANIA SOCIETY OF /
MINIATURE PAINTERS / TWELFTH ANNUAL*

*EXHIBITION / TITLE Portrait of Mrs. B. / ARTIST Alice
Beckington / RETURN ADDRESS Carnegie Hall III*

Inscribed in black ink on same label upper right: *191*

Rogers Fund, 1914 (14.57.2)

The sitter was the artist's mother (1842–1915).

LUCIA FAIRCHILD FULLER

Boston, Massachusetts 1870–1924 Madison, Wisconsin

Lucia Fairchild Fuller was a muralist, a miniature painter, and an important teacher. The daughter of wealthy parents, Charles and Elizabeth Nelson Fairchild, she moved in Boston's artistic and literary circles, which included John Singer Sargent (1856–1925). Following her society debut—requisite in Boston for women of her class—she studied with Dennis Miller Bunker (1861–1890) in 1888 at the Cowles Art School in Boston, where she met her future husband, Henry B. Fuller (1867–1934), son of a family of artists. In 1889 she moved to New York City and over the next decade studied at the Art Students League with William Merritt Chase (1849–1916), H. Siddons Mowbray (1858–1928), George DeForest Brush (1855–1941), and Kenyon Cox (1856–1919). Fuller kept a diary during her travels in France and England in 1891, recounting visits with and criticism from Sargent and Edwin Austin Abbey (1852–1911). By invitation, Fuller painted *The Women of Plymouth*, a mural for the Woman's Building at the World's Columbian Exposition (the Chicago World's Fair of 1893). In that same year she married Fuller, moving to his hometown of Deerfield, Massachusetts. Her family was hit hard by the stock market crash of that year, and in 1894 she took up miniature painting to help support her household; her teacher was a Mrs. Palmer in New York City. The Fullers, with their two children, joined the popular summer artist colony of Cornish, New Hampshire, in 1897; they generally spent winters in New York City. In 1899 she was a founding member and treasurer of the American Society of Miniature Painters, later serving as its president; in the same year she became one of the first women elected to the Society of American Artists. Over the years she won numerous medals and became an associate of the National Academy of Design in 1906. At the Art Students League, Fuller's name appears next to Alice Beckington's (q.v.) in the catalogues for the 1910–11 and 1914–15 terms, suggesting she was Beckington's assistant in her miniature painting class. With Elsie Dodge Pattee (q.v.) and Mabel R. Welch (q.v.), Fuller taught at the American School of Miniature

Painting in New York City, founded in 1914. Sadly, within a few years multiple sclerosis put an end to Fuller's career; in 1918 she moved to Madison, Wisconsin, to be with her family.

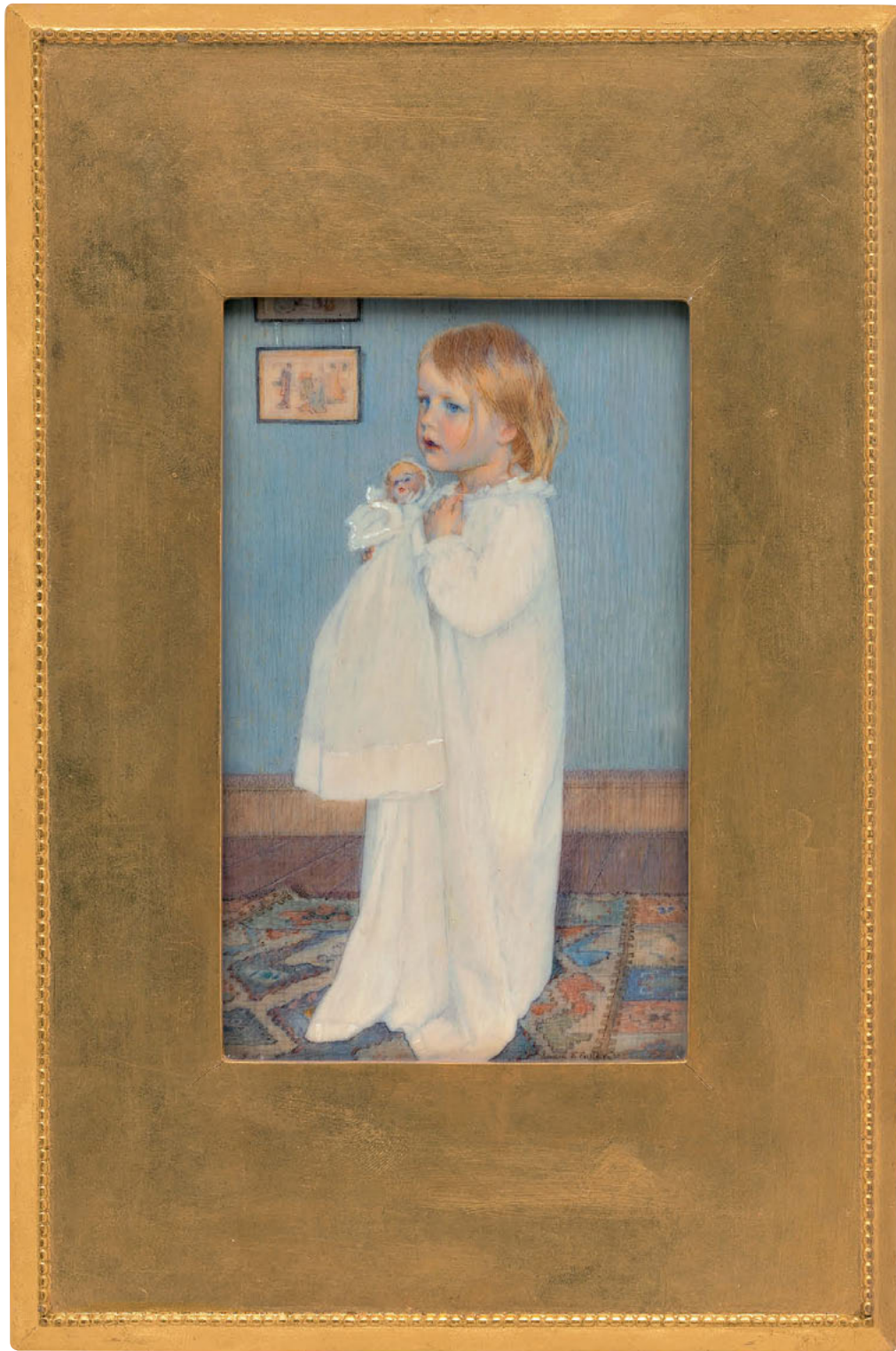
REFERENCES: Archives: The Fairchild-Fuller papers in the Dartmouth College Library, Baker-Berry Library, Dartmouth College, Hanover, New Hampshire, also partially available as the Lucia Fairchild Fuller Papers, [undated] and 1890–1976, and Henry Brown Fuller Papers, 1916–1934. Archives of American Art microfilm reels 3504 and 3825; collection includes sketchbook, diaries, miniatures, photographs, clippings, a manuscript draft, and correspondence with various members of the Fuller and Fairchild families, and with members of the Cornish Colony of artists and writers. William M. Jewell, "Fuller, Lucia Fairchild," in *Notable American Women, 1607–1950: A Biographical Dictionary*, edited by Edward T. James, 3 vols. (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1971), vol. 1, pp. 677–78; *A Circle of Friends: Art Colonies of Cornish and Dublin*, exh. cat. (Durham, N.H.: University Art Galleries, University of New Hampshire; Keene, N.H.: Thorne-Sagendorph Art Gallery, Keene State College, 1985), pp. 87–88; Lucia Miller, "John Singer Sargent in the Diaries of Lucia Fairchild, 1890 and 1891," *Archives of American Art Journal* 26, no. 4 (1986), pp. 2–16, cover ill.; Tufts et al. 1987, p. 94, no. 33; Judith K. Mueller, "Emerging from the Shadows: Lucia Fairchild Fuller (1870–1924)" (Master's thesis, University of Oklahoma, 1998).

484.

Clara B. Fuller, 1898

Watercolor on ivory in gilded wood frame
4½ × 2¾ in. (11.4 × 7 cm)
Signed and dated lower right: *Lucia F. Fuller 98*
Printed on paper label on verso: *GEO. F. OF / PICTURE FRAMER / Established 1878 / 274 MADISON AVE. / NEW YORK*
Inscribed in ink on mat-board backing on verso:
Artist – Lucia Fairchild Fuller – / Title=Portrait of a Child – / Price to the Museum, \$ 500 –
Rogers Fund, 1914 (14.57.3)

Clara B. Fuller (1895–1982) was the artist's daughter. When the artist sold the miniature to the Metropolitan it was entitled *Portrait of a Child*.



484

LYDIA E. LONGACRE

New York City 1870–1951 Old Lyme, Connecticut

Lydia Eastwick Longacre, granddaughter of James Barton Longacre, engraver to the United States Mint, studied at the Art Students League in New York City with William Merritt Chase (1849–1916) and H. Siddons Mowbray (1858–1928). In Paris she attended the Académie Colarossi, then studied with James McNeill Whistler (1834–1903), abandoning his class for one with Robert Henri (1887–1968) at the American Students Club in 1900. A miniature and landscape painter, Longacre was a member of the American Society of Miniature Painters, the Pennsylvania Society of Miniature Painters, and the National Association of Women Painters and Sculptors. As a part-time and then full-time resident of Old Lyme, Connecticut, Longacre was an active member of the Lyme Art Colony, along with her sister, Breta Longacre (1887–1923), who was also a painter. Lydia exhibited frequently there from 1911 to 1951. She won prizes and awards, among them the medal of honor of the Pennsylvania Society of Miniature Painters in 1939 and the Levantia White Boardman Memorial Medal of the American Society of Miniature Painters in 1949.

REFERENCES: Archives: Longacre family papers, [ca. 1810]–1952, Archives of American Art, Smithsonian Institution, Washington, D.C., and Archives of American Art microfilm reels 1046 and 1047, which include Lydia Longacre's letters from Europe, 1899–1900, and reels 1083 and 1050, which include genealogical information and photographs depicting the artist's miniature paintings. Lyme Historical Society records, [undated] and 1882–1986, Lyme Historical Society, Florence Griswold Museum, Old Lyme, Connecticut; collection contains material from the Florence Griswold papers, 1896–1938, including correspondence from the artist, also available as Archives of American Art microfilm reel 4599. Peter A. Juley and Son Collection, Photograph Archives, Smithsonian American Art Museum, Washington, D.C.; three black-and-white photographs of works by Longacre, J0041921, J0041922, J0041924. "Miss Lydia Longacre, Miniature Painter, 80," *The New York Times*, June 22, 1951, p. 25; Petteys et al. 1985, p. 448; Bennard B. Perlman, *Robert Henri: His Life and Art* (New York: Dover Publications, 1991), pp. 43–44; Pamela G. Bond, "The Early Years of the Lyme Art Association," *American Art Review* vol. 14, no. 4 (July–August 2002), pp. 134–43.

485.

Bruce Crane, 1931

Watercolor on ivory in brown wood frame

3¾ × 2¾ in. (9.5 × 7 cm)

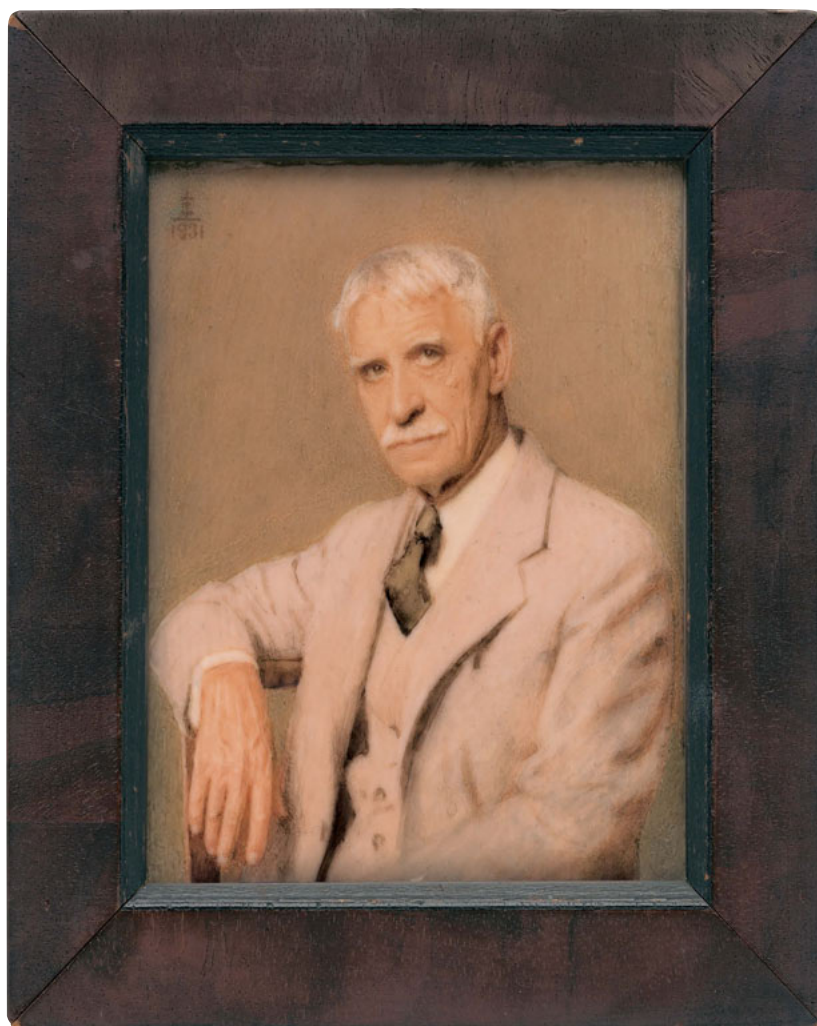
Marked upper left: [artist's monogram] / 1931

Inscribed in ink on backing card: *Bruce Crane / By*

Lydia Longacre / 27 West 67th. Street / New York / C 17

Gift of Estate of the artist, 1951 (51.181)

The sitter (1857–1937) was a plein-air landscape painter who lived and worked in New York City and Old Lyme, Connecticut.



485

MARTHA SUSAN BAKER

Evansville, Indiana 1871–1911 Chicago, Illinois

The painter, muralist, and illustrator Martha Susan Baker graduated from the Art Institute of Chicago with high honors in 1897 and subsequently taught there and at the Chicago Academy of Fine Arts. She won numerous prizes and medals for her work in America and abroad, including first prize in miniatures at the Arché Salon, Chicago (1897), and the bronze medal at the St. Louis World's Fair (1904). Among the venues at which Baker exhibited were the Art Institute of Chicago, the Paris Exposition (1900), and the Carnegie Institute, Pittsburgh. She was a member of the Chicago Society of Artists and the Society of Western Artists. Baker was a resident of Paris for several years at the end of her life, and her work attracted greater praise at an exhibition of miniatures at the Georges Petit Galleries in 1909 than that of the French artists. Baker's style is characterized by a bold and forceful directness. According to her obituary in the *New York Times*, the Spanish master Joaquín Sorolla y Bastida (1863–1923) believed Baker to be the world's foremost miniature painter. She died at the young age of thirty-nine from peritonitis following an operation for appendicitis.

REFERENCES: J[ohn] H. Vanderpoel, "On Some Miniatures, by Miss Martha S. Baker," *Brush and Pencil* 3, no. 4 (January 1899), pp. 216–20; "American Artist Excels. Miniatures of Miss Martha Baker Surpass French Exhibits," *The New York Times*, January 31, 1909, p. C3; Obituary, *The New York Times*, December 25, 1911, p. 7; *A Memorial Exhibition of Works of the Late Martha S. Baker at the Art Institute of Chicago Oct. 1 to 23, 1912*, exh. cat. (Chicago: Art Institute of Chicago, 1912); Helen L. Earle, comp., *Biographical Sketches of American Artists*, 5th ed., rev. and enl. (1912; Lansing, Mich.: Michigan State Library, 1924), p. 29; Petteys et al. 1985, p. 37.

486.

Elizabeth Humphrey, 1899

Watercolor on ivory in gilded metal foliate bezel
3¼ × 2¾ in. (8.3 × 6 cm)

Signed and dated lower left: *Martha S. Baker / 1899*
Inscribed in ink on paper rectangle taped to trimmed exhibition invitation on verso: *Portrait of / Miss Elizabeth Humphrey / of Chicago*

Gift of Mrs. Charles E. Baker, 1912 (12.83)



MABEL R. WELCH

New Haven, Connecticut 1871–1958

Wilbraham, Massachusetts

Mabel Rose Welch, a miniature painter and inspirational teacher, took her first art lessons with Emily Wyman as a student at the Wilbraham Academy in Massachusetts. After graduating in 1888, she entered the Art Students League, studying over the period 1891 to 1895 with John Henry Twachtman (1853–1902), Kenyon Cox (1856–1919), Frank Vincent DuMond (1865–1951), H. Siddons Mowbray (1858–1928), William Merritt Chase (1849–1916), and Robert Reid (1862–1929). In addition, Welch took private lessons in pastel with Albert Sterner (1863–1946). In Paris in the late 1890s she was a pupil of Harry van der Weyden (1868–1952), Charles Lasar (1856–1936), and two artists, Garrido and Scott, not otherwise identified in the sources. Back in New York City she maintained a studio and taught: she was an instructor at the Art Students League and one of the three teachers at the American School of Miniature Painting—the only school specializing in this genre in the city—from its inception in 1914. Welch also served as its director from 1920 until the school closed in 1924. She exhibited widely beginning in the mid-1890s, holding a solo exhibition of some fifty paintings, including miniatures, at the Powell Art Gallery in New York City in 1908, and participating in group shows in the United States and abroad. Among Welch's many awards were the silver medal at the Panama-Pacific International Exposition, San Francisco, in 1915 and the Levantia White Boardman Memorial Medal of the American Society of Miniature Painters in 1934 and 1940. Welch was an active member of several professional art organizations including the ASPMP and the Pennsylvania Society of Miniature Painters. In 1948 she returned to Wilbraham, where she lived in her great-grandfather's house until her death.

REFERENCES: W. A. Cooper, "Artists in Their Studios, IX, Mary E. Tillinghast, Anna Meigs Case, Mabel R. Welch," *Godey's Magazine* 132 (January 1896), p. 76; "Miss Welch's Pictures: Miniatures and Paintings on View at the Powell Art Gallery," *The New York Times*, May 6, 1908, p. 5; F. A. King, "Miniatures by Mabel Welch," *The International Studio* 39, no. 156 (February 1910), pp. xcii–xciv; Alice Scott Ross, "Fun for the Family. Portraits in Miniature: Tribute to Artist's Hand," *Springfield, Mass. Union*, November 15, 1956; Falk, ed. 1999, vol. 3, p. 3509.

487.

Mrs. S. Keith Evans, ca. 1911

Watercolor on ivory in gold-colored metal bezel

Diam. 2 $\frac{3}{8}$ in. (5.9 cm)

Signed along lower right edge: *M. R. Welch*

Inscribed in black ink on label on verso:

Mrs. S. Keith Evans / by / Mabel R. Welch / New York

Gift of the artist, 1958 (58.114)

Welch showed this piece at the American Society of Miniature Painters exhibitions in 1911 and 1916.

488.

Portrait of a Lady, ca. 1915

Watercolor on ivory in gold-colored metal foliate case

2 $\frac{3}{8}$ × 2 in. (5.9 × 4.9 cm)

Signed along lower right edge: *M. R. Welch*

Inscribed in ink on label on verso: *Miniature by / Mabel R. Welch for / Metropolitan Mus. / of Art / Title Dothea*

Bequest of Mary McMillan, 1956 (57.90.2)

The identity of the sitter as inscribed ("Dothea") cannot be confirmed.



MIRA EDGERLY

Aurora, Illinois 1872–1954 Chicago, Illinois

Brought up in the Midwest and San Francisco, Mira Edgerly taught herself to paint miniatures on ivory. Her friend Arnold Genthe (1869–1942), the portrait photographer for whom she frequently sat, inspired her to perfect her painting skills. About 1900 she moved to New York City, where she had a studio on Thirty-fifth Street. A few years later, invited by the British actress Mrs. Patrick Campbell, Edgerly went to London, where she established herself as a portrait painter of the wealthy and titled of England, Germany, and France. Between 1905 and 1914 she also maintained a studio in Paris, where she became friends with Gertrude Stein and Alice B. Toklas. She returned to the United States at the outbreak of World War I and painted in the locations where her clientele lived and vacationed. In 1915, Edgerly had an exhibition at New York's Colony Club, where her portrait miniature *Mother Love* (1911, cat. no. 489) was admired. She invented a new type of portraiture, depicting her subjects full length on large pieces of luminous African ivory measuring six by twelve inches or more; she sometimes joined several ivory sheets and views of her sitter or sitters together in frames of her own design. According to Edgerly, when John Singer Sargent (1856–1925) saw her work, around 1905, he said, "Here at last is a portrait on ivory, not a miniature!" In 1919 she married Count Alfred de Skarbek Korzybski (1879–1950), founder of the Institute of General Semantics in Chicago, a new school of psychological-philosophical semantics. (She had been married previously, in 1914 for less than a year, to Frederic Burt [1876–1943], an artist.) The Korzybskis later moved to Lakeville, Connecticut. Edgerly continued portraying the well-heeled, moving about the country with her husband as his work demanded. In the late 1930s she traveled and painted in Buenos Aires, Rio de Janeiro, and Trinidad. In 1943 she developed the crippling arthritis that prevented her from painting thereafter.

References: Archives: Mira Edgerly Korzybska Papers, ca. 1850–1960, Rare Book and Manuscript Library, Columbia University Libraries, New York; collection contains correspondence, manuscripts, notes, diaries, documents, photographs, audio tape recordings, printed materials, scrapbooks, and sketches and drafts of portraits. Lady Edgerly-Korzybska, “The Psychology of Portraiture,” *Arts and Decoration* 11, no. 6 (October 1919), pp. 268–69; *Edgerly Portraits on Ivory*, exh. cat. ([New York]: Junior League of the City of New York, 1930); Gertrude Stein, *The Autobiography of Alice B. Toklas* (New York: Harcourt, Brace and Co., 1933), pp. 154–55; Charlotte Schuchardt Read, “Mira Edgerly Korzybska: A Biographical Sketch,” *General Semantics Bulletin*, nos. 16–17 (1955), pp. 53–56, <http://www.generalsemantics.org/gsb/gsb16-csr.pdf> (May 1, 2007); Falk, ed. 1999, vol. 1, p. 1893.

489.

Mother Love, 1911

Watercolor on ivory in carved, stained, and gilded wood frame

8¾ × 6¼ in. (22.2 × 15.7 cm)

Signed and dated lower right: *M. Edgerly*—
/ 1911—

Printed on partial paper label on verso at bottom: [. . .] *HINGER-KIN* [. . .] / *RHODE ISLAND*

Gift of Mrs. Henry Fairfield Osborn, 1920
(20.175)

The subjects are Mrs. Laurance Drummond and her son.



489 reduced in size



490 reduced in size

490.

The Dodge Children of Detroit, 1926

Watercolor on ivory in carved, stained, and gilded wood frame

4½ × 4 in. (11.4 × 10.2 cm)

Signed and dated upper left: *EDGERLY-K-26*

Carved on recto: [monogram]

Carved on verso: [monogram]

Dale T. Johnson Fund, 2008 (2008.123)

The artist's papers (Columbia University) document the title of this piece.



490 closed

SARAH EAKIN COWAN

Hendersonville, Tennessee 1873–1958 Miami, Florida

Sarah Eakin Cowan specialized in silhouettes, miniatures, and lifesize portraits. In New York City she studied at the Art Students League, Chase School of Art, and, at Teachers College, with Arthur Wesley Dow (1857–1922). In Paris (ca. 1907–8) she took lessons at the Académie Julian with Marie La Forge (1865–after 1920), professor of miniature painting. By 1913, Cowan was settled in New York City and showing at many exhibitions, including those at the Pennsylvania Academy of the Fine Arts and the World's Fair of 1939, while maintaining memberships in several miniature and art societies. Cowan was an active member of the American Society of Miniature Painters, serving as president, vice-president, and secretary over the years. In 1935 she won the prestigious Levantia White Boardman Memorial Medal at the thirty-sixth annual exhibition of the ASMP for the portrait entitled *Roger* (ca. 1935, location unknown).

REFERENCES: Archives: MMA form completed by artist at time of accession, April 26, 1949, APS, MMA object file. "Exhibition Given by Miniaturists," *The New York Times*, February 6, 1935, p. 17; Charlotte Ball, ed., *Who's Who in American Art*, vol. 3, *For the Years 1940–1941* (Washington, D.C.: The American Federation of Arts, 1940), p. 149; Petteys et al. 1985, p. 165; Falk, ed. 1999, vol. 1, p. 751.



491

491.

Anne Goldthwaite, 1935

Watercolor on ivory in ebonized wood frame with foliate hanger

4 1/8 x 3 1/4 in. (10.5 x 8.1 cm)

Signed along lower left edge: SARAH E Cowan

Inscribed in ink on verso: Anne Goldthwaite. /

by/ Sara Eakin Cowan

A newspaper clipping glued on verso: *The American Society of Miniature Painters is holding its thirty-sixth annual exhibition at the / Grand Central Galleries[. . .]*

Gift of Lucille Goldthwaite, 1949 (49.42)

Anne Goldthwaite (1869–1944) was an artist and a popular teacher at the Art Students League.

LUCY M. STANTON

Atlanta, Georgia 1875–1931 Athens, Georgia

A portrait and miniature painter and teacher, Lucy May Stanton was an innovator in miniature painting technique and subject matter. She grew up in Atlanta and New Orleans, with regular stays in the mountains of Georgia. She took painting lessons at the age of seven, and enrolled in 1888 at Southern Female College (also known as Cox College) in LaGrange, Georgia. After graduation, in about 1893, with one year away for a family trip to Europe, Stanton taught art for a year at New Ebenezer College in Cochran, Georgia, and then returned to Southern Female College to assist her former art teacher James P. Field (act. 1880s–90s). By 1895 she was painting miniatures; the next year she went to Paris, where she studied painting, etching, and sculpture with Augustus Koopman (1869–1914), a North Carolinian, and miniature painting with Virginia Richmond Reynolds (q.v.). She also took classes at the École de la Grande Chaumière, the Académie Colarossi, and the Sorbonne, as well as with James McNeill Whistler (1834–1903). After her return she led a peripatetic life, living, traveling, and working in Atlanta, New York City, Maine, Boston, and especially Athens, Georgia, where her sister's family had settled in 1902. In 1905–6, Stanton was once more in Paris, resuming her studies, particularly in oil portraiture, with Lucien Simon (1861–1945) and Jacques-Émile Blanche (1861–1942). Back in America, Stanton worked in the various places she had lived before, including Boston (1916–26), as an art history and art teacher at private schools. Most significant for her career was the time she spent in 1914–15 in two remote hamlets of the Great Smoky Mountains of North Carolina, painting miniature portraits of country people; during her sojourns in the South she also painted miniatures of African Americans. By 1906 her technique had continued to evolve from the traditional stippled manner, to the looser, parallel brushstrokes that she had learned from Reynolds in Paris, to her third style—“puddling”—in which she used free, wet, broad washes of color, turning the ivory in such a way that the pigments pooled. A member of the American Society of Minia-

ture Painters, Stanton exhibited in numerous group and solo exhibitions in America and abroad and won awards that included the bronze medal / medal of honor at the 1917 exhibition of the Pennsylvania Society of Miniature Painters.

REFERENCES: Archives: Lucy M. Stanton Papers, 1889–1931, Hargrett Rare Book and Manuscript Library, University of Georgia Libraries, Athens, Georgia. W. Stanton Forbes and Jean Réti-Forbes, eds., *Lucy M. Stanton, Artist* (Atlanta: Special Collections Department, Robert W. Woodruff Library, Emory University, 1975); Falk, ed. 1999, vol. 3, p. 3142; Erica E. Hirshler with Janet L. Comey and Ellen E. Roberts, *A Studio of Her Own: Women Artists in Boston, 1870–1940* (Boston: MFA Publications, 2001), pp. 65, 197; Betty Alice Fowler and Andrew Ladis, *The Art of Lucy May Stanton*, exh. cat. (Athens, Ga.: Georgia Museum of Art, University of Georgia, 2002).

492.

A North Carolina Mountain Woman, ca. 1916

Watercolor on ivory in replacement frame

4½ × 2¾ in. (11.4 × 7 cm)

Signed top right: *Lucy M. Stanton*

Glued to cardboard attached to verso:

[nine exhibition labels]

Morris K. Jesup Fund, 1932 (32.36)

Stanton executed this piece as part of her Southern Historical series, which was shown at many venues in the United States, Europe, and South America. The sitter has been identified as a Mrs. Paris.



492 reduced in size

W. SHERMAN POTTS

Millburn, New Jersey 1876–1930 Stonington, Connecticut

William Sherman Potts was an illustrator and portrait and miniature painter. The son of a lawyer, Benjamin C. Potts, and of Martha Alston Flagg, he studied at the Pennsylvania Academy of the Fine Arts during the academic year 1894–95, the Connecticut League of Art Students in Hartford with Charles Noël Flagg (1848–1916), and the Académie Julian in Paris, where he was a pupil of Jean-Paul Laurens (1838–1921) and Jean-Joseph Benjamin Constant (1845–1902). After completing his education in about 1903, Potts made his home in midtown Manhattan and summered in Noank, Connecticut. In 1910, Potts exhibited his portraits and miniatures at Clara Davidge's avant-garde Madison Art Gallery in Manhattan, a gallery that inspired the Armory Show of 1913. He went on to show at numerous venues, including the American Society of Miniature Painters exhibitions, the Pennsylvania Academy of the Fine Arts, and the National Academy of Design. In 1929 he won the Dunham Prize for best portrait from the Connecticut Academy of Fine Arts. An active member of the artistic community, he variously served as president of the ASMP, vice-president of the Society of Artists in Mystic, Connecticut, and a member of the executive committee of the American Artists Professional League. In his role as chairman of the legal committee of the Professional League, Potts is largely credited with drawing up the uniform contract governing relations between American artists and art dealers that was adopted after his death by the professional organizations representing those groups.

REFERENCES: Obituary, *American Art Annual* 1898–[1948], vol. 27 (1930), pp. 416–17; "W. S. Potts Dies; Portrait Painter," *The New York Times*, June 18, 1930, p. [19]; Christine I. Oaklander, "Clara Davidge's Madison Art Gallery: Sowing the Seed for The Armory Show," *Archives of American Art Journal* 36, nos. 3–4 (1996), pp. 20–37; Falk, ed. 1999, vol. 3, p. 2648.



493

493.

Katherine Forest, ca. 1915

Watercolor on ivory in carved and gilded wood frame

3 × 2³/₈ in. (7.6 × 6 cm)

Signed lower left: POTTS

Printed card filled in and clipped to frame on

verso: *American Society of Miniature Painters* / [illegible] O Tack [illegible] [illegible] Ta [illegible] / Title KATHERINE FOREST [handwritten in ink] / Artist SHERMAN POTTS [stamped] / Address 45 EAST 59TH STREET, NEW YORK [stamped] / Agent / Return to 1876 [handwritten in graphite]

Inscribed in black ink on label on verso: Title. Katherine Forrest / Artist. Sherman Potts / Owner. Metropolitan Museum

Gift of American Society of Miniature Painters, 1929 (29.174.6)

The artist exhibited this piece in 1915 in New York City at the National Academy of Design and the Women's University Club.

CORNELIA ELLIS HILDEBRANDT

Eau Claire, Wisconsin 1876–1962

New Canaan, Connecticut

The daughter of a lawyer, Arthur Cadwalader Ellis, and of Eliza Potter, Cornelia Trumbull Ellis Hildebrandt spent two years in Paris (1897–98) studying at the Académie Colarossi and as a pupil of Augustus Koopman (1869–1914) and Virginia Richmond Reynolds (q.v.). In the United States she attended the Art Institute of Chicago in the academic year 1898/99, studying in the life class—the most advanced level—with John Henry Vanderpoel (1857–1911), Frederick W. Freer (1849–1908), Pauline Dohn (1866–1934), and Caroline Wade (1857–1943). While attending school, she lived at the Tree Studios, a famous artist residence on Chicago's Near North Side. In 1902 she married the portrait painter Howard Logan Hildebrandt (1872–1958), whom she had met in Paris; they lived in New York City and Connecticut. She had a solo show of fifteen miniatures at the Worcester (Massachusetts) Art Museum in 1912. Hildebrandt exhibited throughout her lifetime and won many medals and prizes, including the Levantia White Boardman Memorial Medal at the American Society of Miniature Painters in 1941. Hildebrandt was a member of several art organizations, including the ASMP, and lectured on the history and development of the portrait miniature. Both Hildebrandt and her husband, a native of Pittsburgh, were much in demand in that city as portraitists of prominent residents.

REFERENCES: Archives: Howard Logan Hildebrandt papers, 1890–1919, Archives of American Art, Smithsonian Institution, Washington, D.C., and Archives of American Art microfilm reel 79; collection includes letters to Howard Hildebrandt's parents written by Howard and Cornelia Hildebrandt from New York and Paris, 1890–1911, photographs, and clippings. Peter A. Juley and Son Collection, Photograph Archives, Smithsonian American Art Museum, Washington, D.C., thirty black-and-white photographs of works by Hildebrandt. "Miniature Charm," *The Art Digest* 15 (February 1, 1941), p. 20; Frederic Whitaker, "The Art of Painting Portraits in Miniature," *American Artist* 22, no. 8 (October 1958), p. 36; Strickler and Gibson 1989, p. 69; Falk, ed. 1999, vol. 2, p. 1559; Aronson and Wieseman et al. 2006, pp. 207–8.



494

494.

Mitsu Yoshida, ca. 1932

Watercolor on ivory in brown-and silver-painted wood frame

3 × 2⅞ in. (7.6 × 6 cm)

Signed along lower left edge: [artist's monogram]

Gift of the artist, 1954 (54.129)

ELSIE DODGE PATTEE

Chelsea, Massachusetts 1876–1975

Old Lyme, Connecticut

The daughter of David L. and Emma H. Dodge of the wealthy wholesale dry goods family, Elsie Stuart Dodge Pattee was a painter of portrait and landscape miniatures and a respected teacher. She grew up in New York City and studied in London and Dresden. In Paris, Pattee studied at the Académie Julian with Jules-Joseph Lefebvre (1836–1911) and an artist by the name of Fleury—the sources do not indicate which—and she was also a pupil of Luc Olivier Merson (1846–1920), Albert Aublet (1851–1938), and Pierre-Émile Cornillier (1863–?; act. 1885–1914) from 1890 to 1900. In London in 1900 she married fellow American artist Elmer Ellsworth Pattee (1863–1925), who owned the Paris-American art store in Paris. He died in an automobile collision in France in 1925 while Elsie was in America. From then on, she lived in New York City, traveling to France frequently and exhibiting at numerous shows in both the United States and France. In New York City in 1914 she and other artists held a fundraising event for the Junior League, a “refuturist” art show consisting of pictures burlesquing the Futurist school. Throughout her career she won many awards, including a silver medal at the Panama-Pacific International Exposition, San Francisco, in 1915 and the Levantia White Boardman Memorial Medal at American Society of Miniature Painters exhibitions twice, in 1930 and 1936. Pattee was a member of several professional art organizations, among them the ASMP, for which she served as vice-president and president, and the Mystic Art Association in Connecticut. With Lucia Fairchild Fuller (q.v.) and Mabel R. Welch (q.v.), Pattee was an instructor at the American School of Miniature Painting. In operation from 1914 to 1924, this was the only school specializing in miniature painting in New York City.



REFERENCES: Archives: MMA form completed by artist at time of accession, n.d. [1929], APS, MMA object file. Peter A. Juley and Son Collection, Photograph Archives, Smithsonian American Art Museum, Washington, D.C., thirty-one black-and-white photographs of works by Pattee. Fairmont Snyder, “Portraits ‘In Little,’” *The International Studio* 69, no. 274 (December 1919), pp. lxxii–lxxiii; *Portraits by Distinguished American Artists*, exh. cat. (New York: Grand Central Art Galleries, 1942), pp. 68–69; Petteys et al. 1985, p. 548; Falk, ed. 1999, vol. 2, p. 2536.

495.

The Black Fan, ca. 1923

Watercolor on ivory in gold-colored metal frame
3¾ × 5 in. (9.5 × 12.7 cm)

Signed along upper left edge: *Elsie D. Pattee*

Gift of American Society of Miniature Painters,
1929 (29.174.5)

The artist recorded completing this piece about five years before she submitted it in 1928 to the National Exhibition of Miniature Painters, Los Angeles, where she won the Allan C. Balch First Prize.

EULABEE DIX

Greenfield, Illinois 1878–1961 Waterbury, Connecticut

After studying for two years at the St. Louis School of Fine Arts, where she saw a contemporary miniature for the first time, Eulabee Dix moved to New York City in 1899. Flamboyant, charismatic, and sometimes volatile, Dix was friends with the city's most innovative artists and writers. She was very briefly a pupil of William Merritt Chase (1849–1916) at the New York School of Art, before she decided to pursue the study of portrait miniatures at the Art Students League with William J. Whittemore (q.v.). In 1900–1901, Dix also took classes at the Art Students League for about a month each with George Brant Bridgman (1864–1943), Walter Appleton Clark (1876–1906), and Kenyon Cox (1856–1919). Isaac A. Josephi (q.v.) became Dix's mentor and love interest. Dix moved into a studio in the newest of the Carnegie Hall Towers in 1902, where her artist neighbors included illustrator Charles Dana Gibson (1867–1944) and miniature painter Theodora W. Thayer (q.v.). She marketed her skills as a miniaturist to the wealthy and famous with ingenuity and daring. A small family legacy enabled her to take her first trip to Europe in 1904; critical acclaim and a series of solo exhibitions in London, New York, and elsewhere soon followed. Not only did Dix paint the miniature portraits of famous personalities such as Mark Twain (1908, National Portrait Gallery, Smithsonian Institution, Washington, D.C.) and members of the nobility such as Lady Paget (1904, location unknown), but she was herself the subject of portraits by friends such as the photographer Gertrude Käsebier (1852–1934) and artists John Butler Yeats (1839–1922) and Robert Henri (1887–1968). In 1910, Dix married a New York City lawyer, Alfred LeRoy Becker; they had two children and moved to Buffalo and Albany. It was an unhappy marriage and ended in 1925. Dix moved several times after that, living in France, New York, southern California, and Lisbon, struggling to support herself by painting and other means. In the

late 1920s, Dix introduced her "table portraits," averaging eight by six inches and set in her specially designed frames standing about fourteen inches high; she intended these works to take the place of conventional portraits in crowded apartments.

REFERENCES: Archives: Eulabee Dix Papers, 1900–1987, Special Collections, National Museum of Women in the Arts Library and Research Center, Washington, D.C. Norreys Jephson O'Connor, "Portrait Miniatures by Miss Eulabee Dix," *The International Studio* 40, no. 160 (June 1910), pp. xciv–xcvii; Anne Sue Hirshorn, "The Portrait Miniatures of Eulabee Dix," *The Magazine Antiques* 146 (November 1994), pp. 658–65; Jo Ann Ridley, *Looking for Eulabee Dix: The Illustrated Biography of an American Miniaturist* (Washington, D.C.: National Museum of Women in the Arts, 1997); Falk, ed. 1999, vol. 1, p. 924.

496.

Mrs. Cox, 1900

Watercolor on ivory
Diam. 2 in. (5.1 cm)
Signed along lower right edge: *E Dix*
Inscribed in blue-black ink in artist's hand on brown paper label on verso: *Mrs Cox / Class / 1900*

Gift of the family of Philip Dix Becker, 1989
(1989.97.1)



496

497.

Philip Dix Becker, 1912

Watercolor on ivory in gilded metal monstrance
Diam. 3 in. (7.6 cm)
Painted on base of stand: *PATENT DESIGN / FEB 1930*

Gift of Mrs. Philip Dix Becker and family, in memory of Dale T. Johnson, 1994 (1994.317)

The artist's son was six months old in this portrait.

498.

Mrs. John Bertram (Harriet Cowles),
ca. 1920–25

Watercolor on ivory in velvet-covered frame with gilded metal bezel
Diam. 3 1/8 in. (7.9 cm)
Signed along lower left edge: *Dix*
Inscribed in ballpoint pen on paper tag attached to verso: *Mrs. John Bertram / (Harriet) Cowles / mother of Edward / Spencer Cowles / Neurologist, psychiatrist / Painted in New York City early / 1920s*

Gift of Joan B. Gaines, 1989 (1989.98)

499.

Woman on Bed, 1924

Watercolor on ivory in gold-colored metal bezel
Diam. 2 1/2 in. (6.4 cm)
Signed and dated along center right edge:
E Dix -1924
Inscribed in ink in the artist's hand on brown paper label on verso: *etudy / 1923*
Printed on partial white label on verso: *GRAND RAPIDS ART. . .*
Inscribed in ballpoint pen on same white label:
Becker

Gift of the family of Philip Dix Becker, 1989
(1989.97.2)



497



498



499

GRACE HAMILTON MCINTYRE

Staten Island, New York 1878–1962 Riverside, Connecticut

Almost everything known about Grace Coolidge Hamilton McIntyre comes from a short biographical manuscript written by her daughter. She moved with her family from Staten Island to Nebraska, where her father and his business partner founded the first beet-sugar business in America. Back in New York City in about 1893, she entered Mademoiselle Veltin's School for Girls on the Upper West Side of Manhattan. She excelled in china painting and later studied miniature painting. In the summer of 1899, she accompanied her neighbors, the Fabers, of the pencil-manufacturing company, on a tour of Europe. Upon her return she fulfilled miniature commissions procured through family and friends. After marrying Malcolm McIntyre, a mechanical engineer, in 1910, she continued to paint, but stopped after the birth of her only child, Lois, in 1917. McIntyre's work was in the American Society of Miniature Painters group exhibitions at the National Academy of Design in 1915 and 1916; later, when she moved to Riverside, Connecticut, she exhibited a few times in the local libraries.

REFERENCES: Archives: Lois MacIntyre [sic] Darling, "Grace Coolidge Hamilton McIntyre, A Biographical Note," typescript, ca. 1985, APS, MMA artist file. *Illustrated Catalogue, National Academy of Design, Ninetieth Annual Exhibition, 1915*, exh. cat. (New York: National Academy of Design, 1915), nos. 166, 171, 200; *Illustrated Catalogue, National Academy of Design, Ninety-first Annual Exhibition, 1916*, exh. cat. (New York: National Academy of Design, 1916), no. 230; Falk, ed. 1999, vol. 2, p. 2130.



500

500.

Portrait of a Lady, ca. 1900

Watercolor on ivory in replacement frame
2¾ × 2¼ in. (7 × 5.7 cm)
Signed right center: [artist's monogram]
Inscribed in black felt-tip pen on verso: *Painted by / my mother / Grace Hamilton McIntyre / circa 1910 / Reframed 24 June 1979 / by me, Lois MacIntyre / Darling— / Mother was born Staten I. / on 16 February 1878 and / died Riverside, Conn. / 3 April 1962*

Gift of Lois MacIntyre Darling, 1986 (1986.314.3)

501.

Nude, ca. 1912

Watercolor on ivory in replacement frame
5½ × 3¼ in. (14 × 8.3 cm)
Signed lower left: [artist's monogram]
Impressed on bottom of verso of frame:
PAT MAY 15th / 1900

Gift of Lois MacIntyre Darling, 1986 (1986.314.2)



502.

Portrait of a Lady, ca. 1915

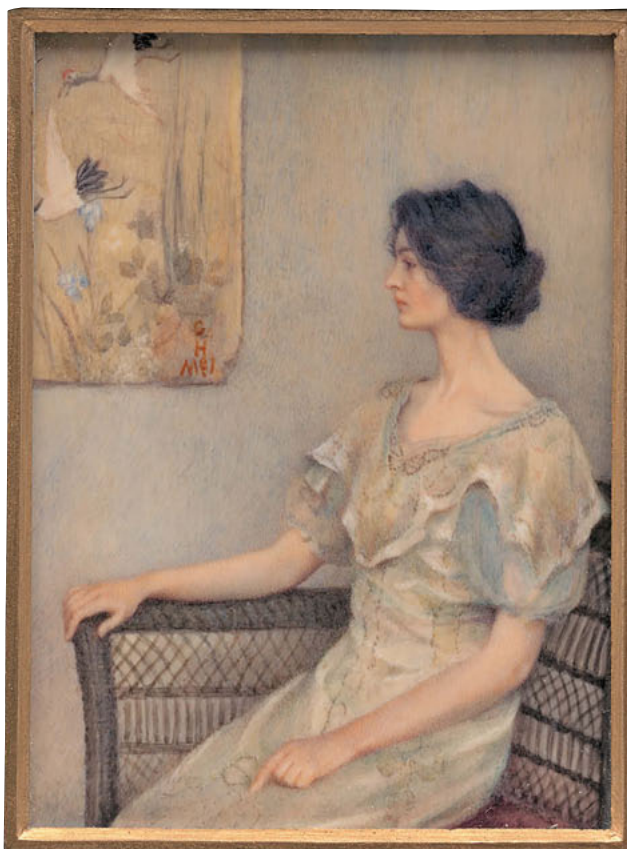
Watercolor on ivory in gilded wood and velvet
frame

4 $\frac{1}{8}$ × 3 in. (10.5 × 7.6 cm)

Signed on lower right of image of Japanese print:
[artist's monogram]

Inscribed in pencil on verso of frame: *My mother,
Grace Hamilton McIntyre / painted this exquisite
miniature with / watercolor on ivory of a model about /
1912. She was born on Staten Island / February 16, 1878
and died at Riverside / Conn. April 3, 1962 / More dates
under this protective / cover — no, removed - / Biography
about to be / written — / Lois MacIntyre Darling /
July 3, 1984*

Gift of Lois MacIntyre Darling, 1986 (1986.314.1)



502



503

503.

*Grace Hamilton McIntyre Holding
Lois McIntyre, ca. 1918*

Watercolor on ivory in gilded wood and velvet
frame

6 × 4³/₈ in. (15.2 × 11.1 cm)

Inscribed in ink on white paper glued to verso:
Reframed 6/17/86 / Almost invisible / mold, – mainly
on / glass, appeared. / This time did not / seal glass to
paint- / ing as 6/ / 78 when / I first renovated this /
original old frame / Mother had selected. Three of
Mother's / paintings are now / at the Metropolitan /
Museum of Art / (permanent collection). / This
miniature & / one of me age 3 have / been asked for and

will / be given at my death. / Louis' and my work is at
the / Beinecke, Yale & Keslen / Collection, U. of
Minnesota.

Inscribed in ink on another piece of white paper
glued to verso: Self portrait of / my mother, Grace /
Coolidge Hamilton / McIntyre, holding / me, Lois
MacIntyre / Darling. Painted / with watercolor on
ivory, 1918 or '19 and / unsigned. Mother / was born
Staten Island / 16 Feb. 1878 and died / Riverside, Conn.
Apr. 3, 1962



504

Printed on tan paper label on verso: GEO. F. OF,
Inc. / PICTURE FRAMER / Established 1873 / 126
WEST 57th ST. / NEW YORK

Gift of Lois MacIntyre Darling, 1986 (1986.314.4)

The piece portrays the artist and her daughter
(1917–1989).

504.

Lois McIntyre, ca. 1921

Watercolor on ivory in gilded wood and velvet
frame

2⁷/₈ × 2³/₈ in. (7.3 × 6 cm)

Inscribed in graphite on verso of frame: *Portrait of
me, Lois MacIntyre / Darling * — Painted by my /
mother, Grace Hamilton McIntyre / Born Staten Island
16 February / 1878 and died Riverside, Conn. / April 3,
1962 — / Portrait circa 1921 / *writer, illustrator /
biography - Who's Who / in America*

Gift of Lois MacIntyre Darling, 1986 (1986.314.5)

The sitter was the artist's daughter (1917–1989).



505

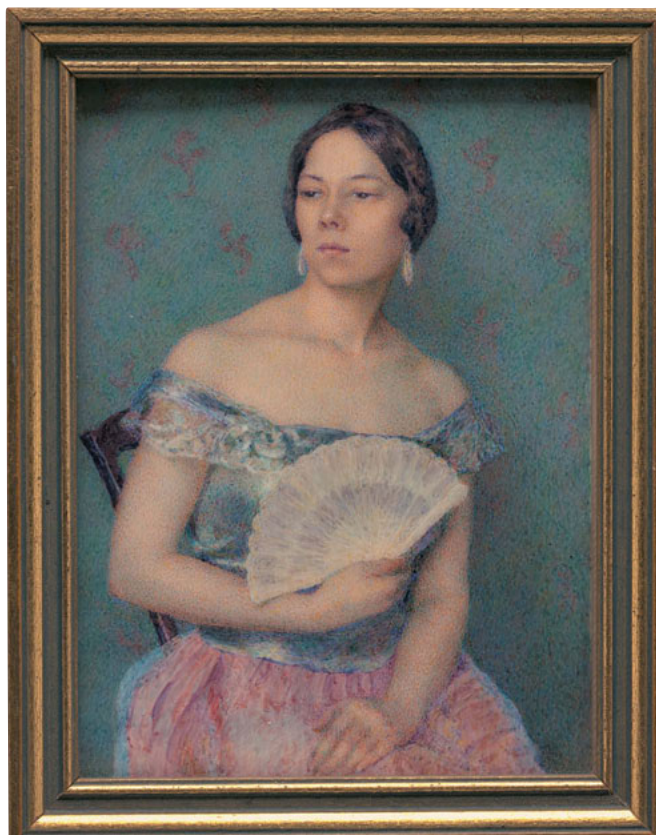
ROSINA COX BOARDMAN

New York City 1878–1970 Huntington, Long Island

Rosina Cox Boardman, a descendant of several old New York families including the Livingstons and Schuylers, was a painter of miniatures and botanical illustrations for many decades. She studied at the Art Students League, the New York School of Applied Design, and the Chase School of Art. Her teachers included George Brant Bridgman (1864–1943), Frank Vincent DuMond (1865–1951), and the portrait miniaturist Alice Beckington (q.v.), of whom she painted a miniature (1914, Smithsonian American Art Museum, Washington, D.C.). She showed her work at many exhibitions, where she often won prizes including, in 1930 and 1938, the American Society of Miniature Painters Levantia White Boardman Memorial Medal, which she had endowed in 1928 in honor of her mother. In 1933, *Time* magazine called Boardman one of the best miniaturists in the United States and a rebel, as she applied the free brushwork of contemporary artists—rather than the more controlled treatment that is traditional in miniature painting—a technique learned from Virginia Richmond Reynolds (q.v.). A number of Boardman's miniatures are in the Worcester (Massachusetts) Art Museum. The noted miniature painters Lydia E. Longacre (q.v.) and Mabel R. Welch (q.v.) made portraits of Boardman in 1937 and 1940 (both Smithsonian American Art Museum, Washington, D.C.).

REFERENCES: "Wins Own Prize," *The Art Digest* 12 (February 15, 1930), p. 19; "Art: Paintings in Little," *Time*, February 19, 1934, at <http://www.time.com/time/magazine/article/0,9171,746984,00.html>; Strickler and Gibson 1989, pp. 40–41; Falk, ed. 1999, vol. 1, p. 358.

506



505.

Self-Portrait, 1921

Watercolor on ivory in gilded wood and velvet frame

4½ × 3 in. (11.4 × 7.6 cm)

Signed along upper left edge: *Rosina Cox Boardman*

Dated along lower right edge: 1921

Embossed on gold foil label on verso:

OLD ARTS / NEW YORK

Morris K. Jesup Fund, 1988 (1988.306)

506.

The Ivory Fan, 1927

Watercolor on ivory in gilded and green-painted wood frame

3⅞ × 2⅞ in. (9.8 × 7.3 cm)

Printed exhibition label filled in by hand in ink on verso: AMERICAN FINE ARTS SOCIETY 215 WEST 57TH STREET / NEW YORK CITY / EXHIBITION BY / NATIONAL ASSOCIATION OF WOMEN / PAINTERS AND SCULPTORS / JANUARY 23 TO FEBRUARY 13 / TITLE *The Ivory Fan* / ARTIST Rosina Cox Boardman / ADDRESS Huntington, NY / PRICE \$350 / TOTAL NUMBER OF WORKS SUBMITTED 3 / MEDIUM USED Miniature on Ivory / AGENT

Inscribed on same label: [monogram of the American Fine Arts Society]

Gift of American Society of Miniature Painters, 1929 (29.174.2)

Boardman exhibited this work at the American Fine Arts Society in January–February 1927.

BERTHA COOLIDGE

Lynn, Massachusetts 1880–1953 Boston, Massachusetts

Bertha Coolidge studied with Edmund Charles Tarbell (1862–1938) and Frank Weston Benson (1862–1951) at the Boston Museum of Fine Arts School. In Paris in 1904 she studied with an artist named Bourgois (or Bourgeois), about whom the sources provide no further information. In Munich in 1907 she studied with an artist named Grüber, probably Hermann Grüber (or Groeber; 1865–1935). In 1913, Coolidge had a solo show at the Copley Gallery in Boston, and in 1914 several of her miniatures were accepted into the spring Salon des Beaux-Arts in Paris. Over the years she showed at many exhibitions and at the National Academy of Design, New York City; the Art Institute of Chicago; and the Panama-Pacific International Exposition, San Francisco, in 1915. At the Art Association of Newport she was awarded the Dr. Bolling Lee Prize in 1916 for *The Green Coat* (cat. no. 507). A member of numerous miniature and artist societies in the United States and in France, Coolidge moved to New York City from Boston in the late 1910s. In 1930 she embarked on a second career as a respected bibliographer. Three years later she married Marshall Perry Slade, a manufacturer of woolen goods.

REFERENCES: "Mrs. Marshall Slade [obituary]," *The New York Times*, January 10, 1953, p. 17; Petteys et al. 1985, p. 158; Falk, ed. 1999, vol. 1, p. 723.



507

507.

The Green Coat, ca. 1916

Watercolor on ivory in carved and gilded wood frame

4¾ × 3⅜ in. (12.1 × 8.6 cm)

Inscribed on red-edged label on verso: M.F.A.

Inscribed in blue ink on remnant of a label on verso: *The Green Coat*

Printed in blue ink on label on verso: FROM / Miss Bertha Coolidge / 368 Lexington Avenue / New York

Inscribed in blue ink on verso: Dr. Bolling Lee / Prize —

Gift of the artist, 1937 (37.38)

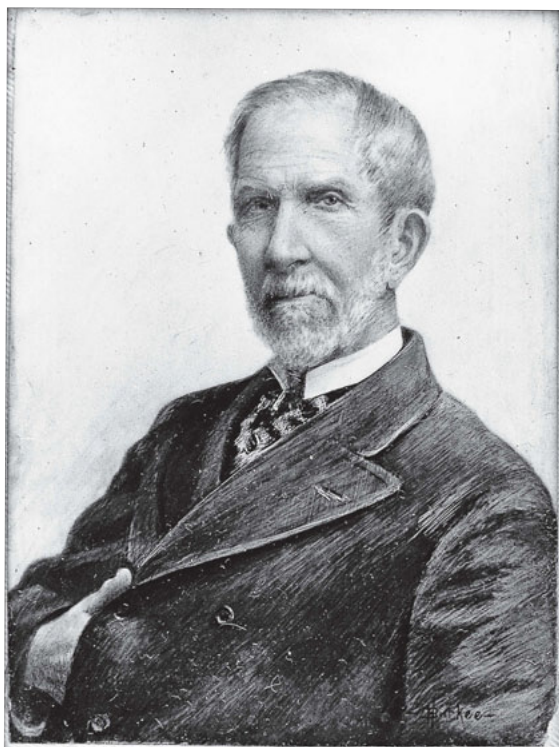
HELEN WINSLOW DURKEE

Brooklyn, New York 1880–1954 Sharon, Connecticut

Helen Winslow Durkee painted portraits and still lifes in miniature. She was also a suffragist and amateur actress. After graduating from Smith College in 1902, Durkee lived in New York City, studying at the Art Students League from 1910 to 1918 with William Merritt Chase (1849–1916), Frank Vincent DuMond (1865–1951), George Brant Bridgman (1864–1943), F. Luis Mora (1874–1940), Kenneth Hayes Miller (1876–1952), and Dmitri Romanoffsky (?–1971; act. 1924–27). She also served as the Art Students League's women's vice-president from 1911 to 1918. Durkee exhibited regularly beginning about 1907 through the 1920s, and she maintained memberships in the American Society of Miniature Painters, the Pennsylvania Society of Miniature Painters, and the Association of Women Painters and Sculptors. Over the years she won a scholarship prize at the Art Students League (1914) and the Charlotte Ritchie Smith Memorial Prize at the Baltimore Water Color Club (1921), in addition to honorable mentions at other shows. She interrupted her painting career during World War I to serve a year in France in 1918–19 with the Smith College canteen unit of the YMCA. Upon her return Durkee married Captain Christopher John Mileham of London, an officer in the British Expeditionary Forces in France.

REFERENCES: Archives: Art Students League of New York; Peter A. Juley and Son Collection, Photograph Archives, Smithsonian American Art Museum, Washington, D.C., black-and-white photographs of five miniatures by Durkee, J0087128–J0087131. Arthur Hoeber, "The Miniature Exhibition at the Knoedler Galleries," *The International Studio* 37, no. 145 (March 1909), p. xv; "Art. Exhibitions of Paintings," *The New York Times*, April 10, 1921, section 6, p. 8; Falk, ed. 1999, vol. 1, p. 990.

508



508.

William Wells Durkee, ca. 1905

Watercolor on ivory in gold-colored metal frame

3⁷/₈ × 2⁷/₈ in. (9.7 × 7.3 cm)

Signed lower right: –Durkee– [in monogram]

Inscribed in blue ink on gold-edged white paper label on verso: H. W. DURKEE / 350 E. 57 ST / N.Y.C.

Bequest of Helen Winslow Durkee Mileham, 1954 (55.III.9)

The sitter (1854–1907) was the artist's uncle.

MARGARET FOOTE HAWLEY

Guilford, Connecticut 1880–1963 New York City

Margaret Foote Hawley painted approximately four hundred miniatures over the course of her career. Orphaned when she was five, Margaret, the younger sister of Mary Foote (1872–1968), who became a prominent portrait painter, was adopted by her aunt Harriet Foote Hawley and Harriet's husband, Senator Joseph R. Hawley. While Mary remained in Connecticut, Margaret grew up in Washington, D.C., and Hartford. Her professional art training included studies at the Corcoran School of Art, where in 1900 she won a gold medal, and a course with William Merritt Chase (1849–1916) at the Hartford Art Society. In addition, she took private lessons with the Georgetown painter Howard Helmick (1845–1907). After graduating from the Corcoran, Hawley taught at Mrs. Dow's School in Briarcliff Manor, New York. She studied in Paris for two summers at the Académie Colarossi and while there became interested in miniatures. Back home, she studied very briefly with Alice Beckington (q.v.) and launched her career. Initially, Hawley made Boston her home base, and then in 1925 she took a studio in the Sherwood Studios Building in Manhattan. She exhibited widely and won many prizes, including the medal of honor of the Pennsylvania Society of Miniature Painters (1918), the Charles M. Lea Prize of the Pennsylvania Academy of the Fine Arts (1920), the Charlotte Ritchie Smith Memorial Prize of the Baltimore Water Color Club (1925), and the Levantia White Boardman Memorial Medal of the American Society of Miniature Painters (1931). Hawley was a member of many art societies and served as president of the ASMP. In addition to exhibiting throughout the United States, she showed her work in Great Britain, France, and Canada and was elected to the Royal Miniature Society in 1927. At the time of her death, she had studios in both Boston and New York City.



509

509.

In the Studio, 1916

Watercolor on ivory in gold-colored metal frame
5⁷/₈ × 4¹/₂ in. (14.9 × 11.4 cm)

Inscribed in ink on mat board on verso: HELEN
WINSLOW DURKEE / (Mrs. C. J. MILEHAM) /
350 E. 57 ST. / N.Y.C.

Bequest of Helen Winslow Durkee Mileham, 1954
(55.111.8)

Durkee exhibited this miniature at the Pennsylvania Academy of the Fine Arts (1916) and at Babcock Art Galleries, New York City (1917).

REFERENCES: Archives: Foote Family Papers, 1790–1963, Harriet Beecher Stowe Center, Hartford, Connecticut; for Hawley, the archives include two letters written as a child, several address books and notebooks that record her contacts and when certain portraits were painted, and exhibitions post-1913. “Miniatures by Margaret Foote Hawley,” *The Springfield Sunday Republican*, January 4, 1925; “Margaret Foote Hawley, Miniaturist, Paintings on Ivory, An Exhibition,” exh. checklist [photocopy of typescript] (Hartford, Conn.: The Stowe-Day Foundation, 1983); Petteys et al. 1985, p. 324; Tufts et al. 1987, p. 96, no. 35; “Margaret Foote Hawley, 1880–1963, Painter of Miniature Portraits, Exhibit in New York City, November–December, 2000,” exh. brochure (New York: Cosmopolitan Club, 2000); Erica E. Hirshler, *A Woman’s Perspective: Founding and Early Women Members of the Guild of Boston Artists, 1914–1945*, exh. cat. (Boston: Guild of Boston Artists, 2001), p. 19.

510.

Alexander Petrunkevitch, 1913

Watercolor on ivory in carved and gilded wood frame

5½ × 4⅞ in. (14 × 10.5 cm)

Signed and dated lower right: *Margaret / Foote / Hawley, / 1913*

Printed in brown ink on brown paper label partially covered by tape on verso: *W. J. G. . . / COMP[. .] / PICTU[. .] / FRAM[. .] / 498 BOY[. .] / BOST[. .]*

Inscribed in black ink on rectangular white label on verso: *Portrait of Alexander Petrunkevitch. Ph.D. etc. / by Margaret Foote Hawley. / 10 St. Botolph Street. Boston. Mass. / Price \$ 250.00*

Inscribed in black ink on square white label on verso: 4

Rogers Fund, 1914 (14.57.1)

The sitter (1875–1964) was a Russian-born Yale instructor (later full professor) and renowned arachnologist.



510 reduced in size

BERNICE PAUAAHI ANDREWS FERNOW

Jersey City, New Jersey 1881–1969 Wilmington, Delaware

The daughter of a father born in the Hawaiian Islands and a mother born in Turkey, this artist was the namesake of Bernice Pauahi Bishop (1831–1884), her father's schoolmate who was the last surviving member of the royal Hawaiian Kamehameha dynasty. She grew up in New Jersey and Brooklyn, attended Cornell University in 1900–1901, studying with Olaf M. Brauner (1869–1947), and then at the Art Students League, where she studied mainly with Theodora W. Thayer (q.v.), but also took classes with H. Siddons Mowbray (1858–1928), Frank Vincent DuMond (1865–1951), John Henry Twachtman (1853–1902), and Irving R. Wiles (1861–1948) until 1904. In 1908 she married Bernhard Edward Fernow Jr. (1882–1964), an engineer who was in her class at Cornell. They lived in Milwaukee from 1910 until 1923, when they moved to Ithaca, New York; they relocated to Worcester, Massachusetts, in 1925, and by 1929 were teaching at Clemson College in Clemson, South Carolina. By 1962, Fernow resided in Wilmington. Although her work is scarce today, she showed widely with the American Society of Miniature Painters, the Pennsylvania Society of Miniature Painters, and the National Academy of Design and at private galleries and museums, including a solo exhibition at Cornell in 1924. She was a member of the Art Students League, elected in 1903, and of the ASMP.

REFERENCES: John William Leonard, ed., *Woman's Who's Who of America: A Biographical Dictionary of Contemporary Women of the United States and Canada, 1914–1915* (New York: The American Commonwealth Company, 1914), p. 288; Lalah Randle Warner, ed., "Kappas Known to Fame," *The Key: Official Organ of Kappa Kappa Gamma* 32, no. 4 (December 1915), pp. 325–27; "Exhibits Miniatures," *Cornell Alumni News* 26 (April 24, 1924), p. 373; Dorothy B. Gilbert, ed., *Who's Who in American Art* (New York: R. R. Bowker Company, 1962), p. 193; Petteys et al. 1985, p. 244; Falk, ed. 1999, vol. 1, p. 1109.



511

511.

Ethel Constance Fernow, 1932

Watercolor on ivory in gold-colored metal frame
4¼ × 3⅞ in. (10.8 × 7.9 cm)

Signed along top left edge: BPAF [in monogram]

Printed exhibition label filled in by hand on verso:

Society through which entered / Am. Soc. of Min.

Painters / Title ETHEL CONSTANCE FERNOW /

Artist BERNICE P. A. FERNOW / Address CLEMSON

COLLEGE, S. C. / Price

Gift of the artist, 1935 (35.28)

The sitter was the artist's daughter (1912–?).

MARIE AGNES H. HYDE

Sidney, Ohio 1882–1978 East Cleveland, Ohio

Very little has been written about Marie Agnes H. Hyde, painter, sculptor, crafts-woman, author, illustrator, and miniaturist. As a girl she lived with her grandparents Augustus (Gustavus) and Eliza Hyde and their extended family in Cleveland. After graduating from the Cleveland School of Art in 1905, Hyde studied in New York City at the Art Students League with William Merritt Chase (1849–1916) and Frank Alvah Parsons (1866–1930) and probably at the National Academy of Design. She exhibited at the Cleveland School of Art; Los Angeles Museum of History, Science and Art; Museum of New Mexico (Museum of Fine Arts); and the Ebell Club in Los Angeles. By 1906, Hyde had won four awards including the Harry E. Hayes Prize at the Cleveland School of Art. By 1930 she was living with her daughter, seventeen-year-old Rosalyn E. Hyde, in San Francisco. In addition to Cleveland and San Francisco, Hyde resided in Hollywood, California, and New York City.

REFERENCES: "Cleveland Girl's Work As Artist Wins Four Prizes," *The Cleveland News*, January 25, 1906, p. 12 [includes photograph of artist and artwork]; Dorothy B. Gilbert, ed., *Who's Who in American Art*, vol. 4, *For the Years 1940–1947* (Washington, D.C.: The American Federation of Arts, 1947), p. 238; Dorothy B. Gilbert, ed., *Who's Who in American Art*, [vol. 5] (New York: R. R. Bowker Company, 1953), p. 200; Petteys et al. 1985, p. 362; Phil Kavinick and Marian Yoshiki-Kavinick, *An Encyclopedia of Women Artists of the American West* (Austin: University of Texas Press, 1998), p. 365; Falk, ed. 1999, vol. 2, p. 1677; Hughes 2002, vol. 1, p. 565.

512.

Portrait of a Girl, ca. 1905

Watercolor on ivory in gilded wood and gold-colored metal frame

3 × 1¾ in. (7.6 × 4.4 cm)

Gift of Mrs. Sterling B. Hubbard, 1911 (11.178)



512

ELSIE MOTZ LOWDON

Waco, Texas 1882/83–1960 Fort Worth, Texas

Celebrated in her native state of Texas, Elsie Motz Lowdon (or Lowden) was a portrait and miniature painter and teacher. As a girl she studied music and art alongside and under her sister Mary Motz Wills (1875–1961), an artist and teacher, in Abilene. She married Edmund Cecil Lowdon, with whom she had a daughter. After they divorced, Elsie took up studies under Eleanor T. Wragg (ca. 1870–after 1922) at Baylor University in Waco. She then taught drawing and china painting in Abilene. By about 1911 she had enrolled at the Art Students League and the American School of Miniature Painting

(founded in 1914), where she was studying with Lucia Fairchild Fuller (q.v.) and Elsie Dodge Pattee (q.v.). Lowdon established a studio in New York City, but also spent time with her family in Texas. After the 1930s she returned to Abilene, working for periods of time in Dallas and Houston as well. Lowdon exhibited widely, including at the Panama-Pacific International Exposition, San Francisco (1915) and in a solo show at the High Museum of Art, Atlanta (1928). Among her honors were the Allan C. Balch First Prize and the Popular Vote Prize at the National Exhibition of Miniatures held at the Los

Angeles County Museum of Art (1927), both for her miniature entitled *Nude* (ca. 1916, Smithsonian American Art Museum, Washington, D.C.). Lowdon was a member of the National Association of Women Painters and Sculptors and the Southern States Art League. In her miniatures she often presented her sitters almost full length within an interior.

REFERENCES: Archives: The Grace Museum, Abilene, Texas; miniatures in the collection and newspaper clippings, etc., from curatorial file; photocopies in APS, MMA artist file. Esse



Forrester-O'Brien, *Art and Artists of Texas* (Dallas: Tardy Publishing Company, 1935), pp. 295–96; Eleanor Tufts, *American Women Artists, Past and Present, A Selected Bibliographical Guide*, vol. 2, Garland Reference Library of the Humanities, 1123 (New York and London: Garland Publishing, 1989), p. 258; Falk, ed. 1999, vol. 2, p. 2070; John and Deborah Powers, *Texas Painters, Sculptors and Graphic Artists: A Biographical Dictionary of Artists in Texas before 1942* (Austin: Woodmont Books, 2000), p. 313.

513.

David Bowie Crockett, 1915

Watercolor on ivory in gilded and painted wood frame

4 $\frac{1}{8}$ × 5 $\frac{3}{4}$ in. (10.5 × 14.6 cm)

Signed lower right: *Elsie Motz Lowdon*

Gift of Alice Lowdon McGowan, 1985 (1985.355.2)

514.

Violet and Amber, 1917

Watercolor on ivory in ebonized wood frame with gold-colored metal bezel

5 $\frac{1}{4}$ × 3 $\frac{3}{4}$ in. (13.2 × 9.5 cm)

Signed lower right: *Elsie Motz Lowdon*

Signed along center right edge: *Lowdon*

Inscribed on paper on verso: "VIOLET AND AMBER" BY ELSIE / MOTZ LOWDON EXHIBITED IN / THE NATIONAL ACADEMY OF DESIGN / AT 215 WEST 57TH ST. NYC / IN THE 93RD ANNUAL / EXHIBITION (MRS. GEORGE / ST. GEORGE)

Gift of Alice Lowdon McGowan, 1985 (1985.355.1)

The subject is Mrs. George St. George.



514 reduced in size

CLARA LOUISE BELL

Newton Falls, Ohio 1886–1978 probably New York City

Clara Louise Bell studied at the Cleveland School of Art and the Art Students League and with Henry G. Keller (1869–1949) and Edith Stevenson Wright (1883–1975). She was an active painter of portrait miniatures and a member of the American Society of Miniature Painters, the Brooklyn Society of Miniature Painters, and the National Association of Women Artists. Bell exhibited and received numerous awards, among them the Penton Medal at the Cleveland Museum of Art in 1919. When she was fifty-six, she married the artist and sculptor Bela Janowsky (1900–1995). A number of her paintings, including her portrait miniatures of Herbert Hoover (1930) and Franklin D. Roosevelt (ca. 1950), are in the collection of the Butler Art Institute of American Art, Youngstown, Ohio.

REFERENCES: Archives: Peter A. Juley and Son Collection, Photograph Archives, Smithsonian American Art Museum, Washington, D.C., black-and-white photographs of thirty-two works by Bell. "Miss Sara [sic] L. Bell Wed to Sculptor," *The New York Times*, November 26, 1943, p. 20; "Butler Adds FDR Head," *The Art Digest* 26 (October 1, 1951), p. 14; Frederic Whitaker, "The Art of Painting Portraits in Miniature," *American Artist* 22 (October 1958), p. 36; Falk, ed. 1999, vol. 1, p. 268.



515

515.

Laura Newell Veissi, 1925

Watercolor on ivory in gilded, silvered, and red-and-blue-painted wood frame

3 × 2⁵/₈ in. (7.6 × 6.7 cm)

Signature and date scratched along lower right edge: *Clara Louise Bell / 1925*

Printed on plaque formerly attached to frame:

Laura Newell Veissi / Awarded First Prize / Cleveland Museum of Art 1926 / by Clara Louise Bell

Printed on gold-colored metal plaque on verso at

top: *AWARDED FIRST PRIZE / Studio Club of New York*

Printed on exhibition label filled in by hand and

attached to verso: *THE CLEVELAND MUSEUM OF ART / 8th Annual Exhibition of Cleveland Artists [illegible] / and Craftsmen, May 4 to June 6, 1926 / NAME Clara*

Louise Bell [hand-printed in black ink] / TITLE

LAURA NEWELL VEISSI [hand-printed in black

ink] / ACCEPTED [box checked] / REJECTED [box

empty] / 1st prize [in graphite]

Gift of American Society of Miniature Painters,

1929 (29.174.1)

This piece was awarded first prize at an exhibition at the Cleveland Museum of Art in 1926.

MARY McLELLAN HAMILTON

Detroit, Michigan 1891–1939 Grosse Pointe, Michigan

Mary McLellan Hamilton was the daughter of the prosperous Detroit manufacturer and banker William Pegram Hamilton and Mary McLellan Farrand. In Detroit, Hamilton studied at John P. Wicker's (1860–1931) School of Fine Arts, and in New York City, at the Art Students League, she was in Dmitri Romanoffsky's (?–1971; act. 1924–27) class for several months during the winters of 1916 and 1917. Hamilton also received critiques on her miniatures from Helen Winslow Durkee (q.v.) in about 1922. Initially, Hamilton painted large-format works in oils, but later she devoted herself exclusively to miniatures. By 1923 she had returned to Grosse Pointe Farms to live with her family. In 1919 she became a member of the Detroit Society of Women Painters; she exhibited miniatures and illuminated drawings regularly at the Society and served as an officer and a member of the executive board. In addition, Hamilton showed at the January–February 1927 exhibition of the American Society of Miniature Painters, held at the Macbeth Galleries in New York City, and may have been a member of the ASMP. She took at least one trip abroad, in 1914. Aside from her miniature of her niece Pixie (cat. no. 516) in the Metropolitan's collection, the location of her works is unknown.

REFERENCES: Archives: MMA form completed by artist at time of accession, December 30, 1938, APS, MMA object file. Obituary, *Detroit Free Press*, May 23, 1939; Obituary, *Detroit News*, May 24, 1939; Julia Gatlin Moore, *History of the Detroit Society of Women Painters and Sculptors, 1903–1953* (Detroit: The Detroit Society of Women Painters and Sculptors, 1953), pp. 33, 37; Petteys et al. 1985, p. 314; Blätzel 1992, pp. 434–35; Falk, ed. 1999, vol. 2, p. 1437.



516

516.

Pixie, 1926

Watercolor on ivory in gilded metal case

2¾ × 2⅞ in. (7 × 5.4 cm)

Signed lower right: MMH [in monogram]

George A. Hearn Fund, 1938 (38.183)

The sitter, Margaret Hamilton, was the artist's niece.

MARION CAROLINE HOFFMAN HARTMAN

New York City 1892—(date and place unknown)

Marion Caroline Hoffman Hartman is probably the artist who signed portrait miniatures and oils on canvas "M. Hartman" in the 1920s and 1930s. In 1920, Hoffman married Siegfried F. Hartman, a noted attorney who founded the firm Hartman & Craven; she divorced him in 1950. There is little information about this artist except that a Marion H. Hartman exhibited a sculpture at and was a member of the Society of Independent Artists in 1927, and an M. Hartman engaged in WPA activities. Several oil portraits of military men by an M. Hartman are in public collections, including the Navy Art Collection and the National Museum of American History, Smithsonian Institution (both Washington, D.C.). She signed her work in reddish paint, in either all capitals or upper- and lower-case letters.

REFERENCES: Archives: Photograph by Zieff, November 12, 1941, of a landscape by M. Hartman, Federal Art Project Photographic Division Collection, 1935–1942, Archives of American Art, Smithsonian Institution, Washington, D.C., and Archives of American Art microfilm reel 1165, frame 1163. Nancy C. Muller, *Paintings and Drawings at the Shelburne Museum* (Shelburne, Vt.: Shelburne Museum, 1976), p. 73; Clark S. Marlor, *The Society of Independent Artists: The Exhibition Record, 1917–1944* (Park Ridge, N.J.: Noyes Press, 1984), p. 285; Falk, ed. 1999, vol. 2, p. 1480.



517

517.

Portrait of a Boy, ca. 1920

Watercolor on ivory in gold-colored metal case
with die-rolled and black-patinated foliate
decoration

3¼ × 2½ in. (8.3 × 6.2 cm)

Signed along lower right edge: *M. Hartman*

Dale T. Johnson Fund, 2004 (2004.108)

MARY McMILLAN

Ilion, New York 1895–1956 Syracuse, New York

Mary McMillan graduated from Smith College in 1916 and received an honorary master of arts degree from the same institution in 1941. Before attending Smith, McMillan took special courses at Syracuse University from 1907 to 1912 and later did postgraduate work at the Syracuse University School of Fine Arts. In New York City, McMillan studied with one of the country's leading miniature painters, Mabel R. Welch (q.v.), in 1920, 1921, and 1923, presumably at the American School of Miniature Painting, where Welch was a regular instructor. In 1921, McMillan also took classes at the Art Students League and the New York School of Fine and Applied Art. During the time she lived in Syracuse, McMillan exhibited widely and received several prizes, including the Levantia White Boardman Memorial Medal in 1943 for her miniature *Elizabeth* (ca. 1943, location unknown). Among the numerous organizations of which McMillan was a member were the American Society of Miniature Painters, the Brooklyn Society of Miniature Painters, the Pennsylvania Society of Miniature Painters, and the Syracuse Association of Artists. She was active at the Syracuse Museum of Fine Arts, now the Everson Museum of Art, as an exhibiting artist, trustee, and committee member. McMillan was also a writer and, from 1946 until 1952, head of the McMillan Book Company in Syracuse, founded by her father, John L. McMillan. The Everson held a memorial exhibition of her work in February 1957, accompanied by a brochure containing a checklist and memorial essay.

REFERENCES: Archives: MMA form completed by artist at time of accession, n.d. [1929], APS, MMA object file. Edwina Spencer, "Contemporary Miniature Painting," *Creative Art* 12, no. 4 (April 1933), p. 270; "Miss Mary McMillan, Noted Artist, Writer Dies," *The Post-Standard* (Syracuse, N.Y.), November 28, 1956; Dorothy B. Gilbert, ed., *Who's Who in American Art* (New York: R. R. Bowker Company, 1956), p. 318; Petteys et al. 1985, p. 465; Falk, ed. 1999, vol. 2, p. 2146.

518



518.

A Chinese Baby, ca. 1925

Watercolor on ivory in black-and-gold-painted wood frame

5½ × 3¼ in. (13.8 × 8.3 cm)

Signed lower left: *Mary McMillan*

Stamped on back of hanger: *FOSTER BROS BOSTON*

Gift of American Society of Miniature Painters, 1929 (29.174.4)

The artist exhibited this piece at the Brooklyn Society of Miniature Painters and the American Society of Miniature Painters in New York City and at the Pennsylvania Society of Miniature Painters in Philadelphia, in 1925.

VIRGINIA HENDRICKSON IRVIN

Chicago, Illinois 1904–1992 Ypsilanti, Michigan

Virginia Hendrickson Irvin grew up in Ann Arbor, Michigan, and lived there most of her life. Her husband, Charles E. Irvin, a real estate dealer and appraiser and professor at the University of Michigan Business School, and her son, Charles, were often the subjects of her miniatures. She attended the Art Institute of Chicago from 1922 through 1924 and perfected her technique in years of study with Elsie Dodge Pattee (q.v.), a teacher at the American School of Miniature Painting in New York City. Irvin exhibited at many venues including The Metropolitan Museum of Art; the National Gallery of Art, Washington, D.C.; and the Royal Society of Miniature Painters, Sculptors & Gravers, London, as well as in various group shows sponsored by miniature societies. Among the awards she won were the Levantia White Boardman Memorial Medal at the American Society of Miniature Painters exhibition of 1944, for a portrait of her mother (probably cat. no. 527), and the National Association of Women Artists Prize in 1958 for *Reflection* (cat. no. 533). Irvin was a member of many miniature and art organizations, including the ASMP and the Pennsylvania Society of Miniature Painters. She painted from photographs or sketches but usually either knew her subject or made a point of getting to know him or her, taking two to three weeks to complete one portrait.

REFERENCES: Archives: Biographical materials and newspaper clippings donated by artist's son at time of accession [1998], APS, MMA artist file. Dorothy B. Gilbert, ed., *Who's Who in American Art* (New York: R. R. Bowker Company, 1959), p. 276; "Irvin, Virginia H.," in *Women Artists in America: Eighteenth Century to the Present* (1790–1980), edited by Jim Collins and Glenn B. Opitz, rev. ed. (1973; Poughkeepsie, N.Y.: Apollo, 1980), unpaginated; Falk, ed. 1999, vol. 2, p. 1690.



519

519.

Virginia H. Irvin and Son, Charles E. Irvin Jr., ca. 1934

Watercolor on ivory in gilded wood bezel in cloth-covered frame

3¼ × 2⅝ in. (8.3 × 6.7 cm)

Signed lower left: VIRGINIA / IRVIN

Printed in black ink and filled in by hand in blue and black ink on square white label on verso: 2nd Pl. – Min. on ivory / The Miniature Painters, Sculptors and / Gravers Society of Washington, D.C. / AT THE ARTS CLUB OF WASHINGTON / Artist VIRGINIA H. IRVIN / Address 619 EAST UNIVERSITY AVE / ANN ARBOR / MICHIGAN 48104 / Title MOTHER AND CHILD / Medium WATERCOLOR ON IVORY / Owner or Price N. F. S. V.H. IRVIN

Inscribed in blue ink on verso along right edge: Self-Portrait of Art & Son

Gift of Rev. Fr. Charles E. Irvin, in memory of Virginia Hendrickson Irvin, 1998 (1998.326.9)



520

520.

Charles E. Irvin Jr., ca. 1935

Watercolor on ivory in gold bezel mounted in silver case set with diamonds

Diam. ¾ in. (1.9 cm)

Impressed on verso of bow hanger: [image of a candle] / 830

Gift of Rev. Fr. Charles E. Irvin, in memory of Virginia Hendrickson Irvin, 1998 (1998.326.4)

Charles E. Irvin Jr. was born in 1933.



521

521.

Charles E. Irvin Jr., ca. 1935

Watercolor on ivory in gold filigree case with brooch pin

Diam. $\frac{3}{4}$ in. (1.9 cm)

Impressed on verso: [lozenge-shaped mark] 750

Gift of Rev. Fr. Charles E. Irvin, in memory of Virginia Hendrickson Irvin, 1998 (1998.326.5)

522.

In the Garden, ca. 1937

Watercolor on ivory in gold-and-green-painted wood frame

$3 \times 3\frac{1}{8}$ in. (7.6 \times 7.9 cm)

Signed lower right: VIRGINIA H. IRVIN

Printed exhibition label filled in by hand in ink and attached to verso: ENTRY 2 / ARTIST VIRGINIA H. IRVIN / ADDRESS 619 EAST UNIVERSITY AVE / ANN ARBOR, MICHIGAN / 48104 / TITLE IN THE GARDEN / MEDIUM WATERCOLOR / ON IVORY / PRICE N.F.S. / ENTRY 2 Jury Decision / ARTIST VIRGINIA H. IRVIN / 619 EAST UNIVERSITY AVE / ANN ARBOR MICHIGAN / 48104 / TITLE IN THE GARDEN / MEDIUM WATERCOLOR ON IVORY PRICE N.F.S. / Accepted [box] Not Accepted [box] Printed on address label below exhibition label: MRS. V. H. IRVIN / 619 E. UNIVERSITY / ANN ARBOR, MICH. / 48104

Gift of Rev. Fr. Charles E. Irvin, in memory of Virginia Hendrickson Irvin, 1998 (1998.326.16)

523.

Little Charlie, ca. 1937

Watercolor on ivory in black ebonized wood frame

Diam. $3\frac{1}{8}$ in. (7.9 cm)

Signed lower right: VIRGINIA H. IRVIN.

Gift of Rev. Fr. Charles E. Irvin, in memory of Virginia Hendrickson Irvin, 1998 (1998.326.15)



522



523 reduced in size



524

524.

My Mother, ca. 1940

Watercolor on ivory in limed and gilded light brown wood frame

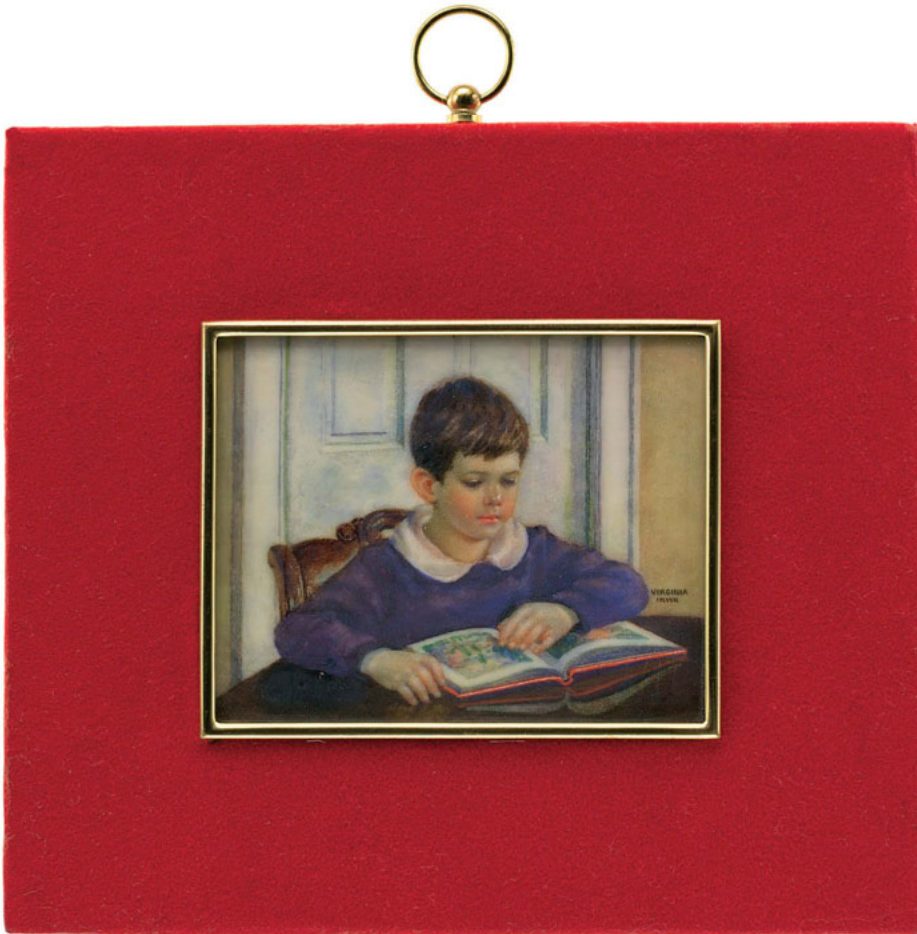
2⁷/₈ × 3³/₄ in. (7.3 × 9.5 cm)

Signed at lower right: VIRGINIA H. IRVIN

Printed in black ink on exhibition label filled in by hand in ink and attached to verso, partially obscured by hanger: ANNUAL EXHIBITION / *The Miniature Painters, Sculptors and / Gravers Society of Washington, D.C. / AT THE ARTS CLUB OF WASHINGTON / ARTIST VIRGINIA H. IRVIN / Address 619 EAST UNIVERSITY AVE. / ANN ARBOR APT. A-5 / MICHIGAN 48104 / Title MY MOTHER / Medium MINIATURE (WATERCOLOR ON IVORY) / Owner or Price V. H. IRVIN / Agent*

Gift of Rev. Fr. Charles E. Irvin, in memory of Virginia Hendrickson Irvin, 1998 (1998.326.11)

The sitter was Edith Gray Hendrickson (1869–1961).



525 reduced in size

525.

Charles E. Irvin Jr., ca. 1940

Watercolor on ivory in fabric-covered frame with gold-colored metal bezel

2 $\frac{3}{8}$ × 3 in. (6 × 7.6 cm)

Signed lower right: VIRGINIA / IRVIN

Printed in green ink on label on verso: VIRGINIA IRVIN / 619 E UNIVER AVE / ANN ARBOR MI 48104

Gift of Rev. Fr. Charles E. Irvin, in memory of Virginia Hendrickson Irvin, 1998 (1998.326.7)

526.

Self-Portrait, ca. 1940

Watercolor on ivory in gilded wood frame

2 $\frac{3}{8}$ × 1 $\frac{7}{8}$ in. (6 × 4.8 cm)

Signed bottom center: VIRGINIA H. IRVIN

Typed on white label adhesive-taped to a backing of gold-and-white-patterned contact paper on verso: Virginia H. Irvin / Self-portrait

Gift of Rev. Fr. Charles E. Irvin, in memory of Virginia Hendrickson Irvin, 1998 (1998.326.13)



526 reduced in size



527

527.

Mrs. Forman S. Hendrickson, ca. 1944

Watercolor on ivory in ebonized and gold-painted wood frame

3 ⁵/₈ × 4 ³/₈ in. (9.2 × 11.1 cm)

Signed at lower right: VIRGINIA H IRVIN

Impressed on verso of gold-colored metal hanger:

PAT. NO. / 19 4951

Gift of Rev. Fr. Charles E. Irvin, in memory of Virginia Hendrickson Irvin, 1998 (1998.326.10)

This portrait of her mother, Edith Gray Hendrickson (1869–1961), is probably the painting for which Irvin won the Levantia White Boardman Memorial Medal at the 1944 exhibition of the American Society of Miniature Painters.

528



528.

Charles E. Irvin Sr., ca. 1945

Watercolor on ivory in velvet-covered frame with gold-colored metal bezel

2¼ × 1¼ in. (5.7 × 3.2 cm)

Signed lower center: *VIRGINIA IRVIN*

Printed in green on paper address label on verso:
*VIRGINIA IRVIN / 619 E UNIVER AVE / ANN ARBOR
MI 48104*

Gift of Rev. Fr. Charles E. Irvin, in memory of
Virginia Hendrickson Irvin, 1998 (1998.326.3)

Charles E. Irvin Sr. (1909–1966) was the artist's
husband.

529.

Charles E. Irvin Jr., ca. 1948

Watercolor on ivory in silver and silver-gilt filigree
case set with pearls, turquoise, and pink gemstones
with brooch pin

1⅝ × 1¼ in. (4.1 × 3.2 cm)

Signed along lower right edge: *IRVIN*
Impressed on verso: [a leaf and a flower]

Gift of Rev. Fr. Charles E. Irvin, in memory of
Virginia Hendrickson Irvin, 1998 (1998.326.6)



529



530 reduced in size

530.

Madonna, ca. 1948

Watercolor on ivory in limed light brown wood and gilded composition frame

5½ × 3⅜ in. (14 × 8.6 cm)

Signed lower right: VIRGINIA H. IRVIN.

Hand-printed in black ink on rectangular label with decorative edge attached to verso:

VIRGINIA HENDRICKSON IRVIN / 619

EAST UNIVERSITY AVE. / ANN ARBOR,

MICHIGAN / TITLE – MADONNA /

MINIATURE – WATERCOLOR ON IVORY

exhibition

Printed in black and hand-printed on

exhibition label attached to verso:

ENTRY / ARTIST VIRGINIA H. IRVIN /

ADDRESS 619 UNIVERSITY APT. A-5 /

TITLE MADONNA / MEDIUM

WATERCOLOR / ON IVORY PRICE N.F.S.

Gift of Rev. Fr. Charles E. Irvin, in memory of Virginia Hendrickson Irvin, 1998

(1998.326.1)

531.

Woman with Flowered Collar, ca. 1950

Watercolor on ivory in gold-colored metal bezel with white-and-gold-colored metal filigree mat

Diam. 1¾ in. (4.4 cm)

Signed lower left: IRVIN

Gift of Rev. Fr. Charles E. Irvin, in memory of Virginia Hendrickson Irvin, 1998

(1998.326.12)



531

532.

Carey Ambler, ca. 1955

Watercolor on ivory in gilded wood frame
Diam. 1½ in. (3.8 cm)
Typed on white label adhesive-taped to burl-
walnut-patterned contact paper on verso:
Carey Ambler

Gift of Rev. Fr. Charles E. Irvin, in memory of
Virginia Hendrickson Irvin, 1998 (1998.326.14)



532

533.

Reflection, ca. 1958

Watercolor on ivory in gilded carved wood and
plaster frame
3⅞ × 4⅞ in. (8.6 × 10.5 cm)
Signed lower left: *VIRGINIA IRVIN*
Printed in green on rectangular paper label on
verso: *VIRGINIA IRVIN*

Gift of Rev. Fr. Charles E. Irvin, in memory of
Virginia Hendrickson Irvin, 1998 (1998.326.2)

The sitter was Virginia Mack. The minia-
ture was exhibited and won the prize at the
National Association of Women Artists 66th
Annual Exhibition, New York City, in 1958.



533



534

534.

Rev. Charles E. Irvin, ca. 1967

Watercolor on ivory in gilded wood frame

Diam. 3 in. (7.6 cm)

Signed lower left: VIRGINIA / IRVIN

Inscribed at center bottom and around sides:

CHARLES EDGAR IRVIN / ORDAINED A

PRIEST / JUNE 3, 1967

Printed exhibition label filled in by hand in blue

ink and attached to verso: 1966 ENTRY CARD /

NATIONAL ASSOCIATION OF WOMEN ARTISTS /

1969 / 1966 [crossed out in blue ink] Annual

Exhibition / RECEIVING DAY — APRIL

28 / NATIONAL ACADEMY OF DESIGN / 1083 Fifth

Avenue, New York City / ARTIST VIRGINIA H.

IRVIN / 619 EAST UNIVERSITY AVE. / ANN ARBOR,

MICHIGAN 48104 / Title REV. CHARLES E. IRVIN /

Agent W.S. BUDWORTH & SON / Address 424 WEST

52nd ST / NEW YORK N.Y. 10022

Stamped in red ink on verso: B & S / INC [within
a circle]

Gift of Rev. Fr. Charles E. Irvin, in memory of

Virginia Hendrickson Irvin, 1998 (1998.326.8)

UNIDENTIFIED ARTISTS

535.

John Isham, 1750

Watercolor on ivory in replacement bezel

1 3/8 × 1 1/8 in. (3.3 × 3 cm)

Date and location engraved around bezel:

John Isham, Barnstable, Mass., 1750.

Backing miniature: [trimmed playing card]

Rogers Fund, 1946 (46.50.1)

There is some question as to which John Isham this piece portrays. John Isham of Barnstable, Massachusetts (1721–1802), moved to Colchester, Connecticut, in 1746. His uncle (1691–ca. 1773), who moved to Windsor, Connecticut, in 1740, was also named John Isham. The miniature was originally set in the cover of a snuffbox.



535



536



537



538

536.

*Mrs. Andrew Symmes (Lydia Gale),
ca. 1763*

Watercolor on ivory in replacement bezel

1 1/2 × 1 3/8 in. (3.7 × 3.5 cm)

Gift of J. William Middendorf II, 1968 (68.222.31)

Lydia Gale (1743/44–1770) married Colonel Andrew Symmes in 1763.

537.

Portrait of a Boy, ca. 1780

Watercolor on ivory in gilded copper case;

hair reserve

1 1/2 × 1 1/8 in. (3.8 × 2.8 cm)

Fletcher Fund, 2006 (2006.235.255)

See Johnson 1990, no. 277.

538.

Eliza Champlin, ca. 1785

Watercolor on ivory in gold case

1 7/8 × 1 1/2 in. (4.9 × 3.9 cm)

Gift of Gloria Manney, 2006 (2006.235.61)

The sitter, the daughter of Christopher Champlin and Hanna Hill of Newport, Rhode Island, was identified by a family member. See Johnson 1990, no. 72, as by Joseph Dunkerley.

539.

Joseph Griffiths, 1794

Watercolor on ivory in gold case; hair reserve
2⅜ × 1⅞ in. (6.2 × 4.9 cm)

Engraved on verso: *Joseph Griffiths 4th June 1794*

Inscribed in a later hand on rectangular paper
label: *Subject American / Sea Captain / Artist*

Unknown / c. 1794

Inscribed in a later hand on small rectangular
paper label: 220

Purchase, Bequest of Antoinette D. T.

Throckmorton, by exchange, 1985 (1985.141.8)

This may be the Joseph Griffiths who was
a mariner and merchant in New York City,
and later the chairman of the Republican
Party in New York in 1796. He was mar-
ried twice, first to Sarah Leonard, on July
19, 1775, and then to Agness Van Wagenen,
on April 11, 1781, in New York City.



539



540

540.

Samuel Low, ca. 1795

Watercolor on ivory in gold case, missing
hanger

2⅞ × 2⅜ in. (7.3 × 6 cm)

Gift of Frances A. De Vinne, in memory of her
sister, Emma A. De Vinne, 1920 (20.130.4)

541.

John Henry Remsen, ca. 1795

Watercolor on ivory in gold case; hair reserve
2½ × 2 in. (6.2 × 5.1 cm)

Engraved on verso top center: *John Henry*
Remsen / B 2 Aug. 1772 / D 15 Sept. 1798

In hair reserve: *JHR* [in cut-gold initials]

Inscribed in later graphite on oval trimmed
playing card, used as backing for hair reserve,
inside case: #29

Gift of J. William Middendorf II, 1968

(68.222.7)



541



542

542.

Jonathan Snelling, ca. 1795

Watercolor on ivory in replacement case
1¾ × 1¼ in. (4.4 × 3.3 cm)

Inside case: [trimmed playing card]

Inscribed in blue ink within circle in graphite on
cardboard backing of wood frame within which
this miniature and three others were mounted on
red velvet: *Jonathan. Snelling / Boston / 1763-1847*

Gift of J. William Middendorf II, 1968 (68.222.28)

Jonathan Snelling married Lydia Symmes
of Boston in 1795. Lydia was the daughter of
Colonel Andrew Symmes and Lydia Gale
(cat. no. 536).

543.

Alexander Murray, 1798

Watercolor on ivory in gold case

2⁵/₈ × 2 in. (6.7 × 5.1 cm)

On verso: mourning miniature and initials AMM in watercolor, strands of dark brown hair, chopped hair, hair pigment, and gilded hair

Rogers Fund, 1925 (25.29)

The portrait of Alexander Murray (1755–1821) in the uniform of a captain in the United States Navy marks his appointment to that rank in 1798. The scene on the verso (p. 19, fig. 40) both celebrates his affection for his wife and family and memorializes their children who died.



543



544

544.

Nathaniel Griffing, ca. 1800

Watercolor on ivory in replacement case

2¹/₄ × 1³/₄ in. (5.9 × 4.5 cm)

Gift of Mrs. Kate Foote Coe, 1920 (20.86)

The Honorable Nathaniel Griffing (1767–1845) graduated from Yale College in 1786 and married Sarah Brown (1767–?) in 1787. He became a prosperous merchant in Guilford, Connecticut, a judge of the court for New Haven County, and a representative in the Connecticut legislature from 1819 to 1833.



545

545.

Peter McGregor, ca. 1805

Watercolor on ivory in gold case with remnants of brooch attachment

1¹/₈ × 1 in. (2.9 × 2.5 cm)

Engraved on verso: *In Memory of/ Peter McGregor*

Gift of Joseph Veach Noble, 1997 (1997.114)

The subject was an ancestor of the donor.



546

546.

Portrait of a Lady, ca. 1805

Watercolor on ivory in replacement case

3¹/₄ × 2¹/₂ in. (8.4 × 6.5 cm)

Purchase, Bequest of Antoinette D. T.

Throckmorton, by exchange, 1985 (1985.141.7)

547.

Gerrit Van Kouwenhoven, ca. 1805

Watercolor on ivory in gilded copper case with later brooch pin; hair reserve

1¾ × 1¼ in. (4.4 × 3.2 cm)

In hair reserve: *GK* [in cut-gold initials]

Gift of Grace Kouwenhoven, 1948 (48.56.1)

Gerrit Van Kouwenhoven (1787–1854) and his brother, Johannis Van Kouwenhoven (1781–1838; cat. no. 548), were both of Flatlands, Long Island, New York. Gerrit was a great-grandfather of the donor.



548.

Johannis Van Kouwenhoven, ca. 1805

Watercolor on ivory in gilded copper case with later brooch pin; hair reserve

1⅞ × 1⅜ in. (4.6 × 3.3 cm)

In hair reserve: *IK* [in cut-gold initials]

Gift of Grace Kouwenhoven, 1948 (48.56.2)

Johannis Van Kouwenhoven (1781–1838) was the brother of Gerrit Van Kouwenhoven (1787–1854; cat. no. 547); they were both of Flatlands, Long Island, New York. Johannis was the donor's great-granduncle.



549.

Mr. Rutherford, ca. 1808

Watercolor on ivory in gilded copper case; hair reserve

3 × 2⅞ in. (7.6 × 6 cm)

Gift of J. William Middendorf II, 1968 (68.222.19)

550.

Portrait of a Gentleman, ca. 1810–15

Watercolor on ivory in replacement case

2 × 1⅞ in. (5.1 × 4.1 cm)

Scratched on locket: *XVII*

Bequest of Mrs. Heinrich Meyn, for her friend, Anna Mary King, 1925 (25.178.4)

551.

Ebenezer Slocum Burling, ca. 1815

Watercolor on ivory in replacement frame

3½ × 2⅞ in. (8.7 × 6.8 cm)

Bequest of Eleanor Osgood Leavens, 1944 (44.65)

According to the donor, the miniature depicts Ebenezer Slocum Burling (1764–1824).

552.

Dr. Richard A. Maupin, ca. 1820

Watercolor on ivory in replacement case

3½ × 2⅞ in. (8.9 × 6 cm)

Gift of J. William Middendorf II, 1968 (68.222.22)

553.

Portrait of a Gentleman, ca. 1820

Watercolor on ivory in replacement case

3¾ × 2¾ in. (9.5 × 7 cm)

Gift of Gloria Manney, 2006 (2006.235.316)

See Johnson 1990, no. 224, as of Jeremiah Van Rensselaer, attributed to Richard Morrell Staigg.





550



551



552



553



554

554.

Portrait of a Gentleman, ca. 1820

Watercolor on ivory in red paper case
 $3\frac{1}{4} \times 2\frac{3}{8}$ in. (8.3 × 6.7 cm)

Bequest of Margaret Crane Hurlbut, 1933 (33.136.10)



555

555.

Mrs. Richard Peters (Abigail Willing),
 ca. 1825

Watercolor on ivory in replacement frame with
 ormolu mat
 $3\frac{3}{4} \times 2\frac{7}{8}$ in. (9.5 × 7.3 cm)
 Inscribed in ink in two hands on brown paper
 label attached to wood board on verso: [illegible]
Peter [illegible] Abby Willing Peters / Daughter of Thos
Willing / and / Wife of Richard Peters / of / Philadelphia
and / Son of Judge Peters / of / Belmont / for Lena
Wadsworth

Gift of J. William Middendorf II, 1968 (68.222.13)

Abigail Willing Peters (1777–1841) was the daughter of the prominent Philadelphian Thomas Willing. This miniature relates to the 1797 oil portrait of her by Gilbert Stuart (Pennsylvania Academy of the Fine Arts, Philadelphia).

556.

Mrs. William Gordon Ver Planck and
Her Son Samuel Hopkins Ver Planck,
 ca. 1828

Watercolor on ivory in replacement frame
 5×4 in. (12.7 × 10.2 cm)

Gift of John C. Cattus, 1967 (67.263)

Mary Elizabeth Hopkins married William Gordon Ver Planck in 1826. Their son Samuel was born in 1827. The identification is based on the family history of the piece: the donor was the husband of Samuel's granddaughter, Margarita Schuyler Ver Planck.



557.

Portrait of a Lady, 1830

Watercolor on ivory in burgundy leather case
with replacement mat

$3\frac{7}{8} \times 2\frac{7}{8}$ in. (9.7 × 7.3 cm)

Gift of J. William Middendorf II, 1968 (68.222.25)



557

558.

Henry Scudder Platt, ca. 1830

Watercolor on ivory in silver-gilt case with
replacement hanger; hair reserve

$2\frac{1}{2} \times 2$ in. (6.2 × 4.9 cm)

Gift of Clara Platt Meadowcroft, 1949 (49.18.1)

Henry Scudder Platt (1798–1863) married
Maria Frisbie (1800–1877; cat. no. 559) about
1830. Family tradition has it that these por-
traits were painted on their wedding trip.

559.

Mrs. Henry Scudder Platt
(*Maria Frisbie*), ca. 1830

Watercolor on ivory in silver-gilt case with
replacement hanger; hair reserve

$2\frac{1}{2} \times 2$ in. (6.4 × 5 cm)

Gift of Clara Platt Meadowcroft, 1949 (49.18.2)

Maria Frisbie married Henry Scudder Platt
(1798–1863; cat. no. 558) about 1830.



558



559

560.

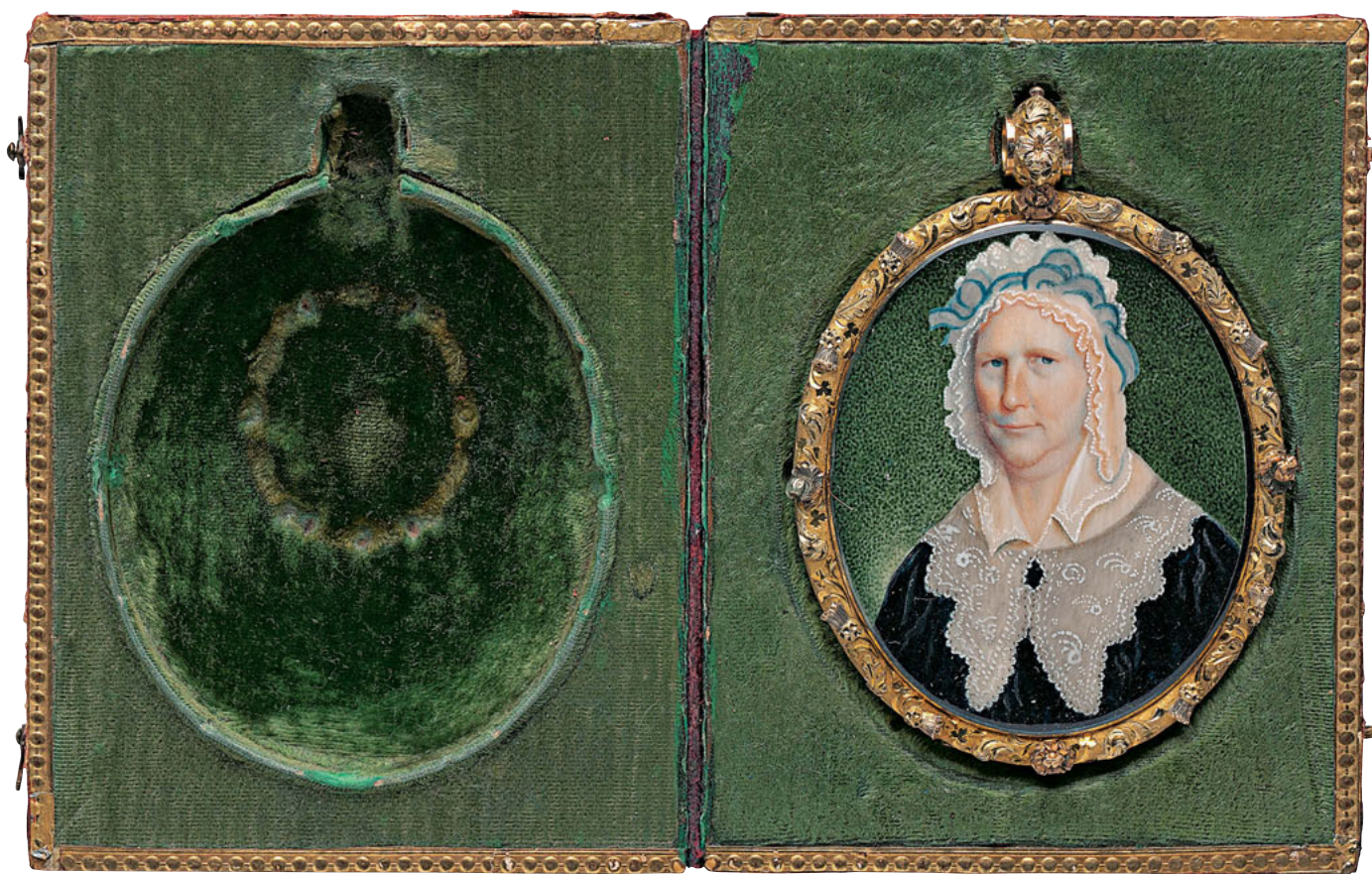
M. T. Webb, ca. 1830

Watercolor on ivory in gilded copper foliate case;
hair reserve

$4\frac{1}{2} \times 3\frac{3}{8}$ in. (11.3 × 8.6 cm)

Engraved on verso: 1772 - 1854 / M T Webb

Gift of Elle Shushan, in honor of Carrie Barratt
and Lori Zabar, 2009 (2009.210)



560 reduced in size



560 verso reduced in size



560 closed reduced in size



561.

Portrait of a Girl, ca. 1830

Watercolor on ivory in red leather case with replacement mat
2 7/8 × 2 1/8 in. (7.3 × 5.4 cm)

Fletcher Fund, 1935 (35.114)

562.

Portrait of a Child, ca. 1835

Watercolor on ivory in replacement frame with ormolu mat
5 1/4 × 4 3/8 in. (13.5 × 11 cm)

Fletcher Fund, 2006 (2006.235.217)

See Johnson 1990, no. 301.

563.

C. Louisa Foster, ca. 1835

Watercolor on ivory in ebonized papier-mâché frame with foliate hanger
3 3/8 × 2 3/8 in. (8.5 × 6.8 cm)

Inscribed on modern label on verso: *C. Louisa Foster / Mrs. Edwd Loyd*

Gift of Gloria Manney, 2006 (2006.235.57)

See Johnson 1990, no. 69, where the piece is erroneously attributed to Mrs. Dove.

564.

Portrait of a Lady, ca. 1835

Watercolor on ivory in gold case with hinged lid
2 3/8 × 2 in. (6.1 × 5 cm)

Engraved in medallion on lid: *L. Talbot*

Fletcher Fund, 2006 (2006.235.196)

See Johnson 1990, no. 229, as portraying Mrs. Sarah Talbot by J. V. Sturgeon.



563 reduced in size





564 open



564 lid

565.

Portrait of a Lady, ca. 1835

Watercolor on ivory in gilded copper foliate case;
hair reserve

2 3/4 x 2 1/4 in. (7.1 x 5.6 cm)

Engraved on verso: M.C.D. [in monogram]

Handwritten on backing paper in hair reserve:

l Joann / 35

Purchase, Gift of Martin Birnbaum, by exchange,
1985 (1985.141.3)

567.

Lover's Eyes, ca. 1840

Watercolor on ivory in gold case; hair reserve with
later brooch pin

1 x 3/4 in. (2.5 x 1.9 cm)

Dale T. Johnson Fund, 1999 (1999.313)



567 recto

567 verso

566.

Portrait of a Gentleman, ca. 1835

Watercolor on ivory in gilded copper foliate case;
hair reserve

2 3/8 x 2 in. (6.1 x 5 cm)

Fletcher Fund, 2006 (2006.235.259)

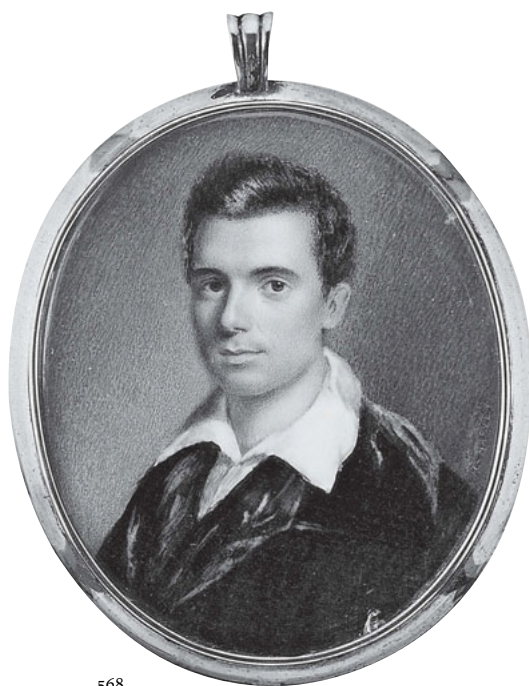
See Johnson 1990, no. 253, as attributed to
James Van Dyck.



565



566



568



569



570

568.

Portrait of a Gentleman, ca. 1840

Watercolor on ivory in replacement case
 $2\frac{7}{8} \times 2\frac{3}{8}$ in. (7.2 × 6 cm)
 Scratched by a later hand along right edge:
G Harvey

Gift of Gloria Manney, 2006 (2006.235.82)

See Johnson 1990, no. 99, as by George Harvey.

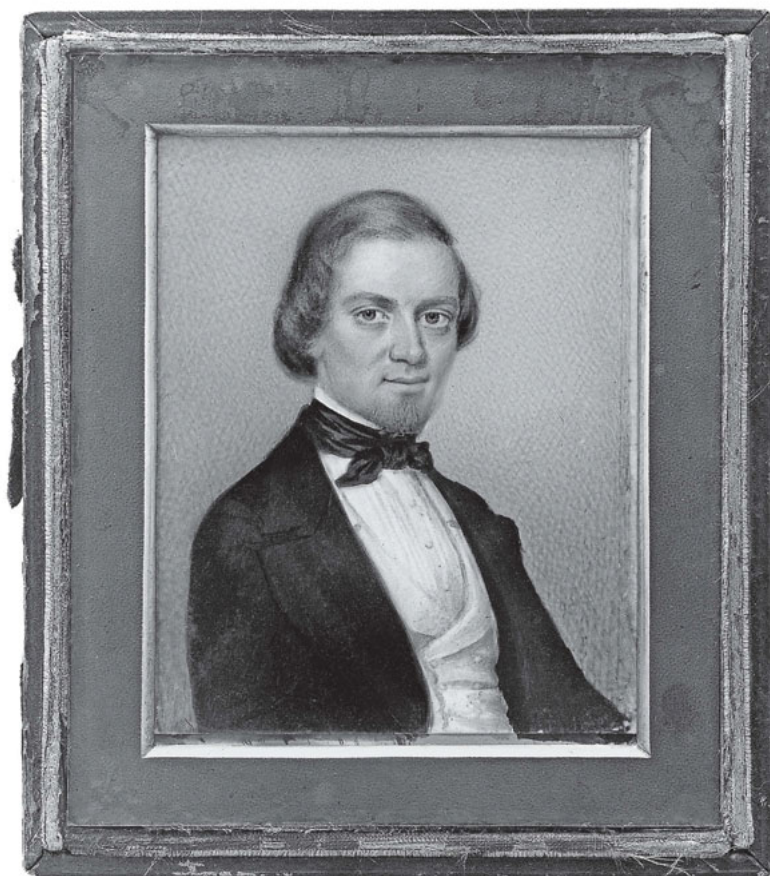
569.

Portrait of a Lady, ca. 1840

Watercolor on ivory in gilded copper foliate case;
 hair reserve
 $2\frac{1}{2} \times 2$ in. (6.4 × 5.1 cm)

Gift of Gloria Manney, 2006 (2006.235.243)

See Johnson 1990, no. 296.



571

570.

Portrait of a Lady, ca. 1840

Watercolor on ivory in gilded copper case
2 $\frac{3}{8}$ × 1 $\frac{7}{8}$ in. (6 × 4.7 cm)

Fletcher Fund, 2006 (2006.235.244)

See Johnson 1990, no. 305.



571.

Portrait of a Gentleman, 1840–45

Watercolor on ivory in brown leather case with
ormolu mat
3 $\frac{1}{4}$ × 2 $\frac{1}{2}$ in. (8.1 × 6.4 cm)

Fletcher Fund, 2006 (2006.235.239)

See Johnson 1990, no. 308.

572.

Portrait of a Boy, ca. 1840–45

Watercolor on ivory in replacement frame
3 $\frac{1}{8}$ × 2 $\frac{3}{8}$ in. (7.9 × 6 cm)

Purchase, John R. Morron Bequest, by exchange,
2006 (2006.444)

The boy holds a bird squeak toy.

572 reduced in size



573 reduced in size

573.

Portrait of a Baby, ca. 1840–45

Watercolor on ivory in gilded wood frame with
gold paper mat; possibly replacements
4 $\frac{3}{8}$ × 3 in. (11 × 7.6 cm)

Dale T. Johnson Fund, 2006 (2006.235.190)

See Johnson 1990, no. 302.

574.

Edward Parkman, ca. 1841

Watercolor on ivory in gilded copper case with later brooch pin and hanger; hair reserve
1 × 7/8 in. (2.5 × 2.2 cm)

Inscribed center left edge: To[illegible]

Maria DeWitt Jesup Fund, 1990 (1990.204.4)

Edward Blake Parkman (1818/1819–1841) was the son of Daniel Parkman (1794–1841) and Harriet Tilden (1797–1819). An earlier portrait of him was painted by Sarah Goodridge (q.v.; cat. no. 253).



574



575



576

575.

Rufus Morse Newhall, 1849

Watercolor on ivory in gold foliate double-sided watchcase-style case

Diam. 3/4 in. (1.9 cm)

Engraved in script inside lid: *Rufus Morse Newhall / Died Æ March 22 d 1849. / At 17 Mos. 4 Days*

Engraved in script inside other lid: *Martha J. Newhall / Lincoln / Mass*

Gift of Alvin and Davida Deutsch, in honor of Kathy Luhrs, 1984 (1984.116.1)

This is a memorial portrait of Rufus Morse Newhall, born October 17, 1847, in Lincoln, Massachusetts, to Martha J. and Francis Newhall. He died in 1849, when he was seventeen months and four days old. The locket was designed to hold two images.



577



578

576.

Portrait of a Baby, ca. 1850

Watercolor on ivory in gilded copper foliate case

3 × 2 3/8 in (7.6 × 6 cm)

Fletcher Fund, 2006 (2006.235.216)

See Johnson 1990, no. 307.

577.

Portrait of a Gentleman, ca. 1850

Watercolor on ivory in gilded copper foliate case; hair reserve

2 1/2 × 2 in. (6.4 × 5.1 cm)

Fletcher Fund, 2006 (2006.235.229)

See Johnson 1990, no. 309.

578.

Portrait of a Lady, ca. 1850

Watercolor on ivory in replacement case
3 1/4 × 2 5/8 in. (8.3 × 6.7 cm)

Gift of James Parker, in memory of General and Mrs. Cortlandt Parker, 1974 (1974.152)

579.

Portrait of a Child, ca. 1850

Watercolor on ivory in brown leather case with
gilded metal mat

2½ × 2⅞ in. (6.5 × 5.3 cm)

Gift of Gloria Manney, 2006 (2006.235.191)

See Johnson 1990, no. 214, as by Clarissa Peters
Russell (Mrs. Moses B. Russell).



579

580.

Martin Van Buren, ca. 1862

Watercolor on ivory in gold ring

1⅞ × ⅝ in. (2.9 × 1.6 cm)

Impressed on shank of ring: [possibly English
sovereign mark, 1780s]

The Moses Lazarus Collection, Gift of Josephine
and Sarah Lazarus, in memory of their father,
1888–95 (95.14.119)

This portrait of Martin Van Buren (1782–1862)
is based on a photograph by Mathew B. Brady
(1823–1896).



580

581.

Portrait of a Lady, ca. 1900

Watercolor on ivory in gold case set with diamonds

3⅝ × 2⅝ in. (9.3 × 6.7 cm)

Signed lower left: *D&E*

Engraved on verso: *Tiffany & Co.* [a poem signed
by Lydia Ethel F. Painter]

Fletcher Fund, 2006 (2006.235.65)

See Johnson 1990, no. 311, as portraying Lydia
Ethel F. Painter.



581

582.

Eleanor Sweetser Bishop, ca. 1910

Watercolor on ivory in gold scrolled openwork
brooch case set with three diamonds

Diam. 1¼ in. (3.2 cm)

Bequest of Mrs. Thomas E. O. Marvin, 1910 (10.71)

This portrait of Eleanor Sweetser Bishop
(?–ca. 1852) was painted from a photograph.
Her daughter was the donor.



582



GLOSSARY

alloy: a mixture of two or more metals, generally to achieve greater durability

backing paper or card: a sheet of paper or more substantial card, larger than the **ivory** disk and attached to the reverse of the **portrait miniature** with animal glue or other adhesive. Used by artists to handle or secure the miniature without touching the delicate ivory surface

beading: a raised decoration composed of a row of small spherical or hemispherical moldings

bezel: a metal band or rim that surrounds and holds the **portrait miniature** in place in its **case** or frame. See also **glass bezel**.

bole: a fine, soft clay (most often red), mixed with a binder, which is brushed onto a **gesso** surface to serve as a ground for the application of **gold leaf**

bright-cut engraving: an **engraving** technique in which short, angled strokes produce reflective facets. Also called bright-cutting

cartridge-edge: a decoration in the form of three-dimensional, bullet-shaped cylinders in a row along the outer edge of the **bezel**

case: a metal **mount** in which a **portrait miniature** is set, generally a **pendant**, bracelet, brooch, or ring. Also refers to a leather- or paper-covered wooden box in which a miniature is mounted directly, or the same type of box in which a metal **case** is stored or displayed. See also **traveling case**.

casting: a method for producing a three-dimensional object or ornament by filling a mold with a liquid or malleable material and allowing it to solidify

chasing: a technique for creating decoration in high or low relief on a metal surface with a hammer and steel **punch** that indents a design, rather than removing the metal as **engraving** does. Chasing can also be used to sharpen detail in a **cast** or **embossed** object.

chopped hair: strands of hair or finely cut hair mixed with glue or applied over wet paint. Used in **hair devices**

cipher: a design formed by letters, usually the initials of a name, that are interlaced or otherwise combined in a decorative manner. See also **monogram**.

cobalt glass: a deep, bright blue glass containing cobalt oxide

composition: a mixture of chalk and resin or other combination of malleable materials pressed into a mold of carved wood, removed after hardening, and attached to a surface such as a frame. Composition is a less expensive substitute for intricate carved-wood decoration. See also **casting**.

coque de perle: a thin slice cut from the interior surface of the polished shell of a chambered nautilus. Also called mother-of-pearl

cut gold: a gold sheet cut with a very fine jeweler's saw following a pattern. Often used to create **ciphers**

die-rolling: a semi- or fully mechanized method for **impressing** continuous ornamentation in relief quickly and inexpensively with a rolling iron die, or shaping tool. When die-rolled borders are applied to an object the seam is usually visible.

ebonize: to stain a material such as wood or papier-mâché to resemble ebony

emboss: to produce decoration in high or low relief by **impressing** the back of an object. See also **repoussé**.

enamel: a hard, glossy surface, generally made of powdered glass that has liquefied and fused to a metal surface under heat. Enamel on copper was a popular medium for portrait miniatures in the eighteenth century.

engine-turning: a mechanical method of **engraving** that produces a continuous decorative pattern of interlaced, curved lines on a surface by turning a lathe. Also called guilloché

engrave: to cut a metal surface with a sharp tool called a burin or graver, which removes a small amount of metal in a V-shaped groove

festoon: a classical motif representing a chain or loop of fruit, flowers, and leaves and suspended at both ends

fillet: a narrow, thin, decorative **mat**, or spacer, inserted between the **portrait miniature** and a **glass bezel**

floriate: decorated with ornamentation in the form of flowers

foil: a thin, flexible piece of metal, heavier than metal leaf but lighter than sheet metal. Sometimes used under **paste** jewels or clear or colored glass to enhance brightness and reflectiveness

foliate: decorated with ornamentation in the form of leaves

gesso: a mixture of glue and a filler such as chalk that is either applied to a wood frame as a ground for **gilding** or built up into three-dimensional ornamentation

gilding: the application of a thin layer of gold or other metal as a decorative surface finish

glass bezel: a **lens** or crystal mounted in the metal **bezel** over the **portrait miniature**

gold leaf: a very thin beaten sheet of gold

gouache: a water-based paint made opaque with chalk or other white fillers that often contains **gum arabic** as binder. See also **watercolor**.

gum arabic: a commonly used additive, derived from the acacia tree, that dissolves in paint or other liquid, binding it to the support

hair devices: designs made of human hair, including locks and plaits, **ciphers**, decorative motifs, and mourning scenes. A form of **hairwork**

hair pigment: finely ground hair mixed with water and **gum arabic** and used in **hair devices**. Also called hair paint

hairwork: hair arranged ornamentally, sometimes incorporated into a decorative object

hanger: a loop or other ring, generally of metal, attached to the top of a **portrait miniature case** or frame to allow it to be worn or hung on a wall

hatching: a technique in which fine lines, either parallel or crossing, create modeling

impress: to apply pressure to, press, or imprint

ivory: elephant tusk employed in the decorative arts. A support originally used in England for **portrait miniatures** from the beginning of the eighteenth century. Sawed lengthwise from the tusk, the ivory sheet or leaf is less than $\frac{1}{32}$ in. (1 mm) thick and selected for closeness of grain, transparency, and an unblemished surface. The steps necessary to allow the **watercolor** to adhere properly included degreasing, bleaching, scraping to remove the signs of the saw, and roughening with sandpaper or pumice stone so that the surface would hold the medium.

lens: a generally slightly convex glass or crystal cover that protects the painted surface of the miniature. See also **glass bezel**.

locket: a **pendant** containing **hairwork** or other keepsake in the **reserve** on the back of the **case**

marquise: in jewelry, an elliptical shape with pointed ends. Also called navette

mat: a functional and decorative border, or spacer, that prevents a glass cover from touching a **cased** or framed image

monogram: initials or other letters that are interlaced or placed together in some way. Today the word is interchangeable with **cipher**, though in early usage a monogram was a combination of letters with shared elements.

mount: See **case**.

opal glass: a milky white translucent glass

ormolu: **gilding** effected by a process sometimes called fire gilding in which a mixture of gold and mercury is applied to a bronze surface, then fired until the mercury is dispersed as gas. In modern times, the term is often used more loosely to refer to any gilded metal surface or gold-colored **alloy**.

papier-mâché: a durable, moldable, composite material made of paper (in sheets or pulverized), liquid adhesive, and filler. Used for objects such as ornamentation, frames, and furniture

paste: leaded glass imitating gemstones, usually backed with silver or colored foil to create the effect of jewels

patination: a technique for altering the appearance of a metal surface, through oxidation or other methods, that mimics aging caused by natural exposure to the environment

pendant: a piece of jewelry fitted with a **hanger**, typically suspended from a chain, ribbon, or other type of necklace

pinchbeck: an inexpensive imitation of gold made from copper and zinc, invented about 1720 by Christopher Pinchbeck, a London watchmaker

portrait miniature: a small likeness of a person once executed in opaque paint on **vellum** or **enamel** on copper, but by the late eighteenth century in **watercolor** on **ivory** and mounted in a **case** or frame. The term “miniature” comes from the Latin word *minium*, meaning red lead or vermilion, pigments used by early manuscript illuminators.

punching: a method of decorating metal by striking a shaping tool, or die, with a hammer to **impress** a design

repoussé: a technique of decorating metal by hammering or **punching** the back of the object. Repoussé allows for more detailed effects than **embossing**.

reserve: a small oval or circular receptacle on the back of a **portrait miniature case**, covered with a **lens**, and containing **hairwork** or other materials

rolled gold: **gilding** produced by fusing, at very high heat, a thin layer of gold to one or both sides of a sheet of copper, then rolling the laminate to the desired thickness. This type of gilding, employed from the mid-eighteenth through the mid-nineteenth century, was replaced by electroplating.

rope-turned: ornamentation resembling twisted rope, often applied to a **bezel**

seed pearl: a tiny natural pearl

setting: See **case**.

silver-gilt: a thin layer of gold applied to the surface of a silver object

stamping: a decorative process in which a metal shaping tool, or die, **impresses** a surface design on a softer metal

stippling: a technique in which minute dots of **watercolor** are applied with the tip of a brush to produce shading

trade card: business card

traveling case: an oval or rectangular leather- or paper-covered wooden box in which a **portrait miniature** in its metal **case** is stored or displayed

vellum: prepared calfskin used as an alternative to **ivory**. Vellum was the support of choice for **portrait miniatures** before the introduction of ivory at the beginning of the eighteenth century in England.

wash: a coat of **watercolor**

watercolor: paint composed of pigment, water, and a binder, generally **gum arabic**

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